



David Hansen Robin Johannsen
Kangmin Justin Kim Jenny Högström
Silke Gäng Francesca Ascioti Luca Tittoto

Handel Parnasso in festa

La Cetra
Barockorchester & Vokalensemble Basel
Andrea Marcon

George Frideric Handel (1685 – 1759)

Parnasso in festa, per gli sponsali di Teti e Peleo HWV 73

CD 1

1	Ouverture	3. 40
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Parte Prima

2	Aria "Verginelle dotte e belle" - Clio	2. 36
3	Coro "Corriamo pronti ad ubbidir"	0. 48
4	Recitativo "Germane, figlio amato"	1. 18
5	Solo e Coro "Deh! cantate un bell'amor" - Apollo	2. 49
6	Recitativo "Ma prima che s'avanzi" - Apollo	0. 20
7	Aria "Spira al sen celeste ardore" - Orfeo	4. 16
8	Aria "Gran Tonante" - Apollo	4. 23
9	Coro "Già vien da lui il nostro ben"	1. 32
10	Recitativo "Spettacolo gradito" - Clio	0. 48
11	Aria "Con un vizzo lusinghiero" - Clio	1. 34
12	Recitativo "Rimembranza gradita" - Apollo	0. 19
13	Duetto "Sin le grazie nel bel volto" - Apollo, Clio	2. 48
14	Recitativo "Ma di sì belle fiamme" - Clio	0. 36
15	Aria "Quanto breve è il godimento" - Clio	4. 14
16	Recitativo "Vada in oblio memoria" - Apollo	0. 42
17	Coro "Cantiamo a Bacco"	1. 22

18	Aria "Del nume Lieo" - Marte	3. 13
19	Aria "Sciolga dunque al ballo" - Apollo	2. 58
20	Coro e Soli "S'accenda pur di festa il cor"	2. 41
21	Coro "Replicati al ballo"	1. 02

Total playing time CD 1: 44. 12

CD 2

Parte Seconda

1	Soli e Coro „Nel petto sento un certo ardor"	3. 03
2	Recitativo "Qual tetra nube" - Apollo	0. 12
3	Aria "Torni pure un bel splendore" - Apollo	4. 11
4	Recitativo "Ognun mi siegua" - Clio	0. 10
5	Aria "Nel spiegar sua voce al canto" - Clio	8. 19
6	Recitativo "E non s'udiran mai" - Cloride	0. 25
7	Coro "Oh quanto bella gloria"	2. 51
8	Aria "Tra sentier di amene selve" - Cloride	4. 40
9	Coro "Oh quanto bella gloria"	1. 05
10	Recitativo "Che mai facesti, Orfeo?" - Calliope	0. 27
11	Aria "Già le furie vedo ancor" - Calliope	1. 46
12	Accompagnato "Dopo d'aver perduto" - Orfeo	0. 51
13	Aria e Coro "Ho perso il caro ben" - Orfeo	7. 23
14	Recitativo "Figlio, diletto Orfeo" - Apollo	0. 35

15	Duetto "Cangia in gioia il tuo dolor" - Apollo, Clio	5. 15
16	Recitativo "Di Nettuno seguaci" - Apollo	0. 29
17	Coro "Coralli e perle"	1. 48

Parte Terza

18	Sinfonia	0. 40
19	Recitativo "Io che degli avi eccelsi" - Marte	0. 27
20	Coro e Solo "Si parli ancor di trionfar" - Marte	2. 42
21	Recitativo "Oh! stirpe gloriosa" - Orfeo	0. 16
22	Aria "Da sorgente rilucente" - Orfeo	2. 51
23	Recitativo "Dall'opre illustri" - Calliope	0. 13
24	Aria "Sempre aspira eccelso core" - Calliope	1. 57
25	Recitativo "Delle dotte germane" - Apollo	0. 40
26	Aria e Coro "Non tardate, fauni, ancora" - Apollo	5. 56
27	Recitativo "Sia degli eccelsi sposi" - Clio	0. 14
28	Aria "Circondin lor vite le grazie fiorite" - Clio	4. 25
29	Recitativo "Con un spirto divoto" - Euterpe	0. 17
30	Aria "Han mente eroica" - Euterpe	3. 59
31	Recitativo "Di virtù, di valor" - Apollo	0. 24
32	Solo e Coro "Lunga serie d'alti eroi" - Apollo	3. 36

Total playing time CD 2: 72. 23

David Hansen, Countertenor

Apollo, God of music, Orfeo's father

Robin Johannsen, Soprano

Clio, Muse of history

Kangmin Justin Kim, Countertenor

Orfeo, Singer and poet

Jenny Högström, Soprano

Calliope, Muse of epic poetry, Orfeo's mother

Silke Gäng, Mezzosoprano

Cloride, a huntress

Francesca Ascioti, Alto

Euterpe, Muse of lyric poetry and the flute

Luca Tittoto, Bass

Marte, God of war

La Cetra Barockorchester & Vokalensemble Basel

Carlos Federico Sepúlveda, Chorus Master

Conducted by **Andrea Marcon**

La Cetra Barockorchester & Vokalensemble Basel

Conducted by **Andrea Marcon**

First Violin

Katharina Heutjer, leader
Johannes Frisch
Christoph Rudolf
Cecilie Valter
Sonoko Asabuki

Second Violin

Eva Saladin, principal
Petra Melicharek
Ildikó Sajgó
Katya Polin

Viola

Joanna Bilger, principal
Sarah Giger
Michèle Party

Violoncello

Jonathan Pešek, principal
Daniel Rosin
Amélie Chemin

Violone

Fred Uhlig, principal
Marco Lo Cicero

Traverso

Sarah Giger
Natalia Herden

Oboe

Janine Jonker
Natalia Herden

Bassoon

Giulia Genini
Letizia Viola

Horn

Alessandro Denabian
Elisa Bognetti

Trumpet

Andreas Lackner
Thomas Steinbrucker

Timpani

Philip Tarr

Lute

Daniele Caminiti
Josias Rodriguez Gandara

Harpsichord

Andrea Marcon
Joan Boronat Sanz

Organ

Andrea Buccarella

Chorus Master

Carlos Federico Sepúlveda

Sopranos

Alice Borciani
Annie Dufresne
Jenny Högström
Lia Andres
Agnes Waibel
Lina Marcela Lopez

Altos

Silke Gäng
Dina König
David Feldman
Tobias Knaus

Tenors

Matthias Deger
Dan Dunkelblum
Tiago Pinheiro de Oliveira
Raphael Höhn
Akinobu Ono

Basses

Ismael Arróniz, Solo
Carlos Federico Sepúlveda
Francesc Marti Ortega
Csongor Szántó
Guglielmo Buonsanti
Breno Quinderé



La Cetra Barockorchester & Vokalensemble Basel
Andrea Marcon

George Frideric Handel

Parnasso in festa, per gli sponsali di Teti e Peleo

HWV 73

On 14 March 1734 the wedding took place between Princess Anne (1707–1759), the Princess Royal, and the Dutch Prince William IV of Orange (1711–1751). Handel contributed music for the marriage ceremony in the French Chapel in St James's Palace and also for the public celebrations. For the marriage ceremony he composed the anthem *This is the day which the Lord has made*, HWV 262, and for the theatre on the eve of the ceremony the serenata *Parnasso in festa per gli sponsali di Teti e Peleo*, HWV 73. In both works the music was mostly derived from the English oratorio *Athalia*, HWV 52, which had been performed in Oxford on 10 July 1733, and at the time of the royal marriage had not yet been heard in London.

The wedding of the King's eldest daughter with William of Orange was originally intended to take place in the autumn of 1733, but had to be deferred because of continuing delays and a longer illness of the Prince. While the anthem *This is the day* had already been rehearsed in the presence of the royal family in November 1733, Handel probably did not compose *Parnasso in festa* until the beginning of 1734, when he decided to celebrate the royal couple with a *festa teatrale*. On 11 March 1734 *The Daily Advertiser* advertised the premiere of the Italian serenata:

We hear, amongst other publick Diversions that are prepar'd for the Solemnity of the approaching Nuptials, there is to be perform'd, at the Opera-house in the Hay-Market, on Wednesday next, a Serenata, call'd, Parnasso in Festa: The Fable is Apollo and the Muses celebrating the Marriage of Thetis and

Peleus. There is one standing Scene which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper Characters emblematically dress'd, the whole Appearance being extremely magnificent; nor is the Musick less entertaining, being contriv'd with so great a Variety, that all sorts of Musick are properly introduc'd in single Songs, Duettos, &c. intermix'd with Chorus's something in the Stile of Oratorios. People have been waiting with Impatience for this Piece, the celebrated Mr Handel having exerted his utmost Skill in it.

According to this information the premiere on Wednesday 13 March 1734 in the King's Theatre in the Haymarket took place semi-staged, that is in front of a single set with little action on the stage. The performance was attended by the King and Queen, the engaged couple and the brothers and sisters of

the bridegroom. Although most of his company of singers had moved over to the rival undertaking, the „Opera of the Nobility“, Handel succeeded in engaging for the occasion new top-class singers. The word-book lists the cast of the premiere of *Parnasso in festa*:

Apollo

Giovanni Carestini, mezzo-soprano (castrato)

Clio

Anna Maria Strada del Pò, soprano

Orfeo

Carlo Scalzi, soprano (castrato)

Calliope

Margherita Durastanti, alto

Cloride

Maria Caterina Negri, alto

Euterpe

Rosa Negri, mezzo-soprano

Marte

Gustavus Waltz, bass

The serenata was well received by the public – possibly one reason why Handel took over several movements into his opera *Il pastor fido*, HWV 8c, which was revived and performed a little later. *The Daily Advertiser* reported the next day:

Last Night Mr. Handell's new Serenata [...] was received with the greatest Applause; the Piece containing the most exquisite Harmony ever furnish'd from the Stage, and the Disposition of the Performers being contrived in a very grand and magnificent Manner.

Parnasso in festa is on the whole not a new composition, but a collection of movements from various works by Handel which he had already to hand in 1733/34, and were now more or less heavily reworked (*Athalia*, HWV 52, *Radamisto*, HWV 12a, *Il trionfo del Tempo e del Disinganno*, HWV 46a, and *Delirio amoroso*, HWV 99), to

which a new text was underlaid. Only nine of the total of 33 numbers plus the overture were newly composed, namely the A-section of the overture, and nos. 12, 14, 16, 18, 20, 22, 26 and 30. Handel borrowed 20 of the 33 numbers (nos. 1–11, 15, 17, 21, 23–25, 27, 29, 31) from his English-language oratorio *Athalia*, which was performed for the first time in the Sheldonian Theatre in Oxford on 10 July 1733, on the occasion of the ceremonies of the “Public Act”, the award of academic honours by the University, and in March 1734 had not yet been heard in London. It is an example of Handel’s usual pragmatism that he took over most of the music from a work still unknown to the London public in another genre. Perhaps also Princess Anne wished to hear some of the music from his latest oratorio – as she had done in 1732 with *Esther*, HWV 50b – before she travelled to Holland after her wedding. For the

first part of the serenata Handel used movements from *Athalia* (nos. 1–11); from no. 12 he alternated systematically between newly-composed movements and borrowings. This characteristic is reflected in the principal sources: there is no complete composition autograph, but there are composition autographs for three of the new movements. The performing score in the Staats- und Universitätsbibliothek in Hamburg is a joint operation by Handel and his principal copyist, John Christopher Smith Sr. (1683–1763), who had followed him to London from Germany in 1717. Smith prepared the performing score where he had a source, and Handel completed the rest.

The word-text of *Parnasso in festa* is an original composition (among Handel’s Italian stage-works there are only two other compositions without a confirmed source-text: *Agrippina*, HWV 6, of 1709,

and *Silla*, HWV 10, of 1713). The poet was probably Giacomo Rossi, who since 1710 had worked several times for Handel (*Rinaldo*, HWV 7a, *Il pastor fido*, HWV 8a, *Silla*, HWV 10), and certainly reworked in 1731 the text for the revival of *Rinaldo*, HWV 7b.

Unlike Handel’s operas there is no plot in *Parnasso in festa*: it consists of reflective dialogues, rich in images taken from nature, which appeal to morality and virtue, which are expressed in the mythological couple, and so are relevant to the real-life historical couple. The plot of the three-part work takes place against the background of the relationship between Peleus, King of the Myrmidons of Phthia in Thessaly, and the Nereid Thetis, daughter of the sea-god Nereus. The Greco-Roman myth of the sea-nymph, who sought to escape from the attentions of Peleus by transforming herself, eventually gave

way with a sigh and conceived her son Achilles, was described among others by Ovid (43 B.C.–17 A.D.) in the 11th book, lines 221–65, of his *Metamorphoses*. The consequent wedding, to which the Gods of Olympus were invited, was described by Catullus (c. 84–c. 54 B.C.) in his *carmen* 64, an Epyllion (small epic). In Handel's serenata the wedding takes place on the Greek Mount Parnassus, which in mythology is the home of Apollo and the nine muses (Clio, Melpomene, Terpsichore, Thalia, Euterpe, Erato, Urania, Polyhymnia, Calliope). Here there are gathered the following characters: Apollo, the muses Clio (muse of history), Calliope (muse of epic and mother of Orpheus), Euterpe (muse of lyric poetry and flute-playing), and Orfeo (Orpheus, son of Apollo), Marte (Mars, god of war) and the huntress Cloride (Chloris). Apollo is the host of the feast, and invites other gods, demi-gods and the inhabitants of the

Mount (nymphs, fauns and shepherds) to honour the bridal pair. There is also a mention of the best-known love stories of mythology, the tragedies of Apollo and Daphne and of Orpheus and Eurydice:

1. The myth of Apollo and Daphne relates that the god of the arts once mocked the god of love Cupid as being a bad marksman. Cupid took revenge by shooting a love-arrow with a golden tip at Apollo, and an arrow with a leaden tip at the nymph Daphne. Apollo had undying love for Daphne, but she, struck by the arrow with precisely the opposite effect, remained impervious to Apollo's love. Apollo pestered the nymph so strongly that she could not find any escape other than to transform herself into a laurel tree. Thereafter Apollo wore a laurel wreath, or carried a lyre bedecked with laurel.

2. Orpheus and Eurydice were a loving married couple. When Eurydice died from a snake-bite her husband's grief was so great that he went down into the underworld to persuade its ruler with his singing and his lute-playing into giving Eurydice back to him. Orpheus's art led to him being granted his request, but on condition that on the way out he should go in front and must not turn round. Overwhelmed by doubt and desire for his beloved since he could not hear her footsteps, he turned round, and Eurydice, who was indeed following him, had to return to the underworld.

Both stories had a tragic end, yet Handel needed the emotions of sorrow, complaint and comfort in order to create a work with varied musical effects; the textual connection with a happy event, on the occasion of the celebration on Parnassus, enabled him to illustrate at the end of an episode

the virtue of Apollo and Orpheus: their constancy in love.

In that season *Parnasso in festa* had three more performances, on 16, 19 and 23 March, on each occasion in the presence of members of the Royal Family. As an occasional work the serenata had very few revivals, yet three years later it served, with its two performances on 9 and 11 March 1737 in the Covent Garden Theatre, as a reminder of the original event. On 8 November 1740 Handel opened the season with it in Lincoln's Inn Fields Theatre. The most important date was, however, the last performance of the work in the composer's lifetime, on 14 March 1741, again at its original location, the King's Theatre, with the original stage-set and costumes, which had been preserved at the theatre. It was the occasion of a benefit performance for poor musicians and their families

("Support of Decay'd Musicians or their Families"), to whose funds Handel donated the takings of one of his regular performances from 1738 to 1741.



Georg Friedrich Händel *Parnasso in festa, per gli sponsali di Teti e Peleo* HWV 73

Am 14. März 1734 fand in London die Hochzeit zwischen Prinzessin Anne (1709–1759), der Princess Royal, und dem niederländischen Prinzen Wilhelm IV. von Oranien (1711–1751) statt. Händel leistete Beiträge sowohl zur Trauzeremonie in der French Chapel von St. James's Palace als auch zu den öffentlichen Feierlichkeiten. Für den Gottesdienst komponierte er das Anthem *This is the day which the Lord has made*, HWV 262, und für das Theater am Vorabend der Trauung die Serenata *Parnasso in festa per gli sponsali di Teti e Peleo*, HWV 73. Beide Werke sind zum großen Teil aus dem englischsprachigen Oratorium *Athalia*, HWV 52, entlehnt, das am 10. Juli 1733 in Oxford uraufgeführt worden und zum

Zeitpunkt der königlichen Hochzeit noch nicht in London erklingen war.

Die Vermählung der ältesten Tochter des Königs Georg II. mit Wilhelm von Oranien sollte ursprünglich bereits im Herbst 1733 stattfinden, musste jedoch wegen anhaltender Verzögerungen und einer längeren Erkrankung des Prinzen immer wieder verschoben werden. Während das Anthem *This is the day* schon im November 1733 in einer Probe vor der Königsfamilie erklingen war, komponierte Händel *Parnasso in festa* vermutlich erst Anfang 1734, als er sich entschloss, dem königlichen Brautpaar mit einer *Festa teatrale* im Theater zu huldigen. Am 11. März 1734 kündigte *The Daily Advertiser* die Uraufführung der italienischen Serenata an:

Wir hören, dass neben weiteren öffentlichen Unterhaltungen, die für die Feier der bevorstehenden Hochzeit

vorbereitet wurden, im Opernhaus am Haymarket am nächsten Mittwoch eine Serenata unter dem Titel Parnasso in Festa aufgeführt werden soll. Das Werk handelt von Apollo und den Musen, die die Hochzeit von Thetis und Peleus feiern. Es gibt nur ein Bühnenbild, den Berg Parnassus, auf dem Apollo und die Musen versammelt sind, umgeben von weiteren passenden und symbolisch gekleideten Figuren; die gesamte Szenerie ist überaus prächtig. Die Musik ist nicht weniger unterhaltsam. Sie ist in solcher Vielfalt ausgedacht, dass alle Arten von Musik vortrefflich in einzelnen Arien, Duetten usw. umgesetzt wurden, teilweise vermischt mit Chören im Stile der Oratorien. Das Publikum erwartet das Stück mit Ungeduld, da der gefeierte Herr Händel hier seine größte Kunstfertigkeit einsetzte.

Nach dieser Anzeige fand die Uraufführung am 13. März im

King's Theatre am Haymarket halbszenisch statt, d. h. vor einem einzigen Bühnenbild ohne große Schauspielaktion. Die Vorstellung wurde vom Königspaar, dem Brautpaar und den Geschwistern der Braut besucht. Obwohl fast seine gesamte Sängertuppe zum neu gegründeten Konkurrenzunternehmen der „Opera of the Nobility“ („Adelsoper“) übergelaufen war, gelang es Händel rechtzeitig, neue hochkarätige Sänger und Sängerinnen zu verpflichten. Das zugehörige Textbuch listet die Besetzung der Erstaufführung von *Parnasso in festa*:

Apollo

Giovanni Carestini, Mezzosopran (Kastrat)

Clio

Anna Maria Strada del Pò, Sopran

Orfeo

Carlo Scalzi, Sopran (Kastrat)

Calliope

Margherita Durastanti, Alt

Cloride

Maria Caterina Negri, Alt

Euterpe

Rosa Negri, Mezzosopran

Marte

Gustavus Waltz, Bass

Die Serenata wurde vom Publikum gut aufgenommen – möglicherweise ein Grund, weshalb Händel etliche Sätze in seine nur kurze Zeit später überarbeitete Oper *Il pastor fido*, HWV 8c, übernommen hat. *The Daily Advertiser* berichtete am folgenden Tag:

Gestern Abend wurde Herrn Händels neue Serenata [...] mit größtem Beifall aufgenommen; das Werk weist den angenehmsten Wohlklang auf, der jemals von der Bühne zu hören war, und das Können der Ausführenden kam in großartiger und herrlicher Weise zur Geltung.

Parnasso in festa ist größtenteils Teil keine neue Komposition, sondern eine Zusammenstellung von 1733/34 bereits vorhandenen, mehr oder weniger stark bearbeiteten Stücken aus verschiedenen Werken Händels (*Athalia*, HWV 52, *Radamisto*, HWV 12a, *Il trionfo del Tempo e del Disinganno*, HWV 46a, und *Delirio amoroso*, HWV 99), denen ein neuer Text unterlegt wurde. Nur neun der insgesamt 33 Gesangsnummern zuzüglich der Ouvertüre komponierte Händel völlig neu, nämlich den A-Teil der Ouvertüre, Nr. 12, 14, 16, 18, 20, 22, 26 und 30. 20 der 33 Nummern (Nr. 1–11, 15, 17, 21, 23–25, 27, 29, 31) entlehnte er aus seinem englischsprachigen Oratorium *Athalia*, das am 10. Juli 1733 am Sheldonian Theatre in Oxford anlässlich der Feierlichkeiten zur Verleihung der akademischen Ehren erstaufgeführt worden und im März 1734 in London noch nicht erklingen war. Es entspricht dem von Händel

gewohnten Pragmatismus, dass er die meiste Musik eines dem Londoner Publikum noch unbekannten Werkes in ein Werk eines anderen Genres übernahm. Vielleicht wünschte aber auch Prinzessin Anne – ähnlich wie 1732 bei *Esther*, HWV 50b –, etwas von der Musik seines neuesten Oratoriums zu hören, ehe sie nach der Hochzeit in die Niederlande reiste. Den ersten Teil der Serenata füllte Händel fast vollständig mit Sätzen aus *Athalia* (Nr. 1–11), ab Nr. 12 wechselte er dann ziemlich regelmäßig zwischen neukomponierten Stücken und Entlehnungen. Dieser Werkcharakter spiegelt sich in der Lage der Hauptquellen wider: Es existiert keine vollständige Kompositionspartitur von Händel, sondern es liegen nur die Kompositionsautographe zu drei der neuen Stücke vor. Die Direktionspartitur (Dirigierpartitur), die in der Hamburger Staats- und Universitätsbibliothek aufbewahrt wird, ist dagegen eine

Gemeinschaftsarbeit von Händel und seinem Hauptkopisten John Christopher Smith senior (1683–1763), der ihm bereits 1717 aus Deutschland nach London gefolgt war. Smith fertigte die Direktionspartitur, soweit er eine Vorlage hatte, an, alles Weitere ergänzte schließlich Händel.

Der Text von *Parnasso in festa* ist eine Neudichtung (daneben gibt es unter Händels italienischen Bühnenwerken nur zwei weitere Werke ohne einen konkreten Vorlagentext: *Agrippina*, HWV 6, von 1709 und *Silla*, HWV 10, von 1713). Als Verfasser ist Giacomo Rossi wahrscheinlich, der seit 1710 etliche Male für Händel gedichtet (*Rinaldo*, HWV 7a, *Il pastor fido*, HWV 8a, *Silla*, HWV 10) und zuletzt gesichert 1731 den Text zur Wiederaufnahme von *Rinaldo*, HWV 7b, überarbeitet hatte. Anders als in Händels Opern werden in *Parnasso in festa* keine Intrigen

gesponnen, sondern in reflektierenden Dialogen, reich an Bildern aus der Natur, zu Moral und Tugendhaftigkeit aufgerufen, die ihre Verkörperung im mythologischen Brautpaar finden und damit auf das reale Brautpaar zu übertragen sind. Die Handlung des dreiteiligen Werkes spielt vor dem Hintergrund der Verbindung von Peleus, dem König der Myrmidonen von Phthia in Thessalien, mit der Nereide Thetis, einer Tochter der Meeresgottheit Nereus. Den griechischen/römischen Mythos der Meeresnymphe, die sich durch Verwandlungen der Werbung Peleus' zu entziehen versuchte, schließlich seufzend nachgab und ihren Sohn Achill empfing, erzählte u. a. Ovid (43 v. Chr. bis 17 n. Chr.) im XI. Buch, Vers 221–265, seiner *Metamorphosen*. Die anschließende Hochzeit, zu der die olympischen Götter geladen waren, wurde von Catull (um 84 bis um 54 v. Chr.) in seinem *carmen* 64, einem Epyllion

(Kleinepos), beschrieben. In Händels Serenata findet das Hochzeitsfest auf dem griechischen Berg Parnass statt, der in der Mythologie Heimstätte des Apoll und der neun Musen ist (Klio, Melpomene, Terpsichore, Thalia, Euterpe, Erato, Urania, Polyhymnia, Kalliope). Hier versammeln sich nun folgende Charaktere: Apollo, die Musen Clio (Muse der Geschichtsschreibung), Calliope (Muse der Epik und Mutter des Orpheus) und Euterpe (Muse der Lyrik und des Flötenspiels) sowie Orfeo (Orpheus, Sohn des Apoll), Marte (Mars, Gott des Krieges) und die Jägerin Cloride (Chloris). Apollo ist Gastgeber des Festes und lädt nacheinander weitere Götter, Halbgötter und die Bewohner des Berges (Nymphen, Faune und Hirten) ein, dem Brautpaar zu huldigen. Dabei erinnert man sich an zwei der bekanntesten Liebesgeschichten der Mythologie, an die Tragödie von Apollo und Daphne sowie von Orpheus und Eurydike:

1. Der Mythos von Apollo und Daphne besagt, dass der Gott der Künste einst den Liebesgott Amor als schlechten Schützen verspottete. Amor rächte sich, indem er einen Liebespfeil mit goldener Spitze auf Apollo und einen Pfeil mit bleierner Spitze auf die Nymphe Daphne abschoss. Apollo verliebte sich unsterblich in Daphne, sie dagegen, die von dem genau das Gegenteil bewirkenden Pfeil getroffen wurde, blieb für Apollos Liebe unempänglich. Apollo bedrängte die Nymphe so sehr, dass sie keinen anderen Ausweg mehr wusste, als sich in einen Lorbeerbaum zu verwandeln. Seitdem trug Apollo zum Gedenken an Daphne einen Lorbeerkranz bzw. eine mit Lorbeer geschmückte Leier.

2. Orpheus und Eurydike waren ein sich liebendes Ehepaar. Als Eurydike durch einen Schlangenbiss starb, war der Schmerz ihres Gatten so groß, dass

er in die Unterwelt hinabstieg, um die dortigen Herrscher mit seinem Gesang und Saitenspiel zu erweichen, ihm Eurydike wiederzugeben. Orpheus' Kunst ließ die Bitte gewähren, allerdings unter der Bedingung, dass er beim Aufstieg in die Oberwelt vorangehen und sich nicht umschauen dürfte. Von Zweifel und Sehnsucht nach seiner Geliebten getrieben, da er ihre Schritte nicht hörte, sah er sich um, und Eurydike, die ihm tatsächlich folgte, musste in die Unterwelt zurückgehen.

Beide Geschichten fanden ein tragisches Ende, doch Händel benötigte die Affekte des Leidens, Klagens und Trostes, um ein musikalisch abwechslungsreiches Werk gestalten zu können. Die textliche Überleitung zum freudigen Gegenwartsgeschehen, dem Anlass des Festes auf dem Parnass, gelang ihm dadurch, dass er jeweils am Ende einer Episode auf die Tugend von Apollo und

Orpheus und ihre Vorbildfunktion darin verwies: ihre Beständigkeit in der Liebe.

In jener Spielzeit erfuhr *Parnasso in festa* noch drei Wiederholungen, am 16., 19. und 23. März, jedes Mal in Anwesenheit von Mitgliedern der Königsfamilie. Als Gelegenheitswerk erfuhr die *Serenata* insgesamt nicht sehr viele Wiederaufführungen, doch diente sie drei Jahre später mit ihren zwei Vorstellungen am 9. und 11. März 1737 im Covent Garden Theatre der Erinnerung an das königliche Ereignis. Am 8. November 1740 eröffnete Händel mit ihr die neue Spielzeit am Lincoln's Inn Fields Theatre. Das bedeutendste Datum hat jedoch die letzte zu Händels Lebzeiten stattfindende Aufführung des Werkes. Diese fand unmittelbar am 7. Hochzeitstag von Prinzessin Anne statt, dem 14. März 1741, nun wieder am ursprünglichen Aufführungsort, dem King's Theatre, mit der originalen

Kulisse und den originalen Kostümen, die das Theater aufbewahrt hatte. Es handelte sich hierbei um eine Benefizveranstaltung für verarmte Musiker und ihre Familien („Support of Decay'd Musicians or their Families“), deren Fonds Händel von 1738 bis 1741 einmal jährlich die Einnahmen einer seiner regulären Veranstaltungen spendete.

La Cetra Barockorchester & Vokalensemble Basel

Founded in 1999 La Cetra Barockorchester Basel is recognized today as one of the world's leading early music ensembles. The name La Cetra refers to the ancient lyre or zither and is drawn from the title of Antonio Vivaldi's collection of 12 violin concertos op. 9 first published in Amsterdam in 1727.

La Cetra Vokalensemble Basel was established in 2012 at the initiative of Andrea Marcon and Johannes Keller. As with the orchestra, it's members are for the most part graduates of the Schola Cantorum Basiliensis, one of the world's foremost institutions for early music studies. The Vokalensemble performs regularly with the orchestra in opera and oratorio as well as in its own right. The Chorus Master is Carlos Federico Sepúlveda. La Cetra Barockorchester

& Vokalensemble Basel is one of the few baroque ensembles worldwide to boast both an orchestra and a vocal ensemble.

La Cetra's repertoire extends from the late Renaissance through the Baroque and into the early classical periods. It's approach to the music is fresh and dynamic and always in the context of historically informed performance practice, whether in concert, opera or in music-theatre. Repertoire and the occasion determine the size of the orchestra and the vocal ensemble going from a smaller Consort to full-fledged orchestra, chorus and soloists.

Artistic Director of La Cetra Barockorchester & Vokalensemble since 2009 is the Italian conductor, harpsichordist and organist Andrea Marcon. Over the years La Cetra has worked regularly with some of the



La Cetra Barockorchester & Vokalensemble Basel
Andrea Marcon

world's leading conductors such as Jordi Savall, René Jacobs, Attilio Cremonesi or Gustav Leonhardt and soloists Andreas Scholl, Vivica Genaux, Magdalena Kožená, Patricia Petibon, Franco Fagioli, Nicola Benedetti or Giuliano Carmignola, to name a few.

David Hansen

Countertenor

David Hansen was born in Sydney, Australia. He studied singing with Andrew Dalton at the Sydney Conservatorium of Music and furthered his studies with James Bowman and David Harper.

In 2004, he made his European debut at the Aix-en-Provence Festival in Purcell's *Dido and Aeneas*.

Recent engagements include Handel's *Saul* under Nikolaus Harnoncourt, Nerone in Boston Early Music Festival's production

of Monteverdi's *L'incoronazione di Poppea*, the title-role in Handel's *Giulio Cesare* under Alessandro De Marchi for Semperoper Dresden, Mozart's *Mitridate, re di Ponto* under Christophe Rousset for Théâtre Royal de la Monnaie, the title-role in Handel's *Serse* under Jean-Christophe Spinosi and the title-role in Gluck's *Orfeo ed Euridice* under Rinaldo Alessandrini for Den Norske Opera.

Concert highlights include *Carmina Burana* with the Berliner Philharmoniker under Sir Simon Rattle, the title-role in Handel's *Solomon* with René Jacobs and the Orchestra of the Age of Enlightenment, Bach's *Johannes-Passion* with Les Musiciens du Louvre Grenoble under Marc Minkowski and Handel's *Messiah* under Fabio Biondi.

Forthcoming engagements include the role of Telemaco in Monteverdi's *Il ritorno d'Ulisse in patria* under De



David Hansen

Marchi for the Innsbruck Festival of Early Music, Ruggiero in Handel's *Alcina* for the Bolshoi Theater, Theater an der Wien and Händel-Festspiele Karlsruhe, Ligeti's *Le Grand Macabre* for Opernhaus Zürich under Fabio Luisi and his Wigmore Hall début with the Venice Baroque Orchestra and Andrea Marcon.

Robin Johannsen

Soprano

American soprano Robin Johannsen came to Europe as a young artist with the Deutsche Oper Berlin and joined the company soon after as a soloist. In 2008, following two years with Oper Leipzig, she began her freelance career with a special affinity for the baroque and classical repertoires.

Highlights of Robin Johannsen's recent seasons include her acclaimed debut in the title role of Georg Philipp Telemann's

Emma und Eginhard under René Jacobs; Venere/Giuturna in *Amor vien dal destino*; her debut with Musikfest Bremen as Konstanze in Mozart's *Die Entführung aus dem Serail*; the title role in *Almira* at the Hamburgische Staatsoper; and debuts at Théâtre Royal de la Monnaie in Gassmann's *L'Opera seria* and at Teatro Regio Torino in Haydn's *Die Schöpfung*. In 2015, she debuted the role of Adina in *L'elisir d'amore* with the Hamburgische Staatsoper and appeared at the Innsbruck Festival of Early Music in Jommeli's *Don Trastullo*. Additionally, she appeared as Pamina in Mozart's *Die Zauberflöte* and Amital in a staged production of his lesser known *Betulia liberata*.

Robin Johannsen has been a frequent guest with many of the major festivals, orchestras and opera houses throughout Europe and North America.



Robin Johannsen

She has collaborated with conductors such as René Jacobs, Alessandro De Marchi, Andrea Marcon, Antonello Manacorda, Attilio Cremonesi, Helmuth Rilling, Ottavio Dantone, Celso Antunes, Lukasz Borowicz, Christian Thielemann, Rafael Frühbeck de Burgos, Marin Alsop, and Robert Page.

Kangmin Justin Kim

Countertenor

The Korean-American countertenor Kangmin Justin Kim was born in South Korea and grew up in Chicago. He studied voice, opera, and musical theater at Northwestern University in Evanston and at the Royal Academy of Music, London.

In just a few years Kangmin Justin Kim has established himself as one of the most sought-after countertenors, having already collaborated with such

conductors as Sir John Eliot Gardiner, Mark Minkowski, Andrea Marcon and Michael Hofstetter.

Career highlights include Nerone in *L'incoronazione di Poppea* and Speranza in Monteverdi's *Orfeo* at the Salzburg Festival, the Philharmonie in Paris, the Edinburgh Festival, the Luzern Festival, the Berliner Festspiele and New York's Lincoln Center under the direction of Sir John Eliot Gardiner, Cesare in Vivaldi's *Catone in Utica* at the Oper Köln and *Orfeo* in Handel's *Parnasso in festa* in Basel and at the Concertgebouw Amsterdam with Andrea Marcon, his debut at the Teatro San Carlo of Naples in Britten's *Canticles*, Prince Orlofsky in *Die Fledermaus* for his Paris debut at the Opéra Comique conducted by Marc Minkowski, Oreste in *La belle Hélène* at the Théâtre du Châtelet in Paris, Sesto in *La clemenza di Tito* in Montpellier, Enea



Kangmin Justin Kim

in *Didone abbandonata* at the Handel Festival in Halle and a Gala concert at the Styriarte in Graz.

For his interpretation of the title role of Pym he received nominations as "Best Singer" of the 2015/16 season for the German theatre award DER FAUST 2016 and from the magazine *Opernwelt* as "Singer of the year 2016".

Silke Gäng

Mezzo-Soprano

German Mezzo-soprano Silke Gäng was born in Freiburg i. Breisgau and studied voice at the Musik-Akademie in Basel with Verena Schweizer. She has participated in Masterclasses with Vesselina Kasarova, Anne Sofie von Otter, Elisabeth Glauser and Kurt Widmer and is a prize-winner of the 5th International Ernst Haefliger Voice Competition in 2014.

Silke Gäng has performed on tour in Europe and the United States with the Venice Baroque Orchestra under the direction of Andrea Marcon singing Abra in Vivaldi's *Juditha Triumphans*. She has appeared with Andrea Marcon and La Cetra Barockorchester & Vokalensemble in Basel, Schwetzingen and in Halle (Saale) as well as in the Concertgebouw Amsterdam. In 2011, she appeared at the Lucerne Festival and in the Gare du Nord in Basel in the Hölderlin opera *Nacht* by G.F. Haas. Further, Silke Gäng has sang under Ton Koopman in Carnegie Hall, New York, at the Theater Basel (*Dido and Aeneas*), the Staatstheater Stuttgart and at the Salzburg Festival.

In the Theater Basel Silke Gäng has performed in Charpentier's *Médée* as well as in the title role in the Ballett Basel production of Vivaldi's *Juditha Triumphans*. She has been invited to the Theater Freiburg and has been heard as Annio in



Silke Gäng

Mozart's *La Clemenza di Tito* and Messa-giero/Prosperina in Monteverdi's *Orfeo*.

Lied recitals have taken her to the Lucerne Festival and to the Heidelberger Frühling, among others.

Silke Gäng's concert repertoire includes the Oratorios of J.S. Bach, Vivaldi's *Stabat Mater*, *Gloria*, *Nisi Dominus*, Händel's *Messiah* and more.

Francesca Ascioti

Alt

Francesca Ascioti began her vocal studies with M^o Walter Alberti and graduated from the conservatory in Brescia. From there she went on to study with the contralto Bernadette Manca di Nissa.

In 2010 she attended the Ateneo music academy in Sulmona where she further pursued her studies with Ms Manca di

Nissa, and worked as well with Carmela Remigio, Luciana Serra, Leone Magiera and Angelo Gabrielli. In addition, Francesca Ascioti has participated in masterclasses with Teresa Berganza.

Francesca Ascioti made her stage debut in the role of Cherubino in Mozart's *Le Nozze di Figaro* in Sulmona and has since gone on to perform such roles as Maddalena in *Rigoletto* at the Teatro Troiano of Civitavecchia and Flora in *La Traviata* at the Teatro Dell'Opera of Rome. In 2013 she was heard as Dame Quickly in *Falstaff* at the Teatro Verdi in Busseto where she shared the stage with Renato Bruson in the title role.

Francesca Ascioti was a finalist in the "Marcello Giordani Vocal Competition" which gave her the opportunity to debut in the role of Mamma Lucia in *Cavalleria Rusticana* in January 2014 at the Vero Beach Opera Festival in Florida.



Francesca Ascioti

Concert engagements have included Beethoven's 9th Symphony at the Teatro Massimo Bellini in Catania and numerous engagements with Andrea Marcon and La Cetra Barockorchester Basel (*La fida ninfa* and *Catone in Utica* of Vivaldi) as well as with the Venice Baroque Orchestra with whom she made her Carnegie Hall and Barbican debuts in Vivaldi's *Juditha triumphans* in 2017; on the opera stage she has appeared as Zita in Giacomo Puccini's *Gianni Schicchi* in Piacenza and as the Baroness of Champigny in the *Cappello di Paglia di Firenze* by Nino Rota at the Teatro Petruzzelli in Bari.

Jenny Högström

Soprano

Jenny Högström was born in Luleå, Sweden where she started playing the clarinet at the age of 9 and later the piano. Voice studies began at 16 with the soprano Gunilla Niska. She completed her Bachelor in Music at the College of Music in Piteå, Sweden, and went on to pursue advanced studies at Schola Cantorum Basiliensis, Basel where she earned a Master of Arts in Historical Performance with honors and in 2014 completed a Master in Music Pedagogy. She has participated in vocal Master Classes with Andreas Scholl, Margreet Honig, Alessandro de Marchi, Andrew Laurence- King, Anthony Rooley, Birgitta Svendén and Barbro Marklund to name a few.

Jenny Högström appears regularly as a soloist in concert, oratorio, song



Jenny Högström

recital and chamber music programmes with baroque ensembles that include La Cetra Barockorchester Basel, Il Profondo, Ensemble Musikalischer Garten, Alia Mens and Ensemble Odyssee. She is a member of various professional vocal groups including La Cetra Vokalensemble, the Zürcher Sing-Akademie, Origen Ensemble Vocal and English Voices. Jenny has worked with such renowned conductors as Andrea Marcon, Hervé Niquet, René Jacobs and Michael Form.

Highlights of her solo engagements include Theater Basel's productions of Charpentier's *Medée* and in the role of Abra in Vivaldi's *Juditha Triumphans*. She has given recitals at the Konzerthaus Berlin during the Berliner Tage für Alte Musik, at the festival Jeunes Talents in Paris and as "Singer in Residence" at the Festival Trigonale in Austria. As a soloist she has been heard in Monteverdi's

Marienvesper at King's College Chapel in its Summer Music Festival, in Händel's *Messiah* and as Vagaus in Vivaldi's *Juditha Triumphans* both in Basel.

Luca Tittoto

Bass

Luca Tittoto was born in Asolo and studied with Beniamino Prior. His first breakthrough came in 2006 when he won the Giuseppe di Stefano Competition in Trapani with his interpretation of Don Alfonso. In 2007 he made his debut at the Monteverdi Festival in Cremona and at the Aix-en-Provence Festival as Plutone in Monteverdi's *Orfeo*. The core of his repertoire is in baroque opera and the operas of Mozart with which he has appeared in numerous European opera festivals and opera houses, including Salzburg, Venice, Naples, Munich, Florence, Paris, Vienna and Madrid.



Luca Tittoto

His repertoire has expanded to include belcanto operas such as *Lucia di Lammermoor*, *Cenerentola*, *Norma* or *Guillaume Tell*, which he has performed at the major Italian opera houses as well as at the Rossini Festival in Pesaro. He has won both critical and public acclaim for his interpretations of such roles as Giove in Cavalli's *La Calisto*, Gessler in *Guillaume Tell*, Mozart's Don Alfonso and Leporello, Creon in Charpentier's *Medée* and the King of Scotland in Handel's *Ariodante* which he sang in Basel, Aix-en-Provence and Amsterdam under the direction of Andrea Marcon. With Andrea Marcon he also created the role of Saturno in the modern premiere of Caldara's *La Concordia de' pianeti* at the Konzerthaus in Dortmund. His concert repertoire includes all of the principal solo bass parts from Handel's *Messiah* to the Bach Passions, and from early baroque to contemporary music. He has sung under the baton of such eminent

conductors as Lorin Maazel, Myung Wung Chung, Fabio Luisi, Andrea Marcon and René Jacobs, to name a few.

Andrea Marcon

Conductor

Andrea Marcon was born in Treviso, Italy. He studied at the Schola Cantorum in Basel with Jean-Claude Zehnder as well as with Luigi Ferdinando Tagliavini, Hans van Nieuwkoop, Jesper Christensen, Harald Vogel, and Ton Koopman. In 1986, he won 1st Prize at the Paul Hofhaimer Organ Competition in Innsbruck, in 1991 1st Prize at the at the Bologna Harpsichord Competition. In addition, he was a prize-winner at the 1985 Bach-Händel Competition in Bruges.

Andrea Marcon has been the artistic director of La Cetra Barockorchester since 2009 but his long-standing ties with the orchestra date back to the



Andrea Marcon
© Marco Borggreve

very first concert in 1999. Early projects included productions in the Theater Basel with the Schola Cantorum Basiliensis - Monteverdi's *Orfeo* and Vivaldi's *Orlando furioso*. Since then he has been closely associated with the Theatre where he has lead numerous productions with La Cetra, from Cavalli's *La Calisto* to Charpentier's *Médée* with Magdalena Kožená in the title role to Mozart's *Idomeneo* and most recently Händel's *Alcina*, as well as ballet productions of Purcell's *Fairy Queen* and Vivaldi's *Juditha Triumphans* with Ballett Basel.

Today Andrea Marcon is recognized one of the world's preeminent conductors of Baroque and Classical repertoire. Well-known soloists with whom he regularly works include Magdalena Kožená, Anna Prohaska, Cecilia Bartoli, Patricia Petibon, Philippe Jaroussky, Nicola Benedetti, Giuliano Carmignola, Viktoria Mullova, and Katia and Marielle Labèque. He has

appeared at the Royal Albert Hall (Proms) and the Barbican in London, the Théâtre des Champs-Élysées and Théâtre du Châtelet in Paris, at the Festival d'Aix-en-Provence, Amsterdam's Concertgebouw, Berlin's Philharmonie, the Zurich Tonhalle, the Palau de la Musica in Barcelona, the Musikverein and the Konzerthaus in Vienna, Lincoln Center und Carnegie Hall in New York, Los Angeles's Disney Hall, Boston's Jordan Hall, and Opera City Hall und Kyoi Hall in Tokyo, to name a few.

In addition to his commitment to La Cetra Barockorchester & Vokalensemble Basel, Andrea Marcon is regularly invited to conduct major symphony orchestras, among them the Berlin Philharmonic, the Berlin Radio Orchestra, Danish National Orchestra, Bavarian Radio Symphony Orchestra. In the summer of 2015 he returned to the Aix-en-Provence Festival for a production of Händel's *Alcina*.

Andrea Marcon has over 50 recordings to his name, whether as a soloist or as musical director, many of which have been awarded prizes (Edison Award, ECHO-Klassik, Diapason d'Or) or have received special recognition (two Grammy nominations).

Andrea Marcon has taught as guest professor at conservatories and universities in Amsterdam, Copenhagen, Göteborg, Lyon, Hamburg, Salzburg, London, Seoul, and Tokyo, and is Professor for harpsichord and organ at the Schola Cantorum Basiliensis.

Carlos Federico Sepúlveda **Chorus Master**

Carlos Federico Sepúlveda was born in Medellin, Columbia. After completing studies with honors in Choral and Orchestral conducting in Vienna, he went on in 2005 to pursue further studies in Early Music Theory at the Schola Cantorum Basiliensis. He stayed on to become a lecturer in Music Theory as well as Dean of Students and since the Fall of 2016 Assistant Director of the Schola Cantorum Basiliensis. In addition, he is Artistic Director for the educational project *Música Antigua para Nuestro Tiempo*, Colombia - Schola Cantorum Basiliensis, Advisor to the Music Department of the Universidad Central in Bogotá (Columbia) as well as guest conductor with various ensembles and Director of the La Cetra Vokalensemble Basel.



La Cetra Barockorchester
Andrea Marcon

Parnasso in festa per gli sponsali di Teti e Peleo, HWV 73

Monte Parnasso con fonti, boschetti, ruscelli, grotte ecc. Apollo circondato dalle muse e da Orfeo, ninfe e pastori ecc.	Der Berg Parnass mit Quellen, Hainen, Bächen, Grotten usw. Apollo umgeben von den Musen und von Orfeo, Nymphen, Hirten usw.	Mount Parnassus, fountains, groves, streams, grottos, etc. Apollo surrounded by the Muses, Orpheus, Mars, nymphs and shepherds.
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Overture	Overture	Overture	1
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Parte prima	Erster Teil	Part One	
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1. Aria (Clio) Verginelle dotte e belle, qui vi chiama il biondo Dio.	1. Aria (Clio) Ihr klugen und schönen Jungfrauen, euch ruft der blonde Gott.	1. Aria (Clio) Hear, ye virgins, learn'd and fair, the god of light and learning hear.	2
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2. Coro Corriamo pronti ad ubbidir, sia nostro pregio a lui servir.	2. Chor Beeilen wir uns, ihm zu gehörchen, es sei unser Stolz, ihm zu dienen.	2. Chorus His summons we attend without delay, and be it our reward that we obey.	3
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Apollo Germane, figlio amato, e voi, ninfe e pastori, sciogliete in questo dì le voci al canto! Diam lode a un santo affetto che la fé coniugal forma nel petto! Celebriam l'imeneo di Tetide e Peleo che riempisce di gloria e speme il mondo!	Apollo Schwestern, geliebter Sohn und ihr, Nymphen und Hirten, erhebt an diesem Tage die Stimmen zum Gesang! Lasst uns eine heilige Liebe preisen, die eheliche Treue im Herzen schafft! Feiern wir die Hochzeit von Thetis und Peleus, welche die Welt wieder mit Ruhm und Hoffnung erfüllt!	Apollo Sisters, dear son, and you the nymphs and swains, prepare today your most harmonious strains, the god of wedded love and faith to praise, today with cheerful hearts your voices raise. Thetis and Peleus' hymeneals sing, which to the world new hopes and blessings bring.	4
Clio Io trattar molli affetti?	Clio Soll ich zarte Gefühle besingen?	Clio I sing of hymeneals?	
Calliope Io dolci amori?	Calliope Ich die süße Liebe?	Calliope I of love?	
Orfeo Alle figlie di Giove è il primo onor dovuto.	Orpheus Den Töchtern Jupiters gebührt der Vorzug.	Orpheus The first honour should be yours, daughters of Jove.	

Cloride

Perché cantar d'amor?

Euterpe

Godo.

Marte

Son muto.

Apollo

Né si comincia ancor?
Questa mia reggia
conversa sia di puro amor
nel tempio;
alla vostra virtù
sprone è 'l mio esempio.

3. Solo e Coro**Apollo**

Deh! cantate un bell' amor,
il più puro e casto ardor!
Par che lieto sino il ciel

Chloride

Warum von Liebe singen?

Euterpe

Ich freue mich.

Mars

Ich schweige.

Apollo

Und warum beginnt man
noch nicht? Mein Palast
sei verwandelt in einen
Tempel der reinen Liebe;
eurer Tugend sei mein Beispiel
Ansporn.

3. Solo und Chor**Apollo**

Auf! besingt eine schöne
Liebe, das reinste und
keuscheste Feuer!

Chloris

Of love why must we sing?

Euterpe

[What theme more sweet
What subject for a muse
more fit]

Mars

I'm silent and submit.

Apollo

Not yet the song begun?
Be this the palace of the Sun
to love's pure temple
chang'd;
and now your duty, by my
great example, know.

3. Solo and Chorus**Apollo**

Come and sing love's holy
fire
faithful vows and chaste

spiegli a noi chiaro
il suo bel.

Coro

Ecco, ne dà stimolo l'onor,
ecco, avvampa il nostro cor!
Cetra ch'ha vita
dal ciel spiegghi
a noi chiaro
il suo bel!

Apollo

Ma prima che s'avanzi
nella dotta carriera,
porgiam grazie ferventi
con un'anima amante
e lode ancor al genitor
tonante!

4. Aria (Orfeo)

Spira al sen celeste ardore

Es scheint, dass sogar
der Himmel sich freut
und uns seine strahlende
Schönheit entfaltet.

Chor

Seht, die Ehre spornt uns an,
seht, unser Herz entflammt!
Die Lyra, vom Himmel zum
Leben erweckt,
offenbare uns ihre Herrlichkeit!

Apollo

Doch bevor wir fortschreiten
auf dem ehrenvollen Wege,
lasst uns inbrünstig mit
liebender Seele noch dem
donnernden Vater danken
und ihn loben!

4. Aria (Orpheus)

Es brennt in der Brust ein

desire.

Whilst the heavens around
display
their brightest splendour on
this happy day.

Chorus

Lo, by honour we're excited;
lo, with joy we are united.
The lyre that life from Heaven
receives,
life, to all that hear it, gives.

Apollo

But e'er we start
in this career,
let's thank the Thund'rer
Jove, with heart sincere,
and fill, with joyful praise,
our fervent prayer.

4. Aria (Orpheus)

A heavenly flame our breast

per cantar nobile amore,
e le lodi fian di te.

himmlisches Feuer, um edle
Liebe zu besingen, und der
Lobpreis soll dir gelten.

inspires of noble love to sing;
and we thy own, with Hymen's
fires,
will to remembrance bring.

5. Aria (Apollo)

Gran Tonante, Giove
immenso,
scuoti il ciel, la terra, il mar.
Tu con mano onnipotente
grazie e folgori dispensi,
sono immensi
i tuoi pregi, ed ogni gente
ti dee pur temer e amar.

5. Aria (Apollo)

Großer Donnergott,
gewaltiger Jupiter,
du erschütterst den Himmel,
die Erde, das Meer.
Mit allmächtiger Hand teilst
du Gnade und Blitze aus, dein
Verdienst ist unermesslich, und
ein jeder muss dich fürchten
und lieben.

5. Aria (Apollo)

Thee, Thund'rer Jove, who in
thy hand holds heaven and
earth, and sea and land,
whose power, as bounteous
as immense, does blessings
to the world dispense:
thee, should the world both
fear and love,
almighty, and all-giving Jove.

8

6. Coro

Già vien da lui il nostro ben,
ne fa spirar un ciel seren,
dà gregge, grani, frutta e fior
per consolar il mesto cor.

6. Chor

Schon tut er uns Gutes und
haucht uns einen heiteren
Himmel aus, er gibt Herden,
Korn, Frucht und Blumen,
um das traurige Herz zu
trösten.

6. Chorus

From him we all our goods
obtain;
the balmy air we breathe;
the grain, the flocks and
herds, the fruits and flowers,
from him all comforts that are
ours.

9

Clio

Spettacolo gradito
era quel, bella Dafne,
di rimirar che tra' ligustri e rose
del tuo bel volto avea fisso il
suo trono Amore;
Il biondo Dio mira, contempla,
ammira nel tuo bel viso
un paradiso accolto,
quando amor scocca un
dardo
dal tuo vezzoso lume e
stampa forte
piaga al cor del nume.

Clio

Ein erfreulicher Anblick war es,
schöne Daphne, anzusehen,
wie sich zwischen den
Ligustern und Rosen deines
schönen Antlitzes die Liebe
ihren Sitz gewählt hatte.
Der blonde Gott sieht,
betrachtet und bewundert in
deinem lieblichen Gesicht ein
vollkommenes Paradies,
als die Liebe einen Pfeil aus
deinen anmutigen Augen
abschießt und das Herz des
Gottes tief verwundet.

Clio

Fair was Daphne to the sight,
fresh as the rose, and as the
lily white; amidst the lily and
the rose,
Love his seat of empire chose.
Apollo gazing on her eyes,
with equal pleasure and
surprise,
thought heaven was there;
and Love into his heart
shot from thence his killing
dart.

10

7. Aria (Clio)

Con un vizzo lusinghiero
vago volto impiaga il cor;
uno sguardo ch'è severo
non può dar un pronto
amor;
con cambievole piacer
brama ognuno di goder.

7. Aria (Clio)

Mit einer schmeichelnden
Liebkosung verwundet ein
liebliches Antlitz das Herz;
ein ernster Blick kann keine
sofortige Liebe bewirken; bei
wechselseitigem Gefallen
ersehnt ein jeder den Genuss.

7. Aria (Clio)

Beauty charms us when it
smiles;
when it frowns, that beauty
kills.
When once love inflames the
breast,
every lover would be blessed.

11

Apollo	Apollo	Apollo	12
Rimembranza gradita, Dafne, mio caro ben, mia dolce vita!	Teure Erinnerung, Daphne, mein geliebter Schatz, mein süßes Leben!	Pleasant 'tis to call to mind, Daphne, fairest of her kind.	

8. Duetto (Apollo, Clio)	8. Duett (Apollo, Clio)	8. Duet (Apollo, Clio)	13
Apollo	Apollo	Apollo	
Sin le grazie nel bel volto hanno in te novo splendor; tutto il vago è in te raccolto per far lieto amante cor.	Selbst der Liebreiz in deinem schönen Antlitz bekommt neuen Glanz; alle Anmut ist in dir vereint, um das liebende Herz zu erfreuen.	The graces in thy lovely face become still brighter by the place; whate'er is charming in the three shines collected all in thee.	

Clio	Clio	Clio	
Non portò mai il cor disciolto, chi mirò il tuo crine d'or; chi sarà ver te rivolto farà lieto amante cor.	Niemals fühlte sich einsam im Herzen, wer dein goldenes Haar sah; wer sich dir zuwendet, wird das liebende Herz erfreuen.	None e'er thy golden locks could see, and keep from love his bosom free; none e'er beheld thy charms, but found a wounded heart, and blessed the wound.	

Clio	Clio	Clio	14
Ma di sì belle fiamme ah! memoria funesta! Invido fato spegner volea il splendore; ti cangia in un istante in lauro, oh! Dei! E di ninfa gloriosa solo pianta gloriosa oggi tu sei.	Aber, ach! verhängnisvolle Erinnerung! welch neidvolles Geschick wollte den Glanz der wunderschönen Flammen vernichten; es verwandelt dich augenblicklich in einen Lorbeerbaum, oh Götter! und statt einer glorreichen Nymphe bist du heute nur noch eine wunderschöne Pflanze.	But ah! what pain! to call to mind! how fate was to thy charms unkind; destroyed them all at once, and she a nymph this moment, is the next a tree. A glorious tree, the laurel, ever green, as she a glorious nymph had been.	

9. Aria (Clio)	9. Aria (Clio)	9. Aria (Clio)	15
Quanto breve è il godimento, se la gioia in un momento cangia in rigido dolor. Nacque l'uom sol per le pene, lungo il male e corto è il bene, nel piacer s'agita ancor.	Wie kurz ist der Genuss, wenn sich die Freude plötzlich in argen Schmerz verwandelt. Der Mensch ist nur zum Leid geboren, lang währt das Schlechte und kurz das Gute, noch im Vergnügen wird er erschüttert.	How fast do our enjoyments fly, in the same moment they are born and die: how fast our joys to sorrow turn, this moment we rejoice, the next we mourn. The good's soon gone, the	

Apollo

Vada in oblio memoria
si funesta,
calma, gioia
succeda a ria tempesta.
Amor, pace, contento,
virtù, le grazie, il riso
nell'alma di quei sposi
formino un paradiso.
Noi per ciò lieti intanto
cantiam di Bacco
le gran lodi e 'l vanto!

Apollo

Die schmerzliche Erinnerung
sei vergessen,
Ruhe und Freude mögen dem
schlimmen Sturme folgen.
Liebe, Frieden, Glück, Tugend,
Anmut und Fröhlichkeit sollen
im Herzen dieses Brautpaars
ein Paradies erschaffen.
Daher lasst uns, die wir uns
indessen freuen, Bacchus mit
Lobgesängen preisen und
ehren!

evil long remains,
and e'en our dearest pleasures
have their pains.

Apollo

Lose all remembrance now
of ill,
and all your hearts with
gladness fill;
let gentle calm succeed the
stormy seas,
gay love, and sweet content,
and peace.
The virtues, graces, and the
smiles combine
to form a paradise divine
in the pure breast of those
whom love and Hymen join.
Let us to Bacchus then our
voices raise,
and to this boasted act
adapt our lays.

16

10. Coro

Cantiamo a Bacco
in sì lieto di
poich'il dolor in noi
già sen svani!

10. Chor

Lasst uns an diesem
Freudentag zu Bacchus
singen, denn unser Schmerz ist
bereits vergangen!

10. Chorus

Let's sing to Bacchus
on this joyful day
and he'll our songs
with gladdened hearts
repay.

17

11. Aria (Marte)

Del nume Lio
quel sacro liquor
è gloria e trofeo
d'ogn'alma, ogni cor.
Se fiera tempesta
ne guida al martir,
ei sol calma desta,
ne mena al gioir.

11. Aria (Mars)

Dieser heilige Trank
des Gottes Lyäos ist Ruhm und
Trophäe jeder Seele, jedes
Herzens.
Wenn uns schwerer Sturm
zu Qualen führt, erweckt er
allein die Stille und bringt uns
Freude.

11. Aria (Mars)

The liquor Lyaeus prepares
for his sons is their glory, their
trophy, their fame.
And while through their veins
it cheerfully runs, it fills, with its
warmth, their whole frame.
Whene'er we on trouble
by tempests are thrown,
he leads us to calms,
and our joy is his own.

18

12. Aria (Apollo)

Sciolga dunque
al ballo, al canto
oggi ognun
la voce e il piè!

12. Aria (Apollo)

So erhebe heute ein jeder die
Stimme und den Fuß
zum Tanz und zum Gesang! Ihr
brachtet Lob dem heiligen

12. Aria (Apollo)

Let everyone
with song and dance
this helpful power appease,
who does their joys

19

Lodi feste al nume santo
che ristoro a tutti diè.

13. Coro e Soli
Coro

S'accenda pur
di festa il cor,
si versi l'alma a far onor!
Già Bacco
in noi pur trionfò
e in ogni cor gioia portò.

Clio

Sento già brillar
il cor lieto, grato e tutto ardor.

Gott, der allen Labung
reichte.

13. Chor und Soli
Chor

Das Herz entzündete sich am
Feste und die Seele erhebe
sich ihm zur Ehre!
Bacchus triumphierte bereits
in uns und erfüllte jedes Herz
mit Freude.

Clio

Ich spüre das Herz schon
springen, freudig, dankbar
und voller Leidenschaft.

so much advance,
and always gives them ease.

13. Chorus and Solos
Chorus

Let us gladden then our
souls
with reveling and cheerful
bowls;
of Bacchus be our song,
Bacchus ever gay and
young;
he by whom we are
possessed,
and every heart so filled is
blessed.

Clio

I feel his influence
in my breast,
I'm joyous, all inspired and
pleased.

20

Calliope

Sento in loco del martir
gaudio, festa, brio, gioir.

Apollo

Sento sol ch'il mio voler
corre al canto
e a un bel goder.

Coro

Sù, dunque alziam
le voti al ciel!
Ne invita lieto
con il suo bel,
s'unisce a noi per esultar
la festa anch'ei
vuol celebrar.

14. Coro

Replicati al ballo,
al canto,

Calliope

Ich fühle anstatt der Qual
Freude, Vergnügen,
Munterkeit und Lebenslust.

Apollo

Ich fühle nur mein Verlangen,
zum Gesang und zu einem
schönen Feste zu eilen.

Chor

Auf, lasst uns nun die Stimmen
gen Himmel richten! Er lädt
uns mit seiner Herrlichkeit
freudig ein und vereint sich
mit uns, um das Fest zu
bejubeln, das auch er feiern
will.

14. Chor

Wendet euch wieder dem
Tanz, dem Gesang zu, ein

Calliope

I feel in my heart,
to grief no more a prey,
to mirth, festivity
and joy give way.

Apollo

I feel my soul can now no
thought employ
on anything but songs and
joy.

Chorus

Let's to Heaven
our [pray'rs now] raise,
then Heaven
will inspire our lays;
with its serenity
invite to mirth,
and in the feast unite.

14. Chorus

Let everyone
with song and dance

21

sciogla ognun la voce
e il piè!
Lodi feste al nume santo,
che ristoro a tutti diè.

jeder erhebe die Stimme und
den Fuß!
Ihr brachtet Lob dem heiligen
Gott, der allen Labung
reichte.

this helpful power appease,
who does their joys
so much advance,
and always gives them ease.

Parte seconda

Zweiter Teil

Part Two

15. Soli e Coro

Calliope

Nel petto sento un certo
ardor
che splendor vuole d'Orfeo
all'onor.

Euterpe

Qual cor potria mai ricasar
sue belle lodi a celebrar?

Cloride

Chi col suo canto fé stupir
rio, belve, e monti
assoggettir,

15. Soli und Chor

Calliope

In meiner Brust fühle ich ein
starkes Feuer, das zu Ehren
Orfeos leuchten will.

Euterpe

Welches Herz könnte sich je
weigern, seine schönen
Gesänge zu rühmen?

Chloride

Der mit seinem Gesang einen
Bach und die wilden Tiere
bezaubern und Berge

15. Solos and Chorus

Calliope

I feel within my breast a
certain fire
to sing of Orpheus and his
heavenly lyre.

Euterpe

What tender heart, what
sister muse
to sing his praises can refuse?

Chloris

Who with his notes can stop
the rolling floods,
can move huge rocks, and

1

versetzen konnte,

draw the dancing woods.

Clio

chi seppe il Tartaro placar,
sa il nostro canto meritare ...

Clio

der den Tartarus zu erweichen
wusste, weiß unseren Gesang
zu schätzen ...

Clio

He who can please Hell's
gloomy powers
and touch their hearts, must
sure touch ours ...

Coro

...sa il nostro canto meritare.
Puoté Anfion ben fabricar
novelle mura al suo cantar,
Orfeo li monti fé marciar
che san tal' mura superar.

Chor

... er weiß unseren Gesang zu
schätzen.
Amphion konnte einst durch
sein Lied neue Mauern
errichten,
Orfeo aber ließ die Berge sich
in Bewegung setzen,
die solche Mauern überragen
konnten.

Chorus

... and touch their hearts,
must sure touch ours.
Amphion once the walls of
Thebes did raise,
and stones replace in order
by his lays;
high mountains follow when
Orpheus calls,
and to high mountains what
are humble walls?

Apollo

Qual tetra nube, Orfeo,
oscura il bel sereno
della tua fronte?

Apollo

Welche dunkle Wolke, Orfeo,
bedeckt die schöne Reinheit
deiner Stirn?

Apollo

But why that cloud upon your
brow?
Orpheus, forget all sorrow now.

2

16. Aria (Apollo)

Torni pure un bel splendore
Torni pure un bel sereno
e rischiari il mesto sen!
Vada in bando ogni dolore,
goda l'alma un bel seren!

16. Aria (Apollo)

Es kehre doch wieder ein
schöner Glanz und erhelle das
traurige Herz!
Jeder Schmerz verschwinde
und die Seele erfreue sich
einer schönen Ruhe!

16. Aria (Apollo)

Let nothing in your look
serene,
but what is glad and gay be
seen.
Of grief let every breast be
clear,
and joy in every face
appear.

3

Clio

Ognun mi siegua e godi
cantar d'Orfeo le lodi!

Clio

Ein jeder folge mir und freue
sich, ein Loblied auf Orfeo
anzustimmen!

Clio

[All follow me, and all
rejoice,
let praise of Orpheus fill each
voice!]

4

17. Aria (Clio)

Nel spiegar sua voce al
canto
gli augelletti e l'aure intanto
stavan cheti ad ammirar.
Da' suoi grati e dolci accenti
imparavan gli elementi
gioia e brio solo spirar.

17. Aria (Clio)

Wenn er seine Stimme zum
Gesang erhob,
blieben die Vöglein und die
Lüfte bewundernd still.
Von seinen lieblichen und
süßen Klängen lernten die
Elemente einzig Freude und

17. Aria (Clio)

While he sings the feathered
throng
And listening winds admire
his song.
While he sings, the air
around
gathers the sweetness of the

5

Leben auszuströmen.

sound.

Cloride

E non s'udiran mai
che effeminati accenti
nella reggia d'Apollo?
Io di Diana vo seguendo
l'esempio; chi è divoto per
lei, segua il suo tempio.

Chloride

Und wird man stets solche
besänftigenden Töne in
Apollon's Palast hören?
Ich folge dem Beispiel Dianas;
wer ihr fromm ergeben ist,
folge ihrem Kult.

Chloris

But in Apollo's palace shall
we ne'er no sounds
but softening accents hear?
The example of Diana
I pursue as all who are to her
devoted do.

6

18. Coro

Oh quanto bella gloria
è quella del cacciatore!
Ha sempre la vittoria,
né vinto è dall'amor.

18. Chor

Oh wie schön
ist der Ruhm des Jägers!
Er trägt immer den Sieg
davon, selbst die Liebe kann
ihn nicht besiegen.

18. Chorus

What glory does the hunter
gain,
his chase pursuing o'er the
plain?
With victory he's always
crowned;
and ne'er feels love's
tormenting wound.

7

19. Aria (Cloride)

Tra sentier di amene selve
fo guerra colle belve,
e pur la cara pace ho

19. Aria (Chloride)

Inmitten der Pfade der
lieblichen Wälder führe ich
Krieg gegen die wilden Tiere,

19. Aria (Chloris)

Among the windings of the
woods
I chase wild beasts, and ever

8

sempre al core.
Corro di lido in lido,
il monte, il pian m'è fido,
né l'insidie temer so
dell'amore.

und doch habe ich immer
den teuren Frieden im Herzen.
Ich ziehe von einem Strand
zum andern, der Berg und die
Ebene sind mir vertraut, und
ich fürchte auch nicht die
Verlockungen der Liebe.

is my heart at ease;
from hill to hill I run, from
grove to grove,
fearless of danger from the
snares of love.

20. Coro

Oh quanto bella gloria
è quella del cacciator!

20. Chor

Oh wie schön
ist der Ruhm des Jägers!

20. Chorus

What glory does the hunter
gain,
his chase pursuing o'er the
plain?

9

Calliope

Che mai facesti, Orfeo?
Perché non por il freno
alle avide tue luci?
Non sapevi che a canto
della tua gioia
stava pronto il pianto?

Calliope

Was hast du nur getan,
Orfeo?
Warum bezähmtest du nicht
deine habgierigen Augen?
Wusstest du nicht, dass neben
deiner Freude
schon die Tränen
bereitstanden?

Calliope

Why turned you back your
greedy eyes,
Orpheus, when from Hell you
came?
Did you not know that to
despise
the Gods command would
lose the dame?

10

21. Arioso (Calliope)

Già le furie vedo ancor
ch'ora tormentano
il tuo sen,
ma adesso è vano
ogni dolor.
Scordati pur del caro ben!
Ah! Se impazienti furo i rai,
perché paziente il cor non
hai?

21. Arioso (Calliope)

Schon wieder sehe ich die
Furien, die dein Herz quälen,
doch jetzt ist jeder Schmerz
vergeblich.
Vergiss doch die schöne
Geliebte!
Ach! wenn die Augen
ungeduldig waren,
warum ist dein Herz nicht
besonnen?

21. Arioso (Calliope)

Still by the furies you're
possessed,
I see them in your tortured
breast:
but now all sorrow is in vain,
remembrance but augments
the pain:
fearing from the fair to part.
Impatient were your eyes,
but patient be your heart.

11

22. Accompagnato (Orfeo)

Dopo d'aver perduto il caro
bene saria grande il
conforto, se si perdesse
ancora la memoria funesta;
ma oh Dei! Questa pur resta,
e chi fu nell'amor sì ortunato
non può agli Elisi ancor esser
beato.

22. Accompagnato (Orpheus)

Nach dem Verlust der
schönen Geliebten wäre es
ein großer Trost, wenn man
auch die traurige Erinnerung
verloren hätte; aber oh
Götter! diese bleibt, und wer
in der Liebe so glücklich
gewesen ist, kann auch im
Elysium nicht mehr glücklich
werden.

22. Accompanied recitative (Orpheus)

My love for ever lost to me,
at least some comfort
it would be, could I the sad
remembrance lose;
but that, alas! my soul
pursues. To one so wretched
in his love, Elysium would no
pleasure prove.

12

23. Aria e Coro

Orfeo

Ho perso il caro ben,
son l'ombre il mio seren;
pietà del mio dolor!
S'unisca al mio martir
il vostro bel soffrir;
soccorso a questo cor
occorso al mio dolor!

Coro

S'unisce al tuo martir
pietà, dolor, soffrir;
conforta il mesto cor!

23. Aria und Chor

Orpheus

Ich habe die teure Geliebte
verloren, Ruhe finde ich nur
noch in den Schatten; habt
Mitleid mit meinem Schmerz!
Euer aufrichtiges Mitgefühl
vereinige sich mit meiner
Qual; steht mir in meinem
Schmerz bei!

Chor

Mitleid, Schmerz, Mitgefühl
vereinigen sich mit deiner
Qual; tröste dein trauriges
Herz!

23. Aria and Chorus

Orpheus

I've lost my fair,
my only dear,
and never will
my sky be clear;
have pity on my grief:
kindly in my sufferings join,
mix your moving complaints with
mine, and give my soul relief.

Chorus

We kindly in thy sufferings
join,
and mix our moving complaints
with thine,
and give thy soul relief.

13

tu sei quel raro esempio
di fede coniugal, di amante
e sposo.

du bist ein seltenes Beispiel für
eheliche Treue,
einen Liebenden und einen
Gatten.

pleased, and so appear,
that you by cheerfulness may
others cheer:
since all may by your rare
example see
what lovers, and what
husbands ought to be.

24. Duetto

Apollo

Cangia in gioia
il tuo dolor,
cessa pur di lacrimar!
Il tuo bello e casto amor
seppe in Dite trionfar.

24. Duett

Apollo

Verwandle deinen Schmerz in
Freude, lass doch von den
Tränen ab!
Deine schöne und reine Liebe
wusste in der Hölle zu
triumphieren.

24. Duet

Apollo

Your grief to gladness turn:
cease, Orpheus, cease to
mourn;
your love's so chaste and
pure a flame
as will the fury of infernals
tame.

15

Apollo

Figlio, diletto Orfeo,
quel sovenir funesto
non renda il tuo cor mesto!
Anzi più che mai lieto
esser devi e glorioso;

Apollo

Mein Sohn, geliebter Orfeo,
jene unheilvolle Erinnerung soll
dein Herz nicht betrüben!
Vielmehr sollst du mehr denn
je glücklich und strahlend sein;

Apollo

Orpheus, dearest of my sons,
forbear,
drive from your soul this killing
care;
you rather should be

14

Clio

Chi fedel più del tuo cor
diede norma a un vero
amar?
A te lodi, gloria, onor
deve ognun lieto portar.

Clio

Welches Herz, treuer als das
deine, gab einer wahren
Liebe ihr Maß vor?
Lobgesänge, Ruhm und Ehre
soll dir ein jeder fröhlich

Clio

What heart, more faithful
than your own,
a proof of truer love has
shown?
Glory and honour are your

	darbieten.	due, and all should thankful be to you.
A due	Beide	Both
Imiteran tanta virtù li sposi scesi di là sù.	Das Brautpaar, herabgestiegen von dort oben, wird einer solchen Tugend naheifern.	The wedded pair, who owe to heaven their birth, will with like virtues bless the joyful earth.

Apollo	Apollo	Apollo	16
Di Nettuno seguaci, tritoni amici, colle vostre trombe ormai pronti accorrete a celebrar con noi gli alti sponsali di Tetide e Peleo! Memorie così care non dee tacer or rispettoso il mare.	Gefolge Neptuns, befreundete Tritonen, eilt nun mit euren Hörnern herbei, um mit uns die edle Hochzeit von Thetis und Peleus zu feiern! Solch teure Erinnerungen soll das Meer nicht ehrfürchtig verschweigen.	Ye Tritons who on Neptune wait, your trumpets found to celebrate the illustrious hymeneal day of Thetis and Peleus. The dear remembrance to their kindred sea, should always honoured, always grateful be.	

25. Coro	25. Chor	25. Chorus	17
Coralli e perle	Korallen und Perlen wollen wir	Pearl and coral we will	

vogliamo offrir, fedel nell'onde un bel zefir; applauda il mar, la terra, il ciel all'imeneo sì illustre e bel!	darbieten und den Wellen getreu einen schönen Zephir. Das Meer, das Land, der Himmel sollen einer so glanzvollen und schönen Hochzeit Beifall spenden!	bring, and zephyrs flying with a gentle wing. Heaven, earth and sea, and land will join, to praise a union so divine.
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Parte terza	Dritter Teil	Part Three	
26. Sinfonia	26. Sinfonia	26. Sinfonia	18
Marte	Mars	Mars	19
Io che degli avi eccelsi di questi illustri sposi fui il nume tutelar, ora ne vengo a tributar sì gloriosa prole a spiegarne gli eventi. Ma precedano pria guerrieri accenti!	Ich, der ich der Schutzgott der edlen Ahnen dieses glanzvollen Brautpaares gewesen bin, komme nun von dort, um den glorreichen Nachkommen die Ehre zu erweisen, die Geschehnisse zu erklären. Doch zuvor sollen kriegerische Klänge ertönen!	I above all the tutelary powers, adored by this high pair's great ancestors, my willing tribute come to pay to their loved offspring on their nuptial day, their future glory to declare. But first let's martial sounds prepare.	

27. Coro e Solo**Coro**

Si parli ancor di trionfar,
gloria ed amor iran del par!

Marte

Il lor destin vuo' publicar
che i sposi eccelsi vuol bear;
è già prefisso colà sù
che li accompagni
sol virtù.

Coro

Gloria ed amor iran del par!

Marte

Prole d'eroi sapranno dar
e tutto 'l mondo consolar.

27. Chor und Solo**Chor**

Lasst uns noch von Siegen
reden, Ruhm und Liebe
werden sie stets begleiten!

Mars

Ich will ihr Schicksal kundtun,
dass die edlen Brautleute
beglücken will; dort oben
wurde bereits estgeschrieben,
dass allein die Tugend sie
begleiten wird.

Chor

Ruhm und Liebe werden sie
stets begleiten!

Marte

Sie werden ein Helden-
geschlecht zeugen und der
ganzen Welt Trost bringen.

27. Chorus and Solo**Chorus**

Let's speak their triumphs,
and proclaim
their glory and their love the
same.

Mars

I'll to the joyful world relate
what blessings are reserved
for them by fate;
in its eternal book we see
virtue will always their
companion be.

Chorus

Their glory and their love the
same.

Mars

A race of heroes they will
give
and nations in distress relieve.

20

Coro

Si parli ancor di trionfar,
gloria ed amor iran del par!

Orfeo

Oh! Stirpe gloriosa,
in cui le sue speranze il
mondo posa!

28. Aria (Orfeo)

Da sorgente rilucente
un bel rio trae lo splendor.
Pianta aprica, ognor ridente
dà i più vaghi e lieti fior.

Calliope

Dall'opre illustri
dei genitor

Chor

Lasst uns noch von Siegen
reden, Ruhm und Liebe
werden sie stets begleiten!

Orpheus

O ruhmreiches Geschlecht,
auf das die Welt ihre
Hoffnungen setzt!

28. Aria (Orpheus)

Von einer schimmernden
Quelle zieht ein schöner Bach
seinen Glanz. Die besonnte
und jederzeit lächelnde
Pflanze zeitigt die anmutigsten
und freundlichsten Blüten.

Calliope

Die glanzvollen Taten der
Eltern dienen dem edlen

Chorus

Let's speak their triumphs,
and proclaim
their glory and their love the
same.

Orpheus

O glorious race by heaven
designed
to bless the hopes of all
mankind.

28. Aria (Orpheus)

A lovely riv'let from its spring
does all its silver brightness
bring.
A plant, that opens to the
sun,
still yields the fairest flowers
that paint the vernal fields.

Calliope

The glorious memory of
heroic sires

21

22

23

trae chiari esempi
nobile cor.

Herzen als leuchtende
Beispiele.

a thirst of glory in their race
inspires.

lays
this hymeneal day to praise?

29. Aria (Calliope)

Sempre aspira eccelso core
l'altrui gloria ad avanzar;
gli avi sol per farli onore
si contenta d'emular.

29. Aria (Calliope)

Das edle Herz strebt stets
danach, den Ruhm anderer
zu übertreffen;
nur um die Ahnen zu ehren,
begnügt es sich damit, ihnen
nachzueifern.

29. Aria (Calliope)

A noble soul, in noble deeds
all others would out-do;
th'example of his fathers to
pursue,
is all he in the chase of glory
needs.

24

Apollo

Delle dotte germane,
del mio diletto figlio,
del Dio guerrier ancor udii gli
accenti.
Ma voi pastorelle, ninfe,
pastor, perché taciti siete?
Sù, cantate con noi, e fia un
trofeo
per voi di celebrar l'alto
imeneo!

Apollo

Schon hörte ich die Töne der
klugen Schwestern, meines
geliebten Sohnes und des
Gotts des Krieges.
Aber ihr Hirtenmädchen,
Nymphen, Schäfer, warum
schweigst ihr?
Auf, singt mit uns, und es
gereiche euch zur Ehre die
edle Verbindung zu feiern!

Apollo

I've heard my learned sisters,
my dear son
I've heard and Mars's warlike
song is done
but have not heard the
nymphs and swains:
why hear I not your tuneful
strains?
Sing then; with us your voices
join to celebrate the feast
divine:
what honour to your sylvan

25

**30. Aria e Coro
Apollo**

Non tardate, fauni, ancora
frutta e fiori a tributar!
Un bell'iri e vaga aurora
v'accompagna a
festeggiar.

**30. Aria und Chor
Apollo**

Zögert nicht, ihr Faune,
Früchte und Blumen
darzubringen!
Ein schöner Regenbogen und
anmutige Morgenröte
begleiten euch zum Feste.

**30. Solo and Chorus
Apollo**

And you, ye fauns
that haunt the lawns,
of fruits and fragrant flowers
prepare an offering, to this
happy pair; fair Iris you, and
ever-fair Aurora too come,
come away to celebrate this
nuptial day.

26

Coro

Accorriam senza dimora
lieti e pronti a festeggiar!

Chor

Wir eilen ohne Zaudern
freudig und gerüstet zum
Feste!

Chorus

We come, we run
without delay
to celebrate
this nuptial day.

Clio

Sia degli eccelsi sposi eterno
il viver,
sempre mai giocondo

Clio

Das edle Brautpaar möge
ewig leben und zum Trost der
Welt stets voller Freude sein!

Clio

Let this illustrious pair,
the world to bless,
live in lasting happiness.

27

per conforto del mondo!

31. Aria (Clio)

Circondin lor vite
le grazie fiorite,
di parca quel tel stia lontan.
Essemi di gloria,
d'eterna memoria,
ognor con virtute daran.

31. Aria (Clio)

Blumengeschmückte Grazien
mögen euer Leben umgeben,
das Netz des Todes bleibe
fern.
Zu jeder Zeit werden sie mit
ihrer Tugend Beispiele des
Ruhmes und der ewigen
Erinnerung geben.

31. Aria (Clio)

May they be
the graces' care,
their thread of life
the fatal sisters spare;
whose virtue to
the world shall give
examples that
as long will live.

28

Euterpe

Con un spirto divoto
a così illustri sposi
porga pur meco ognun il
core in voto.

Euterpe

Mit andächtigem Geist
weihe ein jeder dem so
glanzvollen Brautpaar das
Herz.

Euterpe

Let everyone with heart
sincere offer with me to
heaven a prayer for this
illustrious pair.

29

32. Aria (Euterpe)

Han mente eroica,
han volto amabile,
han modo affabile
per farsi amar.
In età giovine

32. Aria (Euterpe)

Sie haben eine heroische
Gesinnung, ein reizendes
Aussehen und ein freundliches
Gebaren,
weshalb sie geliebt werden.

32. Aria (Euterpe)

Great as their heroic race,
Lovely both in mind and
face,
affable in words and mien,
they all hearts delight and

30

tutti l'ammirano,
degli avi aspirano
gloria a emular.

In ihrer Jugend bewundern sie
alle, sie streben danach, dem
Ruhm ihrer Ahnen
nachzueifern.

win.
Happy in their youthful days,
in universal love and praise,
in glory they would rise so
high
as their fathers to outvie.

Apollo

Di virtù, di valor,
pietà e clemenza
coppia sì gloriosa
d'esser bella sorgente avrà
la gloria,
e eterna renderà
la sua memoria.

Apollo

Das so glorreiche Paar
wird die edle Quelle der
Tugend, der Tapferkeit,
des Mitleids und der Milde
sein und ewig wird es in
Erinnerung bleiben.

Apollo

A pair for virtue so
renowned,
with valour, piety and
goodness crowned;
and of such origin divine will
in fame's annals through all
ages shine.

31

33. Solo e Coro

Apollo

Lunga serie d'alti eroi
da quei sposi sortirà.
Giove il vuole,
in eterno fiorirà

33. Solo und Chor

Apollo

Ein dauerndes Geschlecht
edler Helden
wird dieses Paar
hervorbringen.
Es ist Jupiters Wille, dass es
ewig blühe.

33. Solo and Chorus

Apollo

Succeeding heroes to the
end of time,
shall from this pair descend.
'Tis Jove's decree that they
shall ever happy be.

32

Coro

Giove il vuole,
in eterno fiorirà.

Apollo

Dall'ocaso ai lidi eoi
la sua fama spargerà.

Coro

Giove il vuole,
in eterno fiorirà.

Apollo

S'atterrò mostri Teseo,
s'abbattette l'I dra Alcide,
quella prole
oggi il mondo più non ha.

Chor

Es ist Jupiters Wille,
dass es ewig blühe.

Apollo

Vom Westen bis zu den
östlichen Stränden wird sich
sein Ruhm verbreiten.

Chor

Es ist Jupiters Wille,
dass es ewig blühe.

Apollo

Solche Geschlechter wie das
von Theseus, der die
Ungeheuer niederschlug,
und von Herakles, der die
Hydra umbrachte, gibt es
heute nicht mehr auf der
Welt.

Chorus

'Tis Jove's decree
that they shall ever happy
be.

Apollo

From west to east their fame
shall fly,
spread o'er the world and
reach the sky.

Chorus

'Tis Jove's decree that they
shall ever happy be.

Apollo

If Theseus monsters did to
death pursue,
if Hercules the dreadful Hydra
slew,
that stock's no more.

Coro

No, quella prole
oggi il mondo più non ha.

Apollo

Ma alla stirpe di Peleo
un supremo fato arride,
Giove il vuole,
in eterno fiorirà.

Coro

Giove il vuole.
Alla stirpe di Peleo
un supremo fato arride;
Giove il vuole,
in eterno fiorirà.

Gran Coro

Un supremo fato arride
alla stirpe di Peleo,

Chor

Nein, solche Geschlechter
gibt es heute nicht mehr auf
der Welt.

Apollo

Aber dem Stamm des Peleus
lächelt ein großes Schicksal
entgegen,
Es ist Jupiters Wille,
dass er ewig blühe.

Chor

Es ist Jupiters Wille.
Dem Stamm des Peleus
lächelt ein großes Schicksal
entgegen;
Es ist Jupiters Wille,
dass er ewig blühe.

Gran Chor

Das Schicksal
lächelt dem Stamm des

Chorus

No, no more,
that stock's no more.

Apollo

But on the race of Peleus,
Jove Propitious will for ever
prove
'Tis Jove's decree that they
shall ever happy be.

Chorus

'Tis Jove's decree
that they shall ever happy
be. On the race of Peleus,
Jove Propitious will for ever
prove. 'Tis Jove's decree
that they shall ever happy
be.

in eterno fiorirà;
Giove il vuole,
in eterno fiorirà.

Peleus zu,
ewig wird er blühen;
Es ist Jupiters Wille,
dass er ewig blühe.

German Translation

Teresa Ramer-Wünsche

English Text

Mr. George Oldmixon
(c.1712-1779)

from the *London*
Workbook of 1734



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