

George Frideric Handel (1685–1759)

LOTARIO HWV 26

OPERA SERIA IN TRE ATTI

Opera seria in drei Akten · Opera seria in three acts · Opéra seria en trois actes

Libretto von/by/de Giacomo Rossi nach/after/après Antonio Salvi: *Adelaide* (Venedig 1729)

ADELAIDE Simone Kermes, Sopran/soprano
Queen of Italy/Königin von Italien/Reine d'Italie

LOTARIO Sara Mingardo, Alt/contralto
King of Germany, in love with Adelaide/König von Deutschland, verliebt in Adelaide
Roi d'Allemagne, qui aime Adelaide

BERENGARIO Steve Davishim, Tenor/tenor
Duke of Spoleto/Herzog von Spoleto/Duc de Spolète

IDELBERTO Hilary Summers, Alt/contralto
Berengario's son, in love with Adelaide/Sohn des Berengario, verliebt in Adelaide
Le fils de Berengario, qui aime Adelaide

MATILDE Sonia Prina, Alt/contralto
Berengario's wife/Gattin des Berengario/Épouse de Berengario

CLODOMIRO Vito Priante, Bass/bass
Berengario's general/Heerführer des Berengario/Capitaine de l'armée de Berengario

IL COMPLESSO BAROCCO

ALAN CURTIS, Leitung/direction



GEORGE FRIDERIC HANDEL,
after a copy of a painting by
B. Dandridge attributed to
William Hogarth/William
Hogarth zugeschriebene
Kopie nach einem Gemälde
von B. Dandridge

23	Regno e grandezza (<i>Aria Berengario</i>)	4.24	S./p.44
24	Scena III: Se del fiero tiranno (<i>Lotario</i>)	0.16	S./p.44
25	Tiranna, ma bella (<i>Aria Lotario</i>)	2.21	S./p.44
26	Scena IV: Menti eterne, che reggete de' mortali le vicende (<i>Aria Adelaide</i>)	5.39	S./p.46
27	Scena V: Con due doni, Adelaide (<i>Clodomiro, Adelaide</i>)	0.54	S./p.46
28	Non t'ingarmi la speranza (<i>Aria Clodomiro</i>)	3.19	S./p.48
1	Scena VI: Adelaide, che pensi? (<i>Adelaide, Matilde, Idelberto, Clodomiro</i>)	2.38	S./p.48
2	Arma lo sguardo (<i>Aria Matilde</i>)	3.58	S./p.52
3	Scena IX: Di miglior genitor figlio (<i>Adelaide, Idelberto</i>)	0.44	S./p.52
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5	Scena X: Sommo reitor del Cielo (<i>Recitativo accompagnato Adelaide</i>)	0.38	S./p.54
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7	Scena XI: Quanto più forte è il valor (<i>Aria Lotario</i>)	1.59	S./p.56
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12	<i>Sinfonia</i>	0.29	
13	Scena I: Vieni, o bella Adelaide (<i>Berengario, Matilde, Adelaide</i>)	2.45	S./p.62
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16	Vi sento, sì, vi sento (<i>Aria Berengario</i>)	5.43	S./p.68
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18	Quel superbo già si crede (<i>Aria Matilde</i>)	1.55	S./p.68
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21	(<i>Scena IV-</i>)		
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22	Scena VIII: Ah, fortuna incostante! (<i>Clodomiro, Lotario</i>)	0.46	S./p.72
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George Frideric Handel's LOTARIO

by Donna Leon

Even among those of us who adore him, it is permitted to poke fun at the libretti of Handel's operas. They are filled with characters from myth and legend, the extended metaphors of the arias do tend at times to be trite and generalized, bad guys are wickedly bad, good guys good clear through, and that lieto fine is always lurking in the wings. But he was, just as we are, living in his own time and thus limited by its conventions, prejudices and ideas. Many of the libretti he used passed through the hands of any number of composers before making their way to him, and many of them had suffered changes by writers and composers good and less good. The same fate befell the libretto of *Lotario*, which passed through the hands of Porpora and Chiandini before landing on Handel's desk. Along the way, it was shortened, which means that certain events occur without adequate motivation or, at times, without any motivation whatsoever.

The story that remains is simple enough: Berengario, Duke of Spoleto, aspiring to the throne of Italy, murders the king and then, with the help of his wife, Matilde, attempts to persuade Adelaide, the widow of his victim, to marry their son, Idelberto, who does genuinely love Adelaide. This plan is met with rock-like resistance, first by the refusal of Adelaide to marry the child of her enemy and then by the arrival of Lotario, king of Germany, who both loves Adelaide and wants to save her from her enemies. Throughout the opera, the desires of these five characters remain unchanged: only a minor figure, Clodomiro, captain of Berengario's army, comes to recognize that he has not chosen the side of virtue.

Berengario opens the opera, singing of ambition and the fury which drives it. He sends Idelberto to storm the walls of Pavia, where the action takes place, then learns of the approach of the army of Lotario, King of Germany, Adelaide, "the most renowned princess of her time, for beauty and virtue", meets Lotario, who immediately declares his identity, his desire to save her, and his love. She urges him to battle against Berengario and Matilde, saying that his courage is sure to be rewarded with victory. He warns her that, upon his return, she must reward his victory with her love: "Rammentati, cor mio".

Clodomiro, Berengario's henchman, arrives to threaten Adelaide, giving her one of those delicious operatic choices: "O del figlio l'amore, o del padre il rigore." The son's love or the father's punishment. Using a sea metaphor, he tells her to resign herself to her fate and make the right choice: "Se il mar pro-mette calma." When he retires, Adelaide is left alone with Lotario and promises to merge the courage of her heart to the courage of his own: "Qual cor che mi donasti".

A change in scene takes us to the camp of Berengario, who has somehow in the meantime managed to take Adelaide prisoner. He consigns her to the mercies of Matilde, who taunts Adelaide with a picture of what her captivity will be like. Adelaide, no creampuff, spits defiance at Matilde, vowing that her constancy will never be overcome. "Scherza in mar la navicella".

In the Second Act, Berengario loses the battle with Lotario and is taken prisoner. Berengario laments that he is a prisoner of Lotario, while Lotario laments that he is a prisoner of love. Adelaide, also a prisoner, knows nothing of Lotario's victory and asks fate to look kindly upon her plight.

Clodomiro enters and offers Adelaide another choice: either a bowl of poison and a dagger or a crown and scepter, insisting that she choose between them. Matilde enters to add her own threats, but she is stopped by Idelberto, who threatens to kill himself if she harms the woman he loves. Matilde, however, is having none of this and promises pain to her son and punishment to Adelaide. "Arma lo sguardo".

Idelberto, who is a nice enough guy and sincerely in love with Adelaide, is more than a little disconcerted by the treatment she is receiving at the hands of his parents and not at all at ease with this dagger/poison, crown/scepter business. He claims he will love her, whether she loves him or not, and she promises him "Stima, ossequio e rispetto," omitting, however, any mention of "amore." In his aria, "Bella, non mi negar", he accepts her terms, claiming that it is enough to love her: she, in her turn, praises his virtue in "D'una torbida sorgente", though her praise makes her no more willing to marry him.

In act three, the still-imprisoned Berengario and Matilde, deciding to cut their losses, beg Adelaide that she asks Lotario to make them king and queen of Italy. She refuses, telling them "Non sempre invidicata" —I shall not always be unavenged.

Berengario begins to feel qualms of conscience at their cruelty, but Matilde, who is made of sterner stuff and remains quite refreshingly heartless throughout, is constant in her perfidy. The two armies join battle, but when Lotario sees that Adelaide is in danger, he calls a halt. Idelberto, perhaps distressed because he has so very little to do in the opera, now offers to die in his father's place, but Berengario is having none of this, and battle rejoins.

Clodomiro, beginning to realize he might have backed the wrong horse, compares the fall of a tyrant to that of a tree struck by lightning. "Alza al Ciel".

Idelberto meets his mother who, sword in hand, is going to battle. His attempt to prevent her is forestalled by the arrival of Clodomiro, who announces that all is lost. Matilde decides there is still enough time to kill Adelaide, whereupon Idelberto now offers to give his life for her. Matilde is suddenly captured

and attempts suicide. Idelberto, perhaps surprised by the speed of events, for once loses the opportunity to ask to die for someone else.

When Matilde and Berengario finally accept defeat, they are forgiven, Idelberto is given their throne, and Adelaide and Lotario can declare their love in "Si, bel sembiante".



Donna Leon, Vito Priante and Simone Kermes at the Coltingen Handel Festival in 2004

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A note about cuts and about Handel's dramatic sense

By Alan Curtis

Most of Handel's operas can be comfortably contained on 3 CDs, one for each act, but many of the shorter operas fit on 2 CDs. *Lotario* lies frustratingly in between: too short to justify the expense to the general public, especially in current market conditions, of a third CD, but too long, in its entirety, to fit on two. Though the arias are, of course, of varying merit, there is none I wished to omit entirely. Therefore I shortened the recitatives as much as I felt I could without damaging the dramatic sense. I also made cuts in two arias and in the final duet, where it seemed appropriate. I applied the 18th century practice of shortening the *Da capo*. Nevertheless, upon completion of the recording, we found that, even though we gave both the CDs the maximum possible length, we could not fit all that we recorded on to two CDs. Therefore we have had to restrict ourselves to only the A section of certain arias. I tried to choose examples where the B section did not add anything of striking interest, and where the traditional length of a *Da capo* could arguably be said to hold up the pace of the drama. For personally, I am convinced that in an opera containing, say, a total of forty numbers, if one hears only the A section of six of them, one still comes away with a fuller, richer impression of the complete opera than if three or four were cut entirely, even though the minutes one hears may actually be fewer.

Certainly in many cases, some people will feel that the shortening has helped maintain the dramatic tension. But purists, with whom I sympathize, will argue that it is best to have the complete opera. And some may even feel, as does the prestigious Halle Handel Festival, that it is better to cut entire arias than to ever cut a *Da capo*.

In any case, whether complete or abridged, the music of *Lotario*, currently perhaps the least known of all of Handel's operas, gives abundant evidence of Handel's strong dramatic sense and of his subtle psychological insights.

At first glance, the brilliant aria that ends Act I may seem merely a showpiece for a great singer. But it also contributes to the characterization of the heroine, Adelaide, a strong-willed woman who is so desperate that she is close to hysteria, but nonetheless has enough self-control and inner strength to be certain that ultimately she will triumph. Even with such a bland, "ordinary" aria as Idelberto's "Bella, non mi negar" in the middle of Act II (and let's face it, how would we appreciate arias of extreme joy or despair if there weren't a few bland ones?), repeated hearings can convince us that the 'unsuccessful' joy of the falling triplet, and the

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hesitant beginning (the timid first phrase repeated, softly and without the support of the continuo, ending with a literally trembling chord, trills indicated in all three upper parts, even the violas) are marvelous ways to portray the feelings of the naive young Idelberto and his hopeless, unrequited love for Adelaide.

It comes as a surprise to find that the madly ambitious, evil Matilde is given such a pleasant and joyful first aria. But when we fully understand the context, "Vanne a colei" can be seen not only as an excuse for a happy aria, but also as depicting the scornfully ironic hypocrisy of this monstrous mother who hates the woman (probably any woman) that her son loves. While seeming to encourage Idelberto in his pursuit of Adelaide so that it may bring her power, she knows that he is unlikely to succeed, and that she will eventually foil his desires and ensure his unhappiness: something which, the aria suggests, she enjoys enormously.

On repeated listening, we may also find that we have even more appreciation for just how much Handel's instinctive and sometimes even naïve word-painting contributes to the drama and to characterization. Lotario's aria at the end of Act II, a deliberately extreme contrast to the ending of Act I, begins softly, with the first violins alone. Even when the voice comes in, the bass instruments are missing. They enter darkly, with the theme, only at the words "notte oscura". Not only does the bass express those particular words, it also, by its absence hitherto, helps depict the uncertain but determined path of a desolate but faithful pilgrim (i.e. Lotario, convinced of his mission but unsure of its outcome). Hundreds of such examples await the attentive listener to this rich score which, though scorned in 1729 by the crowds that had earlier cheered the *Beggar's Opera*, may find a more sympathetic audience today.

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Georg Friedrich Händels LOTARIO von Donna Leon

Sogar denjenigen unter uns, die Händel abgöttisch lieben, steht das Recht zu, sich über seine Opernlibretti lustig zu machen. Sie wimmeln nur von mythologischen Figuren; die ausschweifenden Metaphern der Arien sind manchmal platt und zu sehr verallgemeinert; die Guten sind durch und durch gut, während die Bösewichte so richtig böse sind; und das Happy-End liegt die ganze Zeit in den Kulissen auf der Lauer. Aber auch Händel schränken – genauso wie uns – die Konventionen, Vorurteile und das Gedankengut seiner Zeit ein. Viele der von ihm vertonten Libretti waren bereits von diversen anderen Komponisten verwendet worden, und alle möglichen Dichter und Komponisten, gute wie schlechte, hatten die Textbücher nach ihrem Gutdünken verändert. Das gleiche Schicksal ereilte das Libretto zu *Lotario*, das bereits Porpora und Orlandini in den Händen gehalten hatten, bevor es schließlich auf Händels Tisch landete. Auf seiner Reise zu Händel wurde das Textbuch gekürzt, sodass manches Ereignis anscheinend ohne rechte Motivation – gelegentlich auch ohne jegliche Motivation – geschieht.

Die dabei übrig gebliebene Story ist an sich recht einfach: Berengario, der Herzog von Spoleto, strebt nach dem Thron Italiens. Er ermordet den König und versucht dann mit Unterstützung seiner Frau Matilde, die Witwe seines Opfers, Adelaide, zur Heirat mit seinem Sohn Idelberto zu überreden – der Adelaide übrigens tatsächlich liebt. Dieser Plan stößt auf feisesten Widerstand – zunächst durch Adalades Weigerung, den Sohn ihres Feindes zu ehelichen, anschließend durch das Auftauchen des deutschen Königs Lotario, der Adelaide ebenfalls liebt und sie vor ihren Feinden retten will. Während der ganzen Oper bleiben die Bestrebungen dieser fünf Figuren unverändert; nur Clodomiro, der Anführer der Truppen Berengarios, muss erkennen, dass er nicht auf der Seite der Tugend kämpft.

Berengario eröffnet die Oper mit einer Arie über den Ehrgeiz und die Wut, die ihn antreibt. Er hat bereits Idelberto losgeschickt, um die Stadtmauern Pavias zu erstürmen, als er vom nahenden Heer des deutschen Königs Lotario erfährt. Adelaide, „von allen Prinzessinnen ihrer Zeit die schönste und tugendhafteste“, trifft Lotario, der ihr ohne Umschweife seine Identität, den Wunsch, sie zu retten, und seine Liebe offenbart. Sie drängt ihn, gegen Berengario und Matilde in den Krieg zu ziehen, und versichert, seine Tapferkeit werde ihm zweifelsohne den Sieg einbringen. Lotario warnt sie, dass sie bei seiner Rückkehr seinen Sieg mit ihrer Liebe belohnen müsse: „Rammentati, cor mio“.

Clodomiro, der Handlanger Berengarios, erscheint und bedroht Adelaide, indem er ihr eine dieser Opern-typisch entzückenden Wahlmöglichkeiten anbietet: „O del figlio l'amore, o del padre il rigore“ ...

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Handel's LOTARIO

The opera *Lotario* is something of a special case where the reception of Handel's works is concerned. The first production flopped, and the work rapidly disappeared from the stage: only well over 200 years later, in the 1950's, was it revived—in a new production that was once again a failure! This is all the more strange in view of the fact that *Lotario* was linked to particularly lofty ambitions on Handel's part: it was intended to be the work that would breathe new life into his first opera company, which had failed in 1728. In the process, Handel hoped that Italian opera would finally become established in England. On 2nd December 1729, Handel opened the first season of the new opera company, bearing the name "Royal Academy of Music" with an aesthetic demonstration. *Lotario* represents a direct continuation of the epic, heroic style that already marked Handel's works for the first academy of this name—the style, in other words, that had previously been unable to win lasting favour with London audiences.

We cannot be entirely sure who wrote the libretto: it is based on an episode from the life of the German emperor Otto, i.e. the story does have a basis in historic fact. However, Handel

Georg Friedrich Händel

LOTARIO

Opera seria in tre atti

Argumento

Adelaide, figlia di Rodolfo, conte di Borgogna e re d'Italia, fu per bellezza e per virtù la più rinomata principessa del suo tempo. Si maritò Lotario, figlio di Ugo, Conte d'Altes; il quale rase il regno più come padre che come re; contuttocio sollevatisi i popoli contro di lui spalleggiarono Berengario, Duca di Spoleto; ma Lotario, senza venire all'armi, divisè con il duca il regno, e lasciando a Berengario il soglio di Milano, contentossi di risiedere in Pavia. Non posso gran tempo che Berengario, avido di possedere tutto il regno, fece avvelenare Lotario; e pensò per meglio assicurarsi nel trono d'indurre la vedova Adelaide a sposarsi con Iadelberto suo figlio; ma la saggia regina nel rifiutare le di lui nozze, fu da Berengario assediata in Pavia. Atto, marchese di Toscana e zio di Adelaide, prendendo il pericolo della nipote e udita la fama del valore di Otone, re di Germania (il di cui nome per commodo della scena si è mutato in quello di Lotario) lo chiamò in soccorso della nipote. Dall'assedio e resa di Pavia a Berengario si dà principio al drama.

1 Overture

ATTO PRIMO

Scena I

Deliziosa.
Berengario con seguito, e poi Iadelberto.

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George Friedrich Handel

LOTARIO

Opera seria in three acts

Argument

Adelaide, daughter of Rodolphus, Earl of Burgundy, was the most renowned princess of her time for beauty and virtue. She was espoused to Lotharius, the son of Hugh, Earl of Altes, who governed his dominions more like a father than a sovereign: but notwithstanding this, the people rising in rebellion against him, declared in favour of Berengario Duke of Spoleto. But Lotharius, without a military decision, shared his kingdom with the Duke; and leaving the throne of Milan to Berengario, was content to reside at Pavia. At short time afterwards, Berengario, ambitious to be the sole possessor of the kingdom, procured Lotharius to be poisoned and endeavour'd, for his better establishment in the throne, to induce the widow Adelaide to marry his son Iadelberto. But the prudent queen, declaring her aversion to the nuptials, was besieged by Berengario in Pavia. Actus, Marquis of Tuscany, and Adelaide's uncle, foreseeing the danger of his niece, and hearing wonders of the valour of Otto, King of Germany (whose name is here changed to Lotharius, to accommodate it to the scene) engaged him to the assistance of his niece. The drama opens with the siege and surrender of Pavia to Berengario.

Overture

ACT I

Scene I

A garden.
Berengario with attendants, to him Iadelberto.

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Georg Friedrich Händel

LOTARIO

Opera seria in drei Akten

Inhalt

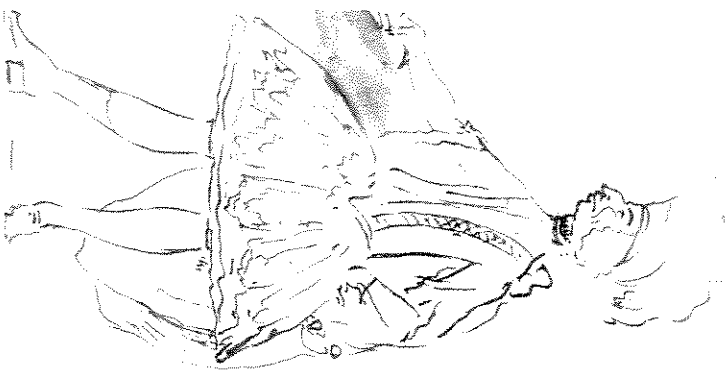
Adelaide, Tochter von Rodolfo, Graf von Burgund und König von Italien, war dank ihrer Schönheit und Tugend die berühmteste Fürstin ihrer Zeit. Sie heiratete Lotario, den Sohn von Ugo, Graf von Altes, welcher die Herrschaft eher wie ein Vater als wie ein König führte; dessen ungeschicket erhob sich das Volk gegen ihn und unterstützte Berengario, den Herzog von Spoleto; Lotario aber griff nicht zu den Waffen, sondern teilte das Reich mit dem Herzog; überließ Berengario den Thron von Mailand und begnügte sich damit, in Pavia zu residieren. Es verging nicht viel Zeit, bis Berengario, begierig, das ganze Reich zu besitzen, Lotario vergiften ließ und, um seinen Anspruch auf den Thron besser zu begründen, die verwitwete Adelaide zu überreden versuchte, seinen Sohn Iadelberto zu heiraten. Da die kluge Königin diese Heirat verweigerte, wurde sie von Berengario in Pavia belagert. Atto, der Markgraf von Toscana und Onkel von Adelaide, der die Gefahr für seine Nichte vorausgesehen und die Tapferkeit Otos, des Königs von Deutschland (dessen Name für die Bühne in Lotario geändert wurde), rühmend gehört hatte, bot diesen, seiner Nichte beizustehen. Mit der Belagerung und Einnahme Pavias durch Berengario beginnt das Drama.

Overture

ERSTER AKT

Szene I

Reizende Gegend bei Pavia.
Berengario mit Gefolge; später Iadelberto.



The tenor Anselmo Pio. Fabris (Berengario in the 1729 Lotario premiere); Caricature by Marco Ricci (1679–1736). Royal Collection Windsor Castle

Berengario
2 *Aria*
Grave è'l fasto di regnar,
la speranza alza l'orgoglio,
il timor mostra lo scoglio,
ambo il cor sanno agitar.

Scena II
Cladornio e detti.
3 *Clad:* Alto signor, dall'Alpi,
scese della Germania il re guerriero,
e d'armi inonda omai l'Italo impero.
Ber: Lotario? e chi lo muove? e che pretende?
Prontamente disponi
il numeroso esercito all'assalto.
Pria che Lotario s'avanzi,
vuò che Pavia si renda.
(parte Cladornio)

Scena III
Matilde, Berengario, Idelberto.
Mat: Sposo.
Ber: Regina.
Mat: Intendi.
La superba Pavia
fa pochi istanti t'aprirà le porte.
Ber: E come?
Mat: Col promessi tesori
il sospirato assenso
ottenni al tradimento.
Ber: Or s'armi la Germania, io non pavento.
Idel: E vuoi con tali inganni,
mia real genitrice,
Adelaide spogliar d'ogni suo bene?
(s'inghiocchia) Ah Padre, ecco al tuo piede...

Berengario
Aria
Ambition's flame with fury burns,
alluring hopes our ardours raise,
dissuading fear, the rock displays,
and both perplex the soul by turns.

Scene II
To them Cladornio.
Clad: Great monarch, from the lofty Alpine hills
Germany's king, with all his host descending,
pours like a deluge o'er the Italian land.
Ber: What moves Lotharius to this bold attempt?
Idelberto
Let Lotharius
this instant arm,
I mean e'er
bold Lotharius can approach,
that Pavia shall surrender to my power.
(Exit Cladornio)

Scene III
Matilde, Berengario, Idelberto.
Mat: My royal Lord—
Ber: My queen—
Mat: Our tidings hear.
Proud Pavia to your arms will soon submit,
and humbly open her obsequious gates.
Ber: Tell me the means.
Mat: Our promis'd treasures have at length prevail'd,
and purchas'd all the treason we could wish.

Ber: Now let Germania arm, I scorn to fear.
Idel: And can my royal mother then consent,
by such pernicious frauds, at once to waste
the small remains of Adelaide's fortunes?
(kneels) Behold me, o my father! at your feet.

Berengario
Aria
Schwer ist die Last der Herrschaft,
und die Hoffnung vergrößert den Stolz,
die Furcht weist auf die Gefahr,
beide beunruhigen sie das Herz.

Scena II
Cladornio und die Vorigen.
Clad: Großer Herr, von den Alpen stieg der
kriegerische König von Deutschland herab,
der das italische Reich nun mit Waffen überschwemmt.
Ber: Lotario? Und wer ruf' ihn? Und was hat er vor?
Ordne unverzüglich mit Idelberto
das große Heer zum Sturm.
Ehe Lotario vorrücket,
soll Pavia sich ergeben.
(Cladornio ab)

Scena III
Matilde, Berengario, Idelberto.
Mat: Gemahl.
Ber: Königin.
Mat: Hör mich an.
Das stolze Pavia
wird dir in Kürze seine Thor öffnen.
Ber: Wie das?
Mat: Durch die Schätze, die ich versprach,
erlangte ich die ersehnte Zusage zum Verrat.

Ber: So waffne sich Deutschland, ich fürchte mich nicht.
Idel: Und du willst durch solchen Betrug,
meine königliche Mutter,
Adelaide all ihrer Güter berauben?
(Er kniet nieder) Ach Vater! sieh zu deinen Füßen...

had already written an opera entitled "Ottone", so it seemed expedient to find a different name for the new work. The conventions of the time dictated that only the names of the main characters could be used. Several other composers had already set the selfsame libretto to music more than once under the title "Adelaide": Never mind—Otto could just be renamed Lothar, and that particular problem was solved! Thus Adelaide's rescuer was given the name of her first husband, who, we are supposed to assume, actually died shortly before the story of *Lotario* begins: the resulting confusion doubtless bewildered at least those members of the audience with a historic education!

It does seem a little strange that at this decisive juncture in his career, Handel's otherwise excellent intuition for what the public wanted seems to have deserted him: *Lotario* was such an unmitigated flop that it was withdrawn without further ado and replaced by the previously successful *Giulio Cesare*. Only a handful of true connoisseurs regretted the failure of the new opera, such as one Mrs. Mary Pendarves, a London society lady who lamented in a letter to her sister the superficiality and vulgarity of audiences who found Handel's style too "erudite", preferring in-

Bar: Ertig! a tuo favore
usar voglio clemenza.
Vada un araldo, ed esponendo ei dica,
che se sposa Idelberto, e pace, e regno,
a lei corre mia nuora oggi! si rende.
Ma se ricusa, attenda
eterno ed implacabile il mio sdegno.

4 *Aria* Non pensi quell'altera
di vincermi d'orgoglio,
voglio che Tami o voglio
oppresso il suo rigor.
(*parte*)

Scena IV
Matilde ed Idelberto.

5 *Idel:* Madre, e reinal in breve
l'infelice Adelaide
sarà tua prigioniera.
Ahi la misera perde in un sol giorno,
e regno, e libertade.
Mat: E con donate un figlio,
non le rendo in un tempo e sposo e regno?

Idel: A quell'alma gentile
sembraano l'uno vile e l'altro odioso.
Mat: Idelberto, ti accheta.
Perchè sul nostro capo
l'ampio diadema italico riposi
è forza, o ch'ella pera, o che ti sposi.

6 *Matilde*
Aria Vanne a colei che adori,
seco d'amor favella,
dille ch'è vaga e bella
e che s'è innamorar.

Bar: Rise, and believe in tenderness to thee,
humanly shall shine thro' all my conduct.
Dispatch my herald to acquaint the fair,
that she consenting to espouse my son,
her peace and empire I'll again restore,
and give her all a dearest daughter's due.
But rage implacable and endless scorn,
if she rejects my offers, shall ensue.

Aria Nor let her think her haughty soul,
with all its pride shall mine control,
and triumph in your pain.
(*Exit*)

Scena IV
Matilde and Idelberto.

Idel: My queen! my royal mother! soon the fair,
the helpless Adelaide must be dragg'd
to vile captivity, and be your prisoner.
In one sad day the dear unfortunate
must part with liberty and lose her crown.
Mat: And don't I, with the offer of my son,
give her at once a kingdom and a spouse?

Idel: To her exalted soul the one appears
contemprible, and, ah! she hates the other.
Mat: Compose your sorrows Idelberto, and know,
that if we mean to war th' Italian crown,
the princess first must perish or be your's.

Matilde
Aria Haste to the fair one you adore,
and love's persuasive sounds employ;
with sighs confess her charming power,
and tell her she was form'd for joy.

Bar: Erhebe dich; dir zuliebe
will ich Gnade walten lassen.
Ein Herold gehe zu ihr und erkläre ihr,
dass ihr, wenn sie Idelberto heirathet,
noch heute als meiner Schwiegertochter
Frieden und Reich gewährt werden.
Doch wenn sie ablehnt, soll sie meines ewigen,
unversöhnlichen Zornes gewiss sein.

Aria Jene Hochmütige trachte nicht danach,
mich im Stolz zu übertreffen,
ich will, dass sie dich liebt
oder dass ihr Starsinn bestraft wird.
(*Ab*)

Szene IV
Matilde und Idelberto.

Idel: Mütter – und Königin! In Kürze
wird die unglückliche Adelaide
deine Gefangene sein.
Ach! die Unglückliche verliert
an einem einzigen Tage das Reich und die Freiheit.
Mat: Gebe ich ihr, wenn ich ihr einen Sohn schenke,
nicht gleichzeitig den Gatten und die Herrschaft
zurück?

Idel: Dieser edlen Seele gegenüber scheint
das eine niederträchtig, das andere abschaulich.
Mat: Idelberto, beruhige dich. Wenn auf unserem Haupt
die reiche Krone Italiens ruhen soll, muss sie
zu Grunde gehen oder sich mit dir verählen.

Matilde
Arie Geh zu der Angebeteten,
sprich zu ihr von Liebe,
sag ihr, dass sie anmutig und schön ist,
und dass sie Liebe zu erwecken vermag.

stead to hear simple minuets and songs. This aside was directed at the *Beggar's Opera* by John Gay and Johann Christoph Pepusch, whose overwhelming success had contributed in no small measure to the failure of Handel's first "Academy". Yet for all that, *Lotario's* utter lack of success remains something of a mystery: after all, Handel did use the many 'paragon arias' in the libretto to give his singers the opportunity for brilliant demonstrations of their virtuoso skills. The cast of the first production included the legendary Anna Strada (Adelaide) and the tenor Annibale Pio Fabri (Berenario), who had previously caused a sensation in his native Italy. And in Matilde, Handel created one of his most vivid character portraits. In this instance we probably have no choice but to attribute it to a particularly unfortunate combination of historic circumstances that this important work has had to wait so long for its rehabilitation.

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English translation: Clive Williams, Hamburg

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Poi dille, che tu l'ami
e al trono la richiami,
che lasci i suoi rigori
se brama di regnar.
(parte)

7 *Idel:* Finchio non chiuda a questo giorno irai,
no, no, bell'idol mio, tu non morrai.

8 *Aria*
Per sarkarti, idolo mio,
so ben io, che far dovrò:
morirò, mio ben, per te.
Ché togliendoti il mio fato
quella legge ch'hai d'amarmi
fia un trionfo di mia fe.
(parte)

Scene V
Camera con trono per l'adienza.
Adelaide e suo seguito.

Recitativo accompagnato

9 *Adel:* Soglio, degli avi miei reataggio illustre,
quanto del tuo splendore
t'involo nel mio sposo un traditore.
Ahi vendicarti io ben vorrei.

(*alle guardie*) Attenta
Ogni mio cenno osservi
la real guardia. Entri il guerrier che chiede
solo a me favellar; e dopo venga
di Berengario il messagger.
(*parte una guardia*)
(Chi mai sarà?) Su le vicine soglie
il comando eseguite.
(*partono le guardie*)

Your love's rich merit then maintain,
that calls her to a splendid crown:
but tell her if she hopes to reign,
she must for ever cease to frown.
(Exit)

Idel: So long as I still the radiant beams of day,
my lovely queen—ah! no—thou shalt not die.

Aria
To save thy life my royal fair,
I know the stroke I ought to bear:
for thee, my dearest, I will die.
And so dissolving ev'ry tie
that draws thee to my hateful bed,
my faith shall triumph when I'm dead.
(Exit)

Scene V
An apartment with a throne.
Adelaide and attendants.

Accompanied recitative

Adel: Fann'd throne! the right of my renown'd
forefathers,
how were thy splendors with my husband lost,
who fell indignant by a traitor's hand?
Ahi may I live but to avenge thee yet.
(*turning to the guards*)

Let all the royal guard observe my orders.
First, let the warlike stranger who desires
a private audience enter; then let him,
dispatch'd by Berengario, have admittance.
(*one of the guards withdraws*)
(Who should this stranger be?)
Let our commands
have your obedience in the next apartments.
(*the guards retire*)

Dann sag ihr, dass du sie liebst
und ihr den Thron anbietest,
damit sie von ihrem Starrsinn ablasset.
wenn sie zu regieren wünscht.
(ab)

Idel: Solange ich nicht mein Leben ende, mein,
meins Schöne, wirst auch du nicht sterben.

Arie
Ich weiß sehr gut, mein Abgott,
was ich tun muss, um dich zu retten.
Ich werde für dich sterben, meine Geliebte
Denn wenn mein Tod den Zwang,
mich zu lieben, von dir nimmt,
wird dies ein Triumph meiner Treue sein.
(ab)

Scene V

Thronsaal.
Adelaide mit ihrem Gefolge.

Recitativo accompagnato

Adel: O Thron, meiner Ahnen hehres Erbe,
wie beraubte der Verräter, der mir
meinen Gatten nahm, dich deines Glanzes.
Achi! Ich möchte dich rächen.

(*zu den Wachen*)
Die königliche Wache führe jeden
meiner Befehle gewissenhaft aus.
Lasst den Krieger ein, der nur mit mir
zu sprechen wünscht; und danach
komme der Bote Berengarios.
(*heine Wache ab*)
(Wer mag das sein?) Dort draußen
führt den Befehl aus.
(*alle Wachen ab*)

31

Händels LOTARIO

Die Oper *Lotario* ist ein Sonderfall der Händel-Rezeption. Nach anfänglichem Misserfolg verschwand das Werk sehr bald von der Bühne; erst in den Fünfzigerjahren des 20. Jahrhunderts kam es zu einer wiederum folgenlosen Neuproduktion. Das beruht um so merkwürdiger, als dieses Werk für Händel mit besonders hochfliegenden Ambitionen verknüpft war: *Lotario* war dazu bestimmt, sein erstes, 1728 geschichtetes Opernunternehmen wieder aufleben zu lassen. Damit verband sich die Hoffnung, die italienische Oper endgültig in England zu etablieren. Am 2. Dezember 1729 eröffnete Händel die erste Saison des neuen, wiederum als „Royal Academy of Music“ firmierenden Opernbetriebs mit einer ästhetischen Demonstration: *Lotario* knüpft nämlich direkt beim großen, heroischen Stil an, der schon Händels Werke für die erste Akademie ausgezeichnet hatte – jenem Stil also, mit dem sich das Londoner Publikum schon zuvor nicht dauerhaft hatte anfreunden mögen.

Das Libretto, dessen Autorschaft nicht letztlich gültig geklärt ist, basiert auf einer Episode aus dem Leben des deutschen Kaisers Otto, mithin auf historischen Fakten. Da Händel bereits eine Oper mit dem Titel „*Ottone*“ komponiert hatte,

Scena VI

Adelaide e Lotario.

Lot: Bella Reina! Il cielo che t'lesse a regnar, vuol che tu regni.

Quindi a punir l'ingiusto oppressor del tuo sposo, e del tuo trono

stimolò la mia spada.

Adel: Signor, dimmi, chi sei?

Lot: Non è lieve il soccorso che dall'Istro a te rego.

Adel: Lotario, il re della Germania, è teo.

Adel: Come, o gran re? La tua generosa pietà?

Lot: Chietati, o bella:

non mi svelar, che siam dell'esser mio consappovvi solo amore ed io.

Adel: Amor? e per chi mai?

Lot: Per la vaga Adelaide: io già ti vidi, donzella fastosa,

nella reggia paterna, e ben pensai a chiederti in consorte.

Mi prevenne il tuo sposo. Or qui mi trasse il tuo vedovo letto:

la tua corona, in prima difenderò, ma in guida don dell'opra,

vuoglio, che ancor la mia agglunga alla tua fronte il suo splendore.

Adel: Signor, sei re, sei valoroso, e sei degno d'amor. Deh vanna, e dona pace a una regina sventurata, e poi spera graditi i regi affetti tuoi.

Scena VI

Adelaide and Lotario.

Lot: Fair queen!—The gods that rais'd you to this throne, and form'd you for dominion, still determine that you shall reign secure; and to chastise the proud oppressor of your spouse and empire,

Have urg'd the grateful vengeance of my sword.

Adel: Give me, my Lord, to know my benefactor.

Lot: Trust me, the aid is not contemptible,

which from the Danube now Lotario brings: it is Germania's king whom you behold before you.

Adel: Illustrious monarch, could thy godlike pity move thee—

Lot: Thou fairest of thy sex forbear—

I would not be discover'd, for as yet none knows me here but conscious love and

Heaven.

Adel: And who's the object of that love, my Lord?

Lot: A charming queen, the matchless Adelaide: I once beheld you in your father's court,

divinely deck'd with each resistless charm that blooming youth and majesty could give.

I meant to woo you to my nuptial love, but your late consort's suit prevented mine,

and gain'd you by priority of passion.

But now your widow'd bed invites me here: and first, your crown, my valour shall defend,

and then permit me to adorn your brows with the united lustre of my own.

Adel: To me, my Lord, your merit's known too well, in you the monarch and the hero shine.

Ah! go then, and restore a grateful peace to an afflicted queen; and then demand what e'er return your royal wish can crave.

Scena VI

Adelaide und Lotario.

Lot: Schöne Königin, der Himmels der dich zur Herrschaft erkor, will, dass du regierst:

Daher rief er mein Schwert, an den Mörder deines Gatten

und Räuber deines Thrones Rache zu üben.

Adel: Mein Herr, sag mir, wer bist du?

Lot: Kein geringer Beistand ist es, den ich von der Donau her zu dir bringe:

Lotario, der König von Deutschland, ist mit dir.

Adel: Wie, o großer König?

Dein großherziges Erbarmen?...

Lot: Beruhige dich, o Schöne, verrate mich nicht, nur die Liebe und ich wissen, wer ich bin.

Adel: Liebe? Für wen denn?

Lot: Für die liebliche Adelaide. Ich sah dich schon

als wunderschönes kleines Mädchen im väterlichen Schloss und gedachte,

dich zur Gattin zu erwählen.

Dein Gemahl kam mir zuvor: jetzt zog

dein Witwenbett mich her.

Als Erstes werde ich deine Krone verteidigen, aber als Belohnung dafür wünsche ich mir,

dass auch die meine auf deiner Stirn erglanze.

Adel: Herr, du bist König, du bist tapfer, und du bist der Liebe würdig.

Ach, geh und schenke einer unglücklichen Königin den Frieden, und dann magst du hoffen, dass deine königliche Liebe belohnt wird.

musste für das neue Werk ein anderer Name gefunden werden. In Betracht kamen dafür nach den Konventionen der Zeit nur die Namen der Protagonisten. Unter dem Titel „Adelaide“ aber war dasselbe Libretto schon vor Händel mehrfach komponiert worden. So verfiel man schließlich auf die Idee, Otto kurzerhand in Lothar umzubenennen. Adelaides Retter erhielt also just den Namen ihres ersten Mannes, den wir uns eigentlich als kurz vor dem Einsetzen der Handlung verstorben vorstellen müssen: Eine Konfusion, die zumindest den historisch gebildeten Teil des Publikums in einige Verwirrung gebracht haben dürfte.

Es mutet eigenartig an, dass Händel gerade an diesem entscheidenden Punkt seiner Laubbahn von seinem ansonsten gut ausgeprägten Gespür für den jeweils herrschenden Publikumsgeschmack verlassen wurde: Jedenfalls fiel *Lotario* so gründlich durch, dass er umgehend vom Spielplan abgesetzt und durch eine Wiederaufnahme des *Giulio Cesare* ersetzt wurde. Bedauerlich wurde das nur von Kennern, wie Mrs. Mary Pendarves, einer Dame der Londoner Gesellschaft. In einem Brief an ihre Schwester beklagt sie die Oberflächlichkeit und Vulgarität des Publikums, dem Händels Stil als zu „gelehr“ erscheine, seit es sich

Lotario
10 *Aria* Rammematù, cor mio,
ciò che prometti a me
che sono amante e re
e che so trionfar.
(parte)

11 *Adel:* Or venga il messaggiero.
(*tra sul trono*)

Scena VII

Adelaide con guardie e Clodoviro con corteggio.

Clod: Regina, anche fra l'armi
serba la sua clemenza il mio signore.
T'offre di nuovo il suo Idelberto. Eleggi
o del figlio l'amore,
o del padre il rigore.

Adel: Ed è tant' orgoglioso
di Berengario il core?
Vanne, torna e rispondi
che Adelaide non pensa
a talamo secondo,
che per desio di vendicar il primo,
che può aver in consorte
un legittimo re, senza che astretta
sia con vergogna e danno
la stripe a propagar d'un suo tiranno.
Clod: Io non vedo, o Regina,
qual tirannia nel mio signor si scorga,
se i tiranni son questi....
Adel: Abbastanza parli: già m'intendesti.

12 *Clodoviro*
Aria Se il mar promette calma,
ed il nocchier la sprezza,

Lotario
Aria Remember then, my all that's dear,
The hopes your promise gave me here:
love, to your aid a monarch draws,
whose arms can conquer in your cause.
(Exit)

Adel: Now let the messenger approach.
(*ascends the throne*)

Scena VII

Adelaide with guards, and Clodoviro with his retinue.

Clod: Great queen,
My prince retains his constant clemency,
ev'n in the progress of his conquering arms.
Again he offers you his Idelberto,
and my commission is to bid you choose
the son's affection, or the father's rage.

Adel: And dwells such pride in Berengario's heart!
Return, and tell him Adelaide, now
her second nuptials for no cause intends,
but to avenge her of the former's wrongs.
Tell him, that for a consort she can choose
a great, a rightful potentate, nor e'er
will stoop to be so wretched as to prove
the odious mother of a tyrant's off-spring.
Clod: Great queen, as yet I know no tyranny
my sovereign shews. —
If tyrants are like him....
Adel: I've said enough, you've heard my resolution.

13 *Clodoviro*
Aria If when a gentle sea invites,
the prosperous gale the pilot slights,

Lotario
Aria Denke, mein Herz,
an das, was du mir versprachst,
der ich Liebhaber und König bin
und der ich zu siegen weis.
(ab)

Adel: Jetzt komme der Bote.
(*Sie steigt auf den Thron.*)

Szene VII

Adelaide mit Wachen und Clodoviro mit Gefolge.

Clod: Königin,
auch im Kriege
bewahrt mein Herr seine Großmut.
Er bietet dir aufs Neue seinen Idelberto an.
Wähle zwischen der Liebe des Sohnes
und der Strenge des Vaters.

Adel: Ist denn Berengarios Herz so stolz?
Geh, keh'r zurück und antworte,
dass Adelaide
nicht an eine zweite Heirat denkt,
weil es sie verlangt,
den ersten Gatten zu rächen,
und weil sie einen legitimen König
zum Gemahl haben kann, ohne genötigt zu sein,
zu ihrer Scham und zu ihrem Schaden
das Geschlecht ihres Tyrannen zu vermehren.
Clod: Ich verstehe nicht, o Königin, welche Tyranei
sich in meinem Herren zu erkennen geben soll,
wenn die Tyrannen jene sind....
Adel: Du sprachst genug; du hast mich schon verstanden.

14 *Clodoviro*
Aria Wenn das Meer Stille verspricht
und der Steueremann nicht acht gibt

nur noch an simplen Menuetten und Liedern ergötze. Das ist auf die *Beggar's Opera* von John Gay und Johann Christoph Pepusch gemünzt, deren überwältigender Erfolg nicht wenig zum Untergang von Händels erster „Academy“ beigetragen hatte. Und doch bleibt der vollständige und im Grunde bis heute anhaltende Misserfolg des *Lotario* mysteriös: Die zahlreichen „Arie di paragone“ (Gleichnissen) des Librettos nutzte Händel nämlich, um seinen Sängern Gelegenheit zur glanzvollen Demonstration ihrer virtuoson Fähigkeiten zu geben. Zur Besetzung zählten die legendäre Anna Strada (Adelaide) und der Tenor Annibale Pio Fabri (Berenario), der zuvor in Italien Furore gemacht hatte. Mit der Figur der Matilde wiederum gelang Händel eines seiner eindrucklichsten Charakterporträts. Man muss es also wohl dem in diesem Fall besonders ungünstigen historischen Zufall zuschreiben, dass die Rehabilitierung dieses bedeutenden Werks so lang auf sich hat warten lassen.

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poi l'onda il vento spezza,
ed in periglio è alor d'esser assorto.
Così, se affitta è un alma
perché fu avverso il fato,
se il vede poi placato,
non deve più irritar chi è suo conforto.
(parte col seguito)

Scena VIII

Adelaide e Lotario.

13 *Adel:* Nel ciel si sperò, e poi...

Lot: Mia Regina – oh scignural!

Ribellata Pavia

al tuo fiero nemico aprì le porte.

Adel: Ribellata Pavia?

Or son perduta. Parti.

Lot: E vuoi ch'io t'abbandoni

nell'estremo de' mali?

Adel: Un'altra volta io te ne preiego: parti.

Lot: No, no, stiegua il mio fato,

stiegua il mio amor, voglio morirli a lato.

Adel: Deh! s'egli è ver che m'arni,

non tradir quest'amore!

Si, sì, vanna e ritorna

vincitor glorioso,

e assicura vincendo il mio riposo.

14 *Aria*

Quel cor che mi donasti
ripigliati, mio ben,
e con due cori in sen
combatti e spera.

Se il mio che m'involasti
di spiro mancherà,
dal tuo riceverà
virtù guerriera.
(parte)

36

storms oft succeed, and scarce he saves
his vessel from the raging waves.
So when the mind has been distress'd
by adverse fate a while oppress'd,
when that relents, our sighs should cease,
and not provoke what gives us peace.
(exits with his attendants)

Scena VIII

Adelaide and Lotario.

Adel: My confidence shall be in heaven—and then—

Lot: My lovely queen—o curs'd calamity!—

Rebellious Pavia, to your savage foe,

this moment opens her disloyal gates.

Adel: Is Pavia then disterper'd with rebellion?

Then I am lost indeed!—Leave me, my Lord.

Lot: And can you thus command me to forsake you,

in all this sad extremity of woe?

Adel: Once more, my Lord, let me beseech you, leave me.

Lot: Ah, no—my footsteps shall my fate pursue.

My love conducts me and I'll die with you.

Adel: If it be true, that you sincerely love,

ah! ne'er perfidious to your passion prove.

Go, and return victorious from my foes,

and by your conquest settle my repose.

Aria

Take back the heart you gave me here,
and lodge it in your breast with mine;
with both their flames for fight prepare,
and certain conquest shall be thine.

But if the heart you stole from me,
should want the warrior's noble fire,
what yours communicates, will be
more than sufficient to inspire.
(Exit)

37

und dann der Wind die Wellen türmt,
läuft er augenblicklich Gefahr unterzugehen.
So soll eine Seele, die betrübt ist,
weil das Schicksal ihr feindlich war,
wenn sie es dann besänftigt sieht,
den nicht mehr reizen, der ihr Beistand ist.
(mit dem Gefolge ab)

Scena VIII

Adelaide und Lotario.

Adel: Der Himmel ist meine Hoffnung, und dann...

Lot: Meine Königin – weh! ein Unglück!

Im Auführ' öffnete Pavia

deinem grausamen Feind die Tore.

Adel: Pavia im Auführ'?

Jetzt bin ich verloren. Geh.

Lot: Und du willst, dass ich dich

im größten Unglück verlasses?

Adel: Ich bitte dich nochmals darum: geh.

Lot: Nein, nein, ich folge meinem Los,

ich folge meiner Liebe, ich will dir zur Seite sterben.

Adel: Ach, wenn es wahr ist, dass du mich liebst,

so verrate diese Liebe nicht!

Ja, ja, geh und kehre als glorreicher Sieger zurück

und sichere im Siege meine Ruhe.

Aria

Jenes Herz, das du mir schenkest,
nimm dir zurück, mein Geliebter,
und kämpfe und siege
mit zwei Herzen in der Brust.

Wenn es meinern, das du mir wegnahmst,
an Feuer mangeln wird,
wird es von deinem
kriegerische Tugend erlangen.
(ab)

LOTARIO *de Haendel*

Comparé aux autres opéras de Haendel, *Lotario* est un cas particulier pour ce qui est de l'accueil que lui réserva le public. Après l'échec initial, l'œuvre disparut rapidement de la scène et ce n'est que dans les années 50 du XX^e siècle qu'elle connut une nouvelle mise en scène qui fut, elle aussi, sans lendemain. Cet état de choses est d'autant plus attristant que Haendel avait, avec cette œuvre, des visées particulièrement ambitieuses.

Lotario était censé marquer la renaissance de sa première entreprise de spectacles lyriques qui avait fait faillite en 1728; y était lié aussi l'espoir d'établir définitivement l'opéra italien sur le sol anglais. Le 2 décembre 1729, Haendel inaugurerait la première saison de sa société d'opéra appelée, elle aussi, « Royal Academy of Music » par un geste esthétique démonstratif: *Lotario* renoue directement avec le grand style héroïque qui avait marqué les œuvres lyriques composées pour sa première académie – donc avec le style qui n'avait pas inspiré au public londonien un enthousiasme durable.

Le livret dont l'auteur n'a pu être définitivement établi, s'inspire d'un épisode de la vie de l'empereur allemand Othton, donc de faits historiques. Haendel avait déjà écrit un opéra intitulé

15 Lot: O del mio caro ben voci gradite,

quanta forza e vigore
accrescere al mio core.

Cià men volo al cimento,
venga il fiero nemico,
con quanto ha mai d'ardir, nulla pavento.

16 *Aria* Già mi sembra al carro avvinco

trar l'audace, il traditor.

E veder già parmi il vinto
gir coi lumi fissi al suolo
pien di duolo e di rossor.
(parte)

Scena IX

Arco Triojale.

Berengario, Matilde, Idalberto, capitani e soldati.

17 *Coro:* Viva e regni fortunato

dell'Italia il re guerriero.

Scena X

Adelaide e poi Clodomiro.

18 *Adel:* Dell'altui fellonia

pui che del tuo valor illustre spoglia,
eccorni, Berengario. Alza a tua voglia
sopra le mie tovine i tuoi trofei.
Io già per la tua mano,
e sposo, e regno e libertà perdei.

Ber: E sposo, e regno e libertà se vuoi

or io ti rendo, e pongo

tutta la mia vittoria a piedi tuoi.

Adel: La corona è già mia, l'amante e l'figlio,
perché son doni tuoi, son miei rifiuti.

Lot: Bless language of my fair, enchanting sounds,
my heart with joy and matchless vigour bounds.

now to the noble enterprise I flee,

with fire to conquer, or with flame to die:
let the proud foe in all his rage appear,
my soul's all ardour, and disdains to fear.

Aria

Already, as my prize in war,
the captive traitor at my car,
appears with stern reluctance bound.

And sullen glances on the ground;
whilst his disorder'd looks proclaim
his inward grief, and guilty shame.
(Exit)

Scena IX

A Triumphal Arch.

Berengario, Matilde, Idalberto, captains and soldiers.

Chorus: Health to the martial king of Italy

and fortunately famous let him reign.

Scena X

Adelaide and the aforesaid, and to them Clodomiro.

Adel: Basely by treason to your power betray'd,
not by your valour conquer'd, here behold,
proud Berengario, your illustrious spoils
raise as your insolent ambition prompts
your trophies on the ruins of my fortune:
already by that most pernicious hand

I've lost my spouse, my liberty and kingdom.
Ber: A spouse, a kingdom and your liberty,
were you but willing, I would now restore you,
and lay down all my conquests at your feet.

Adel: The crown already as my right I claim,
the son and lover as your gift I scorn.

Lot: O ihr willkommenen Worte meiner Liebsten,
wie vernehmt ihr die Kraft und Stärke in meinem

Herzen. Schon eile ich dem Kampf entgegen,

der stolze Feind möge kommen –
mag er noch so mütig sein,
ich kenne keine Furcht.

Aria

Schon sehe ich, wie mein Wäffen
den gefesselten Verwunden,
den Verräther, hinter sich herzieht.

Und ich meine bereit, den Besiegten
mit niedergeschlagenem Blick, voller Schmerz
und Scham umherren zu sehen.
(Ab)

Scena IX

Piazza von Pavia mit Triumphbogen.

Berengario, Matilde, Idalberto, Offiziere und Soldaten.

Chor: Es lebe und regiere glücklich

der kriegerische König von Italien.

Scena X

Adelaide und die Vorigen, später Clodomiro.

Adel: Als das vornehme Opfer
der Ruchlosigkeit anderer
und nicht als das deiner Tapferkeit sieh mich an,
Berengario. Richte nach deinem Willen
auf meinen Ruinen deinen Triumph auf.
Durch deine Hand habe ich bereit
den Gatten, das Reich und die Freiheit verloren.

Ber: Den Gatten, das Reich und die Freiheit verlorst du,
wenn du willst, jetzt zurück
und lege dir meinen Sieg zu Füßen.

Adel: Die Krone ist bereits mein,
den Geliebten und den Sohn weise ich zurück,
weil sie deine Gaben sind.

«Othone» et il fallut trouver un autre titre pour l'œuvre. Les conventions en vigueur à l'époque imposaient de choisir exclusivement le nom de l'un des protagonistes. Ce même livret avait déjà été plusieurs fois mis en musique sous le titre d'«Adelaide» avant que Haendel ne s'y intéresse à son tour. On eut finalement l'idée de faire d'Othon un Lothaire. Le sauveur d'Adelaide reçut donc le même nom que son mari qu'il faut imaginer mort assassiné quand commence l'opéra. Cette confusion a dû dérouter le public de l'époque, celui, du moins, qui s'intéressait à l'histoire.

Qu'à ce tournant décisif de sa carrière, Haendel ait justement manqué à ce point de son flair habituel pour le goût momentané du public laisse perplexé : l'échec de *Lotario* fut du reste si complet que l'opéra disparut immédiatement de l'affiche au profit de la reprise de *Ciullo Cesare*. Seuls les connaisseurs comme Mrs. Mary Perdaves, une dame de la société londonienne, exprimèrent leur regret. Dans une lettre à sa sœur, elle se plaint du caractère superficiel et de la vulgarité du public qui, depuis qu'il ne se délecte plus que de simples menuets et chansons, trouve le style de Haendel trop «savant». Le trait vise le *Beggar's Opera* de John Gay et Johann Christoph Pepusch dont le succès écrasant n'a

(viene Clodornio)
Ber: Clodornio, che porti?
Clod: Alte novelle, o Sire.

(Berenario e Clodornio si ritirano a parlare in disparte.)
Ber: Quanto Lotario al Ticino?

L'illustre prigioniera,
regina, a te consegnò:
altrove mi richiama
alta cura di regno.

(partono Berenario, Isabelto e Clodornio)
Mat: Vollea la mia clemenza
stringerti al seno anziché in ceppi.

Adel: Ed io,
mi reco a maggior pena
questa clemenza tua, che la catena.

19 *Masilde*
Aria

Orgogliosetto
va l'augelletto
quando si trova
in liberta:

Se poi tra lacci,
in van si scuote,
in dolci note
chiede pietà.
(parte)

20 *Adel!*

Quanto più fin tenaci
le catene onde avvinto
dell'alturi crudelta sarà il mio piede,
viepiù care saranno all'alma mia,
e il carcere più grato ancor mi fia.

Adelaide

21 *Aria*
Scherza in mar la navicella,
mentre rde aura secondar.

40

(Clodornio enters)
Ber: What tidings, Clodornio?
Clod: My Lord, I come

charg'd with dispatches of the last importance.
(Berenario and Clodornio retire and discourse apart.)
Ber: And is Lotario at Ticinum then?

To you my queen I now consign the charge
of this illustrious captive. Cares of state
demand my presence for a while elsewhere.

(Exeunt Berenario, Isabelto and Clodornio)
Mat: To you my willing mercy would, with joy,
for chains present embraces—

Adel: And to me
your clemency's more cruel than your chains.

Masilde
Aria

The feather'd songster of the skies,
free from the fowler's fraudulent snare,
from grove to grove exulting flies,
and wanders in the waste of air.

But if the net her flight restrains,
she vainly flutters to and fro;
of sad captivity complains,
in accents of melodious woe.
(Exit)

Adel! The more these fetters grind my tender feet,
which unrelenting cruelty prepares,
the more I'll triumph in the vain restraint
and find a pleasure in a dungeon's gloom.

Adelaide

Aria
From wave to wave, with gentle gates,
the dancing bark securely sails;

41

(Clodornio kommt.)
Ber: Clodornio, was bringst du?
Clod: Wichtige Neuigkeiten, o Herr.
(Berenario und Clodornio gehen beiseite, um miteinander zu sprechen.)

Ber: Lotario ist schon am Tessin?
Die vornehme Gefangene übergebe ich dir,
o König: an einem anderen Ort
rufen mich wichtige Regierungsgeschäfte.

(Berenario, Isabelto und Clodornio ab.)
Mat: Meine Großmutter wollte dich lieber
an die Brust drücken als dich in Ketten legen.

Adel! Und mir
mir bereitet diese deine Großmutter
größere Pein, als es die Ketten tun.

Masilde
Arie

Ein wenig zu stolz
wird das Vögelein,
wenn es sich
in Freiheit befindet.

Wenn es dann vergeblich
an der Schlinge zerrt,
erfleht es
in süßen Tönen Gnade.
(ab)

Adel! Je fester die Ketten sind,
die die Grausamkeit anderer
mir um die Füße schlägt,
desto willkommener wird mir der Kerker sein.

Adelaide

Arie
Das Schiffelein tänzelt im Meer,
solange das günstige Lüftchen ihm zulacht;

pas peu contribué au naufrage de la première «Académie» de Haendel.

Pourtant l'échec total et prolongé – puisqu'il perdue encore aujourd'hui – de *Lotario* garde son mystère. Haendel utilise notamment les «Arie di paragone» (airs de comparaison) du livret pour offrir aux chanteurs l'occasion de faire étal de leur virtuosité. La distribution de la création réunissait, entre autres, la légendaire Anna Strada (Adelaide) et le ténor Annibale Pio Fabri (Berenario), qui venait de faire fureur en Italie. Avec le personnage de Matilde, Haendel réussit l'une de ses études de caractère les plus pénétrantes. Il faut sans doute attribuer à des hasards de l'histoire particulièrement peu cléments le fait que la réhabilitation de cette œuvre importante se soit si longtemps fait attendre.

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Traduction: Christian Hinzelein, Hamburg

ma se poi fierà procella
turba il ciel, sconvoige l'onda
va perduta a naufragar.
Non così questo mio core
cederà d'un'empia sorte
alio sdegnò, ed al furor,
che per anco in faccia a morte
sa da grande trionfar.

FINE DELL'ATTO PRIMO.

ATTO SECONDO

Scena I
Vasta campagna con ponte sul Ticino.
Berenario fuggendo.

Sinfonia

Recitativo accompagnato

22 *Bar:*
Son vinto, o Ciel, son vintol Ov'è la gloria
del mio temuto brandò?
Misero che farò? Figlio, consorte,
servi, amici, ove siete? Ah! ch'io vi perdo!
Ma se sorte spietata
i precipizi miei lassù ha prefissi
morò da re dove regnando io vissi:
e ad onta ancor del mio destin severo
libero morirò.

but if contending storms arise,
and blot the brightness of the skies,
she's then, in whirling eddies tossed,
amidst the war of waters lost:
Not so, my soul shall yield to fears,
tho' fate in all its rage appears:
for in the ghastly view of death,
I'll triumph with my latest breath.

THE END OF THE FIRST ACT.

ACT II

Scene I
A spacious country, with a bridge over the Ticinum.
Berenario in a disorderly flight.

A Symphony

Accompanied recitative

Bar:
And vanquish'd then! Oh, Heavens,
forlorn and vanquish'd!
Where's now the glory of my dreaded sword?
Wretched that I am! what counsels shall I
form?
to what retreat betake me? Oh, my soul!
My dearest consort, faithful friends and
servants,
where shall I seek you? Ah! your mournful ruin
reproaches my ambition: but if fate,
inexorable, now decrees my downfall,
I'll perish like a king, and where I've reign'd,
in spite of destiny, will die in freedom.

aber wenn dann der heftige Sturm
den Himmel trübt und die Wogen aufwirft,
ist es verfloren und zerbricht:
Mein Herz wird nicht auf diese Weise
dem Zorn und der Wut
eines feindseligen Schicksals weichen,
denn auch im Angesicht des Todes
weiß ich mit GröÙe zu triumphieren.

END OF THE FIRST ACT.

ZWEITER AKT

Szene I
Weite Landschaft mit Brücke über dem Ticino.
Berenario (fliehend)

Sinfonia

Recitativo accompagnato

Bar:
Ich bin besiegt, o Himmel,
ich bin besiegt!
Wo ist der Ruhm meines gefürchteten
Schwertes?
Ich Unglücklicher, was fange ich an?
Mein Sohn, meine Gattin, Diener, Freunde,
wo seid ihr? Ach! so verliere ich euch denn!
Auch wenn das unerbitliche Geschick dort
oben
meinen Untergang beschlossen hat,
sterbe ich als König, wo ich herrsche;
und meinem schweren Schicksal zum Trotz
werde ich als freier Mann von ihnen gehen.

Scena II

Lotario e detto.

Lot: Sei prigioniero!

Ber: Stelle!

Lot: Cedi quel brando.

Ber: Non è abbattuto il core,

e morrò, benchè vinto, in vincitore.

Lot: Renditi, e non temer... ché tu m'avrai

vincitor generoso: è disperato

il tuo consiglio.

Ber: Più ch'al tuo valore,

orgoglioso guerrier, mi rendo al fato.

(gfi dà la spada)

23 *Aria*

Regno e grandezza,

vassalli e trono

superbo involami

fato crudel.

Ma quel valore

ch'ho nel mio core

non teme oltraggio

di stelle rigide,

d'irato Ciel.

(parte)

Scena III

Lotario solo.

24 *Lot:* Se del fiero tiranno

trionfò la mia gloria,

or sento nel mio core

per Adelaide trionfar amore.

25 *Aria*

Tiranna, ma bella,

m'uccide e m'allietta,

e qual farfallaeta,

44

Scene II

To him Lotario.

Lot: You're now my prisoner!

Ber: Cruel stars.

(puts himself in a posture of defence)

Lot: Your sword—

Ber: My heart's undaunted still, and I resolve

to die, tho' vanquish'd, like a conqueror.

Lot: Content'd no more, but yield, and you shall find

humanity attends me in my conquests,

resistance now is desperate and vain.

Ber: I yield, proud warrior, but I yield to fate,

not to the boasted valour of your arms.

(delivers his sword)

23 *Aria*

The grandeur I enjoy'd before,

my throne and vassals are no more.

Unpitying fate has hurl'd me down,

from all the splendors of a crown.

Let all my woes at once appear,

my soul no injury shall fear,

nor adverse stars, nor angry skies

shall e'er my fortitude surprise.

(Exit)

Scena III

Lotario alone.

Lot: Tho' now my glory triumphs o'er a tyrant,

love makes me too a captive in my turn,

and conquers in my heart for Adelaide.

24 *Aria*

Alluring tyrant, charming foe,

that whilst you kill, enchain me so,

to the same fate my passion soars,

45

Scena II

Lotario und der Vorge

Lot: Du bist gefangen.

Ber: Ihr Sterne!

(will sich verteidigen)

Lot: Gib mir dein Schwert.

Ber: Mein Herz ist nicht berührt, und auch besiegt

werde ich als Sieger sterben.

Lot: Erbüb dich und fürche dich nicht... denn du wirst

in mir einen hochherzigen Sieger finden;

resistance now is desperate and vain.

Ber: Mehr als deiner großen Tapferkeit, stolzer Krieger

ergebe ich mich dem Schicksal.

(Er gibt ihm das Schwert.)

23 *Aria*

Reich und Größe,

Vasallen und Thron

raubt mir hochmuthig

das grausame Schicksal.

Aber jene Tapferkeit,

die ich in meinem Herzen habe,

fürchtet nicht die Kränkung

durch die strengen Sterne

des zornigen Himmels.

(ab)

Scena III

Lotario allein.

Lot: Da mein Ruhm den stolzen Tyrannen besiegte,

fühle ich jetzt in meinem Herzen

die Liebe zu Adelaide triumphieren.

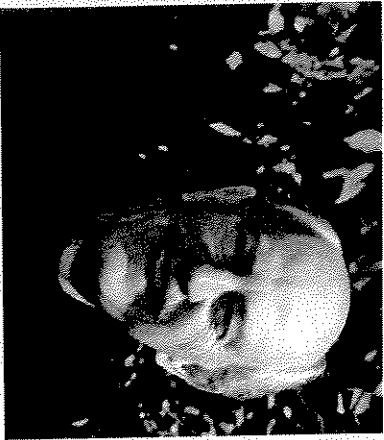
24 *Aria*

Die schöne Tyrannin

tödt mich und zieht mich an,

und wie der Schmetterling

46



ALAN CURTIS

Having divided his time for years between Berkeley (California), where he taught at the famous university and Europe, where he plays the harpsichord and conducts concerts and operas, Curtis now works full time as a performer, principally with opera from Monteverdi to Mozart. An article on him in *Orypheus* (Berlin) was entitled: "The avant-gardist of Early music". In fact, back in the 1950s when he was a student, he was the first modern harpsichordist to confront the problems of Louis Couperin's unmeasured preludes for harpsichord. Shortly thereafter, he became a pioneer of the return to original instruments and Baroque performance practice in

quest'anima ancella,
adora quel lume
che l'arde le piume,
e morte le dà
(parte)

Scena IV
Prigione. Adelaide sola.

Adelaide
26 *Aria*
Menti eterne, che reggete
de' mortali le vicende,
deh! volgete
grato un sguardo a' voi miei.

Che il desio, ch'il cor m'accende
è che unisca un pronto fato
allo sposo mio adorato,
l'alma mia, onde si bea!

Scena V
Adelaide e Clodomiro, seguito da due paggi, che portano due bacili coperti.

Clod: Con due doni, Adelaide, a te m'invia
la tua reina, e mia.

Adel: Qual mia reina?

Clod: In questo (scopre un bacile, su cui sono un pugnale,
ed un vaso di veleno) vedi la morte tua,
se tu ricusi d'Idelberto i sponsali.

Ora rimira
(scopre l'altro su cui sono scatto e corona,
la tua falciata, se a lui ti rendi.

Adel: Messagger troppo lieto, ascolta, attendi.

A Matilde dirai
che la costanza mia
molto è maggior della sua tirannia.

Clod: Quanto imponi farò. Ma in tanto scegli

with that poor wanton, that adores
the fatal blaze, that soon consumes
his tender form and painted plumes.
(Exit)

Scena IV
A Prison. Adelaide alone.

Adelaide
Aria

Eternal mind, whose wisdom guides,
and o'er each change of life presides,
with pity view the woes I bear,
and be propitious to my prayer.

My bosom glows with fond desire,
that fate would with my wish conspire,
and to my spouse my soul unite,
with never ending dear delight.

Scena V
Adelaide, and Clodomiro followed by two pages that carry two basins covered.

Clod: With both these gifts, see, Adelaide now,

my queen and your's commands me to attend.
And who's "my" queen?

Adel: In this (discovers a basin with a dagger,
and a cup of poison on it)
view your destruction if you still refuse
the sponsals of great Idelberto: in this
(discovers the other, upon which is a crown
and scepter) see your felicity if you consent.

Adel: Hear me thou grateful messenger, and bear
this answer to the stern Matilde now:
tell her my constancy by far transcends
the lawless bounds of her tyrannic rage.

Clod: This I'll deliver, but you now must choose

beter meine ergebene Seele
jenes Licht an,
das ihr die Flügel verbrennt
und ihr den Tod gibt.
(ab)

Scena IV
Cefängnis. Adelaide allein.

Adelaide
Aria

Ewige Mächte,
die ihr den Lebensweg
der Sterblichen lenkt,
ach, richtet gnädig einen Blick auf mich,

denn mein Herz brennt vor Verlangen,
dass ein gnädiges Geschick
meine Seele mit meinem
angeboteten Garten vereine.

Scena V
Adelaide und Clodomiro, gefolgt von zwei Pagen, die zwei bedeckte Schalen tragen.

Clod: Mit zwei Geschenken Adelaide,

schickt mich deine und meine Königin zu dir.
Wer ist „meine“ Königin?

Adel: Wer ist „meine“ Königin?
Clodomiro (deckt eine Schale ab, auf der sich ein Dolch
und ein Giftkuglchen befindet): Sieh hier deinen Tod für
den Fall, dass du Idelbertos Anträge zurückweist.
Jetzt betrachte/deckt die andere Schale ab, auf der
sich ein Zepter und eine Krone befindet) dein Glück,
wenn du dich Idelberto zu eigen gibst.

Adel: Du willst Matilde sagen, dass meine Standhaftigkeit
viel größer als ihre Tyrannei ist.
Clod: Was du mir aufträgst, werde ich tun. Doch wähle
indessen entweder Dolch und Gift

early operas. His radically "reconstruction" of Monteverdi's *L'incoronazione di Poppea* marked the first time in three centuries that a late Monteverdi opera was performed as the composer intended. *Poppea* was then put on with great success all over Europe. A landmark performance of Handel's *Admeto* in Amsterdam was hailed as the first successful attempt to revive Handel's opera orchestra. Alan Curtis has always been at the forefront of the movement to enlarge and breathe the new life into the static opera repertoire. A lavishly authentic revival of Landi's *Il Sant'Alessio* in Rome and Innsbruck in 1981 was a stunning success, as were three different productions of the first Jommelli revival in modern times: *La schiava liberata*. Among better-known but nonetheless unjustly neglected repertory, he has been a particular champion of Gluck's *Armida*, of which he has led three very different productions, including one with his own orchestra of period instruments at the Théâtre Musical de Paris (Châtelet). He was also responsible for three very different productions of Handel's *Artidante* between 1981 and 1985, and the first modern revival of Vivaldi's *Il Giustino*. He conducted the first performances in Lisbon of Monteverdi's *Il ritorno di Ulisse in patria* and Mozart's *Il re pastore*.

Fero, toscò, o lo sposo e in un il regno.
Adel! *(accetta il bacile, dove sono il pugnale ed il veleno):*
Questi appieno gradisco, e gli altri io sdegnò.

Clod: Pensa...
Adel: Non replicare.

28 *Clodonio*
Aria Non tinganni la speranza
che la ferma tua costanza
mai t'otenga il tuo perdono.

Hai nel labbro la tua sorte,
un tuo no ti guida a morte,
un tuo sì ti guida al trono.
(parte)

CD 2

1 *Scena VI*

Adelaide: *poi Matilde con guardie.*

Adel: Adelaide, che pensi?

Virtù è teco. *(risolata)* Ora si stringa il ferro.

Ah no, che del consorte

col toscò subìò l'istessa sorte.

(Mentre vuol prender il veleno, Matilde giunge)

Mat: Ancor vivì, o superba, e i doni miei

egualmente disprezzi?

Adel: Ah no, m'è caro

questo ch'offro al mio labbro.

(prende il veleno)

Mat: Bewi. La tua dimora

troppo m'afflige omai.

Adel: Di te, del mio destin trionfo ancora.

(Mentre vuol bere il veleno, giunge Iadberto colla spada ignuda alla mano, respingendo una guardia che gli si oppone.)

the dagger, poison, or a spouse and empire.
Adel! *(takes the basin with the dagger and the poison):*
Here I determine, and disdain the other.

Clod: Ah, think...

Adel: Forbear your vain expostulations.

Clodonio

Aria

Your constancy you trust in vain,
the pardon that you wish to gain,
is in your lips alone.

One short refusal seals your fate,
but on your kind compliance wait
the glories of a throne.
(Exit)

oder Bräutigam und Herrschaft.

Adelaide *(nimmt die Schale mit dem Dolch und dem Gift an):* Diese nehme ich überaus gern an, die anderen aber verachte ich.

Clod: Bedenke...

Adel: Wiederhole dich nicht.

Clodonio

Aria

Lass dich nicht von der Hoffnung trügen,
dass du durch deine große Standhaftigkeit
jemals Vergebung erlangen wirst.

Du entscheidest über dein Schicksal,
dein „nein“ führt dich zum Tode,
dein „ja“ führt dich zum Throne.
(ab)

Scene VI

Adelaide, to her Matilde with guards.

Adel: What thoughts engage thee Adelaide now?

(resolutely) Virtue is thine—to the drawn dagger then.

Ah no! I'll perish by my husband's fate,

and in the envenom'd cup forget my sorrows.

(As she is about to take the poison, Matilde enters.)

Mat: Still dost thou live presumptuous, and despise

allie my proffer'd gifts?—

Adel: Ah no! this cup

I now present with transport to my lips.

(takes the cup of poison)

Mat: Drink then, for this delay too much affects me.

Adel: Ev'n now I triumph o'er my fate and thee.

(As she prepares to drink the poison, Iadberto rushes in with his drawn sword, driving back one of the guards that opposed his entrance.)

Scena VI

Adelaide, spater Matilde mit Wachen.

Adel: Adelaide, was denkst du? Die Tugend ist mit dir.

(mit Entschlossenheit) So sei der Dolch gezückt.

Acht nein, wenn ich Gift nehme, werde ich das

gleiche Schicksal wie der Gatte erliden. *(Als sie das*

Gift einnehmen will, kommt Matilde hinzu.)

Mat: Du lebst noch, du Hochmütige,

und weist gleichgültig meine Gaben zurück?

Adel: Aber nein, jene hier,

die ich meinen Lippen reiche, ist mir teuer.

(Nimmt das Gift an sich.)

Mat: Trinke. Dein Säumen wird mir jetzt zuviel.

Adel: Über dich und mein Schicksal

trumpchiere ich immer noch.

(Als sie das Gift trinken will, kommt Iadberto mit dem blanken Schwert in der Hand und stößt eine Wache zurück, die sich ihm widersetzt.)

Later productions included Gluck's *Paride e Elena* in Vicenza and two versions of Cimarosa's *Gi Orzi e i Curiaz* in Rome and Lisbon. His new performing edition of Monteverdi's *Il ritorno d'Ulisse* was produced in the Dresden Semper Opera.

Among Alan Curtis's CDs are Alessandro Scarlatti's *Cantatas and La Follia*, a program of Neapolitan music for chromatic harpsichord and madrigals by Monteverdi, Sigismondo d'India, Gesualdo and Marenzio.

Now called "Il Complesso Barocco", his madrigal group was invited by Werner Herzog to feature in his 1996 documentary film on Gesualdo. Their CDs of madrigals by Michelangelo Rossi, of works by Antonio Lotti, and of the complete duets of Monteverdi have also been highly praised by the international press, as has their recording of Curtis's reconstruction of Handel's first Italian opera, *Rodrigo*. In the summer of 2000, he conducted a new production of *Radamisso* as well as the opening gala concert for the Halle Handel festival and he also recorded Handel's *Armínio* after performances in Amsterdam and Siena. He has also begun to record the complete sonatas of Haydn on historic keyboard instruments. In 2002, Alan Curtis conducted Handel's

Scene VII

Idelberto e detti.

Mar: Hai tanto aridi? Né ti sovien che sei suddito benché figlio?

Idel: Non la reina, ma la madre lo voglio.

Mar: La reina non t'ode, se per costei la genitrice implori.

Idel: Scaccia i sospetti, lo pur voglio che mori.

Mar: Amato figlio.

Idel: Ma saper tu dei,

(da il pugnale a Matilde e la presenta il petto.)

questo ferro, e al mio sen...

Mar: Vile, m'offendi!

Folle, i miei schermi accresci, e a lei la gloria!

Adel: Solo la mia costanza avrà vittoria.

Mar: Ohi, bev quel toscot!

Idel: A me lo porgi.

Mar: Scostati, o forse amato.

Idel: Ah! madre, almeno concedi...

Adel: Io t'ubbidisco.

Idel: Ed io mi sveno.

(Mentre Adelaide vuol ber il veleno, Idelberto accosta il pugnale al suo petto, e vuol uccidersi.)

Mar: Ah! fermatevi entrambi.

(Toglie injurianta il veleno ad Adelaide, e lo getta a terra, come fa del pugnale ad Idelberto.)

Ben verrà quell'istante

di vendicar i miei oltraggi, o rei,

(ad Adelaide) femmina incantatrice,

(ad Idelberto) ingiusto amante.

Scene VII

Idelberto and the offesaid.

Mar: That hast thou this presumption, nor remember'st that still thou art a subject, tho' a son?

Idel: I would implore a parent, not a queen.

Mar: The queen is deaf to all you have to urge, if for this wretch you now implore the parent.

Idel: Cease your suspicions, I desire her death.

Mar: My dearest Son,

Idel: But know that I'm determin'd,

she shall not die alone—see with this dagger

(gives the dagger to Matilde, and presents his bosom to her) I offer you my breast.

Mar: Unworthy wretch!

Dost thou provoke me too—thus basely add to my dishonour, and increase her glory?

Adel: My constancy alone shall gain the conquest.

Mar: Drink off that cup.

Idel: To me the deadly draught.

Mar: Away thou madman.

Idel: Ah, at least permit...

Adel: See I obey you.

Idel: Yes, we'll die together.

(As she offers to drink the poison, Idelberto presents the dagger to his breast with an intent to stab himself.)

Mar: Ah me forbear, forbear I charge you both.

(She snatches the poison from Adelaide in a rage, and throws it on the ground, as also Idelberto's dagger.)

I soon shall see the happy hour approach,

that shall avenge me well of all my wrongs,

(to Adelaide) thou hateful sorceress,

(to Idelberto) thou unworthy lover.

Scene VII

Idelberto und die Vorigen.

Mar: Hast du so viel Mut? Ist dir nicht bewusst, dass du, wenn auch mein Sohn, Untertan bist?

Idel: Nicht nach der Königin, nach der Mutter verlangt es mich.

Mar: Die Königin erhört dich nicht, wenn du für diese dort bei der Mutter flehst.

Idel: Verjage den Argwohn. Auch ich wünsche ihren Tod.

Mar: Geliebter Sohn.

Idel: Aber du musst wissen, dass sie nicht allein sterben kann, so nimmt *(gibt Matilde den Dolch und bietet ihr seine Brust dar)* dieses Eisen, und

in meine Brust...

Mar: Feigling, du willst mich kranken!

Narr, willst du meine Schande und ihren Ruhm vergrößern?

Adel: Meine Standhaftigkeit allein wird den Sieg erringen.

Mar: Wohlan, trink dieses Gift.

Idel: Gib es mir.

Mar: Zurück, Rasender.

Idel: Ach Mütter, erlaube wenigstens...

Adel: Ich gehorche dir.

Idel: Und ich ersteche mich.

(Während sie das Gift trinken will, richtet Idelberto den Dolch auf seine Brust und will sich töten.)

Mar: Ach, halte beide ein.

(Während er sie Adelaide das Gift und wirft es auf die Erde, ebenso verfährt sie mit Idelbertos Dolch.)

Der Augenblick wird noch kommen,

da mein Schimpf gerächt wird, ihr Schurken,

(zu Adelaide) du Hexe,

(zu Idelberto) du törichter Liebhaber.

Giulio Cesare in Monte Carlo, *Deidamia* in Siena and the successful *Magia Abbandonata* program for the Resonanz festival in Vienna, the Cöttingen festival and the Bayreuth Baroque festival, where it was recorded for CD. Future plans include Handel's *Radamisto* and Conti's *Davide* and an unpublished opera-ballet by Rameau.

Scena VIII

Clodimiro e detti.

Clod: Reina, infausiti avisi. Il nostro campo vinto restò, del re, tuo sposo, ancora qui non s'ode novella, estremo è il lutto.

Idel: (Dell'oppressa innocenza è questo il frutto!)

Mat: Come cangia grandezza in un momento!

Adel: (Fido Lotario! O fortunato evento!)

Mat: Vane, o Duce, e rinforza

i difensor: cerca il mio sposo, e pronto il senato raduna. (*ad Adelaide*) e tu fra ceppi resta, femmina rea. (*ad Idelberto*) tu, parto imbelletto, cinto il crine di fiori resta qui seco a favellar d'amori.

2 Aria

Arma lo sguardo
d'un dolce dardo,
la donna altera
e lusinghiera
poi nel suo core
del folle amore
si rnderà.

Ma tu, orgogliosa,
femmina ardità,
sempre fastosa,
no, non andrai
come or ten vai
della schernita mia ferità.
(*parte*)

Scena IX

Adelaide, Idelberto.

Adel: Di miglior genitor figlio ben degno,
oh Dio! quanto mi spiace,

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Scena VIII

To them, Clodimiro.

Clod: Sad tidings to your royal ears I bring: our camp is conquer'd, and as yet we know not the king your consort's fate; no tongue can tell the universal horror and distress.

Idel: (There are the fruits of injur'd innocence.)

Mat: How does all grandeur in a moment change!

Adel: (Faithful Lotario! fortunate event!)

Mat: Hasten to your station, and collect your powers, for our defence, and be it in your charge to gain some tidings of the King my consort: convene the senate instantly—and here, proud guilty woman wear our servile chains, and thou, degenerate son, adorn thy brows with wreaths of fragrant flowers, and talk of love.

Aria

Arm your eyes with every dart,
that wanton cupid can impart:
the haughty nymph that now inspires
the warmth of these unmanly fires,
will proudly smile at all your pain,
and render all your ardours vain.

But, know, presumptuous woman, know,
tho' constant pride elates you so,
tho' now your guilt escapes my rage,
yet none my vengeance shall assuage;
no friend you'll find my power to brave,
or guard you from the gloomy grave.
(*Exit*)

Scena IX

Adelaide and Idelberto.

Adel: O youth, well worthy of a better race,
Heaven only knows the anguish I endure

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Scena VIII

Clodimiro und die Vorigen.

Clod: O Königin, unglückselige Nachrichten. Unser Heer wurde besiegt, noch weiß man nicht, wie es deinem königlichen Gatten ergangen ist – die Trauer ist riesengroß.

Idel: (Das geschieht, wenn man die Unschuld kränkt.)

Mat: Wie tief kann Größe in einem Augenblicke fallen!

Adel: (O getreuer Lotario! Welch glückliches Ereignis!)

Mat: Geh, o Feldherr, und ermutige die Verteidiger, suche meinen Gatten und rufe sofort den Senat zusammen! (*zu Adelaide*) und du bleibst gefesselt, böses Weib! (*zu Idelberto*) du Ausgeburt der Weichheit, bleib mit einem Blumenkranz im Haar bei Ihn, und säusle ihr von Liebe.

Aria

Waffne den Blick
mit einem süßen Pfeil,
das hochfahrende
und verführerische Weib
wird dann von Herzen
deine törichte Liebe
verlachen –

Aber du, hochmütiges,
dreisites Weib,
wirst nicht mehr fange,
wie du es jetzt tust,
über meine verhöhrnte
Wut triumphieren.
(*ab*)

Scena IX

Adelaide, Idelberto.

Adel: Du eines besseren Vaters würdiger Sohn,
o Gott, wie tut es mir leid,



SIMONE KERMEES

The Leipzig born soprano Simone Kermes studied with Helga Former and attended master classes with Elisabeth Schwarzkopf, Barbara Schlick, Jessica Cash and Dietrich Fischer-Dieskau. In 1993 she won first prize in the Felix Mendelssohn-Bartholdy Competition in Berlin, and in 1996 Kermes was the winner of the International Johann Sebastian Bach Competition in Leipzig.

Guest appearances have taken her to the Théâtre de Champs-Élysées, Paris, the Brooklyn Academy of Music, New York, the opera houses of Stuttgart, Bonn and Baden-Baden Festspiel-

non poter al tuo amor render amore.

Idel: Tanta felicità sperar non lice
de' tuoi nemici al figlio, e sol concedi
ch'it mio affetto puàdo...

Adel: Io per te sento
stima, ossequio, rispetto.

Idel: Eh! sol concedi
ch'io t'ami, noi vietar, io son contento.

4 *Aria*
Bella, non mi negar,
ch'io sol ti possi amar
io son contento.

E poi con tuo rigor
squarcami in petto il cor,
non mi lamento.
(parte)

Scena X

Adelaide sola.

Recitativo accompagnato

5 *Adel:* Sommo reitor del Cielo, i tuoi consigli

sommessa adoro: Lotario in mio soccorso
mandi ne' mali estremi; e nascer' fai
a pro, dell'innocenza
da crudel genitor pietosi i figli.

6 *Aria*
D'una torbida sorgente
nasce il rio più chiaro figlio.

Vaga prole ed odorosa
dalle spine esce la rosa,
fetid' erba è madre al giglio.
(parte)

that I'm unable to return your love.

Idel: Ah! that's a bliss your adversary's son
must ne'er presume to hope for—yet allow
my pure unspotted passion—

Adel: Trust me, Sir,
my heart o'erflows with gratitude, and bears
a tender sense of your exalted virtue.

Idel: Ah! let me but adore you, I'm content.

Aria
Derr me not this one request,
that I may love, and I am blest'd.
Content will then my peace secure,

whate'er I'm destin'd to endure:
and tho' your constant cold disdain
should rend my heart,
I'll not complain.
(Exit)

Scene X

Adelaide alone.

Accompanied recitative

Adel: Dread sovereign of the skies! thy wondrous

counsels
my soul with deep humility adores.
Thy providence, when my distress prevail'd,
dispatch'd Lotario to my timely aid.
Thou mad'st the son of unrelenting parents
a shield to guard my injur'd innocence.

Aria
Thus from a fountain foul with stains,
the stream runs crystal o'er the plains.

So from the pointed thorn-bush blows
its fragrant progeny the rose,
and from a herb of fetid fumes,
her snowy son the lily blooms.
(Exit)

deine Liebe nicht erwidern zu können.

Idel: So viel Glück zu erhoffen, kommt dem Sohn
deiner Feinde nicht zu, so erlaube nur,
dass meine keusche Liebe...

Adel: Ich empfinde für dich
Achtung, Ehrfurcht, Respekt.

Idel: Ach, erlaube nur, dass ich dich liebe,
verbiene es nicht – so bin ich glücklich.

Aria
O Schöne, versage es mir nicht,
dass ich allein dich liebe –
so bin ich glücklich.

Und dann zerreiße mir nur
grausam das Herz in der Brust –
ich beklage mich nicht.
(ab)

Szene X

Adelaide allein.

Recitativo accompagnato

Adel: Höchster Herr des Himmels, deine

Ratschlüsse
verehre ich demüthig.
Mir zur Hilfe sendest du im tiefsten Unglück
Lotario und gibst als Beschützer
der Unschuld einem grausamen Vater
barmherzige Kinder.

Aria
Einer trübten Quelle entspringt
als klarer Sohn der Bach.

Als armütiges und duftendes Kind
wächst die Rose aus den Dornen,
eine übelriechende Pflanze
ist die Mutter der Lilie.
(ab)

haus, where she sang Fioriligi, Konstanze, Gilda, Lucia, Ann Truelove, Euridice and Rosalinde and Handel roles like Alcina, Merab, Deidamia, Laodice and Astera

In 2000, she appeared in Legrenzi's *La divisione del mondo* at the Schweizlingen and Innsbruck festivals under Thomas Hengelbrock. Simone Kermes has been a guest at many major European music festivals, and has sung in oratorio and concert performances in numerous European cities, e.g. with the Leipzig Gewandhaus Orchestra, the Orquesta Clasica de Madrid, the Staatskapelle Dresden, the Ulster Orchestra, the Venice Baroque Orchestra, the Orchestra Comunale Bologna and the Royal Flanders Philharmonic Orchestra.

She is frequently invited to work with conductors like Thomas Hengelbrock, Peter Neumann, Herman Max, Martin Hasselböck and Alan Curtis, and has also sung under Raphael Frühbeck de Burgos, Lothar Zagrosek, Thierry Fischer and Marc Soustrot.

Simone Kermes performed in the German TV film of Donna Leon's murder mystery *Death at La Ferice*. Her recording credits range from Handel to Humperdinck. Her recording of Haydn's *Creation* with Thomas Hengelbrock was

Scena XI

Mura della città di Pavia, con ponte levatoio, torri e rivellino; in lontano padiglioni militari nel campo di Lotario.
Lotario col' esercito, poi Matilde sopra le mura, e soldati.

Lotario

7 *Aria* Quanto più forte è il valor
se gli è scorta un casto amor.

8

Lot: Presi gli ostaggi, or ora
vedrò il mio sole in libertà, o Matilde,
fuminata al mio sdegno.

(rignarda sulle mura) Eccola appunto.
O donna, ascolta.

Mat: E «donna» osar mi chiami?

La provincia vassalla a me s'inchina;
rendimi i pregi miei, dimmi reina.

Lot: Tale non sei, perché usurpasti il soglio.
Donna superba, ascolta.

Se l'oppressa Adelaide
libera in questo di rendi al suo trono,
ogni ingiuria a lei fatta io ti perdono.
Ma se recusi, avrai
morte, stragi, furor. Io di già fremo.

Mat: Venga Adelaide, e ben vedrai s'io temo.

Scena XII

Clodomiro, Adelaide con guardie e detti.

Clod: Ecco la prigioniera.

Lot: Il mio bel sole.

Adel: Al mio gran difensore.

Mat: Lotario, alza la fronte.

Vedi cielo?

Lot: Che tu tradisti, ah era.

Scena XI

The walls of the city of Pavia, with a draw-bridge, towers, and a ravelin, and a distant prospect of Lotario's camp.
Lotario with his army, and afterwards Matilde appears upon the walls with soldiers.

Lotario

Aria How prevalent does valour prove,
conducted by unblemish'd love!

Lot: The hostages I've taken—now I'll see
my radiant sun in freedom, o Matilde,
condemn'd to my resentment—see she comes,
(looks up to the walls)
o woman, hear—

Mat: And dar'st thou call me so?

The conquer'd province to my power submits,
give me my due respect, and call me queen.

Lot: That's not your title, you usurp a throne—
proud woman hear—if injur'd Adelaide
you'll now restore in freedom to her kingdom
I'll pardon all the wrongs you've offer'd her.
If you refuse, death, havoc and revenge
shall rage unchecked—I'm all enflam'd already.

Mat: Cause Adelaide to attend, and then
you shall behold if I am apt to fear.

Scena XII

To them Clodomiro and Adelaide, with guards.

Clod: The prisoner's here.

Lot: My bright divinity!

Adel: My great defensor.

Mat: Now look up Lotario.

Here you may see her —

Lot: Yes, betray'd by you,
and injur'd by your treasons, impious woman.

Scena XI

Stadthauern von Pavia mit Zugbrücke, Türmen und Ausgenwerk, in der Ferne das Zeltlager Lotarios.
Lotario mit dem Heer, dann Matilde mit Soldaten auf der Mauer.

Lotario

Arie Wieviel stärker ist doch der Mut,
wenn eine reine Liebe ihn leitet.

Lot: Die Geiseln sind genommen, und bald werde ich
entweder meine Sonne in Freiheit sehen
oder Matilde von meinem Zorn getroffen.
(blickt zur Mauer) Da ist sie schon.

Frau, hör mich an.

Mat: Du wagst es, mich „Frau“ zu nennen? Die
unterworfenen Provinz beugt sich mir;
gesteh mir meine Ehren zu, nenne mich Königin.
Lot: Das bist du nicht, denn du hast den Thron
widerrechtlich eingenommen.

Hochmütige Frau, hör zu. Wenn die gefangene
Adelaide heute frei auf ihren Thron gelangt,
verzeihe ich dir jede ihr angestane Ungerechtigkeit.
Wenn du aber ablehnst, wirst du Tod, Gemetzelt,
Raserei ernten. Ich hole schon zum Schläge aus.
Mat: Adelaide komme, und du wirst sehen,
ob ich mich fürchte.

Scena XII

Clodomiro, Adelaide mit Wachen und die Vorgien.

Clod: Da ist die Gefangene.

Lot: Meine schöne Sonne.

Adel: Mein großer Beschützer.

Mat: Lotario, blicke herauf.

Siehst du sie?

Lot: Die du verrettest,
du Hochmütige.

awarded the Echo prize in 2003, and her recording of Handel's *Deidamia* with Alan Curtis won the Preis der deutschen Schallplattenkritik in 2004.

Mat: O tu ritira l'armi
da questo regno, od io
(*parta in atto di farir Adelaide*) la sveno.
Lot: Miserol! la mia gloria, e in un l'amore...

Mat: Già vibro il colpo.
Lot: Ah, scellerata, ferma,
lo sposo tuo, ch'è in mio poter...

Mat: Nol credo.
Lot (alle guardie):

Venga qui Berengario.
Si ritira le schiere;
e tu, donna crudel, or, or vedrai
sugli occhi tuoi lo strazio
del tuo sposo. Ma no, (*placato*) voglio appagarti...
voglio... (*che far deggio? il ciel secondi*
i voti miei!)

Mat: Risolvi, e mi rispondi.
Adel: Gran Re, dehl non voler ch'il mio periglio
rallenti la tua gloria.
Lot: Ah! iringo il ciglio.

Scena XIII

Idelberto e detti:
Idel: No, no, colla mia vita
salvisi questa d'Adelaide.

Adel: O stelle!

Mat: Ah! figlio traditor, figlio ribelle!

Idel (a Lotario):
Sono tuo prigioner finché sicura
dalla madre indelmente
sia la bella innocente.
(*Matilde restie sospesa.*)

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Mat: Or instantly your hostile troops withdraw
from these dominions,
(*in a menacing air*) or this captive dies.
Lot: Ah me, my glory and my love in one...

Mat: Now with this hand I give th' unerring stroke.
Lot: Ah stop, thou wicked, thou inhumane woman,
your husband whom my arms have made my
captive...

Mat: I'll not believe it.
Lot (to the guards):

Haste for Berengario.
Draw off the troops, you shall, Barbarian, now
stand the spectator of your husband's slaughter.
Ah, no! I wish by gentle means to move you,
I will... (on what shall I conclude?) oh Heavens!
be gracious to my prayers.

Mat: Resolve and answer me.
Adel: Let not my private danger, mighty king,
retard the noble progress of your glory.
Lot: My eyes are moist'ned by this scene of sorrow.

Scena XIII

To them Idelberto.
Idel: It must not be—let my devoted life
protect fair Adelaide.

Adel: Oh ye powers!

Mat: Apostate son, base monster of rebellion!

Idel (to Lotario):
I yield myself a willing prisoner here
that the dear lovely innocent may be
defended from my angry parent's rage—
(*Matilde seems in suspense.*)

39

Mat: Entweder du ziehst dein Heer aus diesem Reiche
zurück oder (*im Begriff Adelaide zu verwunden*)
ich erstehe sie.
Lot: Ich Unglücklicher! meine Ehre und damit auch
meine Liebe...

Mat: Gleich stoße ich zu.
Lot: Ach, Verruchte, halt ein, dein Gatte,
(*zornig*) der sich in meiner Nacht befindet...

Mat: Ich glaube es nicht.
Lot (zu den Wachen):

Berengario komme her.
Die Schraen sollen sich zurückziehen;
und du, grausame Frau, jetzt, jetzt wirst du
mit deinen eigenen Augen
(*kobend*) die Qual deines Gatten sehen —
doch nein, (*nüchtl*) ich will dir entgegenkommen...
ich will... (was soll ich machen?),
der Himmel stehe mir bei.

Mat: Entschiede dich, und antworte mir.
Adel: Großer König, ach, verlange nicht,
dass meine Gefährdung deinen Ruhm mindere.
Lot: Ach! mein Auge wird feucht.

Szene XIII

Idelberto und die Vorigen.
Idel: Nein, nein, mit meinem Leben
will ich das Adelaides retten.

Adel: Ihr Sterne!

Mat: Ach, verräterischer, rebellischer Sohn.

Idel (zu Lotario):
Ich bin dein Gefangener,
bis die schöne Unschuldige
vor der grausamen Mütter sicher ist.
(*Matilde bleibt stehen.*)



SARA MINGARDO

One of today's rare and authentic contraltos, Sara Mingardo has become a highly sought-after performer of a wide range of concert and opera repertoire.

She was born in Venice and studied at the Benedetto Marcello Conservatory with Paolo Chitti before completing her studies with a scholarship from the Accademia Chigiana in Siena. After winning various national and international vocal competitions, she won the Avezzano singing competition in 1987.

A regular guest at some of Italy's best-known theatres, she also maintains an active schedule of performances on leading international stages. She has worked successfully with conductors such as Claudio Abbado, Rinaldo Alessandrini, Ivor Bolton, Riccardo Chailly, Myung-Whun Chung,

Lot: Atonio rimango.
 Sì di repente, altera,
 tua baldanza è turbata?
Mat: Empio avverso destin, son disperata!
Adel: Lotario, io vado al carcere.
Lot: Ed io resto,
 per darti libertà col valor mio.
Lot & Adel:
 Cara, } prendi da me un dolce addio,
 Prode,

Scene XIV

Lotario, Berengario e Guardie.

Lot: Berengario, io scotar ti farò, vanne a Matilde dille che dal tuo rischio...

Ber: Ah! cruda sorte.

Lot: ...prenda un pronto consiglio e poi ritorna, o ch'io ti svevo il figlio.

Berengario

Aria

D'instabile fortuna non sempre in tuo favore la ruota girerà.
(parte)

Scene XV

Lotario, Idelberto.

Lot *(alle guardie):*

Alla tenda reale vada Idelberto, e quindi dalle mura all'assalto le machine e le genti ivi sian pronte. Con due pegni sì cari e sposo e figlio Matilde del mio ben teme il petiglio.

Lot: I'm all amazement—ah, presumptuous woman, how is your arrogance confounded now!
Mat: Oh, my pernicious stars—distraction rends me!
Adel: I now return, Lotario, to my prison.
Lot: And I am here determined to remain, to give you freedom by my conquering sword.
Lot & Adel:
 My dear, } receive from me a tender fond farewell
 My hero,

Scene XIV

Lotario, Berengario and Guards.

Lot: Berengario, you shall be guarded to the town. There tell Matilde that your state of danger...

Ber: Disastrous fate.

Lot: ...calls for a quick result, and then return, or Idelberto shall die.

Berengario

Aria

A varied fate will fortune show, nor always roll her wheel for you, in such a prosperous round.
(Exit)

Scene XV

Lotario, Idelberto.

Lot *(to the guards):*

Let Idelberto to the imperial tent be now conducted, and to storm the walls. Let all my troops and engines be prepared, with two such pledges as a spouse and son in my possession, proud Matilde trembles, and dreads the danger of my dearest Queen.

Lot: Ich kann mich immer noch nicht fassen. Ist dir so plötzlich, du Stolze, dein Hochmut vergangen?
Mat: Grausames, feindliches Geschick, ich bin verzweifelt.
Adel: Lotario, ich gehe in den Kerker.
Lot: Und ich bleibe, um dir mit meiner Tapferkeit die Freiheit zu bringen.
Lot & Adel:
 Liebste, } nimm ein süßes Labewohl von mir entgegen.

Scene XIV

Lotario, Berengario und Wachen.

Lot: Ich gebe dir Geleit, geh zu Matilde, sag ihr, dass sie um deiner Sicherheit willen...

Ber: Ach! hartes Geschick!

Lot: ...sofort einen Entschluss fassen soll, dann kehre zurück, oder ich morde dir den Sohn.

Berengario

Aria

Das Rad der unbeständigen Fortuna wird sich nicht immer zu deinen Gunsten drehen.
(ab)

Scene XV

Lotario, Idelberto.

Lot *(zu den Wachen):*

Idelberto gehe zum königlichen Zeit; und von nun an sollen die Geschütze und die Leute zum Sturm auf die Mauern bereit sein. Da ich mit dem Gatten und dem Sohn zwei ihr so teure Geiseln habe, wird Matilde sich scheuen, meine Liebste zu gefährden.

Paul Daniel, Colin Davis, Sir John Eliot Gardiner, Marc Minkowski, Roger Norrington, Trevor Pinnock, Maurizio Pollini, Christophe Rousset, Jordi Savall, Peter Schreier, Jeffrey Tate and prestigious orchestras throughout the world.

Her operatic repertory ranges from the Baroque to the 20th century, including the main works by Gluck, Monteverdi, Handel, Vivaldi, Rossini and Verdi, and her concert repertoire ranges from Pergolesi's *Stabat Mater* to Respighi's *Lauda per la Natività del Signore*.

Highlights of her future engagements include *Medea* at the Théâtre du Châtelet de Paris, *Il viaggio a Reims* in Montecarlo, *Rodelinda* in Munich and *Ciullo Cesare* in Glyndebourne.

Sara Mingardo's discography includes the title role of Handel's *Riccardo*, a collection of Vivaldi's Cantatas, as well his *Gloria*, *Magnificat* and *Stabat Mater*, Pergolesi's *Stabat Mater* with Rinaldo Alessandrini, *Farmace* with Jordi Savall, a selection of Bach cantatas with Sir John Eliot Gardiner and many other works. Sara Mingardo was the recipient of the prestigious Grammy® Award for the recording of *Les Troyens* by Berlioz with Colin Davis, and her recording of *Adi, Calata e Polifemo* (with Emmanuelle Haïm) was awarded a prize in the *Gramophone Awards* 2003.

Lotario

11 *Adi* Non disper! peregrino
se nel dubbio suo cammino
notte ombrosa,
tutto il ciel coprendo va.
Con la chionna luminosa
a guidare il di nascente
finalmente
la bell' alba sorgera.

FINE DELL' ATTO SECONDO.

ATTO TERZO

Scena I

Galleria d'armi.

12 *Sirfonia*

Matilde e Berengario con guardie, Adelaide.

13 *Ber:* Vieni, o bella Adelaide.

Mat: Vieni, o bella reina.

Adel: (Qui Berengario?)

Ber: Siedi.

Adel: (Che fia?)

Ber: Siedi ed ascolta.

(*Siedono, Berengario alle destra, Matilde alla sinistra, lasciando Adelaide nel mezzo.*)

Ber: Reina, il gran Lotario,

quasi suo messaggero a te m'invia;
ei del tuo bel semblante
più che del regno mio avido è amante.

Adel: Berengario, son queste di Lotario
sincere voci, o di Matilde sono?

62

Lotario

Adi The traveller betrays no fears
at the departing gleam of day,
tho' night in all its gloom appears,
to darken his bewilder'd way.
With beamy brightness soon he knows
the rosy finger'd morn will rise,
and with returning rays disclose
the lovely scene of earth and skies.

THE END OF THE SECOND ACT.

ACT III

Scena I

A Gallery.

A Symphony.

Matilde and Berengario with guards, to them Adelaide.

Ber: Fair Adelaide,

approach our presence.

Mat: Beauteous queen approach.

Adel: (And Berengario in this place?)

Ber: Be seated.

Adel: (What may this mean?)

Ber: Be seated and attend.

(*Berengario sits on Adelaide's right hand, and Matilde on her left.*)

Ber: Fair Queen, by the command of great Lotario,

I come th' appointed messenger to you:
his love prefers your charms to all my empire.

Adel: Berengario, is this the real language of Lotario,
or did Matilde mediate the speech?

63

Lotario

Adi Der Pilger soll nicht verzweifeln,
wenn auf seinem ungewissen Weg
die dunkle Nacht sich anschießt,
den ganzen Himmel zu bedecken.
Um dem heraufziehenden Tag
mit glänzendem Haar voranzuschreiten,
wird schließlich
die schöne Morgenröte aufsteigen.

ENDE DES ZWEITEN AKTES.

DRITTER AKT

Scena I

Eine Galerie mit Waffenschmuck.

Sirfonia

Matilde und Berengario mit Wachen, dann Adelaide.

Ber: Komm,

o schöne Adelaide.

Mat: Komm, o schöne Königin.

Adel: (Berengario hier?)

Ber: Setz dich.

Adel: (Was soll das bedeuten?)

Ber: Setz dich und hör zu.

(*Sie setzen sich, Berengario zur Rechten, Matilde zur Linken Adelaides.*)

Ber: Königin, der große Lotario

schickt mich gleichsam als seinen Boten
zu dir, er, der dein schönes Antlitz
mehr als mein Reich begehrt und liebt.

Adel: Berengario, sind das Lotarios
oder Matildes Worte?

63



SONIA PRINA

Sonia Prina studied music at the Conservatorio Giuseppe Verdi in Milan and took certificates in trumpet and singing.

In 1994 she won admission to the academy for young singers at Teatro alla Scala in Milan. In 1997 she began to sing opera. She sang Sarti's *Il Giulio Sabino* in Ravenna, Rossini's *Il barbiere di Siviglia* in Milan, and *L'italiana in Algeri* in Torino, Donizetti's *Anna Bolena* in Bergamo, Monteverdi's *L'incoronazione di Poppea* in Bologna, Handel's *Amadigi* in Napoli, in Vivaldi's *Farmace* in Madrid and Bordeaux, Scarlatti's *La Principessa Fedele* in Palermo, Monteverdi's *Orfeo* in London and in Cernona, Scarlatti's *La Vergine dei Dolori* in Napoli, and Salamanca, and Handel's *Acis, Galatea e Polifemo* at the Salzburg Festival. She

Mat: Lotario, è noto già, ti chiama al trono.

Adel: Che risulta da ciò?

Ber: Ch'ora cangiato
è'l tuo destino, e puoi, quando a te piace,
all'Italia recar e guerra e pace.

Adel: Che far possio?

Ber: Non altro
che sposarti a Lotario.

Adel: Dunque pronto dissera
della città le porte, e v'entri il prode.

Mat: Ma conven che sian fatti
anzi la pace, della pace i patti.

Ber: Scrivi a Lotario.

Adel: E che dirògl' mai?

Ber: D'amicizia e di pace a noi si stringa
e lasci a noi i nostri regni...

Mat: Scrivi che pace io bramo.

Ber: Ed io che pace imploro.

Adel: No! permette il mio stato, o' l mio decoro.

Ber: Regno e la tua libertà da ciò dipende.

Mat: Segna qui foglio.

Adel: E credi ch'ei riceva

da mei leggi e commandi?

Mat: Al tuo voler già lo sommette amore.

Adel: Non lice a me dar leggi al vincitore.

Va tu, parla a Lotario, lo vi consento
se ti rimette al trono.

Ber: Senza la penna tua incerto e'l dono.

Adel: Riponimi nel soglio,
ed allor scriverò, si chiedo e voglio.

Ber: Pensa ch'il tuo rifiuto...

Mat: 'Tis known Lotario calls you to a throne.

Adel: And what results from this?

Ber: That now your fortune
hath smooth'd her frowns to soft serenity;
and now the sole prerogative is yours,
to destine Italy to peace or war.

Adel: Ah, what can I?

Ber: No otherwise than yield,
to make Lotario bless'd in your espousals.

Adel: Unbar the gates then, and this instant give
an unretarded entrance to the hero.

Mat: But prior to the peace, 'tis fit we settle
th'important terms of the intended treaty.

Ber: Write to Lotario.

Adel: And the subject—what?

Ber: That peace and friendship may unite him to us,
and that our kingdom he would leave us free...

Mat: Write that I wish for peace.

Ber: That I implore it.

Adel: My rank, and just decorum both forbid it.

Ber: Your liberty and kingdom both depend on't.

Mat: Subscribe that paper.

Adel: And can you suppose

that he'll receive commands and laws from me?

Mat: Love to your will has made him all submission.

Adel: 'Tis not for me to dictate to the victor.

Go you, and try Lotario, I'm content,
if he restores you to the throne you sue for.

Ber: The gift without your all prevailing pen
is too precarious.

Adel: On my throne replace me,
then in your favour I'll consent to write,
this is my will, and this I now demand.

Ber: Ah think, what your refusal...

Mat: Lotario, es wurde schon gesagt, ruft dich zum
Throne

Adel: Und was folgt daraus?

Ber: Dass dein Schicksal
sich gewendet hat
und du nun nach deinem Willen
über Italien Krieg oder Frieden verhängen kannst.

Adel: Was kann ich tun?

Ber: Nichts anderes,
als dich mit Lotario vermählen,

Adel: Dann öffne sofort die Stadttore,
und der Held trete ein.

Mat: Doch ist es nötig, vor dem Frieden
den Friedensvertrag zu machen.

Ber: Schreib an Lotario.

Adel: Und was soll ich ihm mitteilen?

Ber: Dass er in Freundschaft und Frieden sich
an uns binden und uns unsere Länder belassen
soll...

Mat: Schreib ihm, ... dass ich Frieden erbitte.

Ber: Und dass ich Frieden erbitte.

Adel: Mein Stand und meine Würde erlauben dies nicht.

Ber: Die Herrschaft und deine Freiheit hängen davon ab.

Mat: Unterzeichne dieses Papier.

Adel: Glaubst du denn,

dass er von mir Vorschriften und Befehle annimmt?

Mat: Schon die Liebe unterwirft ihn deinem Willen.

Adel: Es steht mir nicht zu, dem Sieger
Vorschriften zu machen.

Geht du, sprich mit Lotario, ich gebe euch nach,
wenn er dich wieder auf den Thron setzt.

Ber: Ohne deine Unterschrift
ist der Erfolg ungewiss.

Adel: Führe mich auf den Thron zurück, und ich werde
sofort schreiben, dies erbite und verlange ich.

Ber: Bedenke, dass deine Ablehnung...

also sang in both concert and opera performances with conductors such as Gary Bertini, Riccardo Muti, Carlo Rizzi, Myung-Whun Chung and others and worked—in the field of Baroque music—with conductors like Fabio Biondi, Ottavio Dantone, Giovanni Antonini, Emmanuelle Haïm, Rinaldo Alessandrini, Ton Koopman, Paul Goodwin and Alan Curtis in Italy and abroad, performing works like Pergolesi's *Stabat Mater*, Conti's *Il Martirio di San Lorenzo* and *David*; Vivaldi's *Nisi Dominus*, *Stabat Mater*, *La Senna festeggiante* and *Gloria*; Handel's *Il trionfo del Tempo* and *Resurrezione*; Scarlatti's *I dolori della Vergine*, *Oratorio di Santa Cecilia* and *La Santissima Trinità*; Bach's *Christmas Oratorio* and *Cantatas*, Fux's *Te Deum*, *I Pellegrini al Santo Sepolcro* and *Il Forte della Salute*.

She has given recitals with Accademia Bizantina in South America, Japan and Portugal and with Il Giardino Armonico in Ljubljana and Moscow. Her discography includes Sartti's *Ciullo Sabino* with Ottavio Dantone, *Anna Bolena* with Tiziano Severini, Vivaldi's *Farnace* with Jordi Savall, the same composer's *La Senna festeggiante* and *L'Olimpiade* with Rinaldo Alessandrini as well as his *Orlando finto pazzo* with Alessandro de Marchi, and Monteverdi's *Orfeo* with Emmanuelle Haïm.

Mat: E le ripulse
ti costeran...
Ber: Ho forze
bastanti per tentar nova tenzone.
Mat: Né invincibil fia sempre il tuo campione.

Adel (*si leva sdegnato*): Barbari, invan mi minacciate,
io torno
al ceppi, alle catene.
Lotario ha vinto, e voi attendete intanto
del suo valor, da mia costanza, il pianto.

14 **Aria**
Non sempre invidicata
io resterò così.
(*a Berengario*) tiranno, (*a Matilde*) dispettata:
(*Ha da finir, sì, sì,*
i'affanno mio.)
Vi tolga ogni speranza
l'altera mia costanza,
che l'ira vincerà
del fato rio.
(*parte*)

15 **Scene II**
Berengario e Matilde.
Ber: Ben conosce Adelaide
nelle perdite nostre i suoi trionfi.
Ma dopo il suo rifiuto
come possibili fia
di frastonar, oh Ciel! l'orrido assalto?
Mat: Vi opporò, non temer, un cor di smalto.

Ber: Degna sposa!
Mat: Corsewa
della tua libertà certa speranza.
Adelaide sarà...

Mat: And repulse
will surely cost you.
Ber: I have force sufficient
to try the fortune of a second field.
Mat: And conquest may not always court your
champion.

Adel (*rieses disdainfully*): Barbarians know,
you menace me in vain:
now to your chains and fetters I return.
Lotario is the victor, from his valour,
and my firm constancy, expect your woes.

Aria
Not always shall my weight of woe
remain without its vengeance so:
ye tyrants all your power oppose,
my scene of sorrow soon will close.
The hopes you form'd of royal joys,
my dauntless constancy destroys:
'tis this that shall my sighs assuage,
and fame disarm of all its rage.
(*Exit*)

16 **Scene II**
Berengario and Matilde.
Ber: Too well the artful Adelaide knows
her triumph must be founded on our fall.
But after this refusal how shall we
with the least gleam of corresponding power
avert the fury of the dire assault?
Mat: Fear not; to that disaster I'll oppose
a heart of adamant.

Ber: Oh worthy spouse!
Mat: Preserve a firm assurance of your freedom,
for Adelaide shall...

Mat: Und dass die Weigerung
dich kosten wird...
Ber: Ich habe Kraft genug,
einen neuen Kampf zu wagen.
Mat: Dein Kämpfe wird auch nicht ewig
unbesiegbar sein.

Adelaide (*steht entrüstet auf*): Ihr Barbaren,
ihr droht mir vergeblich,
ich kehre zu den Fesseln und zu den Ketten zurück.
Lotario siegte; ihr aber werdet noch unter seinem
Mut und unter meiner Standhaftigkeit leiden.

Aria
Nicht immer werde ich
ungegärtet bleiben,
(*zu Berengario*) du Tyrann,
(*zu Matilde*) du Erbarmungslose,
mein Kummer wird ein Ende finden.
Meine große Standhaftigkeit
soll euch jede Hoffnung nehmen,
dass der Zorn des feindlichen Schicksals
siegen wird.
(*ab*)

17 **Scene II**
Berengario und Matilde.
Ber: Adelaide weiß sehr gut,
dass unsere Niederlagen ihre Siege sind.
Aber wie soll nach ihrer Ablehnung
es gelingen, den schrecklichen Angriff,
o Himmel, abzuwehren?
Mat: Ich werde ihm, sei dessen gewiss,
ein ehernes Herz entgegenstellen.

Ber: Würdige Gattin!
Mat: Lass dir die sichere Hoffnung
auf deine Freiheit nicht nehmen;
Adelaide wird...



HILARY SUMMERS

Hilary Summers gained a BA in music from Reading University before continuing her vocal studies at the Royal Academy of Music and the National Opera Studio. Moving easily between the opera stage and the cabaret floor, the oratorio platform and the rock gig, she is considered to be one of the most versatile singers of her generation.

Ber. In te confido:
del caro figlio, oh Dio!
mi stimola il periglio,
mi richiama l'amore,
e la legge crudel del vincitore.

16 Aria
Vi sento, sì, vi sento,
rimorsi entro al mio sen,
voi comminciate, barbari,
a lacerarmi il cor:
Sarà sol mio tormento
il non trovar pietà
in chi già seppi offendere
ingrato e traditor.

Scena III

Matilde sola.

17 Mat. Non mi tradir, speranza,
ch'è un argine al destin la mia costanza.

18 Aria
Quel superbo già si crede
d'esser giunto presso il lido,
né s'avvede
quanto mare ha da vacar.

Scena IV

Accompagnamento di Lotario sotto la città di Pavia, con instrumenti militari per batter le mura.

Lotario solo.

19 Lot. Berengario al mio campo e fra catene
già te ritorno; e poiché l'ostinata
Matilde abusa ancora
della mia sofferenza, ora si vada
delle mura all'assalto; e di già parmi
di trionfar (*col suo esercito*)
Miel Indi, all'armi, all'armi.

68

Ber. In you I trust,
but, ah, the danger of my dearest son
awakes a father's fears; my pleading love
and the stern victor's laws recall me hence:

Aria
Melting remorse and tender fear
I feel, I feel your motions here,
ev'n now, barbarians, you begin
to rend my wounded heart within.
But, ah, 'twill prove my sharpest pain
to sooth the tyrant's rage in vain,
whose actions paint him, to my view,
ingrateful, and a traitor too.

Scena III

Matilde alone.

Mat. Betray me not, ye gently rising hopes,
my constancy shall like a mound repel
the proudest seas of woe that fate can swell:

Aria
The tyrant thinks the danger o'er
and that he sails in sight of shore,
when, negligent, he ne'er has seen
the boundless sea that rolls between.

Scena IV

The camp of Lotario under the city of Pavia, with military engines to batter the walls.

Lotario alone.

Lot. Now to my camp is fetter'd Berengario
return'd, and since th'untreatable Matilde
presumes to tifle with my patience still,
proceed we to the storm, the triumph seems
already mine;
(*to his army*)
to arms, my friends, to arms.

69

Ber. Ich vertraue auf dich;
o Gott, mich treibt die Gefahr, in der mein lieber
Sohn sich befindet, mich rufen die Liebe und
das grausame Recht des Siegers zurück!

Aria
Ich fühle, ja, ich fühle
die Reue in meiner Brust:
Grausame, ihr beginnt,
mir das Herz zu zerreiß'n.
Meine einzige Qual wird es sein,
kein Erbarmen bei dem zu finden,
den ich schon als Undankbaren
und Verräter beleidigt habe.

Scena III

Matilde allein.

Mat. Verlasse mich nicht, o Hoffnung,
dass meine Standhaftigkeit
dem Schicksal trotzen wird.

Aria
Jener Hochmütige glaubt schon,
dass er am Ufer angekommen ist,
und er nimmt nicht wahr,
welch großes Meer er noch zu überqueren ha

Scena IV

Lotarios Lager vor Pavia mit Kriegsgewöl zum Beschuss der Mauern.

Lotario allein.

Lot. Berengario ist schon in mein Lager zurückgekehrt
und liegt wieder in Ketten;
und weil die unbehlebare Matilde immer noch
meine Langmut ausnutzt, werde die Mauer
nun erstürmt; der Sieg scheint mir schon nahe.
(*zu seinem Gefolge*) Meine Getrauen,
zu den Waffen, zu den Waffen.

a special relationship with the composer Michael Nyman; she has toured the world with the Michael Nyman Band. She also works extensively with the young composer Joby Talbot.

Hilary works extensively in the Baroque repertoire and sings regularly with many of Europe's finest authentic instrument orchestras. She has worked with Sir John Eliot Gardiner, Christopher Hogwood, Robert King, Paul McCreesh, Christophe Roussel and Thomas Hengelbrock. A warm association with William Christie led to a recording of Handel's *Messiah* with King's College Cambridge, and a CD with sacred music by Vivaldi.

Given her statuesque physique, Hilary seems operatically destined to play dashing young men—usually Handelian—or robust Amazons. Most recently she has sung the title role of Handel's *Amadigi di Gaula* in Batigrano. Future engagements include a part in Rob Zuidam's new opera *Rages d'Amour* for Netherlands Opera.

(Segue l'assalto. Le macchine battono le mura, che dopo qualche resistenza rovinano da una parte, e sulla breccia compare Clodovino con Adelaide innanzi molti soldati della città.)

20 *Sinfonia*

21 *Lot:* Misero mei Che veggio? Oìa, cessate dal furibondo assalto.
(*Fa fermare i suoi soldati.*)

Scena V

Idelberto e detto.

Idel: Ah! signor, se la vita

d'Adelaide ti è cara, arresta il corso...

Lot (ad una guardia che spiega prontamente una bandiera bianca): Spiega candido insegne,

indi fra lacci

Berengario a me guida.

D'Adelaide il periglio

costi a fiera Matilde e sposo e figlio.

Idel: Risparma il genitor, prendi il mio sangue!

Lot: Cadrete entrambi, se l'indiqua donna

Adelaide non toglie al fiero Marte.

(*Voglio schernir così l'arte coll' arte.*)

(*le guardie conducono Berengario*)

Scena VI

Berengario e detti.

Lot (a Berengario):

A tempo qui giungesti. Oìa, soldati:

Idel: (Qual furor lo trasporta?)

Lot: Il figlio e' il padre,

vadino a ignudo sen contro lor squadre.

(The assault follows, the engines batter the walls, which offer some opposition are partly demolished, and upon the breach, Clodovino and Adelaide appear before several soldiers of the city.)

A Symphony

Lot: Me miserable! what do I behold?
Forbear the fury of the hot assault.
(*makes his soldiers desist*)

Scene V

Idelberto and the gforessid.

Idel: Ah Monarch! if the life of Adelaide

is precious in your sight, your progress cease...

Lot (to one of the guards, who immediately unfurls a white ensign): Let the white ensigns be display'd,

and then

bring Berengario in his fetters here.

My Adelaide's danger now shall cost

the proud Matilde both her spouse and son.

Idel: Oh spare my father's life, and shed my blood.

Lot: Ye both shall perish, if that impious woman

removes not Adelaide from the battle.

(Thus I'll attempt to conquer art with art.)

(*The guards conduct Berengario in.*)

Scene VI

To them Berengario.

Lot (to Berengario):

Most welcome to my wish you're come—

ho! soldiers.

Idel: (What fury now transports him?)

Lot: Let the father,

plac'd by the son unarm'd, confront their squadrons.

(Es folgt der Angriff. Die Maschinen beschüssen die Mauern die, nachdem sie eine Weile standgehalten haben, an einer Stelle zerstört werden. Durch die Breche sind Clodovino und Adelaide vor vielen Soldaten der Stadt zu sehen.)

Sinfonia

Lot: Ich Unglücklicher! Was sehe ich? (zu seinen Soldaten) Heda, laßt von dem heftigen Angriff ab.
(*Er gebietet seinen Soldaten Einhalt.*)

Scene V

Idelberto und der Vorige.

Idel: Ach! Herr, wenn das Leben Adelades

dir lieb ist, halt inne...

Lotario (zu einer Wache, die sofort eine weiße Fahne entfaltet): Entfalte weiße Fahnen,

dann führe Berengario

in Fesseln zu mir.

Adelades Gefährdung koste die grausame Matilde

den Gatten und den Sohn.

Idel: Schone den Vater, nimm mein Blut.

Lot: Ihr werdet beide fallen, wenn die tückische Frau

Adelaide nicht dem grausamen Mars entzieht.

(So will ich List mit List vergelten.)

(*Die Wachen bringen Berengario.*)

Scene VI

Berengario und die Vorigen.

Lot (zu Berengario):

Zur rechten Zeit kamst du her.

Heda, Soldaten.

Idel: (Welcher Zorn reizt ihn hin?)

Lot: Der Sohn und der Vater mögen

mit nackter Brust ihren Truppen entgegengehen.

Macabre with the BBC Symphony Orchestra, Bruckner's *Te Deum* with the Bournemouth Symphony Orchestra and performances of Handel's *Messiah*.

Future engagements include concerts with the King's Consort, the Limberg Symphony Orchestra, BBC Symphony Orchestra at the BBC Proms and the Edinburgh Festival, the City of Birmingham Symphony Orchestra, the Chicago Symphony Orchestra under Pierre Boulez as well as *Elijah* at the Fishguard Festival and a tour with the Israel Camerata.

In complete contrast, Hilary can occasionally be found singing backup vocals for the pop group The Divine Comedy, and appears on their award winning album *Fin de siècle*.

Ber: Nelle vittorie ancor vile tu sei.
Lot: Tai di Matilde appunto
è l'empietà contro Adelaide. Osserva
(*lo fa riguardar verso la breccia*)
quel bersaglio innocente al braccio armato.
Idel: lo sol'faro, signor, scudo al suo lato.
Ber: No, di Idelberto invece lo debbo e voglio
incontrar la mia morte.

Lot: El solo vada.
Idel: Lieto destino!
Lot: Vanne
pur solo e disarmato, e quel bel seno
difendi dal furor delle mie squadre;
poi ti ritorna, o che l'uccido il padre.
(*Idelberto entra per la breccia e fa ritirare Adelaide*)

Scena VII
Lotario e Berengario.
Lot: Alla regal mia tenda
Berengario si scort; w' l' successo
dell'armi attenda. (*Lotario parte*)
Ber: Il forte sprezza
gli eventi rei di iniqua sorte.
(*Le guardie conducono Berengario*)

Scena VIII
Ritiro confinato al di fuori delle mura della città.
Clodomiro, poi Lotario.
Clad: Ah, fortuna incostante!
Berengario è ne' ceppi, ed or Matilde
dal vincitor Lotario,
a cui pronta è Pavia d'aprir le porte,
avrà, si avvisi oh Ciel! l'istessa sorte.
(*Lotario avanza verso Clodomiro*)
Lot: Qui amor mi trae...

Ber: And art thou in thy conquests then so base?
Lot: Such is Matilde's bold barbarity
to Adelaide there. See where she's fix'd,
the guiltless mark for every hostile aim.
Idel: 'Tis I, my Lord, will shield her from her fate.
Ber: No, 'tis my duty and my resolution,
to face the terrors of all-conquering death,
instead of thee.
Lot: Let him alone advance.
Idel: Oh destiny, delightful to my soul!
Lot: Go unattended and disarm'd, and there
the bosom of that bright immaculate
guard from the fury of my fighting squadrons,
and then return, or else thy father dies.
(*Idelberto enters the breach and causes Adelaide to retire.*)

Scena VII
Lotario und Berengario.
Lot: Lead Berengario to our royal tent,
there let him wait the fortune of the fight.
(*Exit Lotario.*)
Ber: The brave man scorns the worst events of fate.
(*The guards conduct Berengario out.*)

Scena VIII
Nearby secluded place outside the city walls.
Clodomiro, to him Lotario.
Clad: Ah! fortune! fond of mutability,
now Berengario wears the destin'd chains,
and to that fate is poor Matilde doom'd,
(so Heaven decrees) by conquest crown'd
to whose resistless arms submissive Pavia
prepares to open her defenceless gates.
(*Lotario advances towards Clodomiro*)
Lot: Here love conducts me...

Ber: Noch im Siege bist du niederrachtig.
Lot: Genauso, wie Matilde
ruchlos gegen Adelaide ist. Betrachte diese
unschuldige Zielscheibe des bewaffneten Arms.
Idel: Ich allein, Herr, will ihr Schild sein.
Ber: Nein, an Idelbertos Statt muss
und will ich meinen Tod finden.

Lot: Er allein soll gehen.
Idel: Glückliches Geschick!
Lot: Geh nur allein, und unbewaffnet
vor dem Zorn meiner Truppen, dann kehrt zurück,
oder ich mörde dir den Vater.
(*Idelberto tritt durch die Bresche und zieht Adelaide zurück*)

Scena VII
Lotario und Berengario.
Lot: Berengario werde zu meinem königlichen Zelt
geführt; dort erwarte er den Sieg der Waffen.
(*Lotario ab.*)
Ber: Ein Held verachtet die grausamen
Schicksalsschläge.
(*Die Wachen bringen Berengario weg.*)

Szene VIII
Unterstand nahe der Stadtbefestigung.
Clodomiro, später Lotario.
Clad: Ach, unbeständiges Schicksal!
Berengario liegt in Ketten,
und jetzt wird Matilde vom Sieger Lotario,
dem Pavia die Tore zu öffnen bereit ist,
– Himmel, sieh es an –
das gleiche Schicksal erfahren.
(*Lotario nähert sich Clodomiro*)
Lot: Die Liebe führt mich her...



STEVE DAVISLUM

The Australian tenor began his musical training as a horn player and studied voice at the Victorian College of the Arts with Dame Joan Hammond. He has also studied with Gösta Winbergh, Neil Shicoff and Luigi Alva, and he attended Irwin Gage's Lieder class and the International Opera Studio in Zurich. In Australia he was twice awarded the Queen Elizabeth II Silver Jubilee Award and the Australia Council Overseas Study Grant.

After attending the Zurich Opera's Opern-studio, Steve Davislum started his career as an ensemble member of the Zurich Opera, where he sang, among other things, in Rossini's *Il bar-*

Clod: Che veggio?
Ti arride il Ciel, Lotario.

Lot: È difesa del giusto.
Ma chi sei tu?

Clod: Io sono... un...
presto lo saprai; la tua clemenza
sa scordare gli oltraggi
fatti per forza, oh Dio! all'innocenza.

23 *Aria*
Alza al ciel pianta orgogliosa
le sue verdi eccelse cime,
cade un fulmine, e l'opprime,
e rimane estinta ai suoi!

Scena IX
Lotario ed un messaggiero che gli dà una lettera.

Lotario legge.

« Incito Re, Pavia
mossa a pietade e a sdegnò ora ti acclama
per la voce de' popoli e de' grandi
con lieti gridi, e vincitor ti brama. »
Adelaide a te corro,
vinto de' tuoi tiranni il fiero orgoglio
ti porto il cor, la libertade e'l soglio.

25 *Aria*
Vedrà più liete e belle,
o vago mio tesor,
le stelle balnear
degli occhi tuoi!

Scena X

Gran sala reale.
Matilde con spada nuda alla mano, Ialberto che la
trattiene.
26 *Mat:* Lasciami, iniquo figlio.

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Clod: Ah! what do I see?

Heaven is propitious to your wish, Lotario.
Lot: Heaven is the great defender of the just.
But who art thou?

Clod: I am—you soon shall know;
your clemency will now forget the wrongs
offer'd by force, oh Heavens! to innocence.

Aria
The pine its lofty top displays
his boughs with green profusion spread,
but shattered by the lightning's blaze,
bows to the dust his blasted head.

Scena IX
Lotario and a messenger, who delivers a letter to him.

Lotario reads.

"Illustrious King,
with indignation and with pity mov'd,
the universal voice of Pavia's people
calls you with transport, and they join to wish
your arms may prove triumphant o'er your foes."
To thee, my Adelaide, now I flee,
and having humbled both thy tyrants pride,
bring thee with joy thy freedom and a throne.

Aria
My lovely treasure, I shall view
redoubled joy and beauty, too,
with stary lustre sweetly rise,
and sparkle in thy radiant eyes.

Scena X

A royal apartment.
Matilde with a drawn sword in her hand, and Ialberto
interposing to prevent her design.
Mat: Leave me thou wicked son.

Clod: Was sehe ich?

Dir lachet der Himmel, Lotario.
Lot: Er beschützt den Gerechten.
Doch wer bist du?

Clod: Ich bin ein... du wirst es bald wissen;
deine Milde wird die Schmachungen vergessen,
die der Unschuld wider Willen angetan wurden.

Aria
Dem Himmel entgegen streckt der stolze
Baum seine hohen grünen Wipfel,
ein Blitz schlägt ein und fällt ihn,
und er liegt hingestreckt am Boden.

Scena IX
Lotario und eine Wache, die ihm einen Brief gibt.

Lotario (liest):

"Rühmreicher König, Pavia,
zu Mitleid und Zorn bewegt,
huldigt dir jetzt mit den Stimmen des Volkes
und der Großen in fröhlichem Jubel
und wünscht deinen Sieg!"
Adelaide, ich eile zu dir, da nun der grausame
Hochmut deiner Tyrannen besiegt ist,
bringe ich dir das Herz, die Freiheit und den Thron.

Aria
Glücklicher und schöner,
mein lieber Schatz,
werde ich die Sterne
deiner Augen blitzen sehen.

Scena X

Großer prunkvoller Saal.
Matilde mit dem bläsen Schwert in der Hand, Ialberto, &
sie zurückhält.
Mat: Lass mich, tückischer Sohn.

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biera di Siviglia (Almaviva), Cimarosa's *Matrimonio segreto*, Wagner's *The Flying Dutchman*, Lehár's *The Merry Widow*, Mozart's *Die Zauberflöte* (Tamino) as well as *Lulu* (Male) under Franz Welser-Möst, Mozart's *Don Giovanni* (Don Ottavio) and *Così fan tutte* (Ferrando) with Nikolaus Harnoncourt and Heinz Holliger's *Schneewittchen*.

Important appearances include Almaviva at the German State Opera Berlin, *The Rake's Progress* in Hamburg, *Idomeneo* in Lausanne, *Falstaff* in London, Haydn's *Orfeo* at the Schwetzingen Festival, Don Ottavio in Sydney, Tamino, Belmonte and Tom Rakwell (*The Rake's Progress*) at the Vienna Volksoper, *Così fan tutte* in Helsinki, Weber's *Oberon* in Paris, Caen and London as well as Puccini's *Turandot* at the Salzburg Festival 2002.

Steve Davislim has already performed with some of Europe's most prestigious orchestras, and he has sung under such major conductors as Sir John Eliot Gardiner, Michael Gielen, Nikolaus Harnoncourt, Bernard Haitink, Thomas Hengelbrock, René Jacobs, Marc Minkowski, Roger Norrington, Antonio Pappano, Michel Plasson, Philippe Herreweghe, to name but a few. His recordings include Brahms's *Rinaldo* with Michael Plasson, Bach cantatas with Sir John

Idel: E che fai pensì?
Mat: A quel rischio morale da cui togliesi la tua vaga, io voglio me stessa esporre.

Idel: Ah, madre!
Mat: Tacì quel nome!
Idel: Il toria dal periglio non fu d'amor ma di ragion consiglio.

Mat: Rendì, madre, quel fer.
Idel: Nelle mie vene lo volgeresti.

Idel: Ehi sol per la tua gloria, difesa e dignità, stringerlo io voglio.
Mat: Difesa, libertà, vita, o la morte sdegnò da te; vedrai ch'ho un'alma forte.

27 *Aria*
Impara, codardo,
ch'un'anima forte
ha in mano d'ognora
la vita e la morte,
la gloria e'l disprezzo.
Co' intrepido sguardo
rimiro i tormenti,
immobile ancora
mi trovo ai contenti,
e sol farò apprezza.

(*Mentre vuol andarsene, rincontra Clodoviro che la trattiene.*)

Scena XI

Clodoviro e detti.

28 *Clod:* Ormai non v'è più spera, alta reina,
Pavia già cadé...

Mat: Oh stiele!
vinta per te son io, figlio rubelle.
Ma pria ch'il nostro sangue

Idel: What can you mean?
Mat: To all that mortal danger, from whose aim you have withdrawn your charmer, I determine now to expose my person.

Idel: Ah, my parent!
Mat: Forbear that name.
Idel: To save her from the danger was the advice of reason, not of love.

Mat: Reassign that sword to me, my dearest mother. Yes, thou would'st plunge it in my veins?
Idel: Alas!

'Tis only for your glory, your protection, and for your dignity, that I would take it.
Mat: Protection, liberty and life or death, I scorn at thy donation; you shall see that I've a dauntless, an heroic soul.

Aria
Thou trembling coward, learn from me,
that gallant souls are always free;
that life and death, contempt and fame,
are ever in the power they claim.

When torments in their terrors rise,
I view them with undaunted eyes;
alike unmov'd with pleasures too,
'tis fame alone that I pursue.
(*As she is going she meets Clodoviro, who detains her.*)

Scene XI

To them Clodoviro.

Clod: Great Queen, no gleam of hope is left us now,
for Pavia is already fall'n.

Mat: Oh fate!
By thee I'm vanquish'd thou rebellious son:
but e'er the sword of slaughter drinks our blood,

Idel: Was willst du tun?
Mat: Jener tödlichen Gefahr, der du deine Geliebte entzogen hast, will ich mich selber stellen.

Idel: Ach, Mutter.
Mat: Neme diesen Namen nicht.
Idel: Sie der Gefahr zu entziehen, war nicht der Liebe, sondern der Vernunft Beschluss.

Mat: Mütter, gib dies Eisen her.
Idel: Du würdest es auf mein Herz richten.
Idel: Ach!

Nur deiner Ehre, deines Schutzes und deiner Würde wegen will ich es an mich nehmen.
Mat: Schutz, Freiheit, Leben oder Tod nehme ich von dir nicht an; du wirst sehen, dass ich ein starkes Herz habe.

Aria
Begriffe, du Feigling,
dass eine starke Seele
stets über Leben und Tod,
Ruhm und Verachtung entscheidet.

Mit furchtlosem Blick
betrachte ich die Qualen,
auch die Freuden rühren mich nicht,
nur den Ruhm schätze ich.
(*Als sie abgehen will, trifft sie auf Clodoviro, der sie zurück hält.*)

Scene XI

Clodoviro und die Vorigen.

Clod: Nun gibt es keine Hoffnung mehr, große Königin Pavia ist gefallen...

Mat: O Stern! Wegen dir bin ich bestiegt,
rebellischer Sohn, Doch bevor das feindliche Schwert unser Blut trinkt, komme Adelaarde,

Eliot Gardiner, Rossini's *Petite Messe Solennelle*, Haydn's *Creation*, Holliger's *Schneewittchen*, Beethoven's Symphony no. 9 with David Zinman and a solo album of Richard Strauss's orchestral songs.

Future projects include Wagner's *Meistersinger* and Tchaikovsky's *Eugen Onegin* in Sydney, Beethoven's *Missa Solennis* and Bach's *St. Matthew Passion* with Philippe Herreweghe, Haydn's *Creation* in Milan, Brussels, Antwerp and New York, Britten's *War Requiem* in Barcelona, Mahler's *Lied von der Erde* in Ljubljana and in London, *Il barbiere di Siviglia* in Hamburg and Beethoven's *Fidelio* in Chicago.

beva nemica spada,
venga Adelaide, e qui sugli occhi tuoi
del tuo martirato amor vittima cada.

Idel: Ah, mia Reina,
ad Adelaide io tolsi
le catene...

Mat: Ch'accolto? e giunge a tanto
l'insolenza e l'ardir d'un figlio infido?
E ti soffro, e l'ascolto, e non t'uccido?

Idelberto
29 *Aria*
S'è delitto
triar da' iacci un innocente
e salvar l'idolo mio,
cara madre, il reo son io,
sì, mi svena, ecco il mio cor.

Scena XII

Martide, poi Lotario con guardie.

Recitativo accompagnato

30 *Mat:* Furie del crudo Averno, e dove siete?
Ah! sì, vi sento, barbare,
voi mi squarciate il cor,
su, su dunque alla vendetta,
alle stragi! Ah! infelice,
che sperar puoi da questa mano imbellè?
Soccorretemi, o stelle!
Del caro sposo e dell'amato figlio
me tratterà il periglio...
No, ch'è viltà se lingue il mio furore,
su, su, sdegni accorrete... Ehi vincia amore.
(Resta sospesa cogli occhi fissi a terra, quando Lotario arriva.)

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bring Adelaide in thy sight, that she
may fall the victim of thine ill-born love.
Guards, execute my orders.

Idel: Ah! my Queen,
Fair Adelaide's chains I've taken off...

Mat: What do I hear? And can a faithless son
rise to such insolence and vile presumption?
And can I hear thy presence? Can I hear thee,
and yet want resolution now to stab thee?

Idelberto
Aria
If 'tis a crime you can't forgive,
to bid my lovely angel live,
and innocence from chains to free,
the guilty wretch behold in me,
and let your justice act its part,
and aim its vengeance at my heart.

Scene XII

Martide to them, Lotario with guards.

Accompanied recitative

Mat: The furies of the dire Avernus,
where are you now? Ah cruel, I behold you:
you rend my heart relentless. Rise to vengeance
and crimson slaughter them; but ah! unhappy,
what can'st thou hope from this defenceless
hand? Propitious fate, assist me with thy succour,
the danger of my dearest spouse and son
awakens all my fears—but no, 'tis baseness
to let my prompted indignation languish:
rouse each aversion then—Ah! love prevails.
(remains in suspense, with her eyes fix'd on the ground, when Lotario enters)

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und hier unter deinen Augen falle sie als Opfer
deiner unglückseligen Liebe.
Heda, Wachen, tut, was ich sage.

Idel: Ach! meine Königin,
ich nahm Adelaide die Ketten ab...

Mat: Was höre ich? Ist es mit der Annäherung und der
Dreistigkeit eines abtrünnigen Sohnes so weit
gekommen? Und ich ertrage dich und hore dich
und töte dich nicht?

Idelberto
Aria
Wenn es ein Verbrechen ist,
eine Unschuldige von ihren Ketten zu befrei
und meine Angebetete zu erlösen,
liebe Mütter, dann bin ich schuldig:
ja, dann ersücht mich,
hier ist mein Herz.

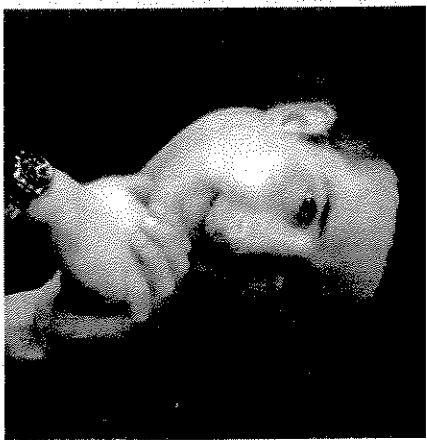
Szene XII

Martide, später Lotario mit Wachen.

Recitativo accompagnato

Mat: Ihr Furien des finsternen Abgrunds, wo seid i
Acht! ja, ich fühle euch, ihr Grausamen, ihr
zerreißt mir das Herz; auf, auf nun zur Rach
zum Blutbad... Ach! Unglückselige, was kannst
von dieser maulosen Hand erhoffen?
Steht mir bei, o Stern! Die Gefahr, in der
der teure Gatte und der geliebte Sohn sich
befinden,
hält mich zurück... Nein, denn es ist Feigheit
wenn ich meinen Zorn ermaten lasse, voran,
Empörung, eile herbei... Ach! die Liebe siegte
voran
(Sie hält inne, die Augen auf die Erde gerichtet, als Lotario hinzukommt.)

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VITO PRIANTE
made his debut in Pergolesi's *La serva padrona* at the Teatro Goldoni in Florence under the musical direction of Arnold Bosman in October 2002. Also in Florence, but this time at the Teatro della Pergola, and subsequently at the Teatro dei Rinnovati in Siena, he sang in Puccini's *Gianni Schicchi* (conducted by Nir Kabaretti). He appeared as a soloist in a performance of the *Chichester Psalms* by Leonard Bernstein in February 2003, with Daniel Oren on the rostrum.

Vito Priante has sung under Bruno Bartoletti in Britten's *Death in Venice* and in *The Banquet*

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Lot: Ecco la cruda: oia miei fidi, il piede stringano i fer' ch'all'idol mio già diede.
Mat (*si risieghe furborda e si pone in atto di uccidersi*): No, no, me non vedrai da' iacci avvinta.

Lot (*vuole impedirlo*): Fermati, e pensa, o ria ch'il tuo orgoglio...

Mat: Se accosti...

Lot: ...non è maggior della clemenza mia.

Mat: Sei prigioniera.

Mat: Al mio destino infido

ceder non mi vedrai, vanne, o m'uccido.

Scena XIII

Berengario e detti.

Ber: Matilde, e qual furore? Il cor del forte,

vince colla costanza;

d' un alma vil e disperata morte.

(*Matilde getta la spada e si lascia incatenar.*)

Scena XIV

Adelaide e detti.

Adel: Lascia, mio re, mio difensor, ch'io stringa

la tua man trionfale.

Lot: Reina, ecco a tuoi piedi

i tuoi fieri nemici; in ricompensa

la mia fede amorosa

chiede stringerti al sen, reina e sposa.

Adel: E che negar poss'io

a chi mi dona libertade e trono?

Si, tua son io...

Ma al principe Idelberto

deggio, mio Re, la vita; ora vorrei...

Lot: De' tuoi, de' regni miei l'arbitra sei,

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Lot: See the barbarian! Now, my friends, prepare those fetters for her feet she gave my fair one.
Mat: No, no, you ne'er shall see me bound with fetters. (*Recovers herself in a rage, and prepares to kill herself*)

Lot: Forbear, thou guilty woman, and reflect, that all that pride of thine...

Mat: If you can approach me...

Lot: ...is not superior to my clemency.

Mat: You're now my prisoner.

Mat: To my faithless stars

you ne'er shall have the joy to see me yield.

Retire, or death shall set me free this moment.

Scena XIII

To them Berengario.

Ber: Matilde, what's the fury you're possess'd with? A gallant heart o'ercomes with constancy,

rashly to die betrays a worthless soul.

(*Matilde throws down her sword, and suffers herself to be chain'd.*)

Scena XIV

To them Adelaide.

Adel: Permit me, oh my King, and my defender! to press that conquering, that triumphant hand.

Lot: My Queen, behold your two imperious foes laid prostrate at your feet, and in requital

permit my constant and unblemish'd love,

now to embrace you as my spouse and queen.

Adel: And what can I deny my benefactor,

to whom I owe my liberty and throne?

Yes, I am wholly thine.

But to prince Idelberto I owe

my life itself, and now 'tis my desire...

Lot: Of my dominions, and your own, you are

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Lot: Da ist die Grausame. Wohlan, ihr Getreuen, fasset ihr die Füße mit jenen Eisen,

die sie meiner Liebsten gab.

Mat (*gerät wider in Wut und will sich umbringen*):

Nein, nein, du wirst mich nicht in Fesseln sehen

Lot (*will sie hindern*): Halt ein und bedenke, du Böse,

dass deine Hoffart...

Mat: Wenn du dich näherst...

Lot: ...noch größer als meine Milde ist.

Mat: Du bist gefährlich.

Mat: Meinem unsterben Geschick

wirst du mich nicht weichen sehen --

geh, oder ich bringe mich um.

Scena XIII

Berengario und die Vorigen.

Ber: Matilde, in solchem Zorn? Das Herz des Starken

siegt durch Standhaftigkeit; eine niedrige Seele

stirbt in Verzweiflung.

(*Matilde wirft das Schwert weg und lässt sich fesseln.*)

Scena XIV

Adelaide und die Vorigen

Adel: Erlaube mir, mein König, mein Verteidiger,

dass ich deine siegreiche Hand drücke.

Lot: Königin, steh hier zu deinen Füßen deine

grausamen Feinde; zur Belohnung wünscht

meine treue Liebe dich ans Herz zu drücken,

Königin und Gemahlin.

Adel: Wie kann ich es demütigen verweigern,

der mir die Freiheit und den Thron gibt?

Ja, ich bin die Deine...

Doch dem Prinzen Idelberto danke ich, mein Körper

das Leben; nun möchte ich...

Lot: Du bist deiner und meiner Reiche Gebieterin,

by the composer and conductor Marcello Panni during the Florence Maggio Musicale Festival. Notable forthcoming engagements include Verdi's opera *La traviata* which will be opening the opera season at Venice's Teatro La Fenice in November 2004.

disponi...
Adel: Dunque io voglio
 figlio sì degno sul paterno soglio.
Idel: Magnanima clemenza.
Mat: Generosa pietadel!
Bar: Anime grandi!
Adel: Della sorte crudel più non pavento.
Adel: E eterno fia { mio caro, } il mio contento.
Lot: E eterno fia { ma bella, } il mio contento.

Dueto
32 Lot: Sì, bel sembiante,
 tu m'hai ferito,
Adel: Sì, prode amante,
 tu sei gradito,
a due:
 dalle procelle
 vieni al mio seno!
Adel: Son placate alfin le stelle,
Lot: Già cangio sorte rubelle,

a due:
33 Lot: e ritorna il bel sereno,
 Cessi di Marte lo strepito dell'armi,
 e sol della virtù suonino i carmi.

34 Coro:
 Gioie e serto
 dona al merito
 or Bellona e il dio d'amor.
 Chè sol degno è di regnar
 chi nel petto sa inestiar
 giuste voglie a un gran valor.

FINE

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sole arbitress, dispose of them with freedom.
Adel: My inclination prompts me then to raise
 a son so worthy, to his father's throne.
Idel: Magnanimous compassion!
Mat: Generous pity!
Bar: Exalted gallant souls!
Adel: The cruelty of fate I dread no more.

Adel: And never ending joys, { my dearest, } attend me now.
Lot: And never ending joys, { my fair, } attend me now.

Duett
Lot: Yes, blooming beauty, 'twas thy dart
 that wounded my unguarded heart.
Adel: Yes, my dear lord, and lover too,
 my yielding heart declares for you.
Both: From the tempest's loud alarms
 come my dearest to my arms.

Adel: Our stars are now relenting seen,
Lot: And rebel fate has chang'd her mein,

Both: And now returns a sweet serene,
Lot: Now let the clangor of the battle cease,
 and virtue's soft harmonious notes resound.

Chorus:
 Endearing transports, ever new,
 and flow'ry crowns to merit due;
 renown and joys that ever live,
 may Cupid and Bellona give.
 None on a throne but those should shine
 who valour's fire with justice join.

FINIS

English translation from the programme from the London premiere in 1729.

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befehl...
Adel: Dann will ich den so würdigen Sohn
 auf seines Vaters Thron setzen.
Idel: Hochherzige Gnade.
Mat: Edles Mitleid.
Bar: Große Seelen.
Adel: Vor dem grausamen Geschick
 fürchte ich mich nicht mehr.
Adel: Ewig soll, { mein Liebster, } mein Glück sein.
Lot: Ewig soll, { meine Schöne, } mein Glück sein.

Duett
Lot: Ja, schönes Antlitz,
 du hast mich verwundet,
Adel: Ja, geliebter Held,
 du bist willkommen,
 komm aus den Stürmen
 an mein Herz!

Adel: Die Sterne sind endlich besänftigt,
Lot: Nun hat sich das widerspenstige
 Geschick gewandelt,
 und der schöne Frieden kehrt zurück.
Beide: Es ende der Waffenlärm des Mars,
 und nur die Lieder der Tugend sollen erklingen.

Chor:
 Mit Freuden und Kränzen
 sollen Bellona und der Gott der Liebe
 jetzt das Verdienst belohnen.

Denn regieren darf allein,
 wer gerechtes Verlangen
 nach großer Tugend im Busen hegt

ENDE.

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