

PINCHGUT  
OPERA  
PRESENTS  
MOZART

# IDOMENEU



Must he  
kill his  
son?

# Idomeneo



Music by  
Wolfgang Amadeus Mozart

Libretto by  
Giambattista Varesco

Mark Tucker  
Idomeneo, king of Crete

Nicole Thomson  
First Cretan Woman

Fiona Campbell  
Idamante, his son

Natalie Shea  
Second Cretan Woman

Martene Grimson  
Ilia, Trojan princess,  
daughter of Priam

Philip Chu  
First Trojan Man

Penelope Mills  
Elettra, princess, daughter of  
Agamemnon, King of Argos

David Greco  
Second Trojan Man

Paul McMahon  
Arbace, confidant of the king

Cantillation  
Chorus (Trojan prisoners, citizens  
of Crete, sailors, priests)

Brett Weymark  
High Priest of Neptune

Orchestra of the Antipodes

Didier Frédéric  
Voice (Oracle)

Antony Walker  
Conductor

Hamish Peters  
Costume Designer

Lindy Hume  
Director

Bernie Tan-Hayes  
Lighting Designer

Dan Potra  
Scenic Designer

6, 8, 9 and 10  
December 2006,  
City Recital Hall Angel Place

There will be one interval of  
20 minutes at the conclusion  
of Act II.

Mark Tucker's performances  
are proudly sponsored  
by Herschel.

The performance will finish at  
approximately 10.30pm on  
Wednesday, Saturday and  
Monday, and 8.00pm  
on Sunday.

*Idomeneo* is being recorded  
for CD release by ABC  
Classics, and is being  
broadcast live on ABC Classic  
FM on Saturday 9 December.

*Idomeneo* was first performed  
at the Cuvilliés-Theater, Munich  
on 29 January 1791.

The New Mozart Edition  
(Neue Mozart-Ausgabe)  
of *Idomeneo* published by  
Bärenreiter is performed  
by arrangement with  
Faber Music Ltd, London.



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arts nsw

# Antony Walker

Conductor



Breath Leigh Dicks

Antony Walker is Artistic Director and Conductor of Washington Concert Opera and has recently been announced the new Music Director of Pittsburgh Opera.

A graduate of the University of Sydney and a former Young Artist with Opera Australia, Antony was appointed Musical Director of Sydney Philharmonia Choirs at the age of 22. In 1997 he became Chorusmaster and staff conductor at Welsh National Opera, before relocating to the United States in 2002. In 2001 with Alison Johnston he formed the professional chorus Cantillation, Orchestra of the Antipodes and Sinfonia Australis, all of which have made numerous recordings for ABC Classics.

Recent engagements have included *Nixon in China* and *The Elephant Man* (Minnesota Opera), *Handel's Orlando and Semele* (New York City Opera), *Così fan tutte* and *Tosca* (Hawaii Opera Theatre), *Il ritorno d'Ulisse in patria* (Pittsburgh Opera), *Roméo et Juliette* and *La Cenerentola* (Sugar Creek Festival), *Vanessa* (Chautauqua Opera), *The Fairy Queen*, *L'Orfeo* and *Dardanus* (Pinchgut Opera) and *Tancredi*,

*Il tabarro*, *Cavalleria rusticana*, *Esclarmonde*, *Roberto Devereux* and *La donna del lago* for Washington Concert Opera. In 2005 Antony conducted concerts in Sydney and Melbourne with Emma Kirkby, Cantillation and Orchestra of the Antipodes for Musica Viva.

Among the more than 20 recordings in his discography, recently-released CDs include *L'Orfeo* (Pinchgut Opera); *Baroque Duets* with Sara Macliver and Sally-Anne Russell (winner of the inaugural ABC Classic FM Listener's Choice prize at the 2005 ARIA awards); *Ye Banks and Braes*, a collection of folk songs with Cantillation; and *Magnificat* with Emma Kirkby and Orchestra of the Antipodes.

In 2007 Antony returns to Opera Australia to conduct the Melbourne Spring season of *Alcina*. Upcoming US performances include *The Magic Flute* and *Billy Budd* (Pittsburgh), *Rossini's Otello* (Washington), *Madama Butterfly* (Arizona Opera) and *L'Orfeo* (Glimmerglass).

# Martene Grimson

Soprano



Bridget Elliot

Martene Grimson graduated from the Sydney Conservatorium of Music before moving to London where she completed her studies at the Royal College of Music's Benjamin Britten Opera School and at the National Opera Studio. She was supported by the Royal Opera House, Countess of Munster Musical Scholarship and the Madeline Finden Memorial Award.

Martene has given recitals at the Royal Opera House in the Lindbury Studio and Crush Room. She made her Wigmore Hall debut as part of the Tillett Trust Young Artist Platform in December 2003; her other recital engagements have included performances at St John's Smith Square for the Rosenblatt Series, Fairfield Hall Croydon and the Harrogate Festival.

Her recent engagements include concerts with the Orchestra of the Age of Enlightenment under Frans Brüggen in London and Bristol; the role of Gretel in *Hansel and Gretel* with the BBC Concert Orchestra under Charles Hazlewood at the Queen Elizabeth Hall and the Chichester Festival; Mrs Gleaton in

Floyd's *Susannah* and Lurette in Bizet's *Le Docteur miracle* for the Wexford Festival; *Hyacinthus* in Mozart's *Apollo and Hyacinthus* on tour in the UK, Italy and France; and *Aminta* in *Il Rè pastore* in Italy and at the Barbican with the Classical Opera Company. Her future engagements include *First Witch* in *Dido and Aeneas* for Opera North.

Martene was awarded second prize in the 2006 Kathleen Ferrier Competition and is an Associate Artist of the Classical Opera Company.

# Lindy Hume

Director



Bridget Elliot

Lindy Hume is one of Australia's most versatile directors, respected internationally for fresh interpretations of a wide variety of repertoire. She has been Artistic Director of West Australian Opera (1993-96), Victoria State Opera (1996) and OzOpera, the Melbourne-based touring, research and development arm of Opera Australia (1996-2001); she is currently Artistic Director of the Perth International Arts Festival, a position she took up in 2002, and recipient of an Australia Council Theatre Board Fellowship 2007-09.

In Australia she has created more than 30 new productions including *Carmen*, *Don Giovanni*, *Die Fledermaus*, *La Pêrichole* and *The Pearl Fishers* (Opera Australia); *Orlando*, *Trouble in Tahiti* and *The Barber of Seville* (OzOpera); *The Mikado*, *Alcina*, and *Orpheus in the Underworld* (West Australian Opera) and *Carmina burana* (State Opera of South Australia/The Australian Ballet). She won a Helpmann Award for Best Director and a Green Room Award for Best Production (Opera) for *Batavia*, the world premiere of which she directed for Opera Australia in 2001. The opera, by

Richard Mills and Peter Goldsworthy, was presented in the company's Sydney season in 2006.

Other recent projects include stagings of *Bach's St Matthew Passion* (2005) and *Candide* (2006) at the Perth International Arts Festival. In 2007 projects will include a production of Richard Mills' new opera *The Love of the Nightingale*.

Productions overseas include *La bohème* for Deutsche Staatsoper Berlin, *Tolomeo* for Muziektheater Transparant (Belgium), *Radamisto* (Handel Festspiele and Halle Opera), *Così fan tutte* (Guildhall School of Music and Drama, London), *A Streetcar Named Desire* and *Norma* (St Gallen Opera Theatre, Switzerland) and *Britten's Phaedra* and *Albert Herring* and *Holst's Savitri* (Aldeburgh Festival, UK). In April 2004 she made her American debut directing *The Barber of Seville* for Houston Grand Opera and she will return to that company in 2008 and 2009.

# Fiona Campbell

Mezzo-soprano



Bridget Elliot

Australian-born mezzo-soprano Fiona Campbell has appeared in concert with the Manchester Camerata, Prague Chamber Orchestra, Hong Kong and Odessa Philharmonic Orchestras, West Australian, Adelaide and Melbourne Symphony Orchestras and the Orchestra of the Royal Opera House, Covent Garden. In 1994 she was the winner of the Vocal division of the ABC Young Performers Awards; the following year, she won the Opera Awards at the Australian Singing Competition.

While living in the United Kingdom her opera engagements included *Amor/Melanto* (*Il ritorno d'Ulisse in patria*) for Opera North, *Sophie Laval* (Zoë) for Glyndebourne, *Olga* (*Eugene Onegin*) for Grange Park Opera, *Hansel* (*Hansel and Gretel*) for Opera Northern Ireland, and *Dorabella* (*Così fan tutte*), *Siebel* (*Faust*) and *Rosina* (*The Barber of Seville*) for Mid Wales Opera.

Career highlights have included the role of *Venus* in *Tannhäuser*, the Australian premiere of works by John Tavener, *Bach's St Matthew Passion* and the role of *Ruggiero* in *Alcina*, all for the Perth

International Arts Festival, the world premiere of Jaz Coleman's *The Marriage at Cana*, with soloists of the Royal Opera House, and Mozart's *Great Mass* in C minor with the Australian Chamber Orchestra. Since returning to Australia, Fiona has recorded many recitals for the ABC and is a frequent artist with WA Opera. She is a Lecturer in Voice at the University of Western Australia.

Recent engagements have included John Adams' *El Niño* and *Bach's St John Passion* and *Christmas Oratorio* with Sydney Philharmonia Choirs, a recording of early French cantatas with Ensemble Arcangelo for ABC Classics and a Fauré song cycle with the Australia Ensemble. She made her Opera Australia debut this year as *Tessa* in *The Gondoliers*. Future engagements include the world premiere of Richard Mills' new opera *The Love of the Nightingale* and a national tour with the Australian String Quartet.

# Mark Tucker

Violinist



Bridget Elliot

A remarkable interpreter of Baroque and Classical repertoire, Mark Tucker has performed and recorded alongside many of its leading exponents, including John Eliot Gardiner, Nikolaus Harnoncourt and René Jacobs. Of Anglo-Venetian parentage and bilingual, he has a particular interest in Italian repertoire. Career highlights include a performance at the Queen Elizabeth Hall in the title role of *L'Orfeo* with the New London Consort under Philip Pickett and directed by Jonathan Miller; Monteverdi's *Vespers of 1610* at the Salzburg Festival under Nikolaus Harnoncourt, and again under John Eliot Gardiner at Basilica San Marco, Venice and the world premiere of *Shchedrin's Vek Moy* with Vladimir Ashkenazy (piano) at the Köln Philharmonie.

Highlights this season have included Galuppi's *L'Olimpiade* at La Fenice under Andrea Marcon, and later this month he sings Elgar's *Dream of Gerontius* with the Seville Symphony Orchestra. He goes on to perform Rossini's *Petite Messe Solennelle* with the Aarhus Symphony Orchestra under Giancarlo Andretta, and throughout

2007 the New London Consort will be undertaking an international tour of *L'Orfeo* with Mark in the title role.

Other recent opera engagements include *Hyllus* (Handel's *Hercules*) in Potsdam; the title role in Rameau's *Platée* in Lisbon; *Eurimaco* (Monteverdi's *Il ritorno d'Ulisse in patria*) with Boston Baroque; *Gomatz* (Mozart's *Zaide*) at La Monnaie and for Opéra du Rhin; *The Novice* (*Billy Budd*) for the Royal Opera, Covent Garden; and *Marzio* (*Mitridate*) under Christophe Rousset at the Théâtre du Châtelet in Paris.

Mark's discography includes Vivaldi's *Andromeda liberata* with the Venice Baroque Orchestra and Monteverdi's *L'incoronazione di Poppea* under John Eliot Gardiner (Deutsche Grammophon); *L'Orfeo* with Pinchgut Opera (ABC Classics); *Boaz* (Lennox Berkeley's *Ruth*) with the City of London Sinfonia under Richard Hickox (Chandos); and *A Midsummer Night's Dream* under Colin Davis (Philips).

# Penelope Mills

Soprano



Bridget Elliot

Penelope Mills holds a Master of Music degree from the Royal Northern College of Music (Manchester) and a Bachelor of Music Education from the Sydney Conservatorium. Whilst in the UK, she won scholarships from the D'Oyly Carte Charitable Trust and the Royal Northern College, and was a finalist in the prestigious Elizabeth Harwood Prize.

Performances with the Sydney Concert Orchestra, SBS Youth Orchestra and Willoughby Symphony have included *Bach's B Minor Mass*, Poulenc's *Gloria*, *Handel's Messiah*, the Rutter and Fauré Requiems, Vaughan Williams' *Pilgrim's Journey* and *Dona nobis pacem*, C.P.E. Bach's *Magnificat*, Pergolesi's *Stabat mater*, Vivaldi's *Gloria* and Beethoven's *Symphony No.9* and *Choral Fantasia*. Recent contemporary repertoire performances include Ib Nørholm's *Impressions*, based on *The Little Mermaid* (Sydney Festival), works by Kaija Saariaho (The Seymour Group) and *The Earth that Fire Touches* by Australian composer John Peterson (Sydney Philharmonia Choirs).

Penelope's opera engagements include *Euridice* (*L'Orfeo*) and *Vénus* (*Dardanus*) for Pinchgut Opera, *Gretel* (*Hansel and Gretel*) and *Fjordiligi* (*Così fan tutte*) for Pacific Opera, *Tatyana* (*Eugene Onegin*) for Stowe Opera in the UK, and *Susanna* (*The Marriage of Figaro*), *Nedda* (*Pagliacci*) and *Zerlina* (*Don Giovanni*) for the Royal Northern College.

Recent appearances have included *Carmina burana*, the Mozart Requiem and concerts in the *Immortal Bach* series, all for Sydney Philharmonia Choirs, *Carmina burana* for the Royal Melbourne Philharmonic Society, her Sydney Symphony debut in *La rondine* and an American debut recital in Washington DC.

Future engagements will include a return to Sydney Symphony to perform Vaughan Williams' *Sinfonia Antartica*, *Bach's St John Passion* with The Queensland Orchestra, *Messiah* with Sydney Philharmonia Choirs and a solo recital in the Shakespeare Festival, Washington DC.

# Paul McMahon

Arbace



Bridget Elliott

Highly regarded for his interpretation of Baroque repertoire, particularly the Evangelist in the Passions of J.S. Bach, Paul McMahon has performed many works from the opera and concert repertoire of the 17th and 18th centuries. Highlights include appearances with all the state symphony orchestras of Australia, Australian Chamber Orchestra, Australian Brandenburg Orchestra, Sydney Philharmonia Choirs, Pinchgut Opera, Australia Ensemble, Auckland Philharmonia Orchestra, Christchurch Symphony, Christchurch City Choir and Royal Melbourne Philharmonic Choir.

Paul was a member of The Song Company from 1997 to 2001, touring regularly with this ensemble throughout Australia, Asia and Europe. A Churchill Fellowship in 2002 enabled him to undertake intensive study in Baroque repertoire at the Royal Conservatoire in The Hague, Netherlands. In 2005, Paul was appointed Lecturer in Voice at the University of Newcastle's School of Drama, Fine Art and Music (Conservatorium).

His discography includes the solo album *A Painted Tale* – English, French and

Italian lute songs; *L'Orfeo*, *The Fairy Queen* and *Semele* with Pinchgut Opera; and, with Cantillation, Handel's *Messiah* (a CD and DVD recording broadcast nationally on ABC Television), Carl Orff's *Carmina burana* and Fauré's *La Naissance de Vénus*.

Performances in 2006 have included concerts with the Adelaide Symphony Orchestra, Auckland Philharmonia and The Queensland Orchestra (Mozart's Requiem), the West Australian Symphony Orchestra and the Australian Chamber Orchestra (Mozart's Great Mass in C Minor), Sydney Chamber Choir (Bach's *St Matthew Passion*), and numerous appearances with Sydney Philharmonia Choirs (Bach's *Christmas Oratorio*, Handel's *Coronation Anthems* and Mozart's Requiem). In 2007, Paul will appear with The Queensland Orchestra, Sydney Philharmonia Choirs and the Melbourne Chorale, and at the Australian Festival of Chamber Music.

Paul McMahon appears courtesy of The University of Newcastle.

# Nicole Thomson

First Cretan Woman



Bridget Elliott

Born in Queensland, Nicole Thomson studied at the Conservatorium of Music in Brisbane. In 1996, she moved to Sydney to join The Song Company.

Since moving interstate, Nicole has performed with Sydney Philharmonia Choirs, Ensemble Aark, Cantillation, ACO Voices and the Sydney Symphony. Solo engagements in 2006 have included Michael Daugherty's *What's That Spell?* at the Aurora Festival, Mozart's Requiem with The Jubilate Singers and, with the Strathfield Symphony Orchestra, Mozart's *Laudate Dominum* and Haydn's *Nelson Mass*. Nicole was a guest artist with the Sydney University Musical Society in September, performing Schubert's *Mirjams Siegesgesang*, and lieder by Strauss, Wolf, Liszt and Mozart. She has been

involved in recording several CDs, most recently in Hong Kong with the Chinese Virtuosi Orchestra. Future travel plans include Kuala Lumpur, where The Song Company will be performing Berio's *Sinfonia* with the Malaysian Philharmonic Orchestra.

Nicole Thomson appears courtesy of The Song Company.

# Natalie Shea

Second Cretan Woman



Bridget Elliott

Natalie Shea is a founding member of ACO Voices and Cantillation, and has appeared in Pinchgut Opera's productions of *Semele*, *The Fairy Queen*, *L'Orfeo* and *Dardanus*. She has been a member of Sydney Chamber Choir for 20 years, and of the Choir of St James' Church King Street for more than ten.

Solo engagements have included Rachmaninov's *All-Night Vigil* with Sydney Philharmonia Choirs in Sydney and on tour in Worcester Cathedral in England, Mozart's *Solemn Vespers of a Confessor* (Sydney Chamber Choir), Requiem (Ku-ring-gai Philharmonic Orchestra) and *Coronation Mass* (Georgian Singers), Vivaldi's *Gloria* (Bel A Cappella), Haydn's *Salve Regina* (Taverner Consort) and *Nelson Mass* (Strathfield Symphony Orchestra), and

Britten's *Rejoice in the Lamb* (Tasmanian Symphony Orchestra).

Natalie holds a Bachelor of Music degree with first class honours from the University of Sydney and is active as a pre-concert speaker and a writer on music.

# Brett Weymark

High Priest of Neptune



Bridget Elliott

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium of Music under Mats Nilsson, John Hopkins, Henryk Pisarek and Patrick Thomas. In 2000, he was appointed Assistant Chorus Master at Sydney Philharmonia Choirs and in 2003 took up the position of Musical Director.

As a singer, Brett has been a full-time member of The Song Company and a chorus member of Opera Australia and Pinchgut Opera. His solo repertoire ranges from Handel and Monteverdi to Britten and Stravinsky and he has appeared with the Sydney Chamber Choir, Opera Australia, Australian Chamber Orchestra, Pinchgut Opera, Sydney Philharmonia and the Sydney Symphony.

Other activities have included playing continuo for Sounds Baroque as part of the Musica Viva In Schools program (1996-99) and teaching in the Theatre department at the University of Western Sydney (1998-2003). In 2002 he was awarded a grant from the NSW Ministry for the Arts to further his conducting

studies in England, Europe and America. In 2001 he was awarded a Centenary Medal for services to choral music. From 2003 to 2005 he was Musical Director and Conductor for Pacific Opera, conducting productions of *The Magic Flute*, *Hansel and Gretel* and *Così fan tutte*.

Brett Weymark appears courtesy of Sydney Philharmonia Choirs.

# Philip Chu

First Trojan Man



Ed Hughes

Born in Hong Kong, Philip Chu studied voice at the University of Sydney and has recently completed a Masters degree in conducting at the Sydney Conservatorium, under the tutelage of Imre Pallo. He sings regularly with Cantillation, the Australian Brandenburg Choir and ACO Voices and has also performed with The Song Company, Sydney Chamber Choir and Sydney Philharmonia Choirs. Solo engagements have included Mozart's Requiem (Sydney Chamber Choir), music by Gesualdo and Rossini (Sydney Symphony's *Shock of the New*), Vivaldi's Magnificat with Emma Kirkby and Cantillation, and the role of Fourth Shepherd in *L'Orfeo* for Pinchgut Opera.

Philip has been guest/assistant conductor for many ensembles including the

Australian Brandenburg Orchestra, Sydney Philharmonia Choirs, Sydney Chamber Choir and the Sydney Conservatorium Symphony Orchestra. He has recently returned from St Petersburg, where he participated in an international conducting masterclass.

From 2007 Philip will take on the role of Chorusmaster at Willoughby Symphony Orchestra.

# Didier Frédéric

Voice (Oracle)



Bridget Elliott

Didier Frédéric graduated from the Marseille and Paris Conservatoires and Paris Opera's Ecole d'Art Lyrique. He has studied with Jane Berbié, Ileana Cotrubas, Régine Crespin, Victoria de los Angeles and Gérard Souzay amongst others, and was a prizewinner at the 1994 Kiwanis International Singing Competition at Lyon Opera.

His opera roles have included The Young Cadet (Zimmerman's *Die Soldaten*) and Schaunard (*La bohème*) at Opéra Bastille; Athanaël (*Thaïs*) in a centenary performance at the historic Paris Library; Thierry, First Officer and Second Commissary (*Dialogues of the Carmelites*) at the Palais Garnier; and Count Almaviva (*The Marriage of Figaro*) at Lyon Opera, where he also created the title role in Dufourt's *Dédale*.

For Opera Australia Didier has appeared as Morales (*Carmen*), Messaggero (*La traviata*), The Journalist (*Lulu*), Yamadori (*Madama Butterfly*), Trifon Petrovich (*Eugene Onegin*), Lictor (*Orpheus in the Underworld*), Officer (*Ariadne auf Naxos*), Sergeant (*La bohème*), Porter (*Lady Macbeth of the Mtsensk*

*District*) and Third Noble (*Lohengrin*). He premiered Lee Bracegirdle's *Ammerseelieder* with the Sydney Symphony in 2005, and this year sang the roles of Crébillon, Rabonnier and The Majordomo in the orchestra's concert performances of *La rondine*.

Didier is also a trained phoniatrician, a specialist medical discipline dealing with voice, communication, hearing and language disorders.

# David Greco

Second Trojan Man



Bridget Elliott

A graduate of the Sydney Conservatorium of Music, David Greco is a member of Cantillation and appeared in Pinchgut Opera's productions of *The Fairy Queen*, *L'Orfeo* and *Dardanus*. He made his solo opera debut in 2003 as Papageno in *The Magic Flute* with Pacific Opera.

Last year David was a soloist with the Tasmanian Symphony Orchestra and with Sydney Philharmonia Motet Choir in the cantata series *Immortal Bach*. He toured with Emma Kirkby as a soloist and chorister on her Musica Viva concerts in Australia with Cantillation.

This Mozart anniversary year has seen David appearing as bass soloist in the *Coronation Mass* with the Australian Brandenburg Orchestra and making his

solo debut with the Australian Chamber Orchestra in the Great Mass in C minor. He has also toured with The Song Company for the Musica Viva In Schools program and performed the role of Périchaud in the Sydney Symphony's concert performances of *La rondine*.

# Sharolyn Kimmorley

Repetiteur



Bridget Elliot

After studying at the Sydney Conservatorium of Music, Sharolyn Kimmorley joined the Music Staff of The Australian Opera; she has held the positions of Head of Music Staff, Artistic Administrator and Director of Music Administration with Opera Australia. She is currently a staff member of the Sydney Conservatorium and a regular guest vocal coach at The Australian Opera Studio in Perth.

Sharolyn regularly accompanies the major singing competitions and in 1983 was invited by Tito Gobbi to be the accompanist for the International Singing Competition at Bassano del Grappa and coach for the Studio dell'opera italiana at Asolo. In 2001 she was a jury member for the first China (Guangdong) International Singing Competition and

she is regularly invited to adjudicate the ABC Symphony Australia Young Performers Awards.

Sharolyn is regarded as one of Australia's finest vocal coaches and accompanists and has appeared in recital with Håkan Hagegård, Wilhelmina Fernandez, Sir Thomas Allen, Kathleen Battle, Desirée Rancatore, Teddy Tahu Rhodes and Jonathan Lemalu. In 2004, she was rehearsal conductor and vocal coach for the State Opera of South Australia's Ring cycle.

In 2007 Sharolyn will be guest vocal coach at the Cardiff International Vocal Academy and London's Guildhall School of Music and Drama.

# Bernie Tan-Hayes

Lighting Designer



Bridget Elliot

Bernie Tan-Hayes's drama and musical credits include *Gondwana* for Erth Visual and Physical, *Macbeth* (Sydney Theatre Company), *Drill and Special Mention* (Stompin Youth Dance Company), *The Admiral's Odyssey* (Action Theatre, Singapore), *Amigos* (La Boite, Queensland), *Dreaming Transportation* (Performing Lines), *The Flood, The Seed* and *Mr Barbecue* (NORPA), *Story Time* (Naked Theatre Company), *Bob Cats Dancing, Bob Cat Magic* and *Charters Towers – The Musical* (Queensland Music Festival), *Knives in Hens* (B Sharp), *Borderlines* (Griffin Theatre Company), *Angel City, Mary Stuart* and *Freak Winds* (Tamarara Rock Surfers), *Hamlet* (Pork Chop Productions) and *A Couple of Blaguards* and *Are You There* (Ensemble Theatre Company).

His opera credits include *Così fan tutte* for Pacific Opera and *Dialogues of the Carmelites* and *The Pirates of Penzance* for the Sydney Conservatorium, as well as *Semele, The Fairy Queen, L'Orfeo* and *Dardanus* for Pinchgut Opera. In association with Nick Schlieper, Bernie has worked on the Ring cycle and *Parsifal* for State Opera of South Australia, *Two Brothers, Great Expectations, Inheritance* and *The Visit* (MTC), *The Bourgeois Gentleman* and *The School for Scandal* (STC) and *Twinkle Twinkle Little Fish* (Windmill Performing Arts).

He has also toured and re-lit *I Am My Own Wife* (MTC), *Doubt, Copenhagen, Stones in His Pockets* and *The Christian Brothers* (STC) and *Small Poppies* (Company B).

# Neal Peres Da Costa

Repetiteur



Bridget Elliot

Neal Peres Da Costa studied at the University of Sydney and at the Guildhall School of Music and City University, London before being awarded a PhD from the University of Leeds in 2002 for his research into performing practices in late 19th-century piano playing.

Neal specialises in performance on keyboard instruments of the 17th, 18th and 19th centuries. Co-founder of the acclaimed period-instrument ensemble Florilegium, he has also performed with the Orchestra of the Age of Enlightenment, Academy of Ancient Music, Australian Chamber Orchestra, Sydney Symphony, Australian Bach Ensemble, Saluti! Baroque, Sydney Philharmonia Choirs, The Song Company and the Australian Brandenburg Orchestra.

His recordings include a disc of 19th-century music for clarinet and fortepiano with Colin Lawson and numerous CDs with Florilegium; forthcoming releases include the Bach sonatas for viola da gamba and harpsichord with Daniel Yeadon, the Bach accompanied violin sonatas with Richard Tognetti, and a disc of chamber music by Telemann, Handel and Vivaldi with Genevieve Lacey and Daniel Yeadon.

Neal has taught at Trinity College and the Royal Academy of Music in London and at the University of Leeds. He is currently Chair of Early Music and Lecturer in Musicology and Early Keyboards at the Sydney Conservatorium of Music (University of Sydney), where he is also Director of the Early Music Ensemble.

# Andrew Johnston

Production Manager



Bridget Elliot

Andrew Johnston has been with Pinchgut Opera since the beginning: he was Production Assistant on *Semele* and *The Fairy Queen* and Production Manager for *L'Orfeo* and *Dardanus*.

Originally trained as an actor at the Bristol Old Vic Theatre School, Andrew has worked in and around the arts in many guises: as an actor, script supervisor for television, script assessor, score reader and in numerous arts administration roles. He has also been a member of The Contemporary Singers.

# Dan Potra

Scenic Designer



Bridget Elliot

Dan Potra graduated from the Design program at NIDA in 1991, and now designs for theatre, opera, film and television nationally and internationally.

His credits include *Carmina burana* (State Opera of South Australia/The Australian Ballet co-production), *The Magic Flute, Nabucco, Carmen, Lakmé, Jenůfa* and *Orlando* (Opera Australia), *Ariadne auf Naxos, Batavia* and *Love in the Age of Therapy* (OzOpera), *The Barber of Seville* (Houston Grand Opera), *Christina's World* and *Quito* (Sydney Metropolitan Opera), *The Burrow* and *Wide Sargasso Sea* (Chamber Made Opera), *Rigoletto* and *The Barber of Seville* (Wellington City Opera), *Lakmé* (Victoria State Opera), *Lenz* and *Orlando* (OzOpera/Melbourne Festival), *The*

*Medium, Trouble in Tahiti* and *Tolomeo* (Belgium), *Salome* (Mariinsky Opera in St Petersburg) and 2001 Melbourne International Festival of Arts), *Batavia, Carmen* and *The Threepenny Opera* (West Australian Opera), *Norma* and *A Streetcar Named Desire* (St Gallen Opera Theatre) and *La bohème* for Berlin Staatsoper.

Dan was the designer of the Deep Sea *Dreaming* and *Tin Symphony* segments of the Opening Ceremony of the Sydney 2000 Olympic Games, and was production designer for the Opening Ceremony of the 2006 Melbourne Commonwealth Games. In 2005 Dan was nominated for an AFI award for Best Production Design in a Feature Film for *Tom White*.

# Tamsin Martin

Stage Manager



Bridget Elliot

Tamsin Martin studied at the Ballarat Academy of Performing Arts, graduating with a Bachelor of Arts degree in Theatre Production.

She has been an Assistant Stage Manager with Opera Australia since 2004, working on *The Mikado, The Barber of Seville, The Marriage of Figaro, The Magic Flute, HMS Pinatore/Trial By Jury, Nabucco, Don Giovanni, Death in Venice, The Rake's Progress, The Gondoliers, Lakmé, Turandot* and *Rigoletto* (including the *Operatunity Oz* performance broadcast on ABC TV).

Since 2003, she has also worked as a freelance Stage Manager, for Antony and the Johnsons (Sydney Festival 2006), and on productions of *I Do in*

*Caroline Springs* (Momus Productions) and *Carmen* (Co-Opera). In 2002 she took up a secondment to Chamber Made Opera, working as Assistant Production Manager/Surtitle Operator on their production of *Motherland*.

# Hamish Peters

Costume Designer



Bridget Elliot

Hamish Peters is a graduate of the Bachelor of Design program at NIDA. His work for the theatre includes *Terrorism* (square the circle/Darlinghurst Theatre Company); *Lawrence and Holloman* and *Fuddy Meers* (Fishy Productions/Darlinghurst Theatre Company); *Fragments* and *Le Mariage forcé* (Bread and Butter Theatre); *Beatrice* (atyp); *The Women of Lockerbie, Mother Teresa Is Dead* and the Australian premiere of Edward Albee's *Box and Quotations from Chairman Mao Tse-Tung* (Cumulus Productions); *How Much Is Your Iron* (Department of Education); *Loveplay* (Ride-On/B Sharp); and *Elegies for Angels, Punks and Raging Queens* (Gay Games), as well as costume design for *Sleeping Around* (Night Parrot/Belvoir St Downstairs Theatre).

In the opera theatre, Hamish has designed *Romeo and Juliette* for Opera Australia and Opera Queensland, and *Dardanus* for Pinchgut Opera. He was Assistant Costume Designer for Pinchgut Opera's productions of *Semele* and *The Fairy Queen*.

Film and television credits include *Kings Caravan* (Myacamus Films), *Wishing You Were Here* and *Cake* with director Briony Dunn, and *Come Here Leon, The Trees* and *Afterlife* (Australian Film, Television and Radio School). He has also been Assistant Costume Designer on *Farscape* and *Dynasty: Behind the Scenes*.

In 2007 Hamish will be designing sets and costumes for the Ensemble Theatre production of *Derrida in Love*.

# Cantillation



Hugh Hamblon

**Antony Walker**  
Music Director

**Alison Johnston**  
Manager

**Soprano**  
Anna Fraser  
Belinda Montgomery  
Alison Morgan  
Jane Sheldon  
Nicole Thomson

**Altos**  
Jo Burton  
Anne Farrell  
Judy Herskovits  
Natalie Shea  
Helen Sherman

**Tenors**  
Philip Chu  
John Pitman  
Dan Walker  
Brett Weymark  
Raff Wilson

**Basses**  
Daniel Beer  
Corin Bone  
Craig Everingham  
David Greco  
David Russell

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performances have included John Adams' *Harmonium* and *On the Transmigration of Souls*, Ross Edwards' *Symphony No. 4 Star Chant*, Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony), concerts with Andrea Bocelli, touring to regional centres around NSW (part of Musica Viva's CountryWide program), and performances with Emma Kirkby in Sydney and Melbourne, also for Musica Viva.

Recordings for ABC Classics include great choral masterpieces of the Renaissance, Fauré's *Requiem*, Orff's *Carmina burana*, a collection of contemplative 20th-century sacred works entitled *Prayer for Peace*, Handel's *Messiah* and a Christmas disc, *Silent Night*. Most recently released are a disc of folk songs entitled *Ye Banks and Braes*, and *Magnificat* with Emma Kirkby.

As well as appearing in all of Pinchgut Opera's productions to date, Cantillation has sung for the Dalai Lama, recorded all the national anthems for the 2003 Rugby World Cup (and performed at the opening ceremony) and recorded soundtracks for several movies, including in the Emmy-nominated score for Christopher Gordon's *Salem's Lot*. Engagements this year have included concerts with the Sydney Symphony – *Daphnis and Chloe*, *The Shock of the New* (for the third consecutive year) and, last month, Rachmaninov's *The Bells* with Vladimir Ashkenazy – and numerous recording projects: music for the Commonwealth Games, Mozart's *Requiem* and Bach choruses for ABC Classics and the film score for *The December Boys*.

In 2007 Cantillation will be performing Brahms' *Requiem*, Vaughan Williams' *Sinfonia Antartica* and appearing in *Symphony at the Movies*, all with the Sydney Symphony, among other engagements.

# Orchestra of the Antipodes

**Antony Walker**  
Music Director

**Alison Johnston**  
Manager

Initially formed as the Baroque arm of Sinfonia Australis, Orchestra of the Antipodes has rapidly developed a thriving life of its own. Formed of Australia's best early music players, the ensemble takes its place amongst fine period-instrument ensembles.

Its debut CD, Handel's *Messiah* (also released on DVD), has drawn widespread critical acclaim, and a subsequent disc of *Bach Arias and Duets* with Sara Macliver and Sally-Anne Russell quickly became a best-seller, and was nominated for an ARIA Award in 2004. The Orchestra's most recent releases are Pinchgut Opera's performance of Monteverdi's *L'Orfeo*,

a CD of Baroque Duets featuring the Pergolesi *Stabat mater* (winner of the inaugural ABC Classic FM Listener's Choice Award in 2005), and *Magnificat* with Emma Kirkby. A recording of the complete Brandenburg concertos is scheduled for release in 2007.

Projects in 2005 included the Australian premiere of Rameau's *Dardanus* for Pinchgut Opera, concerts at the Art Gallery of NSW, and concerts and a tour with English soprano Emma Kirkby. Current recording projects include Mozart's *Requiem* on Classical instruments, Bach arias with baritone Teddy Tahu Rhodes, and Baroque choruses with Cantillation.

\* Anna McDonald sponsored by Grosvenor Financial Services



\*\* Matthew Greco and James Beck are performing on instruments provided courtesy of Amati Music

\*\*\* Darryl Poulsen appears courtesy of The University of Western Australia

Tuning  $a^4 = 430$   
Temperament = Valotti

## Violin 1

Anna McDonald\*  
Simon Brown, Sydney, Australia, 2006, after Guarnerius  
Alice Evans  
Sebastian Klotz, Mittenwald, Germany, c.1750  
Julia Fredersdorff  
Anonymous, Mittenwald, Germany, early 18th century  
Elizabeth Pogson  
Anonymous, after Sebastian Klotz  
Matthew Bruce  
Mark Pengilly, Melbourne, Australia, 1986, after Giovanni Paolo Maggini

## Violin 2

Rachael Beesley  
Franz Geissenhof, Vienna, Austria, 1813  
Myee Clohessy  
Anonymous, Mittenwald, Germany, c.1790  
Dominic Glynn  
Simon Brown, Sydney, Australia, 2005, after Guarnerius  
Matthew Greco\*\*  
Carlo G. Testore, Milan, Italy, 1756  
Leigh Middenway  
Peter Wamsley, London, England, c.1750

## Viola

Nicole Forsyth  
Tenor viola by Ian Clarke, Biddeston, Australia, 1998, after Giovanni Paolo Maggini, 'Dumas', c.1680  
Nicole Dival  
Vanna So, Chicago, USA, 1996  
Valmai Coggins  
Adele Beardsmore and Alan Coggins, Blackheath, Australia, 1995, after the Gibson Stradivarius, 1734  
Heather Lloyd  
Ian Clarke, Biddeston, Australia, 1998, after Andrea Guarneri, Cremona, Italy

## Cello

Daniel Yeadon  
Michael Watson, England, 1991, after Guarnerius  
Anthea Cottee  
Peter Wamsley, London, England, c.1735  
James Beck\*\*  
Nathaniel Cross, London, England, 1719.

## Double Bass

Kirsty McCahon  
Giuseppe Abbati, Modena, Italy, c.1750

## Flute

Kate Clark  
Martin Wenner, Singen, Germany, 2005, after Johann Heinrich Grenser  
Piccolo by Jan de Winne, Belgium, 1996, after Godfridus Adrianus Rottenburgh  
Melissa Farrow  
Rudolf Tutz, Innsbruck, Austria, 2004, after Johann Heinrich Grenser

## Oboe

Geoffrey Burgess  
Joel Robinson and Geoffrey Burgess, New York, USA, 2006, after Christophe Delusse, Paris, France, c.1790  
Jane Downer  
Two-keyed Classical oboe by Paul Hailperin, Zell-im-Wiesental, Germany,

c.1990, after August Grenser, c.1760  
Clarinet

Craig Hill  
Clarinet in A by Joel Robinson, New York, USA, 1995, after Johann Heinrich Grenser, Dresden, Germany, c.1800  
Clarinet in C by Joel Robinson, New York, USA, 1993, after Johann Heinrich Grenser, Dresden, Germany, c.1800  
Clarinet in B-flat by Peter van der Poel, Bunnik, The Netherlands, 2006, after Johann Heinrich Grenser, Dresden, Germany, c.1800  
Ashley Sutherland  
Clarinets in A, B-flat and C by Joel Robinson, New York, USA, 1997-2001, after Johann Heinrich Grenser, Dresden, Germany, c.1800

## Bassoon

Simon Rickard  
Five-key bassoon by Mathew Dart, London, England, 2000, after Jakob Friedrich Grundmann, 1792  
Lisa Goldberg  
Simon Tabard, Lyon, France, c.1820

## Horn

Darryl Poulsen\*\*\*  
Webb/Halstead, London, UK, 1993, after Stohr, Vienna, Austria, c.1800  
James McCrow  
Webb/Halstead, London, UK, 1992, after Franz Stohr, Prague, Bohemia, c.1800  
Michael Dixon  
Webb/Halstead, London, UK, 1993, after Stohr, Vienna, Austria, c.1800  
Lisa Wynne-Allen  
Webb/Halstead, London, UK, 1993, after Stohr, Vienna, Austria, c.1800

## Trumpet

Leanne Sullivan  
Rainer Egger, Basel, Switzerland, bell after Johann Leonhard Ehe II (1664-1724), Nuremberg, Germany  
Helen Gill  
Rainer Egger, Basel, Switzerland, bell after Johann Leonhard Ehe II (1664-1724), Nuremberg, Germany

## Trombone

Warwick Tyrrell  
John Webb, Wiltshire, UK, 1995, after sackbut by Starck, c.1640  
Nigel Crocker  
Tenor trombone in B-flat by Rainer Egger, Basel, Switzerland, 2006  
Brett Page  
Bass trombone in F by Rainer Egger, Basel, Switzerland, 2006

## Timpani

Richard Gleeson  
Lefima belt timpani, Kalfu Super calfskin heads, Germany, 2000, adapted from historic instruments

## Fortepiano

Neal Peres Da Costa  
D. Jacques Way and Paul McNulty, after Anton Walter, Vienna, c.1780

# Pinchgut Opera Ltd

Sydney's Chamber Opera Company

Perhaps we might see if we can put a brass plate alongside the table at the Sydney Dance Company Café in The Rocks where we decided in August 2001 to set up Pinchgut Opera. When we ordered the coffee we did not expect a new opera company to be the result of the discussion. We were just chatting about opera and whether there was a different way of doing it.

We had no strategy plan nor even a business plan. Just some ideas of what we wanted to achieve and a belief that we knew some people who could help us do it.

We thought that we could give audiences a more intimate experience of opera. Bring the orchestra out from the pit to where it can be seen – in some of the early discussions we thought of putting it on stage and perhaps one day we will. Present the show in a smaller space with a very good acoustic. Make the music the main element of the production, with the set, costumes and the rest there to support the music, not to swamp or overshadow it. Present works that are not well known, but ought to be. (We did not intend Pinchgut to become a Baroque or Classical company – it was just that there are so many great works from those eras and we had some musicians who could do those works very well. Perhaps some day we will take the Pinchgut approach into the 20th or 21st century.) We realised that there is a large number of Australian musicians – singers and players – living overseas. We wanted to give Australian audiences the chance to see and hear them. We thought that we could build a different financial model for an opera company – keep administration costs to a minimum, using technology such as the internet, and spend most of our money on artistic matters. We aimed to make box office our major source of funds, supported by private donations and sponsorship. We realised there was little chance of major government funding. And we wanted everything we did to be fun: for everyone involved to enjoy themselves. We believed that this would show through to the audience and produce a great experience for all.

We were very lucky. Some excellent people – Antony Walker, Alison Johnston, Anna Cerneaz, Anna McDonald and Erin Helyard, to name a few who were there at the start – were enthusiastic about the project and wanted to become involved. City Recital Hall Angel Place had recently opened and was almost perfect for what we wanted to do. Looking back, Pinchgut would not have been possible without its intimate space and excellent acoustic. (We are very happy that Melbourne is building a similar hall, which looks as if it will in some ways be even more suitable for our productions.) The ABC became interested in us, so Classic FM broadcast our shows live and ABC Classics recorded them for CD release. Opera Australia thought what we were doing was worthwhile and offered help in so many ways. Most other music organisations have also been helpful and encouraging.

We were also lucky in our choice of early December for the productions. That timing was decided because Opera Australia was in Melbourne then, and also the City Recital Hall could provide a suitable run of dates. As it has turned out, we have had little trouble convincing overseas-based musicians to come to Sydney for a few weeks in early summer.

So, we opened in 2002 with Handel's *Semele* on a night when Sydney was surrounded by bushfires. Audience reaction was enthusiastic and reviews were very good. 2003 saw Purcell's *The Fairy Queen*, 2004 Monteverdi's *L'Orfeo* and 2005 Rameau's *Dardanus*.

Through this, we built a very strong base of about 2,000 supporters who receive regular email newsletters about Pinchgut and its plans. We want them to feel involved and part of the family. We hope to use technology to develop this involvement further.

What next? There is a long list of things we want to do when we have the time and money. It will be good to take productions on tour interstate and to regional centres. Involvement in festivals is in the medium term plan. A second, mid-year production, probably initially on a smaller scale than the December one, is

on the drawing board. Just as we bring young musicians back from overseas to perform, it would be good to do something for the next generation of musicians – perhaps those just out of the music schools. We would like to have a program that gives them some experience with our kind of opera.

The speed at which we do these things – and a few others that are just twinkles in a certain person's eye right now – is limited by resources: money and people. If you would like to be part of Pinchgut's future and can help with either of these, we would love to hear from you.

Meanwhile, please enjoy *Idomeneo*. It is one of the great operas and Pinchgut is proud to bring it to you.

## Pinchgut Opera 2007

“(drum roll ....) Vivaldi!”

“What, did he do operas?”

“Lots, and quite a few are terrific. I don't think any have been professionally produced in Australia, so it sounds like a job for Pinchgut.”

“Which one are you thinking of?”

“A very interesting work first performed in 1716: *Juditha Triumphans*. It's technically an oratorio (like *Semele*). The Judith in the title is a terrific mezzo role.”

“Sounds perfect for Sally-Anne Russell.”

“Yes and there are great parts for Sara Macliver and Fiona Campbell as well.”

“And a chorus?”

“Yes indeed, and a fantastic orchestra – lots of lutes, viols and such.”

“Deb Fox has been aching to come back to Sydney since she played in *L'Orfeo*.”

“It sounds wonderful. But there is one problem. Antony Walker will be conducting *Alcina* for Opera Australia in Melbourne then.”

“Well, originally Vivaldi directed the performance from the harpsichord and I know of a very good Italian harpsichord player who is doing a lot of Baroque opera conducting in Europe. I reckon he would love to come to Sydney to do a work like this.”

“Fine. Let's confirm City Recital Hall Angel Place for December 2007!”

“At least we won't need a sea monster this go around.”

# Kings, Heroes and Citizens

*The most painful and difficult employment in the world, in my opinion, is worthily to discharge the office of a king. I excuse more of their mistakes than men commonly do, in consideration of the intolerable weight of their function, which astounds me.<sup>(1)</sup>*

Mozart was 24 years old when in 1780 he was commissioned by the Elector Karl Theodor of Bavaria to write an opera for the court in Munich. Karl Theodor had been, until shortly before, the Prince Palatine and ruler of Mannheim in the Rhineland. Although he made himself rather unpopular in Munich by spending much of his reign in Bavaria trying to swap parts of his lands for a crown in the Netherlands, he nevertheless made great contributions to the town planning and architecture of Munich, and he was a great patron of the arts. *Idomeneo* premiered the following year, 1781, at the Cuvilliés Theatre in Munich, and was warmly received, the Elector himself commenting: 'No music has ever made such an impression on me. It is magnificent.'

Nevertheless, because the opera is a serious opera, unlike any of his mature works except the equally neglected *La clemenza di Tito*, it has a form and idiom very different from the operas on which Mozart's reputation rests today. *Idomeneo* is a work that for many years has been regarded as a relict, an *opera seria* carried over into a world whose circumstances were no longer those which had caused the genre to come into being, like a wool clipper plying the Cape of Good Hope in an age when steam freighters took the Suez Canal. In much the same way, it has been treated with a certain sentimental respect – the respect due to an excellently constructed and presented throwback. Nevertheless, it has been regarded as somehow qualitatively belonging to a different age.

Certainly it seems to inhabit a different world from that of the da Ponte operas, or even that of its immediate successor, *The Abduction from the Seraglio*. There are certain distinctive features to it which would certainly give that initial impression. The combination of a classical Greek setting, the serious subject matter, the supernatural influences, and the characters torn between love and duty sets it apart from anything else in Mozart's output. At first sight, these elements also look like the stuff of the traditional *opera seria*, an entertainment conceived in Italy and enjoying the support of the nobility from London to Budapest. *Idomeneo* does indeed inhabit a different world, but it is not the world of the Italian *opera seria*. Thematically, *Idomeneo* is an opera which is a standard bearer for the Enlightenment. Mozart's later operas, particularly *The Marriage of Figaro* and *The Magic Flute*, are recognised as definitive statements in the cultural history of that movement, but the more traditional form of *Idomeneo* has militated against its being considered in the same category.

*Idomeneo* also departs from *opera seria* in its structure, owing far more to the French *tragédie lyrique*. For a start, its libretto was inspired by that for the French opera *Idoménée*, written by André Campra and premiered in 1712 in the final years of the reign of Louis XIV. It is highly probable that the Elector was familiar with Campra's opera and was taken with the subject matter, and, as was not unusual with commissions, that he chose Mozart's subject matter. With more decisiveness than insight, he handed the job of translating and adapting the libretto over to his court chaplain Varesco, someone who was not conversant either with singers or the demands of the lyric stage. The irony of this is that it meant that Mozart had a profound involvement in the shaping of the libretto, as he was very unsatisfied with Varesco's contribution. We also, unusually, have a comprehensive record of this, as much of their collaboration was carried out by correspondence, with Leopold Mozart acting as an intermediary.

The fact that the origins of the drama come from the French is significant. Nor should it be doubted that the origins are French rather than classically Greek – the figure of Idomeneus, the king of Crete, is mentioned several times in the *Iliad*, in dispatches, as it were, but beyond that there is no canonical information. He could not be called a great Greek mythical figure – no Achilles, still less an Orpheus, around whom a body of ready-made myth

has accumulated. Ciphers such as Idomeneus nevertheless have their purposes. They arbitrarily attract themes which a society needs to explore, and the figure of Idomeneus attracted a particularly interesting one. Like Jephtha in the Bible, Idomeneus makes a promise to a god that upon his deliverance he will offer up the first living being he sees as a sacrifice. As with Jephtha, fate dictates that the being is his offspring – his son Idamante as opposed to Jephtha's daughter – and he is faced with a terrible choice of being oath-breaker or filicide. Moral dilemmas of this sort, which in the works of Racine or Corneille are induced by a sequence of conventionally honourable intentions and individually laudable actions, are a feature of French drama. Conventionally, the principal characters look for a way to reconcile their conflicting duties, often finding themselves unable to do so without divine intervention, the *deus ex machina* which can resolve the irresolvable.

Again, *Idomeneo* appears at first sight to correspond to this format – but even here it has surprises in store. Idomeneo's intentions are conventionally honourable in the sense understood by the French, but the purpose of articulating them is not to explore the extent of his honour, but to question the conventions. His actions are individually laudable, perhaps, but socially questionable, and it is his social self which is critiqued by them, not his individual self. The notion that a monarch should have a social self which is distinct from an individual self is in itself radical. The saying attributed to Louis XIV, 'L'état, c'est moi' (I am the state), is almost certainly apocryphal, but it does neatly express the unity of the monarch's social and individual self. The opera *Idomeneo* expresses a very different idea of kingship and divine order. In the traditional *tragédie lyrique*, monarchy was depicted in the role of the *deus ex machina*: the god of deliverance is by convention a thinly disguised avatar of the monarch. The king attains a truly divine status (albeit by proxy). It is a convenient dramatic device, and it goes hand in glove with an unassailable belief in the divine right of kings, because it presupposes a variety of ultimate benevolence and purpose to the universe which, once admitted, must embrace a divine hierarchy.

*Idomeneo* is not himself this sort of monarch, nor is the deity of the opera a depiction of one. Idomeneo's god inhabits a universe where power is unhitched from benevolence or greater purpose. In fact, both Idomeneo and his god are throwbacks to the Homeric tradition, in which gods and heroes are answerable only to their own quest for glory and power. The purpose of the opera is to show that these gods and these heroes are not what it takes to rule a happy and prosperous state – that civic virtues and Homeric virtues are incompatible and that if the Idomeneo's god is proxy for a monarch, then it is a monarch engaged in the blatant exercise of self-bolstering authority at the expense of his subjects.

*We are not to pray that all things may go as we would have them, but as most concurrent with prudence.<sup>(2)</sup>*

*Idomeneo* is not thereby exonerated. Mozart would have been very aware of the Enlightenment view that to invoke a god for one's own purpose is blasphemous. That is to say, if God in his wisdom has seen fit to inflict misfortune upon you, it is incumbent upon you to accept that misfortune as being part of the purpose of the higher power. Idomeneo does not accept his misfortune, but tries to bargain. Furthermore, he responds to an unjust god with an unjust promise. Idomeneo has promised something which does not belong to him – another person's life. Having made an oath which he realises belatedly is invidious, he tries to find a way out of it. The result of that is an 'unnatural' sequence of events – he must repudiate his son, deceive his people, permit suffering, and ultimately accept the prospect of sacrificing his son, and his own and everyone else's happiness. In short, he must deny all of those duties which the civically-minded monarch would consider to be the *sine qua non* of kingship.

The opera shows that the very human impulse of trying to find a way out of his dilemma is, in this circumstance, not a very royal one. In other words, in behaving like a father he is refusing to behave like a monarch, and vice versa. This is the sort of

quandary beloved of the French tragedy – but the parameters of this quandary are very new territory. The notion that the lives of a king's subject were not his personal property is in itself a quite extraordinary ideological development and certainly does not belong to classical Greece or even Louis XIV's France. Instead it is very tightly connected to ideas of the rights of man, equality before God, and the social contract which binds even the king. A king bound by a social contract is only as good as his word, and it is here that Idomeneo's situation becomes particularly pitiable. For it is by his word – his oath to Neptune – that he has caused the catastrophic situation in the first place. The suffering of the people of Crete under the ravages of an irate Neptune makes Idomeneo's obligations very clear to him – by being their king he is responsible for the welfare of the many, no matter what it may cost him personally. This is based very firmly on an Enlightened view of the nature of his monarchy – Homeric virtues are no longer valued in this world. Civic virtues are what the state needs.

The profound social responsibilities of kingship are thrown into relief by the characters of Ilia, the Trojan princess, and the Greek princess Elettra. Both Ilia and Elettra are themselves royalty, but have been forcibly absolved of their royal and personal responsibilities. Ilia, as she articulates in her opening aria, has lost her family, her home and her position. Elettra is a refugee from the domestic catastrophe which emerged from the return of her father Agamemnon and his subsequent murder. Elettra – Electra – is as an audience familiar with Greek dramas would know her, but the surprise is that she is the nearest that the opera comes to a villain. She is a character out of place in an Enlightened age – refusing to moderate herself or act out of consideration for others, and not embracing a social role. Instead, she expects society to adapt itself to her, and when it does not, she seeks to absent herself from it. By contrast, Ilia, the 'enemy' captive, refuses to put her own desires before the state necessities which drive her lover Idamante. Furthermore, she seeks to integrate herself into her new society – seeking a new family and home in Crete. In doing so she has acknowledged the significance of those social ties and displayed an awareness that nobility is earned by comportment and not simply by blood.

All of the characters end up revolving around Idamante, the intended sacrificial victim, the lover of Ilia, the unrequiting beloved of Elettra, the king-in-waiting. By trying to defend Crete from the monster sent by Neptune, and then by accepting that the needs of the people supersede those of any individual, he proves himself worthy where his father has failed. When Neptune decrees Idomeneo's abdication and Idamante's accession, it is a vindication of selfless and enlightened monarchy, and of a monarch who seeks to resolve ancient hatreds by marrying a Trojan princess. The events of the opera mark the passing of the age of Homeric heroes like Idomeneus and Electra, who are individuals who put their own interests first, and the dawn of a civic age of Idamante and Ilia, who understand that leadership is first and foremost about unity and responsibility.

When *Idomeneo* is regarded in this light, it's very easy to see that the Mozart who wrote it was very much the same Mozart who would go on to write operas extolling the virtues of forgiveness (in *The Abduction from the Seraglio*), integrity (*The Marriage of Figaro*), self-discipline (*Don Giovanni*), self-knowledge (*Così fan tutte*), wisdom (*The Magic Flute*) and clemency (*La clemenza di Tito*). Mozart was nothing if not a man with an agenda – but what makes this aspect of his output so palatable is that his was the most enlightened, humane and positive of agendas. The music adds a dignity and emotional clarity which make it hard to resist, even if we wanted to.

Antony Ernst

## Mozart: A Short Life



Mozart c. 1790. Portrait by Johann Georg Edlinger. Visual Archive of the Prussian Cultural Heritage Foundation/ Picture Gallery, Gemäldegalerie, Berlin State Museums/Jörg P. Anders

If you have been to a concert this year, which is the 250th anniversary of Mozart's birth, you will have read or had the opportunity to read a biography of the composer of *Idomeneo*. Consequently, we will give you the short version, followed by some things you may not know about Mozart.

Born in Salzburg on 17 January 1756 to Leopold and Anna Maria Pertl Mozart, Wolfgang Amadeus' musical talents were apparent at age three and his first composition was produced when he was five. His first opera, *Mitridate, re di Ponto*, was composed in 1770 at age 14. He married Constanze Weber, against Leopold's wishes, in 1782. Mozart and Constanze had six children, of whom only two survived infancy, and neither of those had children who reached adulthood. During his short life, Mozart composed over 600 works and achieved fame, popularity and financial success. His death in Vienna on 5 December 1791 was sudden and the cause is not known.

He was, beyond any doubt, a genius. Possibly one of very few who are entitled to that description.

The story told in Peter Shaffer's play *Amadeus*, and Milos Forman's film based on it, is largely fiction. Mozart was not poisoned by Salieri. Phil Grabsky's recent film *In Search of Mozart* is a much truer portrayal of his life.

### Mozart Miscellanea

He had a very close, and probably intimate, relationship with a cousin Maria Anna Thekla, known as 'The Basle', to whom he wrote explicit and scatological letters. The Basle later had an illegitimate child fathered by a canon of the Catholic Church. Mozart, and apparently all his family, enjoyed references to sex and bodily functions in letters. Many such letters were edited and made decent by Constanze for her biography of Mozart but the originals were fortunately kept by the recipients.

Mozart's letters are one of the richest sources of original material we have about any of the great composers. He wrote letters to his family when travelling, and to other friends. The letters are frank and reflect his innermost thoughts, worries and fears. Many are delightfully obscene. The letters he wrote to his father from Munich while he was composing *Idomeneo* give a wonderful account of the creation of a great opera. 'My head and my hands are so full of the third act that it's a wonder I'm not turning into a third act myself – This act alone has cost me more trouble than the whole opera – because there's almost no scene in it that isn't extremely interesting – the accompaniment to the subterranean voice consists only of five instruments...'

After *Idomeneo*, Mozart resumed his employment with Archbishop Colloredo. The relationship was not good and Mozart resented his lowly status in the household. Following an argument with the Archbishop, Mozart was literally thrown down the stairs of the Vienna residence and dismissed, as he wrote to his father, 'with a kick in the arse, by order of our worthy Prince Archbishop.'

Mozart was a Freemason between 1784 and his death in 1791. He wrote much music for Masonic rituals and occasions including the well-known *Masonic Funeral Music* (K477) and the less well-known *Die ihr einem neuen Grade* (K468), composed for his father's admission to the lodge.

Lorenzo da Ponte, the librettist of *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*, later went to New York, became an American citizen and died at age 89, still trying to establish Italian opera and losing lots of his investors' money in the attempt.

In 1809 Constanze married Georg Nissen, a Danish diplomat. The marriage was extremely happy and with Nissen's help, Constanze accumulated considerable wealth. She lived until 1842, so outlived her first husband by a half-century. Mozart was fortunate with the women who came into his life but, from this distance, Constanze is the one we wish we could have known.

Ken Nielsen

To go beyond the many excellent biographies on Mozart, you might consider the following books:

*Mozart's Women*  
Jane Glover (2005)  
*The Man Who Wrote Mozart*  
Anthony Holden (2006)  
*Mozart's Letters, Mozart's Life*  
Robert Spaethling (ed.) (2000)

<sup>(1)</sup> Michel de Montaigne, *Essays* (1580), Chapter VII

<sup>(2)</sup> Montaigne, *Essays*, Chapter LVI

# Advert

# Idomeneo

Unlike in Mozart's day, it is now the custom for the house lights to be turned down during dramatic performances. This libretto is provided for later reference.

## Atto Primo, Scena I

### Ilia

Quando avran fine omai l'aspre sventure mie?  
Ilia infelice! Di tempesta crudel misero avanzo, del genitor, e de' germani priva, del barbaro nemico misto col sangue il sangue vittime generose, a qual sorte più rea ti riserbano i Numi?...  
Pur vendicaste voi di Priamo, e di Troia i danni, e l'onte?  
Però la flotta Argiva, e Idomeneo pasto forse sarà d'orca vorace...  
Ma che mi giova, oh ciel! se al primo aspetto di quel prode Idamante, che all'onde mi rapì, l'odio deposi, e pria fu schiavo il cor, che m'accorgessi d'essere prigioniera.  
Ah qual contrasto, oh Dio! d'opposti affetti mi destate nel sen odio, ed amore!  
Vendetta deggio a chi mi diè la vita, gratitudine a chi vita mi rende...  
Oh Ilia! oh genitor! oh prence! oh sorte!  
Ma che? m'ama Idamante?... ah no; l'ingrato per Elettra sospira, e quell' Elettra meschina principessa, esule d'Argo, d'Oreste alle sciagure a queste arene fuggitiva, raminga, è mia rivale.  
Quanti mi siete intorno carnefici spietati?...  
Orsù sbrunate vendetta, gelosia, odio, ed amore, sbrunate sì quest'infelice core!

Padre, germani, addio!  
Voi foste, io vi perdei.  
Grecia, cagion tu sei.  
E un greco adorerò?  
D'ingrata al sangue mio  
So che la colpa avrei;  
Ma quel sembiante, oh Dei!  
Odiare ancor non so.

Ecco Idamante, ahimè! se'n vien.  
Misero core, tu palpiti, e paventi.  
Deh cessate per poco, oh miei tormenti!

## Scena II

### Idamante

Radunate i Troiani, ite, e la corte sia pronta questo giorno a celebrar.  
Di dolce speme a un raggio scema il mio duol.  
Minerva della Grecia protettrice involò al furor dell'onde il padre mio; in mar di qui non lunge comparser le sue navi; indaga Arbace il sito, che a noi toglie l'augusto aspetto.

### Ilia

Non temer: difesa da Minerva è la Grecia, e tutta ormai scoppiò sovra i Troian l'ira de' Numi.

### Idamante

Del fato de' Troian più non dolerti.  
Farà il figlio per lor quanto farebbe il genitor, e ogn'altro vincitor generoso.  
Ecco: abbian fine, principessa, i lor guai: rendo lor libertade, e omai fra noi sol prigioniero fia, sol fia, che porta chi tua beltà legò care ritorte.

### Ilia

Che dici?

### Idamante

Sì, di Citerea il figlio Incogniti tormenti stillommi in petto; a te pianto, e scompiglio Marte portò, cercò vendetta Amore in me de' mali tuoi, quei vaghi rai, quei tuoi vezzi adoprerò... ma all'amor mio d'ira e rossor tu avvampi?

### Ilia

In questi accenti mal soffro un temerario ardir.  
Deh pensa, pensa Idamante, oh Dio! il padre tuo qual è, qual era il mio.

## Act One, Scene I

### Ilia

When will there be an end to my bitter misfortunes?  
Wretched Ilia! Sad flotsam of a cruel storm, bereft of father and brothers – their blood, shed so freely, mingled with the blood of their savage enemy: what more evil fate do the gods hold in store for you?  
And yet, have the suffering and the shame inflicted upon Priam and Troy been avenged?  
The Argive fleet perished, and Idomeneo may yet be food for a ravenous sea monster...  
But what comfort is that to me, O heaven! if at the first sight of brave Idamante, who snatched me from the waves, I abandoned my hatred, and my heart was enslaved before I even realised I was a prisoner?  
Ah, God, what a clash of warring emotions you have stirred in my heart, loathing and love!  
I owe vengeance to him who first gave me life, and gratitude to him who has restored it...  
O Ilia! O father! O prince! O fate!  
O wretched life! O sweet death!  
But does Idamante love me? Ah no: the ingrate sighs for Electra, and that same Electra, unhappy princess, exiled from Argos, who fled the torments of Orestes to roam these shores – she is my rival.  
I am surrounded by so many pitiless executioners...  
Come on, then, tear it apart: vengeance, jealousy, hatred and love, tear this unhappy heart in pieces.

Father, brothers, farewell!  
You are no more, I have lost you.  
Greece, you are the cause;  
and shall I love a Greek?  
I know I would be guilty  
of betraying my own blood;  
but that face, O God!  
I cannot bring myself to hate.

Here comes Idamante, alas!  
Wretched heart, trembling with passion and fear!  
Ah, give me a moment of relief from my torment!

## Scene II

### Idamante

Go, call the Trojans together, and let the court be ready to celebrate this day!  
My grief is lessened by one ray of sweet hope.  
Minerva, the protector of Greece, has plucked my father from the fury of the waves; his ships have been sighted at sea not far from here; Arbace is searching for the place which hides his august face from us.

### Ilia

Have no fear: Greece is under Minerva's protection; all the anger of the Gods has burst upon the Trojans.

### Idamante

Grieve no more over the fate of the Trojans.  
The son will do for them as much as would the father, or any other generous victor.  
See, princess, their woes are ended: I give them their freedom. There remains among us only one prisoner, bound in precious chains by your beauty.

### Ilia

What are you saying?

### Idamante

Yes, Cytherea's son has set in my breast torments I had never known; to you, Mars brought tears and turmoil; Love, seeking to avenge your sufferings on me, made use of your lovely eyes, your charms... But my love makes you flush with anger and shame?

### Ilia

I find it hard to bear the reckless ardour of these words. Ah, think, Idamante: think who your father is, and who mine was.



<b>Idamante</b>	<b>Idamante</b>
Non ho colpa, e mi condanni Idol mio, perché l'adoro. Colpa è vostra, oh Dei tiranni, E di pena afflitto io moro D'un error, che mio non è.	I am blameless; you condemn me, my idol, because I adore you. The fault is yours, o tyrant Gods; and I am dying of the torment inflicted on me for a crime I did not commit.
Se tu il brami, al tuo impero Aprirommi questo seno, Ne' tuoi lumi il leggo, è vero, Ma me'l dica il labbro almeno, E non chiedo altra mercè.	If you ask it, at your command I will lay open this breast of mine; I read it in your eyes, it's true, but at least tell me with your lips, and I will ask no other mercy.
<b>Ilia</b>	<b>Ilia</b>
Ecco il misero resto de' Troiani, dal nemico furor salvi.	See, here is the sad remnant of the Trojans, saved from the enemy's fury.
<b>Idamante</b>	<b>Idamante</b>
Or quei ceppi io romperò, vuo' consolarli adesso. (Ah! perché tanto far non so a me stesso!)	Now I shall break these fetters; this very moment, let there be an end to their suffering. (Ah! why can I not do as much for myself?)
<b>Scena III</b>	<b>Scene III</b>
<b>Idamante</b>	<b>Idamante</b>
Scingete le catene, ed oggi il mondo, oh fedele Sidon suddita nostra, vegga due gloriosi popoli in dolce nodo avvinti, e stretti di perfetta amistà. Elena armò la Grecia, e l'Asia, ed ora disarmo, e riunisce, ed Asia, e Grecia eroina novella, principessa più amabile, e più bella.	Undo the chains, and today, O faithful citizens of Kydonia, let the world see two glorious peoples bound together in the sweet bonds of perfect friendship. Helen armed Greece and Asia; now the two nations are disarmed, and reunited, by a new heroine: a princess more gracious and more lovely.
<b>Coro De'Troiani e Cretesi</b>	<b>Chorus of Trojans and Cretans</b>
Godiam la pace, Trionfi Amore: Ora ogni core Giubilerà.	Let us enjoy peace, let Love triumph; now every heart will rejoice.
<b>Due Cretesi</b>	<b>Two Cretan Women</b>
Grazie a chi estinse Face di guerra: Or sì la terra Riposo avrà.	Thanks be to him who extinguished the torches of war. Now indeed the land will have peace.
<b>Due Troiani</b>	<b>Two Trojan Men</b>
A voi dobbiamo Pietosi Numi! E a quei bei lumi La libertà.	Our freedom we owe to you, merciful Gods, and to those fair eyes.
<b>Scena IV</b>	<b>Scene IV</b>
<b>Elettra</b>	<b>Electra</b>
Prence, signor, tutta la Grecia oltraggi; tu proteggi il nemico.	Lord Prince, all of Greece is outraged: you are protecting the enemy.
<b>Idamante</b>	<b>Idamante</b>
Veder basti alla Grecia vinto il nemico. Opra di me più degna a mirar s'apparecchi, oh principessa: vegga il vinto felice. Arbace viene.	Let Greece be satisfied with having seen its enemy defeated. Prepare yourself, princess, to see a deed more worthy of me: the vanquished made happy. Here comes Arbace.
<b>Scena V</b>	<b>Scene V</b>
<b>Idamante</b>	<b>Idamante</b>
Ma quel piante che annunzia?	But what is the meaning of these tears?
<b>Arbace</b>	<b>Arbace</b>
Mio signore, de' mali il più terribil...	My lord, of all sorrows the most terrible...
<b>Idamante</b>	<b>Idamante</b>
Più non vive il genitor?	My father is no longer alive?
<b>Arbace</b>	<b>Arbace</b>
Non vive: quel, che Marte far non poté finor, fece Nettuno, l'inesorabil Nume, e degl'eroi il più degno, ora il riseppi, presso a straniera sponda affogato morì!	No longer. What Mars had not yet managed to achieve, Neptune, that inexorable God, has done: the most worthy of heroes, I now learn, has drowned, on a foreign shore.
<b>Idamante</b>	<b>Idamante</b>
Ilia, de' viventi eccoti il più meschin. Or sì dal cielo soddisfatta sarai... Barbaro fato! ... Corra al lido... Ahimè! son disperato!	Ilia, of all living men you see before you the most wretched. Now indeed you are avenged by heaven... Cruel fate!... Quickly, to the shore!... Alas! I am in despair!

<b>Ilia</b>	<b>Ilia</b>
Dell'Asia i danni ancora troppo risento, e pur d'un grand'eroe al nome, al caso, il cor parmi commosso, e negargli i sospir, ah no, non posso.	Even now I feel all too keenly the wrongs suffered by Asia, and yet at the name, at the fate of a great hero, it seems my heart is moved, and ah, I cannot deny him my sighs.
<b>Scena VI</b>	<b>Scene VI</b>
<b>Elettra</b>	<b>Electra</b>
Estinto è Idomeneo? ... Tutto a' miei danni, tutto congiura il ciel. Può a suo talento Idamante disporre d'un impero, e del cor, e a me non resta ombra di speme? A mio dispetto, ah! lassa! vedrò, vedrà la Grecia a suo gran scorno, una schiava Troiana di quel soglio, e del talamo a parte... In vano Elettra ami l'ingrato ... e soffre una figlia d'un re, ch'ha re vassalli, ch'una vil schiava aspiri al grand'acquisto?... Oh sdegno! oh smanie! oh duol!... più non resisto.	Idomeneo is dead? ... Heaven conspires against me at every turn! Idamante can please himself in disposing of an empire, and of his heart; does no shadow of hope remain to me? Despite my efforts, alas! I shall see, and Greece shall see, to its great shame, a Trojan slave share the throne, and the bridal bed... In vain Electra loves the ingrate... and shall a king's daughter, who has kings for vassals, suffer a mean slave to aspire to so great a prize? O contempt! O fury! O grief! I can bear no more.
Tutte nel cor vi sento Furie del crudo Averno Lunge a sì gran tormento Amor, mercè, pietà.	In my heart I feel you all, you Furies of rude hell. Far from such great torment be love, mercy or pity.
Chi mi rubò quel core, Quel, che tradito ha il mio, Provin dal mio furore Vendetta e crudeltà.	Let the one who stole that heart, the heart that betrayed my own: let her know the vengeance and cruelty born of my fury.
<b>Scena VII</b>	<b>Scene VII</b>
<b>Coro</b>	<b>Chorus of Sailors</b>
Pietà! Numi, pietà! Aiuto oh giusti Numi! A noi volgete i lumi. Il ciel, il mare, il vento Ci opprimon di spavento. In braccio a cruda morte Ci spinge l'empia sorte. Pietà!	Pity! Ye Gods, have pity! Help us, O just Gods! Turn your eyes to us. The heavens, the sea, the winds are overwhelming us with terror. Into the arms of harsh death we are thrust by cruel fate. Have mercy!
<b>Scena VIII</b>	<b>Scene VIII</b>
<b>Idomeneo</b>	<b>Idomeneo</b>
Eccoci salvi alfin.	Here we are, safe at last.
<b>Scena IX</b>	<b>Scene IX</b>
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh voi, di Marte e di Nettuno all'ire, alle vittorie, ai stenti fidi seguaci miei, lasciatemi per poco qui solo respirar, e al ciel natio confidar il passato affanno mio.	You who followed me faithfully, braving the fury of Mars and Neptune, in victory and in hardship, leave me here alone for a moment to catch my breath, and to confide to my native skies the suffering I have endured.
Tranquillo è il mar, aura soave spira di dolce calma, e le cerulee sponde il biondo Dio indora, ovunque io miro, tutto di pace in sen riposa, e gode. Io sol, io sol su queste aride spiagge d'affanno, e da disagio estenuato quella calma, oh Nettuno, in me non provo, che al tuo regno impetra. Oh voto insano, atroce! Giuramento crudel! ah qual de' Numi mi serba ancora in vita, oh qual di voi mi porge almen aita?	Calm is the sea, a gentle breeze breathes sweet peace, and the waves, blue as the sky, are touched with gold by the blond God; wherever I look, everything rejoices, at rest in the bosom of peace. Only I, I alone, on these barren shores, exhausted by suffering and hardship, do not feel that calm for which I begged in your kingdom, O Neptune. O insane, dreadful vow! Cruel oath! Ah, whichever God now preserves my life, will you not come to my assistance?
Vedrommi intorno L'ombra dolente, Che notte e giorno: Sono innocente M'accennerà.	I shall see myself haunted day and night by a mournful shade: 'I am innocent!' it will gesture to me.
Nel sen trafitto, Nel corpo esangue Il mio delitto, Lo sparso sangue M'additerà.	The blood poured out from that pierced breast, from that pale corpse, will point to my crime.
Qual spavento, Qual dolore! Di tormento Questo core Quante volte Morirà!	What terror, what grief! How many times will my heart die of this torment?
Ciel! che veggo? Ecco, la sventurata vittima, ahimè! s'appressa... E queste mani le ministre saran?... Mani esecrande! Barbari, ingiusti Numi! Are nefande!	Heavens! What do I see? Look, the hapless victim, alas! draws near... And shall these hands do the deed? Loathsome hands! Savage, unjust Gods! Foul altars!





Scena X	Scene X
<b>Idamante</b>	<b>Idamante</b>
Spagge romite, e voi scoscese rupi testimoni al mio duol siate, e cortesi di questo vostro albergo a un agitato cor... Quanto spiegate di mia sorte il rigor solinghi orrori!... Vedo fra quelli avanzi di fracassate navi su quel lido sconosciuto guerrier... voglio ascoltarlo, vuo' confortarlo, e voglio in letizia cangiar quel suo cordoglio.	Lonely shores, and you rugged cliffs, bear witness to my grief, and of your courtesy offer your shelter to a heart in turmoil. How your desolate horrors mirror the harshness of my fate! Among the carcasses of wrecked ships on the shore, I see a stranger, a warrior... I would hear his tale, offer him comfort, and transform his grief to joy.
Sgombra, oh guerrier, qual tu ti sia, il timore; eccoti pronto a tuo soccorso quello che in questo clima offrir te 'l può.	Warrior, whoever you are, put aside your fear. Here beside you, ready to help you, stands the one man in this land with the power to do so.
<b>Idomeneo</b>	<b>Idomeneo</b>
(Più il guardo, più mi strugge il dolor.) De' giorni miei il resto a te dovrò. Tu quale avrai premio da me?	(The more I look at him, the more I am consumed by grief.) I will be in your debt for the rest of my days. What reward would you have from me?
<b>Idamante</b>	<b>Idamante</b>
Premio al mio cor sarà L'esser pago d'averti Sollevato, difeso: ahi troppo, amico, Dalle miserie mie instrutto io fui A intenerirmi alle miserie altrui.	The satisfaction of having saved and protected you is all the reward my heart desires: Ah, friend, I cannot remain unmoved at the sufferings of others: my own sorrows have taught me all too well.
<b>Idomeneo</b>	<b>Idomeneo</b>
(Qual voce, qual pietà il mio sen trafigge!) Misero tu? che dici? ti son conte le tue sventure appien?	(Such a voice, such pity pierces my heart!) You, wretched? What do you mean? Is the sum of your woes really so great?
<b>Idamante</b>	<b>Idamante</b>
Dell'amor mio, cielo! il più caro oggetto, in quelli abissi spinto giace l'eroe Idomeneo estinto. Ma tu sospiri, e piangi? T'è noto Idomeneo? Ah, ch'egli è il padre...	The dearest object of my love, o heaven! lies dead, hurled into these depths: the hero Idomeneo. But you are sighing, and weeping? Did you know Idomeneo? Ah, he is father to...
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh Dio! Parla: di chi è egli padre?	O God! Speak: father to whom?
<b>Idamante</b>	<b>Idamante</b>
È il padre mio.	Father to me.
<b>Idomeneo</b>	<b>Idomeneo</b>
(Spietatissimi Dei!)	(Most merciless Gods!)
<b>Idamante</b>	<b>Idamante</b>
Meco compiangi del padre mio il destin?	Do you weep with me at my father's fate?
<b>Idomeneo</b>	<b>Idomeneo</b>
Ah figlio! ...	Oh, my son!
<b>Idamante</b>	<b>Idamante</b>
Ah padre!... ah Numil Dove son io?... oh qual trasporto!... Soffri, genitor adorato, che al tuo seno... E che un amplesso... Ahimè! perché ti sdegni? Disperato mi fuggi?... Ah dove, ah dove?	My father! Ah, Gods! Where am I? Oh, what delight! Beloved father, let me come to your arms... And in an embrace... Alas! why do you scorn me? You fly from me in despair? Where, ah, where are you going?
<b>Idomeneo</b>	<b>Idomeneo</b>
Non mi seguir, te 'l vieto: meglio per te saria il non avermi veduto or qui. Paventa il rivedermi.	Do not follow me, I forbid it! It would have been better for you not to have seen me here. If you should see me again, beware!
<b>Idamante</b>	<b>Idamante</b>
Ah qual gelido orror m'ingombra i sensi! ... Lo vedo appena, il riconosco, e a miei teneri accenti in un balen s'invola. Misero! in che l'offesi, e come mai quel sdegno io meritai, quelle minacce? ... Vuo' seguirlo e veder, oh sorte dura! Qual mi sovrasti ancor più rea sventura.	Ah, what icy horror invades my senses! I barely see him and recognise him, when at my loving words he is gone in an instant! Alas! How did I offend him, how have I deserved such scorn, such threats? I will follow him and see, O harsh fate! what more cruel misfortune still awaits me.
Il padre adorato Ritrovo, e lo perdo. Mi fuggo sdegnato Fremendo d'orror. Morire credei Di gioia e d'amore: Or, barbari Deil M'uccide il dolor.	My beloved father, found and lost. He flees from me in anger, trembling with sorrow. I thought I was going to die of joy and love: now, savage Gods! it is grief which kills me.

Intermezzo	Entr'acte
<b>Coro</b>	<b>Chorus of Cretan Citizens</b>
Nettuno s'onori, Quel nome risuoni, Quel Nume s'adori Sovrano del mar; Con danze e con suoni Convien festeggiar.	All honour to Neptune! Let his name ring forth, let the God be adored, ruler of the sea. It is fitting that we should celebrate with dancing and music.
<b>Parte Del Coro</b>	<b>Semichorus</b>
Da lunge ei mira Di Giove l'ira, E in un baleno Va all'Eghe in seno, Da regal sede Tosto provvede, Fa i generosi Destrier squamosi Ratto accoppiar.	From afar he sees the fury of Jove, and in an instant he plunges to the heart of the Aegean; from his royal seat he makes ready with all speed, swiftly harnessing his massive, scaly steeds.
Dall'onde fuore Suonan sonore Tritoni araldi Robusti e baldi Buccine intorno. Già riede il giorno, Che il gran tridente Il mar furente Seppe domar.	Rising from the waves, herald Tritons, sturdy and bold, sound forth their trumpets. Already the daylight returns, for his great trident has the power to tame the raging sea.
<b>Tutti</b>	<b>Chorus</b>
Or suonin le trombe, Solenne ecatombe Andiam preparar.	Now let the trumpets sound, let us go and prepare for rivers of blood to flow in solemn sacrifice.
<b>Atto Secondo, Scena I</b>	<b>Act Two, Scene I</b>
<b>Arbace</b>	<b>Arbace</b>
Tutto m'è noto.	I know everything.
<b>Idomeneo</b>	<b>Idomeneo</b>
Gonfio di tante imprese al varco alfin m'attese il fier Nettuno...	Full of pride at such mighty deeds, I found wild Neptune waiting for me as I put out to sea...
<b>Arbace</b>	<b>Arbace</b>
E so che a' danni tuoi ad Eolo unito, e a Giove il suo regno sconvolse...	And I know that, to your misfortune, in league with Aeolus and Jove he threw his realm into chaos...
<b>Idomeneo</b>	<b>Idomeneo</b>
Sì, che m'estorse in voto umana vittima.	Yes, he wrung from me the promise of a human sacrifice.
<b>Arbace</b>	<b>Arbace</b>
Di chi?	Of whom?
<b>Idomeneo</b>	<b>Idomeneo</b>
Del primo, che sulla spiaggia incauto a me s'appressi.	Of the first unwary person to approach me on the shore.
<b>Arbace</b>	<b>Arbace</b>
Or dimmi: chi primo tu incontrasti?	So tell me: who was the first person you met?
<b>Idomeneo</b>	<b>Idomeneo</b>
Inorridisci: il mio figlio...	You will shudder to hear: my own son...
<b>Arbace</b>	<b>Arbace</b>
Idamante... io vengo meno...	Idamante... I'm going to faint...
<b>Idomeneo</b>	<b>Idomeneo</b>
Dammi Arbace il consiglio, Salvami per pietà, salvami il figlio.	Give me some word of wisdom, Arbace, for pity's sake, save my son for me!
<b>Arbace</b>	<b>Arbace</b>
Trovisi in altro clima altro soggiorno. Purché al popol si celi. Per altra via intanto Nettun si placherà, qualche altro Nume di lui cura n'avrà.	Let him go abroad for a while. As long as he keeps himself hidden from the people... Meanwhile, Neptune will be placated by some other means; some other God will care for him.
<b>Idomeneo</b>	<b>Idomeneo</b>
Ben dici, è vero... Ilia s'apressa, ahimè!... In Argo ei vada, e sul paterno soglio rimetta Elettra... or vanne a lei, e al figlio, fa che sian pronti; il tutto sollecito disponi. Custodisci l'arcano. A te mi fido, a te dovranno, oh caro, oh fido Arbace, la vita il figlio, e il genitor la pace.	That's true, you're right... Here comes Ilia, alas!... Let him go to Argos, and take Electra back to the land of her father... Go to her now, and to my son, bid them get ready; let everything be prepared quickly. I'm trusting you to keep the secret; O dear, faithful Arbace, I shall owe you the life of a son, and a father's peace.





Arbace	Arbace
Se il tuo duol, se il mio desio Sen volassero del pari, A ubbidirti qual son io, saria il duol pronto a fuggir. Quali al trono sian compagni, chi l'ambisce or veda e impari: stia lontan, o non si lagni, se non trova che martir.	If your grief were as keen as my wish to do your will, grief would be as quick to leave you as I am to obey you. He who stands near to the throne and aspires to it, let him see and learn: either keep away, or never complain when suffering is all he finds there.

Scena II	Scene II
Ilia	Ilia
Se mai pomposo apparse sull'Argivo orizzonte il Dio di Delo, eccolo in questo giorno, oh sire, in cui l'augusta tua presenza i tuoi diletti sudditi torna in vita, e lor pupille, che ti piansero estinto, or rasserena.	If ever the God of Delos appeared in splendour on the Argive horizon, he does so today, my lord; the day your august presence restores life to your beloved people, and comfort to the eyes which wept to think you dead.

Idomeneo	Idomeneo
Principessa gentil, il bel sereno Anche alle tue pupille omai ritorni. Il lungo duol dilegua. Di me, de' miei tesori, Ilia, disponi, e mia cura sarà dartene chiare prove dell'amicizia mia.	Noble princess, let lovely serenity now return to your eyes also. Let the sorrow which so long afflicted you now pass away. I and all my treasures are at your disposal, Ilia, and I shall make it my responsibility to give you clear proof of my friendship.

Ilia	Ilia
Son certa, e un dubbio in me colpa saria.	I am sure of it; to doubt would be a sin for me.
Se il padre perdei, La patria, il riposo, Tu padre mi sei, Soggiorno amoroso È Creta per me.	Though I have lost my father, my native land, my tranquillity, you are my father, and my days in Crete are for me a time of love.
Or più non rammento L'angoscie, gli affanni Or gioia e contento, Compenso a miei danni Il cielo mi diè.	No longer do I recall the anguish, the suffering; now heaven gives me joy and happiness as recompense for my misfortune.

Scena III	Scene III
Idomeneo	Idomeneo
Qual mi conturba i sensi equivoca favella? ... ne' suoi casi qual mostra a un tratto intempestiva gioia la Frigia principessa?... Quei, ch'esprime teneri sentimenti per il prence, sarebber forse... ahimè! ... Sentimenti d'amor, gioia di speme?... Non m'inganno. Reciproco è l'amore. Troppo, Idamante, a scior quelle catene sollecito tu fosti... ecco il delitto, che in te punisce il ciel... Sì, sì, a Nettuno il figlio, il padre, ed Ilia, tre vittime saran sull'ara istessa da equal dolor afflitte, una dal ferro, e due dal duol trafitte.	How puzzling are her ambiguous words! In her situation, why would the Phrygian princess suddenly show such untimely joy? These tender feelings she is expressing towards the prince, could they be... alas!... feelings of love, the joy of hope?... I am not mistaken. Their love is mutual. Idamante, you were too quick to sever those chains... This was the crime for which heaven is punishing you... Yes, Neptune will have three victims on the one altar: father, son and Ilia, suffering the same agony, one pierced by the knife, and two by grief.

Fuor del mar ho un mar in seno, Che del primo è più funesto, E Nettuno ancor in questo Mai non cessa minacciar. Fiero Nume! dimmi almeno: Se al naufragio è sì vicino Il mio cor, qual rio destino Or gli vieta il naufragar?	Having escaped from the sea, a sea rages in my breast, more deadly than the first. And in this one too, it is Neptune who threatens me still. Cruel God! Tell me at least: if my heart is so near to foundering, what terrible fate now keeps it afloat?
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Scena IV	Scene IV
Eletra	Electra
Chi mai del mio provò piacer più dolce? Parto, e l'unico oggetto, che amo, ed adoro, oh Dei! meo sen vien? Ah troppo angusto è il mio cor a tanta gioia! Lunge dalla rivale farò ben io con vezzi, e con lusinghe, che quel fuoco, che pria spegnere non potei, a quei lumi s'estingua, e avvampi ai miei.	Who has ever tasted pleasure sweeter than mine? I am leaving, and the one, the only one I love and adore, O God! is he coming with me? Ah, my heart cannot contain such joy! Far from my rival, my charms and flattery will at last be able to extinguish the fire aroused by her eyes, and kindle a new passion taking fire from mine.
Idol mio, se ritroso Altra amante a me ti rende, Non m'offende rigoroso, Più m'alletta austero amor.	My idol, if another lover yields you up to me reluctantly, far from offending me with its harshness, so austere a love attracts me all the more.

Scaccierà vicino ardore Dal tuo sen l'ardor lontano; Più la mano può d'amore, S'è vicin l'amante cor.	A passion near at hand will drive the distant passion from your breast; the hand of love has greater power when the loving heart is close by.
Odo da lunge armonioso suono, che mi chiama all'imbarco, orsù si vada.	I can hear sweet music in the distance, calling me to take ship; it is time to go.



Scena V	Scene V
Eletra	Electra
Sidonie sponde! o voi per me di pianto, e duol, d'amor nemico crudo ricetta, or ch'astro più clemente a voi mi toglie, io vi perdono, e in pace al lieto partir mio alfin vi lascio, e dò l'estremo addio!	Shores of Kydonia! You were for me the cruel haven of tears and sorrow, of thwarted love; now that a more kindly star is taking me from you, I pardon you, and take my leave of you at last, my heart calm at the prospect of my joyful departure. I bid you a final farewell!

Coro	Chorus of Sailors
Placido è il mar, andiamo; Tutto ci rassicura. Felice avrem ventura, Su su, partiamo or or.	The sea is calm, let us be off; everything is here to reassure us. We shall have good fortune, come, let's away!

Eletra	Electra
Soavi zeffiri Soli spirate, Del freddo borea L'ira calmate. D'aura piacevole Cortesi siate, Se da voi spargesi Per tutto amor.	Let nothing but gentle breezes blow, calming the anger of the cold north wind. May we be blessed with pleasant breezes that sow love everywhere.

Scena VI	Scene VI
Idomeneo	Idomeneo
Vattene, prence.	Go then, prince.
Idamante	Idamante
Oh ciel!	O heaven!
Idomeneo	Idomeneo

Troppo t'arresti. Parti, e non dubbia fama di mille eroiche imprese il tuo ritorno prevenga. Di regnare se l'arte apprendere vuoi, ora incomincia a renderti de' miseri il sostegno, del padre, e di te stesso ognor più degno.	You delay too long. Go, and let the undisputed fame of a thousand heroic deeds herald your return. If you wish to learn the art of kingship, begin now by making yourself the support of those in need, ever more worthy of your father, and of yourself.
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Idamante	Idamante
Pria di partir, oh Dio! soffri, che un bacio imprima sulla paterna man.	Before I leave, O God! allow me to kiss my father's hand.

Eletra	Electra
Soffri, che un grato addio sul labbro il cor esprima: Addio degno sovrano!	Permit my lips to express the grateful farewell of my heart: Farewell, worthy sovereign!

Idomeneo	Idomeneo
(a Eletra) Vanne, sarai felice. (a Idamante) Figlio! tua sorte è questa.	(To Electra) Go then, happiness awaits you. (To Idamante) My son, this is your destiny.

Tutti	All
Seconda i voti, o ciel!	Heaven grant our prayers!

Eletra	Electra
Quanto sperar mi lice!	I dare hope so much!

Idamante	Idamante
Vado! (E il mio cor qui resta.)	I leave you, then. (And my heart remains here.)

Tutti	All
Addio!	Farewell!

Idomeneo, Idamante	Idomeneo, Idamante
(Destin crudel!)	(Cruel fate!)

Idamante	Idamante
(Oh Ilia!)	(O Ilia!)

Idomeneo	Idomeneo
(Oh figlio!)	(O my son!)

Idamante	Idamante
Oh padre! oh partenza!	O father! To have to part!

Eletra	Electra
Oh Dei! che sarà?	O Gods! What will happen?





Tutti	All
Deh cessi il scompiglio; Del ciel la clemenza Sua man porgerà.	Ah, no more of this confusion! Heaven will stretch out over us the hand of kindness.
Coro	Sailors
Qual nuovo terrore! Qual rauco muggito! De' Numi il furore Ha il mare infierito. Nettuno, mercé!	What new terror is this? What is this raucous howling? The fury of the Gods has whipped up the sea. Neptune, have mercy!
Qual odio, qual ira Nettuno ci mostra! Se il cielo s'adira, Qual colpa è la nostra? Il reo qual è?	What hatred, what rage Neptune shows us! What sin have we committed, that Heaven unleashes its fury? Who is the guilty one?
Idomeneo	Idomeneo
Eccoti in me, barbaro Nume! il reo! lo solo errai, me sol punisci, e cada sopra di me il tuo sdegno. La mia morte ti sazi allin; ma se altra aver pretendi vittima al fallo mio, una innocente darti io non posso, e se pur tu la vuoi, ingiusto sei, pretenderla non puoi.	Here he is, you savage Gods! I am the guilty man! I alone have sinned; punish me alone, and let your wrath fall on me. May my death at last satisfy you; but if you claim another victim in my place, I cannot give you an innocent man; if that is what you seek, you are unjust, you may not claim such a victim!
Coro	Sailors
Corriamo, fuggiamo Quel mostro spietato. Ah preda già siamo! Chi, perfido fato! Più crudo è di te?	Let us run, let us flee from this pitiless monster. Ah, we are already its prey! Traacherous fate, who is more cruel than you?
Atto Terzo, Scena I	Act Three, Scene I
Ilia	Ilia
Solitudini amiche, aure amorse, piante fiorite, e fiori vaghi, udite d'una infelice amante i lamenti, che a voi lassa confido. Quanto il tacer presso al mio vincitore, quanto il finger ti costa afflitto core!	Friendly solitude, loving breezes, flowers in bloom and fair blossoms, hear the laments of an unhappy lover, who pours out her weary heart to you. How much it costs my suffering heart to keep silent and dissemble, when I am near the man who conquered it!
Zeffiretti lusinghieri, Deh volate al mio tesoro: E gli dite, ch'io l'adoro, Che mi serbi il cor fedel.	Flattering breezes, ah, fly to my love: and tell him that I adore him, and that his heart should remain true to me.
E voi piante, e fior sinceri, Che ora innaffia il pianto amaro, Dite a lui, che amor più raro Mai vedeste sotto al ciel.	And you plants, and honest flowers, watered now by my bitter tears, tell him that you have never seen such a love anywhere beneath the sky.
Ei stesso vien ... oh Dei! ... mi spiego, o taccio?... Resto? ...parto? ... o m'ascondo? ... Ah risolver non posso, ah mi confondo!	It's him, he is coming... O Gods! Do I speak or stay silent? Do I stay? Go? Or hide?... Ah, I can't decide, I'm all confused!
Scena II	Scena II
Idamante	Idamante
Principessa, a' tuoi sguardi se offirmi ardisco ancor, più non mi guida un temerario affetto; altro or non cerco, che appagarti, e morir.	Princess, if I still dare to offer myself to your sight, it is no longer a bold affection that leads me; now I seek nothing but to fulfil your desire, and die.
Ilia	Ilia
Morir? tu, prence?	Die? You, prince?
Idamante	Idamante
Più teco io resto, più di te m'accendo, e s'aggrava mia colpa, a che il castigo più allungo differir?	The longer I stay with you, the more I burn for you, and my guilt increases; why delay the punishment?
Ilia	Ilia
Ma quel cagione morte a cercar l'induce?	But what makes you seek death?
Idamante	Idamante
Il genitore pien di smania e furore torvo mi guarda, e fugge, e il motivo mi cela. Da tue catene avvinto, il tuo rigore a nuovi guai m'espone. Un fiero mostro fa dappertutto orrida strage. Or questo a combatter si vada, e vincerlo si tenti, o finisca la morte i miei tormenti.	My father, full of rage and fury, looks at me grimly and flees, and I have no idea why. Bound as I am in chains of your making, I have no defence against the new wounds inflicted by your harshness. A wild monster is wreaking bloody destruction far and wide. Either I go to fight it, and try to defeat it, or death shall end my torment.
Ilia	Ilia
Calma, o prence, un trasporto sì funesto; rammenta, che tu sei d'un grand'impero l'unica speme.	O prince, calm this deadly passion; remember, you are the sole hope of a great empire.



Idamante	Idamante
Privo del tuo amore, privo, Ilia, di te, nulla mi cale.	Without your love, without you, Ilia, nothing matters to me.
Ilia	Ilia
Misera me!... deh serba i giorni tuoi.	Wretched me! ... Ah, do not throw your life away.
Idamante	Idamante
Il mio fato crudel seguir degg'io.	I must follow my cruel destiny.
Ilia	Ilia
Vivi. Ilia te 'l chiede.	Live – Ilia begs you.
Idamante	Idamante
Oh Dei! che ascolto? Principessa adorata!...	O Gods! what am I hearing? Adored princess!...
Ilia	Ilia
Il cor turbato a te mal custodi la debolezza mia; pur troppo amore e tema indivisi ho nel sen.	The turmoil of my heart barely hid my weakness from you; alas, in my breast love and fear are inseparable.
Idamante	Idamante
Odo? o sol quel che brama finge l'udito, o pure il grand'ardore m'agita i sensi, e il cor lusinga oppresso un dolce sogno?	Am I really hearing this? Or is my hearing playing tricks, imagining what it longs to hear? Or are my senses stirred by my great passion, and my oppressed heart flattered by a sweet dream?
Ilia	Ilia
Ah! perché pria non arsi, che scoprir la mia fiamma? mille io sento rimorsi all'alma! Il sacro mio dovere, la mia gloria, la patria, il sangue de' miei ancor fumante, oh quanto al core rimproverano il mio ribelle amore! ... Ma al fin, che fo? ... Già che in periglio estremo ti vedo, oh caro, e trarti sola io posso, odimi, io te 'l ridico: T'amo, t'adoro, e se morir tu vuoi, pria, che m'uccida il duol morir non puoi.	Ah, why did I not let my flame consume me, before revealing it? My soul reproaches itself a thousand times! My sacred duty, my honour, my fatherland, the blood of my family, still steaming, oh, how many voices in my heart reproach my rebellious love! But in the end, what can I do? Now that I see you in grave danger, from which only I can save you, listen to me, my dearest, as I tell you once more: I love you, I adore you, and if you seek death, I shall die of grief before you.
Idamante	Idamante
S'io non moro a questi accenti, non è ver, che amor uccida, che la gioia opprima un cor.	If I do not die at these words, then it is not true that love can kill, and that a heart can be overwhelmed by joy.
Ilia	Ilia
Non più duol, non più lamenti; lo ti son costante e fida, Tu sei il solo mio tesor.	No more grief, no more lamenting; I am constant and faithful to you, you will be my only treasure.
Idamante	Idamante
Tu sarai...	You shall be...
Ilia	Ilia
Qual tu mi vuoi.	Whatever you want me to be.
Idamante	Idamante
La mia sposa...	My wife...
Ilia	Ilia
Lo sposo mio sarai tu.	You will be my husband.
Idamante, Ilia	Idamante, Ilia
Lo dica amor.	Let Love declare it.
Ah! il gioir sorpassa in noi il sofferto affanno rio, tutto vince il nostro ardor!	Ah, our joy surpasses the pain we have suffered. Let our passion conquer all!
Scena III	Scene III
Idomeneo	Idomeneo
(Ciel! che vedo?)	(Heavens! What am I seeing?)
Ilia	Ilia
Ah siam scoperti, oh caro.	Ah, we are discovered, dearest.
Idamante	Idamante
Non temer, idol mio.	Don't be afraid, my love.
Elettra	Electra
(Ecco l'ingrato.)	(Here is the ungrateful wretch!)
Idomeneo	Idomeneo
(Io ben m'apposi al ver. Ah crudo fato!)	(My suspicions were well-founded. Ah, cruel fate!)





Idamante	Idamante
Signor, già più non oso Padre chiamarti; a un suddito infelice, deh, questa almen concedi unica grazia.	My lord – already I dare no longer call you Father – ah, if only you will grant an unhappy subject this one favour.
Idomeneo	Idomeneo
Parla.	Speak.
Elettra	Electra
(Che dirà?)	(What is he going to say?)
Idamante	Idamante
In che t'offesi mai? perché mi fuggi, m'odi, e aborrisci?	How have I offended you? Why did you flee from me, hate me, abhor me?
Ilia	Ilia
(Io tremo.)	(I tremble.)
Elettra	Electra
(Io te 'l direi.)	(I could tell you.)
Idomeneo	Idomeneo
Figlio: contro di me Nettuno irato gelommi il cor, ogni tua tenerezza l'affanno mio raddoppia, il tuo dolore tutto sul cor mi piomba, e rimirarti senza ribrezzo, orror non posso.	My son: Neptune's fury against me has frozen my heart. Every tenderness of yours redoubles my torment; all your sorrow weighs on my heart like lead, and I cannot look at you without horror and loathing.
Ilia	Ilia
(Oh Dio!)	(O God!)
Idamante	Idamante
Forse per colpa mia Nettun sdegnossi? Ma la colpa qual è?	Perhaps Neptune is enraged at some offence of mine? But what is the offence?
Idomeneo	Idomeneo
Ah placarlo potessi senza di te!	Ah, if only I could placate him without you!
Elettra	Electra
(Ah potessi i torti miei or vendicar!)	(Ah, if only I could now avenge my wrongs!)
Idomeneo	Idomeneo
Parti, te lo comando, fuggi il paterno lido, e cerca altrove sicuro asilo.	Go, I order you, flee the shore of your homeland, and seek a safe haven elsewhere.
Ilia	Ilia
Ahimè! Pietosa principessa, ah mi conforta!	Alas! Kind princess, ah, comfort me!
Elettra	Electra
Ch'io ti conforti? e come?... (Ancor m'insulta l'indegna.)	I, comfort you? And how? ... (Again the contemptible woman insults me!)
Idamante	Idamante
Dunque io me n'andrò... ma dove?... Oh Ilia!... oh genitor!	Then I must go... but where? O Ilia!... O father!
Ilia	Ilia
O seguirti, o morir, mio ben, vogl'io.	My love, I will follow you, or die.
Idamante	Idamante
Deh resta, oh cara, e vivi in pace. Addio!	Ah, stay here, dearest, and live in peace. Farewell!
Andrò ramingo e solo Morte cercando altrove Fin che la incontrerò.	I will go, wandering alone, seeking death everywhere until I find it.
Ilia	Ilia
M'avrai compagna al duolo, Dove sarai, e dove Tu moia, io morirò.	I shall be your companion in grief wherever you go, and wherever you die, I shall die.
Idamante	Idamante
Ah no!	Ah no!
Idomeneo	Idomeneo
Nettun spietato! Chi per pietà m'uccide?	Merciless Neptune! Who will take pity and kill me?
Elettra	Electra
(Quando vendetta avrò?)	(When will I have my revenge?)
Idamante, Ilia	Idamante, Ilia
(a Idomeneo) Serena il ciglio irato.	(To Idomeneo) Calm your troubled brow.

Idomeneo, Idamante, Ilia	Idomeneo, Idamante, Ilia
Ah il cor mi si divide!	Ah, my heart is breaking!
Tutti	All
Soffrir più non si può. Peggio è di morte Sì gran dolore: Più fiera sorte, Pena maggiore Nissun provò.	No-one can suffer more than this. Grief like this is worse than death: no-one has ever felt a more cruel fate, a greater pain.
Scena IV	Scene IV
Arbace	Arbace
Sire, alla reggia tua immensa turba di popolo affollato ad alta voce parlarti chiede.	My lord, there is a huge crowd outside your palace, a screaming mob, wanting to talk to you.
Ilia	Ilia
(A qualche nuovo affanno preparati mio cor.)	(O my heart, prepare yourself for some new suffering.)
Idomeneo	Idomeneo
(Perduto è il figlio.)	(My son is lost.)
Arbace	Arbace
Del Dio de' mari il sommo sacerdote lo guida.	The high priest of the Sea God is at their head.
Idomeneo	Idomeneo
(Ahi troppo disperato è il caso!...) Intesi, Arbace.	(Ah, there is no hope!...) I understand, Arbace.
Elettra	Electra
(Qual nuovo disastro?)	(What new disaster is this?)
Ilia	Ilia
(Il popol sollevato...)	(The people in an uproar...)
Idomeneo	Idomeneo
Or vado ad ascoltarla.	I will go and hear them.
Elettra	Electra
Ti seguirò!	I will follow you!
Ilia	Ilia
Voglio seguirti anch'io.	And so will I.
Scena V	Scene V
Arbace	Arbace
Sventurata Sidon! in te quai miro di morte, stragi, e orror lugubri aspetti? Ah Sidon più non sei, sei la città del pianto, e questa reggia quella del duol! ... Dunque è per noi dal cielo sbandita ogni pietà?... Chi sa? io spero ancora, che qualche Nume amico si plachi a tanto sangue; un Nume solo basta tutti a piegar; alla clemenza il rigor cederà... ma ancor non scorgo qual ci miri pietoso... Ah sordo è il cielo! Ah Creta tutta io vedo finir sua gloria sotto alte rovine! No, sue miserie pria non avran fine.	Unlucky Kydonia! What scenes of death, slaughter and dismal horror do I see in you? Ah, you are no longer Kydonia: you are the city of tears, and this palace, the palace of grief! ... Has heaven then forbidden us any mercy? ... Who knows? I hope still that some friendly God will be appeased by so much blood; just one would be enough to calm all the others; cruelty will give way to clemency. But as yet I cannot tell which god might look on us with pity... Ah, heaven is deaf! Ah, I see all the glory of Crete coming to an end, buried under a mountain of ruins. No, only then will her miseries be over.
Scena VI	Scene VI
Gran Sacerdote	High Priest
Volgi intorno lo sguardo, oh sire, e vedi qual strage orrenda nel tuo nobile regno fa il crudo mostro. Ah mira allagate di sangue quelle pubbliche vie. Ad ogni passo vedrai chi geme, e l'anima gonfia d'atro velen dal corpo esala. Mille, e mille in quell'ampio, e sozzo ventre pria sepolti che morti perire io stesso vidi. Sempre di sangue lorde son quelle fauci, e son sempre più ingorde. Da te solo dipende il ripiego, da morte trar tu puoi il resto del tuo popolo, ch'esclama sbigottito, e da te l'aiuto implora, e indugi ancor?... Al tempio, sire, al tempio! Qual'è, dov'è la vittima?... a Nettuno Rendi quello ch'è suo.	Look around you, my lord, and see what terrible devastation is being inflicted on your noble kingdom by the cruel monster. Ah, look at the streets of the city, awash with blood. At every step you will see someone groaning, their body swollen with black poison, their life slipping away. I myself have seen thousands upon thousands perish, swallowed alive into that foul, cavernous belly. That maw is always filthy with blood, and grows ever more greedy. Our salvation lies with you alone: you have the power to snatch from the jaws of death what remains of your people. They cry out to you in their distress, begging your help, and yet you still hesitate? ... To the temple, my lord, to the temple! Who is the victim? Where is the victim? Render unto Neptune that which is Neptune's.





<b>Idomeneo</b>	<b>Idomeneo</b>
Non più. Sacro ministro, e voi popoli, udite: la vittima è Idamante, e or vedrete, ah Numi! con qual ciglio? svenar il genitor il proprio figlio.	No more. Holy priest, and you people, listen: the victim is Idamante, and now, O Gods! you can watch the face of a father as he lays open the veins of his own son.
<b>Popolo</b>	<b>People</b>
Oh voto tremendo! Spettacolo orrendo! Già regna la morte, D'abisso le porte Spalanca crudel.	O dreadful vow! O hideous sight! Already death reigns here, throwing open the gates of the cruel abyss.
<b>Gran Sacerdote</b>	<b>High Priest</b>
Oh cielo clemente! Il figlio è innocente, Il voto è inumano; Arresta la mano Del padre fedel.	O merciful heaven! The son is innocent, the vow is inhuman; stay the hand of the faithful father.
<b>Scena VII</b>	<b>Scene VII</b>
<b>Idomeneo, Sacerdoti</b>	<b>Idomeneo, Priests</b>
Accogli, oh re del mar, i nostri voti, Placa lo sdegno tuo, il tuo rigor!	Receiving our offering, O king of the sea; let your remorseless anger be appeased!
<b>Idomeneo</b>	<b>Idomeneo</b>
Tornino a lor spelonche gl'Euri, i Noti, Torni Zeffiro al mar, cessi il furor. Il pentimento, e il cor de' tuoi devoti Accetta, e a noi concedi il tuo favor!	Let the east and south winds return to their caves, let the breezes return to the sea and the fury cease. Accept the repentance and the hearts of your devotees, and grant us your favour!
<b>Coro</b>	<b>Chorus of Cretan Citizens</b>
Stupenda vittoria! Eterna è tua gloria; Trionfa oh signor!	Resounding victory! Your glory endures for ever; victory shall be yours, Sire!
<b>Idomeneo</b>	<b>Idomeneo</b>
Qual risuona qui intorno applauso di vittoria?	What are these sounds of triumph I hear?
<b>Scena VIII</b>	<b>Scene VIII</b>
<b>Arbace</b>	<b>Arbace</b>
Sire, il prence, Idamante l'eroe, di morte in traccia disperato correndo il trionfo trovò. Su l'empio mostro scagliossi furibondo, il vinse, e uccise: eccoci salvi al fin.	My lord, the prince, Idamante the hero, hastening in despair to seek his own death, has found triumph. In fury he hurled himself on the evil monster; he overcame it and destroyed it: we are saved at last.
<b>Idomeneo</b>	<b>Idomeneo</b>
Ahimè! Nettuno di nuovo sdegno acceso sarà contro di noi... or or, Arbace, con tuo dolor vedrai, che Idamante trovò quel che cercava, e di morte egli stesso il trionfo sarà.	Alas! Neptune's anger will blaze against us with new vehemence... Now, Arbace, you will see to your sorrow that Idamante found what he was seeking, and he himself will be the spoils in death's victory parade.
<b>Arbace</b>	<b>Arbace</b>
Che vedo?... oh Numi!	What am I seeing? ... O Gods!
<b>Scena IX</b>	<b>Scene IX</b>
<b>Idamante</b>	<b>Idamante</b>
Padre, mio caro padre, ah dolce nome! Eccomi a' piedi tuoi; in questo estremo periodo fatal, su questa destra, che il varco al sangue tuo nelle mie vene aprir dovrà, gl'ultimi baci accetta. Ora comprendo, che il tuo turbamento sdegno non era già, ma amor paterno. Oh mille volte, e mille fortunato Idamante, se chi vita ti dié vita ti toglie, e togliendola a te la rende al cielo, e dal cielo la sua in cambio impetra, ed impetra costante a' suoi la pace, e de' Numi l'amor sacro, e verace!	Father, my dear father – ah, it is sweet to call you so! Here I am at your feet; in this last, fatal hour, allow me to kiss your right hand, the hand that must open my veins to pour out your own blood. Now I understand that your agitation was not anger, but fatherly love. A thousand thousand times blessed is Idamante: he who gave me life takes it from me, and in the taking offers it to heaven, that heaven may in return grant him his own, with lasting peace for his people, and the sacred, true love of the Gods.
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh figlio! oh caro figlio!... Perdona; il crudo uffizio in me scelta non è, pena è del fato... Barbaro, iniquo fato! ... Ah no, non posso contro un figlio innocente alzar l'aspra bipenne... da ogni fibra già se'n fuggon le forze, e gl'occhi miei torbida notte ingombra... oh figlio! ...	O my son! my dear son! Forgive me; I did not choose this cruel task, it is the punishment of fate... Savage, unjust fate!... Ah no, I cannot raise the brutal axe against an innocent son! The strength ebbs from every fibre of my being, and thick night clouds my eyes. O my son!
<b>Idamante</b>	<b>Idamante</b>
Oh padre!... Ah non t'arresti inutile pietà, né vana ti lusinghi tenerezza d'amor. Deh vibra un colpo, che ambi tolga d'affanno.	O father! Ah, do not let useless pity stop you, nor the vain tenderness of love beguile you. Oh, strike the blow that will deliver us both from our pain.
<b>Idomeneo</b>	<b>Idomeneo</b>
Ah, che natura me' contrasta, e ripugna.	Ah, nature opposes me, and abhors this.



<b>Idamante</b>	<b>Idamante</b>
Ceda natura al suo autor; di Giove questo è l'alto voler. Rammenta il tuo dover. Se un figlio perdi, cento avrai, Numi amici. Figli tuoi i tuoi popoli sono. Ma se in mia vece brami chi t'ubbidisca, ed ami, chi ti sia accanto, e di tue cure il peso teco ne porti, Ilia ti raccomando; deh un figlio tu esaudisci che moribondo supplica, e consiglia: s'ella sposa non m'è, deh siati figlia. Ma che più tardi? Eccomi pronto, adempi Il sacrificio, il voto.	Nature must yield to her creator; that is Jove's sublime will. Remember your duty. Though you lose a son, you gain the friendship of a hundred gods. Your people are your sons. But if in my place you seek one who will obey you and love you, who will be near you and carry the burden of your cares, I commend Ilia to you; ah, hear the prayer of your son, who stands on the threshold of death: if she cannot be my wife, let her be your daughter. But why do you delay? Here I stand ready: carry out the sacrifice, fulfil your vow.
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh qual mi sento in ogni vena insolito vigor?... Or risoluto io son... L'ultimo amplesso ricevi... e mori.	Oh, how can it be that I feel unwelcome strength coursing through my veins? Now I am resolved. Receive my last embrace... and die.
<b>Idamante</b>	<b>Idamante</b>
Oh padre!...	O father!
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh figlio!...	O my son!
<b>Idamante, Idomeneo</b>	<b>Idamante, Idomeneo</b>
Oh Dio!...	O God!
<b>Idamante</b>	<b>Idamante</b>
(Oh Ilia... ahimè!) Vivi felice,	(Oh Ilia... alas!) Be happy,
<b>Idamante, Idomeneo</b>	<b>Idamante, Idomeneo</b>
Addio.	Farewell.
<b>Scena X</b>	<b>Scene X</b>
<b>Ilia</b>	<b>Ilia</b>
Ferma, oh sire, che fai?	Stop, my lord, what are you doing?
<b>Idomeneo</b>	<b>Idomeneo</b>
La vittima io sveno, che promisi a Nettuno.	I am sacrificing the victim I promised to Neptune.
<b>Idamante</b>	<b>Idamante</b>
Ilia, t'accheta...	Hush, Ilia...
<b>Gran Sacerdote</b>	<b>Hlgh Priest</b>
Deh non turbar il sacrificio...	Do not disturb the sacrifice!
<b>Ilia</b>	<b>Ilia</b>
In vano quella scure altro petto tenta ferir. Eccoti, sire, il mio, la vittima io son.	In vain that axe seeks to strike another's breast. Here is mine, my lord: I am your victim.
<b>Elettra</b>	<b>Electra</b>
Oh qual contrasto!	What an unexpected turn of events!
<b>Ilia</b>	<b>Ilia</b>
Innocente è Idamante, è figlio tuo, e del regno è la speme, tiranni i Dei non son, fallaci sieti interpreti voi tutti del divino voler. Vuol sgombra il cielo de' nemici la Grecia, e non de' figli. Benchè innocente anch'io, benchè ora amica, di Priamo son figlia, e Frigia io nacquì per natura nemico al greco nome. Orsù mi svena.	Idamante is innocent, he is your son, the future of the kingdom; the Gods are not tyrants, you must have misinterpreted the divine will! Heaven seeks to rid Greece of her enemies, not of her sons! Though I too am innocent, though I am now a friend, I am the daughter of Priam; Phrygian, I was born to be an enemy to the name of Greece. Come, kill me.
<b>La Voce</b>	<b>Voice</b>
Ha vinto Amore... Idomeneo cessi esser re... Lo sia Idamante... ed Ilia a lui sia sposa, e fia pago Nettuno, contento il ciel, premiata l'innocenza.	Love has triumphed... Let Idomeneo be king no longer... Idamante shall be king, and Ilia shall be his wife. Let Neptune be satisfied and heaven content with innocence rewarded.
<b>Idomeneo</b>	<b>Idomeneo</b>
Oh ciel pietoso!...	O merciful heaven!
<b>Idamante</b>	<b>Idamante</b>
Ilia...	Ilia...
<b>Ilia</b>	<b>Ilia</b>
Idamante, udisti?	Idamante, did you hear?
<b>Arbace</b>	<b>Arbace</b>
Oh gioia! oh amor, oh Numi!	O joy! O love, O Gods!



## Elettra

Oh smania! oh furie... Oh disperata Elettra!  
Addio amor, addio speme! Ah, il cor nel seno già  
m'ardono l'Eumenidi spietate.  
Misera, misera, a che m'arresto?  
Sarò in queste contrade della gioia e trionfi  
spettatrice dolente? Vedrò Idamante alla rivale in  
braccio, e dall'uno e dall'altra mostrarmi a dito?  
Ah no; il germano Oreste ne' cupi abissi io vuo'  
seguir. Ombra infelice! Lo spirito mio accogli, or or  
compagna m'avrai là nell'inferno a sempiterni guai,  
al pianto eterno.

D'Oreste, d'Aiace  
Ho in seno i tormenti,  
D'Aletto la face  
Già morte mi dà.

Squarciatemi il cuore  
Ceraste, serpenti,  
O un ferro il dolore  
in me finirà.

## Scena Ultima

### Idomeneo

Popoli, a voi l'ultima legge impone Idomeneo, qual  
re. Pace v'annuncio, Compiuto è il sacrificio,  
e sciolto il voto, Nettuno, e tutti Numi a questo regno  
amici son. Resta, che al cenno loro Idomeneo ora  
ubbidisca. Oh quanto, oh sommi Dei, quanto m'è  
grato il cenno! Eccovi un altro re, un altro me  
stesso: a Idamante mio figlio, al caro figlio cedo il  
soglio di Creta, e tutto insieme il sovrano poter.  
I suoi comandi rispettate, eseguite ubbidienti, come i  
miei eseguite, e rispettate; onde grato io vi son:  
questa è la legge. Eccovi la real sposa. Mirate in  
questa bella coppia un don del cielo serbato a voi.  
Quanto a sperar vi lice! Oh Creta fortunata! Oh  
me felice!

## Coro

Scenda Amor, scenda Imeneo,  
E Giunone ai regi sposi,  
D'alma pace omai li posi  
La Dea pronuba nel sen.

## Electra

O rage! O fury... O Electra, plunged into despair!  
Farewell love, farewell hope! Already in my breast  
the pitiless Furies are setting my heart aflame.  
Wretched, wretched woman: what am I waiting for?  
Shall I stay here, to witness in my sorrow their joy  
and triumph? Shall I see Idamante in the arms of my  
rival, with both of them pointing the finger at me?  
Ah no; brother Orestes, I will follow you into the dark  
abysses. Unhappy shade! Bid my spirit welcome;  
now you shall have me as your companion in hell,  
in eternal woe, weeping for ever.

I carry in my breast  
the torments of Orestes and Ajax;  
Alecto's torch  
already brings me my death.

Tear out my heart,  
you horned vipers and serpents,  
or else a dagger shall bring  
my pain to an end.

## Final Scene

### Idomeneo

Ye people, Idomeneo gives you his last command as  
king. I proclaim to you peace. The sacrifice is  
completed, the vow fulfilled; Neptune and all the  
Gods are friends to this kingdom. It remains for  
Idomeneo to obey their bidding. O great Gods, how  
welcome that bidding is to me! Behold a new king,  
the pattern of my very self: to Idamante my son, my  
beloved son, I surrender the throne of Crete and all its  
sovereign power. Respect his commands, follow them  
obediently, as you respected and followed my own;  
for this I am grateful to you. This is the law. Here is  
the royal bride. Look on this fair couple as a gift  
bestowed on you by heaven. How much you have to  
hope for! How blessed is Crete! How happy am I!

## Chorus of Cretan Citizens

Let Love descend, and Hymen,  
and let Juno, the goddess of marriage,  
now bring sweet peace to the hearts  
of the royal couple!

Translation: Natalie Shea

# Pinchgut Opera Limited



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