


The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, bold, sans-serif font, centered within a blue square. Above the text are three stylized white columns, and below it are three horizontal lines.The logo for Maggio Musicale Fiorentino is in the top right corner. It features a white line-art illustration of a building with a prominent roofline. Below the illustration, the text "Maggio Musicale Fiorentino" is written in a serif font, with "fondazione" in a smaller, lowercase serif font underneath.

# JEAN-BAPTISTE LULLY **ACIS ET GALATÉE**

The background of the entire page is a photograph of a stage production. A man and a woman are seated on a rocky ledge, facing each other. The woman, on the left, is wearing a light blue, flowing dress with a green lace collar and a white floral headpiece. The man, on the right, is wearing a blue, shimmering cape over a dark blue garment. They are surrounded by green foliage and a red flower. The background is a dark, rocky landscape with a stream or waterfall.

JEAN-FRANÇOIS LOMBARD, TENOR  
ELENA HARSÁNYI, SOPRANO  
LUIGI DE DONATO, BASS

**ORCHESTRA E CORO  
DEL MAGGIO MUSICALE FIORENTINO  
FEDERICO MARIA SARDELLI**

Jean-Baptiste  
**LULLY**  
(1632–1687)

## **Acis et Galatée**

*Pastorale héroïque* in three acts with prologue (1686)

Libretto by Jean Galbert de Campistron (1656–1723), after Ovid's *Metamorphoses*

First performance: 6 September 1686 at the Château d'Anet, France

<b>Acis</b> .....	<b>Jean-François Lombard, Tenor</b>
<b>Galatée</b> .....	<b>Elena Harsányi, Soprano</b>
<b>Diane / Second Naiad / Scylla</b> .....	<b>Valeria La Grotta, Soprano</b>
<b>L'Abondance / Aminte / First Naiad</b> .....	<b>Francesca Lombardi Mazzulli, Soprano</b>
<b>Comus / Tircis</b> .....	<b>Mark Van Arsdale, Tenor</b>
<b>Apollon / Priest of Juno / Télème</b> .....	<b>Sebastian Monti, Tenor</b>
<b>Polyphème</b> .....	<b>Luigi De Donato, Bass</b>
<b>Neptune</b> .....	<b>Guido Loconsolo, Baritone</b>
<b>Dryad</b> .....	<b>Silvia Spessot, Soprano</b>
<b>Sylvan</b> .....	<b>Davide Piva, Bass</b>

**Coro del Maggio Musicale Fiorentino**

**Lorenzo Fratini, Chorus Master**

**Orchestra del Maggio Musicale Fiorentino**

**Federico Maria Sardelli**

## Prologue

- 1 Ouverture – Prélude
- 2 Qu’avec plaisir je reviens en ces lieux  
(‘With pleasure I come back to this place’) – Prélude –  
Nous avons préparé pour lui (‘We have prepared for him’)  
(*Diane, Dryad, Sylvan, Chorus*)
- 3 Entrée I: Menuet – Air I–II – Entrée II: Marche
- 4 Dans les jours de réjouissance (‘In the days of rejoicing’)  
(*L’Abondance, Comus, Diane, Chorus*)
- 5 Air
- 6 Prélude – Apollon en ce jour approuve votre zèle  
(‘Apollo on this day approves your zeal’)  
(*Apollon, Comus*)
- 7 Apollon flatte nos vœux d’un succès heureux  
(‘Apollo wishes us happiness from our vows’) (*Chorus*)
- 8 Air – Menuet
- 9 Ouverture (reprise)

20:02

## Act I

28:59

- |      |   |      |
|------|---|------|
| 2:50 | <b>Scene 1</b>  |      |
|      | 10 Prélude – C’est en vain qu’en ces lieux<br>(‘In vain did we plead in this place’)  |      |
|      | <b>Scene 2</b>  |      |
| 3:13 | Prélude – Vous n’êtes pas le seul   |      |
| 2:43 | (‘It is not you alone’) ( <i>Acis, Télème</i> )   | 5:33 |
|      | <b>Scene 3</b>  |      |
| 2:17 | 11 Prélude – Faudra-t-il encore vous attendre   |      |
| 0:43 | (‘Must we still wait for you’)  |      |
|      | <b>Scene 4</b>  |      |
|      | Ritournelle – J’ai cru trouver ici la Nymphé qui m’est chère<br>(‘I thought here I would find the nymph who is dear to me’)   |      |
| 3:33 | ( <i>Acis, Galatée</i> )  | 5:32 |
|      | <b>Scene 5</b>  |      |
| 0:55 | 12 Quoi? M’arrêterez-vous en dépit de moi-même?   |      |
| 1:55 | (‘What? Would you stop me in spite of myself?’)   |      |
| 1:55 | ( <i>Scylla, Télème, Acis, Galatée</i> )  | 3:09 |
|      | <b>Scene 6</b>  |      |
|      | 13 Que l’amour qui nous enchaîne<br>(‘That the love that binds us’) ( <i>Tircis, Aminte, Chorus</i> )   | 4:37 |
|      | 14 Air I – Que les plus galantes fêtes<br>(‘That the sumptuous festivities’) – Air II<br>( <i>Aminte, Chorus</i> )  | 3:32 |
|      | 15 Marche pour l’entrée de Polyphème – Le fier Polyphème<br>s’avance (‘March for the entrance of Polyphemus –<br>Proud Polyphemus approaches’) ( <i>Scylla</i> )                | 1:03 |
|      | <b>Scene 7</b>  |      |
|      | 16 Je regarde partout (‘I look everywhere’)   |      |
|      | <b>Scene 8</b>  |      |
|      | Que tardons-nous? (‘Why do we delay?’) – Prélude –<br>Vous voyez (‘You see’) ( <i>Polyphème, Galatée</i> )  | 2:58 |
|      | 17 Tout ce que vous voyez reconnaît mon pouvoir<br>(‘All that you see recognises my power’) –<br>Entr’acte (reprise of Act I, Scene 6: Air II)<br>( <i>Polyphème, Galatée</i> ) | 2:35 |

<b>Act II</b>	<b>22:02</b>	<b>Act III</b>	<b>34:13</b>
<b>Scene 1</b>		<b>Scene 1</b>	
18 Ritournelle – Quoi? Vous avez promis d’assister à la fête que Polyphème vous apprête? (‘What? You have agreed to attend the festivities that Polyphemus has prepared for you’) ( <i>Acis, Galatée</i> )	6:32	24 Symphonie – Vous qui dans ces lieux solitaires (‘You who in this lonely place’) ( <i>Priest of Juno, Chorus</i> )	3:06
<b>Scene 2</b>		<b>Scene 2</b>	
19 De mon fidèle amant (‘From my faithful lover’)		25 Les voici, ces tendres amants (‘The tender lovers are here’)	
<b>Scene 3</b>		<b>Scene 3</b>	
Quelque fureur qui l’inspire (‘What fury inspires him’)		Que vois-je? (‘What do I see?’)	
<b>Scene 4</b>		<b>Scene 4</b>	
Quelle erreur loin de nous précipite ses pas! (‘What distant error hastens his steps!’) ( <i>Galatée, Acis, Téléme, Scylla</i> )	5:59	Fuyons sa violence extrême (‘Let us flee his terrible violence’) ( <i>Priest of Juno, Polyphème, Chorus, Galatée, Acis</i> )	1:47
<b>Scene 5</b>		<b>Scene 5</b>	
20 Chaconne – Qu’une injuste fierté nous cause des contraintes et tyrannise nos désirs! (‘That some unjust pride harnesses us and thwarts our desires!’) ( <i>Galatée</i> )	2:47	26 Prélude – Quel chemin ont-ils pris (‘What path have they taken’)	
<b>Scene 6</b>		<b>Scene 6</b>	
21 Entrée de Polyphème et de sa suite: Marche – Qu’à l’envi chacun se presse (‘Entry of Polyphemus and his followers: March – All hasten at will’) ( <i>Polyphème, Chorus</i> )	3:03	Allez, éloignez-vous (‘Go, flee’) – Prélude – Il est mort (‘He is dead’) ( <i>Polyphème, Galatée, Acis</i> )	4:16
22 Entrée des Cyclopes (‘Entrance of the cyclops’): Air II	0:52	<b>Scene 7</b>	
23 Je suis content de votre zèle (‘I am happy at your zeal’)		27 Prélude – Enfin, j’ai dissipé la crainte (‘Finally I have overcome my fear’) – Prélude – Que ne puis-je expirer (‘That I may not die’) – Prélude – Faut-il encore (‘Must it still’) ( <i>Galatée</i> )	5:07
<b>Scene 7</b>		28 Prélude – Poursuivons le Géant (‘Let us follow the giant’) – Prélude – Puissantes Divinités! (‘Powerful Deities!’) ( <i>Galatée</i> )	1:52
Chaque moment me tue (‘Every moment kills me’) – Entr’acte (reprise of Act II, Scene 6: Entrée des Cyclopes: Air II) ( <i>Polyphème, Galatée</i> )	2:49	<b>Scene 8</b>	
		29 Prélude – Je sors de mes grottes profondes (‘I emerge from my deep caverns’) ( <i>Neptune, Chorus</i> )	3:06
		<b>Scene 9</b>	
		30 Prélude – Que votre sang se change (‘That your blood may change’) ( <i>Neptune, Galatée, Acis</i> )	2:02
		31 Passacaille	3:54
		32 Sous ses lois l’Amour veut qu’on jouisse (‘Love wishes us everlasting joy’) ( <i>First Naiad, Chorus, Second Naiad</i> )	4:13
		33 Passacaille – Sous ses lois l’Amour veut qu’on jouisse (‘Love wishes us everlasting joy’) (reprise) ( <i>Chorus</i> )	4:50

## Jean-Baptiste Lully (1632–1687)

### Acis et Galatée

In the spring of 1669, the organist Robert Cambert and the poet and playwright Pierre Perrin asked Louis XIV for permission to establish, in France, an Académie d'Opéra. The King granted them the privilege on 28 June of that same year. Two years later, on 3 March 1671, the Académie d'Opéra was inaugurated to great success with their opera *Pomone*. Perrin and Cambert had already worked together, years earlier, on the realisation of a pastorale, the so-called *Pastorale d'Issy* (1659), which had been well received. In the wake of the success of Jean-Baptiste Lully's *comédies-ballets*, the two then set themselves a more ambitious goal, one that could make a decisive impact on French music, as well as on their personal lives and – up to that point rather modest – careers.

Despite the esteem and influence he enjoyed at court, Jean-Baptiste Lully did nothing, initially, to hamper Perrin's and Cambert's project, which could have considerably damaged his image and popularity. He simply waited for the right moment, and facts soon proved him right. Due to some unsuccessful ventures carried out with his business partners, Perrin was arrested for debts; consequently, the Académie d'Opéra fell into grave financial difficulties. In the winter of 1672, after a short period of closure, the Académie was reopened to stage a heroic pastorale, *Les Peines et les plaisirs de l'amour*, with music by Cambert, but the society's serious financial problems, just three years since its establishment, led, in April 1672, to a new closure by royal decree.

It was then that Lully made his move, with the unscrupulousness and cleverness that had always marked his style. On the strength of the Sun King's personal patronage, he visited Perrin in the Bastille prison and convinced him to yield the royal privilege to him in exchange for substantial monetary compensation. This way Perrin regained his freedom and honourably repaid his debts, and Lully gained a position of power, which he quickly exploited with ruthless resolve. Having disposed of Cambert, who moved to England, where he would die a few years later, Lully transformed the Académie d'Opéra (which would soon be renamed the Académie Royale de Musique) into a sort of personal vendetta, through which he imposed throughout France a musical dictatorship that had no equal in the rest of Europe. Thanks to the privileges granted to him by the Sun King, no one was allowed to stage operas in France without the explicit permission of Lully and the payment of a substantial tax. This immediately avoided Lully having any possible rivalry in the field of musical theatre. Not content with that, in following years the composer would issue a series of further restrictive measures regarding the use of voices and instruments during theatrical performances that were not explicitly musical.

Lully inaugurated the Académie Royale de Musique on 15 November 1672 with a heroic pastorale in three acts, *Les Fêtes de l'Amour et de Bacchus*, hastily put together by patching pieces from his previous works. At the same time, he immediately set to work on a new opera, his first authentic *tragédie en musique*, to a libretto by Philippe Quinault (1635–1688) – the opera that was going to open the Académie Royale de Musique's season the following year. The work, entitled *Cadmus et Hermione*, was premiered to resounding success in the hall of the Palais Royal on 27 April 1673, in the presence of the King, and marks the beginning of the great season of the French *tragédie lyrique*.

Lully had by then become too well acquainted with his new compatriots (in 1662 he had become a French citizen) not to know that, if he wanted to be successful in the *tragédie en musique* genre he had to ensure the collaboration of a librettist who would provide impeccable texts, texts that would not arouse the irony and resentment of those who judged opera firstly for its literary quality. This ideal partner was found in the person of scholar and playwright Philippe Quinault, who would write the librettos of eleven out of Lully's thirteen *tragedies en musique*.

Quinault, like Lully, was of humble origins. Without revealing a particularly strong talent, his tragedies and comedies had met with good success in Paris, but then his fame had been overshadowed by Jean Racine's rising star. The partnership with a successful and popular musician such as Lully gave Quinault the opportunity, during the last years of his relatively short life, to reaffirm his fame before the demanding Parisian audiences.

The operational ease that Lully had shrewdly created for himself with this specific situation allowed him to produce *tragedies en musique* at a constant pace, without having to make, during the 15 years of his operatic activity, any stylistic or formal changes worthy of note. His fortunes, however, began to wane with the rise at court of Madame de Maintenon, whom the Sun King would secretly marry in 1683, after the death of his first wife. A profoundly religious woman with a strict sense of morality, Madame de Maintenon disapproved of Lully's rather unscrupulous lifestyle; the composer tried to overcome Maintenon's hostility by devoting himself more assiduously to the composition of sacred music, but he failed to succeed in changing the attitude of the King's wife towards him. Nonetheless, he continued to produce operas for his august sovereign, obtaining, indeed, two resounding successes with *Roland* (1685) and especially *Armide* (1686), one of his greatest masterpieces.

*Armide* marked the end of Lully's partnership with Quinault, who retired from the stage to dedicate himself to the composition of sacred works. In poor health, opposed by Maintenon, and left without his trusted author, Lully still found the way to write a new opera, a few months after *Armide*. *Acis et Galatée* was his final masterpiece; another *tragédie en musique*, *Achille et Polixène*, was in fact left unfinished at his death, and would be completed by Pascal Collasse (1649–1709).

The occasion that led to the composition of *Acis et Galatée* was a visit of the Dauphin to the Duke of Vendôme and to his brother, the Grand Prieur, at the castle of Anet, 80 kilometres from Paris. Lully was commissioned to write an opera to be performed during the week the Dauphin was staying at the castle. His two customers were extremely wealthy and spared no expense; the celebrations were lavish and truly worthy of the heir to the throne of France. For this work, which was completed in a relatively short time, Lully sought the collaboration of the poet Jean Galbert de Campistron. The opera was premiered on 6 September 1686 and positively received. After six performances at the castle of Anet, from 17 September it was staged with equal success in Paris, where it was possible to realise all the stage effects that in Anet had necessarily been minimised.

*Acis et Galatée* is not a *tragédie en musique* but a *pastorale héroïque*, which entails not only a plot essentially based on the love story between the nymph Galatée and the shepherd Acis but also a more agile structure, in a prologue and three acts (instead of the customary five of the *tragédie en musique*). The 'heroic' element is ensured by the presence of mythical or supernatural powers, such as the cyclops Polyphème, who, for love of Galatée, crushes Acis under a boulder, or the god Neptune, whose *ex machina* intervention leads to the conclusion of the story. According to tradition, the prologue celebrates, instead, the glory of the Sun King; in it, the goddess Diane reminds us that the castle of Anet had been built by King Henry II over a century earlier for his lover Diane de Poitiers.

*Acis et Galatée*, which is not alien to a certain comic vein, presents a masterful alternation of effects and situations, with wide use of dances and choruses; among the many memorable pages, we ought to mention Galatée's splendid monologue *Enfin j'ai dissipé la crainte*, in Act III, and the great *Passacaille* that concludes the opera, a worthy sister to the monumental Act V *Passacaille* of *Armide*, composed a few months earlier.

From every point of view, *Acis et Galatée* can be numbered among Lully's masterpieces, and it is regarded as such nowadays by the most judicious critics. Unfortunately, the composer had then almost reached the end of his earthly journey; the fateful blow on the foot he gave himself with the conductor's stick on 8 January 1687, during the performance of his *Te Deum*, provoked an infection that would eventually cause his death, on the following 22 March at the early age of 54.

**Danilo Prefumo**

*English translation: Daniela Pilarz*

## Synopsis

### Prologue

Diana ('Diane') announces the arrival of the Dauphin at the castle of Anet. The rural deities rejoice and a sylvan announces the celebrations in honour of the prince. Abundance ('L'Abondance') and Comus, the god of banquets, remind us that their participation is essential for the success of the party. Apollo ('Apollon') then pays homage to the father of the heir to the throne, Louis XIV, hoping that one day the monarch will be able to enjoy this opera written in his honour.

### Act I

The shepherds Acis and Telemus ('Télème') complain of being rejected by the objects of their love: the sea nymph Galatea ('Galatée') and the shepherdess Scylla. In fact, the first seems insensitive to Acis's wooing and the second treats his friend with contempt. A pastoral interlude, sung by the chorus, celebrates the importance of love. But this is suddenly interrupted by 'a barbaric noise' that precedes the arrival of the cyclops Polyphemus ('Polyphème'). Galatea is left alone in front of the giant and pretends to accept with pleasure his gallant declaration in order to protect the shepherds from his threats.

**Act II**

Acis reproaches Galatea for having accepted the courtship of the furious cyclops, but above all for agreeing to attend the festivities that Polyphemus is organising in her honour. Desperate, Acis wishes to end his days by facing the giant. Galatea prevents him from committing this certain suicide: she explains to him that she tried to appease the cyclops in order to save him and declares her love for Acis. Unfortunately, Scylla does not follow her example: she remains insensitive to Telemus's feelings and Galatea scolds her. Galatea decides to meet Acis at the temple of Juno where they can get married. Then she attends the celebration offered by Polyphemus and his entourage. The cyclops insists on marrying her, but she, to buy time, replies that she cannot do so without the consent of her father, Nereus. Polyphemus is sure that he will not be able to refuse him.

**Act III**

The Priest of Juno is preparing to consecrate the union of Acis and Galatea. But Polyphemus discovers their plan and the scam he was the victim of, enraging him. Mercilessly, he kills his rival by crushing him under a boulder. The nymph takes refuge in the sea, but she soon reappears, after the giant has departed. In vain she calls to her lover but upon finding his corpse, first she thinks of taking revenge, then decides to invoke the help of the gods. Neptune emerges from the sea and restores Acis back to life, transforming him into a river. He is now immortal, and they celebrate with the divinities of the waves the happiness of the couple reunited forever.

**Courtesy of Teatro del Maggio Musicale Fiorentino**

*English translation: Anne Lokken*

## Jean-François Lombard

Tenor Jean-François Lombard trained at the Conservatoire de Rouen, and his passion for Early Music led him to further studies at the Centre de Musique Baroque of Versailles. Appreciated for his light tenor voice known as ‘haute-contre à la française’, he has worked with prestigious Baroque ensembles, and in the operatic field has interpreted the roles of, among others, Tigrane in *Caligula delirante*, Erice in *L’Ormindo* (Opéra de Rennes) and Valère and Damon in *Les Indes galantes* (Opéra de Reims). Lombard has performed French Baroque operatic repertoire at Princeton University and the Getty Center, Los Angeles, and he is also a keen interpreter of Romantic music. His discography includes numerous audio-visual releases.

[www.jeanfrancoislombard.com](http://www.jeanfrancoislombard.com)

## Elena Harsányi

Soprano Elena Harsányi (b. 1991, Aachen) studied at the conservatories of Munich and Saarbrücken with Christiane Iven and Ruth Ziesak. She gave her first performances at Saarbrücken State Theatre, including as Maria in *West Side Story* and the protagonist in *The Cunning Little Vixen*, among other productions. Harsányi joined Oldenburg State Theatre in 2019, and during the 2020–21 season appeared in the roles of Alphise in *Les Boréades*, Gretel in *Hänsel und Gretel* and Lauretta in *Gianni Schicchi*. Harsányi also performs concert and Lieder repertoire, and has been awarded prestigious prizes across all three music genres. As a soloist she has appeared with renowned orchestras such as the Frankfurt Radio Symphony, Junge Deutsche Philharmonie and Kammerakademie Potsdam.

[elena-harsanyi.de](http://elena-harsanyi.de)

## Valeria La Grotta

Born in Taranto, soprano Valeria La Grotta specialised in Renaissance and Baroque singing at the Conservatory of Cesena, and earned a Master’s degree in Early Music at the ‘San Pietro a Majella’ Conservatory in Naples. She has appeared at major international festivals and performed in numerous productions including *Aminta e Fillide* under the baton of Rinaldo Alessandrini and the first modern performance of the oratorio *San Antonio da Padova*. She also participated in the world premiere performance of *Figli di un Dio ubriaco – Incursioni fisiche su madrigali di Claudio Monteverdi* with the Orchestra Cremona Antiqua.

[valerialagrotta.com](http://valerialagrotta.com)

## Francesca Lombardi Mazzulli

Soprano Francesca Lombardi Mazzulli studied at the conservatories of Milan and Ferrara. She has appeared in concerts and operas alongside ensembles devoted to historically informed performances of 17th- and 18th-century repertoire in Europe, Asia and New Zealand. From 2012 to 2019 she sang various roles in Giessen. Recent successes include *La Calisto* and *La Dori* at the Innsbrucker Festwochen der Alten Musik, *Achille in Sciro* at the Teatro di San Carlo, Naples, *Acis et Galatée* at the Maggio Musicale Fiorentino, *Il trionfo del Tempo e del Disinganno* in Parma and the world premiere of Giorgio Battistelli’s *Le baruffe* in Venice.

[www.francescalombardi.com](http://www.francescalombardi.com)



## Mark Van Arsdale

After studying singing at Northwestern and Indiana Universities, tenor Mark Van Arsdale moved to France to further his training at the Opéra national du Rhin in Strasbourg and the Academy of the Opéra-Comique in Paris. He made his debut at Tanglewood Festival in *Don Giovanni*, and has since appeared in numerous productions including *Die Zauberflöte* at the Opéra de Nice, *Ariodante* at the Salzburger Landestheater, *Lucia di Lammermoor* at the operas of Tours and Toulon, *Phaëton* in Nice and *Zaide* in Rennes and Nantes. He has also given many concert performances.

## Sebastian Monti

French-Italian tenor Sebastian Monti has appeared in renowned productions including the title roles in Rameau's *Platée* and *Zaïs*, Charpentier's *Actéon* and Gluck's *Orphée et Eurydice*. Other Baroque roles include Calisis in Rameau's *Les Boréades*, Orfeo in *Le Carnaval de Venise* and Apollo in *Le Pouvoir de l'Amour*. He has also sung the roles of Teobaldo in Zingarelli's *Giulietta e Romeo*, Rinuccio in Puccini's *Gianni Schicchi*, Gonzalve in Ravel's *L'Heure espagnole* and Marzio in Mozart's *Mitridate*.

## Luigi De Donato

Bass Luigi De Donato is one of the finest interpreters of 17th- and 18th-century repertoire, and has worked with renowned conductors and Baroque ensembles. Career highlights include the title role in *Le nozze di Figaro* in Nice, Alidoro in *La Cenerentola* at the Théâtre des Champs-Élysées and in Lausanne, and Caronte in Monteverdi's *L'Orfeo* and Nettuno in *Il ritorno d'Ulisse in patria* for La Scala, as well as many other productions across Europe. He is highly regarded as an interpreter of the repertoire of Handel, and has appeared in roles such as Polifemo in *Acis, Galatea e Polifemo*, Leone in *Tamerlano* and Argante in *Rinaldo*.

## Guido Loconsolo

Bass-baritone Guido Loconsolo studied at the Accademia Teatro alla Scala, where he appeared in *Così fan tutte*, *Le nozze di Figaro* and *Simon Boccanegra* under the baton of Daniele Gatti. Considered by critics to be one of the most talented interpreters of Mozart, Rossini, Verdi and Baroque repertoire, he has appeared at prestigious international venues in productions such as *L'Orfeo* (Théâtre des Champs-Élysées), *Don Giovanni* (Bolshoi Theatre, Moscow, Semperoper Dresden, Perm Opera, New Israeli Opera, Tel Aviv and Rome Opera) and *Giulio Cesare in Egitto* (The Metropolitan Opera, New York).

## Silvia Spessot

Soprano Silvia Spessot began her vocal training under the guidance of Cristina Nadal, and specialised in the repertoire of Rossini at the Teatro Comunale, Bologna. She performed at the opening concert of the 57th Stresa Festival, and was a finalist at the 9th edition of the Premio Fausto Ricci. She made her debut at the Festival del Maggio Musicale Fiorentino in July 2022 in this current production of *Acis et Galatée*, also performing in Beethoven's *Choral Fantasy* conducted by Manfred Honeck in the same month. In December 2022 she made her debut at the Staatstheater Augsburg in *Il viaggio a Reims*.

## Coro del Maggio Musicale Fiorentino

Formed in 1933 – the inaugural year of the Festival of Maggio Musicale Fiorentino – under the guidance of Andrea Morosini, the Coro del Maggio Musicale Fiorentino is one of the most prestigious Italian vocal ensembles across both opera and symphonic repertoire. The chorus has also explored the fields of chamber and contemporary music, giving important premiere performances of works by Penderecki, Dallapiccola, Petrassi, Nono and Bussotti. In recent years the chorus has expanded its repertoire to include major choral symphonies, classical and modern works, and has participated in international tours both as an independent ensemble and with the Orchestra del Maggio Musicale Fiorentino. The willingness and ability to interpret works of different periods and styles in their original language have made the Coro del Maggio Musicale Fiorentino one of the most flexible and appreciated ensembles of conductors and international critics.

[www.maggiofiorentino.com/orchestra-del-maggio-musicale-fiorentino](http://www.maggiofiorentino.com/orchestra-del-maggio-musicale-fiorentino)

## Orchestra del Maggio Musicale Fiorentino



Founded in 1928 by Vittorio Gui as Stabile Orchestrale Fiorentina, the Orchestra del Maggio Musicale Fiorentino has performed in the concert and operatic seasons of the Teatro Comunale of Florence since its inception. Gui was succeeded as permanent conductor by Mario Rossi and Bruno Bartoletti; Riccardo Muti and Zubin Mehta have also served as principal conductors. Throughout its history the Maggio Musicale Orchestra has been led by conductors such as Victor de Sabata, Antonio Guarnieri, Gianandrea Gavazzeni, Tullio Serafin, Wilhelm Furtwängler, Bruno Walter, Otto Klemperer, Issay Dobrowen, Erich Kleiber, Artur Rodziński, Dimitri Mitropoulos, Herbert von Karajan, Leonard Bernstein, Thomas Schippers, Claudio Abbado, Lorin Maazel, Carlo Maria Giulini, Georges Prêtre, Wolfgang Sawallisch, Carlos Kleiber, Georg Solti, Riccardo Chailly, Giuseppe Sinopoli, Seiji Ozawa and Fabio Luisi, who was its musical director from April 2018 to July 2019. Daniele Gatti is currently principal conductor, and Zubin Mehta is Honorary Conductor for Life.

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## Federico Maria Sardelli



Federico Maria Sardelli is a conductor, composer, flautist, musicologist, painter, engraver and essayist. He is the principal conductor of the Baroque Academy of St Cecilia, Rome, and a regular guest of the Maggio Musicale Fiorentino, Teatro La Fenice, Moscow State Chamber Orchestra and many other theatres. He founded the Modo Antiquo Baroque Orchestra in 1984. Sardelli has recorded more than 40 records for Naïve, Deutsche Grammophon, Sony, Glossa, Dynamic and Brilliant, and was nominated for GRAMMY Awards in 1997 and 2000. He has made premiere recordings of numerous unpublished Vivaldi works, is a member of the Vivaldi Institute of the Giorgio Cini Foundation in Venice and is responsible for the Vivaldi Catalogue (RV). Sardelli has authored numerous musical and musicological publications for Bärenreiter, Olschki, Ricordi, SPES and Sellerio. His historical novel *L'affare Vivaldi* (Sellerio, 2015) won the Comisso Prize for fiction, and has been translated into many languages.

Jean-François Lombard (Acis)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Elena Harsányi (Galatée)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Davide Piva (Sylvan) and Silvia Spessot (Dryad)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Francesca Lombardi Mazzulli (L'Abondance)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Francesca Lombardi Mazzulli (Aminte) and Mark Van Arsdale (Tircis)

Photo: Michele Monasta (Maggio Musicale Fiorentino)





Sebastian Monti (Priest of Juno)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



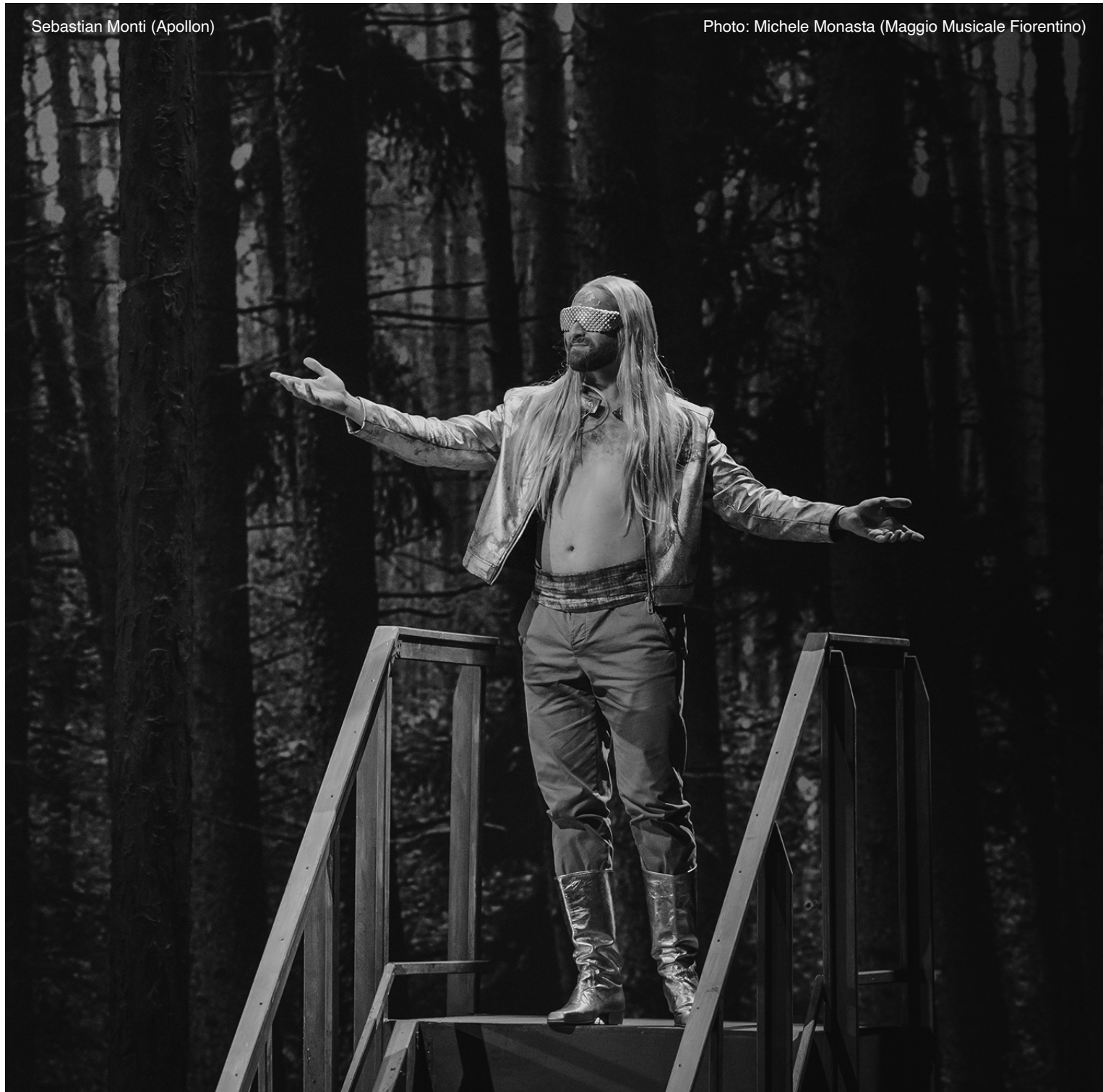
Luigi De Donato (Polyphème)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Sebastian Monti (Apollon)

Photo: Michele Monasta (Maggio Musicale Fiorentino)



Recorded: 9 July 2022 at the Sala Zubin Mehta,  
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Engineer and editor: Rino Trasi

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Edizioni, 2022



Jean-Baptiste Lully's unrivalled position at the Sun King's court gave him freedom to produce numerous grand theatre works. *Acis et Galatée* is acknowledged as one of his masterpieces with its adroit alternation of effects and situations and its substantial use of dances and choruses. The opera was composed as part of lavish celebrations for the Dauphin's stay at the castle of Anet and is a *pastorale héroïque*, with its plot based on the love story between the nymph Galatée and the shepherd Acis. The work's 'heroic' element is provided by the presence of the mythical Neptune and cyclops Polyphème who, for the love of Galatée, crushes Acis under a boulder.



Jean-Baptiste  
**LULLY**  
(1632–1687)

## **Acis et Galatée**

*Pastorale héroïque* in three acts with prologue (1686)

Libretto by Jean Galbert de Campistron (1656–1723), after Ovid's *Metamorphoses*  
Sung in French

Acis ..... Jean-François Lombard, Tenor  
Galatée ..... Elena Harsányi, Soprano  
Diane / Second Naiad / Scylla ..... Valeria La Grotta, Soprano  
L'Abondance / Aminte / First Naiad ..... Francesca Lombardi Mazzulli, Soprano  
Comus / Tircis ..... Mark Van Arsdale, Tenor  
Apollon / Priest of Juno / Télème ..... Sebastian Monti, Tenor  
Polyphème ..... Luigi De Donato, Bass  
Neptune ..... Guido Loconsolo, Baritone

**Coro del Maggio Musicale Fiorentino**

Lorenzo Fratini, Chorus Master

**Orchestra del Maggio Musicale Fiorentino**

**Federico Maria Sardelli**

**1–9 Prologue 20:02    10–17 Act I 28:59    18–23 Act II 22:02    24–33 Act III 34:13**

A detailed track list and full recording details can be found inside the booklet

The French libretto can be accessed at [www.naxos.com/libretti/660529.htm](http://www.naxos.com/libretti/660529.htm)

Booklet notes: Danilo Prefumo • Performed on period instruments

Cover photo: Michele Monasta (Maggio Musicale Fiorentino)

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