

PINCHGUT OPERA PRESENTS



**GRÉTRY'S
L'AMANT
JALOUX
THE JEALOUS LOVER**

PINCHGUT OPERA

PINCHGUT OPERA 2016

First ever subscription season

OPERA REDISCOVERED

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L'AMANT JALOUX

WELCOME FROM PINCHGUT OPERA



Welcome to our production of Grétry's *L'Amant jaloux*! We are delighted to bring back to the stage of City Recital Hall some old friends and also introduce you to some new ones, in the orchestra as well as in our superlative cast of vocal stars.

Pinchgut Opera is the leading presenter of historically informed performances of 17th- and 18th-century opera in the southern hemisphere. Knowing how the work might have looked and sounded in centuries past inspires and stimulates us to present and record performances in unique and special ways that make for an exceptional and memorable night in the theatre. For this production, for example, we resuscitate the long-lost practice of introducing instrumental works as entr'actes. We are delighted to showcase Stephen Lalor on mandolin after Act I and Melissa Farrow on flute after Act II, together with the superb forces of the Orchestra of the Antipodes.

These kinds of innovations, and indeed our very existence, are only made possible with the support of you: the audience. As you know, Pinchgut plays an important role in attracting back to our shores Australian singers and instrumentalists based overseas; we are also committed to showcasing the very best musicians resident here. We appreciate your presence tonight as we share our love and our joy for this neglected repertoire with you.

2015 marks the close of our second year of winter and summer productions, and we are thrilled to embark on our third year of a double-Pinchgut season. Please join us on our journey of exploration and adventure and subscribe for 2016.

Erin Helyard
Artistic Director

Antony Walker
Artistic Director



We're thrilled to welcome you back for our second production this year; a contrast in genre to the well-received mid-year production Vivaldi's *Bajazet*. We hope you enjoy your evening with us and this rarely seen effervescent comedic masterpiece.

It's hard to believe this is only Pinchgut's second year with two productions – we've settled into the new rhythm. With no government funding this year, building our philanthropic support has been a priority, and it has grown significantly through increased general support and a successful matched giving campaign by Jessica and Jeremy Davis. I cannot stress enough the major impact your donations have on a company our size.

I'm pleased to announce a new grant, the Danny Kaye & Sylvia Fine Kaye Foundation, which will support the orchestra for

Pinchgut productions for the next two years. This builds on the continued support from the Graeme Wood Foundation. To all our Heroes, new and renewing – thank you, and to our valued audience: we couldn't do it without you.

You can join the conversation and stay connected to Pinchgut Opera through our social media channels. And please encourage your friends and family to come and see this production – and our next as well. Your word of mouth is the most powerful way of helping us grow our audience.

Cressida Griffith
General Manager

HAYDN'S **ARMIDA**

LOVE IS A CRUEL MISTRESS

HANDEL'S **THEODORA**

INNOCENCE IS NO DEFENCE

22, 24 & 28 June at 7pm.
26 June at 5pm
City Recital Hall

Rachelle Durkin Armida
Leif Aruhn-Solén Rinaldo
Janet Todd Zelmira
Jacob Lawrence Ubaldo

Orchestra of the Antipodes

Antony Walker conductor
Crystal Manich director

Alicia Clements set designer
Christie Milton costume designer
Matthew Marshall lighting designer

30 Nov, 1, 3 & 6 Dec at 7pm.
4 Dec at 5pm
City Recital Hall

Valda Wilson Theodora
Caitlin Hulcup Irene
Christopher Lowrey Didymus
Ed Lyon Septimius
Andrew Collis Valens
Cantillation Chorus
Orchestra of the Antipodes
Erin Helyard conductor
Lindy Hume director
Dan Potra designer
Matthew Marshall lighting designer

L'AMANT JALOUX

THE JEALOUS LOVER

PINCHGUT OPERA

MUSIC André Grétry
LIBRETTO Thomas Hales
ENGLISH DIALOGUE Andrew Johnston

CAST

Don Alonze
Ed Lyon

Léonore
Celeste Lazarenko

Florival
Andrew Goodwin

Isabelle
Alexandra Oomens

Jacinte
Jessica Aszodi

Don Lopez
David Greco

Stephen Lalor Mandolin
Melissa Farrow Baroque Flute
Orchestra of the Antipodes

CONDUCTOR Erin Helyard
DIRECTOR Chas Rader-Shieber
SET DESIGNER David Fleischer
COSTUME DESIGNER Christie Milton
LIGHTING DESIGNER Ross Graham

3, 5, 6 and 8 December 2015
City Recital Hall

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

Sung in French with English surtitles; dialogue in English.

The performance will finish at approximately 9.20 pm on Saturday, Tuesday and Wednesday, and at 7.20 pm on Sunday.

L'Amant jaloux was first performed at Versailles on 20 November 1778.

L'Amant jaloux is being broadcast almost live on ABC Classic FM on Sunday 6 December. Any microphones you observe are for recording and for amplification of the dialogue. They are not used for musical amplification.

The edition of *L'Amant jaloux* used in these performances is by Erin Helyard.

SUPPORTERS



Graeme Wood
foundation

OPERA AUSTRALIA

Danny Kaye &
Sylvia Fine Kaye Foundation



L'AMANT JALOUX

ABOUT THE COMPANY

PINCHGUT OPERA OFFERS AUDIENCES A DIFFERENT EXPERIENCE OF OPERA

Pinchgut Opera rediscovers Baroque and early Classical opera masterpieces. Established in 2002, Pinchgut was created to offer Sydney audiences a different experience of opera. Other companies do the more familiar operas excellently; we want audiences to discover something new. The Orchestra of the Antipodes performs on period instruments and is conducted by Artistic Directors Antony Walker and Erin Helyard, and Cantillation is the chorus.

After twelve years presenting one opera a year, Pinchgut began staging two operas annually in 2014 – increasing the number of productions per year at a time when many opera companies around the world are decreasing.

The operas Pinchgut programs are rarely performed in Australia or around the world. Often we present Australian premieres even though the opera may have been written over 250 years ago. More operas were written before 1750 than after, but only a small selection of this early repertoire is staged today. Pinchgut brings to light many of these hidden masterpieces.

Pinchgut builds audiences for Australian opera singers. The singers who perform with Pinchgut are frequently Australian opera stars with very successful operatic careers overseas. They return home for Pinchgut's productions, eager for the opportunity to perform with this unique company, often their only Australian performances.

Pinchgut's focus is on new creations of rediscovered works. The artistic directors research the original manuscripts to build the scores for Pinchgut productions. The set and costume designs are fresh creations and specifically designed for City Recital Hall, a wonderful acoustic for opera which keeps the audience intimately close to the stage. Pinchgut is proud to have been performing here since its first productions.

The Orchestra of the Antipodes always performs in Pinchgut operas on authentic period instruments and Australian players travel from around the world to be a part of this orchestra. Pinchgut performs at the historically accurate pitch of the day: usually a lower pitch than the contemporary A=440. Orchestration often requires unusual Baroque or Classical instruments such as a chalumeau or a lirone, and when these are not available in Australia, Pinchgut has commissioned instruments to be built to ensure that the musical performance is historically accurate.

Pinchgut operas are recorded live and released through the Pinchgut LIVE label. These recordings continue to attract global attention and acclaim.

Pinchgut Opera was established by a small group who were passionate about a different experience of opera: Liz and Ken Nielsen, Erin Helyard, Alison Johnston and Anna Cerneaz. The Pinchgut core team remains small and effective.

The company is independent with no ongoing government funding: 58% of income is earned through ticket sales, 38% from donors and 2% from royalties, fees and CD sales. Our audiences are our supporters, and are crucial to the company's continued success!

In 2016, Pinchgut Opera is for the first time offering a subscription season, and we hope you will join us as inaugural subscribers.

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 Cressida Griffith, General Manager on 02 9318 8344 or cressida@pinchgutopera.com.au

DONATE TO PINCHGUT AND KNOW YOUR GIFT IS HAVING A MAJOR IMPACT

Pinchgut Opera earns its income from ticket sales and donations from supporters like you and the Graeme Wood Foundation and the Danny Kaye & Sylvia Fine Kaye Foundation. This year we have no government grants. Your donation ensures Pinchgut can continue to rediscover Baroque and early Classical masterpieces. All donations over \$2 are tax deductible. We greatly appreciate your support!

How to donate:

Bank transfer to the Pinchgut Opera Public Fund Ltd.
BSB: 012 003
Account No: 198 883 733

Online at www.pinchgutopera.com.au, or post a cheque to Cressida Griffith, General Manager, Pinchgut Opera, PO Box 291, STRAWBERRY HILLS NSW 2012 or phone Cressida on 02 9318 8344, cressida@pinchgutopera.com.au



ERIN HELYARD

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 who combine the latest musicological and historical enquiry with live performance in contemporary culture.

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. In 2005 he completed his Masters in fortepiano performance with Tom Beghin at the Schulich School of Music, McGill University, Montreal. 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.

He was named the Westfield Concert Scholar on fortepiano for 2009–2010, an initiative of the John Ernest Foundation. From 2003 to 2011 Erin was a central member of the award-winning Montreal-based Ensemble Caprice. In Sydney, Erin is an Artistic Director and founder of Pinchgut Opera and Orchestra of the Antipodes.

Erin has freshly edited from original sources and conducted from the keyboard acclaimed performances of Purcell's *The Fairy Queen* (Montreal Baroque Festival), Cavalli's *L'Ormindo*, Purcell's *Dioclesian*, Vivaldi's *Griselda*, Cavalli's *Giasone*, Salieri's *The Chimney Sweep* and Vivaldi's *Bajazet* (Pinchgut Opera), Handel's *Acis and Galatea* (New Zealand Opera), Handel's *Orlando* (Hobart Baroque) and Handel's *Faramondo* (Brisbane Baroque), for which he was nominated for the 2015 Helpmann Award for Best Music Direction; *Faramondo* triumphed with five Helpmann Awards, including Best Opera.

Erin has been Lecturer in Historical Performance Practice at the New Zealand School of Music and Lecturer in Music at the Australian National University. In 2016 he takes up a Senior Lectureship at the University of Melbourne.



CHAS RADER-SHIEBER

Director

Stage director Chas Rader-Shieber's recent work includes new productions of *Faust* for the Macau International Music Festival, *La traviata* for Boston Lyric Opera, *Julius Caesar* for Wolf Trap Opera, *Ariadne auf Naxos* for Opera Philadelphia, and Mozart's *The Abduction from the Seraglio* for Utah Opera. His work has been seen at the opera companies of Los Angeles, San Francisco, Santa Fe, Houston, Glimmerglass, St Louis, Pittsburgh, Philadelphia, Minnesota, Vancouver, New York City Opera, Washington National Opera, and the Spoleto Festival, among others.

Having made a specialty of 17th- and 18th-century operas, he has directed Mozart's *Idomeneo*, *La clemenza di Tito*, *The Magic Flute*, *The Marriage of Figaro*, *Il re pastore* and *Così fan tutte*, and Handel's *Semele*, *Ariadante*, *Acis and Galatea*, *Imeneo*, *Alcina*, *Xerxes*, *Partenope*, *Tolomeo* and *Flavio*, as well as works of Monteverdi, Cavalli, Purcell, Charpentier and Gluck. Previously at Pinchgut Opera, he has directed productions of Charpentier's *David et Jonathas* and Cavalli's *Giasone*.

Upcoming work includes new productions of Gluck's *Orphée et Eurydice* for Des Moines Metro Opera, and Strauss's *Capriccio* for Opera Philadelphia.



ED LYON

Don Alonze

Ed Lyon studied at St John's College Cambridge, the Royal Academy of Music and the National Opera Studio. He has a wide repertoire ranging from the Baroque to contemporary music, and has appeared in many of the world's leading opera and concert venues including the Royal Opera House, Glyndebourne, Bavarian State Opera, Netherlands Opera, Teatro Real Madrid, the Aix, Edinburgh, Holland and Aldeburgh Festivals, Théâtre du Châtelet in Paris, BAM in New York, Theater an der Wien and the BBC Proms, with conductors including Antonio Pappano, William Christie, René Jacobs, Ivor Bolton, Emmanuelle Haïm, Teodor Currentzis and Christian Curnyn.

Past highlights include extensive tours with Les Arts Florissants and William Christie, including Paris, London, Amsterdam and New York, in repertoire including the title roles in Lully's *Atys*, Rameau's *Pygmalion* and *Hippolyte*, and Charpentier's *Actéon*; the title role in Monteverdi's *Orfeo* at the Aix Festival with René Jacobs; Purcell's *The Fairy Queen* and the title role in Rameau's *Hippolyte et Aricie* for Glyndebourne; Pane in Cavalli's *La Calisto* and Lysander in *A Midsummer Night's Dream* for the Royal Opera, and Haydn's *L'anima del filosofo*.

Recent and future projects include the title role in Denisov's *L'Écume des jours* for Stuttgart Opera, *L'Ormindo* for the Royal Opera House at the Globe, Don Ottavio (*Don Giovanni*) and Lurcanio (*Ariadante*) for Scottish Opera, Freddy (*My Fair Lady*) at the Châtelet in Paris, Steva (*Jenůfa*) for Opera North, *Ariadne auf Naxos*, *Tristan und Isolde*, *The Flying Dutchman* and *Tannhäuser* for the Royal Opera House, Jaquino (*Fidelio*) in Madrid, the world premiere of *Shell Shock* by Nicholas Lens and Nick Cave in Brussels, Eduardo in Ades' *Exterminating Angel* at the Salzburg Festival, Jupiter (*Semele*) at Karlsruhe and a concert performance of *Dido and Aeneas* for the Early Opera Company, as well as many concert performances with leading orchestras and ensembles internationally.

In 2016 Ed will sing the role of Septimius in Pinchgut Opera's performance of *Theodora*.



CELESTE LAZARENKO

Léonore

Celeste Lazarenko has Masters degrees in performance from London's Guildhall and the Sydney Conservatorium. Her many awards include the Countess of Munster Award, Australian Music Foundation Award and the Marten Bequest; she was also a finalist in the 2005 Kathleen Ferrier Competition.

At Guildhall, Celeste's roles included The Governess in Britten's *The Turn of the Screw* as part of the Kiev Festival, Barbarina in the English premiere of *The Little Green Swallow* by Jonathan Dove, Susanna (*The Marriage of Figaro*), Rosina (*La finta semplice*) and Nannetta (*Falstaff*).

European engagements have included Ninfa (*L'Orfeo*) for Opera North, *Hydrogen Jukebox* by Philip Glass for Angers/Nantes Opera Company, Celia (*Lucio Silla*) for Angers/Nantes and Opéra de Rennes, *The Seasons* for Dijon Opera, Morgana (*Alcina*) for English Touring Opera, Sandrina (*La finta giardiniera*) for Opéra de Bauge, and Mary in Vaughan Williams' *Hugh the Drover* for East Sussex Opera Company. Celeste also worked extensively for English National Opera while living in London, covering the roles of Nora (*Riders to the Sea*), Clémence (Saariaho's *L'Amour de loin*), Polissena (*Radamisto*) and the title role in *Partenope*, as well as the soprano solo in Sibelius's *Luonnotar*.

Since returning to Australia, Celeste has appeared as Pamina (*The Magic Flute*) and Donna Anna (*Don Giovanni*) for Opera Australia On Tour, Kate Pinkerton (*Madama Butterfly*) for Opera Australia's Handa Opera on Sydney Harbour, and Pamina for Pacific Opera. For Pinchgut Opera, she has performed the roles of Medea (*Giasone*) and Téléaire (*Castor et Pollux*). Concert engagements have included Brahms's *German Requiem* for Sydney Philharmonia Choirs; Haydn and Mozart arias with the Australian Haydn Ensemble; Mendelssohn's *St Paul*, Verdi's Requiem and Bowen's *An Australian War Requiem* with the Sydney University Graduate Choir; and excerpts from Pergolesi's *Stabat Mater* in The Australian Ballet's *Vanguard*.

In 2016 Celeste will appear as Susanna (*The Marriage of Figaro*) for Opera Australia On Tour, and in *Israel in Egypt* for Sydney Philharmonia Choirs.



ANDREW GOODWIN

Florival

Born in Australia, Andrew Goodwin graduated from the St Petersburg Conservatory where he studied voice with Lev Morozov. He has also studied with Robert Dean in the UK.

Andrew has appeared with orchestras, opera companies and choral societies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, La Scala in Milan and Opera Australia.

On the concert platform he has toured with Yuri Temirkanov and the St Petersburg Philharmonic Orchestra, performed with the Sydney and Adelaide Symphony Orchestras, Moscow Chamber Orchestra, Sydney Philharmonia Choirs and The Song Company, and given recitals with pianist Daniel de Borah at the Wigmore Hall, and at the Oxford Lieder, Port Fairy, Coriole and Canberra International Music Festivals.

Recent engagements have included recitals with Daniel de Borah at the Melbourne Recital Centre, The Evangelist in the *St Matthew Passion* with the Melbourne Bach Choir, a recital with pianist Mira Yevtich at the Concert Hall of the Mariinsky Theatre in St Petersburg, Degtyarev's Russian oratorio *Minin i Pozharsky* with the Moscow Chamber Orchestra, Elgar's *The Dream of Gerontius* at St John's Smith Square in London, his debut in the title role in *The Rake's Progress* for Auckland Philharmonia Orchestra, the roles of Lensky (*Eugene Onegin*) and Tamino (*The Magic Flute*) with the Bolshoi Opera, *Messiah* for Sydney Philharmonia, and Bach's B Minor Mass with The Song Company. He has also featured at Musica Viva's Huntington Festival and the Australian Festival of Chamber Music in Townsville. Andrew performed the role of Egeu in Pinchgut Opera's production of Cavalli's *Giasone* in 2013.

Upcoming engagements will include the male soloist ('Him') in Pascal Dusapin's *Passion* with Sydney Chamber Opera, Mozart's *Litany of the Blessed Sacrament* with Sydney Symphony Orchestra, and Bach's *Magnificat* with Auckland Philharmonia Orchestra.



ALEXANDRA OOMENS

Isabelle

Alexandra Oomens concluded her Bachelor of Music degree with Honours at the Sydney Conservatorium of Music in 2014. In September this year, she gained a scholarship to undertake her Masters degree at the Royal Academy of Music, London.

Alexandra features on two CDs on the ABC Classics label: *Royal Consorts* with Latitude 37, and the ARIA-nominated *I Was Flying* with Sally Whitwell (herself an ARIA Award-winning pianist and composer). In 2015 she performed at the Brisbane Baroque Festival in productions of Handel's *Faramondo* and Purcell's *Dido and Aeneas*, and sang Bach's *Jauchzet Gott in allen Landen* and the *Coffee Cantata* at the gala opening of the Canberra International Music Festival. Her final performances this year will be as soloist in Vivaldi's Gloria and Handel's *Anthem for Peace* in the *Voices of Angels* concerts with the Sydney Children's Choir, of which she is an alumna.

In 2014 Alexandra performed the role of Lisel in Pinchgut Opera's production of Salieri's *The Chimney Sweep*; she also performed with the Australian Chamber Orchestra in its national tour of the project *Timeline*, and toured as a guest artist with The Song Company for its performances of Bach's B Minor Mass.

In 2013 she appeared with Pinchgut Opera as Alinda in Cavalli's *Giasone* and as Thisbe in John Lampe's *Pyramus and Thisbe*; she also performed Mozart's *Exsultate, jubilate* with the Ryde-Hunters Hill Symphony Orchestra.

Alexandra has completed intensive language studies in Florence and Paris, as well as language training at the Alliance Française, the Dante Alighieri Institute and the Goethe Institute. She has also undertaken stage and film acting courses at the Actors Centre Australia.



JESSICA ASZODI

Jacinte

US-based Australian soprano Jessica Aszodi holds a Master of Music Performance from the University of California, a Bachelor of Music Performance from the Victorian College of the Arts and is an alumna of the Victorian Opera Company's Artist Development Program. Her artistic practice encompasses opera, chamber music, experimental, conventional and contemporary classical music.

For Victorian Opera, Jessica performed a diverse range of roles, from Donna Elvira (*Don Giovanni*) and Sesto (*Julius Caesar*) to Popova (Walton's *The Bear*) and Rose (Elliott Carter's *What Next?*). She has been nominated for Green Room Awards as Best Female Operatic Performer in both the Leading and Supporting categories.

Jessica has performed with a diverse range of ensembles, including the Center for Contemporary Opera in New York, the Royal Melbourne Philharmonic, Bang on a Can and Eighth Blackbird. She has performed in festivals around the world including the Aldeburgh Festival, Tanglewood, International Contemporary Ensemble (ICE) in New York and Chicago, Macau International Music Festival, Music X in Switzerland, Melbourne International Arts Festival, International Festival of Exploratory Music in Bendigo and Vivid Sydney. She appears on CD recordings on the Ars Publica and Cajid labels, as well as a disc of works by Percy Grainger with Andrew Davis and the Melbourne Symphony Orchestra, on Chandos.

Highlights in 2015 have included a solo engagement in San Diego Symphony's Chamber Music series, and a cameo appearance on the debut album from contemporary avant garde duo *Tētēma, Geocidal*. Jessica created the role of Imogen in Elliott Gyger's opera *Fly Away Peter* for Sydney Chamber Opera, and appeared with Monash Orchestra performing Thomas Reiner's *Lacan: Ein Lehrstück*.

In 2016, Jessica appears with the Sydney Symphony, with the Tectonics and the Adelaide Symphony Orchestra in the Adelaide Festival, and releases her debut solo album with Hospital Hill Records.



DAVID GRECO

Don Lopez

Based in Europe for the last eight years, David has been engaged by some of the most exceptional festivals and orchestras throughout France, the Netherlands and Germany. He has appeared at the Aix-en-Provence Festival with the Freiburg Baroque Orchestra, and at Glyndebourne Festival Opera with the Orchestra of the Age of Enlightenment. He has toured and worked with artists including Richard Egarr and the Academy of Ancient Music, and Ton Koopman and the Amsterdam Baroque Orchestra. In 2012 he made his Italian opera debut performing Handel's *Agrippina* in Modena, under Michael Chance. Last year David made his Royal Concertgebouw debut, in a concert of Monteverdi's *Madrigali guerrieri et amorosi*. In October this year, he appeared as Wagner in Gounod's *Faust* in a co-production with Lyric Opera Chicago in Macau.

Since his first solo appearance with the Australian Brandenburg Orchestra as a recently graduated student from the Sydney Conservatorium, David has been consistently engaged as a soloist with the most esteemed ensembles in Australia and New Zealand, including the Australian Chamber Orchestra, Sydney Symphony Orchestra, Tasmanian Symphony Orchestra and Sydney Philharmonia Choirs. He has appeared regularly as a principal artist with Pinchgut Opera, in productions such as *Dardanus*, *David et Jonathas* and *L'Orfeo*.

In April, David performed the role of Aeneas in Purcell's *Dido and Aeneas* at the Brisbane Baroque Festival. In 2014 he was the first vocalist to work with Australia's first all-period-instrument Classical orchestra, the Australian Haydn Ensemble.

David was a full-time member of the Opera Australia Chorus during 2007–08. In the UK, he sang as a Lay Clerk with Westminster Abbey Choir; he has also sung with the Sistine Chapel Choir in Rome.

David's first recording on Naxos was released last year: *Poems of Love and War*, featuring arias by the recently late New Zealand composer, Jack Body.

L'AMANT JALOUX

ABOUT THE ARTISTS



DAVID FLEISCHER

Set Designer

David Fleischer is a set and costume designer. He was Co-Resident Designer with the Sydney Theatre Company in 2012–13; during this time and since, he has designed many of their productions: *Boys Will Be Boys*, *Children of the Sun*, *Romeo and Juliet* (at the Sydney Opera House Playhouse), *Travelling North*, *Machinal*, *Fury*, *Little Mercy*, *Marriage Blanc*, *Under Milkwood* (as Associate Designer) and *Mojo* (as Costume Designer). He has also worked with Griffin Theatre, including *Between Two Waves*, *The Brothers Size* and *The Sea Project* (a Griffin co-production with Arthur).

Other credits include *Calpurnia Descending* (Malthouse Theatre); *Hedda Gabler* (Belvoir); *10,000 Beers*, *No Way to Treat a Lady* and *Kiss of the Spiderwoman* (Darlinghurst Theatre), *Bill W. and Dr Bob* (Carriageworks), *Woyzeck* (Downstairs Belvoir and Brisbane Festival), *Dirtyland* (New Theatre), *Der gelbe Stern* (at the Seymour Centre as part of Berlin Sydney, and in association with the exhibition 'The Mad Square: Modernity in German Art 1910–37' at the Art Gallery of NSW), and *Intersection* (Milk Crate Theatre).

David designed Pinchgut Opera's 2011 production of *Griselda*.



CHRISTIE MILTON

Costume Designer

Christie Milton's passion for bold aesthetics, storytelling and craftsmanship, together with her technical knowledge of period construction, formulates the basis for her approach to design. She completed her Bachelor of Dramatic Art (Costume) from NIDA in 2013 and has since worked on local and international opera, film and dance productions.

Christie's first engagement with Pinchgut Opera was as Associate Costume Designer for the glittering rococo comedy *The Chimney Sweep* directed by Mark Gaal in 2014. Previously that year she

worked with designer Liz Keogh making leather costumes for Alex Proyas' epic *Gods of Egypt*, filmed at Sydney's Fox Studios.

Recently Christie worked for The Australian Ballet on the opulent new production of *The Sleeping Beauty* designed by Gabriela Tylesova. She has also made costumes for Sydney Dance Company's production of *Louder Than Words*, and for Bangarra Dance Theatre productions of *Patyegarang*, *Blak*, and the European tour of *Kinship*. As a former dancer herself, these roles have brought Christie's career in the arts full circle by uniting her technical skills and artistic experience.

During her final year at NIDA Christie was the recipient of the Stephen H. Koppe scholarship for international study, which took her to New York City to undertake an internship at the Metropolitan Opera in New York. While there, she worked on two new productions: *Falstaff*, designed by Brigitte Reiffenstuel, and *Die Fledermaus*, designed by Robert Jones. This opportunity whetted her appetite for design and galvanised her desire to pursue costume opportunities in opera and dance.



ROSS GRAHAM

Lighting Designer

Ross Graham was the original lighting designer for the Hayes Theatre Company production of *Sweet Charity*, which was nominated for the 2014 Sydney Theatre Award for Best Lighting Design of an Independent Production; he also returned for the show's 2015 tour.

Ross has also collaborated as lighting designer on *Boys Will Be Boys* (Sydney Theatre Company), *I'll Eat You Last* (Melbourne Theatre Company), *Edward II* (Sport for Jove), *Orlando* (Sydney Theatre Company – Assistant Lighting Designer), *Gaybies* (Darlinghurst Theatre Company), *Dream Song* (Theatre Works), *Silent Disco*,

The Sea Project and *Return to Earth* (Griffin Theatre), *Woyzeck* (Company B Belvoir), *Cruise Control*, *Seminar* and *Skylight* (Ensemble Theatre), *The Mesh* (Red Stitch Actors Theatre), *Owen Wingrave* and *Climbing Towards Midnight* (Sydney Chamber Opera), *Voices Project* (Australian Theatre for Young People), *Fearless* (Milk Crate Theatre), *The Fremantle Candidate* (Deck Chair); *The Underpants* (NIDA – Guest Artist); *Cut Snake* and *Dirtyland* (Arthur), and *Bill W. and Dr Bob* (Carriageworks). Off-Broadway credits include; *Beirut* and *True West* (Athena Theatre Company), and *Dialogues of the Travelers* (Kirk Theatre).

In the coming months, Ross' lighting design will also be seen in *Good People* (Ensemble Theatre) and *Power Plays* (Sydney Theatre Company).

Ross was Lighting Director on *Spicks & Speck-tacular* during its final Australian tour. He has also worked as Lighting Design Supervisor on multiple productions at NIDA, tutoring student designers and helping them realise their visions.



STEPHEN LALOR

Mandolin

Stephen Lalor began on mandolin and related instruments in his native Sydney. Already an ABC recording artist, orchestral player and session musician during his teens, he was awarded post-graduate scholarships to study at the mandolin / domra school of the Tchaikovsky Conservatorium in Kiev, with N.T. Lysenko. On his return to Sydney, he gave Australian premieres of much of the classical and contemporary mandolin repertoire in ABC concerts and recordings.

Stephen is the Guest Principal Mandolinist with the Sydney Opera Australia CD / DVD releases. As well as playing with other Australian orchestras, such as the Australian Chamber Orchestra and Orchestra Victoria, he performs and tours in Asia, most notably with the Hong Kong and Malaysian Philharmonic Orchestras and the Singapore Symphony Orchestra.

Over the past two decades, Stephen has performed with a range of classical and world music ensembles at major festivals such as WOMADelaide, Perth International Festival, Montreux Jazz Festival, BDZ Eurofest (Germany), the Sydney Festival, the Bulgakov and Tsaritsyn Festivals in Moscow, and for the Classical Mandolin Society of America.

He has collaborated with a range of artists in concert, from the Tawadros and Grigoryan brothers to members of Romania's Taraf de Haïdouks, harpist Louise Johnson and the SSO's Chanterelle String Quartet.

Stephen also holds a PhD in composition and is active as a composer. His music is available through several publishers including Trekel Verlag (Hamburg) and the Australian Music Centre.

He uses a 1904 de Meglio mandolin for most performances.



MELISSA FARROW

Baroque Flute

Based in Sydney, Melissa Farrow has a very active and fulfilling career as a period flautist, teacher and recorder player on the Australian early music scene. She is Principal Flute of the Australian Brandenburg Orchestra, performs and records regularly with Pinchgut Opera in the Orchestra of the Antipodes, and is a core member of the Australian Haydn Ensemble (AHE). Melissa has also performed with Ironwood, Orchestra Seventeen88, The Marais Project, Australian Chamber Orchestra, Ludovico's Band, Sinfonia Australis and Sydney Philharmonia Orchestra.

Melissa's undergraduate studies were undertaken at the Sydney Conservatorium of Music with Howard Oberg and Geoffrey Collins. She completed postgraduate studies at the Amsterdam Conservatorium in traverso, modern flute and recorder, studying with Marten Root, Harrie Starreveld and Walter van Hauwe.

Solo engagements in recent seasons have included concertos with the Australian Brandenburg Orchestra (Telemann's Flute and Violin Concerto with Stefano Montanari, Mozart's Flute and Harp Concerto with Marshall McGuire, and, in March this year, Mozart's Andante for Flute and Orchestra, KV315 under the direction of Kristian Bezuidenhout). With the Australian Haydn Ensemble, she has performed Benda's Flute Concerto in E minor and Abel's Concerto in G major.

Recent recordings include the Australian Brandenburg Orchestra's *Brandenburg Celebrates*, featuring Melissa as soloist in the Telemann Flute and Violin Concerto; *Smörgåsbord*: Swedish Baroque and folk music with The Marais Project, featuring Johan Helmich Roman's Flute Sonata I; and the solo album *Touchons du bois*.

L'AMANT JALOUX

ABOUT THE ARTISTS

STAGE MANAGER	Tanya Leach
ASSISTANT STAGE MANAGER	Erin Shaw
ASSISTANT CONDUCTOR	Keiren Brandt-Sawdy
HEAD LIGHTING PROGRAMMER	Rusty Jones
SOUND DESIGNER (DIALOGUE)	Tom Brickhill
SOUND OPERATOR (DIALOGUE)	Caitlin Porter
SET CONSTRUCTION	Simon Boyd and Daniel Farato, Company B
NIDA STUDENTS*	Michael Delpin, Thomas Downes, Valentina Krstic, Tracy Leong, Simeon Lewis, Jaspar Millner-Cretney, Emma O'Brien, Zanetta Potestas, Claire Rohde, Ethan Shepherd, Finian Simes, Charlotte Smith, Aqilah Tan
FRENCH COACHING	Simon Lobelson
PROGRAM EDITING & SURTITLES	Natalie Shea
SURTITLE OPERATOR	Keiren Brandt-Sawdy
HARPSICHORD TUNED BY	Carey Beebe and Nathan Cox

*This production is supported by NIDA. Students from the Diploma of Live Production and Technical Services are a part of the technical and operations crew.

National Institute
of Dramatic Art

NIDA

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, and this year celebrates its fourteenth Pinchgut production with *L'Amant jaloux*. Its members have played in many acclaimed and admired ensembles in Australia and world wide, 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 Macliver and Sally-Anne Russell quickly became a best seller, and was nominated for an ARIA Award in 2004. The Orchestra's most recent releases 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, *Hallelujah!*. Gluck's *Iphigénie en Tauride*, Cavalli's *Giasone* and Salieri's *The Chimney Sweep*, as well as Vivaldi's *Griselda*, Rameau's *Castor and Pollux* and Haydn's *L'anima del filosofo*, are available on Pinchgut LIVE.

Live projects have included Haydn's *Isola disabitata* with the Royal Opera House Covent Garden for Hobart Baroque, recitals with David Hansen and Xavier Sabata, *Dido and Aeneas* and *Acis and Galatea* for Opera Australia, a return to Hobart Baroque for Handel's *Orlando*, and a recital with Andrew Lawrence King for the World Harp Congress.

In 2015 Orchestra of the Antipodes performed in the inaugural Brisbane Baroque festival, playing for Helpmann Award-winning performances of Handel's *Faramondo*, as well as *Dido and Aeneas*, a staged version of Bach's *Coffee Cantata* and a program of horn concertos. The Orchestra also received much acclaim for its performance in Pinchgut Opera's production of Vivaldi's *Bajazet* in the middle of the year.

Violin 1

Brendan Joyce
Matthias Albanus, Tyrol, Austria, c.1730

Matthew Greco
David Christian Hopf, Quittenbach, Germany, 1760

Myee Clohessy
Anonymous, Mittenwald, Germany, c.1790

Simone Slattery
Graham Caldersmith, Canberra, Australia, 1988 (on loan from the University of Adelaide)

Anna McMichael
Camilli Camillus, Mantua, Italy, 1742

Catherine Shugg
Paulus Alletsee, Munich, Germany, 1710

Violin 2

Stephen Freeman
Anonymous, England, c.1780

Skye McIntosh
Joseph Panormo, London, England, 1820

Rafael Font-Viera
Steffen Nowak, Bristol, UK, 2012, after Nicola Amati, 1666

Jennifer Kirsner
Annette Voll, Auckland, New Zealand, 2002, after Stradivarius

Dominic Glynn
Simon Brown, Sydney, Australia, 2005, after Guarnerius

Viola

John Ma
Simon Brown, Sydney, Australia, 2001

James Eccles
Anonymous, Tyrol region, Austria, c.1730

Cello

Anthea Cottee
Peter Walmsley, London, England, 1735

Anton Baba
Peter Elias, Aigle, Switzerland, 2000, after Stradivarius

Anthony Albrecht
KG100, 'Azlan', 2002, period adjustments by Warren Fordham

Bass

Ben Farrands
Anonymous, Marseilles, France, c.1860, after the Bernadelle school; used by kind courtesy of Kirsty McCahan

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

Flute / Piccolo

Melissa Farrow
Flute by Martin Wenner, Singen, Germany, 2008, after August Grenser
Four-keyed piccolo by Martin Wenner, Singen, Germany, 2012

Mikaela Oberg
Flute by Martin Wenner, Singen, Germany, 2011, after August Grenser

Piccolo by Rudolf Tutz, Innsbruck, Austria, 2005

Oboe

Amy Power
Alfredo Bernardini, Amsterdam, Netherlands, 2010, after Grundmann & Floth, Dresden, Germany, c.1795

Owen Watkins
Marcel Ponsele, Belgium, c.2003, after Grundmann & Floth; used courtesy of the Australian Brandenburg Orchestra

Bassoon

Simon Rickard
Five-key bassoon by Mathew Dart, London, UK, 2000, after J.F. Grundmann, 1792

Lisa Goldberg
Nine-key bassoon by Peter de Koningh, Hall, Netherlands, 2005, after Johann Heinrich Grenser (1764–1813), Dresden, Germany

Horn

Darryl Poulsen
Richard Seraphinoff, Bloomington, USA, 2010, after Antoine Halari, Paris, France, c.1810

Lisa Wynne-Allen
Richard Seraphinoff, Bloomington, USA, 2011, after Antoine Halari, Paris, France, c.1810

Mandolin

Stephen Lalor
De Meglio, Naples, Italy, 1904

Harpsichord

Erin Helyard
Double-manual harpsichord by Andrew Garlick, Somerset, UK, after Jean Goujon, France, 18th century; used by kind courtesy of Neal Peres Da Costa

Pitch A430

Temperament Jean-Henri Lambert, 1774



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- THE FINANCIAL TIMES

**PURCHASE TONIGHT IN THE FOYER
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December 2014

L'AMANT JALOUX

ABOUT THE OPERA

THE STORY OF *L'AMANT JALOUX*

The action takes place in the home of Don Lopez across one 24-hour period.

ACT I

The rich merchant Don Lopez, recently returned to his home in Cadiz, has sound business reasons for not wanting his young, widowed daughter Léonore to remarry. However, she is in love with the insanely jealous Don Alonze.

Isabelle, Alonze's sister and Léonore's friend, has escaped from her guardian, who wants to marry her by force. Assisted by the intervention of the dashing French officer Florival, Isabelle takes refuge with Léonore. Forced to hide in the wardrobe (Lopez has banned brother and sister from the house) she is assumed by the jealous Alonze to be Léonore's secret lover.

ACT II

Léonore swears to have no more to do with Alonze. Florival arrives at the house in search of the mysterious stranger he has saved, with whom he is now in love. Unfortunately the maid, Jacinte, has inadvertently confused him and he believes his beloved's name to be Léonore. Alonze and Léonore have just managed to patch up their relationship when they are interrupted by Florival serenading his 'Léonore': furious jealousy is once again aroused.

ACT III

Florival and Alonze confront each other in the garden at night. They are both relieved to find they are not rivals, once Alonze finally recognises his sister. Alonze announces that he has just come into an inheritance which allows him to marry Léonore, and Florival marries Isabelle.

GRÉTRY: 'THE MOLIÈRE OF MUSIC'

Late in the evening of 1 August 1752, a small band of peripatetic Italian musicians under the direction of Eustachio Bambini took to the stage at the Opéra in Paris after a long performance of Lully's *Acis et Galatée*. They presented one of the works in their large repertoire of Italian *intermezzi* – these were short comic works designed to be presented between the acts of other operas. Bambini decided that the *intermezzo* for that autumnal night was to be Pergolesi's *La serva padrona*.

It wasn't a hit. The gossip newspaper the *Mercur de France* noted that this bizarre Italian work had some tunes that were really only to the taste of *un petit nombre de connoisseurs*. But that 'small number' soon grew and suddenly, it seemed, everyone was talking about and debating the relative merits of French and Italian music. This was the so-called *Querelle des Bouffons*, as Bambini's troupe was popularly known as the 'Bouffons', or buffoons.

It was a mainly a quarrel of letters – although it's true that guards often had to be posted in the *parterre* (stalls) of the Opéra to control the crowd when things got a bit rough. Gossips, musicians, philosophers and wits all exchanged their views on which style was better: the noble French or the new upstart Italian. As in many culture wars, the debate took on a larger social and political significance. Liking Italian music generally coded to others that you were progressive and liberal, whereas a preference for French music meant that you were conservative and enjoying the status quo. Hence a younger generation generally favoured the tunefulness of the Italians, whereas an older generation emphasised a rich and proud French musical heritage in which declamation, poetry and melodic precision were all equally valued.

Many wondered if a new style of music might be possible which combined the best and most interesting elements of the two. Around 1765 a *philosophe* remarked: 'We are just beginning to realise that our opera lacks the aria phrased in the Italian manner.' He confirmed that experiments by a 'well-known composer' were already bearing fruit and that 'when we do learn how to use this style intelligently [...] I predict that French opera will be superior to the Italian.'

This 'well-known composer' was André-Ernest-Modeste Grétry, and it was Grétry who, more than any other operatic composer, really managed to unite Italianate vocality with French wordsmithery. Grétry did it by always going back to his roots, which were also the roots of the *Querelle* itself. 'I analysed Pergolesi's music when I sought to develop my musical faculties,' he wrote. 'Many have tried to write music in the Italian taste, but they have had no success because the prosody of the language was incorrect; I believe I have surmounted this point.'

Grétry was born in Liège in 1741, which makes him a contemporary of Paisiello, Boccherini and Wanhal. He came from a family of musicians. In his early teens, in the years of the *Querelle*, he had witnessed a touring Italian *intermezzo* troupe much like Bambini's; their performances made a profound impression on him. Grétry studied in Rome in the 1760s, and in 1767 finally settled in Paris, where, as an ambitious 26-year-old, he attempted to forge a career for himself as an opera composer.

Things weren't easy in the hothouse environment of the Parisian opera scene, but Grétry, impressed with the work of composers active in the new-fangled *opéra comique*, decided that this genre was the perfect vehicle for his art. 'I had never seen *opéra comique* before,' he reminisced, 'I laughed, I cried!'

After a string of failures, Grétry finally achieved fame and popularity in 1769. His memorably tuneful style and his intuitive gift for theatricality rapidly made him one of Europe's most popular composers. Marie Antoinette was so taken with him that, once she became Queen in 1774, she appointed him her personal director of music. His success was at its height in the mid-1780s and his international reputation was cemented with *Richard Coeur-de-lion* (1784). He kept up with the style of the times and cannily survived the Revolution. Napoleon made him a Chevalier of the Legion of Honour in 1802 and also granted him a generous annual pension. He died rich and lauded in 1813.

L'Amant jaloux, ou Les Fausses Apparences (The Jealous Lover, or False Appearances) was written in 1778, when Grétry was cresting the cusp of greatness. It was given first at Versailles in the presence of Louis XVI and Marie Antoinette, and then opened in Paris at the *Comédie-Italienne* in December: 237 years ago to the month. It was an immediate success and was considered at the time to be a masterpiece of *opéra comique*. Grétry himself spoke of it in his *Mémoires* as one of his favourite works. The newspaper *Les Mémoires secrets*, which was loath to praise any production at the *Comédie-Italienne*, reported that the first performances enjoyed 'the greatest success for the poem and the music alike. The former is in the genuine Spanish character, and it seems that the work is inspired by a comedy from that nation; while latter is perfectly equal and worthy of the composer's genius.'

The librettist had fooled the correspondent. *L'Amant jaloux* was actually based on one of the most popular works on the 18th-century English stage: Susanna Centlivre's *The Wonder: A Woman Keeps a Secret* (1714). The librettist was an Irishman, Thomas Hales, who went by the Frenchified name of Thomas D'Hèle. After various adventures as a soldier in Jamaica, D'Hèle ended up turning to the profession of author 'by necessity', as Grétry reminisced, for when he arrived in Paris he was penniless. The librettist and composer soon formed a strong and fruitful working relationship, and *L'Amant jaloux* was their second collaboration. It held the stage from 1779 to 1821 for an astonishing 365 performances.

The score of *L'Amant jaloux* is one of Grétry's finest, and demonstrates the composer's extraordinary aptitude, elegance and acuity in effecting the marriage of French words and music. It is one of the first operas to develop what scholars have since called the 'functional recollection' of motifs. These created a web of associations between characters and scenes and contributed to a newly fashionable sense of organic unity and interconnectedness. For example, Lopez 'quotes' Jacinte's Act I Scene 2 aria back to her in a later scene, memorably painting a remarkably modern sense of irony. The loving duo between Léonore and Alonze at the close of Act II is repeated and transformed into a jealous spat by means of subtle but profound changes in accompaniment and delivery. Grétry uses national topics to paint the characters' backgrounds: he quotes the famous *Folies d'Espagne* for the Spanish Lopez, and there is a 'temps de minuet' for the French Florival.

Grétry later recalled that the spectacular aria for Léonore at the start of Act II was inserted purely to allow Marie-Jeanne Trial ('the finest voice ever formed by nature') 'a chance to shine'. In a similar spirit, we have inserted, as was the practice in the 18th century, the ariette *Du moment qu'on aime* from Grétry's *Zémire et Azor* for the character of Don Alonze in Act II. Also following 18th-century practice, we perform two contemporaneous instrumental works as entr'actes.

Grétry was once asked how he went about writing his operas. 'Well, just as one writes poetry or paints a picture. I read, I re-read twenty times the words I want to paint in sounds; it takes several days for my head to become heated: in the end I lose my appetite, my eyes get inflamed, the imagination rises, then I write an opera in three weeks or a month.' Apparently he liked his stimulants: he was addicted to snuff, which he took as he one-handedly composed at the harpsichord, and, like Mozart, he found his relaxation in the game of billiards. By all accounts he was a great wit and conversationalist and was a friend of *philosophes* and musicians alike. As musicologist David Charlton remarks, 'It is hard to imagine the evolution of *opéra comique*, and Romantic opera in general, without the part played by his works.' Not for nothing was he called 'the Molière of Music'.

Erin Helyard © 2015

DIRECTOR'S NOTE

L'Amant jaloux is a fantasy on the delights of human emotion, where the machinations of the human heart are set at a fever pitch. Joys are more joyous, fears are more frightening, and love is simply lovelier.

It offers a delightful combination of French-ness – light and charming, predicting the farces that would become the rage of the following century – with a kind of Spanish-ness, that adds a certain spice, heat and passion. Both elements combine to make a whole that is far greater, and far more delicious, than the sum of its parts.

Grétry gives us a story that contains some of the hallmarks of 18th-century comic opera, put together in such a way as to whip the characters into a kind of frenzy; all done for the entertainment of the audience. There are mistaken identities, a serenade outside a window (of course sung to the wrong woman), a girl in hiding, and even an unexpected inheritance.

L'AMANT JALOUX

ABOUT THE OPERA

We delight in the foolishness of Don Alonze's unfounded jealousy, and yet we also appreciate the profound love that is the cause of his suspicions. So, too, Léonore's anger at her beloved is heartfelt but wildly out of scale, while at its core is true passion.

The inability to communicate between young Isabelle and her suitor, the French officer Florival, is at the centre of their dilemma. They speak two different languages, and can barely find a way to be in the same room at the same time. But love and music conspire to help in their need to be together.

Even Don Lopez can't manage to rule the wild emotions of youth in his own home; not with the maid Jacinte running the show, both literally and figuratively.

One can't help but feel a bit jealous oneself, at lives lived at such an emotional high.

The story, set in a nominal Spain, begins in Don Lopez's chambers: spare, dark and oppressive, where he believes himself to be in complete control of his household. Later, Léonore's bedroom provides a glimpse into the intimate world of the women of the opera, and the exciting element of danger that lurks in the most personal of spaces. Eventually, the story takes us outside into a courtyard, where nature itself seems to sort out all the man-made emotional tangle. The night gives way to dawn, and clarity, and what is surely only a brief but magical moment of calm, before the wonder of messy, clumsy, thrilling love will surely take over again!

In design, our production embraces and is inspired by the 18th century, without being beholden to it. Clearly, this *L'Amant jaloux* is meant for today's audience. It fuses the frothier French and the hotter Spanish elements of the opera, and plays out in a transforming space, moving from one location to another before our very eyes. In making the scenic transitions, we've even used the convention of the period, adding moments of music from other sources to expand, to entertain, to underscore, and to help tell the story.

With witty new English dialogue by Andrew Johnston, the immediacy of the theatre is retained, while the musical numbers, sung in the original French, allow for the true beauty of the score to come shining through. It's a combination geared to make the most of a good story told well.

Chas Rader-Shieber © 2015

THOMAS HALES, LIBRETTO AND DIALOGUE

An Englishman of Irish descent, Thomas Hales (c.1740–1780) arrived in Paris in 1770 (by way of the West Indies, Switzerland and Italy) and was soon penniless through a devotion to drink and women. Introduced to Grétry as a writer and 'a man of great wit, who combines a very wholesome taste of originality in ideas', the two became friends and began to work together – Hales clearly achieving complete mastery of the French language. *L'Amant jaloux, ou Les Fausses Apparences* was their second collaboration.

The work is based on a 1714 play *The Wonder: A Woman Keeps a Secret* by the English dramatist Susanna Centlivre. Enjoying moderate success during Centlivre's life, the play's popularity grew after her death till by the 1770s it was a staple of the English stage and throughout the colonies. The celebrated actor David Garrick chose it for his final performance (playing the Don Alonze equivalent role).

Hales' version strips Centlivre's work to its bare spine, but keeps the popular set-piece moments – the suspicion of the wrong person hidden in the closet, the mis-addressed serenade from the street, etc. While the original is set in Portugal at war with France, Hales' version takes place in Spain at war with Portugal. The character of a philandering Scot became a gallant Frenchman.

The enormous success of the premiere in Paris was attributed at the time equally to the music and the text, and the perfect blending of the two. For years it was considered the model of the comic opera form. Hales' text is notable for its sparseness and lack of extraneous characters, plots or dialogue. The characters are beautifully drawn with minimal delicate brush-strokes.

For our production we decided to keep the sung text in French, but to present the spoken dialogue in English. Because of the economy of the original and the wit, sardonic humour and pathos that leaps of the page even in translation, the need for large-scale modifications has been absent. Any small tinkering we have made has been in an effort to retain the joy and elegance of Hales' creation.

Andrew Johnston © 2015

L'AMANT JALOUX

SONG TEXTS AND TRANSLATIONS

Unlike in Grétry's day, it is now the custom for the house lights to be turned down during dramatic performances. These song texts are provided for future reference.

ACT 1

1. ARIA

Jacinte	Qu'une fille de quinze ans, Dans l'ombre du mystère, Sans consulter son père, Écoute les tendres serments De l'objet qui sait lui plaire; À quinze ans je passe cette faiblesse, C'est le printemps, C'est la saison de la tendresse. Mais une femme de vingt ans, Une femme raisonnable, Une veuve respectable, À vingt ans! Écouter des propos galants! Un tel soupçon, d'où peut-il naître? Apprenez à nous mieux connaître. Fi donc, fi donc! Mais je devine, Monsieur badine.	If a lass of fifteen, cloaked in secrecy, without letting her father know, should listen to the tender promises of one who knows how to please her: at 15, I'd allow that weakness. It's spring, it's the season of tenderness. But if a woman of 20, a sensible woman, a respectable widow, at 20, should heed the words of a young man – where could a suspicion like that get started, I ask you? Fie, fie! But Sir, I do believe you're jesting.
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2. ARIA

Lopez	Plus de sœur! Plus de frère! Je le dis à regret; Mais c'est mon arrêt. Entends-tu ma chère? Mais pourquoi cette loi sévère? Je vais te le dire en secret, C'est... c'est que cela me plaît.	No more sister, no more brother. I'm sorry to say it, but that's my command. Do you understand, my dear? But why such a harsh decree? Let me whisper it to you: It's... it's because I feel like it.
	De plus, si quelque confidente Malicieuse, impertinente, Cherchait à tromper mon attente, Elle aurait à faire à moi. Mais ce discours n'est pas pour toi, Car Jacinte est sage et prudente.	And then if some wicked, impertinent confidante should try to pull the wool over my eyes, she would have me to deal with. But this kind of talk is not for you, for Jacinte is wise and prudent.

3. TRIO

Isabelle	Victime infortunée, Vers l'autel entraînée, Je cédaï à ma destinée; Et je demandais, hélas, Que le trépas. Quand tout à coup, une voix inconnue Réveille mon âme éperdue: 'Barbares, arrêtez! Eh! quoi! traiter ainsi Ce sexe aimable et tendre! Je mets ma gloire à le défendre. Et si vous persistez, Je suis Français, c'est vous en dire assez.'	A victim of evil fate, dragged to the altar, I was about to yield to my destiny, praying, alas, only for death. When suddenly, an unfamiliar voice brought me back to myself: 'Stop, you barbarians! How can you treat a dear and gentle lady like this! I shall put all my glory on the line to defend her. And if you persist – I am a Frenchman: that should tell you enough!
Jacinte & Léonore	Ah! que j'aime ce Français!	Ah, how I like this Frenchman!
Jacinte	Je le reconnais, Oui, c'est mon Français!	I recognise him, yes, this is my Frenchman!
Isabelle	'Mais quoi! vous aggravez l'outrage? Cruels! éprouvez donc ma rage! Alors, avec fureur, Il court briser ma chaîne. Tout cède à sa valeur. La résistance est vaine. Il renverse, il terrasse, Mon tyran perd l'audace, Et saisi de terreur Prends la fuite, Et moi, sous la conduite Du Français généreux, Je vole vers ces lieux.	'What! You make the offence worse? You shall feel the force of my fury.' So then, in a rage, he ran to set me free; all yielded to his valour, resistance was useless! He drove them back, struck them down, my tyrant lost his nerve and, seized with terror, took flight. And I, under the safe conduct of the generous Frenchman, flew here to you.

Jacinte & Léonore	Quelle reconnaissance Ce généreux Français doit-il attendre de vous!	What a reward this generous Frenchman must be expecting of you!
Isabelle	Je crains qu'un sentiment plus doux Soit sa récompense.	I fear that the recompense he seeks will be tender affection.

4. ACT I FINALE

Alonze	Plus d'égards, plus de prudence, Tout m'est égal, Je ne respire que vengeance, Paraissez, indigne rival!	No more caution, no more prudence, I don't care, I live and breathe vengeance: Come forth, unworthy rival!
Léonore	Cher Alonze	My dear Alonze!
Jacinte	Seigneur!	Sir!
Léonore	De la prudence!	A little discretion!
Léonore & Jacinte	Vous n'avez point de rival. Vous connaîtrez mon / son innocence. Quel aveuglement fatal!	There isn't any rival. You will learn that I am / she is innocent. What fatal blindness!
Lopez	Quel bruit chez moi se fait entendre?	What's this noise I hear in my own house?
Léonore	Mon père! Ah, ciel!	Oh God, it's my father!
Jacinte	Quel parti prendre?	What do we do?
Lopez	Un inconnu! Ma fille en pleurs! Monsieur, apaisez vos fureurs. Dans ce logis je suis le maître, Je puis y commander peut-être? Que voulez vous? Que cherchez vous?	A stranger! My daughter in tears! Sir, calm your fury. I am the master of this house: I'm the one giving orders here, I think. Who are you? What are you looking for?
Alonze	Je veux me satisfaire!	I want satisfaction!
Lopez	Là, là, là, point de courroux. Il faut me satisfaire.	Tut tut, enough of this anger. I will be satisfied.
Léonore	Hélas! que faut-il faire? (à Alonze) Finissez!	Oh no! What can we do? (To Alonze) Stop it!
Lopez	Répondez! Léonore! Jacinte!	Answer me! Léonore! Jacinte!
Jacinte	Il faut employer une feinte.	We'll have to come up with a ruse.
Lopez	Vous qui rebutez les galants, Grave matrone de vingt ans, Daignez m'instruire, Daignez me dire Le secret.	You're so eager to fend off the young men, my serious matron, all of twenty years old: be so kind as to instruct me. Be so kind as to tell me the secret.
Alonze	Que peut elle dire?	What can she say?
Léonore	Que va-t-elle dire?	What will she say?
Jacinte	Je vais vous le dire; voici le fait. Une femme tremblante, Expirante, Accourt implorer à genoux Un asile chez nous; Poursuivie, Elle craint pour sa vie. Nous la cachons en ce réduit; Ce monstre bientôt la poursuit; Dans la fureur qui le transporte Il veut briser la porte; Et sans vous, Monsieur, sans vous C'était fait de nous.	I shall tell you: here's what happened. A woman, trembling, fainting, came running here to beg, on bended knee, for refuge with us. She was being pursued, she feared for her life. We hid her in here. This monster soon came after her; in his fury, he tried to break down the door; If you hadn't come along, Sir, it would have been over for us.
Alonze	Une femme! Belle finesse!	A woman! A likely story.
Lopez	Une femme!...	A woman!...
Jacinte	(désignant Alonze) C'est sa maîtresse.	(Gesturing to Alonze) It was his mistress.
Léonore	Oui, mon père, cet insensé, Dans sa fureur extrême, Ce cruel, ce forcené, Cherche à percer le cœur qui l'aime.	Yes father: this madman, in his wild fury, this cruel maniac would stab to the heart the one who loves him.
Lopez	Mais d'où vient ce grant courroux?	But what's the cause of this great rage?
Alonze	L'infidèle! L'infidèle!	The faithless woman! The faithless woman!
Jacinte	Il croit sa maîtresse infidèle, L'amour lui tourne la cervelle, Il est jaloux, il est jaloux, Mais très jaloux.	He thinks his mistress has betrayed him. Love has addled his brain. he is jealous, he is so jealous!

Lopez & Jacinte	Ah! que les jaloux sont fous!	Ah, jealous men are crazy!
Alonze	C'est trop dévorer mon injure; Il faut confondre l'imposture; Rien ne me retiendra: L'infidèle! La parjure! La voilà!	This insult is too much to swallow; I must expose this deception. Nothing shall hold me back. The faithless woman, the traitress! There she is!
Lopez, Léonore & Jacinte	La voilà!	There she is!
Alonze	O ciel! c'est une femme!	O God – it's a woman!
Léonore & Jacinte	Fuyez, fuyez, Madame, Redoutez le courroux de ce monstre jaloux.	Run, lady, run: beware the fury of this jealous monster.
Lopez, Léonore & Jacinte	Il ne sait plus que dire, Il ne s'emporte plus; Il gémit, il soupire, Ah! qu'il a l'air confus!	He doesn't know what to say, his fury is gone, he groans, he sighs, how confused he looks!
Alonze	Hélas! Hélas!	Alas!
Lopez	Qu'elle a de pouvoir dans son âme! Elle n'est pas encore sa femme On le voit bien. (à Alonze) Quoi! vous ne dites rien?	What power she has over his heart! She's not his wife yet, that's clear. (To Alonze) What, nothing to say?
Lopez, Léonore & Jacinte	La plaisante aventure! Pour son / mon cœur quelle injure! Non, je n'oublierai jamais.	This harmless incident – What an injury to his / my heart! No, I shall never forget.

Entr'acte

Johann Nepomuk Hummel (1778–1837)
Andante con variazioni, from Mandolin Concerto in G major (1799)
Stephen Lalor *mandolin*

ACT II

1. ARIA

Léonore	Je romps la chaîne qui m'engage, L'ingrat mérite mon courroux. J'aime mieux paraître volage Que d'être esclave d'un jaloux. Après cette injustice cruelle, Amour, je renonce à ta loi. Alonze me croit infidèle, Alonze est indigne de moi. Mais rompre une chaîne si belle? Ah! puis-je y songer sans effroi?	I break the bond that ties me: The ungrateful man deserves my fury. I would rather seem fickle than be enslaved to a jealous man. After this cruel injustice, Love, I reject your law! Alonze thinks me unfaithful: Alonze is unworthy of me. But to break so beautiful a bond: Ah, can I think of it without terror?
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2. DUET

Lopez & Jacinte	Le mariage est une envie Qu'une fois dans la vie On peut bien passer. Mais ce serait une folie Que de vouloir recommencer.	Marriage is a desire to be experienced once in your life, but it would be madness to want to try it again.
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3. DUET

Lopez	La gloire vous appelle: La gloire a tant d'attraits! Vous lui serez fidèle; Vous êtes Français.	Glory calls you: Glory has such power to draw a man. You will be true to her, you are a Frenchman.
Florival	C'est l'amour qui m'appelle: L'amour a tant d'attraits! Je lui serai fidèle, Fidèle à jamais.	It is Love that calls me: Love has such power to draw a man~ I will be true to her, true forever.
Lopez	Ne songez qu'à la gloire, Volez à la victoire, Et laissez là l'amour.	Think only of glory, fly to victory and forget about love.
Florival	Chacun aura son tour. De l'amour je vole à la gloire, De la gloire à l'amour.	I'll have both, one after the other. From love, I fly to glory, And from glory to love.

Lopez	Enfin, d'une flamme si belle Peut-on savoir quel est l'objet?	Well then, may one know who is the object of so fair a passion?
Florival	Si j'osais...	If I dared to say...
Lopez	Elle s'appelle?	Her name?
Florival	Elle s'appelle...	Her name is...
Lopez	Elle s'appelle?	Her name?
Florival	Mais...il faut être discret!	But I must be discreet.
Lopez	Quelle tête légère!	What an idiot!
Florival	Quel tourment de se taire! Mais il faut être discret.	What torment it is to keep silent! But I must be discreet.
Lopez	Sachons ce grand secret. Eh bien? Pourquoi tant de mystère?	Let's have it out, then, this great secret! Well? Why all this mystery?
Florival	Je crains de vous déplaire.	I fear I will incur your displeasure.
Lopez	De me déplaire! Je devine l'affaire.	My displeasure! I'm beginning to see what this is about.
Florival	Je ne puis plus me taire; Vous saurez mon secret! Celle qui m'est si chère Est celle qui, dans les champs, Ce matin... par des brigands... Vous devez bien m'entendre?	I can't remain silent any longer: you shall know my secret! She who is dear to me is the lady who, in the fields, this morning... the brigands... You must know what I'm talking about?
Lopez	Moi, je dois vous entendre?	I must know what you're talking about?
Florival	Moi, contre tous ces brigands, Moi, j'ai su la défendre	I, against all those brigands, I was able to defend her.
Lopez	Vous me faites courir les champs!	You're leading me on a wild goose chase!
Florival	C'est elle qui courait les champs	No, she was the one being chased.
Lopez	Et je dois vous entendre?	And this is supposed to make sense to me?
Florival	Et vous devez m'entendre.	Surely you understand me.
Lopez	Son nom?	What is her name?
Florival	Non, non, non, non.	No, no, no, no.

4. ARIA

Alonze	Du moment qu'on aime, L'on devient si doux! Et je suis moi-même Plus tremblant que vous. Hé quoi! vous craignez L'esclave timide Sur quoi vous regnez! N'ayez plus de peur, La haine homicide Est loin de mon cœur.	From the moment that one loves, one becomes so sweet and gentle! And I myself am trembling more than you. What! Do you fear the timid slave over whom you reign? Have no more fear, murderous hatred is far from my heart.
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5. ARIA

Jacinte	D'abord, amants soumis et doux, Pleurants, tremblants à vos genoux, Victimes de nos injustices, À tous nos goûts, à nos caprices, Sans cesse on les voit asservis, Tout, tout nous est permis. Mais quand à force de finesse, Ils ont surpris notre tendresse, Alors, alors le charme cesse: Plus d'amants! Jaloux, méchants, Ils ne sont plus que des tyrans! Victimes de leurs injustices, À tous leurs goûts, à leurs caprices, Nos pauvres cœurs sont asservis, Rien ne nous est plus permis.	First, they're lovers: submissive, gentle, weeping, trembling at your knees, prey to our injustices, forever subject to all our whims and caprices; there's nothing we may not do! But once they've wheedled their way in, they catch us out in our tenderness. That's when the charm stops: lovers no more! Jealous, wicked, they are nothing more than tyrants! Prey to their injustices, our poor hearts are subject to their whims and caprices, and we're no longer allowed to do anything.
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6. DUET

Alonze	Cruelle! De ma douleur mortelle, Veux-tu me voir mourir?	Cruel lady, do you want to see me die of my mortal suffering?
Léonore	D'une peine mortelle, D'une chaîne cruelle, Je saurai m'affranchir.	I'll be able to free myself. from deadly pain, and a cruel chain
Alonze	D'une ardeur si constante Voilà donc le retour!	So this is the reward for so constant a passion!
Léonore	Soupçonner une amante, Pour prix de tant d'amour, ingrat!	To suspect a lover, at the cost of such love – ungrateful wretch!
Alonze	De l'amant qui t'implore Vois les pleurs, les tourments.	See the tears and torments of a lover who implores you.
Léonore	Faut-il l'aimer encore? En vain je me défends.	Must I love him again? In vain I forbid myself.
Alonze	Que je suis à plaindre! Ah! c'est trop souffrir, C'est trop languir.	How I am to be pitied! Ah, it is too much pain, too much grief.
Léonore	C'est trop me contraindre, Je ne puis plus feindre, Et le vois gémir. Hélas!	I can't contain myself any longer, I can't pretend any more, when I see him groaning. Alas!
Alonze	Ma Léonore!	My Léonore!
Léonore	Que devenir!	What is to come of this!
Alonze	Faut-il mourir?	Must I die?
Léonore	Jamais le cœur de Léonore Ne sut cacher ses sentiments, Et même en cet instant encore Ce cœur sincère qui t'adore Te renouvelle ses serments.	Léonore's heart never could hide its feelings, and even in this very moment this honest heart which adores you renews its vows to you.
Alonze	Jamais, jamais la jalousie Ne troublera plus ton bonheur; Mon cœur abjure pour la vie Cette funeste frénésie: Alonze en atteste l'honneur.	Never, never again will jealousy disturb your happiness. My heart renounces for ever that deadly madness: Alonze swears it
Léonore	Crois les serments de ton amante.	Believe the vows of your beloved.
Alonze	Crois les serments de ton époux.	Believe the vows of your husband.
Léonore	Léonore est toujours constante.	Léonore is always faithful.
Alonze	Ton Alonze n'est plus jaloux.	Your Alonze is jealous no more.

7. ARIA

Florival (offstage)	Tandis que tout sommeille Dans l'ombre de la nuit, L'Amour, qui me conduit, L'Amour, qui toujours veille, Me dit tout bas: 'Viens, suis mes pas Où la beauté t'appelle. Voici l'instant du rendez-vous. Profite d'un bonheur si doux! Moi, pour écarter les jaloux, Je ferai sentinelle.'	While all is asleep in the shadows of the night, Love, who guides me, Love, who is always wakeful, whispers to me: 'Come, follow in my footsteps, to where beauty is calling you. This is the appointed moment: take advantage of such sweet happiness! To ward off any jealous souls, I shall stand sentinel.'
	De l'amant le plus tendre Ah! couronnez l'espoir; S'il ne peut pas vous voir, Qu'il puisse vous entendre! Un mot de vous, Un mot bien doux, Doit confirmer encore Cet espoir heureux et flatteur, Qui ce matin comblait mon cœur, Et d'où dépend tout mon bonheur, Charmante Léonore.	Ah, crown the hopes of this most tender of lovers! If he cannot see you, let him hear your voice! One word from you, one sweet word will confirm anew the blessed, teasing hope with which my heart this morning was overflowing, and on which all my happiness depends, charming Léonore!

8. ACT II FINALE

Alonze	Jamais le cœur de Léonore Ne sût cacher ses sentiments!	'Never could Léonore's heart hide its feelings'!
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Léonore	Jamais, jamais la jalousie Ne troublera plus ton bonheur!	'Never again shall jealousy disturb your happiness'!
Alonze	Quelle trahison! Cœur infidèle!	What treachery! Faithless heart!
Léonore	Quelle injure! Cœur parjure!	What an insult! Heart forsworn!
Both	Rien, rien, rien ne calmera mon courroux.	Nothing, nothing will calm my rage.
Alonze	Crois le serment de ton amante.	'Believe the vow of your beloved'!
Léonore	Crois le serment de ton époux.	'Believe the vow of your husband'!
Alonze	Léonore est toujours constante.	'Léonore is always faithful'!
Léonore	Ton Alonze n'est plus jaloux.	'Your Alonze is no longer jealous'!
Both	Rien, rien ne calmera mon courroux.	No, nothing will calm my rage.

Entr'acte

André-Ernest-Modeste Grétry (1731–1813)
Flute Concerto in C major (c.1765)

I. Allegro

II. Larghetto

III. Allegro

Cadenzas by Grétry

Melissa Farrow *Baroque flute*

ACT III

1. ARIETTE

Isabelle	O douce nuit, sous ton ombre paisible, Reçoit l'aveu de mes premiers soupirs; Un seul instant m'a su rendre sensible: Cet instant fixe à jamais mes désirs.	O gentle night, beneath your calm shadows receive the vow of my first sighs; A single moment made me susceptible: that moment has confirmed the object of my desires forever.
	C'est au sein des alarmes Que l'amour a surpris mon cœur. Cruel amour! n'ai-je éprouvé tes charmes Que pour voir combler mon malheur? Cher Florival! cher amant! Cher Florival, sous cette ombre paisible, Reçoit l'aveu de mes premiers soupirs. C'est toi qu'appellent mes soupirs.	It was in the midst of danger that love caught my heart unawares. Cruel Love! have I felt your charms only to see my misery overflow? Darling Florival, darling lover! Darling Florival, beneath these calm shadows receive the vow of my first sighs. It is to you that my sighs are calling.

2. DUET

Isabelle	Je sens bien que votre hommage A de quoi flatter un cœur: Figure, esprit et courage, Tout en vous est séducteur; J'en dirais bien davantage, Mais, mais vous êtes Français Et tout Français est volage.	There's something about your homage that can flatter a heart, I can tell: Beauty, spirit and courage – everything about you seduces. I could say a great deal more, But you are a Frenchman, and all Frenchmen are fickle.
Florival	S'il est vrai que mon hommage Ait de quoi flatter un cœur, Pourquoi cesser ce langage, Et suspendre mon bonheur? Ah! Dites-en davantage!	If it's true that my homage has the power to flatter a heart, then why do you fall silent and put my happiness on hold? Ah, say on!
Isabelle	Mais, mais vous êtes Français! Ah! tout Français est volage.	But you're a Frenchman. Ah! All Frenchmen are fickle.
Florival	Non, non, quoique Français Je ne serai point volage.	No, no! Though I'm a Frenchman, I shall not be fickle.

3. ENSEMBLE

Alonze	Seigneur, sans trop être indiscret, Ne pourrait-on s'instruire du sujet Qui vous attire en ce séjour?	Sir, if I might be so bold, might one enquire as to the business that brings you here?
Florival	L'amour.	Love.
Alonze	L'amour! Quel outrage! Ah! je vais punir cet outrage.	Love! What an outrage! Ah, I shall punish this offence.
Florival	Ah! comme il enrage! Seigneur, sans trop être indiscret Ne puis-je aussi m'instruire Du sujet qui vous attire En ce séjour?	Ah, how he rages! Sir, if I might be so bold, might I also enquire as to the business that brings you here?

Alonze	L'amour.	Love.
Florival	L'amour! Ah! comme il enrage.	Love! Ah, how he rages!
Alonze	Quel outrage, Oui, je veux punir cet outrage.	What an outrage! Yes, I shall punish this offence.
Lopez	Messieurs, sans trop être indiscret, Ne pourrait-on s'instruire du sujet Qui vous attire en ce séjour?	Gentlemen, if I might be so bold, might I enquire as to the business that brings you here?
Florival	L'amour.	Love.
Alonze	L'amour.	Love.
Lopez	L'amour! Peut-on savoir encore Sans trop être indiscret, Quel est l'aimable objet Du feu qui vous dévore?	Love! Might one also know, without being too indiscreet, who is the fair object of this fire that consumes you?
Florival	La charmante Léonore!	The charming Léonore!
Alonze	La perfide Léonore!	The treacherous Léonore!
Lopez	Où donc est Léonore?	And where is Léonore?
Alonze	Là, dans ce pavillon.	There, in the pavillon.
Lopez	Entrons.	Let us go in.
Florival	Non, non, je la défends, Contre toute la terre, je la défends.	No, no, I shall protect her: I shall defend her against all the earth.
Alonze & Lopez	Quoi! contre un père? Entrons.	What? You would oppose a father? Let us go in.
Jacinte	Que cherchez-vous?	Who are you looking for?
Alonze	Léonore.	Léonore.
Jacinte	Que voulez-vous?	Who do you want?
Florival	Léonore.	Léonore.
Jacinte	Où donc est elle?	Then where is she?
Lopez	Là dedans. Un rendezvous à deux amants! Paraissez à mes yeux.	In there. A meeting of two lovers! Come forth and stand before me.
All	Peut-être enfin on la verra! Paraissez, Léonore! La voilà!	Perhaps at last we will see her! Come forth, Léonore! There she is!

4. ACT III FINALE

Alonze	Prenez pitié de ma douleur, L'amour seul m'a rendu coupable; L'amour a causé mon erreur, Ne soyez plus inexorable. Prenez pitié de ma douleur.	Have pity on my suffering, Love alone has made me guilty. Love was the cause of my error; do not be deaf to my pleading any longer. Have pity on my suffering.
Jacinte & Lopez, then Isabelle & Florival	Prenez pitié de sa douleur, L'amour seul l'a rendu coupable; L'amour a causé son erreur, Ne soyez plus inexorable. Prenez pitié de sa douleur.	Have pity on his suffering, Love alone has made him guilty. Love was the cause of his error; do not be deaf to my pleading any longer. Have pity on his suffering.
Léonore	Quel parti prendre?	Which way should I decide?
The others	Il faut se rendre.	You have to yield.
Léonore	Oui, je sens qu'il faut se rendre. Alonze, faites le bonheur De votre sœur, de mon amie: Consentez qu'elle soit unie Au digne objet de son ardeur.	Yes, I see that I must. Alonze, grant happiness to your sister, to my friend: give your permission for her to be united to the worthy object of her passion.
Alonze	Puisse-t-il faire son bonheur!	May he make her happy!
All	Moments plein de charmes Après tant d'allarmes, Que notre sort est doux! Pour le goûter d'avantage Ne soyez jamais volage, Ne soyez jamais jaloux.	Magical moments after so much confusion and trouble: how sweet is our fate! If you want to drink of it more deeply, never be fickle, never be jealous.

Translation © Natalie Shea 2015

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