PINCHGUT OPERA PRESENTS GLUCK’S

IPHIGÉNIE
EN TAURIDE

BLOOD ON THEIR HANDS
The Magic Flute

Mozart

A great introduction to opera for people of all ages. Directed by Julie Taymor (Disney’s The Lion King), this production is full of colourful, larger-than-life puppets, enchanting special effects and fantasy characters.

2-30 January
Joan Sutherland Theatre

opera.org.au 02 9250 7777
sydneyoperahouse.com 02 9250 7777

3, 10, 15 January
School holiday puppet-making workshops.

15 January
Relaxed performance for younger children and individuals on the autism spectrum and their families.

Visit opera.org.au for more details.
**IPHIGÉNIE EN TAURIDE**

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<th><strong>MUSIC</strong></th>
<th>Christoph Willibald Gluck</th>
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<td><strong>LIBRETTIO</strong></td>
<td>Nicolas-François Guillard</td>
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**CAST**

- **Iphigénie**
  - Caitlin Hulcup
- **Oreste**
  - Grant Doyle
- **Pylade**
  - Christopher Saunders
- **Thoas**
  - Christopher Richardson
- **Diane**
  - Margaret Plummer
- **Scythian Guard / Minister of the Sanctuary**
  - Nicholas Dinopoulos
- **Priestesses / Guards / Furies / Greeks**
  - Cantillation
- **Orchestra of the Antipodes**

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<th><strong>CONDUCTOR</strong></th>
<th>Antony Walker</th>
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<td><strong>DIRECTOR</strong></td>
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<td><strong>DESIGNER – SET</strong></td>
<td>Tony Assness</td>
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<td><strong>DESIGNER – COSTUMES</strong></td>
<td>Alistair Trung</td>
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<td><strong>LIGHTING DESIGNER</strong></td>
<td>Matthew Marshall</td>
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<td><strong>ASSOCIATE CONDUCTOR and HARPSCIORD</strong></td>
<td>Erin Helyard</td>
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3, 5, 7 and 9 December 2014

City Recital Hall Angel Place

There will be one interval of 20 minutes at the conclusion of Act 2.

The performance will finish at approximately 9.30pm on Wednesday, Friday and Tuesday, and 7.30pm on Sunday.

*Iphigénie en Tauride* was first performed 18 May 1779 by the Paris Opéra at the second Théâtre du Palais-Royal.

*Iphigénie en Tauride* is being recorded live for CD release on the Pinchgut Opera label, and is being broadcast almost live on ABC Classic FM on Sunday 7 December. Any microphones you observe are for recording and not for amplification.

The edition of *Iphigénie en Tauride* used in these performances is published by Bärenreiter-Edition Kassel, edited by Gerhard Croll.

Performed by arrangement with Faber Music Ltd, London.

**SPONSORS**
LINDY HUME
Director

Lindy Hume, Artistic Director of Opera Queensland, is one of Australia’s leading directors, acknowledged internationally for fresh interpretations of a wide variety of repertoire, and for progressive artistic leadership of a number of Australian arts organisations, including Sydney Festival, Perth International Arts Festival, West Australian Opera, Victoria State Opera and OzOpera.

As a director, she has created more than 50 major productions across Australasia including Carmen, Don Giovanni, Die Fledermaus, La Périchole and The Pearl Fishers (Opera Australia), Orlando, Trouble in Tahiti and The Barber of Seville (OzOpera), Alcina and Orpheus in the Underworld (West Australian Opera), Carmina burana (State Opera of South Australia / The Australian Ballet), Idomeneo (Pinchgut Opera), Rigoletto and Lucia di Lammermoor (NBR New Zealand Opera).

European productions include Don Pasquale (Leipzig Opera), La bohème (Deutsche Staatsoper, Berlin), Tolomeo (Musiktheater Transparant in Belgium), Raddamisto (Handel Festspiele, Halle), A Streetcar Named Desire and Norma (Opera Theatre St Gallen in Switzerland), Così fan tutte (Glyndebourne Opera), and Albert Henning and Phaedra (Aldenburg Festival in the UK). In the US she has directed The Barber of Seville, Rigoletto and Die Fledermaus for Houston Grand Opera. For Opera Queensland she staged Bach’s St Matthew Passion and has directed Rossini’s Cinderella (in her own English translation) and Rigoletto, and was co-director of Abandon, a joint project with Dancenorth.

A prolific recording artist, Antony has recorded more than 30 CDs and DVDs. His CD collaboration with Teddy Tahu Rhodes (The Voice) garnered the 2004 ARIA Award for Best Classical Music Album of the Year, and his DVD of the ‘Emperor’ Concerto (also on CD as part of a complete set of the Beethoven Piano Concertos) won the international DVD Association Award for Music Excellence. Releases of Pinchgut Opera live recordings on the ABC Classics and Pinchgut Live labels have consistently won praise both in Australia and abroad.

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.

Antony has conducted well over 100 operas, as well as many large-scale choral/orchestral, symphonic and chamber works with companies across the United States and Europe. In addition to performances and recordings of early works with the Orchestra of the Antipodes, the period-instrument orchestra he formed in 2001. He has led operatic performances for The Metropolitan Opera, English National Opera, Welsh National Opera, Opera Australia, Teatro Comunale di Bologna, Santa Fe Opera, Canadian Opera Company, The Minnesota Opera, Glimmerglass Opera, Washington National Opera, Arizona Opera, New York City Opera, Opera Theatre of Saint Louis, Vancouver Opera and Cincinnati Opera. He has also appeared with leading orchestras including the Sydney and Melbourne Symphony Orchestras, BBC National Orchestra of Wales, Orchestre Colonne in Paris, Adelaide Chamber Orchestra, Chautauqua Symphony Orchestra, Orchestra Victoria and Síntonia Australis. Return engagements in recent and upcoming seasons include projects for The Metropolitan Opera, Melbourne Symphony Opera, Opera Australia, Pittsburgh Opera and Washington Concert Opera.

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CAITLIN HULCUP
Iphigénie
Caitlin Hulcup has regularly appeared at international opera houses, the Vienna State Opera, Deutsche Staatsoper Berlin, Royal Opera House Covent Garden, Maggio Musicale Fiorentino, Scottish Opera, and Palau de les Arts Valencia among them. Her singing in the title role in Handel’s *Ariodante* in London and at the Teatro Real in Madrid with Les Talens Lyriques brought strong acclaim, leading to further productions at the Handel Festival in Halle, the Bavarian State Opera in Munich and Theater an der Wien in Vienna.

In Australia Caitlin has sung Cherubino (*The Marriage of Figaro*), Donna Elvira (*Don Giovanni*), Rosina (*The Barber of Seville*) and the title role of *Carmen* for West Australian Opera, as well as Cherubino and Hansel (*Hansel and Gretel*) for Opera Queensland. In 2011 she sang the title role in Vivaldi’s *Griselda* for Pinchgut Opera, recorded on Pinchgut Live. Other CD releases include the roles of Arbaces (*Artaxerses*) with Ian Page, Cyrus (*Belshazzar*) with Les Arts Florissants and William Christie, and Calbo (*Maometto II*) for Garsington Opera with David Parry.

She has sung Meg Page (*Falstaff*) for Théâtre des Champs-Élysées with Daniele Gatti, Diana / Il Destino (*La Calisto*) at La Monnaie under René Jacobs, and Beethoven’s Symphony No. 9 in Venezuela under Gustavo Dudamel. Recent engagements have included Mozarts ‘Great’ C minor and ‘Coronation’ Masses, Mahler’s Symphony No. 8 with the Royal National Scottish Orchestra; Carmen at the Mikhailovsky Theatre St Petersburg, Donna Elvira in Valencia and Florence, as well as Octavian (*Der Rosenkavalier*) in Florence and at the Bolshoi Theatre in Moscow, Sesto (*La clemenza di Tito*) in Taipei, and Cesare (*Catone in Utica*) and Acisio (*Admeto*) with Alan Curtis.

Approaching engagements include Orfeo in Gluck’s *Orfeo ed Euridice* for Scottish Opera, Octavian in Beijing and Des Knaben Wunderhorn with the Sydney Symphony Orchestra.

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ERIN HELYARD
Associate Conductor

Praised as a virtuosic and eloquent soloist as well as an inspired and versatile conductor, Erin Helyard is at the forefront of a new generation of young musicians stimulated by the latest musicological and historical enquiry. He graduated from the Sydney Conservatorium of Music with first-class honours and the University Medal, and completed his Masters in fortepiano performance with Tom Beghin at the Schulich School of Music, McGill University, Montréal in 2005. Pursuing a passion for the music and culture of the 18th century and the ideals of the Enlightenment, he completed a PhD in musicology at the same institution in 2011.

Erin was Principal Continuo with the Australian Chamber Orchestra from 1999 to 2003, and in Montréal was a central member of the award-winning Ensemble Caprice from 2008 to 2012. A founder and co-artistic director of Pinchgut Opera, he is a central founding member of the Orchestra of the Antipodes, and music director of the Hobart Baroque festival.

Erin has appeared as a soloist at festivals in Australia, Canada, New Zealand and the United States. He has conducted Purcell’s *The Fairy Queen* (Festival Montréal Baroque), Handel’s *Acis and Galatea* (New Zealand Opera) and, for Pinchgut Opera, Cavalli’s *L’Ormindo* and Giasone, Purcell’s *Dioclesian* and Vivaldi’s *Griselda*. Engagements this year have included Handel’s *Orlando* for Hobart Baroque, conducting the Orchestra of the Antipodes in recital with countertenor Xavier Sabata, and numerous solo and chamber-music concerts, masterclasses and public lectures.

He was named the Westfield Concert Scholar for 2009–2010, an initiative of the John Ernest Foundation, a highlight of which was a concert on historical instruments at the Smithsonian. He was Lecturer in Historical Performance at the New Zealand School of Music in Wellington from 2012 to 2014, and is currently lecturing at the School of Music at the Australian National University in Canberra.

Erin Helyard appears courtesy of the School of Music, Australian National University.

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CAITLIN HULCUP
Iphigénie

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Approaching engagements include Orfeo in Gluck’s *Orfeo ed Euridice* for Scottish Opera, Octavian in Beijing and Des Knaben Wunderhorn with the Sydney Symphony Orchestra.
Christopher Saunders

Pylade

Tenor Christopher Saunders has excelled in opera and orperetta as well as oratorio, lieder and song. A graduate of the Guildhall School of Music and Drama in London, he studied with Vera Roza and was a Samling Scholar studying with Sir Thomas Allen and Malcolm Martineau.

Christopher has an extensive repertoire from Mozart and Handel through to Britten and Sondheim, in which he has performed leading roles for Glyndebourne Festival Opera, Opera North, English National Opera, The Classical Opera Company and the Covent Garden Festival. He has appeared as Pylade at the Teatro Real in Madrid and the Komische Opera Berlin; and Mendelssohn’s Elijah and Marschner’s Umbria in Rome. In Australia, Grant has sung Zurga, Count Almaviva, and Starbuck in Jake Heggie’s Moby Dick (Helpmann Award for Best Male Performer in a Supporting Role, 2012) for State Opera of South Australia (SOSA). He played the lead role of Arthur Stace in the Channel 4 / ABC film of Jonathan Mills’ The Eternity Man.

His recordings include Liederabend with Berta Brozgul and Dark Wind Blowing – Songs of Love and Loss with Stefan Cassomenos (ABC Classic FM CD of the Week, September 2012). He also appears on the Pinchgut Opera recordings of Griselda and Giasone.

Recent engagements include Don Giovanni (SOSA), Dancaire (Carmen, Royal Opera House), Enrico (Lucia di Lammermoor, Opera de Bauge) and Mike in John Adams’ I Was Looking at the Ceiling and Then I Saw the Sky (Rome Opera).
MARGARET PLUMMER

Margaret Plummer gained a Bachelor of Music degree from the Sydney Conservatorium of Music, however changed his major to voice, studying with Marilyn Smith, and graduating with a Bachelor of Music in Classical Vocal Performance in 2003. Since then, Christopher has studied with renowned Australian soprano Jane Edwards, tenor Glenn Winslade, voice coach Sharolyn Kimmorley and at the Lisa Gasteen National Opera School. He has also been the recipient of the Royal Melbourne Philharmonic Aria Award.

Christopher performed the role of Flora in La traviata in Opera Australia’s inaugural Handa Opera on Sydney Harbour. Other role experience includes Hansel and The Witch in Hansel and Gretel, Dorabella in Così fan tutte and Meg Page in Falstaff.

In October, Margaret made her role debut as Charlotte in Werther for Lyric Opera of Melbourne, winner of the prestigious Vienna State Opera Award, she takes up a contract with the company in February 2015.

CHRISTOPHER RICHARDSON

Christopher Richardson commenced studies in pianoforte at the Tasmanian Conservatorium of Music, however changed his major to voice, studying with Marilyn Smith, and graduating with a Bachelor of Music in Classical Vocal Performance in 2003. Since then, Christopher has studied with renowned Australian soprano Jane Edwards, tenor Glenn Winslade, voice coach Sharolyn Kimmorley and at the Lisa Gasteen National Opera School. He has also been the recipient of the Royal Melbourne Philharmonic Aria Award.

Christopher appears regularly on the concert and opera stage as soloist in oratorio, opera, music theatre, recital and radio broadcasts. Recent performance highlights have included the world premiere of Christopher Bowen’s An Australian War Requiem with the Sydney University Graduate Choir and Orchestra, a recital for the Wagner Society of NSW, Haydn’s Creation with the Canberra Choral Society, Handel’s Messiah with St Andrew’s Cathedral Choir in Sydney and with the Newcastle University Choir and Orchestra, Mozart’s Requiem with the Royal Melbourne Philharmonic Choir and Orchestra, Sing Along Messiah with the Tasmanian Symphony Orchestra, and Abandon (arias by Handel, arranged by James Orbell) with Opera Queensland and Dancenorth, which premiered in Townsville last year and was featured at the Brisbane World Theatre Festival in February this year. He has also featured as guest soloist with Melbourne-based Syzygy Ensemble, in Barry Conyngham’s chamber opera The Apology of Bony Anderson at the 2013 Metropolis New Music Festival, and with Arcko Symphonic Project in the world premiere of Kursk: An Oratorio Requiem by David Chisholm at the Melbourne Festival.

Christopher’s forthcoming performances include Messiah with the Hobart Baroque Orchestra, and Beethoven’s Mass in C and Choral Fantasy with Melbourne Symphony Orchestra and Diego Matheuz.

MARGARET PLUMMER

Margaret Plummer gained a Bachelor of Music degree from the Sydney Conservatorium of Music, where she studied voice with Rowena Cowley. During her degree she spent five months studying in Germany at the Hannover Hochschule für Musik und Theater. Margaret has been a semi-finalist in the Australian Singing Competition’s Mathy Awards and was awarded First Prize in the 2007 City of Sydney Opera Awards.

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Having appeared as a concert soloist with some of Australia’s most distinguished choral and symphonic groups including the Sydney Symphony Orchestra, Margaret has also performed principal roles with Pinchgut, Pacific Opera, Harbour City Opera and OzOpera. Over the past seven years, Margaret performed and covered many principal roles for Opera Australia including Waltraute in both Die Walküre and Götterdämmerung for the Melbourne Ring Festival.

Margaret performed the role of Flora in La traviata in Opera Australia’s inaugural Handa Opera on Sydney Harbour. Other role experience includes Hansel and The Witch in Hansel and Gretel, Dorabella in Così fan tutte and Meg Page in Falstaff.

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TONY ASSNESS
Designer – Set

Tony Assness is a creative director and theatre designer whose work has been seen in a wide variety of contexts, including festivals, events and mainstage productions.

He recently created the role of The Poet in the world premiere performances of Constantine Koukias’ The Barbarians (Helpmann Award nomination, Best Opera category) for IHO3 Opera / MONA FOMA 2012. The 2013 season marked debuts for both Victorian Opera (Melbourne) and Pinchgut Opera (Sydney).

Recent engagements have included performances of the Grainger Tribute to Foster for the Melbourne Symphony Orchestra under Sir Andrew Davis (and a subsequent recording for Chandos Records), El Cantor (Maria de Buenos Aires) for Victorian Opera, Keeper of the Madhouse (The Rake’s Progress) for the Auckland Philharmonia Orchestra, Schubert’s Schwanengesang for Art Song Canberra with associate artist Andrea Katz, Buxtehude’s Membra Jesu nostri for the Melbourne Festival, Monteverdi’s Vespers for Bach Musica NZ, a fourth consecutive invitation to the Peninsula Summer Musical Festival, and recitals for Songmakers Australia at the Port Fairy Spring Music Festival, Art Gallery of New South Wales, Melbourne Recital Centre and for Musica Viva Australia.

He also currently holds positions on the staff of the Australian Boys Choral Institute and at the Sir Zelman Cowen School of Music, Monash University.

NICHOLAS DINOPoulos
Scythian Guard / Minister of the Sanctuary

The young bass-baritone Nicholas Dinopoulos studied at The University of Melbourne with Merlyn Quaife AM and furthered his training at The Opera Studio Melbourne. A prolific concert artist and recitalist, he is frequently heard in live-to-air broadcasts on ABC Classic FM and 3MBS FM, and is a core member of Songmakers Australia under the artistic patronage of Graham Johnson.

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TONY ASSNESS
Designer – Set

Tony Assness is a creative director and theatre designer whose work has been seen in a wide variety of contexts, including festivals, events and mainstage productions.

Tony has collaborated with the artistic director of the Brisbane Festival, Noel Staunton, in the 2010 – 2014 Festivals. His role was to conceive and design large-scale public installations and direct the monumental ‘City of Lights’, an outdoor light installation that regularly attracted 400,000 people over the course of 50 performances during the festival.

Tony’s theatre designs include his collaboration in 2008 with choreographer Rafael Bonachela, designing sets, costumes and the production’s large-scale video component for the acclaimed Sydney Dance Company production, 360. In 2012 Tony designed the production 2 One Another, choreographed again by Rafael Bonachela for Sydney Dance Company; the premiere season was broadcast on ABC TV. In 2013, 2 One Another toured nationally and extensively through North and South America, as well as London and Moscow.

Tony played the support role of Party Design Consultant to the Academy Award-winning film designer Catherine Martin, working to realise the look and feel of two pivotal party scenes in the film, The Great Gatsby.

Most recently, Tony directed the Sydney launch of The Great Gatsby and the global premiere of Strictly Ballroom – The Musical. Previous events include the 75th anniversary of the Sydney Harbour Bridge for the NSW State Government, fundraising dinners for Sydney Symphony Orchestra and seven Gold Dinners for the Sydney Children’s Hospital.

Tony is a graduate of the University of NSW and holds a Bachelor of Visual Arts.
ALISTAIR TRUNG
Designer – Costumes

Born in Saigon, Alistair Trung came to Australia at the age of eleven as a refugee. He graduated from the University of Technology, Sydney with an honours degree in Fashion and Textile Design. Without any industry experience, he founded Alistair Trung in 2000 and now runs five independent boutiques in Sydney and Melbourne, as well as supplying a number of national and international stockists.

Alistair has collaborated with Dancenorth (Abandon, Mass and Together into the Abyss) and with the Leigh Warren Dance Company (Not According to Plan and Pari Passu…touch). His mission is to design clothing that is ‘trans-seasonal, trans-occasional, trans-age, trans-size and trans-gender’. Thinking in terms of shadows and shades rather than colour and decoration, his silhouettes are compelling and playful. A self-described ‘cloth addict’, he seeks design solutions based on architectural cuts and an exploration of form, space and movement that liberates the body, allowing it to move and express its sensuality with absolute freedom.

MATTHEW MARSHALL
Lighting Designer

Matthew Marshall, a graduate from the West Australian Academy of Performing Arts (WAAPA) in 2001, is in demand for his dynamic lighting designs for theatre, opera, events and dance. Matt’s designs are regularly seen in theatres, nightclubs and stadiums all over Australia and overseas, earning him critical acclaim and recognition including Best Lighting Design nominations in the Helpmann Awards (2012) and in the Australian Production & Design Guild awards (2013 and 2014). In 2013 Matt joined the academic staff of the National Institute of Performing Arts (NIDA), where he is a mentor to technical production students.

Recent stage lighting design credits include Eight Gigabytes of Hardcore Pornography (Griffin, Perth Theatre Company), The Winter’s Tale (Bell Shakespeare), Band of Magicians (Sydney Festival), Oedipus Schmoedipus (post / Belvoir), Cinderella (Opera Queensland), Day One, A Hotel, Evening (Black Swan State Theatre Company), Shaun Tan’s The Red Tree, onefivezeroseven and Driving Into Walls, all directed by John Sheedy (Barking Gecko / Perth International Arts Festival). Matt was invited to New Zealand in 2012 by Artistic Director Shona McCullagh to light the debut season of the New Zealand Dance Company, The Language of Living.

Other designs include the sellout triple Helpmann Award-winning Smoke & Mirrors by IOTA and Craig Iott (Sydney Festival / Speigelworld), Paul White and Martin Del Amo’s Anatomy of an Afternoon at Sydney Opera House and Southbank Centre London (Performing Lines), This Is Our Youth starring Michael Cera, Kieran Culkin and Emily Barclay (Sydney Opera House Presents), and John Adams and Peter Sellars’ opera A Flowering Tree (Perth International Arts Festival). Matt has also been the resident lighting designer for Sydney Theatre Company’s hugely popular political satire The Wharf Revue for the last six years under director Jonathan Biggins.

STAGE MANAGER Tanya Leach
ASSISTANT STAGE MANAGER Grace Benn, NIDA Production Student Placement
FRENCH LANGUAGE COACHING Natalie Shea
SET CONSTRUCTION Govinda Webster
HEAD ELECTRICIAN Ren Kenward
LIGHTING PROGRAMMER Peter Rubie
LIGHTING ASSISTANT Alex Berlage
HAIR Troy Brennan
MAKE-UP Mal Hornby
PROGRAM EDITING & SURTITLES Natalie Shea
SURTITLE OPERATOR Keren Brandt-Sawdy
PRODUCTION ASSISTANT Madeleine Picard
PRODUCTION VOLUNTEER Rebecca Mychael

Pinchcut Opera is very grateful to the following companies whose generosity has been instrumental in realising this production:

Pollard Productions
PRG
ROSCO
Staging Rentals
CANTILLATION

Chorus

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.

Highlights have included Nigel Westlake’s *Missa Solis*, John Adams’ *Harmonium*, Brahms’ *Requiem*, Ross Edwards’ *Star Chant*, Haydn’s *Creation*, Vaughan Williams’ *Flos Campi* and Jonathan Mills’ Sandakan Threnody (all with the Sydney Symphony), The Crowd with the Australian Chamber Orchestra, performances with Emma Kirkby in Sydney and Melbourne for Musica Viva, and singing for the Dalai Lama and at the Rugby World Cup. Cantillation has recorded the soundtracks for several movies, including *The Lego Movie*, *Happy Feet 2*, *Live Bait 3D*, *I, Frankenstein* and *Cane Toads: The Conquest*, and recorded and filmed Jonathan Mills’ opera *The Eternity Man*.

For ABC Classics Cantillation has recorded more than 30 CDs and DVDs, including 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* (CD and DVD); the Christmas disc * Silent Night*; an album of folk songs entitled *Ye Banks and Braes*; *Magnificat* with Emma Kirkby; a disc of Baroque choruses, *Hallelujah*; and Mozart’s *Requiem*.

For Pinchgut Live Cantillation appears on Haydn’s *L’anima del filosofo* and Rameau’s *Castor & Pollux*.

Cantillation is the official chorus for Pinchgut Opera, having performed in every opera with chorus since the company began in 2002.

Sopranos
Maia Andrews*
Keara Donohoe
Anna Fraser
Alison Morgan
Rowena Simpson*

Mezzo-sopranos
Jo Burton
Hannah Fraser
Natalie Shea
Nicole Smeulders

Tenors
Richard Black
Owen Etiley
Andrei Laptev
Jacob Lawrence
John Pitman
Dan Walker

Basses
Philip Barton
Nicholas Dinopoulos
Mark Donnelly
David Hidden
Richard Mitchell

* Chorus solos

PINCHGUT OPERA IN 2015

We’re thrilled to say that in 2015 we will once again be performing two works.

Mid-year we will be presenting Vivaldi’s *Bajazet* on 4, 5, 7 and 8 July. This tragic story of the choice between death and dishonour is one of Vivaldi’s later operas, and a true masterpiece. Starring Hadleigh Adams, Christopher Lowrey, Helen Sherman, Sara Mactiver, Emily Edmonds and Russell Harcourt, directed by Thomas de Mallet Burgess and conducted by Erin Helyard, this will be a performance to treasure!

In complete contrast, our end of year show will be Grétry’s *L’Amant jaloux* (The Jealous Lover). A witty tale of jealousy, deception, mistaken identity, beautiful women and handsome men who can sing exquisitely! Directed by Pinchgut Opera favourite Chas Rader-Shieber, and starring Ed Lyon, Andrew Goodwin, Celeste Lazarenko, Jacqueline Porter, Margaret Plummer and David Greco, all conducted by Erin Helyard. The dates for this are 3, 5, 6 and 8 December – mark these in your diaries now!

Tickets on sale on 9 February 2015. Don’t miss out!
ORCHESTRA OF THE ANTIPODES

Erin Helyard  Music Director
Antony Walker  Founding Music Director
Alison Johnston  Manager

Orchestra of the Antipodes has played for Pinchgut Opera for every production since L’Orfeo in 2004. This year celebrates its eleventh year, and, with Iphigenie, its twelfth Pinchgut production. Its members have played in many acclaimed and admired ensembles in Australia and worldwide, including Les Arts Florissants, Orchestra of the Age of Enlightenment, Academy of Ancient Music, Florilegium, Concerto Copenhagen, Australian Chamber Orchestra, Amsterdam Baroque Orchestra, The English Concert, the Sydney, Melbourne and Tasmanian Symphony Orchestras, Australian Brandenburg Orchestra, Il Giardino Armonico, Les Talens Lyriques and the Venice Baroque Orchestra. The Orchestra’s debut CD and DVD, Handel’s Messiah, drew widespread critical acclaim; a subsequent disc of Bach Arias and Duets with Sara Maclver and Sally-Anne Russell quickly became a best seller, and was nominated for an ARIA Award in 2004. The Orchestra’s most recent releases on the ABC Classics label are the complete Brandenburg Concertos (nominated for an ARIA Award in 2012), Mozart’s Requiem, Magnificat with Emma Kirkby, and a disc of Baroque choruses performed with Cantillation, Halleyjah!. Cavallo’s Giasone and Salieri’s The Chimney Sweep, as well as Vivaldi’s Griselda, Ranearre’s Castor and Pollux and Haydn’s L’anima del filosofo, are available on Pinchgut Live. Recent projects have included Haydn’s Il disabitato with the Royal Opera House Covent Garden for Hobart Baroque, a recital with David Hansen, also for Hobart Baroque, and Ordo & Aesena and Aci & Galatea for Opera Australia. In 2014 Orchestra of the Antipodes returned to Hobart Baroque for highly praised performances of Handel’s Orlando and a recital with countertenor Xavier Sabata, took part in the World Harp Congress in Sydney with Andrew Lawrence King, and joined Pinchgut for performances of Salieri’s The Chimney Sweep.

**Violin 1**
Brendan Joyce
Matthew Albanus, Tyrol, Austria, c.1730
Julia Friedensdorff
Lorenzo Scalone, Cremona, Italy, 1789
Matthew Grecco
David Christian Hopf, Quittenbach, Germany, 1760
Veronique Sterret
Danny Yeadon
Myee Clothessy
Anonymous, Mittenwald, Germany, c.1790
Dominic Glyn
Simon Brown, Sydney, Australia, 2005, after Guarnerius

**Violin 2**
Stephen Freeman
Anonymous, England, c.1780
Skye McDonald
Nicole Forsyth
Anna Voel, Auckland, New Zealand, 2002, after Stradivarius

**Viola**
Nicole Forsyth
Thomas Dodd, London, England, 1820, after Stradivarius
John Ma
Simon Brown, Sydney, Australia, 2001
James Eccles
Warren J. Nolan-Fordham, Melbourne, Australia, 2013, after Gasparo da Salo, Italy, 16th century

**Cello**
Danny Yeadon
Antheia Cottee
Peter Walmesley, London, England, 1735

Anthony Abrecht
K.100, 2002, period adjustments by Warren Fordham

**Bass**
Jacqueline Dossor
Anonymous, Bohemia, c.1740/50

**Flute/Piccolo**
Melissa Farrow
Blanchet, mid-18th century
Four-keyed piccolo by Martin Wenner, Singen, Germany, 2012

**Oboe**
Owen Watkins
Marcel Ponsèeë, Belgium, after Heinrich Gresser & Johann Friedrich Flott, Dresden, Germany, late 18th century
Melvin Potter
Marcel Ponsèeë, La Criche, France, 2004 after J.F. Grundmann

**Clarinet**
Craig Hill
Claret in A by Joel Robinson, New York, USA, 1841, after Johann Heinrich Gessner, c.1800

**Bassoon**
Simon Rickard

**Horn**
Darrin Boulsen
French orchestra horn by Richard Seraphinoff, Bloomington, USA, 2010, after Antoine Halari, Paris, France, c.1810
Lisa Wynne-A llen
Richard Seraphinoff, Bloomington, Indiana, USA, 2011, after Antoine Halari, Paris, France, c.1810

**Trumpet**
Leanne Sullivan
Rainer Egger, Basel, Switzerland, after Johann Heinrich Ehe (1664–1724), Nuremberg, Germany

**Timpani**
Rus Jorgensen
Alto timbale by Ewald Meini, Gerstenried, Germany, 2011, copied from period museum instruments
Melissa Farrow
French orchestra horn by Richard Seraphinoff, Bloomington, USA, 2010, after Antoine Halari, Paris, France, c.1810

**Percussion**
Brian Nixon
Timpani
Kevin Man
French double harpsichord by Carey Beebe élève de D. Jacques Way, 1991, after originals by Blanchet, mid-18th century

**Pitch**
A=430

**Temperament**
Jean-Jacques Rousseau, 1768
Pinchgut Opera was set up by accident. One day in early 2000, Alison Johnston, Anna Cerneaz, Erin Helyard, Anna McDonald and Liz and Ken Nielsen were talking, over coffee, about music. This was not unusual. We often did that. Someone wondered if there was a different way of doing opera. A way of putting the music first and having the other elements — sets, costumes, production — support the music but not get in its way. By the second cup of coffee we had agreed to set up an opera company.

City Recital Hall Angel Place had recently opened and we thought it would be perfect — a fairly small space, where the audience would feel close to the musicians, and with a lovely acoustic for voice. Antony Walker, the already well-known conductor, came on board, so we reckoned we had all of the artistic and business skills needed to produce and sell an opera. We had no strategic plan, just a rough budget for the first production. No government grants, just confidence that we would find enough people who wanted to help us.

We wanted to give audiences the chance to hear Australia’s young singers and musicians, many of whom live overseas but are happy to return here to perform. It was not intended that we would concentrate on Baroque opera; we started with Handel’s Semele in 2002 because we had some musicians who were very experienced in playing on period instruments in Baroque style. That was followed by Purcell’s The Fairy Queen (2003), Monteverdi’s L’Orfeo (2004), Rameau’s Dardanus (2006), Mozart’s Idomeneo (2006), Vivaldi’s Juditha Triumphans (2007), Charpentier’s David et Jonathas (2008), Cavalli’s L’Ormindo (2009), Haydn’s L’anima del filosofo (2010), Vivaldi’s Griselda (2011), Rameau’s Castor & Pollux (2012), Cavalli’s Giacomo (2013) and Salieri’s The Chimney Sweep (July 2014). All our productions have been broadcast by ABC Classic FM and all but one recorded for CD — originally by ABC Classics but recently on our own label Pinchgut LIVE.

More operas were composed before 1750 than after. Except perhaps for a few by Handel, very few are performed these days. We think there is a huge treasure trove of marvellous works that Australian audiences have not seen. Cavalli, Vivaldi, Monteverdi, Rameau, Grétry, Salieri and Charpentier are almost unheard of, as opera composers, in this country. Other companies do the more familiar operas excellently; we want to help audiences discover something new.

Our aims have not changed much since the beginning. We’ve been joined along the way by Andrew Johnston, John Pitman, Genevieve Lang Huppert, Anna McMichael, Mark Gaal and Norman Gillespie. Some of our number have moved on to other pastures: Anna Cerneaz, who is now Managing Director of WotOpera and Artology, and Ken Nielsen, who decided it was time to retire.

In 2014 we have moved to two productions a year. We have long wanted to do this, and we know that our audience have wanted us to do this too. This step has required courage and an even greater reliance on you — our faithful audience. We continue to be extremely grateful to your support, which has allowed us to donate both time and money, and to our sponsors, who have helped us out enormously.

Would you like to become a part of the Pinchgut family and follow the evolution of each year’s productions? To find out more, contact Liz Nielsen: 0407 916 802 or liz@pinchgutopera.com.au.

We’re delighted to announce that Opera Australia has invited Pinchgut to join them at the Opera Centre by making office space available to us. Opera Australia has been most generous since our inception, providing help with rehearsal space, costumes and props. OA has now taken a further step by helping us with much-needed office space. We will retain our focus and our independence, and we are extremely grateful for this opportunity.
SYNOPSIS
Fifteen years ago, Iphigénie, daughter of King Agamemnon, about to be sacrificed by her father to appease the gods and gain safe passage to the Trojan War, was snatched away to the land of Taurits, in the kingdom of Scythia (modern-day Crimea), by the goddess Diane. Unable to return to Greece, she and her fellow priestesses have been serving in the temple of Diane in Tauris ever since.

ACT I
As a storm arises at sea, Iphigénie and other Greek priestesses pray in the temple of Diane for calm. When the storm abates, Iphigénie is seized by a vision of her family's palace in Argos; her father, Agamemnon, has died at the hands of her mother, Clytemnestre, while Iphigénie finds herself forced against her will to kill her own brother, Oreste. She beseeches the goddess to end her exile and unite her with her brother in death.

Thoas, the Scythian ruler, enters with a crowd of his subjects; oracles have declared that his life is in danger unless every stranger who comes into his kingdom is sacrificed. The crowd announces that two young Greeks have been cast ashore by the recent storm; Thoas rejoices that more sacrifices can now be carried out. As preliminary ceremonies begin, the young men, Oreste and his friend Pylade, are brought in. Refusing to reveal their identities or their reason for coming to Tauris' shores, they are led off to prison.

ACT II
In their prison cell, Oreste laments that he is the cause of Pylaïde's death. Pylaïde replies that it is not so: his escape was not in his company. He is not the only one to have escaped; he has taken his brother Iphigénie with him. Pylaïde says that when guards arrive to take him away. At first driven to distraction by this turn of events, Oreste feels suddenly calm, only to be surrounded by the Furies, who torment him in revenge for his having killed his mother. They vanish when Iphigénie appears. Questioning the stranger, whom she does not recognise, she learns that her vision of Agamemnon's death was true; further, that Oreste avenged the murder by killing Clytemnestre. Dismissing the prisoner, Iphigénie laments her life as a foreigner, and the duties that her priestess identity brings.

ACT III
In her quarters, Iphigénie, reminded of her lost brother by something about the Greek prisoner, determines to spare his life. He and Pylaïde are brought in, happy to be together again. They are startled to learn that the priestess chosen to sacrifice them is herself a Greek. She cannot recognise, she learns that her vision of Agamemnon's death was true; further, that Oreste avenged the murder by killing Clytemnestre. Dismissing the prisoner, Iphigénie laments her life as a foreigner, and the duties that her priestess identity brings.

ACT IV
In the temple, Iphigénie again prays to Diane, saying that something deep in her heart makes her unable to sacrifice the young Greek; but receiving no sign from the goddess, she steelles herself to do her duty. Oreste, welcoming an end to his torment, urges her to strike. While the priestesses prepare him for the ceremony and hand Iphigénie the knife, Oreste, facing death, turns to Pylaïde with the message she wants delivered to her sister Electra in Argos. Pylaïde now wonders what Iphigénie will divulge no more. She leaves Pylaïde, who swears to save Oreste or die in the attempt.

WORDS, MUSIC AND PASSION: IPHIGÉNIE EN TAURIDE
Engineered culture wars had typified operatic production in Paris ever since the heated debates of the so-called Querelle de Bouffons of the mid-18th century. In the 1750s it had pitted the supporters of Rameau (the ‘Ramistes’) against those of Lully (the ‘Lullistes’). In the 1770s it was the devotees of Gluck (the ‘Gluckistes’) against those of Piccinni (the ‘Piccinnistes’). Discourse always revolved about the relative merits of Italian or French opera itself, niceties of word setting, orchestration, and naturalistic acting. By the late 1770s these considerations were tired and well worn. But there was at least some fire left in the frisson between French and Italian styles for the director of the Paris Opéra to approach Niccolò Piccinni, the famous composer of one of the century’s greatest hits, La buona figliuola, about setting a libretto which Gluck was also working on, in order to create controversy and sell tickets. That libretto was Iphigénie en Tauride.

Gluck and Piccinni, by all accounts, were great admirers of each other. Piccinni had been invited to Paris by Marie Antoinette in the early 70s to become the first Italian to compose for the Académie Royale de Musique, a post vacated by Lully himself. When Gluck heard that Piccinni was setting Roland, he abandoned his own work on the libretto, determined not to compete. And Piccinni in turn respected Gluck’s directions in reforming what were perceived at the time as operatic excesses. When Gluck died in 1787, Piccinni tried to raise funds for a public monument to his memory, but old enmities died hard, and the Gluckistes refused his assistance.
And so it appears that Gluck and Piccinni in 1779 were pawns in a larger mercantile game. Gluck tried to keep the subject of his sixth opera for Paris a secret, but to no avail. In the end the directors of the Académie gave Piccinni a different libretto on the same subject. Intended to be staged simultaneously, it instead premiered two years afterwards. Not as successful as Gluck's, it nevertheless had a strong run of performances in the late 1780s.

Gluck's setting was an absolute triumph. It premiered on 18 May 1779 with Rosalie Levasseur in the title role, Henri Larivière as Oreste, and Joseph Legros as Pylade. Levasseur was the mistress to the Austrian ambassador, by whom she had a son, and she had been Gluck's close friend and favoured interpreter since creating the role of Armide in 1777. Larivière had sung in Gluck's operas since 1774. Apparently he had a wide range and flexible voice, even if Gluck privately criticised his wooden acting. Legros was the most famous haute-contre in Paris, having made his début during the first Querelle in Mondorville's Titon et l'Aurore. He had sung with Rameau, Philidor, Sacchinì and Piccinni.

Commentators have long commented on the extraordinary quality of Gluck’s Iphigénie en Tauride. It found great favour in the 19th century. ‘Short of fainting,’ wrote a youthful Berlioz to his sister, ‘I could not have been more moved than when I saw a performance of Gluck’s masterpiece. Iphigénie en Tauride.

The 18th-century reception was primarily centered on the extraordinary union of words and text; audiences at the time recognised how beautifully Gluck had got Guillard’s restrained and refined libretto. A correspondent reported after opening night that the work ‘was in a new style’ and was a ‘genuine tragedy, a Greek tragedy, [and] declaimed more authentically than in the Théâtre français.’ He observed that ‘the varied accents of passion, expressed with the greatest energy, imbue it with an interest unknown till now in the lyric theatre.’ Indeed, ‘some of the audience were seen to weep from beginning to end.’

The young Romantics wept too. But they were not responding so much to textural finesse as much as they were to Gluck’s innovative use of form and accompaniment. There is no overture in Iphigénie en Tauride – indeed, Jeremy Hayes notes that Iphigénie’s entrance in the midst of the opening orchestral tumult that depicts the storm ‘is one of the most remarkable openings in the history of opera.’ Earlier, Gluck and Calzabigi had outlined in their famous preface to Alceste that the overture should inform the audience of the drama to follow. In Iphigénie en Tauride Gluck perfected his own injunction. There is also only one dance sequence (a ‘barbarous’ dance, for the Scythians), this so perturbed the producers of the first season that they felt compelled to commission Gossè for extra ballet music.

Finally, Gluck’s use of the orchestral accompaniment and coloristic use of the chorus foreshadowed and stimulated French developments in the 19th century. The most famous and discussed scene in the opera concerns Oreste’s famous recitative before the fury of the Eumenides. Although the character sings that he is feeling calmer and sleep is finally being granted him, throbbing and foreboding anxiety fills the string accompaniment, indicated his unspoken (and unsung) dread.

This texture perfectly embodied the kind of emotional depth that young men and women of the 1840s felt could best express their creative impulses. Berlioz wrote breathlessly in Les Soirées de l’orchestre of an encounter of the work with his imaginary companion, Corsino:

‘At the entrance of the women’s chorus on the words ‘To her lament we join our plaintive cries’, at that instant when the prolonged outcry of the priestesses blends with the voice of the royal orgue and violin in a heart-rending tumult, the orchestra, two streams of tears force their way from his eyes and he sobbs so vehemently that I am compelled to lead him out of the house.’

Returning to the 18th-century reception, with its emphasis on the unique marriage of words and music, we are privileged indeed to have a letter from Gluck to Guillard, the librettist of Iphigénie en Tauride. This texture perfectly embodied the kind of emotional depth that young men and women of the 1840s felt could best express their creative impulses. Berlioz wrote breathlessly in Les Soirées de l’orchestre of an encounter of the work with his imaginary companion, Corsino:

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Returning to the 18th-century reception, with its emphasis on the unique marriage of words and music, we are privileged indeed to have a letter from Gluck to Guillard, the librettist of Iphigénie en Tauride, which permit the singer to complete the phrase in one breath, and not chop up a long sentence. Gluck suggests to the poet: ‘I think it necessary to cut the third strophe of the hymn, or to write a

plus four syllables.’ Thinking about the singing voice, he furthermore suggests a sample quatrain, ‘where and have placed a sign, that syllable must be long and sonorous; the lines must have ten syllables’, referring to the traditionally mellifluous flow of the décasyllabe. But music isn’t completely absent from Gluck’s approach, nor should it be. The last line of a particularly important quatrain ‘must if possible be sombre, to match the music.’ And Gluck is clear to emphasise a particular style of reciters’ approach, ‘The meaning should always be completed at the end of a line, not

because my head is excited by the music.’

His dizziness might not have been caused entirely by the excitement of composition; during rehearsals of his next and final opera for Paris, Echo et Narcisse, he suffered the first in a series of debilitating strokes. He returned to Vienna in October 1779 and although was invited to London in 1783 his continued ill health prevented him from traveling. One of his last creative acts was a German version of Iphigénie en Tauride. His last years were spent in teaching and living lavishly. In defiance of his doctor’s orders, he drank a liqueur in 1787 and passed away.

Erin Helyard © 2014
When directing a work that was written centuries ago (Gluck’s opera was first heard in 1779 but Euripides wrote the play upon which it is based two and a half millennia ago) the first question is always, ‘What does this work have to say to a contemporary Australian audience?’ In the preface to her wonderful Euripides translations Grief Lessons, the writer Anne Carson perfectly and shockingly captures the reason we’re all gathered here tonight:

Why does tragedy exist? Because you are full of rage. Why are you full of rage? Because you are full of grief.

Grief and rage – you need to contain that, to put a frame around it, where it can play itself out without you or your kin having to die. There is a theory that watching unbearable stories about other people lost in grief or rage is good for you – may cleanse you of your darkness. Do you want to go down to the pits alone? Not much. What if an actor could do it for you?

Isn’t that why they’re called actors? They act it for you. You sacrifice them to the action.

To act out the story of Iphigenia and her brother Orestes in captivity in Tauris at this point in history is to confront not only the timeless grief of Euripides’ play, but the raw grief the world is experiencing at this very moment. This story’s barbarism, madness, trauma, degradation, terror, fanaticism and violence are being played out in front of our eyes. Today we receive our grief lessons not in plays, but as live footage on screens, as unbearable digital images, and in the nightmares that follow as our human brains try to grapple with the unending crisis of religious war.

We need to tell and hear these stories again and again because the themes of war and grief, like those of birth and death, are inevitable in human life. For every one of the characters, death is imminent and hope is gone, or all but gone. And here, for me, is the tiny, tiny light at the end of this very dark tunnel. Iphigenia’s story is one of despair, but it equally expresses the human need for an emotion at the opposite end of the spectrum: hope. Hope that Orestes is alive sustains Iphigenia and the captive priestesses in their hellish life on Tauris; hope for release from his tormenting furies drives Orestes to Tauris.

Gluck’s dramaturgy would appear to connect hope to the life force itself – when hope is extinguished, the torments of life are simply too exhausting to bear. As Friedrich Nietzsche observed: ‘Hope in reality is the worst of all evils because it prolongs the torments of man.’ Yet hope is not a choice – it is hardwired into humans, no matter how hopeless the situation. Throughout history and literature there are countless stories of hope literally keeping a patient, or prison, or a loved one alive. After Iphigenia’s hope is extinguished by a dream–prophecy telling of her family’s destruction, she begs Diana to end her now-intolerable life: ‘Death has become necessary to me.’ Similarly, Orestes begs his friend Pylades to grant him the same gift – release from his suffering by letting him die.

Iphigenia’s life regains meaning only through the presence of a prisoner who reminds her of her presumed-dead brother, and whom she herself must kill. This even thinner thread of hope connecting her – against all reason – to life, an instinctive love for a stranger, is the final theme connecting her – against all reason – to life, an instinctive love for a stranger, in extremis. Iphigenia’s story is one of despair, but it equally expresses the human need for an emotion at the opposite end of the spectrum: hope. Hope that Orestes is alive sustains Iphigenia and the captive priestesses in their hellish life on Tauris; hope for release from his tormenting furies drives Orestes to Tauris.

And it is here that Gluck’s brilliant dramaturgy merges the epic and the domestic – she holds the two are drawn to each other as the siblings we, the audience, know them both to be, yet (the frustrating masterstroke at the heart of both the play and the opera) throughout the interview the tension is sustained – they do not make the connection we’re aching for them to make. They are still too fearful, too attached to their rational selves to make that imaginative leap. The moment is wrong.

With their mutual recognition at the climax of the opera, at the right moment – when Iphigenia is about to execute the brother she adores – the release is almost unbearable. Describing Ovid’s Metamorphoses, the poet Ted Hughes describes a similar effect as ‘human passion in extremis – passion, where it combusts, or levitates, or mutates into an experience of the supernatural’. It is the siblings’ long-delayed explosion of passion, recognition and gratitude that triggers the supernatural phenomenon of Deus ex Machina – the unexpected appearance of a divine agent (but has not Iphigenia’s protector, Diana, been present all along?) to solve an insoluble difficulty.

With this the drama comes full circle – Diana’s intervention was foreshadowed in the very first scene, with a ferocious storm at sea suddenly becalmed at Iphigenia’s command. Now that order is restored, that same sea, having thrown her brother onto Thracian shores, will take them home to Greece.

Lindy Hume © 2014
SCENE 1

Iphigénie

Grands Dieux soyez-nous secourables,
Détournez vos foudres vengeurs;
Tonvez sur les têtes coupables,
L’innocence habite en nos cœurs.

Chorus of Priestesses

Grands Dieux soyez-nous secourables...

Iphigénie

Si ces bords cruels et sinistres
Sont l’objet de votre courroux,
Daignez à vos faibles serviteurs
Offrir des asiles plus doux.

Priestesses

Grands Dieux soyez-nous secourables...

Iphigénie

Que nos mains, saintement barbares,
N’ensanglantent plus vos autels!
Rendez ces peuples plus avares
Du sang des malheureux mortels.

Priestesses

Grands Dieux soyez-nous secourables...

Iphigénie

Ces Dieux que notre voix implore
Apparirent enfin leur rugeur:
Le calme reparaît, mais au fond de mon cœur,
Hélas! l’orage habite encore.

First Priestess

Iphigénie, ô Ciel craindrait-elle un malheur?

Second Priestess

D’où naît le trouble affreux dont votre âme est
saisie?

Iphigénie

Juste ciel!

A Priestess

Ah! parlez, divine Iphigénie,
Nos malheurs sont communs; loin de notre patrie,
Conduites avec vous sur ce funeste bord,
N’avons-nous pas toujours partagé votre sort?

Iphigénie

Cette nuit... j’ai revu le palais de mon père,
J’allais jouir de ses embrassements;
Jusqu’au fond de mon cœur elle se fait entendre;
Cette nuit... j’ai revu le palais de mon père,

Iphigénie

N’avons-nous pas toujours partagé votre sort?

Priestesses

Conduites avec vous sur ce funeste bord,
Ah! parlez, divine Iphigénie,
Juste ciel!

First Priestess

Iphigénie, ô Ciel! craindrait-elle un malheur?

Second Priestess

Hélas! l’orage habite encore.

First Priestess

Le calme reparaît, mais au fond de mon cœur,
Apaisent enfin leur rigueur:
Ces Dieux que notre voix implore
O Mighty gods, come to our aid!

Iphigénie

Grands Dieux soyez-nous secourables...

Iphigénie

O mighty gods, come to our aid...

priestesses

Grands Dieux soyez-nous secourables...

Iphigénie

O mighty gods, come to our aid...

Priestesses

We have raised our voices to the gods
and at last they relent!
Calm returns. But deep in my heart,

First Priestess

O heaven – is there some misfortune that Iphigenia

Second Priestess

What has stirred up this horror that has seized
your soul?

Iphigénie

Righteous heaven!

A Priestess

Ah, speak, divine Iphigenia!
We share the same misfortunes: far from our homeland,
brought with you to this dreadful shore –

Iphigénie

If these harsh, grim shores
are themselves the object of your rage,
we ask that you offer your feeble servants
a more kindly place of shelter.

Priestesses

Of these peuples more avares
Du sang des malheureux mortels.

Grands Dieux soyez-nous secourables...

Iphigénie

May our hands, consecrated to barbaric rites,
no longer stain your altars with blood;
make this people more miserly
in pouring out the blood of unfortunate mortals.

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Have we not always shared your fate?

Priestesses

Sont l’objet de votre courroux,
Si ces bords cruels et sinistres
Iphigénie

Grands Dieux! soyez-nous secourables...

Chorus of Priestesses

Terrifiante est l’innocence
En ces doux moments,
J’allais jouir de ses embrassements;
Jusqu’au fond de mon cœur elle se fait entendre;
Cette nuit... j’ai revu le palais de mon père,

Iphigénie

Grands Dieux! soyez-nous secourables...

Chorus of Priestesses

Tonnez sur les têtes coupables,
Détournez vos foudres vengeurs;
Grands Dieux! soyez-nous secourables,
O mighty gods, come to our aid!

Iphigénie

O mighty gods, come to our aid...

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Priestesses

We have raised our voices to the gods
and at last they relent!
Calm returns. But deep in my heart,

First Priestess

O heaven – is there some misfortune that Iphigenia

Second Priestess

What has stirred up this horror that has seized
your soul?

Iphigénie

Righteous heaven!

A Priestess

Ah, speak, divine Iphigenia!
We share the same misfortunes: far from our homeland,
brought with you to this dreadful shore –

Iphigénie

Have we not always shared your fate?

Priestesses

Sont l’objet de votre courroux,
Si ces bords cruels et sinistres
Iphigénie

Grands Dieux! soyez-nous secourables...

Chorus of Priestesses

Tonnez sur les têtes coupables,
Détournez vos foudres vengeurs;
Grands Dieux! soyez-nous secourables,
O mighty gods, come to our aid!

Iphigénie

O mighty gods, come to our aid...

Iphigénie

If these harsh, grim shores
are themselves the object of your rage,
we ask that you offer your feeble servants
a more kindly place of shelter.

Priestesses

We have raised our voices to the gods
and at last they relent!
Calm returns. But deep in my heart,

First Priestess

O heaven – is there some misfortune that Iphigenia

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We share the same misfortunes: far from our homeland,
brought with you to this dreadful shore –

Iphigénie

Have we not always shared your fate?
Iphigenie En Tauride: Calmez ce désespoir où votre âme est livrée.
Les Dieux conserveront cette tête sacrée;
Osez tout espirer.

Iphigenie
Non, je n’espère plus.
Depuis que je respire, en butte à leur colère,
D’opprobre et de malheur tous mes jours sont tissus;
Il y mettent le comble, ils m’enlèvent mon frère.

Ô toi qui prolongez mes jours,
Reprends un bien que je déteste!
Diantre je t’imprime, arrêtons en le cours.
Représente la vengeance de l’inhumain Oreste,
Hélas! tout m’en fait une loi.

La mort me devient nécessaire;
J’ai vu s’élever contre moi
Les Dieux, ma mère et mon père.
Ô toi qui prolongez mes jours…

Chorus of Scythians
Quand verrons-nous tair nos pleurs?
La source en est-elle infinie?
Ah! dans un cercle de douleurs
Le ciel marque le cours de notre vie.

Iphigenie À mes gémissements le Ciel est sourd, hélas!

Thoas
En réponds-tu, prie seul pour nous.

Iphigenie Quelle étrange époque!

Thoas Le Ciel par d’éclatants miracles
A daigné s’expliquer à vous:
Mes jours sont menacés par la voix des oracles,
Si d’un seul étranger relégué parmi nous,
A daigné s’expliquer à vous:
Le Ciel par d’éclatants miracles
A daigné s’expliquer à vous:
Heaven, with prodigious miracles,
has deigned to make its will known to you.
Oracles have declared my life to be in danger
should the blood of even one foreigner exiled among us
escape their anger.

My soul, cowed by black forebodings,
is constantly obsessed with ominous terrors:
daylight hurts my eyes and seems to be turned to darkness:
this is the dread that haunts the guilty!
I think I see the earth opening up beneath my feet,
and hell ready to swallow me up
in its terrible abysses!
Some strange voice is calling in the depths of my heart:
’Tremble! your torture is being prepared!’
Day redoubles the horror of these torments,
and the thunderbolts of a vengeful god
seem to be hanging over my head.

SCENE 3
A crowd of Scythians enters.

Chorus of Scythians
Les Dieux apaisent leur courroux,
ils nous amènent des victimes;
Les mots de crime, de remord,
Sont sans cesse dans sa bouche:
Il détestait la vie, il appelait la mort.

Eh! ce n’est pas des pleurs, c’est du sang qu’il demande.

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’Tremble! your torture is being prepared!’
Day redoubles the horror of these torments,
and the thunderbolts of a vengeful god
seem to be hanging over my head.
Nous n'avions qu'un même désir:

Unis dès la plus tendre enfance,

Puisqu'enfin je meurs près de toi.

Je ne suis pas si miserable,

Quelle vaine terreur te fait pâlir pour moi?

Si le trépas nous est inévitable,

D'outrager et les Dieux, et Pylade, et toi-même.

Cesse, dans ta fureur extrême,

Reviens à toi, mourons dignes de nous;

t'aime!

Quel langage accablant pour un ami qui

Pylade

Dieux! frappez le coupable, et justifiez-vous.

Des plus noirs attentats j'ai comblé la mesure:

J'ai trahi l'amitié, j'ai trahi la nature,

Ses supplices pour moi seront encor trop doux!

De l'enfer sous mes pas entrez les abîmes;

Dieux qui me poursuivez, Dieux, auteurs de mes crimes,

Je n'avais qu'un ami, je deviens son bourreau!

Les Dieux me réservaient pour un forfait nouveau:

Fût plongé le poignard dans le cœur d'une mère,

Ce n'était pas assez que ma main meurtrière

Je t'ai donné la mort:

Oreste

Oreste

Oreste

Je t’ai donné la mort:

Que peut la mort sur l’âme des héros?

Que peut la mort sur l’âme des héros?

De ton arrogance hautaine

Checklist of the main points:

Iphigénie

Thebes:

Dieux!

Si quelqu'un me répond que par des longs sanglots,

Antiquité:

Que vos justes transports pénètrent jusqu’aux Dieux.

What a terrifying silence! What deadly grief!

What? Will you answer me only in endless sobbing?

What can death do to the soul of a hero?

Am I not Pylades? Are you not Orestes?

What can death do to the soul of a hero?

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What can death do to the soul of a hero?

Am I not Pylades? Are you not Orestes?

What can death do to the soul of a hero?
Ah! mon cœur applaudit d’avance
Au coup qui va nous réunir!
N’en accuse point la rigueur:
Le sort nous fait périr ensemble.
La mort même est une faveur,
puisque le tombeau nous rassemble.

Ah! already my heart applauds
the blow that will unite us once again!
do not blame it for its cruelty;
fate itself is a kindness,
for the tomb will bring us together.

SCENE 2

Minister of the Sanctuary
Etrangers malheureux, il faut vous séparer!
(À Pylade) Vous, suivez-moi.

Pylade et Oreste
Grands Dieux! Qu’ordonnes-tu, barbare?

(Îl tombe)
Oreste
Ah! ah! ah!

Furies
Point de grâce, il a tué sa mère!

Oreste
Ayez pitié! ayez pitié!

Furies
Égalons, s’il se peut, sa rage meurtrière;
Ce crime affreux ne peut être expié!
Ton forfait ne peut être expié!

Iphigenie En Tauride Program_2.indd   19
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Oéste
Ayez pitié! Dieux cruels!
(Apercevant Iphigénie) Ma mère! Ciel!

Iphigénie
Je vois toute l’horreur
Que ma présence vous inspire;
Mais au fond de mon cœur,
Etranger malheureux, si vos yeux pouvaient lire,
Aucue aut que je vous plains, vous plândrez mon sort.

Oéste
Quels traits! quel étonnant rapport!

Iphigénie
Qu’on détache ses fers.
(A Oéste) Quels bords vous ont vu naître?
Que venez-vous chercher dans ces climats affreux?

Oéste
Quel vam désir vous porte à me connaître?

Iphigénie
Je vois toute l’horreur
Que ma présence vous inspire;
Mais au fond de mon cœur,
Étranger malheureux, si vos yeux pouvaient lire,
Autant que je vous plains, vous plaindriez mon sort.

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Oreste
Elle a su le punir! Son fils...
It saw, and punished! His son…

Iphigénie
Ô ciel!
O heaven!

Oreste
...il a vengé son père!
...avenged his father.

Iphigénie
And this son, the agent of heaven's rage
What a hideous catalogue of my infamous deeds!

Oreste
De mes forfaits quel assemblage affreux!
What a hideous catalogue of infamy upon infamy!

Iphigénie
Ce fatal instrument de la vengeance des Dieux?
the deadly instrument of the vengeance of the Gods?

Iphigénie
C’en est fait; tous les tiens ont subi le trépas.
I am undone! All my family has been killed.

Priestesses
Patrie infortunée,
Ill-fated fatherland,
Où par des nœuds si doux
our souls are still bound to you
Notre âme est encore enchaînée,
with such sweet chains:
Vous avez disparu pour nous!
you are now gone from us!

Iphigénie
Ô malheureuse Iphigénie!
O wretched Iphigenia!
Ta famille est anéantie!
Your family is annihilated!

Priestesses
Nous n’avions d’espérance, hélas! que dans Oreste:
Alas, all our hope was in Orestes!
Nous avons tout perdu, nul espoir ne nous reste.
We have lost everything, no hope is left to us.

Iphigénie
Honorons avec moi ce héros qui n’est plus;
Join with me to honour this hero who is no more –
Au moins, qu’aux mânes de mon frère
at least let my brother’s spirit
Les derniers devoirs soient rendus.
bear its last rites.

Priestesses
Contemplez ces tristes apprêts,
Behold these sad honours,
Mânes sacrés, ombre plaintive;
sacred spirit, mournful shade.
Que nos larmes, que nos regrets
May our tears and our sorrow
Pénètrent l’infernale rive!
reach the shore of hell.

Iphigénie
Je cède à vos désirs: du sort qui nous opprime
I yield to your desires: let us inform
Instruisons Électre, ma sœur;
Electra, my sister, of the doom which hangs over us.
Aux horreurs du trépas j’arrache une victime,
I snatch one victim from the horrors of death,
Et je sers à fois la nature et mon cœur.
serving both nature and my own heart.
Hélas! je ne puis m’en défendre;
Alas, I cannot help myself!
Pour l’un de ces infortunés,
For one of these unfortunate men
Par nos barbares lois à la mort condamnés,
condemned to death by our barbarous laws,
Je sens la pitié la plus tendre.
I feel the most tender pity.
Mon cœur s’unit à lui par des rapports secrets...
Some mysterious bond has joined my heart to his…
Oreste serait de son âge;
Orestes would have been his age…
Ce captif malheureux m’en rappelle l’image,
This unhappy captive looks so like him,
Et sa noble fierté m’en retrace les traits!
and his noble pride is just like my brother’s.
D’une image, hélas! trop chérie
That face that I treasure – alas! – too well,
J’aime encore à m’entretenir;
how I love to speak of it, even now!

SCENE 6

Iphigénie
Ouvri, ciel, les murs de ton temple et le trône,
You heavens, open the temple door and seat,
Jouisse du malheur où vous m’avez réduite;
Enjoy the misery to which you have reduced me:
it cannot get any worse.

Priestesses
Patrie infortunée,
Ill-fated fatherland,
Où par des nœuds si doux
our souls are still bound to you
Notre âme est encore enchaînée,
with such sweet chains:
Vous avez disparu pour nous!
you are now gone from us!

Iphigénie
O mon frère, daignez entendre
O my brother, hear my sorrowful lament,
Les accents de ma douleur:
I implore you;
May the tears of your sister
reach you in the underworld.

Priestesses
Contemplez ces tristes apprêts…
Behold these sad honours…

ACT III

SCENE 1

Iphigénie
Je cède à vos désirs: du sort qui nous opprime
I yield to your desires: let us inform
Instruisez Électre, ma sœur;
Electra, my sister, of the doom which hangs over us.
Aux horreurs du trépas l’arrache une victime,
I snatch one victim from the horrors of death,
Et je sers à fois la nature et mon cœur.
serving both nature and my own heart.
Hélas! je ne puis m’en défendre;
Alas, I cannot help myself!
Pour l’un de ces infortunés,
For one of these unfortunate men
Par nos barbares lois à la mort condamnés,
condemned to death by our barbarous laws,
Je sens la pitié la plus tendre.
I feel the most tender pity.
Mon cœur s’unit à lui par des rapports secrets…
Some mysterious bond has joined my heart to his…
Orestes would have been his age…
Ce captif malheureux m’en rappelle l’image,
This unhappy captive looks so like him,
Et sa noble fierté m’en retrace les traits!
and his noble pride is just like my brother’s.
D’une image, hélas! trop chérie
That face that I treasure – alas! – too well,
J’aime encore à m’entretenir;
how I love to speak of it, even now!

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Mon âme se plaît à nourrir
L’espérance qui m’est ravie.
Inutiles et chers transports!
Que je puis retrouver mon frère.

SCENE 2
A Priestess
Mon âme se plaît à nourrir
L’espérance qui m’est ravie.
Inutiles et chers transports!
Que je puis retrouver mon frère.

Iphigénie
Allez, laissez-moi seule un instant avec eux.

SCENE 3
Oreste
Que je parte! qu’il meure? Ô ciel!
Oreste
Je suis né dans le sang, je suis aussi barbare.
Mon sort est moins affreux puisque je te revois.
Ah! ce n’est plus qu’aux sombres bords
Que je puis retrouver mon frère.

Iphigénie
Qu’à leur aspect touchant je sens mon âme émue!
Vous avez vu mes pleurs, je n’ai pu m’en défendre.
Je pourrais du tyran tromper la barbarie,
De l’un de vous au moins que les jours conservés…

Pylade
Quoi? des mains d’une Grecque il faut perdre la vie?

Iphigénie
Ah! pour sauver vos jours, je donnerais les miens;
Mais Thoas veut du sang, sa piété barbare
Ajoutera aux maux que vous préparent.
Je pourrais du tyran tromper la barbarie,
De l’un de vous au moins que les jours conservés…

Pylade et Oreste
Achevez, je vous réponds de sa reconnaissance!

Iphigénie
Il faut que l’un des deux expire…

Pylade et Oreste
J’en atteste les Dieux: vos vœux seront remplis.

Iphigénie
Il faut donc entre vous choisir une victime.
Hélas! dans le soin qui m’anime,
Que ne puis-je à tous deux rendre un service égal?
(À part) Mon âme se déchire.

Oreste
Qu’ai-je part? qu’il meure? Ô ciel!

Iphigénie
Répondez à mes vœux,
Soyez prêt à partir: je cours en presser l’heure.

Pylade
O moment trop heureux!

Ma mort à mon ami va donc sauver la vie!

Oreste
Et je consentirais qu’elle te fût ravie?
M’aimes-tu? porte.

Pylade
O Desent tu l’oses demander?

Oreste
M’aimes-tu?

Pylade
Quel discour! quelle fureur te presse?

Oreste
Renonce au choix de la prêtresse!

The joy of this moment is too much to bear!
My death will save the life of my friend!
And should I accept that you lose yours?
Do you love me? Speak!
O gods! Do you dare ask the question?
Do you love me?
What are you saying! What meekness drives you?
Reject the priestess’s choice.
Pylade
Ah! ce choix m’est trop cher pour le pouvoir céder.

Oreste
Et tu prétends encore que tu m’aimes?

Pylade
Ils veillent sur les tiens, ils protègent leur cours,
Je remplis leurs décrets suprêmes.

Oreste
À ces Dieux conjurés prétends-tu donc t’unir,
Pour ajouter aux tourments que j’endure?

Pylade
Que me demandes-tu?

Oreste
De me laisser mourir!

Pylade
Non, ne l’espère pas!

Oreste
Oreste t’en conjure!

Pylade
Cruel!

Pylade et Oreste
Rendez-moi mon ami, qu’il m’accorde sa grâce,
Que tout mon sang vous satisfasse,
Qu’il suffise à votre rigueur!

Oreste
Quoi! je ne vaincrai pas ta constance funeste?
Quoi! ton âme toujours se refuse à mes vœux?
Ne sais-tu pas que pour Oreste
La vie est un supplice affreux?
Ne sais-tu pas que ces mains parricides
Fument encore du sang que j’ai versé?
Ne sais-tu pas que l’enfer courroucé
Rassemble autour de moi ses noires Euménides,
Qu’elles m’obsèdent en tous lieux?
Les voici! de serpents leurs mains s’arment encore!
Où fuir? Eh! quoi? Pylade me fuit et m’abhorre?
Il me livre à leurs coups. Arrêtez!
Ah! grands Dieux!

Pylade
Eh! quoi? méconnais-tu Pylade qui t’implore?

Oreste
Eh bien, Pylade, est-ce à toi de mourir?

Pylade
O Dieux! votre courroux ne peut-il se fléchir?

Oreste
La mort, de mes tourments est l’unique relâche;
Je l’obtenais; Pylade me l’arrache!

Oreste
Qu’il s’attendrisse aux pleurs de l’amitié!
Ton cœur au mien n’est pas fermé peut-être?
Cet ami qui te fut si cher,
Pylades, est à tes pieds; il conjure, il te presse;
À tes fureurs laisse-moi l’arracher,
Souscris au choix dicté par la prêtresse.
Ah! Mon ami…

Oreste
Pylades!

Pylade
Ah! mon ami, j’implode ta pitié!
Oreste, hélas, peut-il me méconnaître?
Qu’il s’attendrissait aux pleurs de l’amitié!
Ton cœur au mien n’est pas fermé peut-être?
Cet ami qui te fut si cher, Pylades, est à tes pieds; il conjure, il te presse;
À tes fureurs laisse-moi l’arracher,
Souscris au choix dicté par la prêtresse.
Ah! Mon ami…

Oreste
Pylades!

Pylade
Ah! mon ami, j’implode ta pitié!
Oreste, hélas, peut-il me méconnaître?

Oreste
Grands Dieux!

Pylade
Qu’il s’attendrissait aux pleurs de l’amitié!
Ton cœur au mien n’est pas fermé peut-être?

Oreste
Non, prêtresse, arrêtez, votre pitié s’élargie.

Iphigénie
Malgré toi, je saurais t’arracher au trépas!

Iphigénie
(A Pylades) Que je vous plains!
Aux prêtresses Vous, concluez ses pas.

Oreste
I will snatch you from the jaws of death, despite yourself!

Iphigénie
(À Pylades) How I pity you!
(To the priestesses) You, lead him away.

Oreste
No, priestess, stop: your mercy is misguided.
Iphigénie
Que dites-vous?
What are you saying?

Oreste
C’est à moi de mourir,
I am the one who should die.
Mon ami pourra vous servir.
My friend will be able to serve you –
Qu’il soit le digne objet d’un service si rare.
let him be the one worthy to undertake so rare a service.

Pylade
N’écoutez point ses transports furieux!
Do not listen to his wild ravings!

Iphigénie
(A Oreste) Vivez et me servez.
To Orestes) Live, and serve me!

Oreste
Je ne le puis sans crime.
I cannot, without committing a crime.

Pylade
Cruel Orestes, what madness drives you?

Iphigénie
(A Pylade) Qu’ils soient le digne objet d’un service si rare.
(To Pylades) Let them be the one worthy to undertake so rare a service.

Pylade
Arrête!
Stop!

Oreste
(A Iphigénie) Arrête! Eh bien! sachez…
(To Iphigénie) Well then – I must tell you…

Pylade
Arrête! justes Dieux!
Righteous gods – stop!

Iphigénie
(A Pylade) Quel affreux devoir vous êtes insensibles?
(To Pylades) What an awful duty you are unmoved by?

Oreste
Quel est le digne objet d’un service si rare?
What is the worthy object of the rare service?

Pylade
Il faut rendre ce qui est à ceux qui ont le droit.
You must return what belongs to those who have the right.

Iphigénie
Non, ne l’espérez pas.
No, have no hope of that.

Un pouvoir inconnu, puissant, irrésistible,
An unknown power, strong, irresistible
Sur l’autel des Dieux même arrêterait mon bras.
would stay my hand, on the very altar of the gods.

Oreste
Quoi! toujours à mes vœux vous êtes insensibles?
What – still you are unmoved by my desires?

Mais c’est en vain, j’en atteste les Dieux:
But it is in vain, I call the gods to witness:
Si mon ami n’échappe au sort qu’on lui prépare,
If my friend does not escape from the fate which is being prepared for him,
Je vais, m’immolant à vos yeux,
I shall kill myself before your very eyes,
Répandre tout ce sang dont le Ciel est avare.
pouring out all the blood that heaven so craves.

Iphigénie
O Dieux! Eh bien, cruel, remplissez vos désirs!
O gods! Well then, fulfil your cruel desires!

Oreste
(Vous serez oblige. Je remplirai vos vœux, si le Ciel le permet.
You shall be obeyed. You shall carry out your wishes, heaven willing.

Pylade
Divinité des grandes âmes,
God of noble souls,
Amitié! viens armer mon bras.
Friendship, come to strengthen my arm!
Remplis mon cœur de tes célestes flammes.
Fill my heart with your celestial flames:
Je vais sauver Oreste ou courir au trépas.
I will save Orestes, or run to my death.

Iphigénie
Non, cet affreux devoir je ne puis le remplir.
No, I cannot carry out this hideous duty.
En faveur de ce Grec un Dieu parfaut sans doute.
A god was speaking in favour of this Greek, without doubt.

SCENE 6

Iphigénie
Puisse le Ciel à vos jours s’intéresser,
Since Heaven has taken an interest in preserving your life,
Prêtez-moi le secours que vous m’avez promis,
ow help me, as you promised.
Portez cet écrit dans la Grèce,
Bear this letter to Greece,
Qu’entre les mains d’Électre il soit par vous remis.
and let it be delivered by you into Electra’s hands.

Pylade
Qu’entends-tu? et quel rapport l’une à l’autre vous lie?
What am I hearing? What is the bond between the two of you?

Iphigénie
J’ai respecté votre secret, n’exigez rien de plus.
I respected your secret: ask no more of me.

Pylade
Vous serez oblige. Je remplirai vos vœux, si le Ciel te permet.
You shall be obeyed. I will carry out your wishes, heaven willing.

SCENE 7

Pylade
Divinité des grandes âmes,
God of noble souls,
Amitié! viens armer mon bras.
Friendship, come to strengthen my arm!
Remplis mon cœur de tes célestes flammes.
Fill my heart with your celestial flames:
Je vais sauver Oreste ou courir au trépas.
I will save Orestes, or run to my death.

ACT IV

SCENE 1

Iphigénie
Non, cet affreux devoir je ne puis le remplir.
No, I cannot carry out this hideous duty.
En faveur de ce Grec un Dieu parfaut sans doute.
A god was speaking in favour of this Greek, without doubt.
Au sacrifice affreux que mon âme redoute,  
Non, je ne saurais consentir!

Je m’imprime et je tremble, ô Déesse implacable!  
This hideous sacrifice – no, my soul dreads it,  
I cannot consent to it!

Non, je ne saurais consentir!  
I cannot consent to it!

Je t’implore et je tremble, ô Déesse implacable!  
Trembling, I entreat you, O implacable Goddess:

Dans le fond de mon cœur mets la férocité:  
put savagery into the depths of my heart.

Étouffe de l’humanité  
Smother the plaintive, pitiful voice of humanity!

La voix plaintive et lamentable.  
Of humanity!

Hélas! et quelle est donc la rigueur de mon sort?  
Alas, such is the harshness of my fate:

D’un sanglant ministère  
condemned against my will to serve in a cruel and bloody office.

Victime involontaire.  
I obey! And my heart is seized with remorse.

SCENE 2
The priestesses enter with Orestes

Priestesses

Ô Diane, sois-nous propice!  
O Diana, look with kindness on us!

La victime est parée, et l’on va l’immoler.  
The victim is ready and is about to be killed.

Puisse le sang qui va couler,  
May the blood that is about to flow,

Puissent nos pleurs apaiser ta justice!  
and our tears, turn aside your judgment.

Priestesses

Chaste fille de Latone,  
Chaste daughter of Leto,

Prête l’oreille à nos chants:  
lend your ear to our songs.

Que nous vœux, que notre encens  
May our voices and our incense

S’élèvent jusqu’à ton trône.  
rise up to your throne.

En tous temps on te consulte,  
In trying to keep me alive,

Dans la paix, dans les combats;  
in peace and in war;

Et l’on t’offre le seul culte  
and we offer up to you the only rite

Révéré dans ces climats.  
that is revered in these lands.

Chaste fille de Latone...  
Chaste daughter of Leto...

Iphigénie

Quel moment! Dieux puissants, secourez-moi!  
The moment has arrived! Mighty Gods, come to my aid!

Priestesses

Approchez, souveraine prêtresse,  
Draw near, royal priestess:

Remplissez votre auguste emploi.  
carry out your august office!

Iphigénie

Barbares, arrêtez, respectez ma faiblesse.  
Oh, cruel and heartless! Stop! See how weak I am!

Dieux! tout mon sang se glace dans mon cœur.  
God! All my blood is turned to ice in my heart.

Je tremble, et mon bras plus timide...  
I tremble, and my timid arm...

Priestesses

Frappez!  
Strike!

Oreste

Ainsi tu péris en Aulide, Iphigénie, ô ma sœur!  
O Iphigenia, my sister – this is how you perished in Aulis.

Iphigénie

Hélas!  
Alas!

Priestesses

Chaste fille de Leto,  
Chaste daughter of Leta,

lend your ear to our songs.

May our voices and our incense rise up to your throne.  
In the heavens and on the earth all is subject to your law.  
All that dwell in the land of darkness are pale with fear at the mention of your name!

Always we turn to you, in peace and in war;  
and we offer up to you the only rite that is revered in these lands.

Chaste fille de Latone...

Priestesses

Mon frère! Oreste!  
My brother! Orestes!

Iphigénie

Ô Ciel!  
Oh heaven!

Oreste

Que ces regrets touchants pour mon cœur ont  
How my heart is charmed by these touching regrets!

de charmes!  
How they sweeten my torments!

Qu’ils adoucissent mes tourments!  
Since the fatal moment – alas, how long it has been!

Personne à mes malheurs n’avait donné de larmes.  
no-one has shed any tears at my misfortunes.

Iphigénie

Oh, killing you is a crime!  
A crime? Ah, killing you is a crime!

Oreste

Ces Dieux m’en avaient fait un devoir nécessaire.  
Those gods had made this a necessary duty for me.

En voulant prolonger mon sort  
in trying to keep me alive,

Vous commettiez un crime involontaire.  
you were unwittingly committing a crime.

Iphigénie

Hélas!  
Alas!

Oreste

Ces Dieux m’en avaient fait un devoir nécessaire.  
Those gods had made this a necessary duty for me.

En voulant prolonger mon sort  
in trying to keep me alive,

Vous commettiez un crime involontaire.  
you were unwittingly committing a crime.

Iphigénie

Hélas!  
Alas!

Iphigénie

Quoi! caché-moi cette horrible vertu.  
Ah, hide from me this terrible courage!

Les Dieux protégeaient votre vie;  
The gods were protecting your life,

Mais vous allez mourir, et vous l’avez voulu.  
but you are about to die, and this is what you wanted!

Iphigénie

Un crime? Ah! c’en est un de vous donner la mort.  
A crime? Ah, killing you is a crime!

Oreste

Que ces regrets touchants pour mon cœur ont  
How my heart is charmed by these touching regrets!

de charmes!  
How they sweeten my torments!

Qu’ils adoucissent mes tourments!  
Since the fatal moment – alas, how long it has been!

Personne à mes malheurs n’avait donné de larmes.  
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Hélas!  
Alas!

Iphigénie

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Ah, hide from me this terrible courage!

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The gods were protecting your life,

Mais vous allez mourir, et vous l’avez voulu.  
but you are about to die, and this is what you wanted!

Iphigénie

Un crime? Ah! c’en est un de vous donner la mort.  
A crime? Ah, killing you is a crime!

Oreste

Que ces regrets touchants pour mon cœur ont  
How my heart is charmed by these touching regrets!

de charmes!  
How they sweeten my torments!

Qu’ils adoucissent mes tourments!  
Since the fatal moment – alas, how long it has been!

Personne à mes malheurs n’avait donné de larmes.  
no-one has shed any tears at my misfortunes.

Iphigénie

Hélas!  
Alas!

Iphigénie

Quoi! caché-moi cette horrible vertu.  
Ah, hide from me this terrible courage!

Les Dieux protégeaient votre vie;  
The gods were protecting your life,

Mais vous allez mourir, et vous l’avez voulu.  
but you are about to die, and this is what you wanted!

Iphigénie

Un crime? Ah! c’en est un de vous donner la mort.  
A crime? Ah, killing you is a crime!

Oreste

Que ces regrets touchants pour mon cœur ont  
How my heart is charmed by these touching regrets!

de charmes!  
How they sweeten my torments!

Qu’ils adoucissent mes tourments!  
Since the fatal moment – alas, how long it has been!

Personne à mes malheurs n’avait donné de larmes.  
no-one has shed any tears at my misfortunes.

Iphigénie

Hélas!  
Alas!
Oreste
Où suis-je? se peut-il?

Iphigénie
Oui, c’est lui, c’est mon frère!

Oreste
Ma sœur! Iphigénie! est-ce elle que je vois?

Iphigénie
Oui, c’est elle, qu’aux fureurs d’un père,
Qu’à la rage des Grecs, Diane a su soustraire.

Priestesses
O, c’est Iphigénie!

Iphigénie
Ô mon frère!

Oreste
Ô ma sœur!

Iphigénie
Oui, c’est vous, oui, tout mon cœur me l’atteste.

Iphigénie
Ô mon frère! ô mon cher Oreste!

Oreste
Quoi, vous pouvez m’aimer? Vous n’avez point
horreur?

Iphigénie
Ah! laissons là ce souvenir funeste,
Laissez-moi ressentir l’excès de mon bonheur!
Sans te connaître encor je t’avais dans mon cœur,
Au ciel, à l’univers je demandais mon frère…
Le voilà, je le tiens! Il est entre mes bras!
Mais que vois-je?

SCENE 3
A Greek woman runs in.

A Greek Woman
Tremblez! tremblez! on sait tout le mystère:
Le tyran porte ici ses pas.
Sauvé par vous, fuyait loin de ces lieux:
Le tyran-fureur.
Vient de l’autre à l’instant presser le sacrifice!

Priestesses
Grands Dieux! secourez-nous.

Iphigénie
Il ne se fera pas, ce sacrifice abominable, impie.
Vous, sauvez votre roi des fureurs de Thoas:
Il est du sang des Dieux, ils défendront sa vie.

Thoas
De tes forfaits la trame est découverte:
Tu trahissais les Dieux et conjurais ma perte!
Il est temps de punir ta noire perfidie,
Il est temps que le Ciel soit enfin satisfait.
Immole ce captif: que tout son sang expie
Et ton audace et ton forfait.

Iphigénie
Qu’oses-tu proposer, barbare?

Priestesses
Sauvez-nous, justes Dieux,
éloignez les horreurs que ce moment prépare!

Thoas
Obéissez aux Dieux; le Ciel parle, il suffit.
Gardes, secondez-moi! Qu’on le saisisse!

Iphigénie
Ô Ciel! qu’oses-tu faire?

Thoas
Qu’on le traîne à l’autel.

Iphigénie
Ô Ciel! qu’oses-tu faire?

Thoas
Frappez, quel qu’il puisse être!
Iphigénie

Aux gardes! N’approchez pas! (To the guards) Do not come any closer!

Aux prêtresses! Et vous, défendez votre maître! (To the priestesses) And you – defend your master!

Thoas

Lâches! Vous reculez d’effroi? (Cowards! Do you draw back in fear?)

J’immolerai moi-même, aux yeux de la Déesse, I will sacrifice them myself, before the face of the Goddess –

Et la victime et la prêtresse! both the victim and the priestess!

Oreste

L’immoler? qui, ma sœur? (Sacrifice her? My sister?)

Thoas

Oui, je dois la punir, et tout son sang! (Yes, I must punish her, and all her line!)

SCENE 5

Pyldae rushes in, followed by a troop of Greeks.

Pyldae

(Frappant Thoas) C’est à toi de mourir! (Striking Thoas) It is you who shall die!

King’s Guards

Vengeons le sang de notre Roi! Frappons! (Let us avenge the blood of our king! Strike!)

Iphigénie and Priestesses

Grands Dieux! sauvez mon (son) frère! (Mighty gods, save my (her) brother!)

Pyldae

(Aux Grecs) Courage, mes amis, et suivez-moi! (To the Greeks) Courage, my friends, and follow me!

Oreste

Pyldae! ô mon Dieu tutélaire! (Pyldae! My guardian deity!)

Pyldae

O mon unique ami! (My one friend!)

Iphigénie and Priestesses

Grands Dieux, sauvez-nous! (Mighty gods, come to our aid!)

Grands Dieux, sauvez mon (son) frère! (Mighty gods, save my (her) brother!)

Greeks

De ce peuple odieux Exterminons jusqu’au moindre reste. (Let us exterminate this hateful people to the very last man.)

Servons la vengeance céleste! (Let us serve the vengeance of heaven, and purify this place)

Et purifions ces lieux Au nom de Pyldae et d’Oreste! (in the name of Pyldae and Orestes.)

King’s Guards

Fuyons de ce lieu funeste, Sauvons-nous, évitons leurs coups, Les Dieux combattent pour Oreste. (Let us fly from this deadly place! Run, flee their blows! The gods are fighting for Orestes.)

SCENE 6

The goddess Diana appears, in the midst of the fighting

Diane

Arrêtez! écoutez mes décrets éternels! (Stop! Hear my eternal decrees!)

Scythes, aux mains des Grecs remettez mes images: (Scythians: return my statues to the hands of the Greeks.)

Vous avez trop longtemps, dans ces climats sauvages, Déshonoré mon culte et mes autels. (Too long have you done dishonour to my rites and my altars in this barbarous land.)

Je prends soin de ta destinée, Oreste, tes remords effacent tes forfaits: (Orestes, I am taking charge of your destiny; your remorse has blotted out your evil deeds.)

Mycènes attend son roi; vas-y régner en paix, Et rends Iphigénie à la Grèce étonnée. (Mycenae awaits its king: go, reign there in peace, and take Iphigenia home, to the amazement of all Greece.)

Diana returns to the heavens.

SCENE 7

Pylade

Ta sœur! qu’ai-je entendu? (Your sister! What am I hearing?)

Oreste

Partage mon bonheur! (Let me share my happiness with you!)

Dans cet objet touchant à qui je dois la vie, Et qu’un penchant si doux rendait cher à mon cœur, Connais ma sœur Iphigénie. (This women, who has so moved me, to whom I owe my life, who has, through so sweet an affection, become dear to my heart: this is my sister Iphigenia!)

Priestesses, Scythians, Greeks

Les Dieux, longtemps en courroux, Ont accompli leur oracle; (The gods, who so long had been angry, have now fulfilled their oracles.)

Ne redoutons plus d’obstacles, (We shall fear no other obstacles:)

Un jour plus pur luit sur nous. (A purer light is shining upon us!)

Une paix douce et profonde Règne sur le sein de l’onde: (A sweet, deep peace reigns over the breast of the waves,)

La mer, la terre et les cieux, Tout favorise nos vœux. (the sea, the earth and the heavens: everything smiles upon our prayers.)

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### ACKNOWLEDGMENTS

**IPHIGÉNIE EN TAURIDE**

<table>
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<th>Position</th>
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<tr>
<td><strong>PATRON</strong></td>
<td>Professor Dame Marie Bashir ACVO</td>
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<tr>
<td><strong>ARTISTIC DIRECTORS</strong></td>
<td>Erin Helyard and Antony Walker</td>
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<td><strong>ARTISTIC ASSOCIATE</strong></td>
<td>Mark Gaal</td>
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<td><strong>ARTISTIC ADMINISTRATOR</strong></td>
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<td><strong>CHAIR</strong></td>
<td>Elizabeth Nielsen</td>
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<td><strong>BOARD</strong></td>
<td>Norman Gillespie, John Pittman</td>
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<td><strong>LAWYERS</strong></td>
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<td><strong>AUDITORS</strong></td>
<td>Barry Mendel, Frank &amp; Co.</td>
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Our Ambassadors do a wonderful job in spreading the word about Pinchgut. We’re so thankful for their support and advocacy.  
Our 2014 Ambassadors are: Michael Appleby, Colleen Chesterman, Margaret Easton, David Hartgill, Ian & Pam McGaw, Noel & Donna McIntosh, Ern & Deidre Pope, Deidre Mason, Alice Chance and Jehan Kanga.
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BEQUESTS

Over the years, Pinchgut has been grateful to receive generous bequests, though we’re always sad to know that some familiar faces are gone from our audience. If you would like to consider leaving a donation to Pinchgut in your will, please do contact our Chair, Liz Nielsen (liz@pinchgutopera.com.au) or call (+61) (0)407 916 802. All conversations will be treated with confidentiality and care.

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