NAXOS

CAVALLI

Arias and Duets from

DIDONE • EGISTO • ORMINDO GIASONE • CALISTO

Banditelli • Frisani • Abbondanza • Belfiori Doro • Cecchetti

Mediterraneo Concento • Sergio Vartolo

Francesco
CAVALLI
(1602-1676)
Arias and Duets from
Didone • Egisto • Ormindo • Giasone • Calisto

GLORIA BANDITELLI (mezzo-soprano):
Didone (1641): *Didone* • **Egisto (1643):** *Climene* • **Ormindo (1644):** *Ormindo*
Giasone (1649): *Medea* • **Calisto (1651):** *Diana*

ROSITA FRISANI (soprano):
Egisto (1643): *Clori* • **Ormindo (1644):** *Erisbe* • **Giasone (1649):** *Isifile* • **Calisto (1651):** *Calisto*

ROBERTO ABBONDANZA (baritone):
Didone (1641): *Nettuno* • **Egisto (1643):** *Hipparco* • **Giasone (1649):** *Oreste* • **Calisto (1651):** *Giove*

GIANLUCA BELFIORI DORO (counter-tenor):
Didone (1641): *Jarba* • **Egisto (1643):** *Lidio* • **Giasone (1649):** *Giasone* • **Calisto (1651):** *Linfea, Endimione*

MARIO CECCHETTI (tenor):
Didone (1641): *Enea* • **Egisto (1643):** *Egisto* • **Ormindo (1644):** *Amida* • **Giasone (1649):** *Demo*
Calisto (1651): *Mercurio*

MEDITERRANEO CONCENTO:
Alberto Stevanin: principal violin • Laura Corolla: violin • Gianni Maraldi: viola
Barbara Ostini: viola • Marco Testori: cello • Vanni Moretto: violone
Luigi Lupo: transverse flute • Rossella Pozzer: transverse flute
Luca Marzana, Jonathan Pia: trumpets • Alberto Macchini: percussion

SERGIO VARTOLO:
conductor and harpsichordist

DIDONE (1641)

1 Act I/Finale: Passata dell'armata **2:01**
2 Act II/5: *Sinfonia navale;* "Smoderati Insolenti" (*Nettuno*) **2:51**
3 Act III/6: "Dormi o cara" (*Enea*) **4:40**
4 Act III/11: "Porgetemi la spada" (*Didone*) **6:34**
5 Act III/Finale: "Son le tue leggi Amore" (*Jarba*); "Godiam dunque godiamo!" (*Jarba, Didone*) **2:08**

EGISTO (1643)

6 Act II/1: Egisto Lamento: *Rec.:* "D'Hipparco"; *Aria:* "(Passacaglia) Lasso io vivo";
Rec.: Ma di chi mi lamento? (*Egisto*) **5:52**
7 Act III/9: "Rendetemi Euridice!" (*Egisto, Clori, Climene, Lidio, Hipparco*) **10:47**

ORMINDO (1644)

8 Act I/8: "Piante fiorite" (*Ormindo*) **1:19**
9 Act I/8: "Fortunato mio cor" (*Erisbe*) **0:46**
10 Act I/8: "A Dio" (*Erisbe, Amida, Ormindo*) **0:46**
11 Act III/12: "Io moro!" (*Erisbe, Ormindo*) **1:37**
12 Act III/13: "Oh ritrovato padre" (*Ormindo*) **1:18**
13 Act III/Finale: "D'Amor non si quereli" (*Erisbe, Ormindo*) **1:28**

GIASONE (1649)

14 Act I/2: "Delitie e contenti" (*Giasone*) **3:32**
15 Act I/7: *Rec.:* "Son qui"; "Son gobbo son Demo"*; Rec.:* "Linguaggio curioso" (*Demo, Oreste*) **4:03**
16 Act II/3: *Rec.:* "Ecco il fatal castello"; *Duo:* "Ti lascio" (*Medea, Giasone*); *Rit 2 vv cello cb* **2:56**
17 Act III/21: Ahi fato avverso (*Giasone*); *Isifile Lamento* "Infelice" (*Isifile*) **9:02**
18 Act III/21: "Godi Isifile" (*Isifile, Medea*) **1:07**

CALISTO (1651)

19 Act I/10: "Piacere maggiore" (*Calisto, Diana, Linfea*) **4:47**
20 Act I/11: "Piangete" (*Calisto*) **1:01**
21 Act II/1: *Rec.:* "Erme e solinghe"*; Aria:* "Lucidissima face" (*Endimione*) **3:51**
22 Act III/7: "Dolcissimi baci" (*Endimione, Diana*) **2:49**
23 Act III/Finale: "Mio Tonante" (*Calisto, Mercurio, Giove*) **1:19**

Although this overview of Cavalli's music is necessarily condensed, it nonetheless succeeds in painting a meaningful picture of both the nature of opera as it was developing in Venice at the time, and the composer's own artistic and compositional talent. Cavalli was of course influenced by Monteverdi, yet he imbued his music with his own individual style, in effect setting the artistic seal on the rest of the seventeenth century.

One particularly distinctive element of Cavalli's music is its singability (*cantabilità*), especially evident in his duets and in his expression of the sensuality omnipresent in post-Renaissance Venetian art and literature. Opera grew out of the *Accademie*, forums for artistic and literary debate and performance, whose members were inspired by the tales of the Roman world (as viewed with considerable moral — and historical — licence), and by Greek mythology (also revisited in such a way as to draw in and even titillate Venetian audiences).

The tales told by these early operas had a lot in common with our soap story-lines. Heroes undergo the unlikeliest of hardships, become involved in unrestrained love affairs, get caught out in embarrassing situations, and so on, only for everything to be rapidly unravelled for an unambiguously happy ending, removing all concerns from the minds of a rapt audience (the operatic star system had not yet established itself at this point). There was a sense of liberation from the purely aural allusiveness of the madrigal form, as well as from the compositional and performance difficulties also associated with it, and an increasing interest in the visual impact of the sets and costumes that were soon to become the norm. Madrigal quartets, quintets and sextets were on their way out, seen as music for an aesthetic elite, to be replaced by the more approachable duets.

There is perhaps an analogy to be drawn with our own times, in which the spoken and written word are being replaced by a TV videocracy, whose power is taking hold in the same way as opera did in the seventeenth century. By happy coincidence, however, Cavalli was born at precisely the right time and place, and his genius was translated into intricate, convoluted love stories and impetuous passions and rages expressed with perfect aesthetic and expressive musical symbiosis in masterly passacaglias. The Lament can be seen as a kind of condensed version of this artistic sensibility, an opera in miniature, and is therefore essential to the history of opera (cf. the three *Lamenti Barocchi* CDs I have recorded with Naxos). This kind of love lyric, in which languor alternates with fury, and invective is followed by immediate repentence ("What have I said? What unhappy ravings are these?") drew inspiration from both historical and contemporary episodes (*Lament of the Queen of Sweden, Lament of Cinq-Mars*), and then moved on to self-mockery in semi-serious laments (such as the *Lament of the Castrato* - whose details are indelicate in the extreme but fascinating in historical terms - or that of the Impotent Man).

All this is to be found in Cavalli's operas. Self-mockery is often given an outlet in his more humorous characters: stammering servants, elderly besotted old maids, lustful servant girls, satyrs ever ready for love, and so on. The *Calisto* libretto in particular is extremely liberal in religious and sexual terms, with its explicit scenes of lesbian love between Calisto and Jupiter (who has taken on Diana's form, becoming in the process a soprano rather than a bass) and the reflections of Mercury who, having openly procured Calisto for his master, then reproaches Jupiter for having created free will.

The synopses which follow include all of the above. It is also worth mentioning that the plot summaries of the original librettos make particular reference to events prefiguring the action covered by the opera, as will be seen in the synopsis Faustini himself wrote for *Egisto*, which I have transcribed for this edition.

I would like to thank Mr Roccatagliati of the University of Ferrara and Mr Macchioni of the library of the same university, who kindly gave me the opportunity to consult the Cavalli microfilms of the late professor Thomas Walker's collection.

Sergio Vartolo

The extracts featured on this CD are given in bold, with track numbers in parentheses.

DIDONE

Manuscript score and libretto held at the Biblioteca Marciana, Venice

score press-mark: It. IV 355 (=9879), libretto press-mark: Dramm. 908.4. Two copies of the libretto exist: one only contains the synopsis (1641, Pietro Miloco), the other is complete (1656, Andrea Giuliani)

Opera in musica, by Giovanni Francesco Busenello, first performed at the Teatro San Cassiano, Venice, 1641.

Characters

Iris (Prologue)

Dido, queen of Carthage / Aeneas, a Trojan leader / Anchises, Aeneas's father / Ascanius, Aeneas's son / Creusa, Aeneas's wife / Iarbas, king of Gaetulia / Anna, Dido's sister / Cassandra, princess of Troy / Sychaeus, Dido's husband (a shade) / Pyrrhus, a Greek leader / Chorebus / Sinon, a Greek / Illionius, Aeneas's ambassador and companion / Achates, Aeneas's faithful companion / Hecuba, elderly wife of King Priam / Jupiter / Juno / Mercury / Venus / Cupid / Neptune / Aeolus / Fortune / The Graces / Chorus of Carthaginian maidens / Chorus of hunters / Chorus of Trojans / Chorus of sea nymphs

Synopsis

Following the Prologue, in which Juno's maidservant Iris declares the fall of Troy to be fit vengeance for Paris's insulting behaviour towards her mistress, Act One describes the burning of Troy and Aeneas's flight with his father Anchises and his young son Ascanius. **Act One ends as the Trojan army sets sail [1]**.

Act Two opens in the city of Carthage where Iarbas has come to propose marriage to Queen Dido, whom he loves passionately. She rejects him, however, as the memory of her first husband, Sychaeus, still burns within her. Meanwhile, Juno asks Aeolus to raise a tempest to destroy the Trojan fleet. **Neptune intervenes though, rebuking the winds and calming the elements [2]**. Aeneas's ships dock on the Carthaginian shore in order to repair the damage caused by the storm. Dido receives his ambassador and his son, Ascanius, although in fact this is Cupid who, with the help of his mother Venus, has assumed the child's appearance. His darts strike the queen, causing her to fall in love with Aeneas as soon as she sees him. As Act Two comes to an end, Iarbas flees, crazed with jealousy.

At the beginning of Act Three, Dido confides in her sister Anna, telling her of her love for Aeneas. Anna advises her to forget Sychaeus and to allow 'a new and precious bud/into [her] secret garden' ('*novo inesto peregrino/nel segreto tuo giardino*'). To this end, she suggests that Dido organize a hunt during which she will be able 'to transform herself with joy and delight/deep within a cavern/with the Trojan hero' ('*nel sen d'un cavo speco/con l'Heroe troiano teco/trasformar in gioie i guai*'). In the meantime, two maidens who have perceived Dido's passion and hope themselves to enjoy Cupid's pleasures, invite Iarbas to frolic with them in a grotto. A storm breaks during the hunt and Dido and Aeneas take refuge in a cave. Jupiter sends Mercury to Aeneas, by now Dido's lover, to spur him on to his higher destiny. Aeneas calls together his followers and departs, but not before **singing a farewell lament to the sleeping Dido [3]**. When Dido awakes, the shade of Sychaeus appears before her. Iarbas has meanwhile been returned to sanity by Mercury. **In a powerful lament, Dido prepares to stab herself [4]**. Iarbas steps in to save her and is about to kill himself when Dido in turn prevents him, finally yielding to his love. **The opera ends with an aria for Iarbas and a duet for him and Dido [5]**.

EGISTO

Manuscript score and libretto held at the Biblioteca Marciana, Venice

score press-mark: It. IV 411 (=9935), libretto press-mark: Dramm.911.5 (1641, Pietro Miloco)

Favola dramatica musicale, by Giovanni Faustini, first performed at the Teatro San Cassiano, Venice, 1643. In a prologue and three acts.

Characters

Prologue: Night, as the sun sets, and Dawn, as it rises.

Lydius, who loves Chloris / Chloris, who loves Lydius / Aegisthus, who also loves Chloris / Clymene, who loves Lydius / Hipparchus, Clymene's brother / Voluptuousness / Beauty / Cupid / Venus / Semele / Phaedra / Dido / Hero / Cinea, Hipparchus's servant / Apollo / 4 Hours, ministers of Apollo / The Graces / Chorus of cupids, Venus's retinue (silent) / Chorus of the Heroides, who died for love / Chorus of Hipparchus's servants / Chorus of Clymene's servants

The story takes place on the island of Zakynthos, in the Ionian Sea, in springtime

Faustini's original synopsis

Night and Dawn perform the prologue.

Aegisthus, born in Delos and a descendant of Apollo, was in love with Chloris, and she with him. Venus, however, as part of a dispute with Apollo, had them captured by pirates, and when the spoils were divided Chloris was given to Miciades, and Aegisthus to Callia. Miciades sold Chloris to Alchisthenes, a noble from Zakynthos, while Callia kept Aegisthus in slavery. Once on Zakynthos, Chloris forgot her former love and became enamoured of Lydius, ruler of the island, who in turn loved her more than he loved himself. A year later, Aegisthus escaped from his bonds, along with a young noblewoman of Zakynthos, Clymene, who had been captured on the same day as him, by the same pirates, and who was herself to have married Lydius. Filled with pity at her cruel fate, Aegisthus promised to return her to her homeland. Thus he and Clymene set sail for Zakynthos and reach its shores safely, **only for Aegisthus to find Chloris in love with Lydius [6]**, and Clymene to find Lydius in love with Chloris. Chloris accuses Aegisthus of being a madman, while Lydius simply rejects Clymene, who pours out her grief to her brother Hipparchus. He then swears vengeance and, having surprised Lydius with his new lover, attacks him, ties him to a tree, and gives Clymene his sword in order to avenge her honour, then leaves.

Clymene is filled with anger against the treacherous Lydius, and wants to plunge the sword into his breast, yet her love for him outweighs her bitterness, and she stops herself. Rather than injure him, and unable to live without him, in desperation she prepares to die. Cupid meanwhile, has been sent to the Underworld by Venus in order to do Aegisthus harm, but has himself been rescued by Apollo from a sombre myrtle grove where he was in great danger [from the Ovidian heroines, Semele, Phaedra, Dido and Hero, determined to wreak their vengeance upon Cupid], on condition that he solemnly swear to return Chloris to Aegisthus. Cupid emerges into daylight as Clymene is contemplating death; he revives Lydius's love for her and the latter prevents the unhappy girl from stabbing herself, lovingly declaring he is hers once more. **Aegisthus, knowing himself betrayed by his beloved, becomes more and more delirious and finally goes mad [7]**. As he raves, Cupid takes the opportunity to use his weapons of mercy on Chloris, and her love for Aegisthus is reawakened. Apollo's ministers, the hours, return Aegisthus to his senses, and bear the two lovers through the air from Zakynthos to Delos on Dawn's chariot, thus triumphing over Venus's anger.

ORMINDO

Manuscript score and libretto held at the Biblioteca Marciana, Venice

score press-mark: It. IV 368 (=9892), libretto press-mark: Dramm. 912.4 (1644, Francis Miloco)

Favola Regia per musica, by Giovanni Faustini, first performed at the Teatro San Cassiano, Venice, 1644.

Characters

Harmony, who performs the Prologue / Ormindo, Hariadano's long-lost son / Amida, prince of Tremisene / Nerillo, Amida's page / (In disguise) Sicle, princess of Susio [Scotland]; Melide, her lady-in-waiting; Erice, her nurse / Erisbe, wife of Hariadeno / Mirinda, her confidante / Hariadeno, king of Morocco and Fez / Destiny / Cupid / Fortune / The Winds / Osman, Hariadeno's captain / Guard of the arsenal at Ansa / Messenger / Chorus of Ormindo's soldiers / Chorus of Amida's soldiers / Chorus of Mauritanian soldiers / Chorus of Erisbe's ladies-in-waiting

Synopsis

In Act One we meet Ormindo, a Mauritanian warrior in love with Erisbe, and his fellow soldier Amida, who also

loves her. Erisbe is still young, but is married to the elderly Hariadeno, king of Morocco. **The two men agree to present themselves in turn to Erisbe and leave her to make her choice [8]. She is delighted by their declarations but unable to choose between them [9]. The two suitors take their leave of Erisbe [10]**. The page Nerillo laments the fact that love makes fools of men. Enter Sicle, dressed in gipsy clothes, in search of her lover, Amida, and accompanied by her nurse, Erice. They offer to read Nerillo's palm. Erisbe meanwhile is bemoaning her fate as the wife of an old man who can only offer her 'insipid kisses' ('*sciapiti baci*'). Her lady-in-waiting Mirinda declares 'truly it is not right/to join golden tresses to silver locks' *('[non] si conviene in vero/congiunger treccia d'oro a crin d'argento*'). The act closes with Destiny's order to Cupid to reunite Amida and Sicle.

Act Two opens with a love scene between Amida and Erisbe. Still disguised, Sicle, Erice and Melide appear and offer to tell their fortunes, before reading first Amida's and then Erisbe's palm. Erice convinces Amida to meet her in a cave where she will carry out a magical fortune-telling ceremony. Meanwhile Ormindo announces that he is leaving, having received a letter from his mother asking for his help to fight the king of Algeria who is besieging Tunis. Erisbe decides to run away with him. Fortune then commands the Winds to turn back the ships of the fleeing lovers.

At the beginning of Act Three, Sicle, Melide and Erice prepare the cave for the magic rites promised to Amida, with the intention of revealing their true identity to him. During the ceremony, Sicle appears before Amida and exhorts him to touch her to see that she is real, and not a spirit. The two are reconciled. In the meantime, Hariadeno has commanded his captain Osman to follow Erisbe and Ormindo. A messenger arrives, bearing the news that they have been captured. In a faltering voice, the king declares that they are to be poisoned. Osman is charged with the task of killing them but Mirinda promises to marry him if he replaces the poison with a sleeping draught. Ormindo and Erisbe drink the potion and **feel themselves gradually being overtaken by sleep [11]**. Hariadeno then receives a letter which reveals that Ormindo is his long-lost son, and is filled with remorse, until Osman reveals that he only gave them a sleeping potion. The two lovers awake and **Ormindo begs his father's forgiveness [12]. Final duet between Ormindo and Erisbe [13].**

GIASONE

Manuscript score and libretto held at the Biblioteca Marciana, Venice
score press-mark: It. IV 363 (=9887), libretto press-mark: Dramm. 916.3 (1649,50,54, Giacomo Batti)

Drama per musica, by Giacinto Andrea Cicognini, first performed at the Teatro San Cassiano, Venice, 1649 and 1666. In three acts.

Characters

Jason, leader of the Argonauts / Hercules, one of the Argonauts / Bessus, captain of Jason's guard / Hypsipyle, queen of Lemnos / Orestes, her confidant / Alinda, lady-in-waiting / Medea, queen of Colchis / Delpha, her nurse / Rosmina, a gardener / Aegeus, king of Athens / Demos, a servant / Apollo / Cupid / Jupiter / Aeolus / Zephyr / Chorus of gods / Chorus of winds / Chorus of spirits / Volano, a spirit / Chorus of Argonauts / Chorus of soldiers / Chorus of sailors

The action takes place in part on the island of Colchis and in part on the shores of the Black Sea

Synopsis

Prologue: Apollo and Cupid.

As Act One opens, **Jason tells of the joy and pleasure he feels because of his nightly assignations with an unknown lover [14]**. Hercules reproaches him for neglecting his task of finding the golden fleece. Medea, a sorceress, rejects the advances of Aegeus, who leaves in dejection. Enter Orestes, sent by Hypsipyle to find her husband Jason, by whom she has twin sons. **He is intercepted by the servant Demos who, stuttering, challenges him to combat [15]**. There follows an intermezzo for Delpha, Medea's elderly maidservant, who dreams of finding a lover. Medea and Jason meet, and she convinces him that his secret lover is Delpha, before revealing that she herself is the woman in question. Hypsipile now arrives on the shores of Colchis, and the act

ends with a magical incantation by Medea.

As Act Two begins, Orestes comes to meet Hypsipile who, having just landed with her servant Alinda, is now asleep and dreaming of Jason's kisses. Orestes tries to take advantage of her while she sleeps but she awakes in time. **Meanwhile, Medea gives Jason a ring containing the 'warlike spirit' ('*guerriero folletto*') that will help him defeat the bull who guards the golden fleece. They sing a love duet [16]**. Jason fights the bull and returns victorious. Demos discovers the intrigue between Medea and Jason and tells Aegeus about it. In the meantime, Orestes tells Jason of Hypsipile's arrival, and Jason then calms Medea's jealousy by telling her that Hypsipile is a madwoman. The two women meet and argue.

Act Three opens with a comic duet between Orestes and Delpha. Medea then asks Jason to murder Hypsipile and he charges Bessus with this task. In the valley of Orseno, Besso comes across Medea, whom he mistakes for Hypsipile. Instead of killing her outright, however, he throws her into the sea, from where she is rescued by her rejected suitor Aegeus. Jason is angry with Bessus for the mistake made. While he sleeps, Aegeus tries to kill him, but is stopped by Hypsipile only for Jason to assume that she was trying to kill him. **He inveighs against her and in return she sings a moving lament, offering herself up as his victim [17]**. Moved, Jason is reconciled with Hypsipile, while Medea and Aegeus are also reunited. **There follows a final duet between Hypsipile and Medea, wishing one another future happiness [18]**.

CALISTO

Manuscript score and libretto held at the Biblioteca Marciana, Venice
score press-mark: It. IV 353 (=9877), libretto press-mark: Dramm. 918.5 (Giuliani, dedicated to The Most Illustrious Signor Marc'Angelo Corraro)
Drama per musica, by Giovanni Faustini, Favola Decima, first performed at the Teatro San Apollinare, Venice, 1651

Characters

Nature / Eternity / Destiny / Jupiter / Mercury / Callisto, one of Diana's virgins, daughter of Lycaon, king of Pelasgia / Endymion, a shepherd in love with Diana (the Moon) / Diana, in love with Endymion / Lymphea, one of Diana's followers / A satyr / Pan, god of shepherds / Silvanus, god of the woods / Juno / The Furies / Chorus of celestial spirits / Chorus of nymphs / Diana's archers

The action takes place in Pelasgia, in the Peloponnese, later called Arcadia by Arcas, son of Jupiter and Callisto.

Synopsis

The Prologue features Nature, Eternity and Destiny.

As Act One opens, Jupiter has come to earth with Mercury to see for himself the damage done by the fire caused by Phaeton's fall to earth. He sees Callisto and becomes infatuated with her, but the nymph resists his advances. Mercury suggests that he take on the form of his daughter, Diana (thereby becoming a soprano rather than a bass). He is thus able to retire with Callisto into a cave in the depths of the forest. Meanwhile, Diana is travelling through the forest with Lymphea, expressing regret that the wild animals are still in hiding, terrified by the fire, when she sees Endymion who declares that he is in love. Before he can reveal that Diana is the object of his desires, however, Lymphea chases him away, much to Diana's disappointment, as she loves him too. **Callisto now finds Diana and begs her for more kisses and caresses, but Diana, unaware that Jupiter has assumed her appearance, angrily sends Callisto away [19]. The nymph then sings a lament [20]**. Lymphea, left alone on stage, declares that she does not want to die a virgin and that 'a man is a sweet thing' ('*l'huomo è una dolce cosa*'). A satyr appears, offering to console her, but Lymphea refuses, telling him to go 'and find love with the herd ('*ne le mandre ad amar va*'). The act ends with a satyr trio: Pan, lamenting Diana's indifference to him, is consoled by Silvanus and the other satyr, who promises to spie on her for him. There follows a ballet for six bears.

In Act Two **Endymion has climbed Mount Lycaeum to contemplate the rising moon (Diana) and sing a lament [21]**. There he is suddenly overcome by sleep. Diana, who has spied him while out hunting, now approaches. Still asleep, Endymion embraces her and she remains motionless so as not to wake him. He does finally awake, and the two declare their love for one another. The

satyr has witnessed this scene and runs to tell all to Pan. In the meantime Juno is searching for Jupiter on the plain of Erymanthus and comes across Callisto who tells how she has been chased away by Diana after having been kissed and treated as though she were 'the beloved spouse' ('*come se stata fossi il vago, il sposo*'). Juno asks if anything other than kissing took place and Callisto replies that there was 'a certain sweetness, which [she] could not describe' ('*un certo dolce che dir non tel saprei*'). Juno immediately realises that Jupiter has deceived her by assuming the guise of Diana to seduce Callisto. She reproaches Mercury, then pretends to believe that Jupiter has returned to Olympus and that it is the true Diana who stands before her. As she leaves, Endymion enters: he too is fooled and believes he is with Diana. Now the satyrs enter, and Pan jealously attacks Endymion. Lymphea too appears and the satyr tries to capture her. As she calls for help, four nymphs appear and the act ends with a fight between the nymphs and the satyrs.

Act Three opens with a lament from Callisto: Juno has called on the Furies to turn her into a bear. Jupiter, no longer disguised, enters with Mercury and, although he cannot undo Juno's work, he consoles Callisto by raising her into the sky before she is transformed to see the beauties of the place where she will ultimately live. Meanwhile, Diana frees Endymion **and the two sing a love duet [22]**. The opera ends with **Callisto's descent to serve her earthly sentence as a bear, protected by Mercury who will watch over her until the time comes for her to return to the heavens as a constellation [23]**.

Sergio Vartolo

Gloria Banditelli

The Italian mezzo-soprano Gloria Banditelli was born in Assisi and studied singing at the Conservatory of Perugia. She has sung in some of the most important Italian and European theatres, including La Scala, La Fenice, the Teatro Comunale di Bologna, the Rome Teatro dell'Opera, San Carlo in Naples, the Regio in Turin, Massimo in Palermo, the Maggio Musicale Fiorentino, the Vienna State Opera, the Gran Teatre del Liceu in Barcelona, the Théâtre des Champs Elysées and the Théâtre du Châtelet in Paris, the Musikverein in Vienna and the Concertgebouw in Amsterdam, collaborating with conductors of the greatest distinction. She has made a number of important recordings, and enjoys a career in the concert-hall as well as in the theatre, in the latter appearing in repertoire that ranges from Monteverdi to Rossini and Verdi.

Rosita Frisani

A graduate in singing under the guidance of Serafina Tuzzi, the soprano Rosita Frisani completed her studies in Vocal Chamber Music at the Verdi Conservatory in Milan with distinction, continuing to work thereafter with a number of highly distinguished teachers and coaches. She has triumphed in a number of national and international competitions, including the Belvedere in Vienna, the F.Viñas in Barcelona, and Conegliano Veneto. In 1988 she made her début as Oscar in *Un ballo in maschera*, appearing in Holland, Switzerland, Norway, England and Austria. Her subsequent career has brought performances throughout Europe, most notably in Baroque repertoire, some marking the first modern revival, but extending also to Mozart and Rossini.

Roberto Abbondanza

The baritone Roberto Abbondanza was born in Rome and studied with the soprano Isabel Gentile and at the Salzburg Mozarteum, as well as at the Cologne Musikhochschule with Hartmut Höll. He has specialised in the performance of early music, appearing under the direction of musicians such as Jordi Savall, Simon Preston, Sir Charles Mackerras, Rinaldo Alessandrini and Fabio Bondi in this repertoire in the concert-hall, opera-house and recording studio. He has added to this a wide experience of modern and contemporary repertoire. Roberto Abbondanza has furthered his international reputation with appearances throughout Europe, in America and in the Far East. For Naxos he has collaborated on a number of occasions with Sergio Vartolo.

Gianluca Belfiori Doro

Born in Cagliari, Gianluca Belfiori Doro studied singing at the Conservatory in the capital of the island, followed by training under the guidance of Renata Scotto, Raina Kabaivanska, Giusy Devinu and Bernadette Manca di Nissa. He made his début in 1997 at the Teatro Garibaldi in Palermo in Handel's *Agrippina* under Malgloire. A busy career has followed, both in Italy and abroad, throughout Europe, in Africa and in Mexico. He has taken leading rôles in operas from Handel and Vivaldi to Cherubini, and collaborated in oratorio performances. In recital he includes music of the twentieth century by composers such as Poulenc, Ravel, Debussy, Manuel de Falla, and Granados.

Mario Cecchetti

Mario Cecchetti graduated in cello at the Academy of Music in Perugia and collaborated with many chamber groups, with performances in Italy and abroad. After study at the Academy of Music in Pesaro, he turned, in 1977, to singing as a member of the Ottetto Vocale di Perugia. After further study with Lajos Kozma he now enjoys a career as a solo singer, specialising in Baroque repertoire. He has appeared in opera-houses and concert-halls throughout the world, from Tokyo and South Korea to the Châtelet in Paris, the Musikverein in Vienna, and Carnegie Hall in New York. He has also been seen widely in Italy in theatres ranging from La Scala and La Fenice to the Teatro Massimo of Palermo.

Mediterraneo Concento

For some thirty years Sergio Vartolo has directed instrumental ensembles, including the Gruppo Cameristico di Bologna, the Cappella Musicale di S. Petronio, and now their successor, the newly named Mediterraneo Concento. Based in Verona and of varying size, according to the demands of repertoire, the ensemble appears throughout Europe, specialising in Italian Baroque opera, using original instruments.

Sergio Vartolo

Sergio Vartolo studied music, organ and harpsichord at the Conservatorio di Bologna and graduated from the University of the same city in Letters. Since 1970 he has performed throughout Europe as harpsichordist, organist, conductor, stage director and singer. His recordings as a soloist and as a conductor, of which there are now some sixty, have been awarded the Preis der Deutschen Schallplattenkritik (Frescobaldi *Toccatas*), Choc du Monde de la Musique (Frescobaldi *Capriccios*), and Diapason d'Or (Luzzaschi *Madrigals*), among other honours. For fourteen years, until 1998, he held the post of Maestro di Cappella at the Basilica of S. Petronio in Bologna. He currently teaches harpsichord at the Conservatorio di musica in Verona, and is an academician of the Filarmonico Bolognese.

N.B.: tra parentesi [ ] le varianti tra libretto L e partitura P

DIDONE

Atto II
Sc.V

2 Nettuno:
Smoderati insolenti
nembi turbini venti!
A chi dich'io? Io vi farò!!! Chi turba
del tranquillo elemento
della placida calma
senza gl'imperi miei la bella pace?
Perché tanta licenza?
Sgombrate da' miei regni
famiglia violenta
superbi esecutori
di cieco imperio e di volere insano!
Fuggite homai fuggite
satelliti malnati
della plebe di Dei
schiera troppo oltraggiosa a' regni miei!
Voi maritime Ninfe
voi dell'ondoso mondo amici [P: e] Numi
rimovete da scogli e sollevate
le naufraganti e misere Carine
chè tardi non fur mai grazie divine!

Atto III
Sc.VI

3 Enea:
Dormi o cara Didone
il Ciel cortese
non ti faccia sognar l'andata mia.
Il corpo in nave e l'alma a te s'inchina[L: s'invia].
Non fian mai spente le mie voglie accese.
Ite sotto il guancial del mio tesoro

N.B.: The words in square brackets in the Italian are variants found in the libretto (L) or score (P). Translations of these have been included only where the meaning is significantly different.

DIDONE

Act II
Scene V

2 Neptune:
Impertinent, immoderate
hordes of whirling winds!
To whom do I speak? I shall tame you!!! Who dares
disturb the delightful serenity
of this tranquil element,
this place of gentle calm, without my leave?
Wherefore such effrontery?
Quit my kingdom
violent family,
proud emissaries
of blind dominion and tempestuous will!
Fly now, fly,
wretched satellites
of the rabble of gods,
you mob offensive to my realms!
You, sea nymphs,
you friends and gods of the kingdom of waves,
rescue from the rocks the wretched shipwrecks
and bring them to safety,
for divine grace was never too late!

Act III
Scene VI

3 Aeneas:
Sleep, beloved Dido,
may kind heaven
not let you dream of my departure.
My body is on board ship, yet my soul bows [L: flies] to you.
Let my burning passion never be spent.
Fly, o sighs, to my beloved's pillow,

oh miei sospiri e dite ch'io mi moro.
Peregrin moriente il piede movo
ma vivace amator il cor ho fermo
dal voler degli dei non trovo schermo
ma in ubidir al Ciel l'Inferno provo.
Se svegliata vedrai lunge mie vele
bella Didon non mi chiamar crudele
perché fiero destin colà mi vuole
ove spargendo bellicosi semi
corrà frutti di scettri e diademi
la mia dal Ciel predestinata prole.
Già'l vento spira, il Ciel mi chiama o Dido!
A Dio, parto e veleggio ad altro lido.

Sc.XI

4 Didone Lamento:
Porgetemi la spada
del semideo troiano
ritiratevi tutte o fide ancelle
appartatevi o servi!
Io regina, io Didone?
Né Didon né regina
io son più ma un portento
di sorte disperata e di tormento!
Vilipesa dai vivi,
minacciata dai morti
in scherno[L: ludibrio] uguale agl'huomini ed all'ombre!
Purtroppo io t'ho tradito
o infelice marito!
Purtroppo di [L: da] miei falli
la dignità real resta macchiata.
Dishonorata adunque
come respiro, come
movo il piè, movo il capo?
Anima mia sei dunque un'alma indegna[L: infame]
se presti il tuo vigore
a chi non ha più honore!
M'additeranno i sudditi per vile
concubina d'Enea
mormoreran le genti
la mia dissolutezza.

and tell her that I am dying.
As a pilgrim facing death, I move my feet onwards,
but as a lover facing life, I keep my heart steadfast,
I have no shield from the will of the gods,
but in obeying heaven feel the pain of hell.
If, when you awake, you see my distant sails,
do not call me cruel, beautiful Dido,
for heartless destiny bids me go there
where, scattering bellicose seed,
the children promised me by the gods
shall run, the fruit of sceptres and diadems.
Already the wind is gusting, heaven is calling me, o Dido!
Farewell, I leave, setting sail for another shore.

Scene XI

4 Dido's Lament:
Give me the sword
of the Trojan demigod,
and retire, my faithful serving girls,
leave, o servants!
I queen, I Dido?
Neither Dido, nor queen
am I now, but a portent
of desperate fate and of torment!
Vilified by the living,
threatened by the dead,
held in derision by both men and shades!
Alas, I betrayed you,
o unhappy husband!
Alas, royal dignity
is now tarnished by my sins.
Dishonoured, how then
can I breathe, how can I
walk, hold up my head?
My soul, you are unworthy
if you give your support
to one without honour!
My subjects will point at me
as Aeneas's lowly concubine,
the people will speak
of my dissolute conduct.

Ma se fusser pur anco
le genti senza lingua,
le penne senza inchiostri,
muta la fama e i secoli venturi
senza notizia degl'obbrobri miei
basta la mia coscienza
che sempre alza i patiboli al mio fallo!
Ho soddisfatto al senso,
alla ragione si soddisfi ancora
e se me stessa offesi
hor vendico me stessa:
Ferro passami il core
e se trovi nel mezzo al core istesso
del tuo padrone il nome
nol punger, non l'offender
ma ferisci il mio cor solo e nella strage mia
esca il sangue e lo spirto [L: sgorghi il sangue, esca il fiato]
resti ogni membro lacerato e offeso,
ma il bel nome d'Enea
per cui finir convengo i giorni afflitti
vada impunito pur de' suoi delitti.
Cartagine ti lascio!
Spada vanne coll'elsa e'l pomo in terra
e nel giudizio della morte mia
chiami [L: chiama]ogn'ombra infernal fuor degli abissi!
E tu punta cortese
svena l'angosce mie,
finisci i miei tormenti,
manda il mio spirto al tenebroso rio.
Empio Enea cara luce io moro a Dio!

Sc. Ultima

5 Duetto finale Jarba e Didone
Jarba:
Son le tue leggi Amore
troppo ignote e profonde!
Nel tuo martir maggiore
la gioia si nasconde!
Dalle perdite sai cavar la palma,
dalle procelle tue nasce la calma!

Yet even if
they had no tongues,
their pens had no ink,
rumour were mute and the coming centuries
knew nothing of my shame,
my own conscience would be enough
to raise a scaffold for my wrongdoing!
I have satisfied my senses,
let reason satisfy itself
and if I have offended myself,
now do I also take vengeance on myself.
Blade, pierce my heart,
and if in its very core you find
the name of your master,
wound him not, injure him not,
touch my heart alone, and as I die
let my blood and my spirit [L: breath] leave me,
let my limbs be bloodied and broken,
but let the dear name of Aeneas,
for whom I call to an end my tortured life,
remain unpunished even for his own crimes.
Carthage, I leave you!
Sword, plunge your hilt and pommel to the ground
and in judgement of my death
call every infernal shade up from the abyss!
And you, gentle blade,
let my anguish bleed away,
bring an end to my suffering,
send my spirit to the river of darkness.
Cruel Aeneas, beloved light, I die, farewell!

Final scene

5 Final duet between Iarbas and Dido
Iarbas:
Your laws, Cupid, are
too profound and too obscure!
Joy is concealed
in your worst torture!
From losses you bring forth victory,
from your tempests is born calm!

Jarba e Didone:
Godiam dunque godiamo
sereni i dì e ridenti
né pur pronunziamo
il nome di tormenti.
Jarba son tua
Didon t'ho al cor scolpita.
Ben
Gioia
Cor
speranza anima [L: unica] e vita!

Iarbas and Dido:
Let us enjoy, therefore, enjoy
days of peace and laughter,
with never a mention
of the name of suffering.
Iarbas, I am yours,
Dido, you are engraved on my heart.
Beloved...
Joy...
Heart...
Hope, spirit and life!

EGISTO

ATTO II
Sc.I Egisto Lamento

6 RECITATIVO
D'Hipparco e di Climene hospiti miei
fuggo l'alte accoglienze e quivi solo
vengo per disfogare il mio gran duolo.
ARIA
Lasso io vivo e non ho vita.
Clori oh Dio non è più mia.
Invaghita d'altr'oggetto
oh tormento.
Rotto ha il nodo e il foco spento.
(Passacaglia)
Mai credei mirar rubelli
di mia fè gli astri lucenti,
di dui lumi innamorati
che pietosi
m'influivano i riposi.
(Passacaglia)
Dimm'ingrata e disleale
sono questi i giuramenti
oh spergiura e le promesse
sconoscente
d'adorarmi eternamente?
(Passacaglia)
Odi il Cielo anco ha saette
per ch'infida inganna amanti,

EGISTO

ACT II
Scene I Aegisthus's Lament

6 RECITATIVE
I flee the warm welcome
of my hosts Hipparcus and Clymene and
come here alone to vent my terrible grief.
ARIA
Weary, I live yet have no life.
Chloris, o God, is no longer mine.
She loves another man,
oh, torment.
Our bond is broken, the fire is out.
(Passacaglia)
I never thought those shining stars
would rebel against my fidelity,
those two loving eyes
that with compassion
watched over my rest.
(Passacaglia)
Tell me, ungrateful and faithless girl,
such are your oaths,
o treacherous one, and promises,
thankless girl,
to love me forever?
(Passacaglia)
You hear heaven still has arrows
for those who betray and deceive their lovers,

la sua destra un giorno, un giorno
incostante
punirà tue colpe tante.
RECITATIVO
Ma di chi mi lamento?
Con qual ragion di Clori io mi querelo?
Credendo che di vita io fossi spento
havrà di nova fiamma acceso il core
chè non può star beltà priva d'Amore.
Hor scorgendomi vivo
tosto ravviverà gl'estinti ardori.
Via si ricerchi e si ritrovi Clori.

ATTO III
Sc.IX

7 Egisto pazzo Clori Climene Lidio Hipparco
Egisto:
Rendetemi Euridice!
Orfeo son io
ch'il vostro rio
passai, d'ogn'ombra
che Stigie ingombra
vieppiù infelice.
Rendetemi Euridice!
Clori:
Per amar l'incostanza
il misero ho tradito!
Egli per mia cagion va forsennato.
Egisto:
Hor ch'è'l mondo è in scompiglio
o popoli di Dite
di guerreggiar con Giove io vi consiglio:
fatevi in giro, udite
ragguagli di lassù
fatevi in giro e non badate più!
Lidio:
Accostiamoci a lui
e secondiam la sua pazzia per gioco.
Hipparco:
Non si derida le miserie [L: la miseria] altrui!

one day, one inconstant day,
its right hand will punish
your many faults.
RECITATIVE
But for whom am I lamenting?
What quarrel have I with Chloris?
Believing that my life was over,
her heart must have burned with a new flame,
for beauty cannot be deprived of love.
Now, realising that I live,
her former passion will soon be revived.
I must go back and find Chloris.

ACT III
Scene IX

7 Aegisthus (raving), Chloris, Clymene, Lydius, Hipparcus
Aegisthus:
Return Eurydice to me!
I am Orpheus
who crossed your river,
ever more wretched
than any of the shades
who fill these infernal regions.
Return Eurydice to me!
Chloris:
With my inconstant love
I have betrayed the poor wretch!
Because of me he has lost his reason.
Aegisthus:
Now that the world is in confusion,
o people of Dite,
I counsel you to wage war with Jupiter:
look around you, listen to
the news from above,
look around you and waste no more time!
Lydius:
Let us go to him
and for a joke add to his madness.
Hipparcus:
Mock not the suffering of others!

Egisto:
Ribellate si sono al sol le stelle
né vogliono seguire
più da l'orto a l'occaso il mobil primo.
L'aere fa guerra al foco,
congiurato con l'acqua e con la Luna
a discacciarlo dal suo proprio loco
né dipender dal Ciel vuol più Fortuna.
S'armino i Briarei,
gl'Encelidi e i Tifei.
Via che s'indugia che? Tu menti a dire
che de l'Orco i secretti
io venga a discoprire.
Tremendi Numi io vi pretesto e dico
che della luce io son fiero nemico!
Clori:
Qual ardente pietade
al gelido mio core
somministra calore?
Climene:
Mira quai frutti acerbi
ha la tua crudeltà Clori prodotti.
Hipparco:
Amico, Egisto dunque un huom sì saggio
come [L: qual]sei sì vaneggia? In te rivieni!
Egisto:
Pensato e ripensato
pur di nuovo ripenso,
ho stabilito e ancora
stabilisco, ratifico e confermo:
che lo dica? Il vuò dire
che se io taccio io moro
che tu se' il becco da le corna d'oro!
Lidio:
Pronostici non lieti
alle mie nozze profetizza un pazzo!
Clori:
Da la pietade in me risorge e nasce
Amore intempestivo!
Egisto:
Io son Cupido
che per la terra

Aegisthus:
The stars have rebelled against the sun
and will no longer follow
the great mobile from sunrise to sunset.
The air is at war with fire,
conspiring with water and with the moon
to oust it from its rightful place,
and Fortune will no longer obey heaven.
Let Briareus,
Enceladus and Typhon take up arms.
Come, why delay, why? You lie if you say
that I come to uncover
the secrets of Orcus.
Powerful gods, I protest and say to you
that I am the light's fierce enemy!
Chloris:
What flame of pity
brings warmth
to my frozen heart?
Clymene:
See what bitter fruit
your cruelty has borne, Chloris.
Hipparcus:
Dear Aegisthus, how can a man as wise as you
wander thus? Return to your senses!
Aegisthus:
Considered and reconsidered,
and reconsidered once more,
I have decided and again
decide, ratify and confirm:
should I say it? He means
that if I say nothing I shall die,
that you are the goat with the golden horns!
Lydius:
A madman's prophecies
augur badly for my marriage.
Chloris:
Inopportune love
from pity is born and surges within me!
Aegisthus:
I am Cupid,
walking the earth

vò mascherato!
L'arco dorato
porto nel ciglio.
Io son vermiglio
non mi vedete?
Per vagheggiarmi
donne correte!
Oh Dio non è da credere
*quanto mi fa- (*risata: Ah ah ah ah!) *mi fate ridere!*
Ohimè fuggiamo ohimè
egli viene di là!
No no fermate il piè!
*Siete pur sciocchi! (*risata: Ah ah ah ah!)
Climene:
Egli è di capo scemo
ma noi seco al sicuro impazziremo!
Clori:
Il pentimento mio nulla mi [L: ti] giova
oh riamato Egisto!
Egisto:
Io vò narrarvi un caso:
l'inganno per cammino
s'incontrò nella fede
qual svaleggiata fu dall'assassino.
Ei della veste candida rubata
si ricoprì le membra
onde a molti la fede egli rassembra!
Ve ne vò dir un altro
che nell'orbe stellato è intervenuto:
il Leone Nemeo, dal Cancro è stato morso
ond'ei co' suoi ruggiti
pose tanto terror nell'inimico
che nel fuggir retrogrado ch'ei fece
fe' cader i Gemelli,
con il Toro il Montone a terra pose
e nel vicin triangolo s'ascose.
Hipparco:
Maravigliosi avvisi!
Lidio:
Curiosi ragguagli!
Clori:
Più che l'ascolto e miro

in disguise!
I bear the golden bow
in my eyes.
I am scarlet,
can you not see me?
Women come running
to gaze lovingly on me!
O God, you cannot believe
*how (*Ah ah ah ah!*) you make me laugh!*
Alas, we must flee, alas,
he is coming from over there!
No, no, stay!
*What fools you are! (*Ah ah ah ah!*)*
Clymene:
He's halfwitted,
but we shall surely go mad along with him!
Chloris:
My repentence is of no use to me [L: you],
o Aegisthus, beloved once more!
Aegisthus:
I shall tell you a story:
perfidy met fidelity
along the road,
and the scoundrel robbed her.
He then dressed himself
in the stolen snow-white gown
and so took on fidelity's appearance!
I shall tell you another,
one that took place in the starry vault:
Leo was bitten by Cancer
and so with his roars
filled his enemy with such terror
that as he ran away
he knocked over Gemini,
sending them to earth with Taurus and Aries,
before hiding in the next triangle of stars.
Hipparcus:
Wonderful stories!
Lydius:
Curious stories!
Chloris:
The more I see and hear him,

più di mia ferità meco m'adiro.
Egisto:
Oh più di questa ruota
che raggira Ission, Clori incostante!
Oh del sasso di Sisifo più dura
t'amai per mia sventura!
Clori:
Ohimè che stolto egli discerne [L: discorre] il vero!
Climene:
In sé riviene [L: rinviene]
Hipparco:
Queste sono scintille del perduto seno
[L: scintille sono del perduto senno]
Clori:
Egisto mio!
Egisto:
Ah ti conosco: mai
hoggi creduto havrei
di dovermi incontrar nella bugia!
Lungi da questa ria
compagni incauti andiamo!
Lungi da lei tosto fuggiamo!
Clori:
Ahi che giusta cagione ha da fuggirmi!
Hipparco:
Ritenetelo e addotto
nella cittade ei sia
in cui medico dotto
risanarlo potrà da la pazzia.
Egisto:
Adaggio, e che chiedete?
Oro non ho che possa
satollarvi la sete.
Serica veste non m'adorna e poi
s'io fossi tutto gioie e tutto bisso
mi lascereste voi?
Lidio:
Furibondo egli tenta
libero uscir dalle tenaci mani!
Hipparco:
Afferratelo in modo
ch'infruttuoso sia l'impeto insano!

the deeper my wound pains me.
Aegisthus:
Oh, Chloris you are more inconstant
than Ixion's ever-turning wheel!
Oh, you are harder than the rock of Sisyphus
and my misfortune was to love you.
Chloris:
Alas, in his madness he discerns the truth!
Clymene:
He is coming to his senses.
Hipparcus:
These are sparks of his lost wits.

Chloris:
My Aegisthus!
Aegisthus:
Ah, I know you: today
I never would have believed
I should have to find myself in falsehoods!
Let us go away, far from
this evil woman, my rash companions!
Let us fly from her immediately!
Chloris:
Alas, he has just cause to fly from me!
Hipparcus:
Take hold of him and let
him be carried to the city
where a learned doctor
will be able to cure his madness.
Aegisthus:
Wait, what do you want?
I have not the gold that could
slake your thirst.
I have no silken shirt and even
were I clothed in byssus and adorned with jewels
would you let me be?
Lydius:
In fury he tries
to free himself from our resolute grip!
Hipparcus:
Bind him so that
his insane attempt will not succeed!

ORMINDO

Atto I
Sc. VIII

8 Ormindo:
Piante fiorite
meco gioite
e se tra vostre fronde
qualch'invido s'asconde
invido del mio bene
tra sue angosce si strugga
e tra sue pene!

Sc. VIII

9 Erisbe:
Fortunato mio cor,
con diluvii di gioie
tempra l'incendio tuo benigno Amor

Sc. VIII

10 Erisbe Amida Ormindo:
A dio o tiranna mia bella o destin mio

Atto III
Scena XII Erisbe e Ormindo

11 Erisbe:
Io moro! De la Parca
l'acciaro trattener più non poss'io:
Negl'Elisi t'attendo. Ormindo a Dio!
Ormindo:
Erisbe aspetta
io vengo! Di già prende
lo mio spirito amante
le licenze del [L: dal] corpo angonizante.

ORMINDO

Act I
Scene VIII

8 Ormindo:
Rejoice with me
flowering plants,
and if an envious man is hiding
midst your fronds,
jealous of my love,
may he be consumed by his anguish
and his suffering!

Scene VIII

9 Erisbe:
My fortunate heart —
gentle Cupid, quench your flames
with floods of joy.

Scene VIII

10 Erisbe, Amida, Ormindo:
Farewell o my beautiful tyrant, o my destiny.

Act III
Scene XII Erisbe and Ormindo

11 Erisbe:
I die! I can no longer escape
the sword of the goddess of Fate:
I shall await you in Elysium. Farewell, Ormindo!
Ormindo:
Stay, Erisbe,
I am coming! My loving spirit
is already taking its leave
of my dying body.

Scena XIII

12 Ormindo solo accompagnato:
Oh ritrovato padre
ne' miei novi natali!
Oh genitore offeso
dalla perfidia mia!
Perdona, alle mie colpe
[P: manca: Scusa alle mie colpe!]
[L: In te destando i spiriti dementi]:
mi suggerì Cupido i tradimenti!

Scena ultima

13 Erisbe con Ormindo:
D'amor non si quereli
quel cor che vive in pene! Egli usa a suoi fedeli
arrecar pria tormenti
per rendere [L: per render poi] più dolci i lor contenti

GIASONE

ATTO I
Sc.II

14 Giasone:
Delitie e contenti che l'alma beate
fermate
su questo mio core
deh più non stillate
le gioie d'amore!
Delizie mie care
fermatevi qui,
non so più bramare,
mi basta così!
In grembo agli amori
fra dolci catene
morir mi conviene.
Dolcezza homicida
a morte mi guida
in braccio al mio bene.
Dolcezze mie care

Scene XIII

12 Ormindo, accompanied solo:
O father, I have found you again
and am born anew!
O father sinned against
by my perfidy!
Forgive me my crimes,

[L: arousing in you demented spirits]
Cupid exhorted me to treachery.

Final scene

13 Erisbe and Ormindo:
Let not the sorrowing heart
complain about Love! He makes use of his followers,
first causing them pain,
only to make their happiness even sweeter.

GIASONE

ACT I
Scene II

14 Jason:
Delight and contentment,
you blessings on my soul,
stop,
ah, sprinkle the joys of love
no more on my heart!
My beloved delight,
stop now,
I have naught to yearn for,
I have all I need!
I am happy to die
in love's grasp,
bound by its gentle chains.
Murderous sweetness,
lead me to death
in the arms of my love.
My beloved sweetness,

fermatevi qui
non so più bramare,
mi basta così!

Sc. VII

15 Demo, Oreste
RECITATIVO
Demo:
Son qui son qui che che chiedi?
Oreste:
In Colco io più non fui,
alcun qui non conosco.
Demo:
Non mi risponde? Ah non m'inte te te te te ah non m'intese!
[L: m'intende!]
Oreste:
a me te te te te?Oh dissonanze strane!
Io mi credea che tu chiamassi un cane!
Demo:
Anzi tu me chiamasti!
Oreste:
Io te?
Demo:
Tu me!
Oreste:
E chi sei tu?
Demo:
Se ben mi guarderai
da rovescio e da dritto
su le mie spalle il nome mio sta scritto.
Hor mi conosci tu?
Oreste:
Per gobbo io ti conosco.
Demo:
E gobbo io sono!
ARIA
Demo:
Son gobbo son Demo
[L: Son bello] son bravo
il mondo m'è schiavo
del diavol non temo!

stop now,
I have naught to yearn for,
I have all I need!

Scene VII

15 Demos, Orestes
RECITATIVE
Demos:
I'm here, I'm here, what what do you want?
Orestes:
I have never been to Colchis before,
I know no one here.
Demos:
No answer? Ah, he did, did, did, ah, didn't hear me!

Orestes:
Did, did, did, did? What strange sounds!
I thought you were calling a dog!
Demos:
But you called me!
Orestes:
You?
Demos:
Me!
Orestes:
And who are you?
Demos:
If you look at me,
closely, from in front and behind,
my name is written on my back.
Now do you know me?
Orestes:
I know you are a hunchback.
Demos:
A hunchback I am indeed!
ARIA
Demos:
I'm Demos, I'm a hunchback,
I'm a brave man,
the world's my slave,
the devil doesn't scare me.

Son vago grazioso
lascivo amoroso.
S'io ballo s'io canto
s'io suono la lira
ogni dama per me arde e so so so so ard'e so
Oreste:
e sospira!
RECITATIVO
Oreste:
Linguaggio curioso!
Demo:
Sei troppo, troppo, troppo frettoloso!
E se farai del mio parlar strapazzo
La mia forte bravura
Saprà spezzarti il ca..il ca…
Oreste:
Ohimè!
Demo:
il capo in queste mura!

Atto II
Scena III.

16 Medea e Giasone
Medea:
Ecco il fatal castello:
qui ti consegno l'incantato anello
in cui stassi ristretto
il guerriero folletto.
Sia dell'aurato cerchio
la man sinistra adorna.
Resta, affronta, combatti, uccidi, atterra,
vinci, trionfa e a questo sen ritorna
Medea:
Ti lascio
mia vita
gradita,
mio amor,
ma resta ma resta con te
quest'alma e questo cor.
Giasone:
Mi lasci
mia vita

I'm graceful and handsome,
a lusty lover.
When I dance or sing,
or I play the lyre,
all the ladies long for me and de, de, de, de...
Orestes:
...and desire you!
RECITATIVE
Orestes:
What a strange language!
Demos:
You are too, too, too much in a hurry!
And if you make fun of the way I speak,
my great intelligence,
I shall break your sk, sk, sk...
Orestes:
Dear me!
Demos:
... skull against this wall!

Act II
Scene III

16 Medea and Jason
Medea:
This is the fateful castle:
here I give you the enchanted ring
in which is kept captive
a warlike spirit.
Place the golden ring
on your left hand.
Stay, confront, fight, kill, fell,
defeat, triumph and return to me.
Medea:
Happily
I leave you
my life,
my love,
but this soul and this heart
stay, yes stay with you.
Jason:
Happily
you leave me

gradita,
mio amor,
ma parte ma parte con te
questo spirto e questo cor

Atto III
Sc XXI

17 Giasone:
Ahi fato avverso, ahi sorte!
La vita di costei fu la mia morte!
Isifile Lamento:
Infelice che ascolto?
Non t'affannar Giasone
che se la vita mia
fu, come ben intesi,
un aborto d'errori
che produsse[L: che produce] il tuo duolo
vengo a sacrificarla ai tuoi furori!
S'io perivo tra l'acque
una morte sì breve
forse non appagava i tuoi rigori!
Ma [L: Or] se viva son io
rallegrati oh crudele
già che potrai con replicate morti
sfogar del fiero cor l'empio desio.
Sì sì tiranno mio
ferisci a parte a parte
queste membra aborrite,
sbranami[L: straziami] a poco a poco
queste carni infelici,
anatomizza il seno,
straziami a tuo piacere,
martirizzami i sensi
e'l mio lento morire
prolunghi a me'l tormento a te'l gioire.
Ma se d'esser marito
l'adorate memorie alfin perdesti
fa ch'il nome di padre
fra le tue crudeltadi intatto resti.
Non ti scordar Giason che padre sei
e che son di te parte i parti miei.

my life,
my love,
but this spirit and this heart
go, yes go with you.

Act III
Scene XXI

17 Jason:
Alas, hostile fate, alas, destiny!
Her life was the death of me!
Hypsipile's Lament:
Unhappy woman, what do I hear?
Worry not, Jason,
for if my life
was, as well I understand,
a monstruous error
that caused you pain,
I now sacrifice myself to your fury!
Had I perished beneath the waves,
my death would perhaps have been
too quick to appease your anger!
But I still live,
so rejoice o cruel one,
for I shall be able with a second death
to soothe the wicked desires of your savage heart.
Yes, yes, my tyrant,
you wound to the core
this body you abhor,
little by little you are tearing
this wretched flesh to pieces,
dissecting my breast,
torturing me for your pleasure,
tormenting my senses;
may my slow death
prolong my pain and your joy.
Yet, though you have lost
the happy memories of marriage,
may the name of father
remain intact even in your cruelty.
Forget not, Jason, that you are a father
and that my children are your children.

Se legge di natura
obbliga agl'alimenti anco le fiere
fa che mano pietosa
gli somministri almen vitto mendico
e non soffrir ch'i tuoi scettrati figli
per la fame languenti
spirin l'alme innocenti!
Regina, Egeo, amici
supplicate per me questo crudele
che nel ferir mi lasci
queste mammelle da' suoi colpi intatte
acciò nutrisca almeno i figli miei
del morto sen materno un freddo latte.
Pregatelo pietosi
che quegl'Angeli infanti
assistino ai martiri della madre tradita
e ch'ad ogni ferita
ch'imprimerà nel mio pudico seno [L: petto]
bevino quelli il sangue mio stillante
acciò che[L: ch'ei] trapassando
nelle lor pure vene in lor s'incarni
ond'il lor seno in qualche parte sia
tomba innocente all'innocenza mia!
Addio Terra, addio Sole,
addio Regina amica, amico[L: amici] addio.
Addio scettri, addio Patria, addio mia prole.
Sciolta la madre vostra
dal terrestre suo velo
attenderà di ricondurvi al[L: rivedervi in] Cielo.
Venite homai venite
figli miei, cari pegni
temp'è ch'io vi consegni
all'adorato mostro
ch'è carnefice mio e Padre vostro.
Figli v'attendo e moro,
e te Giason benchè omicida adoro!

Sc XXI

18 Duo Isifile Medea
Medea:
Godi godi Isifile godi.

If Nature's laws
oblige even wild beasts to feed their young,
may your merciful hand
give them at least some scraps of food
and suffer not that your royal children
starve to death and
give up their innocent souls!
Queen, Aegeus, friends,
for my sake beg this cruel man
to leave my chest unharmed
when he strikes me down,
thus shall I still be able to feed my children
with cold milk from a dead mother's breast.
Take pity and beg him
that these angelic infants
be present at the death of their betrayed mother
and that from every wound
that he makes in my chaste breast
they drink my pouring blood,
thus will it enter their veins
and become part of them,
and wherever they may be, their breast
will be an innocent tomb for my innocence!
Farewell earth, farewell sun,
farewell my queen and friend, friends, farewell.
Farewell crown, farewell country, farewell my children.
Loosed from her earthly veil,
your mother
will wait to lead you into heaven.
Come now, come,
my children, dear legacy,
it is time for me to hand you
to this beloved monster,
my executioner, your father.
Children, I cherish you, I die,
and you, Jason, though you kill me, I love you!

Scene XXI

18 Duet: Hypsipile, Medea
Medea:
Be happy, be happy, Hypsipile, be happy.

Stringa Amor con Giason suoi dolci nodi.
Isifile:
Godi godi Medea godi.
Stringa Amor con Egeo suoi dolci nodi.

CALISTO

ATTO I
Sc.X

19 Calisto Diana Linfea
Calisto:
Piacere
maggiore
havere
non può
un core
ch'in [L: s'in] Cielo
andasse
volasse
di quel
che l'alma mia gustò,
ma cosa sia non so.
Diana:
Onde cotanto allegra
regia mia verginella?
Ardita nella selva
in aspra e fiera belva
insanguinasti il Dardo o la Quadrella?
Calisto:
Giubilo immenso e caro
le dolci labbra tue
nel petto mi stillaro.
Fur pure oh Dio soavi
quei baci che mi desti o Dea cortese!
Ma la mia bocca il guiderdon ti rese!
Diana:
E quando ti baciai?
Calisto:
Quando? Lucidi rai,
hor hor lasciaste meco,
nel primo horror, lo speco!

May Cupid strengthen your sweet bonds to Jason.
Hypsipile:
Be happy, be happy, Medea, be happy.
May Cupid strengthen your sweet bonds to Aegeas.

CALLISTO

ACT I
Scene X

19 Callisto, Diana, Lymphea
Callisto:
A heart
could
know
no greater
pleasure
than my soul has enjoyed,
though I know not what it is,
were it to fly
on wings
up to heaven.

Diana:
Why so happy,
my little royal virgin?
Have you bloodied a dart or arrow
hunting some wild beast
in the forest?
Callisto:
Your sweet lips distilled
such wonderful, dear joy
on my bosom.
And, o god, those kisses you gave me,
o gentle goddess, were so tender!
Yet my own mouth recompensed you likewise!
Diana:
And when did I kiss you?
Callisto:
When? Beauteous eyes,
you left the cave with me
just now, in that first wonderment!

E in spazio così breve
le dolcezze scordate
de le labbra[L: beltà] baciate?
Linfea:
Impazzita è costei!
Diana:
Che parli tu di speco,
di dolcezze godute,
di baci dati e resi?
Vergine più scorretta io non intesi!
Calisto:
Ohimè forse ti schivi
diletta amata Dea
ch'oda e sappi Linfea
i fruiti piacer perch'anco a lei
participar tu dei
de la tua bocca i favi
sì grati e sì soavi?
Ti prego, non stancare quei celesti rubini
altre labbra in baciare!
A me serba indefessi i vezzi e i baci!
Diana:
Taci lasciva taci!
Qual, qual deliro osceno
l'ingegno ti confonde?
Come immodesta, donde
profanasti quel seno
con introdur in lui sì sozze brame?
Qual meretrice infame
può de' tuoi, dishonesta,
formar detti peggiori?
Esci dalla foresta
né più tra casti e virginal miei Chori
ardisci conversar putta sfrenata,
dal senso lusinghier contaminata!
Và, fuggi e nel fuggir del piede alato
t'accompagni il rossor del tuo peccato!

Have you forgotten so soon
the sweetness
of the lips you kissed?
Lymphea:
She's taken leave of her senses!
Diana:
What's this you say of a cave,
of pleasure enjoyed,
of kisses given and returned?
I've never known a more shameless virgin!
Callisto:
Alas, perhaps you feign ignorance
my delightful, beloved goddess,
lest Lymphea hear and discover us,
for then you might also have to share
the fruits of pleasure with her,
the welcome sweetness
of your honeyed lips.
I beg you, do not weary those divine rubies
in kissing other lips!
May your kisses and caresses serve me unceasingly!
Diana:
Silence, indecent girl, silence!
What obscene delirium
confuses your mind?
How immodest, why
have you profaned this breast
by harbouring such lewd fancies?
Could any low harlot
say worse things
than you, dishonest girl?
Leave the forest,
dare not speak more, wanton hussy,
among my chaste and virginal followers,
for your thoughts are riddled with evil lust.
Go now, run and as you flee on winged foot
may the shame of your sin go with you!

Scena XI Lamento

20 **Calisto:**
Piangete, sospirate
luci dolenti,
spirti innocenti,
allettatrici ingrate!
Le mie bellezze ohimè
mi son rubelle ed io non so perché!

ATTO II
Scena I

21 **RECITATIVO**
Endimione:
Erme e solinghe cime
ch'al cerchio m'accostate
de le luci adorate
in voi di novo imprime
contemplator secreto
Endimione l'orme
le variate forme
de la stella d'argento
lusingando e baciando
di chiare notti tra i solinghi [L: sereni] horrori
su la terra e sui sassi i suoi splendori.
ARIA
Lucidissima face
di Tessaglia le note
non sturbino i tuoi giri e la tua pace.
Dagl'Atlantici monti
traboccando le rote
Febo del carro ardente homai tramonti.
Il mio lume nascente
illuminando il cielo
più bello a me si mostri e risplendente.
Astro mio vago e caro
Di [L: a'] tuoi raggi di gelo
nel petto amante a nutrir fiamme imparo.

Scene XI Callisto's lament

20 **Callisto:**
Sigh, weep,
sorrowful eyes,
innocent spirits,
whose attractions are unwelcome!
Alas, my beauty
now shames me and I know not why!

ACT II
Scene I

21 **RECITATIVE**
Endymion:
Lonely, solitary peaks,
tightly encircling me
Endymion secretly
contemplates the traces
of the light he adores,
once again reflected on you.
The diverse forms
of the silvery star
with kisses and caresses
by clear nights, midst desolate [L: serene] wonders,
endow the earth and its rocks with their splendour.
ARIA
Most shining of lights,
may the sounds of Thessaly
not disturb your peaceful travels.
Over the Atlas mountains,
Phoebus, flames spilling over its wheels,
your blazing chariot now descends.
My burgeoning light,
illuminating the sky,
you seem brighter and lovelier to me.
Dear, alluring star,
I discover the flames of a lover's heart
can be fuelled by your icy beams.

ATTO III
ScenaVII

22 **Endimione, Diana:**
Dolcissimi baci
un nettare siete
che sempre le faci
d'amor accrescete.
Endimione:
Il bacio che more
Diana:
al bacio dà vita.
Diana e Endimione:
La gioia è infinita:
ch'indugi e dimore?
Il labro
ch'è fabro
di tanta dolcezza
sen vada a baciare;
mio ben mio cor mia dolcezza.

Scena Ultima

23 **Calisto:**
Mio Tonante
Giove:
vaga Amante,
Calisto:
lieta
Giove:
mesto
Calisto:
parto.
Giove:
resto
Mercurio:
presto il fato v'unirà,.
Calisto:
Vado o Giove
Giove:
Oh bella và.

ACT III
Scene VII

22 **Endymion, Diana:**
Sweetest of kisses
you are a nectar
constantly stoking
the fire of love.
Endymion:
A dying kiss...
Diana:
...gives life to another.
Diana and Endymion:
Joy is infinite:
why linger and delay?
Let lips,
who are the makers
of such delight,
forever kiss;
my love, my heart, my sweet.

Final scene

23 **Callisto:**
My Thunderer,
Jupiter:
beautiful Lover,
Callisto:
in joy
Jupiter:
in sadness
Callisto:
I go.
Jupiter:
I stay.
Mercury:
Fate will soon unite you.
Callisto:
I go, o Jupiter.
Jupiter:
Go, o my love.

NAXOS

CAVALLI: Arias and Duets

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This overview of Cavalli's operatic music paints a picture of both the nature of opera as it was developing in Venice at the time, and the composer's own artistic and compositional talent. Although influenced by Monteverdi, Cavalli imbued his music with his own individual style, in particular the quality of *cantabilità* (singability), which is especially evident in this selection of arias and duets from five early operas.

Francesco CAVALLI

(1602-1676)

Arias and Duets

DIDONE (1641)

1. Act I: Passata dell'armata 2:01
2. Act II: Smoderati Insolenti 2:51
3. Act III: Dormi o cara 4:40
4. Act III: Porgetemi la spada 6:34
5. Act III: Son le tue leggi Amore / Godiam dunque godiamo! 2:08

EGISTO (1643)

6. Act II: D'Hipparco / Lasso io vivo / Di chi mi lamento? 5:52
7. Act III: Rendetemi Euridice! 10:47

ORMINDO (1644)

8. Act I: Piante fiorite 1:19
9. Act I: Fortunato mio cor 0:46
10. Act I: A Dio 0:46
11. Act III: Io moro 1:37
12. Act III: Oh ritrovato padre 1:18
13. Act III: D'Amor non si quereli 1:28

GIASONE (1649)

14. Act I: Delitie e contenti 3:32
15. Act I: Son qui / Son gobbo son Demo / Linguaggio curioso 4:03
16. Act II: Ecco il fatal castello / Ti lascio 2:56
17. Act III: Infelice 9:02
18. Act III: Godi Isifile 1:07

CALISTO (1651)

19. Act I: Piacere maggiore 4:47
20. Act I: Piangete 1:01
21. Act II: Erme e solinghe / Lucidissima face 3:51
22. Act III: Dolcissimi baci 2:49
23. Act III: Mio Tonante 1:19

Gloria Banditelli, Mezzo-soprano • Rosita Frisani, Soprano
Roberto Abbondanza, Baritone • Gianluca Belfiori Doro, Counter-tenor
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NAXOS

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