



CHACONNE

MARCELLO
—
ARIANNA



Benedetto Marcello

Biblioteca della Fondazione Scientifica
Querini Stampalia, Venice

Benedetto Marcello (1686–1739)

Arianna

A play in music for five voices

Verse text by Vincenzo Cassani

Arianna	Anna Chierichetti <i>soprano</i>
Fedra	Gloria Banditelli <i>contralto</i>
Teseo	Mirko Guadagnini <i>tenor</i>
Bacco	Sergio Foresti <i>bass</i>
Sileno	Antonio Abete <i>bass</i>

Sailors, Bassarids, Satyrs, Fauns, Peasant Women, Bacchus' Followers

Soloists in the Chorus of Bassarids, Fauns and Satyrs (in order of appearance):
Giulia Quaini and Cristina Calzolari, Enrico Paro and Gianluca Zoccatelli

Soloists in the Chorus of Bacchus' Followers (in order of appearance):
Paola Seno and Mauro Collina, Rossella Bottacin and Davide Galassi, Barbara Zanichelli, Massimiliano Pascucci,
Elena Biscuola and Abramo Rosalen

Soloists in the Chorus of Peasant Women, Bassarids, Satyrs and Fauns (in order of appearance):
Giulia Quaini and Cristina Calzolari, Enrico Paro and Andrea Favari, Mauro Collina and Paola Reggiani, Barbara Zanichelli
and Alessandro Cortese

Athetis Chorus

Academia de li Musici

Filippo Maria Bressan

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Florence, Biblioteca Nazionale, MS Landau Finaly 246

Secondary sources used:

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Atheistic Chorus

Sopranos

Nadia Engheben

Barbara Lui

Giulia Quaini

Maricla Rossi

Barbara Zanichelli

Micaela Didonè

Contraltos

Elena Biscuola

Rossella Bottacin

Paola Reggiani

Paola Seno

Cristina Calzolari

Tenors

Mauro Collina

Davide Galassi

Enrico Paro

Massimiliano Pascucci

Gianluca Zoccatelli

Basses

Davide Benetti

Agostino Borror

Garrik Comeaux

Alessandro Cortese

Andrea Favari

Abramo Rosalen

Academia de li Musici

oboe

Stefano Vezzani

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flute

Mario Folena

Francesco Padovani

bassoon

Alberto Grazzi

theorbo

Diego Cantalupi

Pietro Prosser

trumpet

Tranquillo Forza

Jonathan Pia

horn

Ernes Pecchinini

timpani

Alberto Macchini

violin

Giovanni Dalla Vecchia (First/Solo)

Silvia Colli

Fiorenza De Donatis (Solo)

Luca Giardini

Luca Ronconi

Renata Spotti

Gabriele Steinfeld

Pietro Zazzetta

viola

Gianni Maraldi (Solo)

Massimo Percivaldi

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Roberta Dell'Orco

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Paolo Zuccheri

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T. Hasegawa, Utrecht 1991, copy of J.C. Denner 1720

T. Hasegawa, Utrecht 1994, copy of J.C. Denner 1720

Giovanni Dardino, 1999, copy of Pelegrin De Azzi, Venice late 18th century

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COMPACT DISC ONE		Time	Page
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2	Largo –	2:40	65
3	Presto	1:12	65
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13	Accompanied recitative: 'Ah, che veggo?' <i>Ariadne, Bacchus and Silenus</i>	2:21	79
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9 Aria: 'Ma già scoperti d'Amor i crud'inganni' <i>Ariadne</i>	6:01	99
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COMPACT DISC THREE

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TT 55:00

Benedetto Marcello: Arianna

Introduction

Like many composers working in Venice at the beginning of the eighteenth century, Benedetto Marcello was a high-born amateur and had a lifelong involvement with poetry and music. A member of the Accademia d'Arcadia (Academy of the Arcadians), where he was known by the pseudonym of *Driante Sacreo*, he loved writing the texts for his own music, especially when the subject was grandly heroic – a category into which his four oratorios and the little group of *serenate*, pastorals and compositions for the stage all undoubtedly fall. The only documented exceptions are his collaboration with Apostolo Zeno, 'poet and historian to His Majesty the Kaiser' in Vienna (author of the 'sacred play' *Joaz*, set by Marcello in 1726) and with the Venetian librettist Vincenzo Cassani (author of several plays and theatrical *feste* set by Antonio Pollaro, Pier Luigi Grua and Tommaso Albinoni among others) who supplied him with the texts for two works, both based on classical mythology.

The first of these libretti was a dramatised reworking of the myth of Cupid and Psyche; for the other he returned to the subject of an elaborate cantata for solo voice that Marcello had written in his youth, *Ebra d'Amor fuggia*, telling the story of Ariadne, the Cretan princess abandoned by Theseus

on the island of Naxos, who eventually finds consolation in the love of Dionysus.

The extraordinary popularity of tales about historical or mythological personages in this period, fuelled by the then-current obsession with classical antiquity and the fact that composers and librettists preferred to explore the dramatic possibilities of one subject many times over rather than seek out new ones, makes it difficult to identify the motives dictating the use of one mythological source rather than another. Marcello's work is no exception.

It has been pointed out, for example, that a certain similarity exists between the subjects chosen by the Venetian composer for his *serenate* and those used by Alessandro Scarlatti, but in fact the same observation could easily be extended to include most composers writing at the same time as Marcello.

However, it is possible to shed light on some of his literary and musical decisions by placing specific works in the context of the actual circumstances of their commission, the events in Marcello's life and the personal motivation that prompted them.

The Years of Vainglory

Arianna was first performed in Venice, in the winter of 1726, as part of an entertainment organised 'for the benefit of Cardinal [Pietro] Ottoboni in the

Accademia de' Nobili in the Contrada de'Santi Apostoli'.

Marcello had recently turned forty and was at the height of his fame following publication of the final volumes of his *Estro poetico-armonico* (Spirit of Poetry and Harmony), the monumental work consisting of settings of the first fifty Psalms of David based on the poetic paraphrases of Girolamo Ascanio Giustinian. The year before, as a result of the composer's increasing fame and his good relations with the Borghese family (political supporters of the Habsburgs) and several members of the house of Brunswick (to which the empress Elisabeth Christine belonged), he had been commissioned to write a eulogising *serenata* for the birthday of the emperor Charles VI that had been well received in Vienna.

Writing about this *serenata* to his brother Pier Caterino, Apostolo Zeno enthused that the music ...could not, in the judgement of many who attended the performance with me... have been more noble or more delightful, [much to] the embarrassment of many of the professionals.

This last statement, with its clear echo of the ongoing rivalry between amateur and professional musicians, acquires extra significance when we remember that Benedetto had a pronounced competitive streak in his make-up and was capable of engaging in what was often very pungent polemic.

His *Canzoni madrigalesche*, for example, were written with the objective of perfecting the style of Antonio Lotti's *Duetti*, and the title of his own

magnum opus (*L'estro poetico-armonico*) not only recalls, but also goes one better than, Antonio Vivaldi's Op. 3 (*L'estro armonico*).

Furthermore, it is highly probable that the awarding, for the first time, of a valuable commission to an artist outside the court circle considerably annoyed the composers on the Habsburg payroll (who included Johann Joseph Fux and, most importantly, Antonio Caldara), while Benedetto Marcello was more than happy to accept the challenge of a particularly stimulating environment in which he was determined to shine.

In fact, if we look closely at Marcello's *œuvre* we cannot avoid being struck by a curious series of coincidences linking the most important works he composed in the year following his first Viennese commission to events that occurred at roughly the same time in the Austrian capital.

In April 1726 Antonio Caldara's oratorio *Joaz*, based on the book by Apostolo Zeno, had been performed at court. At almost the same time, Benedetto Marcello set the same text. In his *Joaz*, 'a sacred play for Vienna', we find both analogies to and differences from Caldara's work so striking as immediately to suggest a sub-plot of artistic and musical competition².

Arianna is almost contemporaneous with *Joaz*, and here too the subject is identical to a stage work performed in Vienna the same year, *La corona d'Arianna*, with music by the court Kapellmeister Johann Joseph Fux.

The coincidence is made even more striking by

the fact that the libretto by Pietro Pariati for the Viennese production is much closer to Vincenzo Cassani's than to his own *Arianna e Teseo*, a youthful 'dramma per musica' produced in Vienna some ten years previously with music by Nicola Porpora (1714) and revived the following year in a new version by Francesco Conti as *Teseo in Creta*.

On the other hand, it was typical of eighteenth-century librettists to insert a wealth of references to contemporary life which frequently resulted in the accretion of many layers of motifs around a single dramatic nucleus, enriching it to the extent that the survival of the work was guaranteed despite the changes in public taste and that of the commissioning patrons. In consequence, the fate of a libretto and the possibility of its survival in the long term often depended upon the intrinsic nature of the story and the plot's ability to absorb new narrative elements that could gradually displace the original ones as the variants became, in their turn, traditional.

It is possible that Pariati's and Cassani's texts also reflect a more general change in taste, and that both represent the result of a progressive tendency to return to the original concept of Ottavio Rinuccini's 'tragedia per musica' where the story of Ariadne's doomed love for Theseus is favoured at the expense of the mythical deeds of the Athenian hero in Crete.

This is certainly the impression gained from two libretti written a few years earlier, one by Angelo Schiatti for Giuseppe Boniventi (composer of an *Arianna abbandonata* given in the autumn of 1719 at the Teatro di San Moisè in Venice) and one by

Claudio Nicola Stampa for Giovanni Porta (whose *Arianna nell'isola di Nasso* was written in 1723 for the Teatro Ducale in Milan).

However, in the autumn season of 1727, Nicola Porpora presented a substantially revised version of his own *Arianna e Teseo* at the Teatro di San Giovanni Grisostomo/Crisostomo in Venice, with a libretto taken more or less intact from that used in Vienna in 1714. This apparently runs counter to the Ariadne-orientated tendency mentioned above, especially since the production coincided with a general upsurge of interest in Pariati's text, which went on to establish itself as a perennial favourite in major Italian theatres until the end of the century.

This divergence of emphasis is eloquently symbolised by the theatre programme for the 1733–4 London season. Two major theatres were mounting two new productions, each based upon a distinctively different interpretation of the same mythological subject. At Lincoln's Inn Fields *Arianna in Naxos*, a collaboration between Nicola Porpora and the Roman 'Arcadian' Paolo Antonio Rolli, was produced on 29 December 1733, and less than a month later, on 26 January, *Arianna in Creta*, an opera in three acts by Handel, for which an anonymous librettist had adapted Pariati's 1714 text, opened at the King's Theatre.

Within this context, which seemingly argues against any continuous, coherent development in the theatrical history of the myth of Ariadne, the *Serenata* by Marcello and Cassani can be seen as a relatively self-contained work, a work in which

personal motives – the most compelling of which was the ambition of the 'amateur contrapuntist' to assert himself – played a more important role than the environmental pressures to which composers of music for the theatre of this period were normally subjected.

The Redemptive Years

Whatever the reason, Marcello's willingness to model some of his works on those of certain presumed rivals ceased abruptly about two years after the composition of *Arianna*, when the famous incident occurred that according to his early biographers changed the composer's life for ever, profoundly altering his attitude to art in general and music in particular. On 16 August 1728, while attending a service at the church of the SS Apostoli in Venice, he fell into a sepulchre but, by what he believed to be a miracle, climbed out unharmed. Various witnesses have testified that from that moment he became devoutly religious and determined to repudiate much of his past, not least the ambition that had driven him and at times even dictated his choices.

Several years later, in one of the *Sonetti a Dio*, he was to sum up this feeling of self-criticism in three melancholy lines:

Doubly I sang with music and with verse
vain, useless notes: O Music, O Poetry,
why did you unite to ruin me?

Although there is no reason to doubt the truth of the anecdote, neither should its significance be

overemphasised, since in all probability this so-called 'sudden conversion' had a variety of causes, many of them preceding the brush with death.

One can, indeed, catch hints of it in the 1726 *Serenata*, where the story of Ariadne presents not a few affinities with the spiritual travail of the composer.

When her misfortunes are finally over, the Cretan princess sings a striking recitative describing her transformation and rebirth into a kind of transcendental awareness:

How different is my present state of mind
to what it was!... I am possessed
by a new kind of ardour no longer composed
of base affections, earthly desires;
I am lifted above myself
and hardly feel the soil beneath my feet.

These few lines, which may well have been penned by the composer himself, foreshadow unequivocally the poetics of detachment that would permeate what Marco Bizzarini aptly calls the *canticum novum* of Marcello's final creative period³, a detachment that achieved its most complete expression only in the last oratorio he wrote, *Il trionfo della poesia e della musica*.

In memoriam Michele Duò

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Translation from the Italian: Avril Bardoni

³M. Bizzarini, 'Benedetto Marcello: una vita per la musica e per la poesia', in *Benedetto Marcello, un musicista tra Venezia e Brescia*, Editrice Turrís, Cremona, 1990, p. 23

²H. Baker, 'The Oratorios of Benedetto Marcello', PhD Diss., Rutgers University, 1982, pp. 208ff.

³M. Bizzarini, 'Un poema ritrovato: la Redenzione di Benedetto Marcello', in *Civiltà Bresciana* VIII, 1999/4, pp. 12-27

Synopsis

Part One

After a splendid *sinfonia* embellished, as was the custom, by solemn trumpets and drums, the curtain rises to reveal the rocky shore of a promontory off which some ships lie at anchor. A short choral passage (Sailors' chorus, 'Sù, nocchieri sciogliamo le vele'/'Come, sailors, unfurl the sails') indicates that preparations are afoot for an imminent departure.

While Ariadne sleeps inside a shelter with its door ajar, Theseus tries to persuade her sister Phaedra to stop vacillating and leave with him, abandoning Ariadne to the mercies of an inhospitable, uninhabited island (Phaedra's aria, 'So quanto piangerai'/'I know how much you'll weep'). As he creeps furtively away from the small outcrop of rock, the young Athenian spares a last, contemptuous thought for the girl sleeping oblivious of her fate, declaring that he leaves the drying of her tears to the winds and sea (Theseus' recitative and aria, 'Se ad appagar volesse il cielo'/'If heaven were to act upon').

Heralded by the pipes and tambours of his own merry followers (Chorus of Bassarids, Satyrs and Fauns, 'Ebbre bessaridi'/'Merry Bassarids'), Bacchus lands on the island at the very moment Ariadne awakes to find herself abandoned. Standing

motionless as the statue of a Bacchante, the daughter of Minos watches Theseus' ship skimming swiftly over the water towards the horizon and decides to end her misery by casting herself into the sea. Only the timely intervention of Bacchus, who has listened unseen to the lamentations of the Cretan princess, persuades her to relinquish her desperate purpose by promising to bring the lovers' ship back to the island it has just left (Bacchus' aria, 'Re de' venti'/'King of the winds'). With Ariadne's consent he summons up a sudden violent storm, wrecking the fugitives' ship but bringing them safely to shore (Accompanied recitative for Ariadne, 'Ah, che veggio?'/'What is happening?').

Silenus, the satyr who according to legend cared for the infant Dionysus, observes his master's passion for the young woman and muses disconsolately on the vulnerability of even an immortal's heart to feminine charm (Silenus' aria, 'È più tenace di vischio'/'More tenacious than birdlime').

The two scenes that follow demonstrate the readiness with which Marcello and Cassani were prepared to flout the theatrical convention forbidding the juxtaposition of two arias of the same kind. In fact, after railing against her sister and banishing her lover from her sight, Ariadne, like Silenus, has a 'simile aria' vividly evoking the image of a moth attracted to the fatal flame (Ariadne's aria, 'Incauta farfallotta'/'The careless moth').

Once they are alone, Theseus and Phaedra fall to wondering what they are to do – until Bacchus comes up with an entirely unexpected solution to

their problem. Still keeping his true identity secret, he tells the Athenian of his love for Ariadne and secures his promise of support (Theseus' aria, 'O quante volte sentito avrai'/'How often must you have heard'). Ariadne, however, when apprised of the situation, indignantly insists on her right to her own choice of companion and rejects out of hand the god's offer of love. But Bacchus' leave-taking contains a clear reference to a happy ending to the girl's troubles (Bacchus' aria, 'Tra gli astri splenderà'/'Among the stars your beauty'). Her curiosity aroused, Ariadne asks Silenus to tell her the truth about this evasive and mysterious lover, but the old satyr confines himself to relating his lord's latest military exploits in the faraway land of India (Silenus' aria, 'Nel paese dove il sol esce fuori'/'In the land where the sun first rises').

King Minos' daughter can only pour out her disillusion with love in song (Ariadne's aria, 'Ma già scoperti d'Amor i crud'inganni'/'Now that I have discovered love's cruel deceptions') until the arrival of Bacchus' colourful, noisy train brings the first half of the opera to an end with another paean of praise for the heroic deeds of the many-garlanded god of a thousand names (Chorus of Bacchus' Followers, 'Viva il forte, viva il grande'/'Hail to the strong, hail to the great').

Part Two

With the resumption of the action comes the confrontation, by now inescapable, between the two young daughters of the Cretan king, and Phaedra

bitterly confesses to the opposing affections that are tearing her apart. While admitting her culpability, she declares herself defenceless against the passion that has swept her off her feet and, as she leaves her sister, blames her unhappiness on the evil influence of the stars (Phaedra's aria, 'Non è colpa del mio core'/'My heart cannot be blamed'). The isolation of the protagonists becomes even more evident in the next scene, which sees Ariadne and Theseus brought face to face. In this confrontation the girl's impassioned pleas to her erstwhile lover assume the status of a monologue consisting of a stream of unanswerable questions (Ariadne's aria, 'Come mai puoi vedermi piangere...?'/'How can you see me weeping...?').

We now see the barren shore of Naxos for what it really is: an inner space, a mirror of the soul providing, in the cramped limitations of an island forever battered by waves as violent as the storms of human passion, a clear image of the heart itself, of which the sole arbiter is Fate.

Theseus expresses his gratitude to Ariadne and his sympathy for her distress, but makes it clear that he intends to exercise his right to freedom (Theseus' aria, 'Conosco il mio fallo, e chiedo perdono'/'I know myself to be at fault, and ask your pardon'). Bacchus renews his protestations of love for the grief-stricken girl, but she can think of nothing but exacting revenge for her wounded pride (Ariadne's aria, 'Spero di vendicarmi'/'I hope to avenge myself'). Eventually, Bacchus addressing Silenus and Theseus addressing Phaedra, both express their

feelings in telling metaphors. Bacchus, as a lover whose passion is not returned, compares himself to a storm-tossed ship (Bacchus' aria, 'Nave che solca profondo mare'/'As a ship that sets sail over the deep sea'), while Theseus compares the constancy of his love first to an oak tree lashed by the wind, then to a rock buffeted by stormy seas (Theseus' aria, 'Non è sì forte la quercia al vento'/'The oak tree blown by wind is not as strong').

When the discussion seems to have reached complete deadlock, Bacchus decides that this is the moment to reveal his true identity. A signal from him summons the throng of Bassarids, Fauns and Satyrs which bursts onto the scene acclaiming him with the true names of the invincible god: 'Viva, viva Tioneo, Semeleo, Bessareo'/'Hail, son of Thyone, son of Semele, Bassarid' (Chorus of Peasant Women, Bassarids, Satyrs and Fauns, 'Satiretti lascivetti'/'We wanton satyrs').

At last, Theseus and Phaedra recognise the god who brings cheer to suffering human hearts, and kneel to him, joining the festive, thyrus-waving band and urging Ariadne to accept the love of the son of Jove and Semele (Phaedra's aria, 'Lascia di più languir'/'Complain no more'). Drawn to the spot by some mysterious presentiment, Ariadne is at first incredulous and is only convinced of her lover's identity as sinuous vine tendrils and luscious bunches of grapes clothe the stark rocks of the island (Theseus' aria, 'Latte, e mele ecco vegg'io'/'Milk and honey now I see').

The wonder of the sylvan wedding brings new life

to the sun-scorched shores and the burden of grief lifts from Ariadne's heart to be replaced by a kind of otherworldly sensitivity (Ariadne's aria, 'Che dolce foco in petto'/'How sweet beyond compare').

Having made her peace with Phaedra and Theseus and blessed their union, she is finally united with her divine suitor, receiving from Silenus a glittering diadem, the gift of Venus (Theseus and Phaedra's duet, 'Grande e possente nume Licio'/'Great and mighty god of the Lenaeum'), with the promise that one day the goddess will confer immortality on her beauty by transforming her earthly attributes into the perfection of the stars that illuminate the northern skies as the Corona Borealis (Chorus, 'Serto di stelle lucide'/'Diadem of shining stars').

In memoriam Michele Duò
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Translation from the Italian: Avril Bardoni

Born in Sesto Calende, in the province of Varese, the soprano **Anna Chierichetti** graduated from the Conservatorio Giuseppe Verdi in Milan with Distinction in Singing and Vocal Chamber Music. She went on to study with teachers such as Rodolfo Celletti, Elio Battaglia, Elly Ameling, Renata Scotto and Leyla Gencer, and in 1994, having been judged the best graduate of her year, was awarded a scholarship by the Soroptimist International. In 1995 she won first prize at the first Festival of Opera held in San Remo and also the As.Li.Co.

(Associazione lirica e concertistica) competition in Milan, making her debut as Adina in *Lelisir d'amore*. She later sang in Haydn's *L'isola disabitata* at the Teatro Comunale in Florence and in Gluck's *Orfeo ed Euridice* in the Lombardy Regional Circuit theatres where she also appeared as Gilda in *Rigoletto* and Despina in *Così fan tutte*.

Anna Chierichetti has recently sung in several different productions at the Teatro Filarmonico in Verona, the Carlo Felice in Genoa, La Scala in Milan, the Comunale in Florence and the San Carlo in Naples. She has been a guest at the International Festival in Istanbul and at the Sagra Malatestiana in Rimini under the direction of Claudio Scimone and Alan Curtis.

Born in Assisi, **Gloria Banditelli**, mezzo-soprano, graduated with a diploma in Singing at the Conservatorio di Perugia. She won the 1979 competition at the Spoleto Teatro Sperimentale and made her first appearances in Rossini's *La Cenerentola* and Purcell's *Dido and Aeneas*. Major Italian theatres in which she has since sung include the Teatro alla Scala (*Le nozze di Figaro*, *Otello*, *Oberon*, *Il turco in Italia*, *Manon*, etc.), La Fenice (*Lucrezia Borgia*, *Orfeo*, Massenet's *Le Portrait de Manon*) and the Teatro Comunale di Bologna (*Eugene Onegin*, *Mosè in Egitto*, *Linda di Chamounix*, etc.). Among the conductors with whom she has worked are Claudio Abbado, Riccardo Muti, Carlos Kleiber, Gianandrea Gavazzeni, Lorin Maazel and Daniele Gatti. Specialising in the baroque repertoire,

she has sung in numerous operas and concerts with baroque specialists such as Jordi Savall, Gustav Leonhardt, René Jacobs, Claudio Scimone, Fabio Biondi and Alan Curtis.

In 1993 she toured Japan with the Teatro Comunale di Bologna. In 1998 she took part in the Salzburg Festival with I Solisti Veneti and the Capella Reial de Catalunya. The following year she presented a recital of baroque music at the Vienna Konzerthaus. Gloria Banditelli has broadcast on RAI (Italian radio), Radio France, West German Radio, the BBC, Austria's ORF and radio stations in Switzerland, Holland, Belgium and Poland. She has recorded for numerous record companies.

Born in Milan in 1969, the tenor **Mirko Guadagnini** studied operatic singing with Bianca Maria Casoni. His vast repertoire ranges from medieval music to Puccini, from Lieder to contemporary, a range reflected in his fifteen recordings currently available which include both madrigals and modern opera. As well as enjoying a busy career on the concert platform, where he has appeared with the Orchestra della Scala, I Pomeriggi Musicali, Milano Classica and the orchestra of the Teatro Regio of Turin, Guadagnini has been singing in opera since 1988 when he won the As.Li.Co. competition. His earliest roles were Tamino, Learco (Galuppi's *Gustavo I re di Svezia*), Rinuccio (*Gianni Schicchi*) and Don Ottavio (*Don Giovanni*). In March 1999 he sang in Monteverdi's *Orfeo* in Cologne conducted by Peter Neumann, and in the

following July appeared in Purcell's *Dido and Aeneas* in Rome, at the Accademia di Santa Cecilia. He has since sung Tom Rakewell (*The Rake's Progress*) at the Teatro Regio in Turin.

Born in Modena in 1968, Sergio Foresti, bass, studied piano with Germana Ruozzi and operatic singing with Maria Gabriella Munari at the Istituto Musicale Orazio Vecchi, graduating brilliantly with maximum marks in both subjects.

Specialising in medieval, Renaissance and baroque music, he has sung with the Athestis Chorus, Concerto Italiano, La Reverdie, Il Giardino Armonico, Europa Galante, I Sonatori della Gioiosa Marca, L'Accademia degli Invaghiti, La Cappella Ducale di Venezia, L'Accademia Bizantina and the Clemencic Consort, working with, among others, Fabio Biondi, Rinaldo Alessandrini, Filippo Maria Bressan, René Clemencic and Enrico Gatti. In 1998 he sang his first two operatic roles, the first in Vivaldi's *L'Olimpiade*, in Cosenza, followed by the part of Pluto in Monteverdi's *Orfeo* at the Styriarte Summer Festival in Austria. He has taken part in major Early Music festivals throughout Europe and in Israel, Japan, the USA and Turkey, and has recorded for numerous record companies. He is currently concentrating on the chamber repertoire under the guidance of Liliana Poli and Leonardo De Lisi.

Recipient of a grant from the William Walton Foundation in 1992 for his part in Cimarosa's

Il matrimonio segreto, the bass Antonio Abete won the 1993 As.Li.Co. competition for opera singers and subsequently undertook many of the major Mozart roles. Concentrating on the baroque repertoire, he has worked with conductors renowned in this field such as René Jacobs, Alan Curtis, Jordi Savall, Christophe Coin, Christopher Hogwood, Jean-Claude Malgoire and Peter Neumann. Early Music festivals in which he has participated include those in Utrecht, Ambronay, Beaune, Chaise Dieu, Innsbruck, Graz, Stuttgart, Lucerne, Salzburg, London and New York.

As well as many solo roles in baroque opera, Abete's repertoire includes oratorio and sacred music. He took part in the Werner Herzog film based on the life of Gesualdo, *Morte a sei voci*, that won the Italia Prize in 1996. Maurizio Pollini selected him for the 'Monteverdi Project' which was presented at the Salzburg Festival in 1999 and is destined for Carnegie Hall, New York in 2001. He has recorded on several record labels.

The Athestis Chorus & Accademia de li Musici is the only sizeable vocal and instrumental ensemble permanently established in Italy today specialising in authentically reconstructed performances of the oratorios, masses and cantatas of Bach, Handel and Vivaldi. Founded in 1993 by its director Filippo Maria Bressan, initially as the Athestis Chorus & Consort, its vast repertoire ranges from the early seventeenth century to the beginning of the nineteenth. Constantly researching the baroque

repertoire, deepening knowledge of contemporary performance practice and promoting reassessment of early European music, it has presented the first modern performances of forgotten masterpieces such as Francesco Cavalli's *Vespro della Beata Vergine* and *Grande Messa Concertata*, and Benedetto Marcello's *Miserere* and *Requiem*. It has appeared in major Italian and European concert venues including the Fondazione Cini and Scuola Grande di San Rocco in Venice, San Maurizio and San Smpliciano in Milan, the Teatro Ponchielli in Cremona, the Ravenna Festival, the Cankariev Dom in Ljubljana, the Grand Théâtre in Tours and the Stiftskirche in Innsbruck, and enjoyed a particularly resounding success with performances of Bach's *Christmas Oratorio* at the Vienna Musikverein, his *St John Passion* at the Accademia di Santa Cecilia in Rome and motets for the Amici della Musica in Florence and at Bologna's Teatro Comunale.

The Athestis Chorus consists of professional singers selected on a concert-by-concert basis according to the requirements of the repertoire, and can therefore perform equally happily as a small baroque choir or as a large chorus for performances of symphonic choral music. The group's versatility and breadth of repertoire, as well as its long-standing ties with orchestras such as the Orchestra Sinfonica Nazionale della RAI (Italy's foremost radio orchestra), the Orchestra di Padova e del Veneto, the Filarmonica della Scala, the Orchestra della Fenice, the Orchestra

della Toscana ORT and the Scottish Chamber Orchestra, have led to the Athestis' working with such eminent musicians and conductors as Carlo Maria Giulini, Eliahu Inbal, Jeffrey Tate, Rudolf Barshai, Neeme Järvi, Arvo Pärt, Michael Corboz, Isaac Karabtschevsky, Peter Maag, Roberto Abbado, Antonio Ballista, Gianluigi Gelmetti and many others in performances of classical, romantic and contemporary music.

In the field of Early Music it has also collaborated with the Wiener Akademie, the Accademia Bizantina, Europa Galante, Frans Brüggen, Martin Haselböck, Ottavio Dantone, Fabio Biondi and in particular with the Accademia de li Musici. The ensemble has broadcast on Italian, Austrian, French and Slovene radio and television, and has recorded for several record labels.

The Accademia de li Musici is a variable ensemble. Using early instruments and applying performance practices and styles of interpretation developed as the result of the most recent research, it presents repertory from the Baroque and classical periods and early nineteenth century. The ensemble, which draws upon some of the best Italian musicians including several of international renown who also play in major European baroque orchestras, is directed by Filippo Maria Bressan – though in purely instrumental programmes the ensemble frequently performs without a conductor. The orchestra has a distinctively rich and varied timbre which it owes to a study of the great musical

theorists such as Caccini, Tosi, Geminiani and Quantz, who recommended orchestral players to observe the 'affetti' and 'aim for a singing tone'.

Starting with piano studies at a very early age, **Filippo Maria Bressan** moved on successively to conducting, composition and singing. He studied orchestral conducting with Karl Österreicher in Vienna, choral conducting with Jürgen Jürgens and Mark Brown, and also benefited decisively from frequent association with Sir John Eliot Gardiner, Ferdinand Leitner, Giovanni Acciai, Fosco Corti and others.

Particularly qualified in the fields of orchestral music, choral music and oratorios, he appeared as a conductor in many of the leading concert halls in Italy and the rest of Europe. Acting first as assistant to Jürgen Jürgens, Bressan has worked with Roberto Abbado, Antonio Ballista, Rudolf Barshai, Ugo Benedetti Michelangeli, Rudolf Buchbinder, Carlo Maria Giulini, Martin Haselböck, Neeme Järvi, Peter Maag, Eliahu Inbal, Roman Vlad and Jeffrey Tate. Besides the many other artists and ensembles with which he has been associated, he has conducted the Orchestra Sinfonica Nazionale della RAI, the

Orchestra da Camera di Mantova, the Orchestra di Padova e del Veneto, the Orchestra della Toscana ORT, the Scottish Chamber Orchestra, the Orchestra Scarlatti di Napoli, the Orchestra 'Toscanini' dell'Emilia Romagna and I Virtuosi Italiani.

For some time Bressan has been concentrating on musicology and the performance practice of earlier music, collaborating with musicians and ensembles specialising in this field. He founded and now directs the Athesis Chorus and the Academia de li Musici, groups dedicated to the reappraisal of the great works of the baroque period, using carefully researched scores and texts, performing on period instruments. Passionately devoted to choral music since early childhood, he won four first and two second prizes in national and international choral competitions (Arezzo, Gorizia, Treviso, Vittorio Veneto), and was also awarded the music critics' prize at Gorizia in 1994. His interest in contemporary music has resulted in Bressan's recording several world premiere performances and broadcasting them live on Italian, Austrian, French and Slovene radio. He has recorded for several record companies.

The image shows a page of handwritten musical notation. At the top, there are several staves with notes and rests. Above the first staff, the text "Spieggi di Mare on Partigiano scabuso. Nisi ala spiaggia" is written in cursive. To the right of this text, "Parte Prima" is written. Below the first staff, there are more staves with notes and rests. To the left of these staves, the word "Organo" is written vertically. Below the second staff, there is a section of the score with the text "Coro S. Lazzaro" written above it. At the bottom of the page, there are more staves with notes and rests. To the left of these staves, the word "Simpson" is written vertically. The handwriting is in black ink on white paper.

Page from Marcello's manuscript score: opening of Part One



From the recording sessions: Academia de li Musici



From the recording sessions: Athestis Chorus

ARIANE

Une pièce en musique pour cinq voix
Texte en vers de Vincenzo Cassani

Edition critique d'Alessandro Borin

Livret

Preface de la présente édition du texte

Ce livret a été établi à partir de la partition manuscrite, considérée comme étant l'autographe du compositeur, conservée à la Biblioteca Nazionale Centrale de Florence (Ms Landau Finaly 246); il comprend également des références aux textes imprimés qui ont été préservés au Conservatoire Royal de Musique de Bruxelles (19259), au Museo Brera de Milan (Racc. Corniani Algarotti 5372), à l'Accademia di Santa Cecilia de Rome (Coll. Carvalhaes n.1181) et à la Biblioteca di Cà Goldoni de Venise (5.G.45).

Cette édition suit les critères éditoriaux actuellement acceptés, et selon lesquels l'orthographe originale est maintenue, la ponctuation est ajoutée si nécessaire, les capitalisations sont modifiées pour refléter l'usage moderne, les apostrophes remplaçant les voyelles finales et l'aspiration étymologique des "h" sont omises, les accents aigus manquant sont insérés et les accents graves superflus sont éliminés.

Comme il est impossible d'établir une corrélation directe entre le texte de la partition et celui des livrets publiés séparément, les deux ayant été probablement établis sur la base d'un manuscrit antérieur, nous avons choisi d'éviter une combinaison hétérogène des sources en donnant presque exclusivement la préférence au texte de la partition.

ARIADNE

Musikalisches Drama für fünf Stimmen
Textdichtung von Vincenzo Cassani

Kritische Ausgabe von Alessandro Borin

Textbuch

Vorwort zur vorliegenden Ausgabe

Dieses Textbuch beruht auf der handschriftlichen Partitur in der Biblioteca Nazionale Centrale, Florenz (Ms Landau Finaly 246), die als Autograph des Komponisten gilt, sowie auf den gedruckten Texten, die im Conservatoire Royal de Musique, Brüssel (19259), dem Museo Brera, Mailand (Racc. Corniani Algarotti 5372), der Accademia di Santa Cecilia, Rom (Coll. Carvalhaes n.1181) und der Biblioteca di Cà Goldoni, Venedig (5.G.45) aufbewahrt sind.

Die Edition hält sich an den heutigen Stand kritischer Ausgaben unter Beibehaltung der ursprünglichen Orthographie, Ergänzung der Interpunktion, Verwendung großer Anfangsbuchstaben gemäß dem modernen Gebrauch, Auslassung der Apostrophe anstatt der Schlußvokale und des etymologischen "H"; der fehlende Akut wurde eingefügt und der überflüssige Gravis entfernt.

Der Text in der Partitur sowie die separat veröffentlichten Textbücher basieren vermutlich auf einer älteren Handschrift. Da sich zwischen diesen Texten keine unmittelbare Beziehung herstellen läßt, wurde zwecks Vermeidung einer Fusion heterogener Quellen fast durchweg der den Gesangslinien in der Partitur unterlegte Wortlaut verwendet.

ARIANNA

Intreccio scenico musicale a cinque voci
Poesia di Vincenzo Cassani

Edizione critica a cura di Alessandro Borin

Il Libretto

Prefazione all'edizione del libretto

Il testo del libretto è stato esemplato sulla partitura manoscritta, ritenuta autografa, e conservata presso la Biblioteca Nazionale Centrale di Firenze (Ms Landau Finaly 246), e sulla collazione dei testimoni a stampa superstiti, conservati rispettivamente presso il Conservatoire Royal de Musique di Bruxelles (19259), il Museo Brera di Milano (Racc. Corniani Algarotti 5372), l'Accademia di Santa Cecilia a Roma (Coll. Carvalhaes n.1181) e la Biblioteca di Cà Goldoni a Venezia (5.G.45).

L'edizione segue il criterio diplomatico-interpretativo oggi comunemente accettato, che prevede il mantenimento della grafia originaria, l'integrazione dell'interpunzione, l'utilizzo delle maiuscole secondo le consuetudini moderne, l'elisione delle diresi e dell'acca etimologica, l'aggiunta degli accenti acuti mancanti e l'eliminazione di quelli gravi superflui.

Dal momento che non è possibile dimostrare l'esistenza di una correlazione diretta fra il testo inserito in partitura e quello edito nei libretti a stampa, poiché con ogni probabilità furono entrambi esemplati sulla base di una precedente stesura manoscritta del libretto, nella presente edizione si è preferito evitare una commistione fra testimoni eterogenei, privilegiando il testo posto in partitura.

ARIADNE

A play in music for five voices
Verse-text by Vincenzo Cassani

Critical edition by Alessandro Borin

Libretto

Preface to this edition of the text

This libretto is based on the manuscript score in the Biblioteca Nazionale Centrale of Florence (Ms Landau Finaly 246), considered to be the composer's autograph, with reference also to the printed texts that survive in the Conservatoire Royal de Musique, Brussels (19259), the Museo Brera, Milan (Racc. Corniani Algarotti 5372), the Accademia di Santa Cecilia, Rome (Coll. Carvalhaes n.1181) and the Biblioteca di Cà Goldoni, Venice (5.G.45).

This edition adheres to currently accepted editorial criteria by which original spelling is retained, punctuation added where necessary, capitalisation modified in line with modern usage, apostrophes replacing final vowels omitted, likewise the etymological 'aich', acute accents inserted and superfluous grave accents eliminated.

As it is impossible to establish a direct correlation between the text in the score and that in the separately published libretti, both of which were probably based on an earlier manuscript version, we have chosen to avoid a heterogeneous combination and have given preference, almost exclusively, to the underlaid text in the score.

Sinfonia

Première Partie

*Une plage, et un pavillon les portes entrouvertes.
Un bois sur l'un des côtés, et des rochers faisant face à la mer.
Des bateaux sont accostés sur la plage.*

Scène 1

Thésée, Phèdre, Chœur des Marins

[Chœur]

Chœur des Marins

Allons, marins, déferlons les voiles,
car les vagues sont maintenant calmées;
les nuages menaçant se sont évanouis
nous pouvons partir en mer sans danger.

[Recitatif]

Thésée

Phèdre, le temps est venu: l'aurore
pare son front de lis et de roses,
le soleil est notre guide et il nous conduira.

Phèdre

Hélas, je suis indécise.

Thésée

Prends garde, car si tu ne te hâtes point
tu pourrais le regretter pour toujours.

Sinfonia

Erster Teil

*Ein Gestade, eine Hütte mit halb offener Tür.
Seitlich ein Wald, Felsen am Meer.
Schiffe am Strand.*

Erstes Bild

Theseus, Phaedra, Chor der Seeleute.

[Chor]

Chor der Seeleute

Kommt, Matrosen, breitet die Segel aus,
denn das Meer hat sich besänftigt;
alle Sturmwolken sind verflogen,
nun können wir getrost in See stechen.

[Rezitativ]

Theseus

Phaedra, es ist an der Zeit: Aurora
bekränzt sich mit Lilien und Rosen,
die Sonne führt uns, sie lenkt unsere Schritte.

Phaedra

Weh mir! Ich trage Bedenken.

Theseus

Sieh dich vor, denn wenn du nicht eilst,
wirst du es auf ewig bereuen.

COMPACT DISC ONE

Sinfonia

1 Presto –

2 Largo –

3 Presto –

Parte Prima

*Spiaggia di mare con padiglione socchiuso.
Al lato bosco, e rupe che guarda lo stesso mare.
Navi alla spiaggia.*

Scena I

Teseo, Fedra, Coro di Marinari

[Coro]

Coro di Marinari

4 Sì, nocchieri sciogliamo le vele,
Ché del mare placata è già l'onda;
Dileguato ogni nembo crudele,
Or ne invita a partir dalla sponda.

[Recitativo]

Teseo

5 Fedra, il tempo quest'è: di gigli e rose
Adorna il crin l'aurora
Ne guida il sole, e ne precorre i passi.

Fedra

Ohimé, che da me stessa io mi divido.

Teseo

Guarda, se non t'affretti,
Di non pianger per sempre un tal momento.

Sinfonia

Part One

*A beach, and a pavilion with its door ajar.
A wood to one side, and rocks facing the water.
Ships drawn up on the beach.*

Scene I

Theseus, Phaedra, Chorus of Sailors

[Chorus]

Chorus of Sailors

Come, sailors, unfurl the sails,
for the waves have now abated;
the storm-clouds having vanished,
we can safely put to sea.

[Recitative]

Theseus

Phaedra, the time has come: the dawn
is binding its brow with lilies and roses,
the sun is our guide and will lead us.

Phaedra

Alas, I am undecided.

Theseus

Beware, if you do not hasten
you may regret it for ever.

Phèdre

Faut-il donc que j'abandonne ma sœur
sur ce rivage solitaire et désert, et fuir
avec toi? M'éloigner loin de sa vue?

Thésée

Il le faut, si tu me veux comme époux.

Phèdre

Laisse-moi au moins lui donner un baiser.

Thésée

Comment? Si elle venait à s'éveiller
de son sommeil bienvenu et reposant,
comment pourrions-nous partir seuls et sans encombre?

Phèdre

Qu'il me soit permis de la voir une dernière fois.

Thésée

Et ensuite
nous partirons immédiatement. Peux-tu la voir reposer là-bas
seule sur sa couche, sa main blanche
et sa joue couleur d'ivoire
que toi seule peut égaler,
tellement plus blanche que le drap couleur de neige?

Phèdre

Je peux la voir de la tente.

Thésée

Ah! ne la réveille pas!

Phèdre

Adieu, ma sœur.

Thésée

Doucement.

Phèdre

Que le ciel te protège.

Phaedra

So muß ich meine Schwester verlassen
an diesem öden, menschenleeren Strand
und mit dir fliehen? Sie nie wieder sehen?

Theseus

Gewiß, wenn du mich als Gatten begehrt.

Phaedra

So laß mich wenigstens sie küssen.

Theseus

Was? Und wenn sie erwachte
aus dem süßen Schlaf, in dem sie liegt,
wie könnten wir allein und sicher entkommen?

Phaedra

Vergönne mir einen letzten Blick.

Theseus

Und dann
brechen wir sofort auf. Siehst du sie,
einsam auf ihrem Bett, die weiße Hand,
die Wange wie aus Elfenbein,
mit denen du allein dich messen kannst,
viel weißer als das schneeige Leinen?

Phaedra

Von der Hütte erblicke ich sie.

Theseus

Ach, wecke sie nicht auf!

Phaedra

Schwester, lebe wohl.

Theseus

Still!

Phaedra

Der Himmel schütze dich.

Fedra

Su questo lido solitario ed ermo,
Dovrò lasciar la mia germana? E reco
Fuggir? E lunge andar dagli occhi suoi?

Teseo

E nulla men, se sposo tuo mi vuoi.

Fedra

Permetti, oh Dio, che un bacio almen le porga.

Teseo

Come? S'ella si desta
Dal grato sonno in cui riposa e giace,
Quando n'andrem più mai soli, e sicuri?

Fedra

Mi si conceda un solo guardo.

Teseo

E poi
Tosto partiam. La vedi sulle piume
Giacer negletta, e colla bianca destra,
E colla guancia eburna,
Cui tu sola al par vai,
De' lini il bel candor vincer d'assai?

Fedra

Dal padiglion la veggo.

Teseo

Ah, non destarla!

Fedra

Addio germana.

Teseo

Piano.

Fedra

Il ciel t'assisti.

Phaedra

Must I leave my sister
on this uninhabited, desert shore, and flee
with you? Go far from her sight?

Theseus

No less, if you want me as your husband.

Phaedra

Let me give her a kiss at least.

Theseus

What? If she should wake
from her welcome and reposeful sleep,
how could we get away alone and safely?

Phaedra

I must be allowed one last look at her.

Theseus

And then
we leave at once. Can you see her lying there
alone upon her bed, her white hand
and ivory cheek
that you alone can equal,
so much whiter than the snowy linen?

Phaedra

I can see her from the tent.

Theseus

Ah, do not awaken her!

Phaedra

Farewell, sister.

Theseus

Softly.

Phaedra

Heaven be with you.

Je pars; quand tu comprendras que je t'ai trahie,
je te prie, par pitié, de pardonner ma faute.
Dors, me permets pas que je voie ton chagrin,
et d'un tel destin accuse l'Amour.

[Aria]

Je sais combien tu pleureras,
quand tu verras qu'il est parti,
l'homme qui t'as trahie
d'une manière si cruelle.

Et plus encore, quand tu découvriras
que c'est moi, ta sœur,
qui te l'ai ravi
et qui est partie avec lui.

[Da capo]

Scène II

[Récitatif]

Thésée

Combien lourd est pour un cœur le fardeau
de simuler l'amour pour quelqu'un que l'on ne peut aimer!
Enfin, maintenant je ne suis plus contraint de voir
à mes côtés ce visage dont je suis lassé.
Avec ma Phèdre adorée
je vais partir très loin. Ariane sera furieuse,
mais le bruit de ses reproches,
que je n'entendrai pas, sera dispersé par les vents.

[Aria]

Si le ciel devait agir selon
les plaintes faites par les amants,
combien, combien nombreux
seraient les coups de foudre précipités
d'en haut sur nous!

Ich gehe; wenn du meinen Verrat erfährst,
so bitte ich um Gnade, verzeihe meine Schuld.
Schlafe, daß ich deinen Gram nicht sehen muß,
und lege unser Geschick der Liebe zur Last.

[Arie]

Ich weiß, wie bitter du weinen wirst,
wenn du siehst, daß er von dannen ist,
er, der dich so treulos
verraten hat.

Und noch mehr, wenn du erfährst,
daß ich, ich selbst es war,
die ihn dir entriß,
dich verließ und mit ihm ging.

[Da capo]

Zweites Bild

[Rezitativ]

Theseus

Welche Mühsal leidet das Herz, wenn es
Liebe vortäuschen muß, ohne zu lieben!
Nun sehe ich endlich nicht mehr an meiner Seite
das Antlitz, dessen ich überdrüssig bin.
Mit der geliebten Phaedra
will ich das Weite suchen. Ariadne wird toben,
doch der Klang ihres Jammerns,
den ich nicht hören werde, wird im Wind vergehen.

[Arie]

Wollte der Himmel die Klagen
der Liebenden erhören,
wie viele, ach, wie viele
Blitze fielen auf uns herab,
von wütender Hand geschleudert!

Parto; quando saprai ch'io t'ho tradita
Ti prego, per pietà, perdona il fallo;
Dormi, ne sia ch'io vegga il tuo dolore,
E del nostro destino incolpa Amore.

[Aria]

6 So quanto piangerai
Quando vedrai partito
Colui che t'ha tradito
Con tanta infedeltà.

E più, quando saprai,
Ch'io quella, quella fui,
Che il tolse agli occhi tuoi
E parte, e seco va.

[Da capo]

Scena II

[Recitativo]

Teseo

7 Qual mai gran pena a un cor dover a forza
Di chi non puote amar fingersi amante!
Ma pure alfin non mi vedrò più al fianco
Quel volto a me noioso.
Con l'adorata Fedra
Andrò lontano: fremerà Arianna;
Ma il suon de' suoi lamenti,
Ch'io non udrò, disperderanno i venti.

[Aria]

8 Se ad appagar volesse il cielo
Le querele degli amanti,
Quanti, quanti
Vibreria dall'alto i fulmini
Contro noi di sdegno armato.

I go; when you realise that I have betrayed you,
I pray you, for pity, forgive the transgression.
Sleep, let me not witness your sorrow,
and blame Love for our fare.

[Aria]

I know how much you'll weep
when you see him gone,
the man who has betrayed you
so cruelly.

And more, when you discover
that I, I was the one
who took him from you
and left, and went with him.

[Da capo]

Scene II

[Recitative]

Theseus

How great a burden it is upon one's heart
to feign love for someone whom one cannot love!
But now at last I do not have to see
beside me that face of which I've tired.
With my adored Phaedra
I shall go far away. Arianna will rage,
but the sound of her complaining,
which I'll not hear, will be dispersed by the winds.

[Aria]

If heaven were to act upon
the complaints brought by lovers,
how many, how many would be
the thunderbolts angrily hurled
from on high against us!

Mais la foudre tombe rarement,
même s'ils sont souvent menacés;
alors, avec contenance,
tout brillant et rempli de gaieté,
le ciel s'étend, clair et paisible.

[Da capo]

Scène III

Bacchus, Silène, Chœur des Bassarides, Satyres et Faunes

[Récitatif]

Bacchus

A terre, à terre! Restons un moment
sur ce rivage pour nous rafraîchir.
L'aspect mystérieux de cette île
nous a fait signe de loin.

[Chœur]

Chœur des Satyres

Joyeuses Bassarides,
Faunes et Satyres,
faites résonner vos cymbales,
vos trompettes et vos tambours
pour annoncer l'arrivée
par un bruit joyeux
du dompteur de l'Orient.

Deux Bassarides

Voyez-le là-haut
debout sur son chariot d'or resplendissant,
et maintenant, les tigres lâchés,
prendre le bâton et le thyrsus avec une main puissante.

Deux Faunes

Voyez comment la terre se pare maintenant
de roses, de lis et de callas.

Doch die Geschoße fallen nur selten,
so häufig sie auch drohen;
deshalb breitet sich
mit froher Miene und freudigem Herzen
der klare, friedliche Himmel über uns aus.

[Da capo]

Drittes Bild

Bacchus, Silenus, Chor der Bassariden, Satyrn und Faune.

[Rezitativ]

Bacchus

An Land, an Land! Uns zu erfrischen,
wollen wir ein wenig an diesem Strand verweilen.
Von weitem lockt uns schon
der sonderbare Anblick dieser schönen Insel.

[Chor]

Chor der Satyrn

Frohe Bassariden,
Faune und Satyrn,
spielt eure Zimbeln,
Trompeten und Pauken,
denn nun erscheint
mit heiterem Schall
der Bändiger des Ostens.

Zwei Bassariden

Seht, er entsteigt
seinem goldenen Wagen,
und nun, da die Tiger abgeschirrt sind,
faßt er mit starker Hand Stab und Thyrsus.

Zwei Faune

Seht, wie sich plötzlich die Erde
mit Rosen und Lilien bedeckt

Ma di rado ei scaglia il telo
Benché spesso ne minaccia;
Poi con faccia
Tutta luce, e pien di giubilo,
S'apre a noi vago, e placato.

[Da capo]

Scena III

Bacco, Sileno, Coro di Bessaridi, di Satiri, e Fauni.

[Recitativo]

Bacco

⁹ A terra, a terra. A ristorarsi alquanto
Fermiamo in quest'arena;
Già ne invitò da lunge
Il vago orror dell'isoletta amena.

[Coro]

Coro di Satiri

¹⁰ Ebbre bessaridi,
E fauni, e satiri,
Suonate cembali,
E trombe, e timpani;
Or che qui arriva
Con lieto viva
Il domatore dell'Oriente.

Due Bessaridi

Miratelo che scende
Dal carro d'or che splende,
E poi le tigri sciolte,
L'asta, e il tirsò trattar con man possente.

Due Fauni

Mirate qual si smalta
Di rose, gigli, e calla,

But rarely do the bolts fall,
even though they are often threatened;
then with a countenance
all shining and full of jollity,
the heavens are spread out, fair and peaceable.

[Da capo]

Scene III

Bacchus, Silenus, Chorus of Bassarids, Satyrs and Fauns

[Recitative]

Bacchus

To land, to land! Let's stay awhile
to refresh ourselves upon this strand.
The mysterious aspect of this island
beckoned us from afar.

[Chorus]

Chorus of Satyrs

Merry Bassarids
and Fauns and Satyrs,
sound your cymbals,
trumpets and drums
to announce the arrival
with joyful noise
of the tamer of the Orient.

Two Bassarids

Behold him alight
from his gleaming, golden chariot,
and now, the tigers unleashed,
grasp the rod and thyrsus with powerful hand.

Two Fauns

See how the earth now clothes itself
with roses, lilies and callas,

et à l'apparition du dieu
comme elle devient soudain belle et souriante.

Le Chœur tout Entier

Joyeuses Bassarides,
Faunes et Satyres,
faites résonner vos cymbales,
vos trompettes et vos tambours
pour annoncer l'arrivée
par un bruit joyeux
du dompteur de l'Orient.

Scènes IV et V

*Ariane, s'étant éveillée, sort de la cabane.
Bacchus et Silène sont cachés d'un côté.*

[Récitatif]

Ariane

Quel est ce bruit tumultueux
qui m'a éveillée? Oh! qu'est-ce donc? Mais où
est passée ma sœur Phèdre?
Comment a-t-elle pu se dérober si silencieusement,
sans un bruit? Peut-être est-elle allée
vers le navire où se trouve Thésée? Ah! jalousie,
combien injustement, et contre ma volonté,
tu tentes de t'insinuer dans mon cœur!
Mais hélas! Le navire est là-bas, toutes voiles déployées,
s'éloignant du rivage! Thésée... Phèdre... Grand Dieu!
Personne ne me répond.
Sœur... Epoux...

Bacchus

Quel heureux hasard que celui-ci!

Ariane

Hélas, ils sont tous aussi sourds que la mer!

und bei dem Anblick des Gottes
alles lieblich lächelt.

Großer Chor

Frohe Bassariden,
Faune und Satyrn,
spielt eure Zimbeln,
Trompeten und Pauken,
denn nun erscheint
mit heiterem Schall
der Bändiger des Ostens.

Viertes und Fünftes Bild

*Ariadne ist erwacht und tritt aus der Hütte hervor.
Bacchus und Silenus stehen abseits.*

[Rezitativ]

Ariadne

Welch wilder Lärm
hat mich aufgeweckt? Was ist es? Und wo
ist Phaedra, meine Schwester?
Was schlüpfte sie so heimlich und still
von meiner Seite? Ging sie vielleicht
zum Schiff, zu Theseus? Oh Eifersucht,
wie pflichtvergessen, gegen meinen Willen,
trachtest du, in mein Herz einzudringen!
Doch ach, das Schiff mit schwellenden Segeln
sticht schon in See. Theseus... Phaedra... O Gott!
Niemand antwortet mir.
Schwester... Gemahl...

Bacchus

Welch großes Glück!

Ariadne

Weh mir, alles ist so taub wie das Meer.

E tutto ameno ride
All'apparir del nume, il suol repente.

Tutto il Coro

Ebbre bessaridi,
E fauni, e satiri,
Suonate cembali,
E trombe, e timpani;
Or che qui arriva
Con lieto viva
Il domatore dell'Oriente.

Scena IV e V

*Arianna, ch'essa svegliata dal padiglione;
Bacco e Sileno in disparte.*

[Recitativo]

Arianna

¹¹ Qual suono strepitoso
Mi toglie al sonno? O che sarà? Ma dove
È Fedra la germana?
Come dal fianco mio tacita, e cheta
Si tolse? È gita forse
Al legno dov'è Teseo? Ah, gelosia,
Come fuor del dovere, e a mio dispetto,
Tenti d'entrarmi in petto?
Ma, ohimé, che sciolto il pino a gonfie vele
Irre già veggio. Teseo... Fedra... Oh Dio!
Non v'è chi mi risponda.
Germana... Sposo...

Bacco

Alta ventura è questa.

Arianna

Misera, ognuno è sordo al par dell'onda.

and at the god's appearance
is suddenly fair and smiling.

Whole Chorus

Merry Bassarids
and Fauns and Satyrs,
sound your cymbals,
trumpets and drums
to announce the arrival
with joyful noise
of the tamer of the Orient.

Scenes IV and V

*Ariadne, having woken, emerges from the hut.
Bacchus and Silenus are hiding to one side.*

[Recitative]

Ariadne

What tumultuous noise
has awoken me? Oh, what can it be? But where
is my sister Phaedra?
How did she steal so silently, so noiselessly
from my side? Has she perhaps gone
to the ship, where Theseus is? Ah, jealousy,
how undutifully, and against my will,
do you attempt to steal into my breast!
But alas! There is the ship, with canvas spread,
leaving land! Theseus... Phaedra... Dear God!
No one answers me.
Sister... Husband...

Bacchus

What great good fortune is this!

Ariadne

Alas, they are all as deaf as the sea itself!

Silène

Je crains que tes cris ne soient vains.

Ariane

Est-ce ainsi que tu me quittes,
époux sans cœur? Où vas-tu? Quoi,
es-tu en train de m'abandonner? Homme sans pitié!
Est-ce ainsi que tu traites la fille auguste
du monarque qui règne sur la Crète?

Bacchus

Est-ce Phèdre ou Ariane?

Ariane

Ingrat, t'es-tu sauvé avec ma sœur?

Silène

J'ai de la peine pour elle.

Ariane

Femme malheureuse!
Oh! que vais-je faire ici seule, entourée par les dangers
d'une terre inhabitée? Ah! il vaudrait mieux pour moi
que ces eaux mettent un terme
à mon chagrin et à ma vie.

Bacchus

Attends! Que fais-tu? Princesse, vis,
je peux t'aider.

Ariane

Ah! tout espoir pour moi,
malheureuse que je suis, est évanoui.

Bacchus

A mon pouvoir toute chose obéit. Demande.

Ariane

Que puis-je demander, sinon le retour
de l'infidèle Thésée?

Silenus

Ich fürchte, du rufst vergebens.

Ariadne

So verläßt du mich,
grausamer Gemahl! Wo eilst du hin? Wie,
hast du mich verlassen? Herzloser! So ergeht es
der edlen Tochter
des Herrschers von Kreta?

Bacchus

Ist es Phaedra oder Ariadne?

Ariadne

Undankbarer, bist du mit meiner Schwester entflohen?

Silenus

Sie dauert mich.

Ariadne

Ich Unglückselige!
Was fange ich hier an, inmitten der Gefahren
dieses öden Landes? Ach, es wäre besser,
machten diese Wogen ein Ende
meinem Leben und auch meinem Leide.

Bacchus

Halt ein, was tust du? Prinzessin, lebe,
ich will dir beistehen.

Ariadne

Ach, mir Unglücklichen
ist alle Hoffnung schon verflossen.

Bacchus

Meiner Macht gehorcht alles. Fordere.

Ariadne

Was kann ich von dir fordern, außer,
daß der treulose Theseus wiederkehrt?

Sileno

Temo che gridi invan.

Arianna

Così mi lasci
Sposo crudel! Dove ten' vai? Che, forse
M'abbandoni? Ah, spietato! E tal si lascia
Del regnante di Creta
L'augusta prole?

Bacco

È Fedra, od Arianna?

Arianna

Con la sorella mia ten' fuggi, ingrato?

Sileno

Mi fa pietà.

Arianna

Infelice!
Deh, che farò qui sola, in fra gli orrori
D'una terra diserta? Ah, meglio fia
Che finiscan quest'onde
Con la mia vita ancor la pena mia.

Bacco

Ferma, che tenti? Principessa vivi,
E da me spera aita.

Arianna

Ah, che per me ogni speme,
Misera, è già sparita.

Bacco

Al mio poter tutto ubidisce: chiedi.

Arianna

Che chiederti poss'io, se non che torni
Teseo infido?

Silenus

I fear your cries are in vain.

Ariadne

Is this how you leave me,
heartless husband? Where are you bound? What,
are you abandoning me? Pitiless man! Is this how you treat
the august child of the
reigning monarch of Crete?

Bacchus

Is this Phaedra or Ariadne?

Ariadne

Have you fled with my sister, you ingrate?

Silenus

I feel sorry for her.

Ariadne

Unhappy woman!
Oh, what shall I do here alone, surrounded by the dangers
of an uninhabited land? Ah, better for me
if these waters should end
both my sorrows and my life.

Bacchus

Stay! What are you doing? Princess, live,
I can help you.

Ariadne

Ah, all hope for me,
wretched as I am, has vanished.

Bacchus

Everything obeys my authority. Ask.

Ariadne

What can I ask, if not for the return
of faithless Theseus?

Bacchus
Thésée?

Ariane
Il avait promis de m'épouser,
et maintenant
il s'enfuit avec Phèdre sur un navire rapide.

Bacchus
Avec Phèdre, ta sœur?
Et cependant tu l'aimes encore?

Ariane
Pas du tout. Je ne désire le revoir
que pour lui reprocher le mal qu'il m'a fait.

Bacchus
Si c'est là ce que tu demandes, je le ramènerai sur le rivage.

Ariane
Nous verrons, et si tu le fais, je demanderai
au traître d'expliquer son méfait.

[Aria]

Bacchus
Roi des vents,
des profondeurs de ta caverne,
roi des vents, agite les vagues,
et avec de stridentes tornades
emplis l'air, agite la mer.

Et fais que le navire
que je t'indique,
celui qui vient de quitter ce rivage,
revienne, poussé par ta colère,
et qu'il fasse naufrage.

[Da capo]

Bacchus
Theseus?

Ariadne
Er versprach mir
die Ehe, und nun ist er mit
Phaedra auf seinem flinken Schiff entflohen.

Bacchus
Mit Phaedra, deiner Schwester?
Und doch liebst du ihn noch immer?

Ariadne
Gewiß nicht! Ich will ihn nur sehen,
um ihm das Unrecht, das er mir tat, vorzuwerfen.

Bacchus
Willst du sonst nichts, so will ich ihn an Land treiben.

Ariadne
Wohlan, und wenn es gelingt, so soll der Treulose
sich für sein Vergehen rechtfertigen.

[Arie]

Bacchus
König der Winde,
aus deiner Felsentiefe,
König der Winde, erreg die Wellen
und mit heulenden Stürmen
erfülle die Lüfte, peitsche das Meer auf.

Damit das Schiff,
das ich dir zeige,
das diesen Strand verließ,
dank deinem Zorn zurückkehrt
und Schiffbruch erleidet.

[Da capo]

Bacco
Teseo?

Arianna
Egli mi diede
La fé di sposo, ed ora
Con Fedra fugge, in su volante prora.

Bacco
Con Fedra, a te germana?
Ed ancor l'ameresti?

Arianna
Non mai; ben di vederlo io bramerei
Sol per rimproverarle i torti miei.

Bacco
S'altro non chiedi, ecco, lo traggio al lido.

Arianna
Vegghiamlo, e se ciò sia, del suo delitto
Farò che a me ragion renda l'infido.

[Aria]

Bacco
12 Re de' venti
Dalle rupi tue profonde,
Re de' venti, scuoti l'onde,
E di turbini stridenti
Empi l'aria, agita il mar.

E quel legno
Ch'io t'addito,
Qual partì da questo lido,
Tratto a forza dal tuo sdegno
Qui ritorni a naufragar.

[Da capo]

Bacchus
Theseus?

Ariadne
He plighted his troth
to me, and now
has fled with Phaedra in a swift-moving ship.

Bacchus
With Phaedra, your sister?
And yet you love him still?

Ariadne
Not at all. I long to see him only
to reprove him for the wrong he did me.

Bacchus
If that is all you ask, well, I'll bring him to shore.

Ariadne
Let's see, and if you do, I'll make the traitor
answer for his wrongdoing.

[Aria]

Bacchus
King of the winds,
from thy caverns in the deep,
king of the winds, stir up the waves,
and with shrill hurricanes
fill the air, agitate the sea.

And cause that ship
I indicate to you,
which departed from this shore,
to return, hauled here by your anger,
and be wrecked.

[Da capo]

[Récitatif]

Ariane

Mais que se passe-t-il? Quelle est cette tempête
qui de nouveau fait rage? L'élément impétueux
hurle dans tous les coins. Ah! regarde le navire,
comme il est battu par la fureur des vents!
Mais déjà sa proue se tourne vers ce rivage;
elle semble voler! Oh! comme rapidement...

Bacchus

Il doit obéir à la force de mon pouvoir.

Silène

Ce n'est pas encore fini.

Ariane

Quoi encore?

Bacchus

Je vais réduire en miettes le navire.

Ariane

Et mon époux bien-aimé?

Bacchus

Comment peux-tu encore l'aimer?

Ariane

Et ma sœur bien-aimée?

Bacchus

Celle qui te déteste, et qui s'est enfuie avec ton époux?
Si tu éprouves de la pitié pour elle, je vais calmer à nouveau la
mer et rétablir un vent propice pour les aider dans leur voyage.

Ariane

Non, ramène-les sur le rivage.

Silène

Et ensuite?

[Rezitativ]

Ariadne

Was sehe ich? Welch finstrer
Sturm erhebt sich? Von allen Seiten
heulen die unsteten Elemente. Ach, sieh das Schiff,
die Sturmeswut macht es zu Schanden!
Schon wendet sich der Bug dem Strande zu;
es scheint zu fliegen! Oh, wie bald...

Bacchus

Kraft meiner Mächte.

Silenus

Es kommt noch mehr.

Ariadne

Noch mehr?

Bacchus

Ich will das Schiff zerschmettern.

Ariadne

Und mein geliebter Gemahl?

Bacchus

Wie kannst du ihn noch lieben?

Ariadne

Und meine teure Schwester?

Bacchus

Die dich haßt und mit deinem Gemahl entflohen ist?
Wenn du dich erbarmst, will ich das Meer beschwichtigen
und dem Schiff einen günstigen Wind vergönnen.

Ariadne

Nein, sie sollen an den Strand zurückkehren.

Silenus

Und dann?

[Recitativo]

Arianna

19 Ah, che veggo? Qual nera
Procella insorge? Urla per ogni parte
L'instabile elemento: ah, vedi il pino,
Qual mai guerra gli fa l'ira de' venti?
Ma, già volge la prora a questa sponda;
Come sembra che voli! Oh, come presto...

Bacco

Forza del mio potere.

Sileno

Attendi il resto.

Arianna

Che più?

Bacco

Frangerò il legno.

Arianna

E il caro sposo?

Bacco

E puoi amarlo ancora?

Arianna

E la cara germana?

Bacco

Quella che t'odia, e col tuo sposo or fugge?
Se n'hai pietà, riedasi al mar la calma,
E spìri al pino ancor l'aura seconda.

Arianna

No, tornino alla sponda.

Sileno

E poi?

[Recitative]

Ariadne

What is happening? What tempest is this
blowing up anew? The rushing element
screams in every quarter. Ah, see the ship,
how battered it is by the fury of the winds!
But its prow already turns towards this shore;
it seems to fly! Oh, how soon...

Bacchus

It must yield to my power.

Silenus

There's more to come.

Ariadne

More?

Bacchus

I'll reduce the boat to splinters.

Ariadne

And my beloved husband?

Bacchus

How can you still love him?

Ariadne

And my beloved sister?

Bacchus

She who hates you, and has gone off with your husband?
If you're sorry for them, I'll calm the sea again
and restore a following wind to help them on their way.

Ariadne

No, bring them back to shore.

Silenus

And then?

Ariane

Une fois que j'aurai exprimé
mon mépris à l'ingrat,
je le haïrai et l'abandonnerai.

Bacchus

J'accepte tes paroles, et suis content.

Ariane

Regarde, il est maintenant tout proche.

Bacchus

Cachons-nous derrière ce rocher
et savourons la vue de son naufrage.

Ariane

Grand Dieu!

Bacchus

Ne t'inquiètes pas. Ils seront tous deux
sains et saufs, je te le promets.

Silène

Oh! combien rapidement
mon seigneur est-il tombé amoureux d'elle!
Ainsi l'Amour peut même conquérir Bacchus?

[Aria]

Plus tenaces
que la glu ou le filet
sont les cheveux et les yeux
d'une jolie femme.

Du premier

l'oiseau peut parfois s'échapper,
mais une fois
qu'ils ont capturé un cœur,
il ne sera plus jamais libre,
il ne pourra plus jamais s'échapper.

[Da capo]**Ariadne**

Sobald ich dem Undankbaren
meine Verachtung ausgedrückt habe,
will ich ihn hassen und verlassen.

Bacchus

Diesem Versprechen leiste ich Folge; ich bin befriedigt.

Ariadne

Sieh, er ist schon nahe.

Bacchus

Hinter diesem Felsen wollen wir uns verbergen
und uns an seinem Unheil ergötzen.

Ariadne

Oh Gott!

Bacchus

Sei nicht besorgt. Beide sind
in Sicherheit, ich schwöre dir.

Silenus

Ach, wie schnell
verliebte sich mein Herr in sie!
Also kann die Liebe selbst Bacchus besiegen?

[Arie]

Fester
als Vogelleim oder Netz
sind die Locken, die Augen
einer Schönen.

Jenen kann

der Vogel zuweilen entkommen,
doch wenn diese
ein Herz erobern,
befreit es sich nie,
und kommt nie davon.

[Da capo]**Arianna**

E poi sfogato
Lo sdegno del mio cor contro l'ingrato,
L'aborro, e l'abbandono.

Bacco

Con tal fede ubbidisco, e pago io sono.

Arianna

Eccolo ormai vicino.

Bacco

Dietro di questa rupe
Ascondiamci a goder del suo naufragio.

Arianna

Oh Dio!

Bacco

Non dubitar salvo e sicuro
Resterà l'uno, e l'altra, io te lo giuro.

Sileno

Oh, come di costei
Si presto è innamorato il mio signore!
Dunque di Bacco anche trionfa Amore?

[Aria]

¹⁴ È più tenace
Di vischio, o rete,
Il crine, il guardo
D'una beltà.

Fugge da quelli

Talor l'augello,
Ma se da questi
Un cuor è colto,
Non fia ai sciolto,
Non mai ne uscirà.

[Da capo]**Ariadne**

And once I've expressed
my contempt to the ingrate,
I'll hate and abandon him.

Bacchus

I accept your given word, and am content.

Ariadne

See, he is now close.

Bacchus

Let's hide behind this rock
and enjoy the sight of his shipwreck.

Ariadne

Dear God!

Bacchus

Do not worry. Both of them
will be safe and sound, I promise you.

Silenus

Oh, how quickly
did my lord fall in love with her!
So Love can even conquer Bacchus?

[Aria]

More tenacious
than birdlime or net
are the tresses, the eyes
of a lovely woman.

From the former
the bird can sometimes escape,
but once
they have captured a heart,
it will never be free,
it can never escape.

[Da capo]

Scène VI

*Thésée, Phèdre
Ariane et Bacchus sont cachés.*

[Récitatif]

Thésée
Nous sommes perdus! Le mât s'est brisé, et l'eau envahit tout le bateau, nous sommes en train de couler.

Phèdre
Thésée, mon Thésée, aide-moi!

Thésée
Je ne t'abandonnerai pas, mon amour.
Comme c'est étrange! Voilà que la mer se calme à nouveau.

Phèdre
Et tandis qu'il s'échoue,
le bateau, qui se brisait, se transforme en pont.

Thésée
Nous sommes sauvés.

Phèdre
Mais, oh mon Dieu,
que dira ma sœur
si elle vient à apprendre notre fuite?

Thésée
Nous lui dirons
qu'un coup de vent imprévu
nous a chassé du rivage.
Ce qui me pèse sur le cœur, c'est que je vais
devoir supporter le chagrin de la revoir,
et sacrifier ton tendre amour.

Phèdre
Je suis née infortunée!

Sechstes Bild

*Theseus, Phaedra,
Ariadne und Bacchus im Versteck.*

[Rezitativ]

Theseus
Weh uns! Der Mast ist gebrochen, das Wasser dringt überall ein und wir gehen unter.

Phaedra
Theseus, mein Theseus, zu Hilfe!

Theseus
Ich verlasse dich nicht, Geliebte.
Ein Wunder! Schon beruhigt sich das Meer.

Phaedra
Und da das Schiff, das am Zerschellen war,
den Strand erreicht, wird es zur Brücke.

Theseus
Wir sind gerettet.

Phaedra
Oh Gott,
was wird meine Schwester sagen,
wenn sie von unserer Flucht erfährt?

Theseus
Wir wollen ihr sagen,
daß uns ein plötzlicher Wind
vom Strande trieb.
Was mich bedrückt, ist, daß ich sie
leider wiedersehen
und auf deine süße Liebe verzichten muß.

Phaedra
Ich bin unter einem Unstern geboren!

Scena VI

*Teseo, Fedra,
Arianna e Baccho in disparte.*

[Recitativo]

Teseo
15 Miseri noi! L'abete è infranto, e l'onda
Entra per ogni parte, e lo profonda.

Fedra
Teseo, mio Teseo, aita.

Teseo
Non ti lascio, mia vita.
Ma, qual portento? Il mar già torna in calma.

Fedra
E a sormontar le arene
La nave, che sdrusci, ponte diviene.

Teseo
Siamo in salvo.

Fedra
Ma, oh Dio,
Che dirà la germana
Se avvista fia di nostra fuga?

Teseo
A lei
Direm, che dalla sponda
Furia ne trasse d'improvviso vento.
Quel che mi pesa, è di dover pur anco
Rivederla con pena,
E il frutto perder de' tuoi dolci amori.

Fedra
Quanto infelice io nacqui!

Scene VI

*Theseus, Phaedra
Ariadne and Bacchus concealed*

[Recitative]

Theseus
We are lost! The mast has snapped, and water is coming in everywhere, and we are sinking.

Phaedra
Theseus, my Theseus, help!

Theseus
I won't leave you, dearest.
But how strange! The sea grows calm again already.

Phaedra
And as it beaches,
the ship, that was breaking up, becomes a bridge.

Theseus
We are safe.

Phaedra
But, oh God,
what will my sister say
if she learns about our flight?

Theseus
We shall tell her
that an unexpected gust of wind
blew us from the shore.
What weighs upon my heart is that I shall
grieve to see her again,
and must sacrifice your sweet lovemaking.

Phaedra
I was born unlucky!

Thésée
Sois sans crainte: le destin nous accordera
un autre moyen de nous échapper...

Scène VII

Ariane, qui entre en furie, et les personnages de la scène précédente

Ariane
Non, scélérat!

Phèdre
Grand Dieu, que va-t-il se passer?

Ariane
Ainsi tu abandonnerais une princesse royale
sur un rivage désert?
Et toi, cruelle Phèdre, tu me volerai
l'homme qui était ma vie même?
Celui qui devait être mon époux?

Phèdre
Que puis-je dire?

Ariane
N'as-tu rien à répondre, ingrate?
As-tu déjà oublié
ton devoir, et l'aide que je t'ai apportée,
la fuite de chez mon père?

Thésée
Ariane, calme-toi. Je me sou mets,
repentant et fidèle. (Je vais faire semblant.)

Phèdre
(Je suis abasourdie.)

Ariane
Repentant? Sois donc fidèle à cette femme indigne
avec qui tu as fui. Je te l'abandonne. Va,

Theseus
Sei nicht besorgt: das Geschick wird uns
ein anderes Mittel zur Flucht bieten...

Siebentes Bild

Ariadne tritt wutentbrannt auf; die vorigen.

Ariadne
Nein, Schändlicher!

Phaedra
Oh Gott, was sehe ich?

Ariadne
So willst du eine Königstochter
an diesem öden Strand preisgeben?
Und du, grausame Phaedra, willst mich berauben
des Mannes, der mein Ein und Alles war?
Der mir die Ehe versprach?

Phaedra
Was kann ich sagen?

Ariadne
Undankbarer, du antwortest nicht?
So schnell hast du vergessen
deine Pflicht, die Hilfe, die ich dir gab,
daß ich meinem Vater entfloh?

Theseus
Ariadne, mäßige dich: reuig und treu kehre ich
zu dir zurück. (Ich muß mich verstellen.)

Phaedra
(Mir schwinden die Sinne.)

Ariadne
Reuig? So bleibe dieser Schamlosen treu,
mit der du entflohst, ich schenke dich ihr: Hinweg,

Teseo
Non paventar, saprà additarne il Fato
Altro mezzo a fuggir...

Scena VII

Esce Arianna furiosa, e detti.

Arianna
No, scellerato!

Fedra
Oh Dio, che veggio?

Arianna
Una regal donzella
Tal s'abbandona in solitaria riva?
E tu, Fedra crudele, a me rapisci
Chi era l'anima mia? Quel che mi diede
La marital sua fede?

Fedra
Che posso dir?

Arianna
Tu non rispondi, ingrato?
Hai sì tosto obliato
Il tuo dover, la mia prestata aita,
La fuga mia dal padre?

Teseo
Arianna, t'accheta: a te mi rendo
Pentito e fido. (Fingerò.)

Fedra
(Son morta.)

Arianna
Pentito? Sii pur fido a quella indegna
Con cui fuggisti, a lei ti lascio: vanne,

Theseus
Do not fear: Fate will provide us
with another means of escape...

Scene VII

Ariadne, who enters in a fury, and the above

Ariadne
No, villain!

Phaedra
Dear God, what will happen now?

Ariadne
You would abandon a royal princess
thus on a deserted shore?
And you, cruel Phaedra, you would steal
from me the man who was my very life?
My promised husband?

Phaedra
What can I say?

Ariadne
Have you nothing to say, ingrate?
Have you so soon forgotten
your duty, the help I gave you,
how I fled from my father?

Theseus
Ariadne, calm yourself. I yield to you,
repentant and faithful. (I shall pretend.)

Phaedra
(I'm dumbstruck.)

Ariadne
Repentant? Be faithful then to that base woman
with whom you fled. I relinquish you to her. Go,

traître menteur,
reste loin de moi.

Thésée
(Si seulement elle le pensait vraiment!)

[Aria]

Ariane
Le papillon insoucieux
qui tourbillonne autour d'une bougie
finit par y brûler ses ailes, et ne peut plus voler.

Autrefois dans la flamme de tes yeux
moi aussi j'avais l'habitude de jouer;
alors sans peur, je souffre maintenant et je m'afflige.

[Da capo]

Scène VIII

Phèdre, Thésée

[Récitatif]

Phèdre
J'ai si honte que je n'ose point
prononcer un mot de plus,
ni regarder la sœur que j'ai trahie.

Thésée
Je m'interroge. L'insulte et la faute
ont dû tuer son amour pour moi, pour qu'ainsi elle
t'abandonne à moi.

Phèdre
Crois-tu qu'elle a dit la vérité? Elle a parlé
sous l'effet de la colère, de la jalousie et de la blessure.
Attends, elle parlera à nouveau sous l'effet de l'amour.

heuchlerischer Verräter,
bleibe mir fern.

Theseus
(Wenn sie es nur meint!)

[Arie]

Ariadne
Die unbedachte Motte,
die die Kerze umspielt,
verbrennt schließlich die Flügel, das Fliegen ist zu Ende.

Einst umspielte auch ich
furchtlos das Feuer deiner Augen,
und nun leide ich und gräme mich.

[Da capo]

Achtes Bild

Phaedra, Theseus.

[Rezitativ]

Phaedra
Ich erröte vor Scham, ich wage nicht,
ein einziges Wort zu sprechen,
oder die betrogene Schwester anzublicken.

Theseus
Wer weiß. Die Kränkung, das Unrecht
haben mich aus ihrem Herzen gerissen, also überläßt sie
mich dir.

Phaedra
Glaubst du, daß sie es ernst meint? Sie sprach
aus Verachtung, Eifersucht und Zorn;
warte nur, sie wird auch von Liebe sprechen.

Traditor menzognero,
Da me lontan.

Teseo
(Dicesse almen davvero.)

[Aria]

Arianna
17 Incauta farfallotta
Che scherza intorno al lume
V'accende al fin le piume, e perde il volo.

Un giorno de' tuoi rai
Al foco anch'io scherzai
E senza paventar ne ho pena, e duolo.

[Da capo]

Scena VIII

Fedra, Teseo.

[Recitativo]

Fedra
18 O mio rossor, non oso
Articular più voce,
Ne rimirar la suora mia tradita.

Teseo
Chi sà. L'offesa, e il torto,
Dal suo core m'han tolto, e a te mi cesse.

Fedra
Credi, che da ver dica? Ha favellato
Lo sdegno in lei, la gelosia, il furore;
Aspetta che favelli un dì l'amore.

lying traitor,
stay away from me.

Theseus
(If only she meant it!)

[Aria]

Ariadne
The careless moth
that flutters round a candle,
ends by burning its wings, and flies no more.

Once in the fire of your eyes
I, too, was wont to play;
fearless then, I suffer now and grieve.

[Da capo]

Scene VIII

Phaedra, Theseus

[Recitative]

Phaedra
I am so ashamed, I dare not
utter another word,
nor look upon the sister I betrayed.

Theseus
I wonder. The insult and the wrong
must have killed her love for me, so she yields me to you.

Phaedra
Did you think she spoke truly? She spoke
from anger, jealousy and sense of injury.
Wait, she will speak from love one day.

Thésée
Je resterai aussi sourd qu'un morceau de bois.

Phèdre
Comment pourrais-tu te défendre
contre ses larmes?

Thésée
Mon cœur est inflexible.

Phèdre
Qui peut rester ferme contre une femme amoureuse?

Thésée
Tu possèdes entièrement mon cœur,
tu n'as rien à redouter.

Phèdre
Cher Thésée, j'ai peur... de quoi ai-je peur?
De toi, de ma sœur et de moi-même;
mais quoi qu'il m'arrive,
mon cœur à jamais te restera fidèle ainsi que mon âme,
et si je ne suis pas tienne, alors je mourrai.

[Aria]
Si je ne puis vivre avec toi,
toi l'objet de mon cœur,
je mourrai.

Alors tu comprendras
quand tu me verras morte
le véritable amour de mon cœur.

[Da capo]

Theseus
Ihre Honigworte will ich nicht erhören.

Phaedra
Wie kannst du dich
gegen ihre Tränen verteidigen?

Theseus
Mein Herz ist hart wie der Diamant.

Phaedra
Wer kann einer verliebten Frau widerstehen?

Theseus
Mein Herz ist erfüllt von Liebe zu dir,
du brauchst dich nicht zu ängstigen.

Phaedra
Teurer Theseus, ich fürchte... was fürchte ich?
Dich, meine Schwester und mich selbst;
doch was mein Geschick auch sei,
mein Herz ist ewig dein, und meine Seele,
und bin ich nicht dein, so bin ich tot.

[Arie]
Kann ich mit dir
nicht leben, mein Geliebter,
so will ich für dich sterben.

Und wenn du meine Leiche siehst,
wirst du verstehen,
wie standhaft mein Herz war.

[Da capo]

Teseo
Sordo sarò, qual aspe ad ogni incanto.

Fedra
Come potrai dal pianto
Difenderti?

Teseo
Il mio petto è di diamante.

Fedra
Chi resister mai puote a donna amante?

Teseo
Occupata è già l'anima
Nell'amor tuo, più paventar non puoi.

Fedra
Caro Teseo, tem'io... di che mai temo?
Di te, della germana e di me stessa;
Ma in qualunque mia sorte
Sarai sempre 'l mio cuor, l'anima mia,
E se tua non sarò, sarò di morte.

[Aria]
¹⁹ Se viver non poss'io
Con te, bell'idol mio,
Voglio spirar per te.

Allor comprenderai,
Ché morta mi vedrai,
Del cor la salda fé.

[Da capo]

Theseus
I shall be deaf as a post to every charm.

Phaedra
How can you defend yourself
against her tears?

Theseus
My heart is of adamantine.

Phaedra
Who can stand firm against a woman in love?

Theseus
You possess my heart completely,
you have nothing to fear.

Phaedra
Dear Theseus, I fear... of what am I afraid?
Of you, of my sister and myself;
but whatever should befall me,
my heart will always be yours, as will my soul,
and if I am not yours, then will I be dead.

[Aria]
If I cannot live
with you, my heart's desire,
I will die.

Then you will understand,
when you see me dead,
the true love in my heart.

[Da capo]

Scène IX

Bacchus, Silène, Thésée

[Récitatif]

Bacchus

Thésée, n'hésite pas: aime Phèdre,
car elle sera tienne.

Thésée

Mais qui peux-tu bien être?

Bacchus

Je suis celui qui a eu le plaisir
de te sauver la vie sur ce rivage
de la terrible colère de la tempête.

Thésée

Cela ne pourrait être que l'œuvre d'une divinité!

Bacchus

Je suis qui je suis; tout ce que tu as besoin de savoir
c'est que j'aime Ariane et que je veux en faire mon épouse.

Silène

Nous voilà à nouveau dans les ennuis.

Thésée

Elle est à toi.

Bacchus

Tu renoncerais à elle?

Thésée

Je ne demande pas mieux!

Bacchus

Tiens ta parole; mais que ce passera-t-il si elle tente
de regagner ton affection?

Neuntes Bild

Bacchus, Silenus, Theseus.

[Rezitativ]

Bacchus

Theseus, wanke nicht: liebe Phaedra,
sie wird die Deine.

Theseus

Und wer bist wohl du?

Bacchus

Jener, dem es gefiel,
dich an diesem Strand
vor der Sturmeswut zu erretten.

Theseus

Das können nur die Götter bewirken!

Bacchus

Ich bin, wer ich bin; du brauchst nur zu wissen,
daß ich Ariadne liebe und sie besitzen will.

Silenus

Eine neue Bedrängnis.

Theseus

Sie sei dein.

Bacchus

Also trittst du sie ab?

Theseus

Mit Freuden!

Bacchus

Halte Wort; doch wenn sie versuchte,
deine Liebe neu zu entfachen?

COMPACT DISC TWO

Scena IX

Bacco, Sileno, Teseo.

[Recitativo]

Bacco

1 Teseo non dubitar, ama pur Fedra,
Ché tua sarà.

Teseo

Ma tu chi sei?

Bacco

Quel sono
Cui piacque di salvarti in questo lido
Dalla fremente, orribile procella.

Teseo

Tanto puote operar solo chi è nume!

Bacco

Son io chi sono; altro saper non dei
Se non ch'amo Arianna, e mia la voglio.

Sileno

Eccoci in nuovo scoglio.

Teseo

L'abbi.

Bacco

Dunque la cedi?

Teseo

E quanto lieto!

Bacco

L'impegno osserva; e s'ella poi tentasse
Rinnovellar l'affetto?

Scene IX

Bacchus, Silenus, Theseus

[Recitative]

Bacchus

Theseus, do not vacillate: love Phaedra,
for she will be yours.

Theseus

But who might you be?

Bacchus

I am he who was pleased
to save your life upon this shore
from the terrible anger of the storm.

Theseus

That could only be the work of a divinity!

Bacchus

I am who I am; all you need to know
is that I love Ariadne and want her for my own.

Silenus

We're in trouble again.

Theseus

She's yours.

Bacchus

You would give her up?

Theseus

Only too gladly!

Bacchus

Keep your word; but what if she tries
to reawaken your affection?

Thésée

Je ne l'écouterai pas, je te le promets.

[Aria]

Tu as sûrement souvent entendu
quelque oiseau chanter tristement
l'ardeur qui se trouve en son cœur,
et se lamenter dans un hêtre.

Et avec ces notes inspirées par l'amour
il tente de susciter la compassion,
mais l'arbre est sourd, il ne l'entend pas
et ne peut préférer un seul mot.

[Da capo]

Scène X

Bacchus, Silène

[Récitatif]

Silène

Comment es-tu tombé amoureux si rapidement?

Bacchus

Parce que les dieux, pour qui tout est présent,
ressentent le pouvoir de l'amour
dès le tout premier instant.

Silène

Mais le conquérant des nations...

Bacchus

Celui qui est disposé au mariage
aime avec plus de feu quiconque.

Silène

Ah! dans un cœur courageux
c'est toujours l'amour qui entrave les grandes entreprises!

Theseus

Ich höre sie nicht an, mein Wort darauf.

[Arie]

Wie oft hast du wohl gehört,
wie ein Vöglein in einer Buche
mit traurigem Gesang die Liebe
in seinem Herzen beklagte.

Mit diesen Tönen, von Gram gedichtet,
will es Mitleid erwecken,
doch die Buche hört es nicht
und schenkt ihm kein einziges Wort.

[Da capo]

Zehntes Bild

Bacchus, Silenus.

[Rezitativ]

Silenus

Wie konntest du dich so schnell verlieben?

Bacchus

Du weißt, daß die allwissenden Götter
die Macht der Liebe
vom ersten Augenblick an empfinden.

Silenus

Doch einer, der Völker bezwingt...

Bacchus

Ein kriegerischer Geist
liebt heißer als andere.

Silenus

Ach, bei einem tapferen Herzen
gebietet die Liebe stets großen Taten Einhalt.

Teseo

D'ascoltarla neppure, a te prometto.

[Aria]

² O quante volte sentito avrai
Qualche augelletto che in mesti lai
L'ardor d'Amore che in petto sente
A un faggio intorno spiegando va.

E in lui con note dal duol formate
Destar vorrebbe qualche pietate,
Ma sordo il faggio che non lo sente
Un solo accento poi dar non sa.

[Da capo]

Scena X

Bacco, Sileno.

[Recitativo]

Sileno

³ Come sì presto divenisti amante?

Bacco

Tu sai che i numi, a cui tutto è presente,
La forza degli affetti
Sentono in un istante.

Sileno

Ma un domator de' popoli...

Bacco

Chi regge
Un genio marziale ama più ch'altri.

Sileno

Ah, ch'ad un forte core,
Remora ad alte imprese è sempre Amore.

Theseus

I should not even listen, I promise you.

[Aria]

How often must you have heard
some bird mournfully singing
of the ardour in his breast,
lamenting from a beech-tree.

And with those notes inspired by love
he tries to arouse compassion,
but the tree is deaf, it hears him not
and cannot utter a word.

[Da capo]

Scene X

Bacchus, Silenus

[Recitative]

Silenus

How did you fall in love so quickly?

Bacchus

Because the gods, to whom all is present,
feel the power of love
from the very first moment.

Silenus

But a conqueror of nations...

Bacchus

One with a martial disposition
loves more fiercely than others.

Silenus

Ah, in a courageous heart
it is always Love who balks great enterprises.

Scène XI

Ariane, Bacchus, Silène

[Récitatif]

Bacchus

Viens, Ariane; as-tu fini de dire
à ton amant infidèle ce que tu penses de lui?

Ariane

Pas encore. Je dois trouver
un moyen de me venger.

Bacchus

De quelle manière?

Ariane

Dans mon cœur,
où le feu de la colère brûle de toutes ses forces,
la vengeance est en train de prendre forme.

Silène

Tu connais la vengeance qu'il désire? La réconciliation.

Ariane

La réconciliation avec un homme cruel?

Bacchus

Qui t'as cédée à moi?

Ariane

Cédée à toi? Et de quel droit?

Bacchus

Ma très chère,
essaye de m'aimer; tu devrais déjà être mienne.

Ariane

Mais dis-moi, qui es-tu donc?

Elftes Bild

Ariadne, Bacchus, Silenus.

[Rezitativ]

Bacchus

Nun, Ariadne, hat sich deine Wut
über den Treulosen ausgetobt?

Ariadne

Noch nicht; erst muß ich
mich rächen.

Bacchus

Und auf welche Weise?

Ariadne

Mein Herz,
in dem die Fackel des Zornes
mächtig brennt, sinnt auf Rache.

Silenus

Weißt du welche Rache es will? Versöhnung.

Ariadne

Versöhnung mit einem Grausamen?

Bacchus

Der dich an mich abtrat.

Ariadne

An dich abtrat? Mit welchem Recht?

Bacchus

Ach, Teure,
bedenke, liebe mich; du bist ja schon mein.

Ariadne

So sprich, wer bist du?

Scena XI

Arianna, Bacco, Sileno.

[Recitativo]

Bacco

4 Vieni Arianna; hai con l'amante infido
Sfogata l'ira?

Arianna

Non ancor, mi resta
A vendicarmi.

Bacco

Ed in qual guisa?

Arianna

Il core
La vendetta matura, ove lo sdegno
Con tutto il suo poter scuote la face.

Sileno

Sai qual vendetta vuol? Far seco pace.

Arianna

Pace con un crudel?

Bacco

Che a me ti cesse.

Arianna

Cedermi a te? Ma con qual dritto?

Bacco

Eh cara
Pensa ad amarmi, esser tu mia già dei.

Arianna

Ma dimmi, e tu chi sei?

Scene XI

Ariadne, Bacchus, Silenus

[Recitative]

Bacchus

Come, Ariadne; have you finished telling
your faithless lover what you think of him?

Ariadne

Not yet; I have still
to take revenge.

Bacchus

In what way?

Ariadne

In my heart,
where the torch of anger flames with all its force,
revenge is taking shape.

Silenus

You know the revenge it wants? Reconciliation.

Ariadne

Reconciliation with a cruel man?

Bacchus

Who ceded you to me.

Ariadne

Ceded me to you? What right had he?

Bacchus

Dearest,
try to love me; you should already be mine.

Ariadne

But tell me, who might you be?

Silène

Ah! si seulement elle savait!

Bacchus

Quelqu'un qui voudrait te rendre justice, à côté de qui le trône du roi Minos n'est qu'une ombre; quelqu'un qui peut conférer l'éternité à ta beauté, et t'élever au-dessus des étoiles.

[Aria]

Parmi les étoiles
ta beauté brillera avec splendeur
si seulement tu m'accordes un regard,...

Et si tu prends pitié
de mon cœur qui souffre.

[Da capo]

Scène XII

Ariane, Silène

[Récitatif]

Ariane

Je te prie de me dire, Silène
le pays natal et le nom d'un tel héros.

Silène

Il m'a interdit de te le dire.

Ariane

Est-ce un prince, ou un dieu?

Silène

Je ne te dirai rien de plus;
pendant, écoute et tu comprendras.

Silenus

Ja, wenn sie das wüßte!

Bacchus

Einer, der das an dir verübte Unrecht gutmachen will; neben dem der Thron des Königs Minos nur ein Schatten ist; der deine Schönheit verewigen und dich über die Sterne erheben kann.

[Arie]

Inmitten der Sterne wird
deine Anmut leuchten,
gönnt du mir nur einen einzigen Blick,...

Und wenn du dich der Qualen,
die dieses Herz leidet, erbarmst.

[Da capo]

Zwölftes Bild

Ariadne, Silenus

[Rezitativ]

Ariadne

Komm, Silenus, entdecke mir
den Namen und die Heimat dieses Helden.

Silenus

Er hat mir verboten, es zu verraten.

Ariadne

Ist er ein Fürst, ein Gott?

Silenus

Von mir erfährst du nichts;
doch höre zu, was ich sage.

Sileno

Oh se il sapessi!

Bacco

Quel che torri a' tuoi mali
Vorria, presso di cui non è che un'ombra
Il trono di Minosse:
Che può tue forme belle
Far eterne, ed alzar sopra le stelle.

[Aria]

5 Tra gli astri splenderà
La tua gentil beltà
Se almeno un guardo sol mi volgerai.

E se del rio dolor
Che per te soffre il cor pietate avrai.

[Da capo]

Scena XII

Arianna, Sileno.

[Recitativo]

Arianna

6 Deh scuoprimi, o Sileno,
Di così forte eroe la patria, c'è nome.

Sileno

Egli a me vieta il dirlo.

Arianna

È prence, è nume?

Sileno

Alto da me non sai;
Ma da quel ch'io dirò m'intenderai.

Silenus

Oh, if she but knew!

Bacchus

Someone who would like to right
your wrongs, beside whom the throne of King Minos
is but a shadow;
who can endow your beauty
with eternity, raise you above the stars.

[Aria]

Among the stars your beauty
will shine in splendour
if you turn your eyes but once on me,...

And if you take pity
upon my suffering heart.

[Da capo]

Scene XII

Ariadne, Silenus

[Recitative]

Ariadne

I beg you to tell me, Silenus,
the native land and name of such a hero.

Silenus

He has forbidden me to tell you.

Ariadne

Is he a prince, a god?

Silenus

You will learn no more from me;
yet listen and you will understand.

[Aria]

Dans le pays où se lève le soleil,
des milliers d'hommes
par son bras fort
furent découpés en lambeaux, abattus, détruits.

Rapidement, au lever du soleil,
il monta sur son cheval de bataille,
tout vêtu de blanc,
et fut victorieux sur les berges du Ganges.

[Da capo]

[Récitatif]

Ariane

Quel est le sens de tes paroles? Je préférerais...

Silène

Je ne peux rien dire de plus, et ne le dois pas.

Ariane

Je ne puis avoir tort de me confier à celui dont le maître
prétend m'aimer et me demande de l'aimer.

[Aria]

Maintenant que j'ai découvert
les cruelles déceptions de l'amour,
les tourments amers
et les angoisses douloureuses,
je ne pourrai plus faire confiance
aux hommes perfides.

Et maintenant que mon cœur
est libre dans mon sein,
je ne veux pas à nouveau
sacrifier ma tranquillité d'esprit
en l'échangeant contre
un état aussi douloureux.

[Da capo]

[Arie]

Im Lande des Sonnenaufgangs
fielen tausende von Männern.
von seinem starken Arm
in Stücke gehauen, geschlagen, zertrümmert.

Als bald, bei Sonnenaufgang,
bestieg er sein Roß
in weißem Gewande
und siegte am Ufer des Ganges.

[Da capo]

[Rezitativ]

Ariadne

Was bedeuten diese Worte? Ich wollte...

Silenus

Mehr kann ich, darf ich nicht verraten.

Ariadne

Aufschluß ist kein Vergehen, da dein Herr behauptet,
er liebe mich und um meine Liebe fleht.

[Arie]

Da ich die grausamen Enttäuschungen
der Liebe erfahren habe,
die harte Pein
und bitteren Schmerzen,
will ich nie wieder
einem Untreuen vertrauen.

Und nun, da mein Herz
in meiner Brust frei schlägt,
behagt es mir nicht,
die Ruhe wieder zu verlieren
um mir solch grausamen
Tausch zu erhandeln.

[Da capo]

[Aria]

7 Nel paese dove il sol esce fuori
Migliaia d'uomini
Col forte braccio
Fece in pezzi, abbatté, sconsuò.

Poco dopo veggendo l'Aurora
Su destrier nobile
In veste candida
Sulla sponda del Gange ei trionfò.

[Da capo]

[Recitativo]

Arianna

8 Che favellar è il tuo? Meglio desio...

Sileno

Di più scuoprir non posso, e no'l degg'io.

Arianna

Palesar non sia colpa il suo signore
Che dice amarmi, e da me chiede amore.

[Aria]

9 Ma già scoperti
D'Amor i crud'inganni
Gli aspri tormenti
E i dolorosi affanni
Ad uomo infido
Non voglio dar più fede.

Ed or nel petto
È libera quest'alma
Non ha diletto
Di perder più la calma
Per ottenerne
Così crudel mercede.

[Da capo]

[Aria]

In the land where the sun first rises,
thousands of men
by his strong arm
were cut to ribbons, felled, destroyed.

Soon, at sunrise,
he mounted his charger,
dressed in white,
and was victorious on the Ganges' banks.

[Da capo]

[Recitative]

Ariadne

What is the meaning of your words? I'd rather...

Silenus

I can reveal no more, and must not.

Ariadne

It cannot be wrong to confide in one whose lord
professes to love me and asks me for my love.

[Aria]

Now that I have discovered
love's cruel deceptions,
bitter torment
and grievous pangs,
I cannot trust
faithless men again.

And now that my heart
is free within my breast,
I do not want to sacrifice
my peace of mind again
by exchanging it
for such a painful state.

[Da capo]

[Récitatif]

Silène

Si tu ne l'as pas encore reconnu,
tu en apprendras plus par ses serviteurs.
Ecoute, observe-les attentivement, et ne dit rien.

[Chœur]

Chœur des Serviteurs de Bacchus

Vive le puissant, vive le grand
conquéreur de l'Inde;
ses rites somptueux et son nom
se répandent dans le monde entier.

Deux Serviteurs

Lui qui le premier a vu des mers inconnues...

Deux Autres

De nouveaux fleuves, des rivages inhabités,
et qui avec un courage invincible...

Tous

Les a explorés et les a révélés.

Deux Serviteurs

Lui qui
à renversé
par son bras invincible
et formidable
les tigres sauvages d'Hyrkanie,
et les lions
terribles et forts.

Deux Autres

Lui qui par des liens solides greffe la vigne
à l'orme, et rend les vrilles fertiles;
et qui récompense par de riches moissons la terre
du paysan et lui réjouit le cœur.

[Rezitativ]

Silenus

Hast du ihn noch nicht erkannt,
so erfährst du es vielleicht von seinem Gefolge.
Höre zu, halte die Augen offen und schweige.

[Chor]

Chor der Gefolgsleute des Bacchus

Heil sei dem starken, Heil sei dem großen
Eroberer Indiens;
ringsum ertönt die Kunde
seines Prunks, seines Namens.

Zwei Gefolgsleute

Der als erster unbekannte Meere erblickte...

Zwei Andere

Neue Flüsse, ungestaltete Ufer,
und sie mit unüberwindbarem Mute...

Alle

Der sie erforschte und entdeckte.

Zwei Gefolgsleute

Der die ungezähmten
Tiger Hyrkaniens
und die furchtbaren,
mächtigen Löwen
mit unbesiegbarem,
schrecklichem Arm
zu Boden streckte.

Zwei Andere

Der die Ranken mit festem Band
am Weinstock befestigt, die Reben fruchtbar macht;
mit reicher Ernte den Weinbauer
für seine Arbeit belohnt und das Herz erfreut.

[Recitativo]

Sileno

¹⁰ Se no'l conosci ancora
Forse lo scuoprirai da' suoi seguaci:
Tu intanto ascolta, e ben gli osserva, e taci.

[Coro]

Coro di Seguaci di Bacco

¹¹ Viva il forte, viva il grande
Vincitor dell'Indie dome;
Che d'intorno il suono spande
De' suoi fasti, e del suo nome.

Due del Coro

Quel che primo mari incogniti

Due Altri

Nuovi fiumi, e lidi inospiti
Con coraggio insuperabile

Tutti

Vide, scorse, ed iscuopri.

Due del Coro

Quel che l'indomite
Tigri d'Ircania,
Ed i terribili
Forti leoni
Con invincibile
E formidabile
Braccio atterrò.

Due Altri del Coro

Quel che all'olmo la vite in stretto nodo
Pronuba accoppia, e i pampini feconda;
E con ricca vendemmia al villanello
Le fatiche compensa, e 'l cor ricrea.

[Recitative]

Silenus

If you have not recognised him yet,
you will discover more from his followers.
Listen, watch them carefully, say nothing.

[Chorus]

Chorus of Bacchus' Followers

Hail to the strong, hail to the great
conqueror of India;
all around the word is spreading
of his lavish rites, his name.

Two Followers

He who first saw unknown oceans...

Another Two

New rivers, uninhabited shores,
and with indomitable courage...

All

Explored them and revealed them.

Two Followers

Who the untamed
tigers of Hyrcania,
and the terrible,
strong lions
struck down
with his invincible,
formidable arm.

Another Two

He who grafts the vine with bond secure
to the elm-stock, and makes the tendrils fertile;
and with rich harvests rewards the toil
of the husbandman and cheers his heart.

Lui qui a conquis, pour sa gloire éternelle,
la terre, la mer et les montres de manière mystérieuse.

Tous
Vive le vainqueur
de l'Inde,
des mers,
des montres.

Quatre Serviteurs
Vive celui qui donne vie à l'orme
et à la vigne,
lui qui préserve
et rend fertile.

Tous
Vive le vainqueur
de l'Inde,
des mers,
des montres.

Fin de la Première Partie

Seconde Partie

Scène I

Ariane, Phèdre

[Récitatif]

Ariane
Tu ne peux pas m'échapper.

Phèdre
Oh! laisse-moi seule! Je suis indigne,
je le confesse, de te regarder dans les yeux.
Je reconnais ma faute, et je la déteste,
mais je ne puis nier que je l'aime.

Der zu seiner ewigen Ehre die Erde, das Meer
und Ungeheuer auf zauberhafte Weise besiegte.

Alle
Heil ihm, der Indien,
die Meere,
die Ungeheuer
bezähmte.

Vier Gefolgsleute
Heil dem fruchtbaren Geist
und Beschirmer
des Weinstocks
und der Ranke.

Alle
Heil ihm, der Indien,
die Meere,
die Ungeheuer
bezähmte.

Ende des ersten Teils.

Zweiter Teil

Erstes Bild

Ariadne, Phaedra.

[Rezitativ]

Ariadne
Vergebens fliehst du vor mir.

Phaedra
Oh Gott, laß ab von mir! Ich bin unwürdig,
dir in die Augen zu sehen, ich gestehe es.
Ich erkenne meine Sünde und hasse sie,
doch ich kann nicht leugnen, daß ich ihn liebe.

Quello che vinse con eterne lodi
La terra, il mare, e i mostri in strani modi.

Tutti
Viva dell'Indie
Viva de' mari
Viva de' mostri
Il domator.

Quattro del Coro
Viva dell'olmo
E della vite
L'almo fecondo
Sostenitor.

Tutti
Viva dell'Indie
Viva de' mari
Viva de' mostri
Il domator.

Fine della Parte Prima.

Parte Seconda

Scena I

Arianna, Fedra.

[Recitativo]

Arianna
[12] Invan mi fuggi.

Fedra
Oh Dio mi lascia; indegna
Di mirar mi confesso il tuo sembiante.
So conoscer mio fallo, e detestarlo,
Ma non posso dimen di non amarlo.

He who conquered, to his eternal praise,
earth, sea and monsters in mysterious ways.

All
Hail to India's,
the oceans',
the monsters'
victor.

Four Followers
Hail to the elm-stock's,
and the vine's
spirit of fertility
and maintainer.

All
Hail to India's,
the oceans',
the monsters'
victor.

End of Part One

Part Two

Scene I

Ariadne, Phaedra

[Recitative]

Ariadne
You cannot escape me.

Phaedra
Oh, leave me alone! I am unworthy,
I confess, to look you in the face.
I recognise my fault, and do detest it,
but cannot deny I love him.

Ariane
Comment peux-tu être aussi effrontée?

Phèdre
Que puis-je répondre? Blâme
l'influence néfaste de quelque étoile hostile.

Ariane
Pourtant, tu savais que j'étais fiancée
à Thésée.

Phèdre
Je le savais, et j'ai lutté contre
la passion aussi longtemps que j'ai pu.
Mais pour quel résultat? Les mots tendres, les présents
et le charme d'un homme dont il faut convenir qu'il est très beau,
m'ont rendue totalement incapable de raison.

Ariane
Je sais que tu as séduit l'infidèle avec des artifices.

Phèdre
C'est lui qui le premier à semé les graines
de ma déloyauté; mais rapidement j'ai trouvé
ses attentions flatteuses, puis plaisantes.

[Aria]
Mon cœur ne peut être blâmé,
la faute est uniquement celle de l'Amour
si je t'ai offensée
et si j'ai été déloyale.

Oh! pardonne mon erreur,
car ta condamnation
est un plus grand tourment
que le plus cruel des chagrins.

[Da capo]

Ariadne
Wie kannst du es wagen?

Phaedra
Was soll ich sagen? Gib die Schuld
dem bösen Einfluß eines Unsterns.

Ariadne
Doch wußtest du, daß ich
Theseus' Anverlobte war.

Phaedra
Ich wußte es, und bekämpfte
die heiße Liebe, so lange ich konnte.
Doch was taugte es? Die süßen Worte, die Reize,
das Wesen des Mannes, der wahrlich schmuck ist,
beraubten mich aller Kräfte.

Ariadne
Ich weiß, daß deine Künste den Treulosen verführten.

Phaedra
Er säte die ersten Samen
meiner Tücke; doch mein Gemüt
war erst geschmeichelt und bald danach erfreut.

[Arie]
Mein Herz trägt keine Schuld,
Die Liebe ist allein verantwortlich,
daß ich dich gekränkt habe
und dich verriet.

Ach, verzeihe mein Vergehen,
denn zu wissen, daß du mir gram bist,
trifft mich viel härter
als der bitterste Schmerz.

[Da capo]

Arianna
Cotanto ardisci?

Fedra
E che dir deggio? Incolpa
L'influsso rio di qualche stella avversa.

Arianna
Sapevi pur, che destinata sposa
A Teseo m'era.

Fedra
Il seppi, mi difesi
Dall'accesso desio sin che potei.
Ma che prò? Le lusinghe, i vezzi, e l'arti
Di quel, dirlo conviene, amabil volto
Ogni poter m'han tolto.

Arianna
So, che l'infido il genio tuo sedusse.

Fedra
I primi semi ei sparse
Della mia infedeltà; ma il mio volere
Se ne fece poi gloria, indi piacere.

[Aria]
Non è colpa del mio core,
Ma delitto è sol d'Amore
Se t'offendo,
E mi rendo a te infedele.

¹³ Non è colpa del mio core,
Ma delitto è sol d'Amore
Se t'offendo,
E mi rendo a te infedele.

Deh perdona il fallo mio
Ch'è tormento assai più rio
Il sentir che mi condanni
D'ogni affanno più crudele.

[Da capo]

Ariadne
How can you be so brazen?

Phaedra
What can I say? Blame
the evil influence of some hostile star.

Ariadne
You knew, however, that I was betrothed
to Theseus.

Phaedra
I knew that, and fought against
the passion as long as I could.
But to what avail? The soft words, gifts
and charm of a man one must allow is very handsome,
made me quite incapable of reason.

Ariadne
I know you seduced the faithless man with wiles.

Phaedra
He first sowed the seeds
of my disloyalty; but soon I found
his attentions flattering, then pleasing.

[Aria]
My heart cannot be blamed,
the fault is Love's alone
if I offended you
and was disloyal.

Oh, forgive my error,
for your condemnation
is a greater torment
than the cruellest grief.

[Da capo]

Scène II

Thésée, Ariane

[Récitatif]

Thésée
Ariane.

Ariane
Pourquoi te présentes-tu devant moi à nouveau?

Thésée
Je viens te féliciter
pour ton nouvel amant.

Ariane
Tu vas trop loin. Te moques-tu encore de moi?

Thésée
Il se consume d'amour pour toi, ce personnage inconnu,
grand prince ou divinité.

Ariane
Comment le sais-tu?

Thésée
Il m'a ouvert son cœur, et m'a demandé ta main.

Ariane
Et qu'as-tu répondu?

Thésée
Avec joie j'ai consenti
à exaucer ses vœux.

Ariane
Ah! ignoble époux!
Tu disposes de mon affection? Par un tel acte,
la fille de Minos sera-t-elle doublement trahie
et abusée?

Zweites Bild

Theseus, Ariadne.

[Rezitativ]

Theseus
Ariadne.

Ariadne
Warum trittst du wieder zu mir?

Theseus
Ich komme, um dich für deinen
neuen Geliebten zu beglückwünschen.

Ariadne
Das geht zu weit. Verhöhnest du mich noch immer?

Theseus
Er brennt vor Liebe zu dir,
dieser unbekannte Fürst oder Gott.

Ariadne
Und woher weißt du das?

Theseus
Weil er mir sein Herz eröffnete und um dich bat.

Ariadne
Und welche Antwort gabst du ihm?

Theseus
Seinem Wunsch
willfahrte ich gern.

Ariadne
Ach, schamloser Gatte!
Meine Liebe weisst du ab? So ist
Minos' Tochter zweimal verraten
und beschimpft?

Scena II

Teseo, Arianna.

[Recitativo]

Teseo
Arianna.

Arianna
Ancor vieni a me dinante?

Teseo
Teco a gioir men vengo
Del tuo novello amante.

Arianna
Tanto t'inoltri? Mi dilleggi ancora?

Teseo
Arde per te d'amor, qual non so dirti
Gran prence, o nume.

Arianna
E come, e donde il sai?

Teseo
Perché il suo cor m'aperse, e a me ti chiese.

Arianna
Tu allor che rispondesti?

Teseo
Al suo disegno
Con gioia corrisposi.

Arianna
Ah, sposo indegno.
Tu dispor di mic voglie? In questa guisa
Doppiamente tradita, e vilipesa
La figlia di Minosse?

Scene II

Theseus, Ariadne

[Recitative]

Theseus
Ariadne.

Ariadne
Why have you come before me yet again?

Theseus
I've come to congratulate you
on your new lover.

Ariadne
You go too far. Are you still mocking me?

Theseus
He burns with love for you, this unknown personage,
great prince or divinity.

Ariadne
How do you know that?

Theseus
He opened his heart to me, and asked me for you.

Ariadne
What was your reply?

Theseus
I gladly complied
with his wishes.

Ariadne
Ah, ignoble husband!
You dispose of my affections? By such an act
is Minos' daughter to be doubly betrayed
and abused?

Thésée
En quoi t'ai-je offensé?
Je t'ai pris une amante, et je te rends un amant.

Ariane
Homme cruel, est-ce ainsi que tu me trahis?
N'est-ce pas moi qui ai libéré ton pays
de son lourd tribut? Et qui t'ai arraché
par ma ruse au terrible Minotaure?
Homme cruel, tu sais comment moi, que tu as déçue,
j'ai abandonné mon pays natal et mon père
afin de te prendre comme époux.

Thésée
Cela me fait beaucoup de peine, mais...

Ariane
Vraiment? Thésée adoré,
reviens-moi; sans toi, je mourrai.
Regarde-moi prostrée devant toi. Ta désertion
est pour moi plus pesante que la mort,
que mon père, mon pays natal, et mon trône.
Je te supplie, reviens-moi;
et si tu dois me refuser ton amour,
comme tu sembles le souhaiter, prends-moi au moins
avec toi.

[Aria]
Comment peux-tu
me voir pleurer
sans que ton
cœur se brise?
Comment peux-tu
avoir si peu de pitié?
Me voudrais-tu morte?
Ta cruauté me détruit.

Theseus
Wie habe ich dich gekränkt?
Einen Geliebten nahm ich dir und gebe dir einen anderen.

Ariadne
Grausamer, so behandelst du mich?
War ich es nicht, die deine Heimat
vom schrecklichen Tribut befreite? Die dich
listig dem furchtbaren Minotaurus entriß?
Grausamer, du weißt, daß ich, die du betrogst,
um dich als Gatten zu umarmen,
die Heimat und meinen Vater verließ.

Theseus
Es schmerzt mich sehr, jedoch...

Ariadne
Wie? Geliebter Theseus,
Kehre zu mir zurück, ich sterbe ohne dich.
Sieh, ich liege dir zu Füßen. Dein Verrat
bedeutet mir mehr als der Tod,
mein Vater, meine Heimat, mein Thron.
Ach, kehre an mein Herz zurück;
und wenn du mir deine Liebe verweigerst,
wie mir scheint, so nimm mich wenigstens mit.

[Arie]
Wie kannst du sehen,
daß ich weine,
ohne zu fühlen,
daß dein Herz bricht?
Wieso ist in dir
alles Mitleid erloschen?
Willst du, daß ich sterbe?
Deine Grausamkeit bringt mich um.

Teseo
In che t'offendo?
Un amante ti tolsi, un te ne rendo.

Arianna
Crudel, così mi tratti?
Non fui quell'io, che la tua patria sciolsi
Dal gravoso tributo? E che ti tolsi
Con l'arte mia dal Minotauro orrendo?
Crudel, da te ingannata, ah ben lo sai
Per abbracciarti sposo
Il regno, e sino il padre abbandonai.

Teseo
N'ho gran dolor, ma...

Arianna
Che? Tesco adorato
Ritorna al seno mio, senza te moro.
Eccomi a te prostrata. Il tuo abbandono
Più mi pesa che morte,
Che padre, e patria, e trono;
Deh ritorni al mio seno:
E se mi neghi amore
Come tu vuoi, teco mi guidi almeno.

[Aria]
15 Come mai puoi
Vedermi piangere
Senza che frangere
Il cor ti senta?
Come mai spenta
È in te pietà?
Morta mi vuoi?
Crudel m'esanima.

Theseus
In what have I offended you?
One lover I took from you, one I give you.

Ariadne
Cruel man, is this how you use me?
Was it not I who freed your country
from the heavy tribute? And snatched you
from the dreaded Minotaur by my arts?
Cruel man, you know how I, whom you deceived,
in order to embrace you as my husband,
abandoned my native country and my father.

Theseus
That pains me greatly, but...

Ariadne
Truly? Adored Theseus,
come back to me; without you I shall die.
Behold me at your feet. Your desertion
means more to me than death,
more than my father, my native land, my throne.
I beg you, come back to me;
and should you deny me your love,
as seems to be your wish, at least take me with you.

[Aria]
How can you
see me weeping
without feeling
your heart break?
How can you
be so devoid of pity?
Would you want me dead?
Your cruelty destroys me.

Ote de mon âme
la douleur amère,
car j'accueillerais volontier
la mort de tes mains.

[Da capo]

Scène III

Bacchus, Silène, Ariane, Thésée

[Récitatif]

Bacchus
Est-ce là la vengeance que tu réserves
à celui qui tu as qualifié de traître?
Quel est donc cette haine
que montre ton cœur blessé?

Silène
Faites confiance à une femme!

Ariane
(Comme j'ai honte et comme je suis humiliée!)

Thésée
Je compatis à ta douleur.

Ariane
Tu "compatis à ma douleur", cruel, après m'avoir trahie,
offensée et t'être ainsi moqué de moi?

Bacchus
Calme-toi, ma chère: ce mal est sans remède.

Ariane
Sans remède? Pourquoi non? Que redoutc-t-il?
Ne peut-il donc point m'épouser?

Silène
C'est là son principal soucis.

Befreie meine Seele
von diesem herben Schmerz,
denn aus deinen Händen
empfinge ich gern den Tod.

[Da capo]

Drittes Bild

Bacchus, Silenus, Ariadne, Theseus.

[Rezitativ]

Bacchus
So rächst du dich an ihm,
den du Verräter nanntest?
Was ist das für ein Haß,
den dieses verratene Herz bekundet?

Silenus
Wer traut den Frauen?

Ariadne
(Welche Schmach, welche Schande!)

Theseus
Du erregst mein Mitleid.

Ariadne
Mitleid, du Grausamer, nachdem du mich verraten,
geschmäht und verhöhnt hast?

Bacchus
Beruhige dich, Liebste; diese Unbill kennt kein Mittel.

Ariadne
Kein Mittel? Wieso? Was befürchtet er?
Kann er nicht mein Gemahl sein?

Silenus
Gerade das liegt ihr am Herzen.

Togli a quest'anima
La pena amara,
Ché da te cara
La morte avrà.

[Da capo]

Scena III

Bacco, Sileno, Arianna, Teso.

[Recitativo]

Bacco
[16] È questa la vendetta
Che fai di lui che traditore appelli?
L'odio quest'è, che senso tal mostronne
Il tuo tradito cor?

Sileno
Credete a donne.

Arianna
(Oh mio scorno, e vergogna!)

Teseo
Io n'ho pietade.

Arianna
Pietà, crudel, dopo che m'hai tradita,
Vilipesa, e schernita?

Bacco
T'accbeta, o bella: è il mal senza riparo.

Arianna
Senza riparo? Come? Ei di che teme?
Mio sposo esser non può?

Sileno
Questo le preme.

Cast from my soul
the bitter pain,
for I would welcome
death at your hands.

[Da capo]

Scene III

Bacchus, Silenus, Ariadne, Theseus

[Recitative]

Bacchus
Is this the revenge you wreak
on him whom you dub traitor?
What kind of hate is this
shown by your wounded heart?

Silenus
Trust a woman!

Ariadne
(How humiliated and shamed am I!)

Theseus
I feel for you.

Ariadne
You 'feel for me', cruel man, having deceived,
offended and mocked me?

Bacchus
Calm yourself, my dear: there is no remedy for this ill.

Ariadne
No remedy? Why not? What does he fear?
Can he not marry me?

Silenus
That is her chief concern.

Thésée

Je reconnais, avec honte, que je te dois
gloire, conseil, liberté et vie.
Je ferais n'importe quoi pour toi, mais mon cœur...

Ariane

Tu ne m'aimais pas? Et cependant, tu m'avais promis ton cœur?

Thésée

C'était de la gratitude, pas de l'amour.

Ariane

Et la foi que tu m'avais donnée?

Thésée

Ah! ce fut là
ma plus grande erreur. Ne te fâche pas si je te dis ceci,
mais alors je n'avais pas encore vu Phèdre.
Et dois-je rappeler les divers incidents
qui me sont arrivés? Sans elle,
je serais mort; quel bien ma mort
t'aurait-elle apporté? Ne vaut-il pas mieux que je vive?
Et que, sans plus de querelle,
je demeure l'époux de Phèdre
et d'Ariane le fidèle serviteur?

[Aria]

Je sais que je suis en faute,
et je te demande ton pardon:
quoique indigne,
j'implore ta compassion.

Si tu veux que je pleure,
je te promets de pleurer,
mais donne la liberté
à mon amour.

[Da capo]**Theseus**

Schamrot gestehe ich, daß ich dir
Ruhm, weisen Rat, Freiheit, mein Leben verdanke.
Alles täte ich für dich, doch meine Liebe...

Ariadne

Hast du mich nicht geliebt, mir dein Herz gewidmet?

Theseus

Aus Dankbarkeit, nicht aus Liebe.

Ariadne

Und die Treue, die du mir schworst?

Theseus

Ach, das war mein
ärgster Verstoß. Zürne mir nicht, wenn ich es sage:
damals hatte ich Phaedra noch nicht erblickt.
Soll ich dich an die Ereignisse
erinnern? Ohne sie
müßte ich sterben; was frommte dir
mein Tod? Ist es nicht besser, daß ich lebe?
Und daß ich ohne mehr Zwistigkeiten
weiterhin Phaedras Bräutigam bin
und Ariadnes getreuer Diener?

[Arie]

Ich weiß, daß ich gefehlt habe
und bitte dich um Vergebung:
Bin ich auch unwürdig,
so flehe ich um Gnade.

Wenn du willst, daß ich weine,
so verspreche ich dir Tränen,
doch gewähre meiner Liebe
die Freiheit.

[Da capo]**Teseo**

Confesso, e con rossor, che a te deggio
Gloria, consiglio, e libertade, e vita.
Tutto farei per te, ma l'amor mio...

Arianna

Ma non m'amasti? E promettesti il core?

Teseo

Gratitudine fu, ma non amore.

Arianna

E la fede di sposo?

Teseo

Oh, questo è il mio
Fallo maggior, non t'adira s'io il dico,
Ma Fedra non avea veduta ancora.
E che rammento adesso
De' miei casi la serie? Io senza lei
Morir dovea; che avrebbe a te giovato
La morte mia? Meglio non è ch'io viva?
E senza più querele,
Ch'io resti a Fedra sposo
E ad Arianna ancor servo fedele?

[Aria]

¹⁷ Conosco il mio fallo,
E chiedo perdono:
Se indegno ne sono
Dimando pietà.

Se brami ch'io pianga
Di pianger prometto,
Ma lascia al mio affetto
La sua libertà.

[Da capo]**Theseus**

I admit, with shame, that I owe you
glory, advice, liberty and life.
I would do anything for you, but my heart...

Ariadne

You did not love me? Yet you promised me your heart?

Theseus

That was gratitude, not love.

Ariadne

And the troth you plighted?

Theseus

Ah, that was my
biggest mistake. Do not be angry if I say this,
but I had not yet seen Phaedra.
And shall I recall the series of events
that happened to me? Without her
I would have died; what good to you
would my death have been? Is it not better that I am alive?
And that, without more arguments,
I continue to be Phaedra's betrothed
and still be Ariadne's faithful servant?

[Aria]

I know myself to be at fault,
and ask your pardon:
although unworthy,
I beg compassion.

If you would have me weep
I promise to weep,
but give my love
its freedom.

[Da capo]

Scène IV

Ariane, Bacchus, Silène

[Récitatif]

Bacchus

Est-il possible, Ariane,
que jamais tu ne sois apaisée?

Ariane

Impossible: je suis amoureuse, et dédaignée.

Bacchus

Et tu n'as aucune considération pour mon amour?

Ariane

Aucune.

Bacchus

Ne m'as-tu pas déclaré plus tôt
que tu n'aimais plus cet homme inconstant?

Ariane

L'esprit d'une femme amoureuse
est pareil aux vagues de la mer, qui roulent d'un côté puis
de l'autre.

Bacchus

Je t'aimerai fidèlement!

Ariane

Ah! mais si tu es humain
tu ne peux changer ta nature.

Bacchus

Mais si j'étais un dieu?

Ariane

Ah! par pitié

Viertes Bild

Ariadne, Bacchus, Silenus.

[Rezitativ]

Bacchus

Ist es möglich, Ariadne,
daß du dich nie zufrieden gibst?

Ariadne

Es kann nicht sein: ich bin verliebt, und verschmäht.

Bacchus

Und meine Liebe gilt dir nichts?

Ariadne

Nichts.

Bacchus

Sagtest du mir nicht zuvor,
daß du den Treulosen nicht mehr liebtest?

Ariadne

Der Verstand einer Verliebten
ist wie des Meeres Welle, die hin und her wogt.

Bacchus

Ich will dich treu lieben!

Ariadne

Nun, bist du ein menschliches Wesen,
so kannst du dich nicht ändern.

Bacchus

Doch wenn ich ein Gott wäre?

Ariadne

Ach, hab Erbarmen,

Scena IV

Arianna, Bacco, Sileno.

[Recitativo]

Bacco

¹⁸ Possibile, Arianna,
Che veder non ti possa alfin placata?

Arianna

Non si può, sono amante, e disprezzata.

Bacco

E all'amor mio nulla tu pensi?

Arianna

Nulla.

Bacco

Non mi dicesti pria
Di non amar più mai quell'incostante?

Arianna

Pensier di donna amante
È come flutto in mar, ch'or parte, or torna.

Bacco

Io t'amerò fedele!

Arianna

Eh s'uom pur sei
Dispensar non ti puoi dal tuo costume.

Bacco

Ma, s'io mi fossi un nume?

Arianna

Ah, per pietade

Scene IV

Ariadne, Bacchus, Silenus

[Recitative]

Bacchus

Is it possible, Ariadne,
that you will never be appeased?

Ariadne

Impossible: I am in love, and rejected.

Bacchus

And you think nothing of my love?

Ariadne

Nothing.

Bacchus

Did you not tell me earlier
that you loved that inconstant man no more?

Ariadne

The mind of a woman in love
is like a wave of the sea, now turning this way, now that.

Bacchus

I shall love you faithfully!

Ariadne

Aha, but if you're human
you cannot change your nature.

Bacchus

But if I were a god?

Ariadne

Ah, for pity's sake

ne te moques pas de moi. Laisse-moi
à mon amertume, à mon chagrin impitoyable.
Mon cœur est brisé; je suis détruite.

[Aria]

J'espère me venger moi-même,
et peut-être le méchant regrettera-t-il
de m'avoir insultée.

Et à travers ses souffrances
il verra quelles cruelles conséquences
attendent l'infidélité.

[Da capo]

Scène V

Bacchus, Silène

[Récitatif]

Bacchus

Oh! qu'il est grand le chagrin qu'elle nourrit en son cœur!

Silène

Ne peux-tu pas la réconforter, mon seigneur?

Bacchus

Comment?

Silène

Laisse ton délire divin la posséder!

Bacchus

J'ai un autre plan.

verspötte mich nicht. Überlasse mich
meinem herben, grausamen Schmerz.
Ich fühle, daß mein Herz bricht; ich bin verzweifelt.

[Arie]

Ich hoffe auf Rache,
und vielleicht wird der Ruchlose
bereuen, daß er mich kränkte.

Und sein furchtbares Leiden
wird ihm die schrecklichen Folgen
der Untreue beweisen.

[Da capo]

Fünftes Bild

Bacchus, Silenus.

[Rezitativ]

Bacchus

Welch schweren Kummer trägt sie im Herzen!

Silenus

Kannst du, Herr, sie nicht trösten?

Bacchus

Wie?

Silenus

Ergreife sie mit deiner göttlichen Glut!

Bacchus

Ich habe etwas anderes vor.

Non mi schernir. Mi lascia
Nella mia doglia acerba, e dispietata.
Sento svellermi il cor, son disperata.

[Aria]

¹⁹ Spero di vendicarmi,
E forse d'oltraggiarmi
L'empio si pentirà.

E per suo grave affanno
Vedrà qual fiero danno
Arrech'infedeltà.

[Da capo]

COMPACT DISC THREE

Scena V

Bacco, Sileno.

[Recitativo]

Bacco

¹ Qual mai gran doglia entro del petto aduna?

Sileno

E rallegrarla tu, signor, non puoi?

Bacco

Come?

Sileno

L'invada il tuo divin furor!

Bacco

Ad altro penso.

do not mock me. Leave me
to my bitter, pitiless grief.
I feel my heart is breaking; I am distraught.

[Aria]

I hope to avenge myself,
and maybe the villain will regret
having insulted me.

And through his suffering
he will see what cruel consequences
attend infidelity.

[Da capo]

Scene V

Bacchus, Silenus

[Recitative]

Bacchus

How great the grief she nurses in her breast!

Silenus

Can you not cheer her up, my lord?

Bacchus

How?

Silenus

Let your divine delirium possess her!

Bacchus

I have another plan.

Silène

Je sais, tu veux l'emmener avec toi
à Thèbes ou sur l'île de Nisée.

Bacchus

Il y a peu de satisfaction
dans le plaisir de l'amour si l'amour est forcé.

Silène

Je ne suis pas si difficile.

Bacchus

Quel plaisir pourrais-tu prendre
face à un visage qui n'exprimerait que le mépris
et la colère, et qui n'aurait aucune pitié pour toi?

[Aria]

Comme le navire qui fait voile
au-dessus d'une mer profonde
et ensuite est battu
par de violentes tempêtes
finira par
couler,...

De même l'amant,
aussi constant soit-il,
trouvant l'objet de son amour
plein d'amertume,
ne peut jamais trouver
la tranquillité.

[Da capo]**Scène VI**

Phèdre, Thésée

[Récitatif]**Silenus**

Ich weiß es, sie gewaltsam
nach Theben oder Nysa zu entführen.

Bacchus

Es beglückt das Gemüt nicht,
wenn Liebesfreuden erzwungen werden müssen.

Silenus

Auch mir sagt es nicht zu.

Bacchus

Wie könnte man sich erfreuen
an einem Antlitz, das dich nur
mit Verachtung betrachtet und dir abgeneigt ist?

[Arie]

Das Schiff, das ausläuft
ins tiefe Meer
und das wütende Stürme
wild jagen,
erkennt schließlich,
daß es untergehen muß.

Auch ein Liebhaber,
so treu er ist,
wenn die Geliebte
ihm stets zürnt,
kann er niemals
auf Seelenfrieden hoffen.

[Da capo]**Sechstes Bild**

Phaedra, Theseus.

[Rezitativ]**Sileno**

Il so, trarla per forza
A Tebe teco, o a Nisa.

Bacco

Non bene appaga l'alma
Piacer d'amore da rigor forzato.

Sileno

Di gusto non son'io sì delicato.

Bacco

Come mai ti compiaci
D'un volto, che sdegnoso
Bieco ti guardi, e non ti sia pietoso?

[Aria]

² Nave che solca
Profondo mare
Se la molesta
Cruda tempesta
Al fine scorgesi
A naufragar.

Così un amante
Benché costante
Se prova irata
Bellezz'amata
Mai calma placida
Non può sperar.

[Da capo]**Scena VI**

Fedra, Teseo.

[Recitativo]**Silenus**

I know, you want to take her with you
to Thebes or the isle of Nysa.

Bacchus

There is little satisfaction
in love's pleasure if love is enforced.

Silenus

I'm not so particular, myself.

Bacchus

How could you take delight
in a face that expressed only scorn
and anger, and no kindness towards you?

[Aria]

As a ship that sets sail
over the deep sea
and is then battered
by fierce storms
will eventually find itself
sinking,...

So a lover,
however constant,
finding the object of his love
full of bitterness,
can never expect
tranquillity.

[Da capo]**Scene VI**

Phaedra, Theseus

[Recitative]

Phèdre
Étoiles qui gouvernez
les vies des misérables mortels,
dites-moi si mes malheurs
auront une fin, ou un remède;
mais je crains que le destin veuille ma mort.

Thésée
Mon adorée, sois heureuse.
Notre cœur trouvera la force de vaincre
grâce à un amour obstiné et désespéré.

Phèdre
Ariane est inébranlable.

Thésée
Je suis encore plus inébranlable.

Phèdre
Les larmes ont un grand pouvoir. La goutte
qui tombe longtemps finit par briser la pierre.

Thésée
Tu ne connais pas la force de ma détermination.

[Aria]
Le chêne assailli par le vent
n'est pas aussi fort,
et le rocher orgueilleux
ne se dresse pas aussi fermement
contre les coups et la fureur
d'une mer déchaînée...

Que ne l'est mon cœur.
Empli par l'amour,
il n'a aucune crainte
de jamais faiblir
dans son adoration pour toi.

[Da capo]

Phaedra
Ihr Sterne, die ihr das Leben
elender Sterblicher lenkt,
sagt an, gehen meine Leiden
je zu Ende, oder gibt es ein Mittel;
doch ich fürchte, mir ist der Tod beschieden.

Theseus
Geliebte, tröste dich.
Schließlich wird unsere Beständigkeit
diese zähe, verzweifelte Liebe besiegen.

Phaedra
Ariadne ist unbeirrbar.

Theseus
Und ich noch mehr.

Phaedra
Tränen sind mächtig; ein Tropfen,
fällt er nur stet, höhlt den Stein.

Theseus
Du weißt nicht, wie fest entschlossen ich bin.

[Arie]
So stark ist nicht
die Eiche, vom Sturm gerüttelt,
der stolze Fels
widersteht nicht so fest
der Wut, dem Getöse
des tobenden Meeres...

Wie mein Herz,
von Liebe erfüllt,
nicht befürchtet,
daß seine Liebe zu dir
je nachlassen wird.

[Da capo]

Fedra
[3] Stelle, voi che reggete
Le vicende de' miseri mortali,
Dite, s'hanno i miei mali
Termine alcuno, o pur rimedio ancora;
Ma temo che il destin voglia ch'io mora.

Teseo
Idolo mio sta lieta.
La fortezza del cor vincerà alfine
Un ostinato, un disperato amore.

Fedra
Arianna resiste.

Teseo
Io più di lei.

Fedra
Han gran forza le lagrime: una stilla
Che a lungo cade, anche un macigno spezza.

Teseo
Non sai dell'alma mia l'alta fermezza.

[Aria]
[4] Non è sì forte
La quercia al vento
E non resiste
Superbo scoglio
Agli urti, all'onde
D'irato mar.

Qual il mio core
D'ardor ripieno
Non ha timore
Di venir meno
Te in adorar.

[Da capo]

Phaedra
You stars who govern
the lives of wretched mortals,
say if my misfortunes
will have an end, or any remedy;
but I fear my fate is to die.

Theseus
Adored one, be happy.
Our hearts will prove more than a match
for a stubborn, desperate love.

Phaedra
Ariadne is unshakable.

Theseus
I am more unshakable.

Phaedra
Tears have great power. One teardrop at a time,
if falling long enough, will wear away a stone.

Theseus
You do not know the strength of my resolve.

[Aria]
The oak tree blown by wind
is not as strong,
and the proud rock
does not stand as firm
against the buffeting, the fury
of the angry sea...

As does my heart.
Filled with love,
it fears not
that it will ever weaken
in its adoration of you.

[Da capo]

Scène VII

Bacchus, Phèdre, Thésée

[Récitatif]

Bacchus

Thésée, il est temps que nous soyons tous deux heureux.

Thésée

Puisse les dieux le vouloir. Mais comment?

Bacchus

Je peux le produire.

Thésée

Puis-je savoir qui tu es?

Bacchus

Si tu l'a ignoré jusqu'à présent, tu vas le savoir maintenant.

Scène VIII

Chœur des Paysannes, Bassarides, Satyres et Faunes

[Chœur]

Deux Bassarides

Nous satyres
licencieux,...

Deux Satyres

Nous fripons
rustres,...

Tous les Quatre

...acclamons le seigneur du Lénéon.

Le Chœur

Vive le fils de Tioné,
le fils de Sémélé,

Siebentes Bild

Bacchus, Phaedra, Theseus.

[Rezitativ]

Bacchus

Theseus, es ist an der Zeit, daß wir beide glücklich werden.

Theseus

Gäbe es der Himmel; doch wie kann es erzielt werden?

Bacchus

Durch meine Werke.

Theseus

Darf man erfahren, wer du bist?

Bacchus

Wußtest du es noch nicht, so erfahre es jetzt.

Achtes Bild

Chor der Bäuerinnen, Bassariden, Satyrn und Faune.

[Chor]

Zwei Bassariden

Wir lüsterne
Satyrn,...

Zwei Satyrn

Wir mutwilligen
Bauern,...

Zu Viert

...bejubeln den Gotr der Lenäen.

Chor

Heil dir, Sohn der Thyone,
der Semele,

Scena VII

Bacco, Fedra, Teseo.

[Recitativo]

Bacco

5 Teseo, tempo è che siamo ambi felici.

Teseo

Lo voglia il ciel; ma come esser ciò puote?

Bacco

Mercé dell'opra mia.

Teseo

Si può saper chi sei?

Bacco

Se no 'l sapesti, ora saprai ch'io sia.

Scena VIII

Coro di Villanelle, Besaridi, Satiri, e Fauni.

[Coro]

Due Besaridi

6 Satiretti
Lascivetti,

Due Satiri

Villanelle
Furfantelle,

Tutti Quattro

Applaudiamo al dio Leneo.

Coro

Viva viva Tionco
Semeleo

Scene VII

Bacchus, Phaedra, Theseus

[Recitative]

Bacchus

Theseus, it is time we were both happy.

Theseus

May the gods grant it. But how could that come about?

Bacchus

I can make it happen.

Theseus

May one know who you are?

Bacchus

If you knew me not previously, now you will learn who I am.

Scene VIII

Chorus of Peasant Women, Bassarids, Satyrs and Fauns

[Chorus]

Two Bassarids

We wanton
satyrs,...

Two Satyrs

We roguish
rustics,...

All Four

...acclaim the lord of the Lenaeum.

Chorus

Hail, son of Thyone,
son of Semele,

Bassaride.
Puisse le cœur de sa bien-aimée
s'enflammer de passion pour lui.

Deux Membres du Chœur
Quel est ce voile qui t'aveugle,
étourdie Ariane?
Ouvre les yeux,
regarde le dieu
qui t'aime de tout son cœur.

Le Chœur
Vive le fils de Tioné,
le fils de Sémélé,
Bassaride.
Puisse le cœur de sa bien-aimée
s'enflammer de passion pour lui.

Deux Membres du Chœur
Ne sois pas sans pitié
pour un dieu suppliant!
Sa constance mérite bien
la douce récompense
de l'amour partagé.

Deux Bassarides
Nous satyres
licencieux....

Deux Satyres
Nous fripons
rustres....

Tous les Quatre
...acclamons le seigneur du Lénéon.

Le Chœur
Vive le fils de Tioné,
le fils de Sémélé,

Bassareus.
Möge die Schöne, die er liebt,
sich bald für ihn erwärmen.

Zwei Solisten
Welch ein Nebel trübt dein Auge,
unbedachte Ariadne?
Laß das Licht dir scheinen,
erkenne den Gott,
der dich so sehr liebt.

Chor
Heil dir, Sohn der Thyone,
der Semele,
Bassareus.
Möge die Schöne, die er liebt,
sich bald für ihn erwärmen.

Zwei Solisten
Verweigere dich nicht
dem Gott, der dich anfleht.
Seine Treue verdient es,
den süßen Lohn
erwiderter Liebe zu erhalten.

Zwei Bassariden
Wir lüsternen
Satyrn....

Zwei Satyrn
Wir mutwilligen
Bauern....

Zu Viert
...bejubeln den Gott der Lenaen.

Chor
Heil dir, Sohn der Thyone,
der Semele,

Bessareo
E la bella ch'egli adora
Or di lui s'accenda il cor.

Due del Coro
Qual nebbia t'appanna
Incaut' Arianna?
Or s'apra in te il lume
Conosci quel nume
Per te tutto amor.

Coro
Viva, viva Tioneo
Semeleo
Bessareo
E la bella ch'egli adora
Or di lui s'accenda il cor.

Due del Coro
Pietà non si niega
A nume che priega.
Ben merta sua fede
In dolce mercede
Reciproco ardor.

Due Bessaridi
Satiretti
Lascivetti,

Due Satiri
Villanelle
Furfantelle,

Tutti Quattro
Applaudiamo al dio Lenco.

Coro
Viva viva Tioneo
Semeleo

Bassarid.
May the heart of his beloved
kindle with passion for him.

Two from the Chorus
What is fogging your vision,
heedless Ariadne?
Open your eyes,
look upon the god
who loves you with all his heart.

Chorus
Hail, son of Thyone,
son of Semele,
Bassarid.
May the heart of his beloved
kindle with passion for him.

Two from the Chorus
Withhold not mercy
from a suppliant god!
Richly does his constancy deserve
the sweet reward
of love returned.

Two Bassarids
We wanton
satyrs....

Two Satyrs
We roguish
rustics....

All Four
...acclaim the lord of the Lenaean.

Chorus
Hail, son of Thyone,
son of Semele,

Bassaride.
Puisse le cœur de sa bien-aimée
s'enflammer de passion pour lui.

[Récitatif]

Phèdre
Avons-nous bien entendu?

Thésée
Je m'agenouille devant toi, O divinité,
fils de Jupiter et conquérant de l'Inde.

Phèdre
Oh! bienheureuse sois-tu ma sœur
d'avoir un si grand amant! Viens, abandonne-toi
à cette joie, et maintenant
chasse de ton esprit les pensées douloureuses.

[Aria]

Ne te plains pas davantage,
permets à ton cœur accablé
de ne plus palpiter
avec douleur.

Bien que l'Amour ait traité
avec cruauté ta constance,
il a maintenant décidé
de retourner ta fortune.

[Da capo]

[Récitatif]

Bacchus
Ariane s'approche.

Bassareus.
Möge die Schöne, die er liebt,
sich bald für ihn erwärmen.

[Rezitativ]

Phaedra
Was muß ich hören?

Theseus
Ich liege dir zu Füßen, Göttlicher,
Sohn Jupiters, Eroberer Indiens.

Phaedra
O glückliche Schwester,
welch mächtiger Liebhaber! Komm, genieße
diese Freuden, und nun
vertreibe düstere Gedanken aus deinem Sinn.

[Arie]

Höre auf zu klagen,
laß das schwerkgeprüfte Herz
in deiner Brust
nicht so heftig schlagen.

Zeigte sich die Liebe auch grausam
zu deiner treuen Seele,
so soll sich fortan
dein Geschick wenden.

[Da capo]

[Rezitativ]

Bacchus
Hier kommt Ariadne.

Bessareo,
E la bella ch'egli adora
Or di lui s'accenda il cor.

[Recitativo]

Fedra
7 Che mai sentiam?

Teseo
A te mi prostro, o nume,
Figlio di Giove, e vincitor degl'Indi.

Fedra
O germana felice
Per sì grande amator! vieni, di queste
Gioie a goder, e ormai
Sgombrin dall'alma tua doglie moleste.

[Aria]

8 Lascia di più languir;
Cessi dentro al tuo sen
D'affanno il cor ripien
Di palpitar.

Se Amor già fu crudel
All'alma tua fedel,
Ora per te vicende
Ei vuol cangiar.

[Da capo]

[Recitativo]

Bacco
Viene appunto Arianna.

Bassarid.
May the heart of his beloved
kindle with passion for him.

[Recitative]

Phaedra
Have we heard aright?

Theseus
I kneel to you, O divinity,
son of Jove and conqueror of India.

Phaedra
Oh happy sister, to have
so great a lover! Come, delight
in these joys, and now
cast painful thoughts from your mind.

[Aria]

Complain no more,
let your overburdened heart
cease to throb
with pain.

Though Love has dealt cruelly
with your constancy,
he has now decided
to turn your fortunes around.

[Da capo]

[Recitative]

Bacchus
Ariadne is approaching.

Scène IX

Ariane, Bacchus, Phèdre, Thésée

Ariane
Quel mystérieux pouvoir me pousse à revenir?

Thésée
Viens, ma belle, et sache que
ton grand amant est l'enfant divin
de Sémélé et de Jupiter.

Phèdre
Bacchus, le dieu thébain.

Ariane
Je suis indigne d'un si grand honneur.
Mais comment puis-je savoir que cela est vrai?

Bacchus
En regardant ce que j'ai fait.
Regarde autour de toi.

Ariane
Ah! que vois-je?
Cette terre inhabitée et solitaire,
regardez, elle se couvre de vignes!

Thésée
Le fleuve
coule vermeil et mousseux.

Phèdre
Et la végétation sauvage
se pare de vignes et de branches chargées de grappes.

Ariane
Et les fruits mûrs des mûriers
éclatent sur le sol de la forêt.

Neuntes Bild

Ariadne, Bacchus, Phaedra, Silenus.

Ariadne
Welch geheime Macht führt mich zurück?

Theseus
Komm, Schöne, erhalte Kenntnis
vom erhabenen Werber, dem Sohn
Jupiters und der Semele.

Phaedra
Bacchus, der Gott der Thebaner.

Ariadne
Solch hoher Ehre bin ich nicht würdig.
Doch wie kann ich es glauben?

Bacchus
Indem du meine Werke bewunderst.
Blicke rings umher.

Ariadne
Ach, was sehe ich?
Diese einsame, wüste Gegend
ist ganz mit Weinstöcken bewachsen.

Theseus
Im Strom
fließt weinrotes, sprudelndes Naß.

Phaedra
Im wilden Gewächs
sprießen Weinlaub und Reben.

Ariadne
Und reife Früchte
breiten sich im Walde aus.

Scena IX

Arianna, Bacco, Fedra, Teseo.

Arianna
Qual forza ignota a ritornar mi tragge?

Teseo
A riconoscer vieni,
Bella, il grande amator, divina prole
Di Semele e di Giove.

Fedra
Bacco, il nume tebano.

Arianna
Degna non son d'un tanto onor sovrano.
Ma chi fede ne fa?

Bacco
L'opre che miri.
Volgi il guardo d'intorno.

Arianna
Ah, che veggio!
Queste campagne inabitate, ed erme
Tutte di viti popolarsi.

Teseo
Il fiume
Di rubicondo umor corre spumante.

Fedra
E le selvagge piante
Di pampini, e racemi il crine ornarsi.

Arianna
E le frutta mature
Suntar dai dumi in fra la selva sparsi.

Scene IX

Ariadne, Bacchus, Phaedra, Theseus

Ariadne
What mysterious power compels me to return?

Theseus
Come, lovely lady, learn the identity
of your great lover as the divine offspring
of Semele and Jove.

Phaedra
Bacchus, the Theban god.

Ariadne
I am unworthy of so great an honour.
But how can I know that for sure?

Bacchus
By seeing what I have done.
Look around you.

Ariadne
Ah, what is this?
This uninhabited, solitary land,
behold, it is covered in vines!

Theseus
The river
now runs ruby red and sparkling.

Phaedra
And the wild vegetation
is sprouting vine tendrils and bunches of grapes.

Ariadne
And ripe fruits
burst from the brambles on the forest floor.

[Aria]

Thésée

Je vois maintenant du lait et du miel
s'écouler des vieux chênes;
les jacinthes et les roses fleurissent
subitement sur les collines alentours.

J'entends un pépiement, un gazouillement
d'oiseaux sur ces branches,
auquel répond le doux chœur
des charmantes Hamadryades.

[Da capo]

Scène X

Silène et tous les personnages précédents

[Récitatif]

Silène

Mon seigneur, Vénus t'envoie
cette couronne pour l'offrir
à la belle Ariane.

Ariane

Suis-je digne d'un tel honneur?

Bacchus

Je la dépose sur
ton front charmant, mon adorée.
Remercie la déesse cnidienne
qui t'a accordé une telle dignité
et une beauté aussi rare qu'un joyau.

Silène

Maintenant je m'agenouille devant toi
comme étant ma reine la plus puissante.

[Arie]

Theseus

Milch und Honig erblicke ich,
die von uralten Eichen tröpfeln;
Hyazinthen und Rosen sprießen
unversehens auf den Hügeln ringsum.

Ich höre das Zwitschern, den Gesang
der Vöglein in diesem Geist,
und ihnen erwidert ein lieblicher Chor
reizender Hamadryaden.

[Da capo]

Zehntes Bild

Silenus und alle vorigen.

[Rezitativ]

Silenus

Herr, diese Krone
sender Venus dir, damit du sie
der schönen Ariadne bietest.

Ariadne

Bin ich dieser Ehre würdig?

Bacchus

Auf deine schöne Stirne,
Geliebte, will ich sie setzen.
Danke der Göttin von Knidos,
die deine große Tugend
und deine Schönheit reich belohnt.

Silenus

Ich liege dir zu Füßen,
dir, meiner mächtigen Königin.

[Aria]

Teseo

¹⁰ Latte, e mele ecco vegg'io
A sudar le querce annose;
Germogliar giacinti, e rose
D'improvviso al colle intorno.

Un sussurro, un mormorio
D'augelletti in queste fronde
Sento, e dolce a quel risponde
D'Amadriadi un coro adorno.

[Da capo]

Scena X

Sileno e tutti gli altri.

[Recitativo]

Sileno

¹¹ Signor, questa corona
Venere invia, perché tu l'offra in dono
Alla bella Arianna.

Arianna

Di tanto onore io degna?

Bacco

In su bel crine
Io te la pongo, o mio adorato bene.
Rendi alla dea di Gnido
Grazie, ché al tuo gran merito
Sì raro fregio, e a tua beltà destina.

Sileno

Or sì che a te mi prostro
Quale a mia potentissima regina.

[Aria]

Theseus

Milk and honey now I see
dripping from the ancient oaks;
hyacinths and roses spring
all at once from the hills around.

I hear a chirping, a warbling
of birds upon these boughs,
answered by a chorus sweet
of pretty Hamadryads.

[Da capo]

Scene X

Silenus and all the above

[Recitative]

Silenus

My lord, Venus has sent you
this crown to present
to the lovely Ariadne.

Ariadne

Am I worthy of such honour?

Bacchus

I place it upon
your lovely brow, my adored one.
Give thanks to the Cnidian goddess
who has bestowed upon your great worth
and beauty so rare a gem.

Silenus

Now I kneel to you
as my most powerful queen.

Phèdre
Oh! quel merveilleuse conclusion!

Thésée
Oh! comme je suis content!

Ariane
Combien différent est maintenant mon état d'esprit par rapport à ce qu'il était! La douleur s'est enfuie de mon cœur; je suis possédée par une ardeur nouvelle qui n'est plus composée d'affections basses, de désirs terrestres; élevée au-dessus de moi-même je suis presque oubliée du sol sous mes pas.

[Aria]
Le feu qui envahit mon cœur est d'une douceur sans égale et au lieu du tourment, il apporte joie et délice et consolation.

Et maintenant que mon âme est remplie de cette ardeur brûlante, je désire, mais sans douleur, j'aime, mais de mon cœur tout chagrin est parti.

[Da capo]

[Récitatif]

Thésée
Alors tu as cessé de me haïr?

Phèdre
Alors...

Phaedra
Welch glückliches Geschick!

Theseus
Wie froh bin ich!

Ariadne
Wie anders ist mein Gemüt als zuvor! Meinem Herzen entflieht der Gram; nun belebt mich eine neue Regung, nicht mehr gespeist von niedrigen Wällungen, irdischem Verlangen; ich schwinge mich weit über mich empor und fühle kaum die Erde unter mir.

[Arie]
Das ungewohnte, süße Feuer, das ich im Busen fühle, quält mich nicht mehr, sondern bringt mir Freude, Wonne, und tröstet mich.

Und nun, da dieses Gemüt von heißer Liebe erfüllt ist, begehre ich, doch ohne Schmerzen, und liebe ich, doch von ganzem Herzen der Kummer ist entflohen.

[Da capo]

[Rezitativ]

Theseus
Also haßt du mich nicht mehr?

Phaedra
Also...

Fedra
O bella sorte!

Teseo
O quanto son contento!

Arianna
Qual mai diversa or sento
L'anima mia da quel che fu! Dal core
Il duol spari; m'infiamma
Un certo nuovo ardor che più non sento
Di basso affetto, e di terren desio,
Sopra di me m'innalzo,
E quasi il suolo oblio.

[Aria]
¹² Che dolce foco in petto
Oltre l'usato io sento
Che invece di tormento
Gioia mi dà, e diletto,
E mi consola.

E se d'un vivo ardore
Sento quest'alma piena,
Desio, ma senza pena,
Amo, ma nel mio core
Il duol s'invola.

[Da capo]

[Recitativo]

Teseo
¹³ Dunque non m'odi più?

Fedra
Dunque...

Phaedra
Oh, what a wonderful outcome!

Theseus
Oh, how happy I am!

Ariadne
How different is my present state of mind to what it was! From my heart sorrow has fled; I am possessed by a new kind of ardour no longer composed of base affections, earthly desires; I am lifted above myself and hardly feel the soil beneath my feet.

[Aria]
How sweet beyond compare is the fire within my breast which, instead of torment, brings joy, delight and comfort.

And now that my soul is filled with this fiery ardour, I desire, but with no pain, I love, but from my heart all grief has flown.

[Da capo]

[Recitative]

Theseus
Then you no longer hate me?

Phaedra
Then...

Ariane
Mon cœur ne ressent
plus que la joie.

Thésée
Puis-je espérer que tu mettras fin
à ton opposition à mon union avec Phèdre?

Ariane
Au contraire, je l'accueille avec plaisir.

Phèdre
Sœur généreuse je suis de nouveau heureuse!

Bacchus
Tu es en train de m'oublier.

Ariane
Divinité adorée,
pardonne-moi de répondre si tardivement
à ta demande. Tu sais combien
chez nous, mortels, les affections atténuent
la perception d'un plus grand bien.
Maintenant, grâce au rayon de ta lumière
qui pénètre mon cœur et l'embrase,
à toi, dieu immortel, je me sou mets.

Bacchus
Prends ma main, épouse bien-aimée.

Ariane
Oh! à quelle hauteur
tu m'as élevée, cher époux!

Phèdre
Le destin avait écrit
dans les cieux ta grande fortune.

Thésée
Plus heureux que jamais, je pars
pour Athènes avec ma bien-aimée Phèdre.

Ariadne
Mein Herz vermag allein,
Wonne zu empfinden.

Theseus
Darf ich hoffen, daß dir mein Bündnis
mit Phaedra nicht länger unerwünscht ist?

Ariadne
Ganz im Gegenteil, ich begrüße es.

Phaedra
Edle Schwester, nun bin ich wieder glücklich.

Bacchus
Gedenke auch meiner.

Ariadne
Teurer Gott,
verzeih, daß ich so spät
auf deine Bitten eingehe. Du weißt,
daß bei uns Sterblichen Affekte
oft den echten Wert verschleiern.
Doch dank des Lichtstrahls, mit dem du
mein Herz durchbohrt und erhellt hast,
will ich ganz die Deine sein, ewiger Gott.

Bacchus
Hier ist meine Hand, Geliebte.

Ariadne
Oh, wie du
mich erhebst, teurer Gemahl!

Phaedra
Das Geschick hat dein großes Glück
im Himmel verzeichnet.

Theseus
Seliger denn je, cile ich
mit meiner teuren Phaedra nach Athen.

Arianna
Il mio petto
Or capace non è che di diletto.

Teseo
Sperar poss'io che a te discaro il nodo
Non sia meco di Fedra?

Arianna
Anzi a me caro, e 'l bramo.

Fedra
Generosa germana or torno lieta.

Bacco
Anche di me ti caglia.

Arianna
Amato nume
Perdona, se sì tarda a tue richieste
Risposi: in noi mortali
Sai quanto il velo degli affetti toglie
Il vero ben poter scuoprire all'alme.
Or mercé d'un tuo raggio
Che penetrommi il cor, di cui m'accendo,
A te, nume immortal, pronta mi rendo.

Bacco
Ecco la destra, amata sposa.

Arianna
Oh quanto,
Caro sposo, m'innalzi!

Fedra
Avea il destino
Scritto nel ciel la tua sì gran ventura.

Teseo
Or più che mai contento
Con Fedra l'alma mia volo ad Atene.

Ariadne
My heart can feel
nothing but delight.

Theseus
May I hope that you will cease
to oppose my union with Phaedra?

Ariadne
On the contrary, I welcome it.

Phaedra
Generous sister, now I am happy again!

Bacchus
You are forgetting me.

Ariadne
Beloved divinity,
forgive me for responding to your proposal
so belatedly. In us mortals
you know how the affections dim perception
of the greater good.
Now, thanks to the ray of your light
that penetrated my heart and kindled it,
to you, immortal god, I yield myself.

Bacchus
Take my hand, beloved wife.

Ariadne
Oh, how greatly
have you raised me up, dear husband!

Phaedra
Fate inscribed
your great good fortune on the heavens.

Theseus
Happier than ever now, I go
with my beloved Phaedra to Athens.

Bacchus

Ariane adorée, prends soin du présent
de la déesse de l'amour.
Le jour viendra où après ton règne sur terre
cette même couronne
parera ton front dans les cieux,
et, plus beaux qu'auparavant,
ses bijoux seront transformés en étoiles.

[Duo]

Thésée, Phèdre

Grand et puissant
dieu du Lénéon,
toi le dompteur
des monstres, des tempêtes,
des terres et des hommes,...

Tourne ton regard favorable
vers nous,
et dans ta bonté
sanctionne la joie
qui est dans nos cœurs.

[Chœur]

Chœur

Diadème d'étoiles brillantes,
encercle le noble et illustre
front d'Ariane,
afin qu'il rayonne
d'une éternelle splendeur.

[Récitatif]

Thésée

Que la majesté et la beauté de l'Hymen
unissent un si grand dieu, et une si sublime déesse.

Bacchus

Geliebte Ariadne, hüte wohl die Gabe
der Göttin der Liebe.
Die Zeit wird kommen, da diese Krone,
wenn deine Herrschaft auf Erden endet,
deine Schläfen am Himmel zieren wird;
und, schöner noch als zuvor,
die Juwelen in Sterne sich verwandeln.

[Duet]

Theseus, Phaedra

Großer, mächtiger
Gott der Lenäen,
der Ungeheuer, Wirbelstürme,
Welten und Menschen
unter jocht,...

Deinen erhabenen Blick
mögest du uns zuwenden
und deine Güte
pflichte dem Frohlocken
unsrerer Herzen bei.

[Chor]

Chor

Eine Krone leuchtender Sterne
bekränze Ariadnes
berühmte, edle Schläfe,
damit sie erstrahle
in ewigem Glanz.

[Rezitativ]

Theseus

Den großen Gott, die erhabene Göttin
möge Hymens Macht und Herrlichkeit vereinen.

Bacco

Adorata Arianna, il don conserva
Dell'amorosa diva.
Tempo verrà che dopo il regno in terra
Questa corona istessa
T'ornerà il crine in cielo;
E con forme più belle
Si cangeran le gemme in tante stelle.

[Duetto]

Teseo, Fedra

Grande e possente
Nume Lio
Di mostri, e vortici
Di terre, e d'uomini
Soggiogator.

Tuo fausto guardo
Sopra noi stendasi
E tua bontade
Applauda a' giubili
Del nostro cor.

[Coro]

Coro

Serto di stelle lucide
Ad Arianna cinga
Le tempie illustri e nobili
Ché con eterno lume
Folgoreggiar si veda.

[Recitativo]

Teseo

D'un sì gran nume, e così eccelsa diva
Stringa Imeneo la maestade e 'l bello.

Bacchus

Adored Ariadne, keep well the gift
of the goddess of love.
The time will come that after your reign on earth
this same crown
will adorn your brow in the heavens,
and, lovelier than before,
its gems will be transformed into stars.

[Duet]

Theseus, Phaedra

Great and mighty
god of the Lenaeum,
of monsters, whirlpools,
lands and men
the tamer,...

Turn your august eyes
upon us,
and in your goodness
approve the gladness
of our hearts.

[Chorus]

Chorus

Diadem of shining stars,
encircle Ariadne's
illustrious and noble brow,
that with eternal radiance
it may blaze.

[Recitative]

Theseus

May Hymen's majesty and beauty
unite so great a god, so lofty a goddess.

Silène
Et puisse un temps heureux célébrer la gloire
d'une longue lignée d'enfants et de petits-enfants.

[Arioso]

Phèdre
Et puissent les chants
de nombreux foules
célébrer
leurs noms,
comptés
parmi les demi-dieux.

[Chœur]

Chœur
Vive le victorieux Bacchus
et Ariane favorisée-des-cieux
et leurs enfants.

Vive le dieu du Lénéon,
le seigneur des Bassarides,
le héros du Ganges et notre joie.

[Fin de la Seconde Partie]

Traduction: Francis Marchal

Silenus
Und möge die lange Kette froher Zeiten
eure Kinder und Kindeskinde feiern.

[Arioso]

Phaedra
Und mögen die Gesänge
zahlreicher Völker
mit freudigen Klängen
ihre Namen
unter den Halbgötten
aufzählen.

[Chor]

Chor
Heil dem siegreichen Bacchus
und ihr, die der Himmel ehrt,
Ariadne und ihre Kinder.

Heil sei dem Gott der Lenäen,
Heil sei dem Gott der Bassariden,
dem Held des Ganges und unserer Freude.

[Ende des zweiten Teils.]

Obersetzung: Gery Bramall

Sileno
E de' figli, e nipoti in lungo giro
Celebri i fasti la ventura etade.

[Arioso]

Fedra
E di più popoli
Concordi cantici
Al suon festeggino
De' loro nomi
Annoverati
Fra semidei.

[Coro]

Coro
17 Viva Bacco vincitore,
E de' cieli in almo onore
Arianna, e i figli suoi.

Viva pur viva Lico
Viva il nume Bessareo
Gloria al Gange, e gioia a noi.

[Fine della Parte Seconda.]

Silenus
And may a happy age celebrate the glory
of a long line of children and grandchildren.

[Arioso]

Phaedra
And may the songs
of many peoples
celebrate
their names,
numbered
among the demigods.

[Chorus]

Chorus
Hail to victorious Bacchus
and to heaven-favoured Ariadne
and her children.

Hail to the god of the Leneum,
the lord of the Bassarids,
hero of the Ganges and our joy.

[End of Part Two]

Translation: Avril Bardoni



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With thanks to Accademia Filarmonica di Verona

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CHAN 0656(3)



MARCELLO: ARIANNA



CHACONNE DIGITAL 3-disc set **CHAN 0656(3)**

Benedetto Marcello (1686–1739)

Arianna

A play in music for five voices
Verse text by Vincenzo Cassani
Critical edition by Alessandro Borin

AriannaAnna Chierichetti *soprano*
FedraGloria Banditelli *contralto*
TeseoMirko Guadagnini *tenor*
BaccoSergio Foresti *bass*
SilenoAntonio Abete *bass*

Sailors, Bassarids, Satyrs, Fauns, Peasant Women, Bacchus' Followers

Soloists in the Chorus of Bassarids, Fauns and Satyrs (in order of appearance):
Giulia Quaini and Cristina Calzolari, Enrico Pao and Gianluca Zoccatelli

Soloists in the Chorus of Bacchus' Followers (in order of appearance):
Paola Seno and Mauro Collina, Rossella Bottacin and Davide Galassi, Barbara Zanichelli,
Massimiliano Pascucci, Elena Biscuola and Abramo Rosalen

Soloists in the Chorus of Peasant Women, Bassarids, Satyrs and Fauns (in order of appearance):
Giulia Quaini and Cristina Calzolari, Enrico Pao and Andrea Favari, Mauro Collina and
Paola Reggiani, Barbara Zanichelli and Alessandro Cortese

Athestic Chorus
Academia de li Musici
Filippo Maria Bressan



COMPACT DISC ONE
TT 61:42

COMPACT DISC TWO
TT 67:13

COMPACT DISC THREE
TT 55:00

(DDD)

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