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Pinchgut Opera presents

CHARPENTIER

DAVID + JONATHAN

Music by
Marc-Antoine Charpentier

Libretto by
Père Bretonneau

Anders J. Dahlin
David

Sara Macliver
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 National de la recherche scientifique of France (CRNS Editions) for the use of their musical score, edited by Jean Duron (1981).


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, Cosi 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 (Minneapolis Opera), Handel’s Orlando and Semiramide (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, I due Fiaschi, Cavallaccia rusticana, Esclamonde, 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 Aci and Galatea and Idomeneo. For Pinchgut Opera Antony has conducted Semiramide, 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 Bibaldo’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, Tōru Kajushe and Andreas Spering.

He has appeared in operas by Rameau (Atis in Les Paladins, Carlo and Tacin in Les Indes Galantes, First Athlete and Mercury in Castor et Pollux, and the title roles in Zoroastre and Phile), Marais (Acrisius in Semiramide), Lully (Roland and Armide), Desmarest (Venus et Adonis), Monteverdi (Teleman in Il ritorno d’Ulisse in patria and Lucia and The Nurse in The Coronation of Poppea) and Purcell (Oberon, Phoebeus 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.

For Pinchgut Opera Anders has conducted Un Ballo in Maschera, Il pasquale and Les Paladins, as well as works by Rameau, as well as Händel’s Tamerlano and Handel’s Tamerlano. In 2018 he directed Placido 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 Sydney Philharmonia Choirs, and appeared in 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 Masteringers of Nuremberg and Anacreon 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 Passau in Gavin Bryers' Dr Ox's Experiment for English National Opera; Angelotti (Tosca) and Colline for Welsh National Opera; Pluto for Nederlands 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 Proffumo (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 Edinbugh (Duca d'Argile) and Pacin'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 Bénédicte (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.

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 Bremcom Cathedral, Mendelssohn's Elijah, Off's Camina burana, Bach's St John Passion, Haydn's Missa in tempore belli, Faure'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.

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), Anakias (Otello), First Soldier (Salome), Sciarone and A Gaoler (Tosca), Fourth Nobleman (Loehengrin), Eighth Servant (Capriccio), An Officer (Madelaine 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 Apollon, 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 Dix 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 Verd’s Requiem with the Adelaide Symphony Orchestra.

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 Faure’s Requiem, the Te Deums of Dvorak and Berlioz, Mozart’s Mass in C minor and Orf’s Camina 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 Sharilyn Kimberley, Glenn Winslade, David Harper and Anna Connelly. 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 Acis 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 Serenata 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 Chorale, 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 Aeneas 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 2005.

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 (Perichaud 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

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 in workshops run by the Australian Theatre for Young People.

In 2006 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.

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.

Happy Feet.
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 Gillian 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), Svenqaldi in the world premiere of Tribly, Nick Shadow and Father Trulove (The Rake’s Progress), Publico (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, 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 Míranda. 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 Opera de Montréal. In partnership with fortepianist Tom Beghin, highlights for the Mozart year of 2006 included performances of his two-piano concerto with Ensemble Aion 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 2003 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 Chenier (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 Beckham 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, Idomenoe and Juditha Triumphans.

His drama and dance credits include Gondwana (Erd Visual and Physical), Macbeth (Sydney Theatre Company), Drill and Special Mention (Stompin Youth Dance Company), Arruga (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, Deminda 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-titled 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; his roles have included Production Assistant on Semele and The Fairy Queen and Production Manager for L’Orfeo, Dardanus, Idomenoe 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

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 Chart, Haydn’s Nelson Mass and Jonathan Mills’ Sandokan 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, Faure’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 Sinphony 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.

*Robert Macfarlane’s performance in David and Jonathan is sponsored by Cantillation.
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 various Italian makers of the 17th century.

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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.

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 1643. (Ms Ranum argues that it was 1644) 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 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
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 legal 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 been 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’s opposition to his operatic monopolies with a combination of criminal proceedings, lawsuits, and legal 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 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 Chamiillart, 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 Chamiillart’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 Chamiillart’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-ballet). 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 Saül 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 usually 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 warm’) 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) underlie 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 asks the wind players to take up the more funereal-sounding flutes, a timbre only relieved at the close with the festive final chorus.
Prologue

Scène 1

Saul
Où suis-je? qu’ai-je fait? le ciel est frappé
Peut-être en ce moment n’attend qu’un nouveau crime.
Un trop juste courroux malheureuse victime,
Au bras qui me poursuit puis-je encore échapper?
Fuions, fuions… que dis-je? et mon âme incertaine
Ne pourra-t-elle enfin jamais se rassurer?
Auteur et témoin de ma peine
Parle; de tes banzets que faut-il espérer?
Que dois-je craindre de ta haine?
Hélas! rien ne répond! désespéré, confus…
Ah! cessez vain remords que je n’écoute plus.
C’est trop attendre:
Achemons! l’enfer seul doit m’apprendre mon sort.
Puisque le ciel toujours refuse de m’entendre,
Je viens ici chercher ou la vie, ou la mort.

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.

Scène 2

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

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

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

Scène 3

La Pythonisse
Retirez-vous affreux tonnerre,
Osages calmez-vous. Venirs soumis à mes loix,
Que rien ne trouble ici la terre.
Je veux jusqu’aux enfants faire entendre ma voix.
Et vous que j’ay formez, venez niés humores
Dans vos vaises épais ensevelir ces lieux.
Répands, obscure nuit, et l’horreur et les ombres:
L’ombre de Samüel
Vous que je vis toujours si sensible à mes maux,
Dans la vive douleur dont mon âme est atteinte,
Le dieu qui lance le tonnerre
S’adresse à vous et vous appelle.

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.

Scène 4

L’ombre de Samüel
Quelle importurne voix vient troubler mon repos?

Saul
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
Terrorise où vas-tu? quel criminel effort
T’a fait précipiter et ta honte et ta mort?
Enfans, amis, gloire, couronne,
Le ciel va te ravit tout ce qu’il t’a donné.
Après tant de favours, ingrat, il t’abandonne,
Comme tu l’as abandonné.

Saul
C’est assez! ai-je enfin épousé 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.

Scène 5

Saul
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 poisse à son tour d’une injuste conquête:
Dieu vengeur à tes coups je vas me présenter.

Saul
It has abandoned you, as you have abandoned it.

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

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.

Scène 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 soumis, captifs, brisez vos chaînes,
L’amour, le seul amour nous attache à ses loix.

Chœur de peuples
Du plus grand des héros…

Saul
Le dieu qui lance le tonnerre
S’adresse à vous et vous appelle.

Scène 2

Un berger
Je viens ici chercher ou la vie, ou la mort.
Achevons: l’enfer seul doit m’apprendre mon sort.
C’est trop attendre:
Ah! cèsez vains remords que je n’écoute plus.
Parle; de tes bontez que faut-il espérer?
Auteur et témoin de ma peine
Ne pourra-t-elle enfin jamais se rassûrer?

Saul
Le ciel est frappé.
Peut-être en ce moment n’attend qu’un nouveau crime.

La Pythonisse
Le dieu qui lance le tonnerre
S’adresse à vous et vous appelle.

Saul
Le dieu qui lance le tonnerre
S’adresse à vous et vous appelle.

Acte 1

Scène 1

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
sage accompanied by a thousand new charms.
Conqueror 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,
flaying alone into danger and risking death.
The god who hurts 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 défendre.
Ce sort s’estimera jusqu’à ses ennemis.
A ses arrière on en a vu se rendre,
Plus que son bras n’en a sollicité.

Scène 2
David
Allez, le ciel jalous attend de tous vos vœux le légitime hommage.
Il a conduit nos pas; il va vaincre 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?
Mille serments d’une amour mutuelle:
Jonathas tant de fois me vit renouveler
A ma vengeance criminelle!
C’est Saül qu’il faut immoler
Perfide ami, sujet rebelle,
Puis-je oublier quel sang à mes yeux va couler?
Ciel! quel triste combat en ces lieux me rappelle?
Au pied de nos autels je vais me joindre à vous.

Chœur des prisonniers
Les charmes de la liberté.
Un cœur n’a jamais bien goûté sans les rigueurs de l’esclavage.
Quand le péril est évité!
Qu’il est doux de penser aux horreurs d’un naufrage
Après les fureurs de l’orage,
Tout suit vos vœux, amis heureux.

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charmes plus doux.

Chœur de 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:
alias, 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 decrees, 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.

Chœur de captifs
Un cœur n’a jamais bien goûté...

Acte II
Scène 1
Joabel
Quel inutile soin en ces lieux vous arreste?
Le ciel au rang des rois semble vous appeler.
Hâtez-vous d’achever une illustre conqueste:
Le ciel au rang des rois semble vous appeler.

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charmes plus doux.

Chœur de David
Heaven never ceases persecuting me.
How else can I ease this mortal pain?
come to me: it is time to burst forth.

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charmes plus doux.

Chœur de David
A hero can divide himself
between peace and victory
Toûjours à la victoire un héros doit voler.

Chœur de Jonathas
Cessez de craindre.

Chœur de David
Jealous spite, cruel hatred,
Dans un heureux repos, dans l’horreur du danger,
S’il sçait également trouver partout la gloire.

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charmes plus doux.

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 Jonathan’s followers
Follow us, follow us,
pleasures, let your sweetest charms shine forth.

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

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charmes plus doux.

Chœur de David
A hero can divide himself
between peace and victory
Toûjours à la victoire un héros doit voler.

Chœur de Jonathan’s followers
Follow us, follow us…

David
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.

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
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Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charms plus doux.

Chœur de David
Ah! d’un foible secours que pouvez-vous attendre, Seigneur?

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charms plus doux.

Chœur de David
Ah! d’un foible secours que pouvez-vous attendre, Seigneur?

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Plaisirs, faites briller vos charms plus doux.

Chœur de David
Ah! d’un foible secours que pouvez-vous attendre, Seigneur?

Chœur de Jonathas
Suivez-nous, suivez-nous,
Auprès de Jonathas, Seigneur, l’amour m’appelle.
Plaisirs, faites briller vos charms plus doux.
Joabel
David au comble de la gloire,
Cherche à jouir en paix de ses nobles travaux.
To saul, témoin de sa victoire,
Va tâche, va danser dans un honnête 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.
Tojours d'un vain soupçon facile à prévenir,
Je veux contester que Saul me secourir.
Son bonheur est un crime, et je dois l'en punir.
Dépi jaloux, hame cruelle…

Scène 3

Jonathas
A vos bras vainqueur rien ne peut résister.
Je vous revoi combattre d'une gloire nouvelle.
Mais puis-je me flatter,
De vous revoir fidèle?

David
Je suis au milieu des combats
Epravoir à mon tour la victoire vilain.
Que le ciel en couroux m'abandonne à l'orage:
Je vous revoi comblé d'une gloire nouvelle.

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

Jonathas et David
Goutons les charmes
D'une arnabe 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, soyez toujours constans.
Goutons les charmes…

David
Bergers, le ciel enfin a calmé son courroux.

Un de la suite de Jonathas
Venez tous avec nous
Joüir 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 plat à nos cœurs; on ne peut vivre heureux.

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

Acte III

Scène 1

Saul
Ah! je dois assumer ma vie et son empire.
Une trompeuse paix m'expose au danger,
De périr sous mes coups d'un traitre qui conspire.
Ou vangez-moi, Seigneur; ou je cours me vanger.

Achis
Tojours vous écoutez un soupir qui m'outrage?
Il a pù vous raver et le sceptre et le jour;
Vous vire, vous réglez: que faut-il davantage?
David pourroit-il mieux vous prouver son amour?

Saul
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-méme, vous cherchez à l'en précipiter.

Saul
Il fut toujours rebelle
Après tant de faveurs.

Achis
Il est toujours fidèle
Malgré tant de rigueurs.
Apprenez, Seigneur, à le connaître.
Il est toujours fidèle et le veut toujours être.

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

Achis
Bientost vous le verrez paraître.
Lui-méme devant vous il se défendra mieux.

Scène 2

Saul
Objet d'une imposable haine,
Je sens le triste effet d'un arrest rigoureux.
Toûjours vous écoutez un soupçon qui m'outrage?
Toûjours vous écoutez un soupçon qui m'outrage?

Achis
Il est toujours rebelle et il doit toujours être.
Content de sa victoire, en ce jour glorieux
Il vient faire éclater son triomphe à mes yeux.

Achis
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.

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

Saul
The object of an imposable 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?
Ingrat! 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 ready 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

Jonathan à Saül
David peut-il attendre un retour favorable?
Ce soin après la paix doit encore m’alarmer.
Seigneur, puis-je l’aimer
Sans devenir coupable?

Saul à David
Vous m’avez trompé ce dur de tant d’exploits!
Tojours victorieux pourquoi quitter les armes?
La paix pour un héros a-t-elle tant de charmes?
Achevez de soumettre Israël à vos lois.

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 amener la victoire
Si je n’ai combattu pour vous.

Saul
O mon cœur, mon bien aimé!
Peut-être puis-je encore le rejoindre en ces lieux.
Hâtez-vous de servir la fureur qui m’anime.

À la garde:
J’irai moi-même… il me fuit! et son crime
Saül
Hélas!
Se retire

David
Quand il faut soulager la douleur qui me presse,
Que tu dois à ma tendresse?
Cruel! est-ce là le prix
Que tu dois à ma tendresse?
Quand il faut souffrir la douleur qui me presse,
Je ne retrouverai mon fils.

Jonathan
Parlez vous me verrez courir dessus ses pas.

David
Faut-il verser mon sang?

Jonathan
L’orage en m’accablant doit retomber sur toi.

À Jonathan
Saül
Vous le pouvez?
Jonathan
Vous le devez.

David
Vous le pouvez?
J’ai combattu pour vous.
Je ne puis aimer la victoire
Il n’est point à mon cœur de triomphe plus doux:
Seigneur, je ne suis plus jaloux.

Jonathan
Stoppe le sort de tant d’exploits!
Sein de justice des mortels,
David
Toûjours vous me suiverez.

Jonathan
Seul contra les efforts d’une troupe ennemie,
Moi, Seigneur? moi? faut-il au milieu des combats,
David
Sauveur juge des mortels,
Saül
Ah! qu’une douce paix avoit de charmes!
Ah! que la douce paix avoit de charmes!
Jonathan
Je ne voulais pas que vous redoubles de zèle.

David
Le plus doux meurt ne m’arrêtera pas.

Jonathan
Ah! qu’une douce paix avoit de charmes!
Ah! qu’une douce paix avoit de charmes!

David
Le plus doux meurt ne m’arrêtera pas.

Jonathan
Le plus doux meurt ne m’arrêtera pas.

Chœur de Philistins du parti de Joab
Acheveons; le succès passe notre espérance.
Malgré les droits que nous avons trahis,
Joüissons des douceurs d’une heureuse vengeances.

Acte IV
Scène 1

David
Pour perdre un ennemi tout doit être permis.
Joüissons des douceurs d’une heureuse vengeance.
Malgré les droits que j’ai trahis,
Peut-être puis-je encore le rejoindre en ces lieux.
Hâtez-vous de servir la fureur qui m’anime.

À la garde:
J’irai moi-même… il me fuit! et son crime
Saül
Ah! plût-il dès ce jour vange moi d’un perfoir.
David conjugue, il s’arme contre moi.
Va prêter les coups d’une main parmi le.
L’orage en m’accablant doit retomber sur moi.
Que vos soirs? pour lui seul ton amour s’intéresse?
Cruel! est-ce là le prix
Que tu dois à ma tendresse?
Quand il faut soulager la douleur qui me presse,
Je ne retrouverai mon fils.

David se retire
Hélas!

Saul
J’ai moi-même… il me fuit et son crime
Enfin en ce moment se découvre à mes yeux.
Aux gardes.
Hâtes-vous de servir la faveur qui m’anime.
Peut-être puis-je encore le reprendre en ces lieux.

Jonathan
O Ciel protège l’innocence.

Joab
Achevez mon bonheur passe mon espérance.
Malgré les droits que j’ai trahis,
Joüissons des douceurs d’une heureuse vengeance.
Pour perdre un ennemi tout doit être permis.

Chœur de Philistins loyal à Joab
Enough: the success passes our hopes.
Despite the duty that we have betrayed,
we shall enjoy the sweetness of happy revenge.
**Acte V**

**Scène 3**

**Joan**
Malgré d’inutiles fureurs,
Ce moment hélas! ne peut servir qu’à croître mon tourment!

**David**
Je ne puis.

**Joan**
Je le veux.

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

**Chœur d’Israélites et de Philistins**
Courons, courons: cherchons dans les combats
Chœur d’Israélites et de Philistins

**David**
Courons, courons: cherchons dans les combats
Chœur d’Israélites et de Philistins

**Joan**
Ah! déjà tout conspire et David va périr!

**David**
Alas, this moment only makes my torment worse!

**Scène 2**

**Joan**
A-t-on jamais souffert une plus rude peine?
Que vois-je? quoi, je perds et mon fils et l’empire!

**Saul**
Alas! Alas!

**Chœur de gardes**
Poursuivons un perfide et vangeons Jonathas.

**Joan**
Il faut verser du sang; il faut courir aux armes:
Le perfide à mes maux vient encor insulter!
Soldiers, to me! Monster, receive barbare
Le perfide à mes maux vient encor insulter!

**Saul**
Ah! dans le triste état où je me vois réduit,
Mille infidèles mains ont arresté mes coups…
Que l’ennemi vaincu sous mille coups périsse.

**Chœur d’Israélites et de Philistins**
Come on, let’s run to the battle, and find in the fighting either victory or death.

**Jonathan**
Has anyone ever suffered a crueler pain?
Should I follow you, my wretched friend?
Has anyone ever suffered a more cruel pain?
One more blow and I shall die.

**Chœur de gardes**
Fils malheureux d’un plus malheureux père!

**Joan**
Enfin vous m’écoutez, Seigneur? et la victoire
D’une injuste fureur je sçauroi le défendre.

**Saul**
Non, je ne puis le souffrir sans un crime:
De nos cris redoublez que le ciel retentisse:
De nos cris redoublez que le ciel retentisse:

**Chœur de gardes**
Que l’ennemi vaincu sous mille coups périsse.

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

**Jonathan**
Eu l’avez permis.
Traflez! c’est à vos soins que je fais commis.

**Chœur de gardes**
Et vous l’avez permis.
Traflez! c’est à vos soins que je fais commis.

**Saul**
Et vous l’avez permis.
Traflez! c’est à vos soins que je fais commis.

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Vous l’avez permis.
Traflez! c’est à vos soins que je fais commis.

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Et vous l’avez permis.
Traflez! c’est à vos soins que je fais commis.

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Jonathan**
Pouvois-je attendre un sort plus doux?
Pouvois-je attendre un sort plus doux?
Pouvois-je attendre un sort plus doux?

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Hélas! Hélas!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Pouvois-je attendre un sort plus doux?
Pouvois-je attendre un sort plus doux?
Pouvois-je attendre un sort plus doux?

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

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Que vois-je? quoi, je perds et mon fils et l’empire!

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Hélas! Hélas!

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Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

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**Saul**
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**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!

**Saul**
Que vois-je? quoi, je perds et mon fils et l’empire!

**Chœur de gardes**
Hélas! Hélas!
Jonathas
Faible soulagement! inutile vengeance!

Saul
D’un empire puissant je perds l’unique appui.
Souffrirai-je un ingrat régner en assûrance?
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 retrouve un ami si fidèle
Seroit encor plus funeste pour moi.

David
Ah! vivez.

Jonathas
Je ne puis.

David
David lui même
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 fidèle et plus tendre
Est-il un sort plus malheureux?
D’une cruelle mort mes soins n’ont pu défendre
L’objet le plus doux de mes yeux.
Le ciel avait pu seul former de si beaux nœuds.
Hélas! le ciel sans moi devait-il le reprendre?

Scène 5
Saul
Voi traitre, et reconnais ta nouvelle victime.
Mon bras a commencé, viens achever le crime:
Frappe.

David
Seigneur!

Translation: Natalie Shea
For David + Jonathan

Repertoire & Surtitles
Erin Helyard

NIDA Production Secondment
Eliza Maunsell

Head Electrician
Neil Fisher

NIDA Lighting Secondment
Sarah Kenyon

Language Coaching
Nicole Dorigo

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Virginia Read

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Preparation for Performance of All Continuo Keyboards
Colin van der Leecq

Rehearsal Harpsichord Tuner
Erin Helyard and Terry Harper

Scenic Flat Construction
Sam Mezups

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Moya Henderson AM, Kenneth W. Tribe AC

Pinchgut Opera Public Fund, PO Box 239, Westgate NSW 2048

Heroes of Pinchgut

Pinchgut Opera wants to thank all its ‘Heroes of Pinchgut’ who have generously donated to the Pinchgut Opera Public Fund this year:

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and all the others who wish to remain anonymous – thanks to you all. You are all heroes.

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War poetry by J. Gryffith Fairfax (Shadow and Light), ‘Rex’ Freston (When the Dust and Toil Are Over) and A. Newbury Choyce (A May Morning).
and all the others who wish to remain anonymous – thanks to you all. You are all heroes.

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and the past Pinchgut operas, and for their ongoing support and encouragement for Pinchgut

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Alison Free for the wonderful foyer display of her paintings
NIDA

Bronwyn Edinger
General Manager
Gina Anker
Marketing Manager
Cally Bartley
Technical Manager
Paul Berkeley
Functions & Bar Manager
Katie Christou
Event Coordinator
James Cox
Manager, Venue Services
Felicity Fedele
Marketing Coordinator
That'sany Geyer
Accounts Coordinator

Gina Grimaldi
Executive Assistant
Stephen Haimes
Ticketing and Office Coordinator
Barbara Keefel
FOH Manager
Graham Parsons
Operations Manager
Craig Thurmer
Box Office Manager
Jeff Todd
Technician
Claire Pentecost
Technician

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Patrons are advised City Recital Hall Angel Place has emergency evacuation procedures, a fire alarm system and fire stairs. In case of an alert, patrons should remain calm, look for the closest exit sign in green, listen to and comply with directions given by the in-house trained attendants and move in an orderly fashion to the assembly point as advised.