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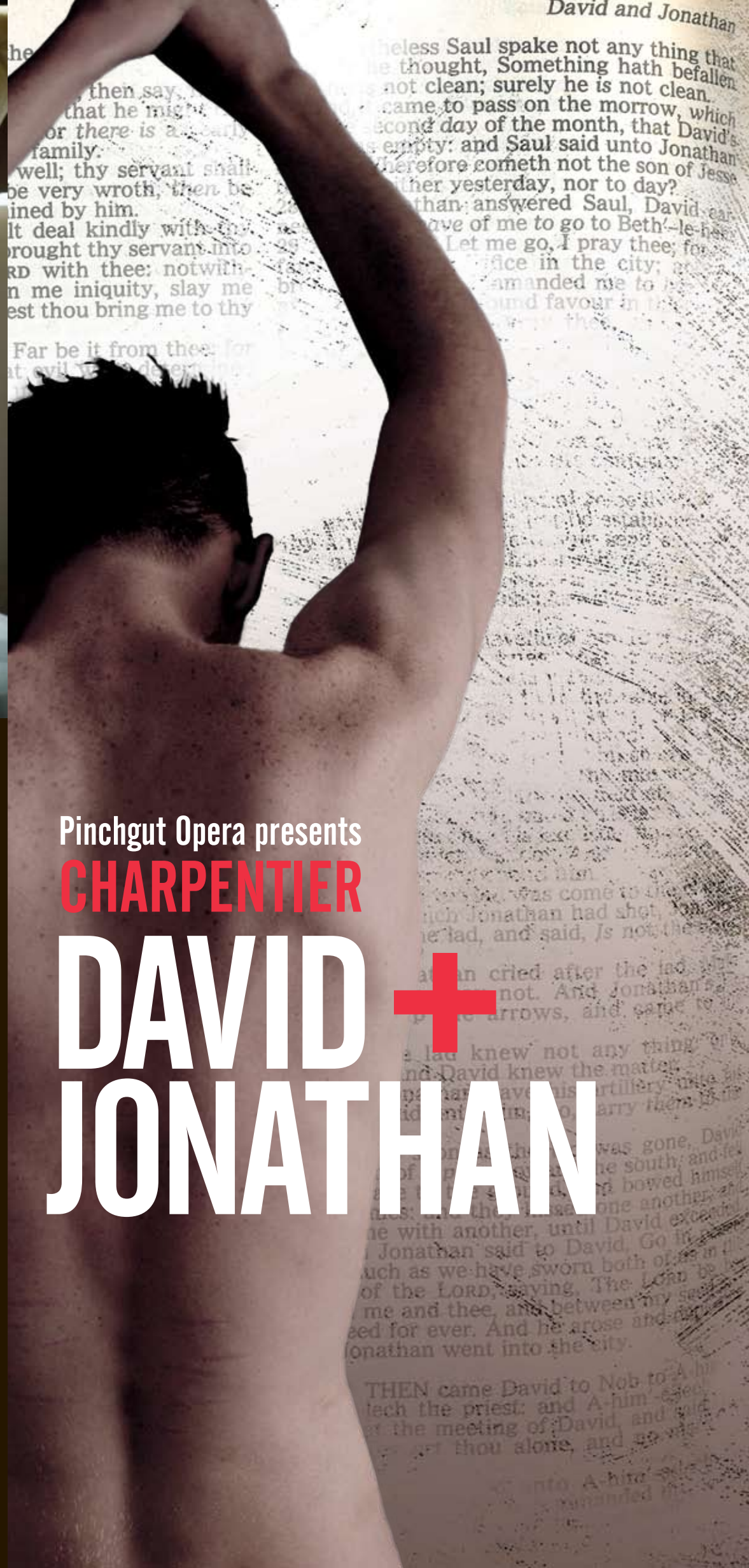
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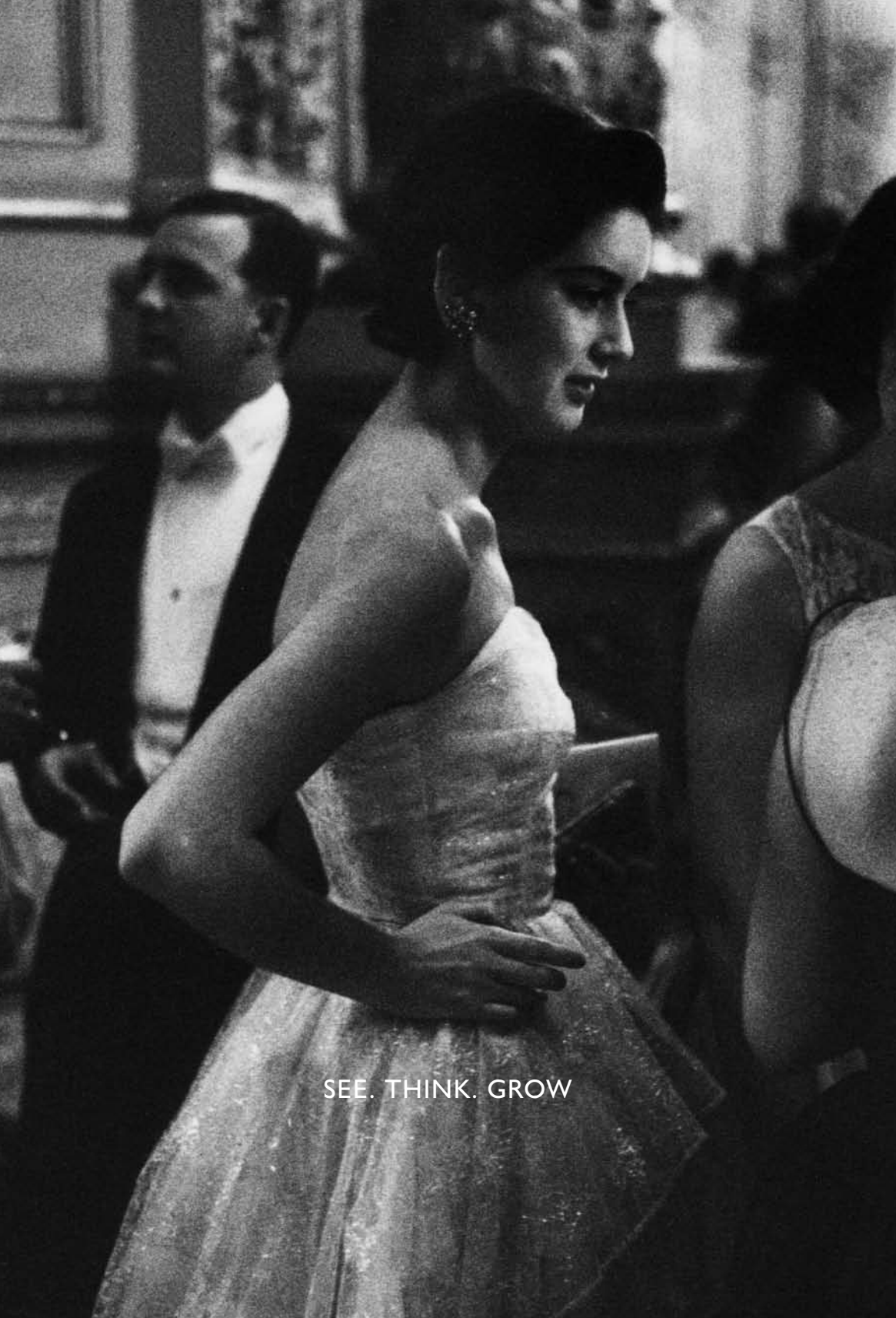
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Pinchgut Opera presents
CHARPENTIER

DAVID + JONATHAN



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Pinchgut Opera presents

CHARPENTIER

DAVID + JONATHAN

Music by
Marc-Antoine Charpentier

Libretto by
Père Bretonneau



Anders J. Dahlin
David

Sara MacIver
Jonathan

Dean Robinson
Saul

Richard Anderson
Achis

Simon Lobelson
Joabel

Paul McMahon
The voice of The Witch

Madeleine Benson
The Witch

David Parkin
The Ghost of Samuel

Andrei Laptev
A Philistine

Anna Fraser
A Shepherd

David Greco
A Soldier

Ashley Giles
A Follower of Jonathan

Cantillation
Chorus (soldiers, shepherds,
captives, followers of David
and Jonathan, Israelites
and Philistines)

Orchestra of the Antipodes

Antony Walker
Conductor

Chas Rader-Shieber
Director

Brad Clark & Alexandra Sommer
Designers

Bernie Tan-Hayes
Lighting Designer

Erin Helyard
Assistant Conductor

3, 6, 7 and 8 December 2008 + City Recital Hall Angel Place

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

The performance will finish at
approximately 10.10 pm on Wednesday,
Saturday and Monday, and 7.40 pm
on Sunday.

David et Jonathas was commissioned and
first performed by the Jesuit college of
Louis-le-Grand in 1688.

David et Jonathas is being recorded live
for CD release by ABC Classics, and
will be broadcast by ABC Classic FM in
February 2009. Any microphones you
observe are for recording and
not amplification.

Pinchgut Opera gratefully acknowledges
the kind permission of the Centre
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of France (CRNS Editions) for the use
of their musical score, edited by Jean
Duron (1981).

*L'opéra Pinchgut utilise une édition
musicale éditée par Jean Duron (1981)
avec la très aimable autorisation du Centre
National de la recherche scientifique de
France (CRNS Editions).*

Transcription and revision of the score
and preparation of orchestral parts by
Erin Helyard.



Antony Walker

Conductor

Born in Sydney, Antony Walker studied at the University of Sydney, was an Opera Australia Young Artist, Musical Director of Sydney Philharmonia Choirs, and Chorusmaster and conductor at Welsh National Opera, before relocating to the USA. He is currently Music Director of Pittsburgh Opera, Artistic Director of Washington Concert Opera and Co-Artistic Director of Pinchgut Opera.

For Welsh National Opera, he conducted Carmen, *The Barber of Seville*, *Così fan tutte* and *Queen of Spades* (which he also conducted in Bologna, Modena and Ferrara). He has also conducted *Pagliacci*, *The Handmaid's Tale*, *The Elephant Man* and *Nixon in China* (Minnesota Opera), Handel's *Orlando* and *Semele* (New York City Opera), *Billy Budd*, *Madama Butterfly*, *Aida*, *I Capuleti e i Montecchi* and *Samson et Dalila* (Pittsburgh Opera), *Vanessa* (Chautauqua Opera), *Troilus and Cressida* (Opera Theatre of St Louis) and *Tancredi*, *Il tabarro*, *Cavalleria rusticana*, *Esclarmonde*, *Béatrice et Bénédict*, *Stiffelio*, *Roberto Devereux*, *La donna del lago*, *I Puritani*, *Bianca e Falliero* and *Maria Padilla* (Washington Concert Opera), as well as appearances with Glimmerglass

Opera, Cincinnati Opera, Hawaii Opera Theater and Arizona Opera. For Opera Australia, he has conducted *The Tales of Hoffmann*, *Faust*, *Hansel and Gretel*, *The Magic Flute* and *Alcina*, for which he received a Green Room Award; in 2009 he conducts *Acis and Galatea* and *Dido and Aeneas*.

For Pinchgut Opera Antony has conducted *Semele*, *The Fairy Queen*, *L'Orfeo*, *Dardanus* and *Idomeneo*. Concert engagements have included recent debuts in Paris and Thessaloniki, *Messiah* with the Melbourne Symphony Orchestra, and a tour with Emma Kirkby for Musica Viva.

His discography extends to over 20 recordings, from the complete Beethoven Piano Concertos to Mozart's *Idomeneo*, and his many accolades include an ARIA Award (Best Classical Music Album, 2004), a Sir Charles Mackerras Conducting Award, a Churchill Fellowship, a Queen's Trust Award and the Australian Music Foundation (London) Scholarship.



Anders J. Dahlin

David

Anders J. Dahlin was born in 1975 and studied at the conservatorium in Falun, in his native Sweden, and at the Royal Danish Conservatory of Music.

He made his operatic debut in 1988 at the Norwegian National Opera as Tom Wingfield in Antonio Bibalo's *The Glass Menagerie*. In recent years he has become one of the leading interpreters of early French Baroque music.

Anders has worked with such conductors as Christophe Rousset, William Christie, Adam Fischer, Frans Brüggen, Philippe Herreweghe, Alessandro de Marchi, Robert King, Manfred Honeck, Stephen Layton, Iona Brown, Eric Ericson, Tõnu Kaljuste and Andreas Spering.

He has appeared in operas by Rameau (Atis in *Les Paladins*, Carlos and Tacmas in *Les Indes Galantes*, First Athlete and Mercury in *Castor et Pollux*, and the title roles in *Zoroastre* and *Platée*), Marais (Adraste in *Semele*),

Lully (*Roland and Armide*), Desmarest (*Vénus et Adonis*), Monteverdi (Telemaco in *Il ritorno d'Ulisse in patria* and Lucano and The Nurse in *The Coronation of Poppea*) and Purcell (Oberon, Phoebus and The Chinese Man in *The Fairy Queen*). Anders has received much acclaim as The Evangelist in the passions of J.S. Bach and for his interpretation of Britten's *Serenade for Tenor, Horn and Strings*. Other notable concert appearances have included the roles of Telemaco and Human Frailty in *Il ritorno d'Ulisse in patria* with Christophe Rousset and Les Talens Lyriques, Castor in Rameau's *Castor et Pollux* with Sir John Eliot Gardiner, Haydn's *The Creation* with Hervé Niquet, and a program of music by Rameau at the Proms.

Forthcoming engagements include Rameau's *Zoroastre* at Opéra Comique in Paris, the title role in Rameau's *Dardanus* at Lille Opera and the role of Abaris in Rameau's *Les Boréades* in Copenhagen.



Chas Rader-Shieber

Director

Chas Rader-Shieber began 2008 with new productions of Osvaldo Golijov's *Ainadamar* for the Curtis Institute of Music, and Martin y Soler's *Una cosa rara* for Opera Theater of St Louis. In May he directed Plácido Domingo in Handel's *Tamerlano* for Washington National Opera. In recent seasons he has staged Handel's *Flavio* and *Orlando* for New York City Opera, *Don Giovanni* for Santa Fe Opera, *Julius Caesar* for Pittsburgh Opera, and *The Cunning Little Vixen* for Lyric Opera Chicago and Houston Grand Opera.

He has also directed Mozart's *Idomeneo*, *The Abduction from the Seraglio*, *The Magic Flute*, *The Marriage of Figaro* and *Così fan tutte*, and Handel's *Semele*, *Ariodante*, *Imeneo*, *Alcina*, *Xerxes* and *Partenope*, as well as works by Cavalli, Purcell, Gluck and Rossini. His work has been seen with the opera companies of Vancouver, Minnesota, Santa Fe, Spoleto (USA) and Philadelphia, among others.

Upcoming are new productions of *The Abduction from the Seraglio* for Lyric Opera Chicago and San Francisco Opera, Mozart's *Il re pastore* for the Opera Theater of St Louis, *Don Giovanni* for Santa Fe Opera and a revival of *Tamerlano* with Plácido Domingo and Bejun Mehta for Los Angeles Opera.



Sara Macliver

Jonathan

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire in Australia.

She is a regular performer with the Melbourne, Sydney, Adelaide, West Australian and Tasmanian Symphony Orchestras and The Queensland Orchestra, as well as the Perth, Melbourne and Sydney Festivals, Musica Viva, the Melbourne Chorale, the Australian Chamber Orchestra, the Australian Bach Ensemble, the Australian Brandenburg Orchestra and Sydney Philharmonia Choirs among others.

Sara records for ABC Classics with more than 30 CDs including Fauré's Requiem, Orff's *Carmina burana*, Haydn arias with the Tasmanian Symphony Orchestra and two duet albums with mezzo-soprano Sally-Anne Russell. Her recording of Handel's *Messiah* on CD and DVD has been screened several times on national television. Recent releases include the award-winning *Mozart Arias* with the Tasmanian Symphony Orchestra and *Songs of the Auvergne* with The Queensland Orchestra.

In 2007 Sara sang the roles of Echo and Aphrodite in the premiere of Richard Mills' opera *The Love of the Nightingale* for the Perth Festival, performed in concerts and recordings with the Tasmanian Symphony Orchestra, and appeared for Pinchgut Opera in their new production of Vivaldi's *Juditha Triumphans*. Engagements in 2008 have included concerts with the Melbourne, Adelaide, West Australian and Tasmanian Symphony Orchestras and Sydney Philharmonia Choirs, appearances at the New Zealand, Woodend and Musica Viva Festivals and the Art Gallery of NSW, and touring with pianist Bernadette Balkus.

In 2009 Sara will be singing the role of Susanna in *The Marriage of Figaro* with West Australian Opera, and appearing in *Elijah* with the Tasmanian Symphony Orchestra, and in an all-Mozart program with the Sydney Symphony, amongst many other engagements.

Sara Macliver has recently been awarded an honorary doctorate from the University of Western Australia in recognition of her services to singing.



Dean Robinson

Saul

Born in Australia, Dean Robinson studied at the Royal Northern College of Music in Manchester.

He has sung in *Lohengrin*, *Palestrina*, *The Mastersingers of Nuremberg* and *Ariadne auf Naxos* at the Royal Opera House, Covent Garden; other opera performances include Pluto (*Orfeo*), Colline (*La bohème*) and the creation of the role of Passauf in Gavin Bryers’ *Dr Ox’s Experiment* for English National Opera; Angelotti (*Tosca*) and Colline for Welsh National Opera; Pluto for Netherlands Opera; Sparafucile (*Rigoletto*), Sarastro (*The Magic Flute*) and Don Magnifico (*La Cenerentola*) for Scottish Opera; Fabrizio (*The Thieving Magpie*) and Zaccaria (*Nabucco*) for Opera North; Don Profundo (*Il viaggio a Reims*) at the Rossini Festival in Pesaro; Lindorf / Coppélius / Dr Miracle / Dapertutto (*The Tales of Hoffmann*) and the title role in

Don Giovanni for Mid-Wales Opera; and The Tutor (*Le Comte Ory*) and Douglas (*La donna del lago*) for Garsington Opera.

Dean performs in concert with orchestras including the London Symphony Orchestra, Orchestra of the Age of Enlightenment, English Baroque Soloists, Ulster Orchestra and BBC Symphony Orchestra. His recordings include Donizetti’s *The Prisoner of Edinburgh* (Duca d’Argile) and Pacini’s *Alexander in India* (Timagene) for Opera Rara; *Don Giovanni* (Masetto), *Nabucco* (High Priest) and a recital album with Elizabeth Futral for Chandos Records; and *Béatrice et Bénédict* (Don Pedro) with the London Symphony Orchestra (LSO Live).

On film he appears as First Officer in John Adams’ *The Death of Klinghoffer* and as Goffredo in Judith Weir’s *Armida*, both in collaboration with Channel 4 television.



Richard Anderson

Achis

Richard Anderson was born in Sydney. He began his musical training in voice and organ at St Andrew’s Cathedral School and continued his studies in organ at the Sydney Conservatorium, moving to Canberra to further his vocal studies at the Canberra School of Music.

Richard joined the Moffatt Oxenbould Young Artists’ Development Program at Opera Australia in 2003 and has since joined the company as a principal bass. His roles there have included Count Ceprano (*Rigoletto*), Cascada (*The Merry Widow*), Servant (*Lulu*), Imperial Commissioner (*Madama Butterfly*), Araldo (*Otello*), First Soldier (*Salome*), Sciarrone and A Gaoler (*Tosca*), Fourth Nobleman (*Lohengrin*), Eighth Servant (Capriccio), An Officer (*Madeline Lee*), High Priest (*Nabucco*), Christian Magician (*Rinaldo*), Publio (*La clemenza di Tito*) and Curio and Achilla (*Julius Caesar*). Most recently, he has appeared as Doctor Grenvil (*La traviata*), Schlemil / Hermann (*The Tales of Hoffmann*), Masetto (*Don Giovanni*), Biterolf (*Tannhäuser*), Ribbing (*A Masked Ball*), Colline (*La bohème*), Masetto (*Don Giovanni*), Raimondo (*Lucia di Lammermoor*), Lieutenant Ratcliffe (*Billy Budd*) and Apollyon,

Mistrust and Envy (*The Pilgrim’s Progress*). He also appeared as Ashby (*The Girl of the Golden West*) for the Melbourne Symphony Orchestra.

Richard’s many guest appearances in oratorio include Puccini’s *Messa di Gloria*, Mozart’s *Coronation Mass*, Requiem, and Mass in C minor, Handel’s *Messiah* and *Dixit Dominus*, and Bach’s *St John Passion* and Mass in B minor.

In 2009 Richard will appear as the Second Armed Man in *The Magic Flute*, Steward and Sentry in *Lady Macbeth of Mtsensk*, and Swallow in *Peter Grimes*, all for Opera Australia, Rocco in *Fidelio* for Opera Queensland, Ashby in *The Girl of the Golden West* for State Opera of South Australia and Verdi’s Requiem with the Adelaide Symphony Orchestra.



Simon Lobelson

Joabel

Born in Sydney and bred in Brussels, Simon Lobelson has had substantial experience as both an operatic and concert soloist in Australia, Britain and Europe. He recently completed his operatic studies on scholarship at London’s Royal College of Music with distinction under the tutelage of Roderick Earle, and currently studies with Sir Donald McIntyre.

As a concert soloist his repertoire has included Mozart’s Requiem and Mass in C minor, Gubaidulina’s *Now Always Snow* with the Sydney Symphony and under Pierre Boulez for the Lucerne Festival, Rameau’s *Les Grands Motets* with Sydney Philharmonia Choirs, Brahms’ *German Requiem* in Brecon Cathedral, Mendelssohn’s *Elijah*, Orff’s *Carmina burana*, Bach’s *St John Passion*, Haydn’s *Missa in tempore belli*, Fauré’s *Requiem*, Vaughan Williams’ *Five Tudor Portraits* in Sydney Town Hall and his *Fantasia on Christmas Carols* at St Martin-in-the-Fields, as well as recitals in Vienna in 2006.

Recent operatic roles have included Marcello (*La bohème*) in Tuscany and France; Doctor Falke (*Die Fledermaus*); Nottingham (*Roberto Devereux*) in Spain; The Drunken Poet (Purcell’s *The Fairy Queen*) for Pinchgut Opera (available on the ABC Classics label); The Prig (Elizabeth Maconchy’s *The Sofa*) at Sadler’s Wells (commercially recorded for the Chandos label); L’Horloge and Le Chat (*L’enfant et les sortilèges*) in Greece, and Harry Easter / George Jones in Weill’s *Street Scene* for the Young Vic and Buxton Festivals.

Simon has also appeared as Ramiro (*L’Heure espagnole*), Don Alfonso and Guglielmo (*Così fan tutte*), Junius (*The Rape of Lucretia*), Papageno (*The Magic Flute*), Figaro (*The Marriage of Figaro*), Masetto (*Don Giovanni*), Gaoler (*Dialogues of the Carmelites*), King Hildebrand (*Princess Ida*), Aeneas (*Dido and Aeneas*), Dancaïro (*Carmen*), Macheath (*The Beggar’s Opera*), Plunkett (*Martha*), Noye (*Noye’s Fludde*), Dvoïkin (*Rayok*), Wilfrid Shadbolt (*The Yeomen of the Guard*) and The Pirate King (*The Pirates of Penzance*).



David Parkin

The Ghost of Samuel

David Parkin is the winner of *Operatunity Oz*, a joint production between Opera Australia and ABC-TV, televised in 2006.

Prior to entering *Operatunity Oz*, David had received only a handful of singing lessons; he performed his first aria for the semi-final of the competition. He learnt the piano at school, also studying for his AMusA on tuba. While studying Computer Engineering at the University of Sydney, he gained invaluable experience in all aspects of the theatre. He sang in Fauré’s Requiem, the Te Deums of Dvořák and Berlioz, Mozart’s Mass in C minor and Orff’s *Carmina burana*. Musical theatre performances included *Guys and Dolls*, *Fiddler on the Roof*, *A Funny Thing Happened on the Way to the Forum*, *Into the Woods*, *Jesus Christ Superstar* and *City of Angels*. He also assisted on many productions as technical director, lighting and set designer, and recording engineer.

As winner of *Operatunity Oz*, David appeared as Sparafucile in a gala performance of Opera Australia’s production of *Rigoletto*. Since then, while continuing as Senior Consultant for a leading international consulting firm, David has undertaken intensive vocal and language coaching with Sharolyn Kimmorley, Glenn Winslade, David Harper and Anna Connolly. He has recorded with ABC Classics.

David’s engagements have included performances with the Melbourne Symphony Orchestra – a Verdi Gala in the Sidney Myer Music Bowl, *The Girl of the Golden West*, and the orchestra’s Classical Spectacular in the Rod Laver Arena; Opera in the Vineyard in Stanthorpe, Queensland; and covering the roles of The Commendatore and Masetto in *Don Giovanni* for Opera Australia. In 2009 David will appear as The King in *Aida* for Opera Australia’s Sydney season and as Sparafucile for Opera Queensland.



Paul McMahon

The voice of The Witch

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 operatic and concert repertoire of the 17th and 18th centuries. He has appeared with all the Australian state symphony orchestras, the Australian Chamber Orchestra, Pinchgut Opera, the Australia Ensemble, Auckland Philharmonia, Christchurch Symphony, Christchurch City Choir, the Royal Melbourne Philharmonic Choir and the Australian Brandenburg Orchestra and Ensemble.

Paul has appeared as soloist in the Sydney, Melbourne and Brisbane Festivals and has been broadcast on ABC Classic FM and the MBS network. He was a member of The Song Company from 1997 to 2001, touring regularly throughout Australia, Asia and Europe. A Churchill Fellowship in 2002 enabled Paul 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, School of Drama, Fine Art, and Music (Conservatorium).

His discography includes the solo album of lute songs *A Painted Tale*; Handel's *Messiah* on CD and DVD (and broadcast nationally on ABC-TV); Monteverdi's *L'Orfeo*, Purcell's *The Fairy Queen* and Handel's *Semele* for Pinchgut Opera; Carl Orff's *Carmina burana* and Fauré's *La naissance de Vénus*. He is featured on *Swoon – A Visual and Musical Odyssey* and *The Swoon Collection Gold Edition*; the Christmas disc *Silent Night; Prayer for Peace; Eternity; Felix and Me; Danny Boy, Ye Banks and Braes, The Rise and Rise of Australian Rugby; Praise II* and the soundtrack to the Australian feature film *The Bank*.

In 2009, Paul appears with the Melbourne and Adelaide Symphony Orchestras, The Queensland Orchestra, Auckland Philharmonic Orchestra, Sydney Philharmonia Choirs, Sydney Chamber Choir and the Australia Ensemble.

Paul McMahon appears courtesy of The University of Newcastle.



Andrei Laptev

A Philistine

Andrei Laptev began singing at the age of nine under the direction of his grandfather, the bass-baritone Vadim Laptev, at the Russian Orthodox Cathedral in Strathfield, where he subsequently became soloist and then assistant Choirmaster from 1999 to 2005. He is currently Precentor and Choirmaster at the Holy Protection Russian Orthodox Church in Cabramatta, and in 2007 formed the Chesnokov Choral, a concert choir dedicated to the performance of Russian choral works.

Andrei has been a member of Sounds Baroque, an ensemble of the Musica Viva In Schools program, since 2006. He is a regular performer with Cantillation and the Australian Brandenburg Choir. He sings in Opera Australia's extra chorus and in 2009 will be performing in their productions of *Acis and Galatea*, *Dido and Aeneas*, *Fidelio* and *Lady Macbeth of Mtsensk*. In the last two years his solo engagements have included C.P.E. Bach's Magnificat, Handel's *Israel in Egypt*, *Messiah* and *Coronation Anthems*, cantatas by Buxtehude and J.S. Bach, Schubert's Mass in G major and Scarlatti's *Stabat Mater*.



Anna Fraser

A Shepherd

One of Australia's most versatile sopranos, Anna Fraser is increasingly in demand as an interpreter of early repertoire. She performs extensively with Sydney's professional ensembles including Cantillation, The Song Company, the Sydney Symphony, Salut! Baroque, Sydney Philharmonia Choirs and Pinchgut Opera.

She has appeared as a soloist for Pinchgut Opera in *L'Orfeo* (Speranza) and *Dardanus* (Une Phrygienne) and with Sydney Philharmonia Choirs in *Dido and Aeneas* (Second Woman and Second Witch).

Recipient of various scholarships, and a graduate of the Sydney Conservatorium of Music and the New England Conservatory, Boston, Anna attended the Britten-Pears Young Artist Program in the United Kingdom and was a soloist in Handel's *Dixit Dominus* and the masque *Acis and Galatea* at the Aldeburgh Festival prior to returning to Sydney in 2002. She has also performed to sell-out crowds in cabaret shows which she co-produced with pianist Sally Whitwell and soprano Jane Sheldon. She became a permanent member of The Song Company in 2008.



Madeleine Benson

The Witch

Madeleine Benson turns eleven at the end of this year, and lives in Sydney where she is a keen participant in the cultural activities that this city offers to children. She has been singing with the Sydney Children's Choir (SCC), one of the world's outstanding children's choral ensembles, since she was six years old.

In 2006 Maddie performed with the SCC and the Sydney Symphony in the world premiere of Ross Edwards' *The Promised Land*. In the same year she also enjoyed singing with the SCC for the sound track of the Academy Award-winning film *Happy Feet*.

Maddie performed in the SCC's annual Christmas concerts, *Voices of Angels*, at City Recital Hall Angel Place in 2006 and 2007. In 2007 Maddie was with the SCC during their collaboration with the Nagoya Children's Chorus and in the premiere of the performance piece *Heritage in Song*.

In 2008 she sang with the SCC in joint performances with The Young Voices of Melbourne and the St Louis Children's Choir, and in the world premieres of two works by Dan Walker: *The Aftermath*, for the World Shakuhachi Festival, and *Tu es Petrus* for World Youth Day.

Maddie has also been taking part in workshops run by the Australian Theatre for Young People.



David Greco

A Soldier

Since graduating from the Sydney Conservatorium, David Greco has been engaged as soloist with Australia's finest musical ensembles, including the Australian Chamber Orchestra (Mozart's Mass in C minor), the Sydney Symphony (Périchaud in *La rondine*), Sydney Philharmonia Choirs, the Tasmanian Symphony Orchestra, the Australian Brandenburg Orchestra and Cantillation.

He has performed with The Song Company as part of the Musica Viva In Schools program and in 2008 was a full-time member of the Opera Australia Chorus.

For Pinchgut Opera, he has appeared as A Shepherd and

A Spirit (*L'Orfeo*), A Phrygian (*Dardanus*), and A Trojan (*Idomeneo*). Other opera engagements have included Papageno (*The Magic Flute*) for Pacific Opera, Antonio (*The Marriage of Figaro*) for the Sydney Conservatorium Opera and Pinellino (*Gianni Schicchi*) for Opera Australia.

David was a finalist in the 2006 Mietta Song Recital Award. Next year he travels to The Netherlands to undertake studies at the Royal Conservatoire in The Hague.



Ashley Giles

A Follower of Jonathan

Newcastle-born bass-baritone Ashley Giles holds a Bachelor of Music degree from the Newcastle Conservatorium, where he studied with Ghillian Sullivan, and a Graduate Diploma in Opera from the Victorian College of the Arts Opera Studio.

Ashley is an experienced and versatile young performer in opera, operetta and musical theatre. His roles have included The Vicar (*Albert Herring*), Antonio (*Il viaggio a Reims*), The Pirate King (*The Pirates of Penzance*), Pluto (*Orpheus in the Underworld*), Svengali in the world premiere of *Trilby*, Nick Shadow and Father Trulove (*The Rake's Progress*), Publio (*La clemenza di Tito*), Papageno (*The Magic Flute*), Guglielmo (*Così fan tutte*) and Count Danilovitch (*The Merry Widow*).

For the last three years Ashley has been touring as a principal artist with Opera Australia's OzOpera, this year performing the roles of Figaro and Count Almaviva in *The Barber of Seville*.

Ashley also enjoys performing as a soloist in a wide range of concerts and choral works from Faure's Requiem and cantatas by J.S. Bach through to Byrd's Mass for Three Voices. Ashley joined Cantillation in June last year and regularly performs with the group, including Pinchgut's 2008 opera, *Juditha Triumphans*.



Erin Helyard

Assistant Conductor

Erin Helyard graduated from the Sydney Conservatorium of Music with first class honours and the University Medal and was awarded the inaugural Lenore Buckle Scholarship for Music. He studied harpsichord with Paul Dyer, Ray Harvey and Stephanie McCallum.

He gained his Masters degree in fortepiano performance from the Schulich School of Music, McGill University, Montreal where he is presently completing a PhD in Musicology under the supervision of Tom Beghin. He is currently the recipient of the J.W. McConnell Memorial Fellowship.

Together with violinist Anna McDonald, Erin has been an artistic director of the Sirius Ensemble. He was Principal Continuo with the Australian Chamber Orchestra from 1999 to 2004, and Assistant Music Director to Richard Tognetti for the 2001 Sydney Festival production of Mozart's *Mitridate*. Erin is Co-Artistic Director of Pinchgut Opera and is also a founding member of

the Orchestra of the Antipodes. He has participated in numerous recordings for ABC Classics and has been featured as a soloist in many Australian festivals and concert series, garnering praise for his performances on both the harpsichord and the fortepiano.

Since arriving in Montreal in 2004 he has been featured in the annual Festival Montréal Baroque as well as appearing as Principal Continuo with the Theatre of Early Music, Les Violons du Roy and Opéra de Montréal. In partnership with fortepianist Tom Beghin, highlights for the Mozart year of 2006 included performances of his two-piano concerto with Ensemble Arion and a presentation of a musical play based on the 1781 competition between Mozart and Clementi for the Flanders Festival, Brussels. Erin conducted Les Violons du Roy in December 2006 in concerts featuring soprano Hélène Guilmette, and is a core member of the award-winning Ensemble Caprice, directed by recorder virtuoso Matthias Maute.



Brad Clark

Designer

Growing up on a big farm in a small town in country NSW, Brad Clark took every opportunity to satisfy his hunger for all things artistic; he was heavily involved in many of the major national Centenary of Federation proceedings and travelled the country extensively.

In 2004 Brad moved to Sydney to pursue his career in production design with a degree at NIDA. There he designed productions of *Electronic City*, *Ordinary*, Pinter's *The Caretaker* (director: Helmut Bakaitis) and *Closer* by Patrick Marber. Brad also designed the set for a production of *Romeo and Juliet* directed by Gale Edwards.

Since leaving NIDA Brad has enjoyed constant work with some of the country's leading opera and stage directors. His work includes *The Greatest Show on Earth* with director/playwright Patrick Nolan for the Queensland Music Festival, and the opera *Dead Man Walking* (director: Nigel Jamieson), for which he was an associate designer.

Other engagements have included *Sold* (Old Fitzroy Theatre) and *Tiger Country* (Stables Theatre) with director John Sheedy, *Arcadia* for Sydney Grammar School, and productions for the Australian Theatre of the Deaf and NIDA's Open Program.

Brad has most recently co-designed *Gallipoli* for the Sydney Theatre Company (director: Nigel Jamieson) and *All the Blood and All the Water* for Riverside Theatre Company (director: John Sheedy). He designed *The Shape of a Girl* at the Sydney Opera House (director: Noel Jordan) for its Australian premiere earlier this year, and is currently co-designing *Jerry Springer – The Opera in Concert* at the Sydney Opera House. He has commenced work on his first feature film.

In 2001 Brad was awarded a Centenary Medal for service to the community.



Alexandra Sommer

Designer

Born in Sydney, Alexandra Sommer studied Theatre Costume for Stage and Screen, graduating first in the state in 2003. While studying, she worked in the costume department for such productions and films as *The Night We Called It a Day*, *42nd Street*, *The Wizard of Oz*, *Singin' in the Rain*, *Oliver!*, *Mamma Mia*, *Andrea Chénier* (Opera Australia), the film clip for Delta Goodrem's *Mistaken Identity* and *Star Wars Episode III: Revenge of the Sith*.

Armed with a firm foundation in costume construction and her ultimate goal of becoming a production designer, Alexandra commenced studies at NIDA, where she worked on such productions as *The Attic*, with Japanese director Yoji Sakate, *Beach*, directed by Kevin Jackson, *Her Master's Voice*, and the controversial hit *Shopping and Fucking*, directed by Lee Lewis.

Since graduating from NIDA, Alexandra has been busy with work as both costume and production designer. Last year she designed costumes for *Carmen* (Sydney Theatre; director: Nigel Jamieson) and for the musical *The Greatest Show on Earth* (Queensland Music Festival; director: Patrick Nolan); she was the production designer for *A Day in the Death of Joe Egg* (Darlinghurst Theatre) and an associate designer on *Dead Man Walking* at the State Theatre (director: Nigel Jamieson). Other productions have included *Not Like Beckett* for the Northern Rivers Performing Arts group (NORPA).

Alexandra has most recently co-designed *Gallipoli* for the Sydney Theatre Company (director: Nigel Jamieson) and *All The Blood and All the Water* for Riverside Theatre Company (director: John Sheedy). She is currently co-designing *Jerry Springer – The Opera in Concert* at the Sydney Opera House and working on her first feature film.



Bernie Tan-Hayes

Lighting Designer

Bernie Tan-Hayes' opera and musical credits include *La bohème* (New Zealand Opera), *Così fan tutte* (Pacific Opera), *Die Fledermaus*, *Dialogues of the Carmelites* and *The Pirates of Penzance* (Sydney Conservatorium of Music), *Bob Cats Dancing*, *Bob Cat Magic* and *Charters Towers – The Musical* (Queensland Music Festival), Mr BBQ (NORPA), *Dreaming Transportation* (Performing Lines), *The Admiral's Odyssey* (Action Theatre, Singapore) and for Pinchgut Opera, *Semele*, *The Fairy Queen*, *L'Orfeo*, *Dardanus*, *Idomeneo* and *Juditha Triumphans*.

His drama and dance credits include *Gondwana* (Erth Visual and Physical), *Macbeth* (Sydney Theatre Company), *Drill* and *Special Mention* (Stompin Youth Dance Company), *Amigos* (La Boite, Queensland), *The Flood* and *The Seed* (NORPA), *Story Time* (Naked Theatre Company),

Knives in Hens (B Sharp), *October*, *King Tide*, *Modern International Dead* and *Borderlines* (Griffin Theatre Company), *Angel City*, *Mary Stuart* and *Freak Winds* (Tamarama Rock Surfers), *Hamlet* (Pork Chop Productions), *The Busy World Is Hushed*, *Derrida in Love*, *A Couple of Blaguards* and *Are You There* (Ensemble Theatre Company).

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* (Melbourne Theatre Company), *The Bourgeois Gentleman* and *School for Scandal* (STC) and *Twinkle Twinkle Little Fish* (Windmill Performing Arts). He has toured and re-lit *I Am My Own Wife* (MTC) and *Ying Tong*, *Doubt*, *Copenhagen*, *Stones in His Pockets* and *Christian Brothers* (STC).



Andrew Johnston

Production Manager

Andrew Johnston has been with Pinchgut since the beginning; he was Production Assistant on *Semele* and *The Fairy Queen* and Production Manager for *L'Orfeo*, *Dardanus*, *Idomeneo* and *Juditha Triumphans*.

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 was also a member of The Contemporary Singers under the baton of Antony Walker.



Maree Kanowski

Stage Manager

Maree Kanowski graduated from the University of Southern Queensland with a Bachelor of Theatre Arts degree (Stage Management); she was also the recipient of the USQ Creative Arts Award for Theatre. Since graduation, Maree has worked as a stage manager with many theatre, dance, opera and event companies around Australia and the USA, including Opera Australia,

Melbourne Theatre Company, Sydney Theatre Company, Queensland Ballet, The Joffrey Ballet in Chicago, State Opera of South Australia, Sydney Opera House, Queensland Performing Arts Centre, the Melbourne and Adelaide Festivals, Hit Productions, La Boite Theatre Company, Q Theatre, and the Queensland Conservatorium of Music.



Cantillation

Antony Walker Music Director

Alison Johnston Manager

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, a collection of contemplative 20th-century sacred works entitled *Prayer for Peace*, Fauré's Requiem, Orff's *Carmina burana*, Handel's *Messiah* and a Christmas disc, *Silent Night*. Most recently released are a disc of folk songs entitled *Ye Banks and Braes*, *Magnificat* with Emma Kirkby and an album of Baroque choruses, *Hallelujah!*

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 Christopher Gordon's Emmy-nominated score for *Salem's Lot*. Recent engagements have included many concerts with the Sydney Symphony – *The Shock of the New*, Rachmaninoff's *The Bells* with Vladimir Ashkenazy, Brahms' *A German Requiem*, Vaughan Williams' *Sinfonia Antartica*, *Symphony at the Movies* and *Play! A Video Symphony* – and numerous recording projects: music for the Commonwealth Games, the film score for *The December Boys*, Mozart's Requiem for ABC Classics, and the filming of Jonathan Mills' opera *The Eternity Man*.

In 2008 Cantillation performed the complete ballet music of Ravel's *Daphnis and Chloe* and gave the Australian premiere of Gelmetti's *Cantata della vita*, both with the Sydney Symphony, recorded the film score to the movie *Daybreakers*, and recorded a CD of pop and jazz covers for ABC Classics.

In 2009 Cantillation will perform Vaughan Williams' *Flos campi* and Haydn's *The Creation* with the Sydney Symphony and record CDs of madrigals and Renaissance masses.

Sopranos

Anna Fraser
Louisa Hunter-Bradley
Belinda Montgomery
Alison Morgan
Anna Sandstrom
Jane Sheldon

Mezzo-sopranos

Jo Burton
Anne Farrell
Natalie Shea

Haute-contres

Robert Macfarlane*
Dan Walker

Tenors

Philip Chu
Andrei Laptev
John Pitman
Raff Wilson

Basses

Daniel Beer
Craig Everingham
Ashley Giles
David Greco
Richard Mitchell

*Robert Macfarlane's performance in *David and Jonathan* is sponsored by Cantillation



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 some 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; 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 CD releases include *Baroque Duets*, featuring the Pergolesi Stabat mater (winner of the inaugural ABC Classic FM Listener’s Choice Award in 2005),

Magnificat with Emma Kirkby, *Hallelujah!* – a disc of Baroque choruses performed with Cantillation, and Pinchgut Opera’s performances of Mozart’s *Idomeneo*, Monteverdi’s *L’Orfeo* and Vivaldi’s *Juditha Triumphans*. A recording of the complete Brandenburg Concertos is scheduled for release in 2009.

Recent projects have included Mozart’s *Idomeneo* and the Australian premiere of Vivaldi’s *Juditha Triumphans* for Pinchgut Opera, concerts at the Art Gallery of NSW, and recordings of Mozart’s Requiem on Classical instruments and Bach arias with baritone Teddy Tahu Rhodes. In 2009 the Orchestra will be performing for the Opera Australia winter season in their double bill of *Dido and Aeneas* and *Acis and Galatea*.

Violin
Rachael Beesley[†]
Franz Geissenhof, Vienna, Austria, 1813, ‘Viennese Stradivari’
Julia Fredersdorff[†]
Anonymous, Cremona, Italy, 18th century
Matthew Bruce
Mark Pengilly, Melbourne, Australia, 1986, after Giovanni Paolo Maggini
Elizabeth Pogson
Anonymous, after Sebastian Klotz
Myee Clohessy
Anonymous, Mittenwald, Germany, c.1790
Matthew Greco
David Christian Hopf, Quittenbach, Germany, 1760

Viola – Haute-contre
Deirdre Dowling
Charles Boulanger, London, UK, c.1830
Heather Lloyd
Ian Clarke, Biddeston, Australia, 1998, after Andrea Guarneri, Cremona, Italy
Isidore Tillers
Matthew Charles Bolliger, Australia, 1992 after Techler, Austria, 18th century

Viola – Taille
Nicole Forsyth
John Johnston, Rozelle, Australia, 1995, after Gasparo da Salò/A.E. Smith
Valmai Coggins
Beardsmore and Coggins, Blackheath, Australia, 2006, after Andrea Guaneri, 1676
Tom Chawner
Tenor viola by Ian Clarke, Biddeston, Australia, 1998, after Giovanni Paolo Maggini, ‘Dumas’, c.1680

Basse de Violon
Daniel Yeadon[†]
Martin Bowers, Maldon, UK, 1995, after a 17th-century Italian original*
Nils Wieboldt[†]
Jan Pawlikowski, Krakow, Poland, 2007, after an anonymous 17th-century instrument

Cello
James Beck
Anonymous, England, c.1750, courtesy of the Australian Brandenburg Orchestra

Viola da gamba
Laura Vaughan[†]
Henner Harders, Mansfeld, Germany, 2007, after Michel Colichon, Paris, France, c.1691

Violone
Kirsty McCahon
Ernest Francis Lant, Sevenoaks, UK, 1969, after Giovanni Paolo Maggini, 17th century

Flute (Traverso)
Melissa Farrow[†]
Fridtjof Aurin, Düsseldorf, Germany, 1999, after Jacob Denner, c.1720
Matthew Ridley[†]
Alain Weemaels, Brussels, Belgium, 2006, after I.H. Rottenburgh, Brussels, Belgium, c.1720

Recorder
Melissa Farrow[†]
Philippe Bolton, Villes sur Auzon, France, 2008, after Charles Bizéy, Paris, France, early 18th century
Matthew Ridley[†]
Philippe Bolton, Villes sur Auzon, France, 2008, after Charles Bizéy, Paris, France, early 18th century

Oboe
Kirsten Barry
Mary Kirkpatrick, Ithaca NY, USA, 2005, after Pierre Naust, France, late 17th century
Adam Masters
Paul Hailperin, Zell im Wiesental, Germany, c. 2003, after Pierre Naust, France, late 17th century

Bassoon
Simon Rickard
Olivier Cottet, Prouais, France, 1999
Lisa Goldberg
Olivier Cottet, Prouais, France, 1999
Bassoons used courtesy of the Orchestra of the Age of Enlightenment

Harpsichord
Erin Helyard[†]
French double harpsichord by Carey Beebe élève de D. Jacques Way, 1991, after originals by Blanchet, mid-18th century
Neal Peres Da Costa[†]
Double-manual harpsichord by Andrew Garlick, Somerset, England, after Jean Goujon, France, 18th century, courtesy of Neal Peres Da Costa
Neal Peres Da Costa appears courtesy of the Sydney Conservatorium of Music.

Chamber Organ
Erin Helyard[†]
Henk Klop, Garderen, The Netherlands, 2004, supplied by Carey Beebe Harpsichords Australia

Lutes/Theorbo/Guitar
Tommie Andersson[†]
Guitar by Peter Biffin, Armidale, Australia, 1989, after Antonio Stradivari, Cremona, Italy, 1680
Archlute by Klaus Toft Jacobsen, Chiavenna, Italy, 2001 after Magno Dieffopruchar, Venice, Italy, c.1600
Deborah Fox[†]
Theorbo by Peter Biffin, Armidale, NSW, 1995, after various Italian makers of the 17th century
Guitar by Jaume Bosser, Barcelona, Spain, 1998, after Italian 17th-century models

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

Percussion
Brian Nixon
Lefina German Baroque-styled belt-driven calf-headed copper timpani, built in 1999
Tenor drum, 14” x 10”, copy of a French provincial drum, 1996

Tuning: a’=392
Temperament: Werkmeister 3 c.1691

*The purchase of the basse de violon was made possible by a donation from a family of supporters. † Petit chœur

Pinchgut in 2009

“What shall we do next year?”

“Don’t you remember? We’re doing Cavalli’s *L’Ormino* that we originally planned for 2008 but then swapped for *David and Jonathan*.”

“Why did we do that?”

“I’ve forgotten, something to do with Antony’s availability, I think.”

“Who is Cavalli? Isn’t he that Italian fashion designer?”

“No, not that one. That’s Roberto – ours is Francesco and he died in 1676.”

“So pretty well a contemporary of Monteverdi?”

“Yes, though Cavalli wrote mostly for the popular opera houses, while Monteverdi had an easier life with royal patronage.”

“I suppose that was like having a major grant from the Australia Council.”

“In a way, yes...”

“So who will be the soloists?”

“It’s a pretty big cast. David Walker, who sang Holofernes in *Juditha* last year, will come back, along with Fiona Campbell... And a few new faces, like Kanen Breen.”

“And Erin Helyard will direct the period-instrument orchestra from the harpsichord, just as Cavalli would have done.”

“I wonder if he is related to the fashion designer?”

“Probably not, our Cavalli’s real name was Caletti.”

Pinchgut Opera Ltd

Sydney's Chamber Opera Company

Pinchgut happened accidentally. It grew out of a conversation in 2001 about whether there was a different way of presenting opera. Antony Walker, Erin Helyard, Anna McDonald, Anna Cerneaz and Alison Johnston, encouraged by Liz and Ken Nielsen, decided to set up a different kind of opera company.

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 the orchestra on stage and perhaps one day we will. We would 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 to music of the 20th or 21st century.) We knew that there are many 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 and marketing 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.

Pinchgut began in 2002 with a production of Handel's *Semele*. This was followed by Purcell's *The Fairy Queen* (2003), Monteverdi's *L'Orfeo* (2004), Rameau's *Dardanus* (2005), Mozart's *Idomeneo* (2006) and Vivaldi's *Juditha Triumphans* (2007). All were recorded by ABC Classics and are available on CD.

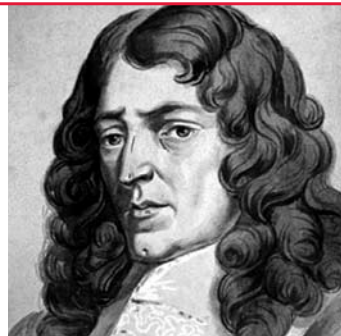
Our aims have not changed much since the beginning. In fact, our experience confirms that artistically we are working in a very fertile area and achieving very worthwhile things. Financially, things have turned out to be more difficult. Box office has been excellent, donations have been generous and we have found some understanding sponsors but the gap between the costs of presenting our productions and our income is not narrowing quickly. Consequently we have had to rely on a small group of music lovers who initially agreed to underwrite us for three years and who have been persuaded to extend their support.

We have ideas about what we want to do in the future: a Melbourne season in the Elisabeth Murdoch Hall in the new Melbourne Recital Centre, a second Sydney production mid-year, and a program to give the next generation of musicians some experience of our kind of opera are some on the current list.

The speed at which we can do these things, and indeed how long Pinchgut can continue to do what we are doing now, depends on resources: people and money. If you would like to be part of Pinchgut's future and can help with either of these, please contact us.

Meanwhile, please discover the wonderful music for voice and orchestra composed by Marc-Antoine Charpentier for the young men of the Collège Louis-le-Grand in Paris 320 years ago. Please enjoy *David and Jonathan*.

Marc-Antoine Charpentier



Not a lot is known about Marc-Antoine Charpentier's life. Patricia Ranum, a Charpentier scholar, suggests that he was a very private man who intentionally kept his life hidden. Fortunately, an almost complete collection of manuscripts of his compositions has been preserved and it is possible to stitch together an outline of his career from the trail of his musical works.

He was born in or near Paris, probably around the year 1645. (Ms Ranum argues that it was 1643). He was perhaps the son of a master scribe. Marc-Antoine received a thorough education, perhaps with the help of the Jesuits. He entered law school in Paris in October 1662, demonstrating in his entry in the register of the school that he was literate in Latin.

He was in Rome probably between 1667 and 1669, where he may have studied with Giacomo Carissimi, a very influential composer in the early Baroque period. Perhaps Charpentier originally went to Rome to study painting before he was discovered by Carissimi. What is clear is that he acquired a solid knowledge of the contemporary Italian music practice that he brought to France upon his return.

Back in Paris, Charpentier probably hoped to gain a position in the King's court. But he found his way barred by Jean-Baptiste Lully, who controlled the musical life of the court and the jobs that were part of it. Considering his training, we might have expected that Charpentier would have become a major composer of opera, which was at that time developing as a lively aspect of Parisian cultural life. But Lully dominated that field as well and almost certainly prevented Charpentier's entry.

Soon after returning from Rome, Charpentier was employed as house composer by Marie de Lorraine, duchesse de Guise. She remained his patron until her death in 1688, so although perhaps frustrated in a courtly career, Charpentier was assured a reasonably comfortable pension. During this time he composed a considerable quantity of dramatic secular vocal works as well as psalm settings, hymns, a magnificat setting, a mass and motets.

Beginning around 1672, he worked with Molière after the dramatist's falling out with Lully, and composed incidental music to Molière's plays. These included *Le Malade imaginaire*, Molière's last play.

During the 1680s Charpentier served as *maître de musique* at the Jesuits' Paris church of St Louis. *David and Jonathan* was a product of this period. In addition, Charpentier served as the music teacher to Philippe, Duke of Chartres. Charpentier was appointed *maître de musique* at the Sainte-Chapelle in 1698, a post he held until his death in 1704. This was a very prestigious position and Charpentier composed some of his greatest sacred music for the Sainte-Chapelle.

Charpentier died in Paris on 24 February 1704. After his death, he and his music were largely forgotten, even in France, and he genius has only been rediscovered and recognised during the last fifty years.

Ken Nielsen

Sources and further reading:

The New Grove Dictionary of Music and Musicians

Catherine Cessac: *Marc-Antoine Charpentier* (1995)

The recognised biography, first edition translated into English by E. Thomas Glasgow

Patricia Ranum: *Portraits around Marc-Antoine Charpentier* (2004)

A fascinating piece of research and detective work

David et Jonathas

Marc-Antoine Charpentier’s compositional output was defined, to a large degree, by the monopolistic royal privileges granted to his great rival Jean-Baptiste Lully (1632-1687). The elder Lully, a supreme strategist and consummate courtier who held Louis XIV’s almost unwavering favour, had at his exclusive command the musicianly forces of the Académie Royale de Musique from 1672 onwards. Lully countered any opposition to his operatic monopolies with a combination of criminal proceedings, lawsuits and litigious threats. Music was strictly curtailed in all theatrical performances apart from Lully’s own. It was forbidden ‘to perform any play set entirely to music, whether sung in French or other languages, without written permission from the aforementioned Sieur de Lully, at the risk of a fine of 10,000 livres and the confiscation of theatres, stagecraft, scenery, costumes and other things.’

The well-placed composer quickly amassed a fortune through the productions of his own works and successfully fought all attempts – legal or otherwise – to bring down his hated *privilège*. Composers like Charpentier who were denied the opportunity to put on public performances at court and in the opera theatre were compelled to constrict themselves either to private performances or to institutions and genres in which their cultural activities were not as closely regulated.

One of these institutions was the great Parisian Jesuit *collège*, Louis-le-Grand. The dramatic arts of oratory, rhetoric and music played an important part in the curricula of these all-male schools, as it was understood that performance could act as a kind of embodied catechism of Christian doctrine and thereby infuse the student with the Holy Spirit. The annual (sometimes bi-annual) theatrical performances at Louis-le-Grand were especially well regarded by Parisian society, having being first established very early in the 17th century in the form of Latin plays that accompanied a prize-giving ceremony for the students.

As Lully’s influence waned with the ailing health of the King, and the sovereign retreated into a more austere, religious

existence, performances at Louis-le-Grand took on even more overt operatic guises. Lully had forbidden a performance there of a *tragédie-ballet* in 1677, but no such action was taken with following productions. By 1688 Lully was dead and Charpentier was emboldened to set his new Jesuit commission of *David et Jonathas* as a *tragédie-lyrique* structured in the manner established and perfected by his now deceased rival. Newspapers unequivocally called it ‘an opera’.

The biblical story of Jonathan, David and Saul was something of an *idée fixe* for the Collège. Since 1635 there had been five other productions on the same theme. The great preacher Jacques-Bénigne Bossuet had commented that it was by ‘the example of Saul and David that we may know the true sages from the false’, and so the well-known story of loving fidelity and the dangers of capricious jealousy was deemed a noble one for the elite students of the Collège. The custom was for the music to be set to French words and performed in between the acts of the Latin play. In the case of the 1688 production of *David et Jonathas*, the French words by Père Bretonneau were interposed between the five acts of a Latin tragedy by Père Chamillart, entitled *Saül*.

Only a summary of the Latin tragedy now exists, but it is clear that the bulk of the narrative action lay in the recitations of Chamillart’s play, as acted out by the students in rhetorical gestures taught to them following the precepts of Quintillian and Cicero. Charpentier’s musical contribution is set entirely in the camp of the Philistines, whereas Chamillart’s play takes place in that of the Israelites. Just like the sacred music of Johann Sebastian Bach, these were all-male productions, with the part of Jonathas, in this case, being played by an anonymous prepubescent boy.

Reaction to the first performance was overwhelmingly positive and it was, quite exceptionally, repeated at Louis-le-Grand in 1706 as well as being revived in other provincial and Parisian schools for up to forty years after the composer’s death. The fashionable *Mercure Galant* reported about the opera in the form of a letter to an imaginary correspondent, one seemingly ignorant of Parisian society:

‘I must tell you about three operas. One was performed by the Jesuits on the 28th of last month. Since you might be surprised about this, I’ll explain. The Collège Louis-le-Grand being full of boarders of the highest quality, and who leave it only to assume the highest positions of Church and State, the Robe and the Sword, it is required that these youths become accustomed to the boldness and the correct manner necessary for speaking in public. With that end in mind the Jesuits take pains to exercise [that skill] by performing two tragedies every year. [...] Formerly these tragedies were interspersed only with

ballets, because dance is quite essential for good deportment [*bonne grâce*] and corporal agility. Since the rise of music in popularity, however, it has been deemed appropriate to combine it [with drama], so as to make the entertainment complete. [...] Beside the tragedy of *Saül*, which was performed in Latin verse, there was one in French verse entitled *David et Jonathas*. Since the latter was set to music, it is fitting that the work be called an opera. It could not have received greater applause, either in the rehearsals or in the performance. The music was by Charpentier whose works have always enjoyed great success.’

The reviewer politely notes that the production ‘would have pleased even more if they had had a greater number and quality of voices to execute them,’ underlining the youth and thinness of the original cast.

Even if the structure of the work is in the five-act-plus-prologue mould established by Quinault and Lully, there are many ways in which *David et Jonathas*, by virtue of its unusual dramatic design as well as its subject matter, escapes or subverts the conventions of courtly opera (*tragédie-lyrique*). Spectacularly, the opening prologue starts *in media res*, at it were, with Saul’s dramatic raising of Samuel from the dead. The usual model here was of an allegorical prologue formally divorced from the narrative proper. Charpentier’s modernist Italianate bent, something for which he was often criticised by Lullyists in the conservative tradition, is also in evidence throughout the five acts, with repetitions of large sections of musical material, sometimes almost in the manner of a da capo aria. His formidable contrapuntal skills, honed in Rome through his studies of the music of Carissimi and others, can be heard in the magnificent and solemn *préludes* to the airs of Saul and David in Acts III and IV. Dances are limited to brief nods to tradition at the close of each act and the chorus is visually attenuated by inventive deployment of off-stage singing. Much of the emotional power of the work comes from a sustained musical interest in the interior life of the characters, an approach that contrasted with the formal declamations of the performed Latin play, where dramatic content was complemented by a systemised vocabulary of stock gestures intended for the public arenas of church, law court and spoken theatre. Many of these same gestures found their way into the operatic performance where, combined with Charpentier’s music, their dramatic import must have been even more forceful and moving.

Charpentier’s careful use of tonality reveals that his interest in the subject was more than purely academic. (He would write on the expressive power of different keys in his 1690 *Règles de composition*.) His descriptions of the keys often complement the affective curves of Bretonneau’s text. The eerie Prologue is in G minor (‘Serious and magnificent’) and E-flat major (‘Cruel and hard’) whereas the celebrations of Act I are in D major (‘Joyful and very warlike’) and A major (‘Joyful and pastoral’). Saul’s complaints are frequently set in C minor (‘Gloomy and sad’) whilst Jonathan is often heard in A minor (‘Tender and plaintive’).

Unusual orchestral effects colour the supernatural atmosphere of the Prologue. Muted strings playing *en louré* (repeated notes in bowed pairs) underline Saul’s horrifying desperation at the start of the work. Charpentier colours the otherworldly voice of Samuel with solo bowed basses in lieu of trombones, the typical instruments for such deathly scenes. As is usual for the period, the score’s orchestration is underprescriptive and vague, with scattered laconic marks for ‘flûtes’ or ‘violons’. In the majestic final act, however, Charpentier deliberately asks the wind players to take up the more funereal-sounding flutes, a timbre only relieved at the close with the festive final chorus.

David et JonathasDavid and Jonathan

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

PrologueScène 1

Saül
Où suis-je? qu’ai-je fait? le ciel prest à frapper
Peut-être en ce moment n’attend qu’un nouveau crime.
D’un trop juste couroux malheureuse victime,
Au bras qui me poursuit puis-je encor échapper?
Fuions, fuions... que dis-je? et mon ame incertaine
Ne pourra-t-elle enfin jamais se rassûrer?
Auteur et témoin de ma peine
Parle; de tes bontez que faut-il espérer?
Que dois-je craindre de ta haine?
Hélas! rien ne répond! désespéré, confus...
Ah! cessez vains remords que je n’écoute plus.
C’est trop attendre:
Achevons: l’enfer seul doit m’apprendre mon sort.
Puisque le ciel toujours refuse de m’entendre,
Je viens icy chercher ou la vie, ou la mort.

Scène 2

Saül
Dois-je enfin éprouver le secours de vos charmes?

La Pythonisse
Allez, allez: l’enfer va répondre à vos vœux.

Saül
Après de mortelles allarmes
Il est l’unique espoir qui reste aux malheureux.

Scène 3

La Pythonisse
Retirez-vous affreux tonnerre.
Orages calmez-vous. Vents soumis à mes loix,
Que rien ne trouble icy la terre:
Je veux jusqu’aux enfers faire entendre ma voix.
Et vous que j’ay formez, venez nüages sombres
Dans vos voiles épais ensevelir ces lieux.
Répands, obscure nuit, et l’horreur et les ombres:
L’enfer ne peut souffrir la lumière des cieux.

Qu’entends-je? sous mes pas déjà la terre tremble.
Tout m’obéit; tout cède à mes charmes vainqueurs.
Esprits que mon ordre rassemble,
Venez, venez démons, secondez ma fureur.

Ombre, ombre, ombre, c’est moi qui vous appelle.
En vain dans le séjour des morts
Vous goûtez les douceurs d’une paix éternelle:
Reconnaissez ma voix, cédez à mes efforts.

Quoi! je parle et l’enfer autre fois si fidelle
Commence en ce moment à ne plus m’écouter!
Quel transport me saisit? la mort, la mort cruelle
Pour la première fois a pû me résister!
Elle n’a point de lois qui vous doive arrester,
Ombre, ombre, ombre, c’est moi qui vous appelle.

Une subite horreur leur fait quitter ces lieux!
Ciel! ah! ciel! que vois-je paroître?
Un dieu, Seigneur, un dieu se présente à mes yeux!
Et je commence hélas! trop tard à vous connoître.

Saul
Where am I? What have I done? Heaven is ready to strike,
but waits perhaps for just one new crime.
Wretched victim of an anger all too justified,
can I yet escape the arm which pursues me?
I must flee... What am I saying? And my soul hesitates –
will it ever find reassurance again?
Speak, thou author and witness of my pain:
what may I hope of thy goodness?
What must I fear from thy hatred?
Alas! No reply... In despair and confusion...
Ah! be silent, vain regrets: I will listen to you no more.
Enough of this waiting.
Let me make an end: Hell alone must teach me my fate.
Since heaven refuses still to hear me,
I have come here to seek either life or death.

Saul
Will your spells at last come to my aid?

The Witch
Come: hell shall answer your wishes.

Saul
After mortal dangers
it is the only hope left to the wretched.

The Witch
Dread thunder, be gone.
Tempests, be calm. Ye winds, subject to my laws,
let nothing trouble the earth in this place:
Let my voice carry right to the depths of hell.
And you, dark clouds of my own making: come
and shroud this place in your heavy veils.
Gloomy night, spread your horror and your shadows:
Hell cannot abide the light of the heavens.

What is this I hear? Already the earth trembles beneath my feet.
Everything obeys me; my spells conquer, and all submits.
Spirits, called together at my command,
come, demons, add your rage to mine.

Soul! Shade! Spirit! it is I who summon you.
In vain do you taste
the sweetness of eternal peace in the realm of the dead:
Recognise my voice, yield to my power.

What! I speak, and hell, until now so faithful,
chooses this moment to refuse to hear me!
I am overcome with emotion: death, cruel death
has for the first time been able to resist me!
Death has no laws that should hold you back:
soul, shade, spirit, it is I who summon you.

A sudden horror drives them from this place!
Heaven! what is this I see appearing?
A god, my lord, a god is appearing before my eyes!
And I begin – alas, too late! – to recognise you.

Scène 4

L'ombre de Samüel
Quelle importune voix vient troubler mon repos?

Saül
Dans la vive douleur dont mon âme est atteinte,
Vous que je vis toujours si sensible à mes maux,
Hélas! daignez entendre encor ma triste plainte.

L'ombre de Samüel
Téméraire où vas-tu? quel criminel effort
T’a fait précipiter et ta honte et ta mort?
Enfans, amis, gloire, couronne,
Le ciel va te ravir tout ce qu’il t’a donné.
Après tant de faveurs, ingrat, il t’abandonne,
Comme tu l’as abandonné.

Scène 5

Saül
C’est assez! ai-je enfin épuisé ta colère?
Juste ciel! as-tu mis le comble à ma misère?
Et la terre et l’enfer conspirent contre moi!
Tonne, frappe; c’est tout ce que j’attends de toi.

La Pythonisse
Seigneur...

Saül
J’entends déjà la foudre sur ma tête...
Sur moi, sur Jonathas, elle doit éclater.
Le sceptre que je perds, David va le porter!
Qu’il jouïsse à son gré d’une injuste conquête:
Dieu vangeur à tes coups je vas me présenter.

Acte IScène 1

Un du peuple
Du plus grand des héros publions les exploits;
Peuples, guerriers, pasteurs, il fait cesser
vos peines.
Et vous qu’il a soûmis, captifs, brisez vos chaînes,
L’amour, le seul amour nous attache à ses loix.

Chœur de peuples
Du plus grand des héros...

Un berger
Le ciel dans nos bois le fit naître;
Et jamais au bord des ruisseaux
Dans nos jeux innocens on ne le vit paraître
Qu’avec mille charmes nouveaux.
Vainqueur des fiers lions, content de sa victoire,
Aux douceurs de son sort il borne tous ses vœux.
Ah! peut-être avec moins de gloire
Ce berger vivoit plus heureux.

Trois bergers
Ah! peut-être avec moins de gloire...

Un guerrier
Jeune, et terrible dans la guerre,
Nous l’avons veû cent fois au milieu des combats,
Seul voler aux dangers et braver le trépas.
Le dieu qui lance le tonnerre
Fait marcher en tous lieux l’effroi devant ses pas.
L’affreux géant ne lui résiste pas.
Non, le reste de la terre
N’eust point couté plus d’efforts à son bras.

The Ghost of Samuel
What unwelcome voice comes to disturb my rest?

Saul
Out of the sharp pain that pierces my soul, I implore you:
I see that my suffering may yet have the power to move you.
Alas! will you deign to hear my sad lament?

The Ghost of Samuel
Reckless fool, what is this path you walk? What criminal
endeavours have led you to rush headlong to shame and death?
Children, friends, glory, crown –
heaven shall strip you of all it has given.
After granting you so much favour,
it has abandoned you, as you have abandoned it.

Saul
Enough! Have I at last exhausted your anger?
Righteous heaven! have you set the seal on my misery?
Both earth and heaven conspire against me!
Rage, strike: I expect nothing else of you.

The Witch
My lord...

Saul
Already I hear the thunderbolt on my head...
On me, on Jonathan, it must explode.
The sceptre I am losing will be carried by David.
Let him enjoy his unjust victory:
God of vengeance, I stand ready for your blows.

A Philistine
Let us tell forth the deeds of the greatest of heroes;
commoners, warriors, shepherds, he causes your sufferings
to cease.
and you captives whom he has defeated, break your chains:
love, love alone binds us to his laws.

Chorus of Philistines
Let us tell forth...

A Shepherd
Heaven caused him to be born in our woods;
and never, in our innocent games
beside the streams, did we see him appear
save accompanied by a thousand new charms.
Conquerer of proud lions, glad in his victory,
he seeks nothing beyond the sweetness of his fate.
Ah, perhaps with less glory
this shepherd might have lived a happier life.

Three Shepherds
Ah, perhaps with less glory...

A Warrior
Young and terrible in battle,
we saw him a hundred times in the midst of the fighting,
flying alone into danger and risking death.
The god who hurls the thunderbolts
makes terror go before him wherever he walks.
The hideous giant offers him no resistance.
No, the rest of the earth would not
have cost his arm any greater effort.

Chœur des guerriers

Non, le reste de la terre...

Deux captifs

Cédons, cédons, rien ne peut se deffendre.
Ce héros sçait charmer jusqu'à ses ennemis.
A ses attraits on en a veû se rendre,
Plus que son bras n'en a soûmis.

Scène 2

David

Allez, le ciel jaloux attend de tous vos vœux le légitime
 hommage.
Il a conduit nos pas; il a vaincu pour nous.
Sans me laisser flatter d'un injuste partage,
Au pied de nos autels je vais me joindre à vous.

Scène 3

David

Ciel! quel triste combat en ces lieux me rappelle?
Puis-je oublier quel sang à mes yeux va couler?
Perfide ami, sujet rebelle,
C'est Saûl qu'il faut immoler
A ma vengeance criminelle!
Jonathas tant de fois me vit renouveler
Mille sermens d'une amour mutuelle:
Hélas, il fut toûjours fidelle,
Moi seul, je puis les violer!
Non, non, vous ne pouvez flatter ma peine extrême
Ambitieux désirs d'un triomphe odieux.
Quoiqu'ordonne le sort: vaincu, victorieux,
Moi-mesme je péris, ou je perds ce que j'aime.
Toi dans qui j'espérois toûjours,
En ce triste moment mon unique recours,
Tu peux encor, Dieu que j'adore,
Sensible à nos malheurs en arrester le cours.
Du moins, mesme au prix de mes jours,
Accorde à Jonathas le secours que j'implore.

Scène 4

Achis

Le ciel enfin favorable à mes vœux
Vous ramène, Seigneur, et nous rejoint tous deux.
La victoire en tous lieux à vos loix asservie
Confond les vains projets d'une secrette envie.
Venez qu'un peuple entier conspire contre nous;
Toujoûrs à ses fureurs que Saûl s'abandonne;
Le péril n'a rien qui m'étonne
Si je puis combattre avec vous.

David

Ah! d'un foible secours que pouvez-vous attendre, Seigneur?

Achis

Tout ce qu'en craint Israël allarmé,
Tout ce que peut ton bras à vaincre accoûtumé.
Bientost, icy, Saûl avec moi doit se rendre;
Dans un cruel combat il craint de s'engager;
Parlez, c'est de vous seul que mon choix doit dépendre.

David

Trop longtemps la discorde a sçu nous partager.
Pour jamais que la paix nous lie.
Aisément un grand cœur oublie
Le soin fatal de se vanger.

Chorus of Warriors

No, the rest of the earth...

Two Prisoners

We must yield, nothing can oppose him.
This hero can charm even his enemies.
More have succumbed to his charm
than have been defeated by his arm.

David

Come, jealous heaven awaits from each the homage that is
 its due.
Heaven led our steps, heaven conquered for us.
Do not flatter me by setting me apart: that would be unjust.
I shall join with you at the foot of our altars.

David

Heaven! what sad contest brings me back to this place?
Can I forget whose blood will flow before my eyes?
Treacherous friend, rebellious subject that I am:
it is Saul who must be sacrificed
to my criminal desire for vengeance!
So many times Jonathan saw me reaffirm
a thousand vows of mutual love:
alas, he was always faithful,
I alone can break those vows!
No, my grievous pain cannot be flattered by
ambitious desires for a hateful victory.
Whatever fate may decree, whether victor or vanquished,
I myself shall perish, or else lose what I love.
O thou in whom I have always hoped,
the only one to whom I can turn in this sad moment,
O God whom I adore, thou canst still
understand my sorrows and put an end to them.
At least, even if it costs me my life,
grant to Jonathan the help I beg of thee.

Achish

At last, heaven has looked kindly on my wishes
and brought you back, my lord, reuniting the two of us.
Victory, everywhere subject to your laws,
confounds the vain plottings of a secret envy.
Come, for a whole nation conspires against us:
Saul still gives himself over to his mad ragings.
Danger holds no dread for me
if I can fight with you.

David

Ah, what kind of feeble support can I offer you, my lord?

Achish

The kind that Israel fears and dreads,
the kind that your arm brings, accustomed as it is to victory.
Soon, here, Saul must come to parley with me.
He fears to engage in a cruel battle;
speak: my decision depends on you alone.

David

Discord has divided us for too long.
Let peace bind us together forever.
A great heart easily forgets
the deadly duty of vengeance.

Achis

Goutez les fruits d'une illustre victoire;
Triomphez, héros glorieux.
Il a brisé vos fers, captifs, chantez sa gloire.
Que mille fois son nom retentisse en ces lieux.

Chœur des guerriers

Goutez les fruits...

Captif II

Après les fureurs de l'orage,
Pourquoi plaindre les maux que le calme a coutés?

Captif I

Qu'il est doux de penser aux horreurs d'un naufrage
Quand le péril est évité!

Les deux captifs

Un cœur n'a jamais bien goûté sans les rigueurs de l'esclavage
Les charmes de la liberté.

Chœur de captifs

Un cœur n'a jamais bien goûté...

Acte II
Scène 1

Joabel

Quel inutile soin en ces lieux vous arrête?
Le ciel au rang des rois semble vous appeller.
Hâtez-vous d'achever une illustre conquête:
Toûjours à la victoire un héros doit voler.

David

Entre la paix et la victoire
Un héros peut se partager,
Dans un heureux repos, dans l'horreur du danger,
S'il sçait également trouver partout la gloire.

Chœur de la suite de Jonathas

Suivez-nous, suivez-nous,
Plaisirs, faites briller vos charmes plus doux.

David

Auprès de Jonathas, Seigneur, l'amour m'appelle.

Chœur de la suite de Jonathas

Suivez-nous, suivez-nous...

Scène 2

Joabel

Dépit jaloux, haine cruelle,
Venez, venez; il est temps d'éclater.
Puis-je autrement calmer une douleur mortelle?
Le Ciel ne cesse point de me persécuter.

Chœur de la suite de David

Tout suit vos vœux;
Cessez de craindre.

Chœur de la suite de Jonathas

Tout suit vos vœux, amis heureux.

Chœur de la suite de David

De la guerre cruelle est-il temps de vous plaindre,
Quand le ciel pour jamais veut vous unir tous deux?

Achish

Taste the fruits of an illustrious victory;
triumph, glorious hero!
He has shattered your chains, you prisoners, sing his glory.
Let his name resound a thousand times in these lands.

Chorus of Warriors

Taste the fruits...

Second Prisoner

After the fury of the storm,
why complain of the ills that are the price of peace?

First Prisoner

How sweet it is to think of the horrors of shipwreck
when the danger has been avoided!

Both Prisoners

Without the rigours of slavery, no heart has ever truly tasted
the delights of freedom.

Chorus of Prisoners

Without the rigours of slavery...

Joabel

What pointless duty keeps you here?
Heaven seems to be calling you to the ranks of the kings.
Make haste to win an illustrious triumph:
a hero must always fly towards victory.

David

A hero can divide himself
between peace and victory
in contented rest, loathing danger,
if he also knows how to find glory in all things.

Chorus of Jonathan's Followers

Follow us, follow us,
pleasures, let your sweetest charms shine forth.

David

My lord, love calls me to Jonathan's side.

Chorus of Jonathan's Followers

Follow us, follow us...

Joabel

Jealous spite, cruel hatred,
come to me: it is time to burst forth.
How else can I ease this mortal pain?
Heaven never ceases persecuting me.

Chorus of David's Followers

Everything is as you wish it,
fear no more.

Chorus of Jonathan's Followers

Everything is as you wish it, blessed friends.

Chorus of David's Followers

Is this the time to bemoan the cruelties of war,
when heaven would unite the two of you forever?

Joabel

David au comble de la gloire,
Cherche à jouir en paix de ses nobles travaux.
Toi seul, témoin de sa victoire,
Va lâche, va languir dans un honteux repos.

Chœur

Que la paix règne sur la terre;
Pour elle tous les cœurs sont faits.
Que cherche un héros dans la guerre,
Autre chose que la paix?

Joabel

C'est trop; à ma fureur il faut que tout réponde.
Toûjours d'un vain soupçon facile à prévenir,
Je veux contre David que Saül me seconde.
Son bonheur est un crime, et je dois l'en punir.
Dépit jaloux, haine cruelle...

Scène 3

Jonathas

A vostre bras vainqueur rien ne peut résister.
Je vous revoi comblé d'une gloire nouvelle.
Mais puis-je me flatter,
De vous revoir fidelle?

David

Je puis au milieu des combats
Eprouver à mon tour la victoire volage.
Que le ciel en couroux m'abandonne à l'orage:
Tout changeroit pour moi; je ne changerois pas.

Jonathas

Goutons les charmes
D'une aimable paix.
Les soins et les allarmes
Cessent pour jamais.

Jonathas et David

Goutons les charmes
D'une aimable paix.

Chœur de la suite de David et de Jonathas

Les soins et les allarmes
Cessent pour jamais.

Un de la suite de Jonathas

Tout finit dans la vie.
L'hiver a son tour: D'un heureux printemps
Sa rigueur est suivie:
Vous seuls, tendres amis, soiez toujours constans.
Goutons les charmes...

David

Bergers, le ciel enfin a calmé son couroux.

Un de la suite de Jonathas

Venez tous avec nous
Jouir des plaisirs les plus doux.

Trois bergers

Venez tous...

Trois bergers et un de la suite de David

Cessez après les peines
Regrets superflus.
Doux repos tu ramènes
Les ris et les jeux.
Si l'on est sans eux,
Rien ne plaît à nos cœurs; on ne peut vivre heureux.

Joabel

David, at the peak of glory,
seeks to enjoy in peace the fruits of his noble labours.
I alone, witness of his victory,
go to languish as a coward in a shameful peace.

Chorus

Let peace rule on earth;
all hearts are made for her.
What does a hero seek in war,
if not peace?

Joabel

This is too much; everything must respond to my fury.
Saul, so easily swayed, clings still to his baseless suspicions;
I want him to support me against David.
His happiness is a crime, and I must punish him for it.
Jealous spite, cruel hatred...

Jonathan

Nothing can resist your conquering arm.
Here you are back again, crowned with a new glory.
But may I flatter myself
to believe you have returned to me faithful?

David

In the midst of battle, I can
feel how fleeting are the favours of victory.
If heaven in anger were to abandon me to the storm,
everything would change for me, but I would not change.

Jonathan

Let us taste the charms
of a delightful peace.
Cares and dangers
are gone for ever.

Jonathan and David

Let us taste the charms
of a delightful peace.

Chorus of the Followers of David and Jonathan

Cares and dangers
are gone for ever.

One of Jonathan's Followers

Everything in life comes to an end.
Winter too: glad spring
follows its rigours.
You alone, tender friends, remain constant for ever.
Let us taste the charms...

David

Shepherds, heaven's fury is calmed at last.

One of Jonathan's Followers

Everyone come with us
to enjoy the sweetest of pleasures.

Three Shepherds

Everyone come...

Three Shepherds and one of David's Followers

After all your labours,
let useless regrets cease.
Sweet rest, you bring back
the laughter and games.
Without them,
nothing can please our hearts; it's impossible to live happy.

Chœurs de bergers

Venez tous avec nous
Jouir des plaisirs les plus doux.
De nos jeux innocens, quel cœur n'est point jaloux?
Nos vœux, tristes honneurs, ne sont jamais pour nous.

Acte III

Scène 1

Saül

Ah! je dois assûrer et ma vie et l'empire.
Une trompeuse paix m'exposoit au danger,
De périr sous les coups d'un traître qui conspire.
Ou vangez-moi, Seigneur; ou je cours me vanger.

Achis

Toûjours vous écoutez un soupçon qui m'outrage?
Il a pû vous ravir et le sceptre et le jour;
Vous vivez, vous réignez: que faut-il davantage?
David pouvoit-il mieux vous prouver son amour?

Saül

Il me doit tout. Une noble alliance
Couronna ses exploits, honora sa naissance.

Achis

En vain au plus haut rang vous l'avez fait monter;
Vous-mesme, vous cherchez à l'en précipiter.

Saül

Il fut toûjours rebelle
Après tant de faveurs.

Achis

Il est toûjours fidelle
Malgré tant de rigueurs.
Apprenez, Seigneur, à le connoître:
Il est toûjours fidelle et le veut toûjours être.

Saül

Apprenez, Seigneur, à le connoître:
Il est toujours rebelle et le doit toûjours être.
Content de sa victoire, en ce jour glorieux
Il vient faire éclater son triomphe à mes yeux.

Achis

Bientost vous le verrez paroître.
Lui-mesme devant vous il se deffendra mieux.

Scène 2

Saül

Objet d'une implacable haine,
Je sens le triste effet d'un arrest rigoureux.
Tout me trahit! tout redouble ma peine!
Ah! faut-il tant de coups pour perdre un malheureux?
Ingrat! le ciel punit une mortelle offense.
Confus et soumis à sa loi
Ton cœur approuve encor une juste vengeance,
Et te condamne malgré toi.
Hélas! à me percer quelle main se prépare?
Peut-être Jonathas à ma perte animé...
Non, ne l'accusons point de ce dessein barbare:
Il est trop généreux, et je l'ai trop aimé.
David seul en secret tâche de me surprendre.
Un ennemi caché frappe plus sûrement.
Troublons tout. Je ne puis autrement m'en défendre.
Et puisqu'il faut périr, périssons noblement.

Chorus of Shepherds

Everyone come with us
to enjoy the sweetest of pleasures.
What heart is not jealous of our innocent games?
Our wishes, sad honours, are never for us.

Saul

Ah! I must make certain of both my life and my empire.
A deceptive peace leaves me open to danger,
to perishing under the blows of a conspiring traitor.
Avenge me, my lord, or I shall hasten to avenge myself.

Achish

Still you heed this insulting suspicion?
He could have stripped you of sceptre and life;
you live, you reign still: what more must he do?
Can David prove his love any better?

Saul

He owes everything to me. A noble alliance
crowned his exploits and honoured his birth.

Achish

In vain you have raised him to the highest rank;
you yourself now seek to hurl him down from it.

Saul

He was always rebellious
after I showed him so many favours.

Achish

He is still faithful
despite all your harshness.
My lord, learn to know him:
He is still faithful, and wishes to be so always.

Saul

My lord, learn to know him:
He is still rebellious and must always be so.
Glad of his victory, on this glorious day
he is coming to display his triumph before my eyes.

Achish

Soon you will see him appearing before you.
He will be able to defend himself better than I can.

Saul

The object of an implacable hatred,
I feel the sad effect of close confinement.
Everything betrays me! Everything makes my pain worse!
Ah, does it take so many blows to be rid of a wretch?
Ingrate! heaven punishes a mortal sin.
Confounded and subject to heaven's law,
my heart still approves a just revenge,
and condemns me despite myself.
Alas! What hand is readying itself to stab me?
Perhaps Jonathan, eager for my death...
No, I will not accuse him of that barbarous plan:
he is too noble, and I have shown him too much love.
It is David alone who seeks in secret to ambush me.
An enemy hidden strikes the most surely.
I shall turn everything upside down. There is no other way to
defend myself. And since I must die, let me die honourably.

Scène 3

Jonathas *à Saül*
David peut-il attendre un retour favorable?
Ce soin après la paix doit encor m'allarmer.
Seigneur, puis-je l'aimer
Sans devenir coupable?

Saül *à David*
Vous mesme vous troublez le cours de tant d'exploits!
Toùjours victorieux pourquoi quitter les armes?
La paix pour un héros a-t-elle tant de charmes?
Achevez de soumettre Israël à vos loix.

David
Je vous revoi; d'une autre gloire,
Seigneur, je ne suis plus jaloux.
Il n'est point à mon cœur de triomphe plus doux:
Je ne puis aimer la victoire
Si je n'ai combattu pour vous.

Saül
Barbare! en ce moment il n'est rien qui t'arreste:
Ta main à me frapper est-elle prête?

David
Moi, Seigneur? moi? faut-il au milieu des combats,
Seul contre les efforts d'une troupe ennemie,
Verser pour vous mon sang, pour vous perdre la vie.
La plus affreuse mort ne m'arrestera pas.

Jonathas
Parlez: vous me verrez courir dessus ses pas.

David
Faut-il verser mon sang?

Jonathas
Faut-il perdre la vie?

David et Jonathas
La plus affreuse mort ne m'arrestera pas.

Saül *à Jonathas*
Ah! plutost dès ce jour vange moi d'un perfide.
David conspire; il s'arme contre moi.
Va prévenir les coups d'une main parricide:
L'orage en m'accablant doit retomber sur toi.
Que vois-je? pour lui seul ton amour s'interresse?
Cruel! est-ce là le prix
Que tu dois à ma tendresse?
Quand il faut soulager la douleur qui me presse,
Je ne retrouve plus mon fils?

David *se retire*
Hélas!

Saül
J'iroi moi-mesme... il me fuit! et son crime
Enfin en ce moment se découvre à mes yeux.
Aux gardes:
Hâtez vous de servir la fureur qui m'anime.
Peut être puis-je encor le rejoindre en ces lieux.

Jonathas
O Ciel! protège l'innocence.

Joabel
Achevons: mon bonheur passe mon espérance.
Malgré les droits que j'ai trahis,
Jouïssons des douceurs d'une heureuse vangeance.
Pour perdre un ennemi tout doit être permis.

Jonathan *to Saul*
Can David expect to be welcomed back?
Your concern for peace worries me.
My lord, may I love him
without becoming guilty?

Saul *to David*
You yourself upset the course of so many deeds!
In the midst of victory, why do you abandon war?
Does peace have such allure for a hero? Israel is already all but
subject to your rule; finish your labours.

David
I see you again; no other glory,
my lord, do I covet.
No triumph is dearer to my heart!
I cannot love victory
if it was not for you that I fought.

Saul
Savage! There is nothing to stop you here and now:
is your hand ready to strike me?

David
Me, my lord? me? If in the midst of battle,
alone against the forces of an enemy army,
I had to shed my blood for you, lose my life for you,
the most hideous death would not stop me.

Jonathan
Speak: you will see me run to follow after him.

David
Must I spill my blood?

Jonathan
Must I lose my life?

David and Jonathan
The most hideous death will not stop me.

Saul *to Jonathan*
Ah, as of this very day you should rather avenge me on a traitor.
David is plotting, he is arming against me.
Stop the blows of the hand that would kill its own father:
The storm which overcomes me must fall on you also.
What is this I see? your love is for him alone?
Cruel one! is that the reward
you owe to my tenderness?
When I seek comfort for the pains that press in on me,
will my son no longer be there?

David *leaving*
Alas!

Saul
I shall go myself... He runs from me!
And so his crime is now at last revealed to my eyes.
To the soldiers:
Make haste to serve my burning fury.
Perhaps I can yet catch him up.

Jonathan
O Heaven! Protect the innocent.

Joabel
Enough: my happiness is more than I had hoped.
Despite the duty I have betrayed,
I shall enjoy the sweetness of happy revenge.
To be rid of an enemy, all things are permitted.

Chœur de Philistins du parti de Joabel
Achevons; le succès passe notre espérance.
Malgré les droits que nous avons trahis,
Jouïssons des douceurs d'une heureuse vangeance.

Acte IV
Scène 1

David
Souverain juge des mortels,
Seigneur, de mes projets témoin toujours fidelle,
Quand une injuste loi me déclare rebelle,
Quels vœux formoit mon cœur au pied de tes autels?
Tu le sçais.
Que Saül redouble sa colère;
D'une pareille ardeur que le fils animé
Seconde les efforts du père;
Prest à voir contre moi tout Israël armé,
Seigneur, c'est à toi seul que David cherche à plaire.

Scène 2

Jonathas
Vous me fuiez!

David
Toùjours vous me suivez.

Jonathas
Ne pourroi-je avec vous partager votre peine?

David
Voyez, en quel péril mon malheur vous entraine:
Oublions-nous.

Jonathas
Cruel!

David
Vous le devez.

Jonathas
Vous le pouvez?

David
Malgré nous le ciel nous sépare.

Jonathas
Contre vous seul tout se prépare!

David et Jonathas
Ah! qu'une douce paix avoit de charmes!
Ah! falloit il jamais
Nous ravir le plaisir d'une si douce paix!

Jonathas
Dans le trouble et le bruit des armes
Peut-être on me verra combattre contre vous!

David
Peut-être au milieu des allarmes
Je verroi Jonathas expirer sous mes coups!

David et Jonathas
Non, plutost mille fois je périroï moi-mesme.

David
Parmi de mortelles horreurs,

Chorus of Philistines loyal to Joabel
Enough: the success passes our hopes.
Despite the duty we have betrayed,
we shall enjoy the sweetness of happy revenge.

David
Sovereign judge of mortals,
Lord, ever the faithful witness of my thoughts,
when an unjust law declares me to be a rebel,
what vows did my heart make at the foot of thine altars?
Thou knowest.
Let Saul's anger rage twice as fiercely,
let the son, burning with the same passion,
join with his father;
I am ready for all Israel to raise arms against me:
Lord, David seeks to please thee alone

Jonathan
You run from me!

David
Still you follow me.

Jonathan
Can I not share your pain with you?

David
You can see the danger into which my plight will drag you.
Let's forget each other.

Jonathan
You are cruel!

David
You have to do it.

Jonathan
Can you do it?

David
Heaven tears us apart, against our wills.

Jonathan
They're all getting ready to attack you!

David and Jonathan
Ah, sweet peace was so lovely!
Ah, let nothing ever
rob us of the pleasure of such sweet peace!

Jonathan
In all the chaos and the fury of battle
perhaps I shall end up fighting against you!

David
Perhaps amidst the noise of the battle-trumpets
I shall see Jonathan die, killed by my sword!

David and Jonathan
No, I would rather die a thousand deaths.

David
In the middle of deadly horrors,

Jonathas
Malgré d’inutiles fureurs,

David et Jonathas
J’iroi chercher et sauver ce que j’aime.

Jonathas
Demeurez.

David
Je ne puis.

Jonathas
Je le veux.

David
Ce moment hélas! ne peut servir qu’à croître mon tourment!

Scène 3

Jonathas
A-t-on jamais souffert une plus rude peine?
Dois-je suivre tes pas, ami malheureux?
Père trop rigoureux,
Dois-je servir ta haine?

Chœur d'Israélites et de Philistins
Courons, courons: cherchons dans les combats
Ou le triomphe, ou le trépas.

Jonathas
Quelle fureur barbare vous anime?
Ah! déjà tout conspire et David va périr!
Non, je ne puis le souffrir sans un crime:
Contre leur vain effort j’iroi le secourir.
Triste devoir tu me rappelles!
Je dois tout à Saül; la nature à son tour
Hélas! porte à mon cœur mille atteintes mortelles.
Ne pourrai-je accorder le devoir et l’amour?
A-t-on jamais souffert une plus rude peine?...

Chœur d'Israélites et de Philistins
Courons, courons...

Saül
Venez, Seigneur, venez: Saül va vous attendre.

Achis
Peut-être il me verra troptost le prévenir.

Saül
Soutenez un ingrat, qu’un roi devoit punir.

Achis
D’une injuste fureur je sçauroi le défendre.

Saül et Achis
Courons, courons: cherchons dans les combats
Ou le triomphe, ou le trépas.

Joabel
Enfin vous m’écoutez, Seigneur? et la victoire
D’une nouvelle ardeur a pô vous enflammer.
Jamais un autre soin vous dût-il animer?
Non, un grand cœur n’est fait que pour la gloire.

Jonathan
Regardless of the vain fury,

David and Jonathan
I will find and save the one I love.

Jonathan
Stay.

David
I can’t.

Jonathan
I want you to.

David
Alas, this moment only makes my torment worse!

Jonathan
Has anyone ever suffered a crueller pain?
Should I follow you, my wretched friend?
My over-zealous father,
should I serve your harsh hatred?

Chorus of Israelites and Philistines
Come on, let’s run to the battle, and find in the fighting
either victory or death.

Jonathan
What savage fury drives you?
Ah, everything is conspiring against him, and David will die!
No, I will become a criminal rather than endure that:
against all their vain efforts I will go to help him.
Sad duty calls me back!
I owe everything to Saul; alas, the laws of nature too
strike at my heart with a thousand mortal blows.
Should I not give him my duty and my love?
Has anyone ever suffered a more cruel pain?

Chorus of Israelites and Philistines
Come on, let’s run to the battle...

Saul
Come, my lord, come: Saul will be waiting for you.

Achish
Perhaps I can stop him in time.

Saul
You shelter an ingrate that a king should punish.

Achish
I shall be able to protect him against an unjust fury.

Saul and Achish
Come on, let’s run to the battle, and find in the fighting
either victory or death.

Joabel
Are you listening to me at last, my lord? Victory
has set your heart aflame with new fire. What other care
should ever be your inspiration?
No, a great heart is made only for glory.

Achis
Courons, courons: cherchons dans les combats
Ou le triomphe, ou le trépas.
De nos cris redoublez que le ciel retentisse:
Que l’ennemi vaincu sous mille coups périsse.
Que David avec nous s’unisse!

Joabel, Achis et chœur d'Israélites et de Philistins
Courons, courons...

Acte V
Scène 1

Jonathas *aux gardes*
Courez, courez; Saül attend un secours nécessaire.
Percé d’un coup fatal qui me ravit le jour,
Si je puis par mon sang apaiser ta colère.
O Ciel! en sa faveur écoute mon amour.

Scène 2

Saül
Que vois-je? quoi, je perds et mon fils et l’empire!
Mon ennemi triomphe! et Jonathas expire!

Jonathas
Seigneur...

Saül
Et vous l’avez permis.
Traîtres! c’est à vos soins que je l’avois commis.

Chœur de gardes
Hélas! Hélas!

Saül
Fils malheureux d’un plus malheureux père!
Ah! dans le triste état où je me vois réduit,
Seul tu pouvois encor soulager ma misère;
Tu meurs! pour échapper au Dieu qui me poursuit
La victime m’étoit trop chère.

Jonathas
Pouvois-je attendre un sort plus doux?
Pourquoi plaindre ma mort, ou penser à me suivre?
Puisque pour vous je n’ai pô vivre,
Trop heureux de mourir pour vous.

Saül
Qu’entends je? il va périr! quelle fureur m’anime?
Où pourroi-je à mon tour trouver une victime?
Il prend dans sa fureur un de ses gardes pour David
David devant mes yeux ose se présenter!
Le perfide à mes maux vient encor insulter!
A moi gardes... reçoi barbare
Le coup mortel que Saül te prépare...
Où suis-je? tout s’oppose à mon juste courroux!
Mille infidelles mains ont arrêté mes coups...
Le ciel, du moins, le ciel m’offre une mort certaine.
Frappez, lâches, frappez; contentez votre haine...
Hélas! de quel espoir mon cœur s’est-il flatté?
Ils ont pour me trahir assez de cruauté,
Et trop peu pour finir ma peine!

Chœur
Hélas! Hélas!

Saül
Ah! tant de pleurs ne me le rendent pas.
Il faut verser du sang; il faut courir aux armes:
David m’attend au milieu des allarmes:
Poursuivons un perfide et vangeons Jonathas.

Achish
Come on, let’s run to the battle, and find in the fighting
either victory or death.
Shout louder till heaven rings with your cries:
let the enemy perish under a thousand blows.
Let David join with us!

Joabel, Achish and Chorus of Israelites and Philistines
Come on, let’s run to the battle...

Jonathan *to the soldiers*
Go, quickly: Saul is in need of urgent help.
Pierced by a fatal blow which robs me of life,
if only my blood might appease your anger.
Heaven, hear my love on his behalf.

Saul
What am I seeing! what, I am losing both son and empire!
My enemy triumphs! and Jonathan is dying!

Jonathan
My lord...

Saul
And you soldiers allowed this to happen.
Traitors! I committed him to your care.

Chorus of Soldiers
Alas! Alas!

Saul
Wretched son of a yet more wretched father!
Ah, in the sad state to which I have been reduced,
you alone still had the power to ease my misery;
you are dying! in my efforts to escape from the pursuit
of God, I have paid too dear a price.

Jonathan
What sweeter fate could I have had?
Why lament my death, or think to follow me?
Since I was not able to live for you,
I am all too happy to die for you.

Saul
What am I hearing! he is about to die! What rage drives me?
Where can I find a victim of my own?
In his madness he takes one of his soldiers for David
David dares to appear before my eyes!
The traitor comes to add insult to injury!
Soldiers, to me! Monster, receive
the mortal blow which Saul has been waiting to give you...
Where am I? everything is conspiring against my righteous anger!
A thousand faithless hands have stopped me from striking...
Heaven at least offers me a sure death.
Strike, you cowards, strike: satisfy your hatred...
Alas, what hope is this that flatters my heart?
They have enough cruelty to betray me,
but too little to put an end to my pain!

Chorus
Alas! Alas!

Saul
Ah, all these tears won’t bring him back to me.
Blood needs to be spilled; to arms!
David awaits me in the midst of battle:
I shall hunt down the traitor and avenge Jonathan.

Jonathas
Faible soulagement! inutile vangeance!

Saül
D'un empire puissant je perds l'unique appui:
Souffriroi-je un ingrat régner en assurance?
Heureux du moins si je puis aujourd'hui
L'entraîner en tombant et périr avec lui.

Scène 3

Chœur des Philistins
Victoire! Victoire!
Tout cède à nos coups;
Courons à la gloire:
Le ciel est pour nous.

Scène 4

David
Qu'on sauve Jonathas... courez, courez. Soins superflus!
Je vois couler son sang! Jonathas ne vit plus!

Jonathas
Quelle triste voix me rappelle?

David
Quoi, je vous perds!

Jonathas
Le jour que je revois
Si je ne retrouveis un ami si fidelle
Seroit encor plus funeste pour moi.

David
Ah! vivez.

Jonathas
Je ne puis.

David
David lui mesme
Va céder aux transports d'une douleur extrême.

Jonathas
Malgré la rigueur de mon sort,
Du moins je puis vous dire encore que je vous aime.

David et Chœur des gardes
Ciel! Ciel! il est mort!
Jamais amour plus fidelle et plus tendre
Eut-il un sort plus malheureux?
D'une cruelle mort mes soins n'ont pû défendre
L'objet le plus doux de mes yeux.
Le ciel avoit pû seul former de si beaux nœuds.
Hélas! le ciel sans moi devoit-il le reprendre?

Scène 5

Saül
Voi traître, et reconnoi ta nouvelle victime.
Mon bras a commencé, viens achever le crime:
Frappe.

David
Seigneur!

Jonathan
Feeble comfort! Pointless vengeance!

Saul
I am losing the sole heir to a mighty empire:
shall I suffer an ingrate to rule unchallenged?
I shall be happy if I can at least
take him with me as I fall, and die with him today.

Chorus of Philistines
Victory! Victory!
All yield before our blows.
Let us hasten towards glory:
Heaven is on our side.

David
Save Jonathan... quick, run! But to no avail:
I can see his blood flowing. Jonathan lives no more!

Jonathan
What sad voice calls me back?

David
What, I am losing you!

Jonathan
This last light that I see –
without so faithful a friend by my side,
it would be nothing but night for me.

David
Ah, live!

Jonathan
I cannot.

David
It is me, David,
who gives himself up to utter agony.

Jonathan
Despite the harshness of my fate,
at least I can still tell you that I love you.

David and Chorus of Soldiers
Heaven! Heaven! he is dead!
Did ever so faithful and tender a love
suffer a more miserable fate?
He was fairest of all to me, but all my efforts
could not protect him from a cruel death.
Heaven alone could have forged bonds of such beauty.
Alas! does heaven now take him back and leave me here?

Saul
Look, traitor: see who your new victim is.
My arm began it; come and finish the crime:
strike.

David
My lord!

Saül
Jouïs d'un spectacle si doux.
Ton roi meurt, et sa mort va t'assurer l'empire.
Que dis-je? quoi l'ingrat échappe à mon couroux!
Dans ce dernier effort... ah! perfide...

David
Il expire!

Saül
Non, du moins dérobez mon trépas à ses yeux.

David
Ah! puis-je plus longtemps demeurer en ces lieux?

Scène 6

Achis
Joignez à vos exploits l'honneur du diadème.
Seigneur; à mes désirs le ciel a répondu.
Saül vous cède enfin l'autorité suprême;
Il meurt.

David
J'ai perdu ce que j'aime.
Seigneur, pour moi tout est perdu.

Achis
Du plus grand des héros, chantons la gloire.
Trompettes et tambours
Annoncez sa victoire.
Que toujours sous ses loix on passe d'heureux jours.

Chœur de triomphans
Chantons sa gloire;
Annoncez sa victoire
Trompettes et tambours.

Saul
Enjoy the sweet sight.
Your king is dying, and his death will guarantee you the empire.
What am I saying? What, the ingrate escapes with my crown!
One last effort... Ah, traitor!

David
He is dying!

Saul
No, at least hide my death from his sight.

David
Ah, can I stay here any longer?

Achish
Add to your glorious deeds the honour of the crown.
My lord, heaven has answered my desires.
Saul yields the supreme authority to you at last:
he is dying.

David
I have lost the one I love.
My lord, for me, everything is lost.

Achish
Come, sing the glory of the greatest of heroes!
Trumpets and drums,
proclaim his victory.
Under his reign, let the days always be glad.

Victory Chorus
Come, sing his glory;
proclaim his victory,
trumpets and drums!

Translation: Natalie Shea



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Excerpts from letters by Australian soldiers Fred Carthew and James Carthew from *Voices from the Trenches: Letters to Home*, edited by Noel Carthew, New Holland Publishers, 2002.

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