

PINCHGUT OPERA
PRESENTS

GIUSTINO

BY LEGRENZI



25-31 MAY 2023
CITY RECITAL HALL, SYDNEY

PINCHGUT OPERA

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This month we launch Pinchgut's Annual Giving Campaign. We call upon our loyal family of supporters to once again provide the vital lifeline that enables us to continue.

When you donate to Pinchgut Opera you step inside the music, and become the life blood of these glorious musical adventures we create for all to cherish.

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Michael Petrucelli, Cathy-Di Zhang and Adrian Tambourini in *Médée* (Dec 2022)

GIUSTINO

PINCHGUT OPERA

MUSIC
LIBRETTO

Giovanni Legrenzi (1626–1690)
Nicolò Beregan (1627–1713)
Additional music by Legrenzi
Adaptions, cuts and completions by Erin Helyard
Edited by Erin Helyard and Simon Martyn-Ellis

CAST

Nicholas Tamagna	Giustino
Madeleine Pierard	Arianna
Jacob Lawrence	Anastasio
Lauren Lodge-Campbell	Eufemia
Owen Willetts	Vitaliano
Russell Harcourt	Andronico
Louis Hurley	Amanzio
Andrew O'Connor	Polimante, Spirit
Chloe Lankshear	Fortuna
Bridgette Coach	Ensemble
Kiana Gallop-Angeles	
Dohoon Kwon	
Thomas Remaili	
Orchestra of the Antipodes	

CONDUCTOR
DIRECTOR
SET DESIGNER
COSTUME DESIGNER
LIGHTING DESIGNER
MOVEMENT DIRECTOR

Erin Helyard
Dean Bryant
Jeremy Allen
Melanie Liertz
Damien Cooper
Shannon Burns



City Recital Hall, Sydney
25–31 May, 2023

There will be an interval at the end of Act 2.

The performance will finish at approximately 10pm on Thursday, Tuesday and Wednesday, 5pm on Saturday and 8pm on Sunday.

Sung in Italian with English surtitles.

Giustino is being recorded by ABC Classic for future broadcast, and filmed for Pinchgut At Home on Saturday 27 and Sunday 28 May.

Any microphones you observe are for recording, not amplification.

**We acknowledge the traditional owners of the land on which we work and perform,
the Gadigal people of the Eora nation – the first storytellers and singers of songs.
We pay our respects to their elders past and present.**

GIUSTINO

WELCOME FROM PINCHGUT OPERA



Welcome to our first opera of 2023. Legrenzi's *Giustino* (1683) was one of the most popular operas of its day and in many respects it represents the last flowering of the great traditions of Venetian opera in the 17th century. Public opera itself had begun in that city 46 years before, in 1637. For the first time in history anyone who could afford the price of a ticket was able to experience for themselves the spectacular entertainment that had once only been the province of the aristocracy. From that time on, public opera in Venice flourished and I'm proud that Pinchgut has presented four other Venetian operas from this fascinating period in musical history. Pinchgut has staged and revived Cavalli's *Loves of Apollo and Dafne* (1640), *Ormindo* (1644) and *Giasone* (1649). Last year we presented Cesti's *Oronthea* (1656) and with Legrenzi's *Giustino* we complete a remarkable and panoramic survey of Venetian opera from this period.

Theatrically Venetian opera was all about spectacle, with special effects and magnificent costumes and scenery.

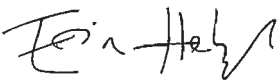
The orchestras were very small: traditionally it was only a five-part string band, together with a generous cohort of plucked instruments. All the money was spent on lavish production elements and generous singer fees. With Venetian opera we encounter very strong female characters, with rhetorical and lyric agency. We often find comedy mixed in with tragedy. There were also musical conventions. Every opera had them: a sleeping scene, a music scene, a love duet, a lament, a battle aria, and many other types. You will be able to hear all those conventions in *Giustino*, just as you heard them in our other Venetian operas.

Legrenzi's *Giustino* was written only 28 years before Handel's *Rinaldo* and yet we can witness—as in cinema—the tremendous changes in taste, fashion and style that can take place over the course of just three decades. Not long after *Giustino*, a series of composers and librettists fashioned the so-called Arcadian Reforms. They disliked the mixture of comedy and tragedy, and they critiqued the sometimes convoluted plots in which characters jump around in time and place. *Giustino* was therefore one of the last operas to partake in this rich and colourful tradition, before the reformers' ideas took hold.

Legrenzi was an early pioneer of the *da capo* aria, a form which we now see as being synonymous with Baroque opera. I can't shake the feeling that somehow Legrenzi seems to have hit upon a winning combination of recitative and aria in *Giustino*. Arias are short bursts of lyrical and emotional energy, and nothing overstays its welcome. Recitative is swift and theatrical. Everything is in perfect balance, and I enjoy the quicksilver changes of time and place as much as the Arcadians probably hated them!

Pinchgut is an opera company like none other. Where else in the world can you hear these jewels from the past, passionately presented? Please join us too for our next adventures: the tiny operas of Charpentier, meant for the entertainment of Louis XIV, and Handel's first great blockbuster in London, *Rinaldo*.

We hope you enjoy Legrenzi as much as we enjoyed getting to know this extraordinary Venetian.



Erin Helyard
Artistic Director

Welcome to Pinchgut's first opera for 2023. We are thrilled to present another gem of the Venetian Baroque, Legrenzi's *Giustino*, which gives Artistic Director Erin Helyard and the rest of the creative team the opportunity to build on our world-wide reputation for excellence, specifically with this 17th-century repertoire.

Giustino represents the heart and soul of Pinchgut—bringing together the world's finest Baroque specialists to reimagine one of the forgotten treasures of the past in a fresh, fun and exciting way. We relish working with yet another incredible team of artists and creatives, including director Dean Bryant, who has been wowing audiences in Australia and internationally.

We began our 2023 season in excellent form, receiving five-star reviews and wonderful words of praise from our audiences with the concert series in Sydney and Melbourne, Buxtehude's *Membra Jesu Nostri*. You can now enjoy the sublime and deeply meditative concert film of *Membra Jesu Nostri*, along with eight other productions currently available on our digital streaming platform Pinchgut At Home. Thank you to our Pinchgut At Home donors who continue to support the cost of filming these performances, enabling us to reach a world-wide audience.

As we launch our Annual Giving Appeal this month, we wish to thank all our wonderful donors who continue to be the lifeblood of Pinchgut, with your essential donations keeping our dreams alive and our creative hearts aflame. Thank you also to major supporters Metal Manufactures Pty Ltd and a four-year grant from the NSW Government via Create NSW.

Finally, we'd like to make a special note of thanks to the Pinchgut Board and brilliant Pinchgut team who have supported us into the shared role of General Manager. We are very much enjoying the balance and renewed energy this new arrangement has brought to our lives. We are also grateful for the many notes of congratulations and encouragement we have received from the wider arts community; it's great to see this exciting change being celebrated by more than just our close friends.

Next up is an exciting first for Pinchgut, the presentation of two 'tiny operas': *Pleasures of Versailles* in September, in Sydney and Melbourne, with movement direction by Shannon Burns and design elements from Melanie Liertz, both of whom have been integrally involved with the staging of *Giustino*. This will be another unmissable musical adventure—an exquisite and entertaining escapade back into the apartments of Louis XIV with music Charpentier composed for the King. If you don't have your tickets yet, we urge you not to miss it!



Cressida Griffith and Ilona Brooks
Co-General Managers



Photo: Cassandra Hannagan

GIUSTINO

ABOUT PINCHGUT OPERA

Pinchgut Opera celebrates the beauty and breadth of emotions through music and the human voice. We scour the period from opera's birth to its flowering in the Baroque to bring you the very best masterworks from this dazzling and fertile time in music history. No-one in Australia is better placed than the award-winning Pinchgut Opera to bring you these works, offering an experience true to the glory and spirit of the time in which they were created.

In 2021 we celebrated our 20th year, with the hugely acclaimed opera *Platée* by Rameau as our 26th staged production. This season we will shine a light on the unjustly neglected composer Legrenzi with these performances of *Giustino*, as well as returning to the composer that started it all here at Pinchgut with Handel's *Rinaldo* in December.

Since 2018 we have journeyed into concert repertoire, most recently with Buxtehude's *Membra Jesu Nostri*. For our September concert series we will present two 'tiny operas' in *Pleasures of Versailles*, featuring the music of Charpentier.

Our collection of digital performances continues to grow with our streaming platform Pinchgut At Home now featuring nine past Pinchgut performances as well as our ground-breaking opera film presenting music by Barbara Strozzi, *A Delicate Fire*.

We are forever grateful to you, our audience, who buy tickets and place your trust in us to lead you on a journey of musical discovery. And we especially thank our donors, whose support allows us to continue to present music that inspires, and the NSW Government through Create NSW that supports Pinchgut Opera through the Annual Organisation and Rescue & Restart Funding.

Pinchgut's opera productions

2002	Handel Semele	2016	Handel Theodora
2003	Purcell The Fairy Queen	2017	Triple Bill: Rameau Anacréon*
2004	Monteverdi Orfeo		Rameau Pigmalion
2005	Rameau Dardanus*		Vinci Erighetta & Don Chilone*
2006	Mozart Idomeneo	2017	Monteverdi The Coronation of Poppea
2007	Vivaldi Juditha Triumphans*	2018	Handel Athalia*
2008	Charpentier David et Jonathas*	2018	Hasse Artaserse*
2009	Cavalli Ormindo*	2019	Monteverdi The Return of Ulysses
2010	Haydn L'anima del filosofo*	2019	Vivaldi Farnace*
2011	Vivaldi Griselda*	2021	Cavalli The Loves of Apollo and Dafne*
2012	Rameau Castor et Pollux*	2021	Rameau Platée*
2013	Cavalli Giasone*	2022	Cesti Oronthea*
2014	Salieri The Chimney Sweep*	2022	Charpentier Médée*
2014	Gluck Iphigénie en Tauride	2023	Legrenzi Giustino*
2015	Vivaldi Bajazet*	2023	Handel Rinaldo
2015	Grétry L'Amant jaloux*		*Australian premiere
2016	Haydn Armida*		

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Pinchgut Opera is supported
by the NSW Government
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GIUSTINO

ABOUT THE ARTISTS



Erin Helyard

Conductor

Erin graduated in harpsichord performance from the Sydney Conservatorium of Music with first-class honours and the University Medal. He completed his Masters in fortepiano performance and a PhD in musicology with Tom Beghin at the Schulich School of Music, McGill University, Montreal. His monograph *Clementi and the woman at the piano: virtuosity and the market for music in eighteenth-century London* was published by Oxford University Studies in Enlightenment in 2022.

As Artistic Director and co-founder of Pinchgut Opera and the Orchestra of the Antipodes he has forged new standards of excellence in historically informed performance in Australia. The company won Best Rediscovered Opera for Hasse's *Artaserse* at the 2019 International Opera Awards in London. Pinchgut's opera film, *A Delicate Fire*, won Best Australian Feature Film at the Sydney Women's International Film Festival in 2021. Operas under his direction have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–17) and he has received two Helpmann Awards for Best Musical Direction: one for a fêted revival of *Saul* (Adelaide Festival) in 2017 and the other for Hasse's *Artaserse* in 2019. Together with Richard Tognetti, Erin won an ARIA and an AIR award for Best Classical Album in 2020.

Erin regularly appears as a collaborator with the Australian Chamber Orchestra and has distinguished himself as a conductor in dynamic performances with the Sydney, Adelaide, Tasmanian and Queensland Symphony Orchestras, ACO Collective, Australian National Academy of Music, Australian Haydn Ensemble, and as a duo partner on historical pianos with David Greco (baritone) and Stephanie McCallum (piano). In 2018 he was recognised with a Music and Opera Singers Trust Achievement Award (MAA) for his contribution to the arts in Australia. In 2022 Erin was an Artist in Residence at the Melbourne Recital Centre.

Erin is a Senior Lecturer at the Sydney Conservatorium of Music.



Dean Bryant

Director

Dean is an award-winning writer and director of stage and screen. He won the Sydney Theatre Award for his direction of Sydney Theatre Company's *Fun Home* (a co-production with Melbourne Theatre Company) and earlier this year directed their hit new comedy *Hubris & Humiliation*. He created *Show People* for Christie Whelan-Browne, a *Sydney Morning Herald* and ABC Critic's Pick of this year's Sydney Festival.

For Opera Australia he directed *Anything Goes* (Gordon Frost Organisation) and *Two Weddings, One Bride*. For Hayes Theatre he directed *Sweet Charity* (Helpmann Award), *Little Shop of Horrors* (Sydney Theatre Award) and the Sondheim trio *Assassins*, *Merrily We Roll Along* and the upcoming *A Little Night Music*. He was Associate Director at MTC for four years, where his credits include *Torch the Place*, *Kiss of the Spider Woman*, *Lady in the Van*, *An Ideal Husband*, *Wild*, *Vivid White*, *Born Yesterday*, *Skylight*, *I'll Eat You Last*, *Next to Normal* and the upcoming *Bloom*.

With composing partner Mathew Frank he wrote the Green Room Award-winning musicals *Prodigal* and *Once We Lived Here*, as well *Virgins: A Musical Threesome* and adaptations of *The Silver Donkey* and *My Brilliant Career*. Dean created verbatim theatre pieces *Gaybies* and *Well... That Happened* and multiple cabaret hits including the one-woman smash *Britney Spears: The Cabaret*. His short film *Rhyme Time* is released this year.

Dean is a graduate of WAAPA.

GIUSTINO

ABOUT THE ARTISTS



Nicholas Tamagna

Countertenor / *Giustino*

Nicholas Tamagna's meteoric rise in recent years has made him one of the world's most fascinating alto voices. Highlights of the last few seasons were undoubtedly his interpretation of Ermano in the award-winning CD recording of *Gismondo, re di Polonia* (Leonardo Vinci) on the Parnassus label and its extensive concert tour; his Metropolitan Opera debut in March 2020 as Narciso in David McVicar's re-visited production of Handel's *Agrippina*, at the side of Joyce DiDonato, Kate Lindsey and Brenda Rae, as well as the worldwide cinema broadcast of the performance; and his spectacular interpretation of the Handel roles Ruggiero (*Alcina*) and Silvio (*Il pastor fido*) at the Handel Festival in Halle and Tolomeo (*Julius Caesar*) at the Göttingen Handel Festival; and most recently his debut at Bayreuth Baroque 2022 as Timagene in the highly acclaimed production of Vinci's *Alessandro nell'Indie*, directed by Max Emanuel Cenčić, with a cast including Bruno de Sá, Franco Fagioli and Jake Arditti. In future seasons, he will be heard at San Francisco Opera, Israeli National Opera in Tel Aviv, Theater an der Wien in Vienna, and Bayreuth Baroque.

In the 2020/21 season he performed the roles of Disinganno in a new production of *The Triumph of Time and Truth* at the Hanover State Opera, Turrio in Hasse's *Cajo Fabrizio* at the Theater an der Wien, and The Refugee in a new production of Jonathan Dove's *Flight* at the Staatstheater Oldenburg.

Nicholas performs with well-known conductors such as George Petrou, Harry Bicket, Vincent Dumestre, Jory Vinikour and David Bates. He presented his solo program *Die Liebe und der Wahnsinn* (Love and Madness) in the Schloßtheater Celle for the first time in June 2022.



Madeleine Pierard

Soprano / *Arianna*

Award-winning soprano Madeleine Pierard was a Jette Parker Young Artist with the Royal Opera, Covent Garden, where she has since sung numerous roles including Contessa di Folleville (*Il viaggio a Reims*), Musetta (*La bohème*—London and Istanbul), Lisa (*La sonnambula*), Berta (*The Barber of Seville*), Sandman (*Hansel and Gretel*), Sacerdotessa (*Aida*), Noémie (*Cendrillon*) and Costanza in Haydn's *L'isola disabitata* in Hobart. She also covered the roles of Violetta (*La traviata*), Donna Anna (*Don Giovanni*), Marfa (*The Tsar's Bride*), Elettra (*Idomeneo*), Leïla (*The Pearl Fishers*) and the title role in *Kátya Kabanová*.

Other recent roles have included Leonore (*Fidelio*) with the Sydney Symphony Orchestra under Simone Young; Lady Macbeth (Verdi's *Macbeth*) with English Touring Opera; Violetta, Pat Nixon (*Nixon in China*), Miss Jessel (*Turn of the Screw*) and Musetta with NZ Opera; Musetta in Francesca Zambello's *La bohème* at the Royal Albert Hall; Elettra, Cecilio (*Lucio Silla*) and the title role in *Louise* for the Buxton Festival; Female Chorus (*The Rape of Lucretia*) under Muhai Tang in China; Mrs Julian (*Owen Wingrave*) with Grange Park Opera; and the title role in Rufus Wainwright's *Prima Donna*.

Madeleine's recent concert appearances include Beethoven's Ninth Symphony at the Barbican in London and with the Melbourne Symphony Orchestra; Britten's *War Requiem* at the Cadogan Hall; numerous appearances and recordings with the New Zealand Symphony Orchestra including Haydn's *Creation* and Handel's *Messiah* under Nicholas McGegan; Ross Harris' Symphony No. 2 with the Orchestre Symphonique de Strasbourg; and Schoenberg's *Pierrot Lunaire* with the New Zealand ensemble Stroma. She has also featured as a soloist with the Royal Ballet in Fauré's Requiem and Poulenc's Gloria, and in *Carmina Burana* at the London Coliseum.

A noted recitalist, Madeleine has appeared alongside Dame Kiri Te Kanawa, and at the Wigmore and Cadogan Halls and the Royal Opera House.

The current season will include Strauss' *Four Last Songs* with English National Ballet in London, Marie in *Wozzeck* with Orchestra Wellington, the title role in *Dido and Aeneas* with the Christchurch Symphony Orchestra, and a tour of Sibelius' *Luonnotar* with the NZSO.

**Jacob Lawrence**

Tenor / *Anastasio*

Raised in Melbourne, Jacob Lawrence moved to Switzerland in 2016 to study with Gerd Türk at the Schola Cantorum Basiliensis. Now based in Basel, he performs regularly with many of Europe's foremost early music ensembles in both opera and concert settings.

Jacob was a laureate of the 10th edition of the Jardin des Voix, the young artist program of Les Arts Florissants. Singing the role of Emilio in Handel's *Partenope* under the direction of William Christie and Paul Agnew, he toured throughout Europe in 20 performances, including at

the Lucerne Festival, the Philharmonie de Paris, the Palau de les Arts Reina Sofia in Valencia and the Gran Teatre del Liceu in Barcelona.

Jacob's operatic repertoire includes the title role in Monteverdi's *Orfeo* (Profeti della Quinta / Trigonale Festival) and *Lamento* (Gare du Nord Basel / Schlosstheater Schwetzingen); for Pinchgut Opera, Ubaldo in Haydn's *Armida*, Eumete / Giove in Monteverdi's *The Return of Ulysses*, and Soldato / Lucano / Liberto in *The Coronation of Poppea*; Aeneas in Purcell's *Dido and Aeneas* (Royal Melbourne Philharmonic / Peninsula Summer Music Festival); and The Sailor (Les Arts Florissants) and Hyllus in Handel's *Hercules* (Canberra, Handel in the Theatre). In 2020 Jacob was a finalist in the Cesti International Competition for Baroque Opera in Innsbruck.

Jacob has a particular passion for music of the 16th and 17th centuries, and appears regularly as a consort singer and soloist with groups championing this repertoire, including Vox Luminis, Profeti della Quinta, Ensemble Correspondances, La Cetra Basel, Le Miroir de Musique and Ensemble Leones. He also collaborates regularly with Elam Rotem and Early Music Sources.

He is a fervent researcher of improvisation and performance practices of the Renaissance and Baroque, and was the winner of the 2020 Schloss Weißenbrunn Bovicelli Competition for Historical Improvisation.

**Lauren Lodge-Campbell**

Soprano / *Eufemia*

Hailed as the 'standout singer' for her debut as Iole in Handel's *Hercules* at the Karlsruhe Handel Festival, British/Australian soprano Lauren Lodge-Campbell was awarded both Second Prize and the Audience Prize at the 2018 Handel Singing Competition, and was a member of Les Arts Florissants' Le Jardin des Voix.

Lauren's 2022/23 season includes the roles of First Witch in Purcell's *Dido and Aeneas* with William Christie and Les Arts Florissants, and Euridice in Charpentier's *La Descente d'Orphée* at the Vache Baroque

Festival; Bach's *Christmas Oratorio* with the Britten Sinfonia under Stephen Layton; a revival of Handel's *Hercules* at Karlsruhe; Purcell's *King Arthur* with the Gabrieli Consort; and Bach's *Magnificat* with the Royal Northern Sinfonia under Nicholas McGegan.

Season 2021/22 saw Lauren sing several concerts with Les Arts Florissants including Purcell's *The Indian Queen* and the role of Filia in Carissimi's *Jephthe*; as well as Cupid in Purcell's *King Arthur* with the Gabrieli Consort at the Beaune International Festival of Baroque and Romantic Opera. Lauren's 2020/21 season included Mozart's *Exsultate Jubilate* (English Chamber Orchestra); a recital at the Oxford Lieder Festival with pianist Dylan Perez; Handel's *Messiah* at the Saint Denis Festival with La Chapelle Harmonique, and Amor in Gluck's *Paris and Helen* with Bampton Classical Opera. Engagements cancelled due to COVID-19 included a tour of Purcell's *Hear My Prayer* (Les Arts Florissants) in Singapore; the roles of Ninfa / Proserpina in *Orfeo* (Les Arts Florissants); Purcell's *The Fairy Queen* (Atelier Lyrique de Tourcoing, conducted by Alexis Kossenko) and Serpenta in Mozart's *La finta giardiniera*, on tour in Asia and Australia with Les Arts Florissants.

Lauren Lodge-Campbell is sponsored by Emily and Yvonne Chang for this production.

GIUSTINO

ABOUT THE ARTISTS



Chloe Lankshear

Soprano / *Fortuna*
The Taryn Fiebig Scholar

Chloe Lankshear is a versatile Sydney-based soprano who made her professional debut in 2017 as a touring consort artist with The Song Company. Her professional operatic debut in 2018 was with State Opera South Australia in their production of Brett Dean's *Hamlet*. In 2019 she performed Vaughan Williams' *Sea Symphony*, was a featured soloist with Pinchgut Opera, Bach Akademie Australia and the Choir of St James' King Street, and was a semi-finalist for the IFAC Handa Australian Singing Competition.

During the 2020 lockdown Chloe was engaged to record various projects including Phoenix Central Park's 'At Home' mini-series, in which she performed alongside guitarist Heathcliffe Auchinachie. She was also engaged to record a miniseries of madrigals with Pinchgut Opera and later appeared in their film *A Delicate Fire*. She appeared as a soloist for Australian Brandenburg Orchestra's 2020 season of *Noël! Noël!* In 2021 Chloe was a touring artist with Pinchgut Opera and made her operatic debut with the company as Clarine in their production of *Platée*. She also premiered Australian composer Paul Stanhope's new work *Requiem* as a soloist with Sydney Chamber Choir, and recorded the work in 2022.

In July 2021 Chloe was named the inaugural Taryn Fiebig Scholar for 2021–23 and has since appeared with the company at the Bermagui Festival and Adelaide Festival, singing the title role in *Acis and Galatea* as well as appearing in their concert series. In 2022 she sang the role of Nerine in Pinchgut's production of *Medée*, and made her debuts with Sydney Philharmonia Choirs in Mozart's *Requiem* and with the Canberra Symphony Orchestra in *Messiah*. She has been a featured soloist with the Australian Chamber Orchestra, Australian Haydn Ensemble, Muffat Collective and Acacia Quartet, and recently appeared in the Sydney Symphony Orchestra's performance of Bach's *Magnificat* with maestro Stephen Layton. In 2022 she was a finalist in the Bel Canto singing competition where she was awarded the Decca Prize by Maestro Richard Bonynge.

Chloe will return to Australia in 2024 for the Adelaide Chamber Festival as a featured artist for their Ukaria Landscapes series.



Owen Willetts

Countertenor / *Vitaliano*

Owen Willetts's roles have included Ottone in *The Coronation of Poppea* (Pinchgut Opera and Theater Aachen), Tolomeo (Theater Bonn) and the title role (Finnish National Opera) in *Julius Caesar*, Tullio in *Arminio* (Badisches Staatstheater Karlsruhe, Theater an der Wien and the Göttingen Handel Festival), the title role in *Orlando* (Halle Handel Festival and Darmstadt State Theatre), Helicon in *Caligula* and Oberon in *A Midsummer Night's Dream* (Hannover State Opera), Narciso in *Agrippina* (Oldenburg State Theatre Göttingen and Brisbane Baroque), Hamor in *Jephtha* (Vorarlberg State Theatre) and Orfeo in *Orfeo ed Euridice* and Arsace in *Partenope* (Boston Baroque), as well as Handel's *The Triumph of Time and Truth* (Halle Opera).

He sang the title role in *Farinelli* at the King Duke of York Theatre, West End and has been a guest artist with Birmingham Opera Company, Theater Heilbronn, Buxton Festival, Dutch Touring Opera, Opera Queensland and Virginia Opera.

In the 2022 season, Owen appeared as Trinculo in Thomas Adès' *The Tempest* (Teatro alla Scala, Milan), Castle Crow in *The Snow Queen* (Bavarian State Opera, Munich and the Concertgebouw Amsterdam), the title role in *Fernando, re di Castiglia* (Halle Handel Festival) and *Messiah* (Konzerthaus Vienna).

In concert, Owen has performed with Les Musiciens du Louvre, Telemann Chamber Orchestra, Vancouver Early Music Festival, Ulster Orchestra, Orchestra of the Age of Enlightenment, the Gulbenkian Orchestra and Choir, Dunedin Consort, Portland Baroque Orchestra and Lautten Compagny Berlin. He has worked with Laurence Cummings, Christian Curnyn, Emmanuelle Haim, Marc Minkowski, Martin Pearlman, Howard Arman and Raphaël Pichon.

Owen was a choral scholar at Lichfield Cathedral and studied at the Royal Academy of Music with Noelle Barker, Iain Ledingham and David Lowe.



Russell Harcourt

Countertenor / *Andronico*

Russell Harcourt is a graduate of both the Sydney Conservatorium of Music and the Royal Academy of Music. During his time in London, Russell furthered his studies with Yvonne Kenny, was an Associate of the Jette Parker Young Artists Programme at the Royal Opera House Covent Garden, studied part-time at the National Opera Studio, and was made an Alumnus of the Britten–Pears Young Artist Program.

Russell's recent and upcoming engagements include *Messiah* with the Adelaide Symphony Orchestra; Ruggiero (*Alcina*) with National Opera Canberra; Micah (*Samson*) and Haydn's *Nelson Mass* with Sydney

Philharmonia Choirs; and performances with Bach Akademie Australia, at Blackheath Chamber Music Festival and with the Australian Brandenburg Orchestra. Other highlights have included the title role in Handel's *Oreste* for the Royal Opera House, Covent Garden at Wilton's Music Hall; Evanco (*Rodrigo*) for the Göttingen Handel Festival; Roberto (*Griselda*) for Irish National Opera; Megabise (*Artaxerxes*), Andronico (*Bajazet*) and Corrado (*Griselda*) for Pinchgut Opera; John Adams' *Gospel According to the Other Mary* at Bonn Opera; Bach's B minor Mass with Florilegium; Pisandro (*The Return of Ulysses*) for Iford Arts Festival; and Narciso (*Agrippina*) for English Touring Opera.

Russell made his operatic debut as Oberon (*A Midsummer Night's Dream*) at the Western Australian Academy of Performing Arts (WAAPA). For Brisbane Baroque, Russell appeared as Nerone in *Agrippina* (for which he received a Helpmann Award nomination as Best Male Performer in a Supporting Role in Opera) and in concert in *The Art of the Countertenor*. He has also appeared as a soloist in *Vanguard* with The Australian Ballet, and in *Messiah* with the New Zealand Symphony Orchestra.

Prizes and scholarships include the Sir Robert Askin Travelling Scholarship, Tait Memorial Trust Grant, Australian Music Foundation Award, Ian Potter Cultural Trust Grant, the Marten Bequest Travelling Scholarship, and an Australia Council Grant.



Louis Hurley

Tenor / *Amanzio*

The Humanity Foundation Taryn Fiebig Scholar

After completing a Bachelor of Music and Graduate Diploma of Music at the Western Australian Academy of Performing Arts (WAAPA), Louis Hurley furthered his studies, as a Hazell Scholar, with a Master of Music at the Guildhall School of Music and Drama in London under the tutelage of Adrian Thompson. Whilst in London, Louis performed at both the Wigmore Hall and the Barbican Hall.

As a guest artist, Louis recently toured with The Song Company in their *Under the Southern Cross* tour, before returning to Pinchgut Opera for a program of Buxtehude in Sydney and Melbourne.

In 2022, Louis made a number of important debuts including *Messiah* with the Melbourne Symphony Orchestra, First Prisoner (*Fidelio*) with the Sydney Symphony Orchestra under the baton of Simone Young, Haydn's *Nelson Mass* with Sydney Philharmonia Choirs, and Vitellozzo (*Lucrezia Borgia*) with Melbourne Opera. He also returned to Pinchgut Opera to perform the roles of Acis (*Acis and Galatea*), Arcas (*Medée*) and Tibrino (*Oronthea*), and appeared with them at the Adelaide Festival and the Four Winds Festival.

The recipient of numerous awards and scholarships, Louis was the winner of the 2019 Royal Melbourne Philharmonic Aria Competition and the Hans & Petra Henkell Award at the 2019 National Liederfest. A Melba Opera Trust Scholar in 2020 and 2021, as the recipient of the Joseph Sambrook Opera Scholarship, he is also an alumnus of Melbourne Opera's Richard Divall Emerging Artist Programme, and has since been made an Associate Artist.

GIUSTINO

ABOUT THE ARTISTS



Andrew O'Connor
Bass / Polimante

As a performer and educator Perth-born Andrew O'Connor is versed in a wide variety of styles and genres, and for more than a decade has developed a busy freelance career encompassing opera, the concert platform, vocal chamber music and the classroom. Praised for his 'remarkable musicianship' (*Limelight* magazine) and 'textured, fine-wine bass baritone' (*Arts Hub*), he appears regularly in both a solo and ensemble context with many of Australia's finest music organisations.

Andrew is a Lay Clerk with St Mary's Cathedral Choir, Sydney, was an Associate Artist with Pacific Opera in 2019, and was the winner of the Royal Melbourne Philharmonic Aria Prize 2020. From 2015 to 2019 he was a core member of The Song Company. In 2022 he made his international debut with the VOCES8 Foundation and in August 2023 he will travel to San Francisco for the American Bach Soloists Academy.

Other 2023 engagements include a range of festival, concert, education and recording projects for AVÉ – Australian Vocal Ensemble, Handel's *Samson* for Sydney Philharmonia Choirs, Bach's *St John Passion* with the Canberra Symphony Orchestra, *Songs of Rosa Mystica* with The Song Company, Handel's *Alexander's Feast* with Collegium Musicum, and other projects with Bach Akademie Australia, Moorambilla Voices and more.

His operatic experience includes more than twenty complete roles – most recently those of Gelone in Cesti's *Oronthea* and Polyphemus in *Acis and Galatea* for Pinchgut Opera, and four roles in Graeme Koehne's *Love Burns* for The Other Theatre. Other engagements have included *Attila* (Verdi) and *The Eighth Wonder* (Alan John) with Opera Australia Chorus, *Hamlet* (Brett Dean) for the Adelaide Festival, and five years with West Australian Opera (2010–14), as well as a wide span of roles with other independent companies including works by Monteverdi, Purcell, Mozart, Offenbach, Sullivan and Britten.

Outside of music, Andrew is always on the hunt for an excellent coffee, a great bowl of pasta, a new favourite red wine, tickets to the latest theatrical hit in Sydney, or a long coastal walking track.



Kiana Gallop-Angeles
Ensemble



Bridgette Coach
Ensemble



Dohoon Kwon
Ensemble



Thomas Remaili
Ensemble

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GIUSTINO

ABOUT THE ARTISTS



Jeremy Allen

Set Designer

Based in Gadigal Land / Sydney and Kaurna Land / Adelaide, Jeremy Allen is a graduate of the NIDA Design course and holds a Bachelor of Architectural Studies from the University of South Australia. His most recent work includes the design of the set and costumes for *Fences* at the Sydney Theatre Company, *The Normal Heart* (State Theatre of South Australia), *White Pearl* (STC / National Theatre of Parramatta) and *Orange Throwing* (Griffin Theatre Company), and set design for Edward Albee's *The Goat, or Who Is Sylvia?* (STC / STCSA) and *Merrily We Roll Along* and *The Rise and Disguise of Elizabeth R* (Hayes Theatre).

Other highlights include set design for *Cleansed* and *Angels in America: A Gay Fantasia* (Old Fitz Theatre), *If We Got Some More Cocaine I Could Show You How I Love You* (Kings Cross Theatre) and *Small Mouth Sounds* (Darlinghurst Theatre Company), and set and costume design for *Flight Paths* (National Theatre Parramatta) and *Savages* (Darlinghurst Theatre Company). For Pinchgut Opera, Jeremy was the set designer for *Oroneta* and *The Loves of Apollo and Dafne*.

Jeremy has also designed for *Stupid Fucking Bird*, *4:48 Psychosis*, *Ironbound*, *West Side Story*, *The Tempest*, *Reagan Kelly*, *Love and Honour and Pity and Pride and Compassion and Sacrifice*, and *UNEND*.

STAGE MANAGER

ASSISTANT STAGE MANAGER

COSTUME SUPERVISOR

PRODUCTION COORDINATOR

HEAD ELECTRICIAN

LIGHTING PROGRAMMER

SET CONSTRUCTION

SCENIC ART

PROPS MAKER

COSTUME MAKERS

COSTUME ART FINISHER

RIGGING

LIBRETTO TRANSLATION

SURTITLES

SURTITLE OPERATORS

PROJECTOR TECHNICIANS

LANGUAGE COACHING

HARPSICHORD SUPPLIED,

PREPARED AND TUNED BY

Tanya Leach

Madelaine Osborn

Belinda Crawford

Byron Cleasby

Padraigh Ó Súilleabháin

Philip Paterson

Thomas Creative,

Feather Edge & Byron Cleasby

Opera Australia

Hunter Depalo

Kym Yeow, Fiona Warmbath

Lucy Scott

Byron Cleasby

Roberta Diamond

Natalie Shea

Jacob Lawler, Hannah Burton

Cameron Smith, Susie Henderson,

Pip Morey

Alan Hicks

Carey Beebe



Melanie Liertz
Costume Designer

Melanie Liertz is a freelance designer and maker for theatre, film, dance, opera and circus.

For Pinchgut Opera, Melanie has designed set and costumes for *The Return of Ulysses* and *Athalia* and costumes for *The Loves of Apollo and Dafne*. Other design highlights include *How to Catch a Star* and *Dear Santa* for the Australian Chamber Orchestra Families program, costume design for *Kairos* with Meryl Tankard at Sydney Festival, *Jekyll and Hyde*, *Lizzie* and *HMS Pinafore* (Hayes Theatre Co.), *Romeo and Juliet* (Bell Shakespeare), *Good Cook. Friendly. Clean* (Griffin Theatre), *Funatorium – Captain Hook’s Pirate Party* (Sydney Opera House), *Alice in Wonderland* (Sydney Festival), *No End of Blame* and *Antigone* (Sport for Jove) and *M. Rock* and *The Trolleys* for Australian Theatre for Young People (ATYP).

Melanie’s collaboration with Ball Room Projects, *Threads*, won the Best Kids award at Melbourne Fringe this year and is nominated for a Green Room Award. She was nominated for two Sydney Theatre Awards for *HMS Pinafore* (Hayes Theatre Co.) and received an APDG Award nomination for *Athalia* (Pinchgut Opera). She won two Sydney Theatre Awards for *Antigone* (Sport for Jove).

Melanie is a graduate of the Victorian College of the Arts, with a Bachelor of Creative Arts.



Damien Cooper
Lighting Designer

Damien Cooper is a lighting designer working in theatre, opera and dance. He has designed over 300 shows.

Damien previously worked with Pinchgut Opera on their productions of *Médée*, *Oronota* and *The Loves of Apollo and Dafne*. Career highlights include Neil Armfield’s production of the *Ring* cycle for Opera Australia, *Exit the King* on Broadway starring Geoffrey Rush and Susan Sarandon, Graeme Murphy’s *Swan Lake* for The Australian Ballet, which was presented in New York, London, Paris and Tokyo, *Keating! The Musical*,

Australia’s most successful subsidised theatre show ever, and Australian Dance Theatre’s *Birdbrain*, which played over 60 venues around the world.

Damien has won three Sydney Theatre Awards and four Green Room Awards for Best Lighting Design. He won the Australian Production Designers Guild inaugural Award for Lighting Design for his work on Opera Australia’s *Der Ring des Nibelungen*, and the Showreelfinder Award for Live Performance Lighting Design for *The Glass Menagerie* at Belvoir.



Shannon Burns
Movement Director

Shannon Burns is a Sydney-based creative specialising in Choreography and Movement Direction.

Choreographic credits for stage include *Carmen* on Cockatoo Island (2022) and *La traviata* on Sydney Harbour (2021) for Opera Australia, *Platée* (2021) and *Oronota* (2022) for Pinchgut Opera, a Kurt Weill double bill of *The Seven Deadly Sins* and *Mahagonny Songspiel* (2022) for Red Line Productions, and *Cheremushki* (2023) for Victorian Opera.

Shannon choreographed Pinchgut Opera’s film *A Delicate Fire* and was resident movement director for Darlinghurst Theatre Company’s return season of *Once* (2021). She has worked on numerous large-scale events, including featured choreography in the 2015 Netball World Cup Opening Ceremony, and the 2020 ICC T20 Cricket World Cup Opening Ceremony, where she was on the choreographic team. Burns has created work for Grayboy The Agency, Kermond Creative Entertainment, Lovegrove Entertainment, David Jones, iCloud and more.

Before transitioning to choreography, Shannon worked extensively as a professional dancer in stage, film, television and major events across the globe. She studied ballet full-time at the Queensland Dance School of Excellence and performing arts at ED5INTERNATIONAL.

GIUSTINO

ABOUT THE ARTISTS

Orchestra of the Antipodes

Orchestra of the Antipodes is Pinchgut Opera's flagship orchestra and has played in every production since *Orfeo* in 2004. This year it celebrates its 20th year and, with *Giustino*, 27th Pinchgut production.

Founded by Antony Walker and Alison Johnston, the Orchestra of the Antipodes is renowned for its virtuosity, precision, sensitivity and attention to lyrical beauty. Erin Helyard conducts the Orchestra of the Antipodes from the keyboard and its members perform on period instruments. The orchestra is passionate in its attention to historically informed performance practice.

The Orchestra's debut CD and DVD, Handel's *Messiah*, drew widespread critical acclaim; a subsequent disc of *Bach Arias and Duets* with Sara MacIver and Sally-Anne Russell quickly became a bestseller, and was nominated for an ARIA Award in 2004. The Orchestra's most recent releases on the ABC Classic label are the complete Bach *Brandenburg Concertos* (nominated for an ARIA Award in 2012), Mozart's Requiem, *Magnificat* with Emma Kirkby, and a disc of Baroque choruses performed with Cantillation, entitled *Hallelujah!*.

Gluck's *Iphigénie en Tauride*, Grétry's *L'Amant jaloux*, Cavalli's *Giasone*, Salieri's *The Chimney Sweep*, Vivaldi's *Griselda* and *Bajazet*, Rameau's *Castor and Pollux*, Haydn's *L'anima del filosofo* and Monteverdi's *The Coronation of Poppea* are available on the Pinchgut LIVE label.

Past performance highlights have included Haydn's *Isola disabitata* with the Royal Opera House Covent Garden and Handel's *Orlando* for Hobart Baroque; *Dido and Aeneas* and *Acis and Galatea* for Opera Australia, and a recital for the World Harp Congress with Andrew Lawrence King. In 2015 Orchestra of the Antipodes played for the inaugural Brisbane Baroque in award-winning performances of Handel's *Faramondo*, Purcell's *Dido and Aeneas* and Bach's *Coffee Cantata*; in 2016 the orchestra returned to Brisbane Baroque for Handel's *Agrippina* and Purcell's *King Arthur* (with Miriam Margolyes). Both *Faramondo* and *Agrippina* won Helpmann Awards for Best Opera in their respective years.

Other engagements include Monteverdi's *Vespers of the Blessed Virgin* with St Mary's Cathedral Choir and The Song Company, Handel's *Dixit Dominus* with Sydney Chamber Choir, and Christmas concerts at St Mary's Cathedral.

Orchestra of the Antipodes now performs exclusively for Pinchgut in their mainstage opera and concert series.

VIOLINS

Matthew Greco

David Christian Hopf, Quittenbach, Germany, 1760
25th Pinchgut Production

Rafael Font

Steffen Nowak, Bristol, UK, 2012, after Nicola Amati, Cremona, Italy, 1666
13th Pinchgut Production

VIOLA

Karina Schmitz

Francis Beaulieu, Montréal, Canada, 2011, after Pietro Giovanni Mantegazza, Italy, 1793
6th Pinchgut Production

Marianne Yeomans

Australia, 1992, after Techler, Austria, 18th century
9th Pinchgut Production

CELLO

Anton Baba

Peter Elias, Aigle, Switzerland, 2000, after Stradivari
14th Pinchgut Production

VIOLA DA GAMBA / LIRONE

Laura Vaughan

Viola da gamba by Henner Harders, Mansfeld, Germany, 2007, after Michel Colichon, Paris, France, 1691
Lira da gamba by Ian Watchorn, Melbourne, Australia, 2009, after Giovanni Maria da Brescia, Italy, 16th century
14th Pinchgut Production

Early keyboards prepared by Carey Beebe.

Pitch: A=415Hz

Temperament: Eighth comma meantone

TRUMPET / CORNETTO

Matthew Manchester

Baroque trumpet by Andrew Naumann, 2004, after Johann Wilhelm Hass (1649–1723), Nuremberg, Germany

Cornetto by John McCann, 2010, after SAM235, Kunsthistorisches Museum, Vienna, Austria (16th century, Venetian, maker unknown)
3rd Pinchgut Production

THEORBO / GUITAR

Simon Martyn-Ellis

Theorbo by Klaus Jacobsen, London, UK, 2006
Baroque guitar by Marcus Wesche, Bremen, Germany, 2011

9th Pinchgut Production

HARP

Hannah Lane

Italian Baroque triple harp by Claus Hüttel, Düren, Germany, 2014, after the painting *La familia del artista Brera* by Carlo Francesco Nuvolone, c.1650 (Pinacoteca di Brera, Milan)
5th Pinchgut Production

HARPSICHORD / ORGAN

Erin Helyard

Neapolitan harpsichord by Carey Beebe, Sydney, Australia, 2002, after Boccalari, 1685
Continuo Organ by Henk Klop, Garderen, Netherlands, 2007. Courtesy of ABC Classics, Cantillation & Pinchgut Opera
25th Pinchgut Production



Matthew Greco (Leader)
Violin



Rafael Font
Violin



Karina Schmitz
Viola



Marianne Yeomans
Viola



Anton Baba
Cello



Laura Vaughan
Viola da gamba / Lirone



Matthew Manchester
Trumpet / Cornetto



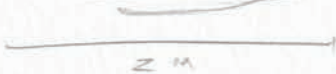
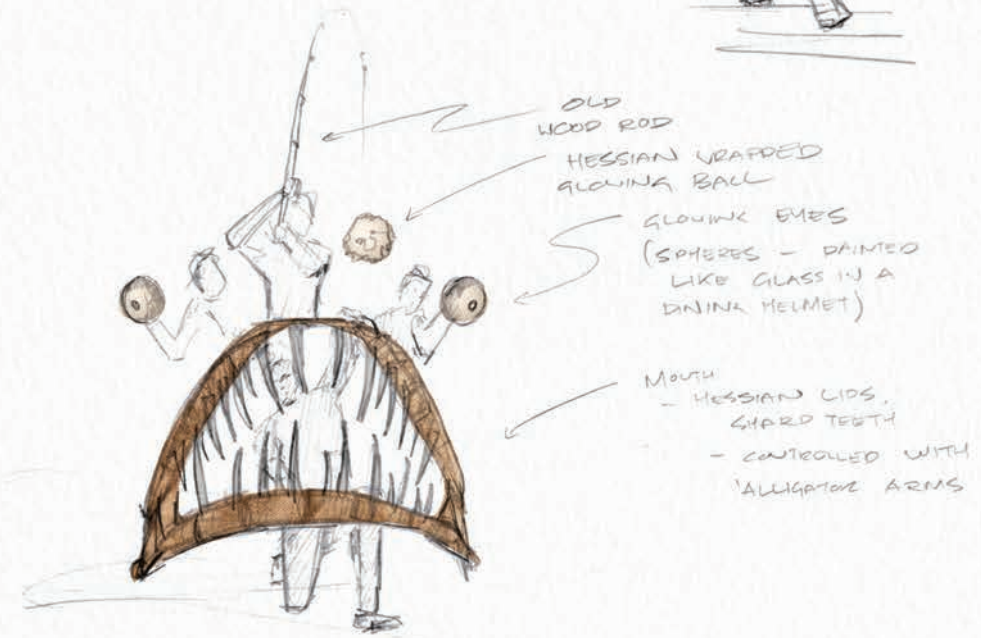
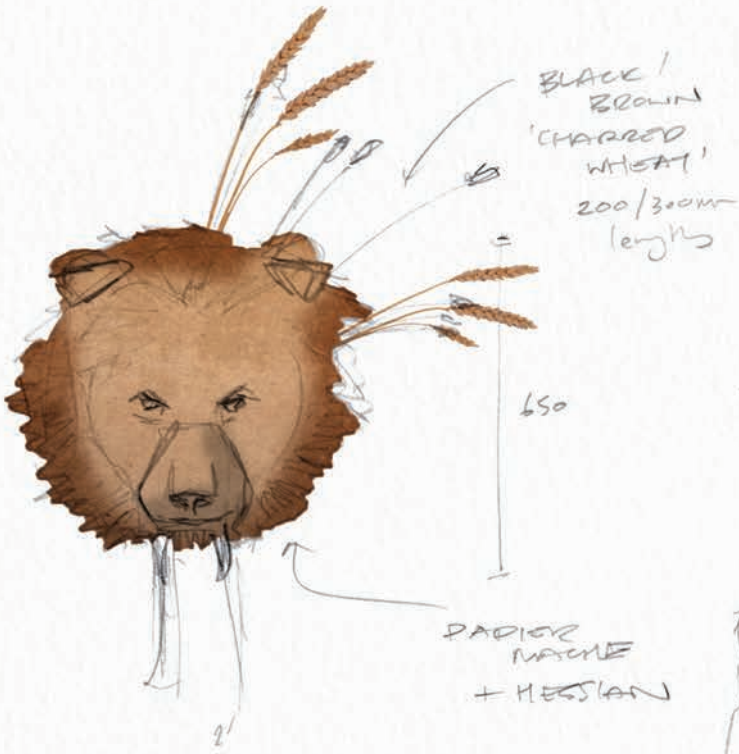
Simon Martyn-Ellis
Theorbo / Guitar



Hannah Lane
Harp



Erin Helyard
Harpsichord / Organ



HINGED POINT



GIUSTINO

ABOUT THE OPERA

FROM THE MUSICAL DIRECTOR

Giovanni Legrenzi (1626–1690) was born into a poor family in Clusone, a small town in Lombardy, and received his early musical education from his father, a local church musician. Legrenzi's career was thereafter primarily focused on the city of Venice, where he served as the *maestro di cappella* (music director) at San Marco. In that venerable position (once held by Monteverdi) he eventually succeeded Cavalli in 1680. He also directed the music at the Ospedale dei Mendicanti, a charitable institution that provided music education for orphaned girls.

Legrenzi was highly respected as a composer, and his music was widely performed and admired throughout Italy. Before 1675 he was known mainly as a composer of sacred music and instrumental sonatas, but in his late career he was particularly praised for his operas, which were lauded for their dramatic intensity and musical sophistication. Both Handel and Bach used Legrenzi's works in their own compositional practice, either copying large sections entirely (as we see in Handel's *Samson*) or using his themes for fugues (as we see in Bach's organ works).

Legrenzi was not a prolific opera composer, but his output was universally judged as stellar. *Giustino* was so popular that, according to newspapers of the time, tickets for the *scagni* (or stalls) had to be purchased two days in advance. It was a production full of spectacle, with 11 scene changes featuring magnificent Byzantine architecture and landscaping. The original production featured an elephant with 20 people mounted on it, a sea battle in which a vessel was shattered, and a land battle in which Vitaliano was mounted on a chariot drawn by two real horses.

Nicolò Beregan's libretto has been recognised by many scholars as one of the most important of all the Baroque librettos. Reinhard Strohm notes how it exhibits a remarkable 'romantic diversity of colours and moods'. The story of the rise of the peasant Justinian to the position of emperor proved so popular that Beregan's play was also set by composers as varied as Domenico Scarlatti (1703, Naples), Albinoni (1711, Bologna), Vivaldi (1724, Rome) and Handel (1737, London).

Legrenzi's operatic style is one in which an elegant equilibrium is achieved between recitative (speech-like declamation which moves the action forward) and aria (lyric moments in which the action slows to allow the singer's art to shine). *Giustino* is filled with over 60 arias, but all of them are very short. Equally, the recitative is judiciously paced with a predilection for forward momentum. Legrenzi employs the five-part Venetian string orchestra in telling ways, reserving its use generally to short moments between vocal entries in important arias. In *Giustino*, Legrenzi also includes a single trumpet, for extra panache. Legrenzi's melodies are stylish, graceful and suave. Virtuosity is kept to a bare minimum. His style is marked by purity, simplicity and a remarkable economy of material.

One can see why the character of *Giustino* was so popular. When he first appears, he is ploughing a field; his drudgery and loneliness are perfectly illustrated by a mournful canon at the octave that never stops to rest. Virtuous men can be poor and have no opportunities, he sings, whereas evil men are rewarded with wealth and status. Where is the justice in that, he laments. He falls asleep to a stunning sleeping scene that is not inconsequentially built on the lamenting bass: a masterly conjunction of two powerful conventions of the Venetian theatre. Fortune—the only non-human character in the entire opera—flies in over the sleeping *Giustino* and disseminates her luck.

From here the adventure begins. We are treated to battle arias with trumpet, exotic 'Turkish' arias with the cross-dressing Andronico, lilting tunes for the love-sick Eufemia, and a remarkable series of languid and affectionate declarations of love from Anastasio and Arianna—surely the most sincerely adoring couple in the history of opera. (The role of Arianna emerges as a significant vocal and dramatic presence in *Giustino*, and her arias reflect both virtuosic exuberance and introspective lyricism.) Villainous and supernatural elements add spice and contrast. The ambitious and corrupt henchmen Amanzio and Polimante foment rebellion and intrigue, and there are sea monsters, angry bears and ghosts. The aria for the spirit of Vitaliano's father plays out with the characteristically brutal rhythms that were associated with infernal scenes of the underworld.

As with much of Legrenzi's output, the scores that remain are incomplete. They were scores meant for use by harpsichord players, and empty staves signal the presence of instrumental accompaniments that are forever lost. I have created an entirely new edition of this opera from a conflation of the two sources (one from Venice in 1683 and another from Naples in 1684). I have recreated this missing material in the style of Legrenzi and have also taken the liberty of adding discreet accompaniments to some arias, much in the style of Alessandro Scarlatti's revival in Naples in 1684. Some scene-change music must also have been included, and I have taken this music from other operas by Legrenzi.

As biographer Stephen Bonta has remarked, 'Legrenzi's rise to fame, honour and wealth was remarkable. As a young man from the provinces his resources were so meagre that he required a title of patrimony, granted in 1649, in order to be ordained.' But later in life he was able to underwrite the costs of educating three boys (one of them his brother) and he also became a landowner. His skill and talent were conjoined with impeccable behaviour devoid of scandal. Is it any wonder then that he was drawn to the rags-to-riches story of *Giustino*? He must have seen much of himself in the worthy title character.

GIUSTINO

ABOUT THE OPERA

FROM THE DIRECTOR

A sea monster attacks. This stage direction caught my attention the first time I read the libretto of *Giustino*. Hmm, I thought, I haven't seen that on stage before. The theatre imagination required to bring that to life excited me, and gave a clue to the sort of world that Legrenzi and librettist Beregan wanted to summon. *Giustino* tells the story of a farmer who becomes an emperor. Very loosely based on Justin I, it's really a framework to give an audience an adventure story filled with romance and conflict, the Marvel film of its time.

Pinchgut is renowned for their bold yet reverent takes on Baroque opera, one of the reasons I was drawn to work with them. I too love taking big pieces and making them shine by focusing on fewer people and more imagination to make them. In an age where we are bombarded with screens, audiences delight in solving things in front of their eyes using theatre magic. Rather than impose a modern parallel on this timeless story, the team and I wanted to honour the traditions of myth and story present in every culture, jumping off from iconography of historical Italian tarot cards as our visual world.

Early on in the opera, we meet our young hero, ploughing a field. He laments his lot, in the purest countertenor, to the most elongated musical phrases we hear in the whole evening. The yearning he feels to escape to a bigger life is what Legrenzi is trying to capture. Artists have always used their chosen form to explore how we experience life, and in *Giustino*, Legrenzi provides us the gamut of emotional experiences — first love, sorrow, hubris, and in a particularly exquisite and finely-tuned aria, the fear of jealousy's arrival — giving the necessary ballast to this event-packed entertainment.

It's been a joy to work with the company, and this extraordinary group of singers, for the first time, and on a piece brimming with melodies, adventure and romance. And, of course, that sea monster.

Dean Bryant





Characters in order of appearance

Arianna	empress of Byzantium
Anastasio	husband of Arianna
Amanzio	Anastasio's general
Polimante	Vitaliano's captain
Andronico	Vitaliano's brother
Giustino	a peasant farmer
Fortuna	the goddess of good fortune
Eufemia	Anastasio's sister
Vitaliano	tyrant of Asia Minor
Spirit	the ghost of Vitaliano's dead father

SYNOPSIS

Act 1

Arianna, the widow of the emperor of Byzantium, marries Anastasio and makes him the new regent. But amid the festivities, a messenger takes everyone by surprise. The tyrant Vitaliano has sent his captain, Polimante: Vitaliano claims Arianna and her empire. This means war.

In that war Arianna is captured by Vitaliano. Vitaliano's brother, Andronico, also has booty he wants to take home from Byzantium: he is in love with Anastasio's sister, Eufemia, and infiltrates the court dressed as a woman named Flavia, in order to abduct her.

The story then turns to the farmer Giustino, who is ploughing his fields, but dreaming of being a war hero. That night as he sleeps, the goddess Fortuna appears and promises him a glorious future. The next morning Giustino feels as strong as an ox. He sees a young woman running from a bear and saves her: it is Eufemia. The princess immediately falls in love with him. She takes her beloved farmer to the palace, where they are given a warm reception.

Meanwhile, the captive Arianna refuses to surrender to Vitaliano. He decides to feed her to a voracious sea monster.

Act 2

Emperor Anastasio is determined to free Arianna; Giustino offers to go with him as his knight. After a shipwreck, the two men wash ashore on an island; the same island where Arianna is to be fed to the monsters. The chained Arianna is liberated by Giustino. The act ends with a battle between the forces of Vitaliano and Anastasio, with Giustino leading the troops.

INTERVAL

Act 3

Giustino takes Vitaliano prisoner in battle, then rescues Eufemia from the clutches of Andronico, who has thrown away his disguise and is about to take her by force. Eufemia is once again happy with her farmer hero and love blossoms between them.

Arianna wishes to reward Giustino for his valour and as a token of her gratitude gives him a gift that Anastasio had given her: Vitaliano's jewelled belt. Egged on by his general Amanzio, Anastasio, already chastened at being outshone in battle by a peasant, becomes convinced that Arianna is in love with Giustino and that his power is threatened. In a jealous rage, he repudiates his wife and condemns Giustino. Giustino manages to set himself free, but is seriously injured.

Amanzio seizes the throne for himself, with the help of the turncoat Polimante.

During this crisis, Vitaliano and Andronico have managed to escape from custody. They come across the unconscious Giustino and Vitaliano sees his chance to finally kill his enemy. But just as he lifts his sword, a ghostly voice is heard: it is Vitaliano's dead father, telling him that Giustino is his brother.

Vitaliano joins forces with Giustino to overthrow Amanzio and restore Anastasio to the throne; Arianna forgives Anastasio; Anastasio declares Giustino his co-ruler and gives him Eufemia's hand in marriage; Giustino seeks clemency for his brothers Vitaliano and Andronico; and Fortune crowns the virtuous Giustino with honour and glory.





Photo: Cassandra Hannagan

GIUSTINO

LIBRETTO

Unlike in Legrenzi's day, it is now custom for the house lights to be turned down during dramatic performances. This libretto is provided for later reference.

ACT 1 | SCENE 1

ARIANNA

O sol che non mai stanco
sull'infiammato carro
i secoli giranti a noi ritorni.
Gran monarca degl'astri, e re de' giorni,
spargi di miglior luce il crin, ch'è d'oro:
splenda per man dell'alba,
oltre l'usato ricomposta con ordine più vago
de' tuoi corsier la sfavillante chioma,
or, che di sacro allor l'augusta fronte
cinge a' cesari suoi la nova Roma.
Il diadema, ch'al crin ti stringo
più che serto è un dono d'amor,
io d'allori le tempie ti cingo,
tu fra lacci annodi il mio cor.
Il diadema, ch'al crin ti stringo
più che serto è un dono d'amor.

ANASTASIO

Da questa man, ch'al mio destin dà legge prendo
dell'orbe il freno
ma più vale un sol fil del tuo crin biondo,
che l'impero di Roma, anzi del mondo.
Sei sì bella, che non v'è astro in ciel
eguale a te.
S'a quest'alma, che t'adora tu comparti un guardo sol,
a quell'occhio, ch'innamora cede l'alba,
e cede'l sol.

FORTUNA

Brilli 'l sol, rida ogni stella
splenda in cielo il di beato;
or, ch'a sposa così bella
grand'eroe t'unisce il fato.
Brilli 'l sol, rida ogni stella.
Con catene di rose, e di gigli
colti in seno all'indica Aurora,
lega l'alme, e 'l letto infiora.

ARIANNA

O sun who never tires
on your flaming carriage,
of returning to us the rotating ages.
Great monarch of the stars, and king of the days,
your hair, which is golden, radiates the best light:
it shines with the dawn,
recreating a more beautiful order,
among the shining manes of your steeds,
and now, with sacred laurel ties this venerable brow
to his empire, the new Rome.
The crown which I place on your head,
is most surely a gift of love
I tie your temples with laurel,
you tie my heart with laces.
The crown which I place on your head
is most surely a gift of love.

ANASTASIO

From this hand, which gives law to my destiny
I take the bridle of the orb,
but a sole strand of your blonde hair is worth more,
than the empire of Rome, and indeed the world.
You are so beautiful that there is no star in the world
equal to you.
If you give this soul, who loves you, just one glance,
the dawn and the sun will cede to your eye that
enamours.

FORTUNA

Sparkle sun, laugh every star,
may this blessed day shine in the sky,
now that such a beautiful bride
is united by fate with a great hero.
Sparkle sun, laugh every star.
With chains of roses and lilies,
gathered with the indication of dawn,
tie the souls, and flower the bed.

SCENE 2

AMANZIO

Ah mio sovrano augusto,
Già 'l Bosforo è in catena, e se più tardi vedrai
per man di Vitaliano audace
Bisanzio imprigionato, ah non sia vero,
che mentre langue il vacillante impero,
ad Anastasio 'l forte,
fra dolci guerre, ed amorose paci,
sia campo 'l letto, e sian le trombe i baci.

ANASTASIO

Al girar di questa spada
fia che l'empio estinto cada,
e del busto il capo scemo,
dia quest'Idra rinascente
sull'arene di Tracia il quizzo estremo.

ARIANNA

E doverà delle mie nozze il giorno
funestarsi col sangue?
Non partirai no no
vo' incatenarti al sen,
se mi lasci io vengo men, se tu parti io morirò.
Vo' incatenarti al sen
non partirai no no.

AMANZIO

Oh my imperial sovereign,
By now the Bosphorus is in chains and if you later see
Byzantium imprisoned by the hand of the audacious
Vitaliano, ah let it not be true
that while the wavering empire languishes,
for the powerful Anastasio,
amongst sweet wars and amorous peace,
the field is the bed and the trumpets kisses.

ANASTASIO

With the turn of this sword,
may the impious fall extinguished
and from the body of this defeated head
this reborn Hydra
will slither away on the sands of Thrace.

ARIANNA

And will my marriage day be made
a funeral of blood?
You will not leave, no, no
I will chain you to my breast
if you leave I will faint, I will die.
I will chain you to my breast,
you will not leave, no, no.

GIUSTINO

LIBRETTO

ANASTASIO

Rasserena 'l bel ciglio
il primo dì, che mi conduce al soglio
illustre far co' mie vittorie io voglio.
Ma chi è costui ch'in abito sì strano comparisce
d'augusto al regio aspetto?

AMANZIO

Alla discinta veste al portamento,
del barbaro nemico
rassembra un messaggero, olà?
Che chiedi?

ANASTASIO

Calm your beautiful brow,
I wish that that my first day of majesty is illustrated by
my victories.
But who is that who, in such strange costume,
appears in royal guise?

AMANZIO

With the clothes
of the barbarous enemy
he seems to be a messenger.
You there, what do you want?

SCENE 3

POLIMANTE

Vitaliano il di cui nome vola
oltre gl'erculei segni,
offre l'armi depor, darti la pace, se la bella Arianna
al suo letto regal ceder non sdegni.

ARIANNA

O dèi ch'ascolto!

ANASTASIO

Riedi tosto al fellon, e di' a quell'empio,
ch'un uom della Bitinia, un vil pirata
non è degno d'Augusta.

POLIMANTE

Vitaliano, he whose name flies
above Herculean symbols,
offers to put down his arms and give you peace if the
beautiful Ariadne does not refuse his royal bed.

ARIANNA

O gods, what do I hear!

ANASTASIO

Laugh at the felon and tell the wicked one
that a man from Bithynia, a vile pirate
does not deserve the title of emperor.

SCENE 4

ARIANNA

Amanzio.

AMANZIO

Alta reginal!

ARIANNA

Fra militari arnesi ascosa ad arte
voglio nel campo ostil se mi sei scorta
seguir Venere armata il mio bel Marte.

AMANZIO

A che mal s'adatta a sì tenero seno
il duro incarco dell'usbergo pesante.

ARIANNA

Sembran dolci le pene a un cor amante,

ARIANNA

Amanzio.

AMANZIO

High queen!

ARIANNA

I want you to escort me,
artfully disguised, amongst the armoured soldiers,
to follow as armed Venus, my beloved Mars.

AMANZIO

How difficult it is to adapt such a tender breast
to the heavy weight of the hauberk.

ARIANNA

Pains seem sweet to a loving heart.

SCENE 5

Andronico in abito di donzella.

ANDRONICO

Bella Giuno terrena, il di cui scettro
dà legge al mondo, or ch'il mio cor prostrato bacia le
regie piante,
preserva eccelsa augusta
una vergine afflitta, e lagrimante.

ARIANNA

Sorgi, chi sei! Che chiedi?

ANDRONICO

Flavia son io
lo dell'empio tiranno
resto preda infelice, arde al mio volto,
egli prega, io l'aborro,
tenta l'inganno, usa la forza, io fuggo;
da una torre mi lancio,
a questa reggia volgo il piè,
drizzo i voti,
ed or che umil la maestà latina
nel tuo bel volto adoro,
d'un regio cor l'alta pietade imploro.

ARIANNA

Sarà scudo al tuo onor l'augusto alloro.
Cerco pace in mezzo all'armi,
Marte invoco, e seguo Amor.
Tra le piaghe io vo a sanarmi,
fra le stragi a dar vita al cor.
Cerco pace in mezzo all'armi,
Marte invoco, e seguo Amor.

Andronico dressed as a woman.

ANDRONICO

Beautiful Juno of the earth, whose sceptre
gives law to the world, now that my prostrate heart
kisses your royal feet,
may the excellent Empress save
an afflicted and crying virgin.

ARIANNA

Rise, who are you? What do you ask for?

ANDRONICO

I am Flavia
and I remained the unhappy
prey of the evil tyrant, who burned for my face,
he prays, I abhor him
he tries to trick me, uses force and I flee
I launch myself from a tower
and direct my feet to this realm,
direct my prayers here,
and now that I humble adore
the Latin majesty of your face,
I implore the highest pity from your royal heart.

ARIANNA

The royal laurel will shelter your honour.
I will look for peace amongst the armies,
I invoke Mars and follow Cupid.
Amongst wounds, I will heal myself
Amongst death, I give life to my heart.
I will look for peace amongst the armies,
I invoke Mars and follow Cupid.

SCENE 6

ANDRONICO

Andronico son io di Vitaliano
il guerriero germano,
che d'Eufemia adorando
le due luci omicide,
chiudo tra finte spoglie
in sembianza di Iole alma d'Alcide.
Già m'arrese la sorte,
al mio bel nume spargerò voti, e preghi,
non sempre il ciel d'amor fulmini aduna,
chi coraggio non ha, non ha fortuna.
Beltà, ch'allo splendore
è immagine del ciel,
non ha di smalto il core,
l'anima non ha di gel,
una lagrima d'amante
passa tempre d'adamante
ammollisce ogni crudel.

ANDRONICO

I am Andronico, brother of
the warrior Vitaliano.
Loving Eufemia,
I disguise my murderous eyes
in fake clothing
just as Hercules did.
Fortune has already smiled on me,
for my beautiful idol, I will spread vows and prayers.
The heavens do not always strike one by one with love,
he who has no courage, has no luck.
Beauty, whose splendour
is an image of heaven,
for which the heart has no enamel,
for which the soul cannot freeze,
a tear from a lover
in the fashion of a diamond
softens every cruelty.

SCENE 7

Campagna irrigata dal fiume Ismeno.

GIUSTINO

O del cielo ingiusta legge!
Sollevar sovente al regno
chi di scettro è reso indegno,
e gettargli 'l mondo al piè,
puoi far nascer tra boschi alma da re.
Deh perché non poss'io destin crudele!
Or qual Cadmo novello, o qual Giasone
trar da ruvide glebe armata messe,
e cangiato in guerrier di vil bifolco,
mutar per fatal sorte
in usbergo l'aratro, in campo 'l solco?
Ecco sorge la notte, e 'l ciel adombra,
o qual dolce sopore
mi lega i sensi, e le mie luci ingombra.
O ristoro de' mortali stendi l'ali
dolce sonno vola a me.
Lascia 'l sen di Pasifea,
ch'all'amata, e vaga deà
volgerai ben tosto 'l piè.
O ristoro de' mortali stendi l'ali
dolce sonno, e vola a me.

Countryside irrigated by the river Ismeno.

GIUSTINO

O unjust law of the heavens!
You allow rulers who are unworthy
of their sceptres to be elevated,
and throw the earth at their feet, but you can allow
the soul of a king to be born in a forest.
Oh, cruel fate, why cannot I
be the new Cadmus or, like Jason,
pull from rough clods an armed harvest,
and change from a vile lout into a warrior,
replace by fateful luck
the plough with armour, the fields with trenches?
The night rises, and the sky darkens
oh, what a sweet drowsiness
ties my senses, and covers my eyes
Oh restorer of mortals, spread your wings
sweet sleep, fly to me.
Leave the breast of Pasiphaë
for you will soon return
to the loved and beautiful goddess.
Oh restorer of mortals, spread your wings
sweet sleep, fly to me.

SCENE 8

FORTUNA

Giustin lascia i riposi...
Mira come al tuo merito o la Fortuna regni,
e tesori in questo punto aduna!
Ecco per te cangiarsi
in reggia la capanna, in soglio il prato.
Sorgi; lascia 'l sopor; segui 'l tuo fato.
La Fortuna, ch'errando va
dée afferrarsi ad un istante,
altrimenti 'l crin volante
incostante
rivolgerà,
che solo è felice, chi prender mi sa.

GIUSTINO

O chiunque tu sia, ch'ora m'inviti
ma con chi sogno? E dove son?
Che parlo?
Pur sian vani i fantasmi
or più non vuol mia generosa mano
trattar rustiche marre.
Di fiera tromba ai strepitosi carmi
vo' nell'agon solo battaglie, ed armi.
Mi chiama nel campo
un genio guerrier:
ove d'armi il mondo suona,
fra le stragi di Bellona
vo' seguir il dio più fier:
mi chiama nel campo
un genio guerrier.

FORTUNA

Giustino, leave your rest.
Look how Fortune now rules in your favour
and gathers treasures in this place.
Here the cottage transforms into a palace,
the field into a throne.
Rise, leave your sleep and follow your fate.
Fortune, who wandering goes,
has to stop every now and then.
Otherwise the fair flying face
inconstant and changeable,
will address
only he who is happy, and who knows how to get lucky.

GIUSTINO

Oh, whoever you are, who now invites me—
but who do I dream of? And where am I?
What am I saying?
Either the ghosts are in vain,
or my generous hand no longer wishes
to handle rustic hoes.
From the noble trumpet to boisterous odes
I want only battles and arms in my camp.
A warring spirit
calls me to the battlefield:
where the world sounds of arms
amongst the carnage of Bellona
I will follow the most fierce god:
a warring spirit
calls me to the battlefield.

GIUSTINO

LIBRETTO

SCENE 9

*Eufemia in abito di cacciatrice.
(inseguita da un uomo selvaggio)*

EUFEMIA

Cieli! Numi! Soccorso!

GIUSTINO

Cessi 'l vano timor! Cessin le gridal
Salva sei tu, nel mio valor confida.
Mostro orrendo invan ti scoti,
l'ira accendi 'l dente arroti,
tua fierrezza abbatteerò.
E sbranato,
lacerato
sull'arena io ti vedrò.

EUFEMIA

Cade la bestia estinta.
A te di questi boschi ignota deità,
nume selvaggio
questo mio cor divoto
sull'ara del mio sen ti sacro in voto.

GIUSTINO

Un uom son io vago d'eroiche imprese,
a sbrantar l'empia fera
della gloria il desio solo m'accese.

EUFEMIA

Del cesare latino
io son l'augusta suora, all'alta reggia
tu meco volgi 'l passo;
là con sorte migliore
avrà degna mercede il tuo valore.

GIUSTINO

Verrò donna sublime, ove t'aggrada
benché de' Rè non curo
il favor incostante,
ch'a sé stessa è virtù premio bastante.

*Eufemia appears dressed in hunting clothes.
(followed by a bear)*

EUFEMIA

Heavens! Gods! Help!

GIUSTINO

Cease this idle fear! Cease the cries!
You are safe, trust in my bravery.
Horrendous monster, you shake in vain
You may kindle ire and grind your teeth,
But I will beat your fierceness.
And in pieces,
torn up,
on the sand I will see you.

EUFEMIA

The beast falls dead.
To you, unknown deity of these forests,
wild god,
I devote my heart
I consecrate the altar of my breast to you in promise.

GIUSTINO

I am only a man, desirous of heroic attempts,
to defeat the evil beast,
only a desire for glory inspired me.

EUFEMIA

Of the Latin emperor,
I am the royal sister, to the high kingdom,
you will come with me;
there with the best fortune
you will receive wares to match your worth.

GIUSTINO

I will come to where you wish, sublime woman
even if I do not value
the inconstant favour of a King
as virtue in itself is prize enough.

SCENE 10

EUFEMIA

Luci mie, che miraste?
E quando mai Tebe, o Sparta già vide
più adorabil fierrezza! O Dio quel volto
quel piacer misto al terror lampeggia,
quel non so, che di barbaro, e di grande,
che spaventa, e innamora il cor m'accese,
una guancia mi vinse, un crin mi prese.
Va alla caccia l'arciere volante
mille cori predando va,
e fra i lacci d'un crin,
ch'è vagante ei mi tolse la libertà.

EUFEMIA

My eyes, what have you seen?
And when has Thebes or Sparta seen such sweet
bravery! Oh god, that face
which sparkled with such pleasure and terror,
that 'I don't know what', barbarous and grand,
that both scares and enchants, has kindled my heart,
has won my cheek, taken a hair from me.
The flying archer is hunting,
preying on thousands of hearts,
and in the snares of a wanderer,
he has taken my liberty.

SCENE 11

VITALIANO

Cade 'l fasto latino, e al nostro ferro
cesse il Marte romano.
All'armi, o guerrieri indomiti, e fieri,
Bisanzio v'aspetta,
guerra, strage, ira, vendetta
porti 'l braccio furibondo,
vegga Europa, e vegga 'l mondo,
che nati sete a debellar gl'imperi.
All'armi, o guerrieri!

VITALIANO

The Latin pride has fallen, and by my sword
the Roman Mars will surrender.
To arms, indomitable and fierce warriors,
Byzantium is waiting for you.
War, slaughter, anger, revenge,
take your furious arm,
may Europe and the world see
that you are born to vanquish empires.
To arms, oh warriors!

SCENE 12**POLIMANTE**

Signor t'arrese il fato, il greco augusto,
che rifiutò la pace,
guari non è, ch'al nostro campo invitto
diede notturno assalto, al fiero incontro
piegò l'oste nemica, e fra le stragi
restò mia preda alto campion feroce,
ch'in segno di mia fede
consacro umil di Vitaliano al piede.

VITALIANO

Amor! Cieli che miro! Ah son pur queste le divine
sembianze
d'Arianna, ch'adoro.
Si tronchino i lacci.
Si spezzin quei nodi.
Ah che per fatal sorte
del mio cor sono i ceppi, e le ritorte.
Bella augusta, mio sol, mio nume in terra,
ecco al tuo piè prostrato
chi per tuo amor pose già l'orbe in guerra,
è tua l'Asia, e l'Europa;
pur che a me giri un sol guardo
di quegl'occhi lusinghieri
mille regni non curo, o mille imperi.

ARIANNA

Indarno aspiri d'augusto alla consorte?

VITALIANO

Ch'augusto? Or mia tu sei.

ARIANNA

T'inganni se spero
di stringermi al sen,
pria svenata
esanimata
fra le stragi io verrò men.

VITALIANO

Così fiera o mia diva a chi t'adora?
(tenta di baciarla)

ARIANNA

Scostati dal mio sen tiranno, indegno.
(gli dà una guanciatà)

VITALIANO

Così tratti colui, ch'al mondo impera?
Vanne ingrata
crucele spietata
tua fierezza alfin caderà
stretta, e avvinta a duro scoglio
il tuo orgoglio perirà.

POLIMANTE

Sir, fate has smiled on you. The Grecian emperor,
who refused peace
not long ago attacked our invincible camp
by night. To our fierce resistance
the enemy army submitted, and amid the carnage
a ferocious champion became my prey,
whom as a sign of my faith,
at your feet, I humbly dedicate to you, Vitaliano.

VITALIANO

Love, heavens, what do I see! Ah, this is indeed the
divine semblance
of Arianna, whom I adore.
Cut off those ties
Break those knots
Ah, what fatal fortune
has put my heart in stocks and shackles.
Beautiful empress, my sun, my god on earth
here prostrate at your feet
is he who for your love put the world at war,
Asia is yours, and Europe too;
one glance
from your enticing eyes
is worth more a thousand reigns, or a thousand empires.

ARIANNA

So you have aspirations for the wife of the Emperor?

VITALIANO

What emperor? Now you are mine.

ARIANNA

You are kidding yourself if you hope
to pull me to your breast
before I am bled dry
and deprived of life
in the midst of carnage I will die.

VITALIANO

So fierce is my goddess to he who loves you?
(he attempts to kiss her)

ARIANNA

Move away from my breast, despicable man.
(she gives him a slap)

VITALIANO

Is this how you treat he who rules the world?
Go, ungrateful one,
cruel spiteful woman,
your pride will fall
crushed and bound to a hard rock—
your haughtiness will perish.

SCENE 13**ARIANNA**

Tra le fauci de' mostri
mi scagli iniqua sorte
più ch'i baci d'un empio amo la morte.
Così vago è quel sembiante
per cui il seno acceso sta,
che quest'anima costante
mille pene incontrerà.

ARIANNA

Unjust fate has placed me
amongst the mouths of various monsters.
I prefer death to the kisses from a cruel man.
So beautiful is the person
for whom my breast is enflamed
that this faithful soul
would meet a thousand pains.

ACT 2 | SCENE 1**EUFEMIA**

Al tuo piede augusto
s'inchina quest'eroe, ch'in mio soccorso
lottando co' le belve
sbrano i mostri più crudi entro le selve.

ANASTASIO

Sarai il mio cavalier di fino usbergo,
tosto s'armi quel forte.

GIUSTINO

In sua difesa incontrerò la morte.

EUFEMIA

At your noble foot,
bows this hero who, in rescuing me,
fighting beasts,
killed the cruellest monsters in the forest.

ANASTASIO

You will be my knight, in fine armour,
as soon as you arm that fortress.

GIUSTINO

In your defence I would find death.

GIUSTINO

LIBRETTO

ANASTASIO

Su, miei prodi campioni da voi richiedo
l'usate prove; itene omai sciogliete
Arianna da ceppi, al vostro ferro
precorrerà 'l mio brando.

EUFEMIA (verso di Giustino che vuol partire)

Tu volgi altrove il passo.

GIUSTINO

Nel sentier della gloria io drizzo il piede

EUFEMIA

A te sacro 'l mio core, e la mia fede.

ANASTASIO

Come, my champions, I ask from you
the customary trials, go, release
Arianna from shackles, your swords
will be led by mine.

EUFEMIA (to Giustino who is leaving)

You are going elsewhere.

GIUSTINO

I direct my feet in the direction of glory.

EUFEMIA

To you I sacrifice my heart and my faith

SCENE 2

ANDRONICO

Dimmi come esser può, ch' il sen t' infiammi un' imago sì
rustica, e negletta?

EUFEMIA

Quanto più fier si mostra ei più m'alletta.

ANDRONICO

Che dirà augusto, l'impero?
S' Eufemia il di cui merto il mondo honora
d'un rozzo, e vil bifolco
anco al fumo s'abbaglia?

EUFEMIA

Ogni disuguaglianza Amore agguaglia.

È un foco Amore
ch' il core accende.

È un genio dolce, che l'alme sforza
è certa forza

che non s'intende.

Egli è bambino
che ad un istante
divien gigante.

È un dolce strale che l'alma impiaga,
e pur appaga
benché c'offende.

ANDRONICO

Tell me, how can your heart be inflamed by an image so
rustic and neglected?

EUFEMIA

The more beastly, the more I am delighted.

ANDRONICO

What will the emperor say, and the empire?
If Eufemia, whose merit is honoured by the world,
is dazzled by the smoke of such a
crude and ignorant man?

EUFEMIA

Love equals every inequality.

Love is a fire
that ignites the heart.

He is a sweet genius, who compels souls,
he is a certain force
that cannot be understood.

He is a child
who in an instant
can become giant.

He is a sweet arrow who pierces the soul
and appeases us
even though he offends us.

SCENE 3

ANDRONICO

Amor consigliami che deggio far?
Se non spero alcun ristoro
l'empia ch'adoro deggio lasciar;
Amor consigliami che deggio far?
Sì vo' seguirla amando
vo' adorarla penando, e se crudele
repugnerà a miei voti
rapirò l'infedele.
Non v'è peggio in amor,
che dover piangere
lice ogni froda,
pur che si goda.
Può un guardo, un vezzo, un bacio
ogn'alma frangere.
Non v'è peggio in amor,
che dover piangere.

ANDRONICO

Love, tell me what should I do?
If I cannot hope for solace
I must leave the cruel one whom I adore.
Love, tell me what should I do?
Yes, I will continue to love her,
adore her in pain, and if she cruelly
repudiates my desires
I will kidnap the unfaithful woman.
There is nothing worse in love,
than having to weep,
so any swindle is allowed
in pursuit of joy.
A glance, a kiss
can crush every soul
There is nothing worse in love,
than having to weep.

SCENE 4

Scogli dirupati con mare agitato da venti.

GIUSTINO

Al dispetto dell'onde
pur calchiam queste arene,
e invan tu sgridi il destino, e la sorte
vince Fato e Fortuna un'alma forte.

ANASTASIO

Quanto invitto è costui! Col suo valore
mi risveglia l'ardir.

GIUSTINO

Quinci non lunge
mira fumar un pastorale albergo,
colà affrettiamo il passo.

On the rocks of a stormy sea

GIUSTINO

Despite the waves,
we have reached these shores.
You yell in vain at destiny and luck -
Fate and Fortune win against any strong soul.

ANASTASIO

How indomitable is this man! With his bravery,
my fire reawakens.

GIUSTINO

Not far from here
I see smoke from a pastoral dwelling,
let's hurry there.

ANASTASIO

Darà solingo speco
forse lieve conforto al cor già lasso.

ANASTASIO

A solitary den
may give little comfort to a weary heart.

SCENE 5

ANASTASIO

Se non miro il sol ch'adoro
l'alma in seno mi sento languir
pur ch'un guardo mi doni ristoro
qual fenice entro gli ardori
mi contento d'incenerir.

ANASTASIO

If I cannot see the sun whom I adore
I feel my soul languish in my breast
just one glance would restore me
like a phoenix amongst flames
I am content to burn.

SCENE 6

POLIMANTE

Questo è il loco fatale,
ove mostro vorace
farà nel seno tuo piaga letale.
Ah pria, che fiero dente
sbrani membra sì belle
del monarca Bitino
cedi agl'amori, e 'l tuo rigor ammorza
La legge non condanna un ch'opri a forza,

ARIANNA

Pria, che tradir augusto
di mia costanza al nume
cadrò vittima esangue
godrò su queste selci
i trofei di mia fé scriver col sangue.

POLIMANTE

Costei ch'ha un cor di marmo
s'incateni a quel sasso?
È giusto alfin, che pera
lacerata da un mostro alma di fiera.

POLIMANTE

This is the fatal place
where the voracious monster
will give you the lethal wound on your breast.
Ah, before the fierce tooth
pierces the beautiful skin
of the Bithynian monarch,
cede to love, and soften your surliness.
The law does not condemn he who acts under duress.

ARIANNA

Before betraying the emperor
and my constancy to the gods,
I will fall as a bloodless victim
and enjoy the hard pebble stones
where I will write the trophies of my faith in blood.

POLIMANTE

This woman, who has a heart of marble
will chain herself to that stone?
It is just in the end, that such a beastly soul
will perish torn to shreds by a monster.

SCENE 7

ARIANNA

Numi o voi, ch'il ciel reggete
con la destra onnipotente
voi, che gl'astri rivolgete
soccorrete un'innocente.

GIUSTINO

Ma qual orrendo, e spaventoso mostro or con guizzo
improvviso esce dall'onde!

ARIANNA

Cavalier donami aita.

GIUSTINO

In tua difesa
esporrò a mille morti or la mia vita.

ARIANNA

Io respiro signor, per la tua mano.
D'Augusto la consorte
il tuo brando guerrier tolse alla morte.

GIUSTINO

Tu Arianna!
Si rallegrì il tuo cor salva tu sei.

ARIANNA

Gods, oh you who rule the heavens
by your omnipotent right hands,
who rotate the stars,
come to the aid of an innocent.

GIUSTINO

But what horrid and terrifying monster is sliding out of
the waves!?

ARIANNA

Sir, give me help!

GIUSTINO

In your defence
I will expose my own life to a thousand deaths.

ARIANNA

I breathe thanks to your hand, sir.
The wife of the emperor
has been saved from death by your sword.

GIUSTINO

You are Arianna!
Cheer you heart - you are safe.

SCENE 8

ANASTASIO

Traveggo, oppur la mente
si fabbrica fantasmi è questo il volto
del bel idolo mio!

ARIANNA

Numi, che miro, o dio.
È questo del mio sposo
l'adorato sembriante!

ARIANNA, ANASTASIO

Corri, vola tra queste braccia
dammi un bacio stringimi al sen.
Caro nodo, ch'il cor m'allaccia,
fra gl'amplessi io vengo men.

ANASTASIO

I must be deceiving myself, or my mind
is creating illusions, this is the face of
my beautiful idol!

ARIANNA

Gods, what do I see, oh god
This is the adored face
of my husband!

ARIANNA, ANASTASIO

Run, fly to these arms
give me a kiss and pull me to your breast.
Dear knot that binds my heart
I die from these embraces.

GIUSTINO

LIBRETTO

SCENE 9

GIUSTINO

Per le chiome ho la Fortuna
sulla rotta ho fisso il piè
perch'io varchi il mar fremente,
più ridente
si volge a me.
Nembi in Ciel piu non aduna.

GIUSTINO

I have Fortune by her hair,
on the wheel my foot is steady,
so that I can pass over the trembling sea,
more pleasant
it becomes for me.
Dark clouds no longer loom around me.

SCENE 10

VITALIANO

Troppo fosti o mio core
precipitoso all'ire! A cruda morte
io dannar la mia vita! Ahi Polimante
scoprimi del mio bene
l'adorate reliquie, ai dolci avanzi
d'empie zanne voraci.
Darò pentito almen gl'ultimi baci.

POLIMANTE

Ma che scorgo! Che miro!
Ecco trafitto al suol l'orribil mostro
gran portento de' mari.

VITALIANO

ah se vive Arianna, io non dispero
con diluvi di pianto
ammollir sua fierezza.
Si vaghe luci adorerò.
Siate pur crude, e spietate
del mio cor orse beate
a quei rai mi volgerò.

VITALIANO

You were too fast to anger,
oh my heart! To a cruel death,
I have condemned my love! Alas, Polimante,
retrieve the adored relics
of my love's life, the sweet remains
of the evil, voracious teeth.
I will at least give them, remorsefully, the last kisses.

POLIMANTE

But what do I discover! What do I see!
Here lies the horrible monster, great beast of the sea,
pierced through the heart.

VITALIANO

Ah, if Arianna lives, I do not lose hope
of softening her pride.
with deluges of tears,
Such beautiful eyes, I will adore.
be they cruel and merciless,
from my heart I will send blessed stars
to those rays.

SCENE 12

EUFEMIA

Lascia che per la gioia baci l'augusta mano.

ARIANNA

Ad altro tempo mi riserbo narrar di mie sventure le più
strane vicende ora sol vi basti
che di Giustin nel brando oggi s'aduna d'Arianna il
destino, e la fortuna.
Guari non è che cesare l'invitato
da tal eroe scortato
le più scelte falangi
guidò contro il tiranno
Caderà
chi mi fa guerra
fulminato a questo piè,
chi tentar osò mia fè.
Qual Tifeo n'andrà sotterra.

EUFEMIA

Let me kiss your royal hand in joy.

ARIANNA

I will reserve the tale of my strange adventure for
another time, now it is important only to know
that today, with his sword, Giustino brought Arianna's
destiny and fortune together.
It won't take long for the indomitable emperor,
escorted by that hero,
to guide the best phalanx
in battle against the tyrant.
He who makes war against me
will fall
struck dead at this foot,
whoever tried to risk my faith.
Like Typhon, he will be buried.

SCENE 13

ANDRONICO

ti condurrò nel campo ove 'l tuo vago
dar potrà refrigerio alle tue faci
amor nume guerrier giova agli audaci.

EUFEMIA

Per mirar del mio sol le vaghe forme
del tuo piede fedel, seguirò l'orme.

ANDRONICO

I will lead you to the camp where your beloved
will be able to calm your fires,
the warrior god celebrates the brave.

EUFEMIA

In order to see the beautiful form of my sun,
I will follow the prints of your faithful foot.

SCENE 14

ANDRONICO

Or va' Andronico
lascia questi mentiti arnesi:
si rivesti l'acciar getta la gonna,
sai che non sempre lice
ad un guerrier Achil fingersi donna.
Se la bella ch'adoro penando
sola, e ignuda al sen stringerò,
non più lagrimando,
non più tormentando,
quel volto baciando felice sarò.

ANDRONICO

Now, go Andronico
leave these badly-dressed lies
replace the armour and throw away the skirt,
you know that it is not always allowed
for a warrior Achilles to pretend to be a woman.
If I hold the beauty whom I adore to my breast,
while she is suffering and alone,
there will be no more tears
no more torments
I will be kissing that happy face.

Sia ritrosa, sia sdegnosa,
userò l'arte, e l'inganno
se non saprò goder, Amor mio danno.

She may be reluctant, or disdainful
but I will use art and charm
if I do not succeed, Love will be my undoing.

SCENE 15

ANASTASIO

Su su su struggete
ferite pugnate
quegl'empì atterrate.
Resti 'l fellon tra ferrei ceppi avvinto
già ne' vostri sembianti
leggo le mie vittorie: avete vinto.

GIUSTINO

A guerra a battaglia all'armi su su;
s'incontri, ed assaglia
quel fiero
ch'altero
osò di por il mondo in servitù.

TUTTI

A guerra a battaglia all'armi su su.

ANASTASIO

Come, come, come destroy
injure, fight
flatten the enemy.
May the felon remain vanquished in chains,
already in your faces
I read my victories, you have won.

GIUSTINO

To war, to battle, to arms, come, come;
meet and assail
that cruel man,
who, stubborn and haughty,
attempted to put the world into servitude.

ALL

To war, to battle, to arms, come, come.

ACT 3 | SCENE 1

GIUSTINO

Frena l'orgoglio altero
temerario fellon sei prigioniero.

VITALIANO

Non mi vinse il tuo ferro,
mi tradì quella cieca
della cui labil rota
sempre vario è 'l tenor.

GIUSTINO

Domò la tua superbia il mio valore.

AMANZIO

Che miro o Ciel! Fia vero,
Ch'ad un rustico brando tal vittoria s'acriava?

GIUSTINO

Su miei forti compioni
Trofeo di vostre spade
Sian di quest' empio
I militari arnesi.

AMANZIO

Questo gemmato cinto sarà mia preda.

GIUSTINO

Olà! Tra lacci avvolto
scortate il fier tiranno
d'Augusta al regio piede.
Scherza, e ride la sorte incostante
coll'ali alle piante
in giro se'n va;
il tutto sconvolge
dà scettri, li toglie
di Proteo ha 'l sembiente,
fermezza non ha.

GIUSTINO

Stop your haughty pride,
reckless felon, you are prisoner.

VITALIANO

Your sword did not defeat me,
I was betrayed by that blind woman
whose unstable wheel
always varies its tenure.

GIUSTINO

My valour won against your pride.

AMANZIO

It is true that such a victory
be ascribed to a rustic sword?

GIUSTINO

My trusty champions
take your trophies
from the military equipment
of these wicked ones.

AMANZIO

This jewelled belt will be my prize.

GIUSTINO

Hey! Tie up the evil tyrant
and escort him
to the royal feet of the emperor.
Inconstant fate jokes and laughs,
with winged soles
she goes round and round,
unsettles everything,
gives sceptres and takes them away.
She has the face of the prophetic Proteus
but not the constancy.

SCENE 2

AMANZIO

Signor de' tuoi trionfi
esulta questo cor, ma ch'un bifolco
la vittoria ti usurpi, e Vitaliano
sia trofeo del tuo campo
si dia ad augusta, e a cesare si tolga.
Ah, che Amanzio il tuo fido
soffrir non può; sì, si ben tosto attendi,
mentre uno abbatti, altro involarti il regno.

ANASTASIO

A quest'Icaro audace
saprò troncar il volo.

AMANZIO

Quelle figlie del sol gemme lucenti,
ch'al superbo tiranno
formar serto regale offro al tuo crine.

AMANZIO

Sir, your trophies
my heart exalts, but that a uncouth yokel
usurps your victory and that Vitaliano
the trophy of your battle,
is given to the chief and taken from Caesar
Ah, Amanzio, your faithful one,
cannot suffer this, yes, you will soon see that,
while you defeat one, another will steal your kingdom.

ANASTASIO

I will know how to cut short the flight
of this audacious Icarus.

AMANZIO

These daughters of the sun are radiant gems,
that formed the royal belt of the proud tyrant.
I offer them to you.

GIUSTINO

LIBRETTO

ANASTASIO

O Atlante dell'impero, il don ricevo,
vanne tosto alla reggia, e di Giustino
rintraccia ogni pensiero.
Ahi geloso timor quanto sei fiero!

AMANZIO

Tuoi cenni eseguirò.
Avrò di lince il guardo,
Argo novel sarò.

ANASTASIO

Oh Atlas of the empire, I receive your gift,
go quickly to the palace and follow every thought of
Giustino.
Oh jealous fear, how you are fierce!

AMANZIO

I will execute your commands.
I will have the eyes of a lynx.
I will be the new Argo.

SCENE 3

ANASTASIO

Non m'uccider gelosia figlia sei d'amor,
ch'è cieco, e mill'occhi hai sempre teco
per dar pene all'alma mia.

ANASTASIO

Do not kill me, jealousy, daughter of love,
who is blind, and you have always a thousand eyes
with you, to give my soul pain.

SCENE 4

ANDRONICO

Non son donna qual credi.

EUFEMIA

Lasciami

ANDRONICO

In van contendì

EUFEMIA

Scaglia contro 'l crudele
Nume tonante, le saete homicide

ANDRONICO

Delle colpe d'Amore Giove si ride
Con quel labbro, ch'alletta ai baci
il mio cor consola almen
lascia o cara, ch'io tempri mie faci
tra le nevi del morbido sen.

EUFEMIA

Spargi i tuoi voti al vento.

ANDRONICO

I am not the woman you think I am.

EUFEMIA

Let me go.

ANDRONICO

In vain you struggle.

EUFEMIA

Thunderous gods,
fling murderous arrows towards the evil man.

ANDRONICO

Jupiter laughs at the blows of love.
With those lips, who invite kisses
at least console my heart.
Leave me to temper my flames
in the snows of your soft breast.

EUFEMIA

Spread your wishes to the wind.

SCENE 5

GIUSTINO

Eccomi all'opra, tosto cadrai svenato.

ANDRONICO

Son vinto.

GIUSTINO

Io non permetto sull'altar del mio sdegno
offrir ostia sì vile:
olà traete a Bisanzio costui!

GIUSTINO

I am here, soon you will fall dead.

ANDRONICO

I am defeated.

GIUSTINO

I will not permit the offering of such a vile host on the
altar of my disdain.
Take him to Byzantium!

SCENE 6

EUFEMIA

O come a sì gran d'uopo
tu m'arrechì signor pietosa aita.
Difensor del mio onore, e di mia vita.

GIUSTINO

Bella mia, dunque ver me
sì costante è la tua fé?

EUFEMIA

Sin ch'intorno al polo amato
l'orsa in ciel s'aggirerà,
questo cor per te piagato
le tue luci adorerà.

GIUSTINO

(Ahi di sì bel sembiante
quando meno credei, divenni amante.)
Sin che cinto d'aureo lume
Febo in ciel splendor vedrò,
del tuo volto o mio bel nume
idolatra ognor sarò.

EUFEMIA & GIUSTINO

Pur ch'il foco, ond'io m'infianno
nel tuo sen non fia mai spento.
Mi sia grato il penar, caro il tormento.

EUFEMIA

Oh what great luck,
you reach me, sir, blessed saviour,
defender of my honour, and of my life.

GIUSTINO

My beauty, so your faith
to me is so constant?

EUFEMIA

As long as the Ursa Major
rotates around her beloved pole star,
this heart, plagued by you
will adore your eyes.

GIUSTINO

(Ah, when I least believed it,
I have become the lover of such a beautiful semblance)
As long as I will see Phoebus shining
with golden light
I will idolise your face, oh my beautiful goddess,
at every moment.

EUFEMIA & GIUSTINO

As long as the fire, where I burn,
in your breast is never extinguished.
Pain is welcome, torment is dear.

SCENE 8

ANASTASIO

Dell'empio Vitaliano vinto è l'orgoglio.

ARIANNA

Per opra di Giustino,
pur alfin mi formò scabello al soglio.

ANASTASIO

Molto deggio al suo brando

ARIANNA

Merta corone il suo valor sovrano.

ANASTASIO

(Non è degno d'onor ferro villano.)
Queste fulgide gemme
trofeo del mio valor spoglie di guerra
a tua beltà consacro.

ARIANNA

Ma che fia di Giustino la di cui destra
colse fasci di palme alla tua fronte?

ANASTASIO

Tanto ha in pregio costui?

AMANZIO

Cotanto l'ama.

ANASTASIO

The pride of the evil Vitaliano has been defeated.

ARIANNA

Thanks to Giustino,
who in the end provided a stool to the throne.

ANASTASIO

I owe a lot to his sword.

ARIANNA

His sovereign bravery deserves a crown.

ANASTASIO

(A peasant's sword is not worthy of honour)
To your beauty I consecrate
these shining jewels
spoils of war and trophies of my bravery.

ARIANNA

But what of Giustino, whose hand earned you
such glories?

ANASTASIO

You hold him so highly?

AMANZIO

So much that she loves him.

SCENE 9

GIUSTINO

Si raddoppin gl'allori al mio crine
due tiranni, co' lor danni
provaro dal mio acciar scempi, e rovine.

ARIANNA

O quanto ammiro il tuo valor altero,
or che ne' tuoi trionfi
aggiungi nove glorie al nostro impero.

EUFEMIA

Costui, ch'è fra catene
Flavia non è, ma perfido, e spietato
ch'ardi tentar la mia onestà;
Giustino represses 'l suo furor.

ANDRONICO

Merta pietade
la mia fede, il mio amor, mia verde etade.

EUFEMIA

Chi ardi tradir regia fanciulla, or mora.
Mio cor all'armi vendetta io vo'.
Farò scempio di quell'empio,
ch'il mio labbro profanò.

GIUSTINO

The laurels around my head are doubled,
two tyrants, with their losses,
suffered affliction and ruin from my sword.

ARIANNA

Oh how I admire your high valour
now that in your triumphs
you add new glories to our empire.

EUFEMIA

He who is in chains
is not Flavia, but an evil and wicked man,
who dared to tempt my honesty,
Giustino repressed his fury.

ANDRONICO

I beg pity,
my faith, my love, my eternal truth.

EUFEMIA

Who dared to betray the royal maiden, now dies.
My heart, I want to take revenge in arms.
I will torment that evil man
who abused my lips.

SCENE 10

ARIANNA

Ti lascio eccelsa augusta, volgo a cesare il piede.
Sian queste rare gemme del tuo merto sublime alta
mercede.

AMANZIO in disparte

(D'una donna regal questa è la fede!)

GIUSTINO

Tra le gemme di questo cinto
il mio cor legato sta.
Se tua regia bontà m'avvinto
serva l'alma per te sarà.

AMANZIO tra se

(Tra gemmata catena
vo' che perda il fellow la libertà.)

ARIANNA

I leave you excellent ruler, and return to the emperor.
May these rare gems be worthy of your sublime
merit.

AMANZIO in disguise

(This is the faith of a royal woman!)

GIUSTINO

My heart is tied amongst
the gems of this belt.
If I tie myself to your royal goodness,
my soul will be your servant.

AMANZIO to himself

(I want that the felon loses his liberty
in a jewelled chain)

SCENE 11

VITALIANO

Andronico tu piangi! Animo core
ci vuol entro i perigli,
sono i più arditi gl'ottimi consigli
ardisci! Un punto solo
può darci in un la libertade, e 'l regno.

ANDRONICO

L'orme tue seguirò.
Fortuna, e Amore assistimi tu
deh permetti o dio di Guido,
che un amante così fido
tragga 'l piè di schiavitù.

VITALIANO

Andronico you are crying!
We need a brave heart amongst dangers
the most daring are the best advisors,
dare! Just one moment
can give us freedom and the realm in one.

ANDRONICO

I will follow your directions.
Fortune and love, assist me,
oh, god of guidance,
permit such a faithful lover,
o elicit the foot of servitude.

GIUSTINO

LIBRETTO

VITALIANO

Fuggo dalle catene,
ma porto i lacci al cor;
sento più acerbe pene
provo più rio dolor.

VITALIANO

I flee from chains,
but carry the ties in my heart
I feel the sharpest pains,
and the worst suffering.

SCENE 12

ANASTASIO

E sarà ver ch'alla mia fede infida osasse l'empia
Augusta il raro cinto offrir
ad altri in dono?

AMANZIO

Pegno d'amor al fier Giustin lo porse.

ANASTASIO

Vendicarmi saprò,
ed ecco appunto il traditor se n' viene.

AMANZIO

(Sulla caduta sua sorge mia speme.)

GIUSTINO

Cesare tu vincesti, e s'altro manca
più da vincer in terra,
sin che vive Giustino armati in guerra.

ANASTASIO

Dal tuo brando fatale
riconosco i trionfi
ma qual pregiato cinto
splende al braccio guerriero?

GIUSTINO

(Or che dirò! Per togliere i sospetti simulerò.)
Di questa destra invitta
fra le spoglie del campo
ei fu lucida preda.
Sire a te le consacro.

ANASTASIO

(ricevendo il cinto)
Di campion così forte
compenserò il valor, (ma con la morte.)
Vanne, che meco assiso
vo', ch'il mondo t'ammiri
in pompa trionfale.

AMANZIO

Sarà il carro a costui barca letale.

ANASTASIO

And can it be true that the unfaithful Empress has dared
to offer the rare belt
as a gift to another?

AMANZIO

She offered it as a sign of her love to Giustino.

ANASTASIO

I will know how to vindicate myself,
and here, the traitor is coming now.

AMANZIO

(My destiny will rise with his fall.)

GIUSTINO

Caesar, you have won,
and if there is anything else left to win on earth,
until Giustino dies, he will be ready for battle.

ANASTASIO

I recognise the triumphs
of your fatal sword,
but what prized belt
shines on your warrior arm?

GIUSTINO

(Now what will I say? To remove any suspicion, I will lie.)
This was the shining prize
for this victorious hand
amongst the spoils of the field.
I will give them to you, Sir.

ANASTASIO

(receiving the belt)
From a champion so strong,
I will compensate the bravery (but with death)
Go, as I want the world to admire you
sitting with me
in the victory parade.

AMANZIO

The carriage will be his lethal boat.

SCENE 13

ANASTASIO

Ecco l'infida! O dèi come ha raccolto un inferno nel
seno,
un ciel nel volto.

ARIANNA

Mio bel sole, idolo mio
dolce fiamma di questo cor.

ANASTASIO

Soggiace ognor di mille cure al pondo
chi sostiene l'impero, e regge il mondo.
Ma del cinto gemmato,
perché, o bella non fregi 'l sen di neve?

ARIANNA

(Che saprò dir!
Ogni ombra vo' sgombrar del suo cor.)
Mentre miravo
colà nel sen di Teti
scherzar i muti armenti
cadé sire il tuo dono in grembo all'onde.

ANASTASIO

Tu mi deridi!

ARIANNA

Io dileggiar Augusto?
Giuro per la tua vita ch'il flutto lo rapi.

ANASTASIO

Here is the traitor! Oh gods, how she has gathered hell
in her breast,
with heaven in her face.

ARIANNA

My beautiful sun, my idol,
sweet flame of this heart.

ANASTASIO

He who sustains the empire and rules the world lies
heavy under the weight of a thousand cares.
But why do you not wear the jewelled belt
on your snow white breast, oh beauty?

ARIANNA

(What can I say!
I wish to lift every shadow from his heart.)
While I was looking
there into the breast of Thetys
at the schools of fish playing,
Sir, your gift fell into the lap of the waves.

ANASTASIO

You mock me!

ARIANNA

Me, mock the emperor?
I swear on your life that the sea stole it.

ANASTASIO

Taci spergiura,
questo è 'l cinto.

ARIANNA)

Ah cesare! Ah signor! Mio re! Mio nume!
Odi le mie discolpe.

ANASTASIO

Tanto ardir impudica!
Levati omai dal mio regal aspetto,
indegna del mio trono, e del mio letto!

ARIANNA

Così crudel mi lasci?
Così giudice ingiusto or mi condanni?
In così gravi affanni,
in così gran martir, chi mi conforta?
Consola Cupido, quest'alma che pena.
Bel nume d'Amore
dà pace al mio core,
che vive in catena.

ANASTASIO

Quiet, liar,
this is the belt.

ARIANNA

Oh emperor! Oh sir! My king! My god!
Hear my pleas for forgiveness!

ANASTASIO

Such impudence, you immodest woman!
Remove yourself from my royal
you are unworthy of my throne and my bed!

ARIANNA

So cruelly you leave me?
So unjustly now you condemn me?
In such grave sorrow,
in such deep suffering, who will comfort me?
Console, Cupid, this suffering soul.
Beautiful god of love,
give peace to my heart,
who lives in chains.

SCENE 14

ANASTASIO

Lascia tosto quel ferro o traditore.

GIUSTINO

(deponendo il brando al piede di cesare)
io traditore?

Cesare! Gran monarca? E non rispondi?
Mirami supplicante,
e se mai col pensiero
offesi 'l tuo decoro,
svenami di tua man contento io moro.

ANASTASIO

Al carnefice infame
destinata è tal opra! Ite miei fidi
paghi cogli occhi il già commesso errore.
Chi fè sua scorta un troppo cieco amore?

ANASTASIO

Put down that sword, oh traitor.

GIUSTINO

(leaving the sword at the feet of the emperor)
I a traitor?

Caesar? Great monarch? And you don't respond?
Look at me,
and if I ever offended your grace,
even in thought,
cut my veins with your hand and I will die happy.

ANASTASIO

This deed is destined for
the infamous executioner.
You will pay with your eyes for the error you have
committed. Who chose blind Love to be his squire?

SCENE 15

GIUSTINO

E mi fugge, e non m'ode il fier tiranno!
Eufemia idolo amato
scopri 'l volto adorato
dona un breve ristoro a' miei martiri
fa' che morendo in que' begli occhi io spiri.

GIUSTINO

He flees from me, and won't listen to me, the fierce
tyrant! Eufemia, my beautiful idol,
reveal your adored face,
give some brief relief to my suffering
let me live by dying in those beautiful eyes.

SCENE 16

AMANZIO

Polimante?

POLIMANTE

Alto campione.

AMANZIO

La deà ch'è cieca
dall'aggirante rota
precipitò Giustino.
Tolto sì gran sostegno al greco impero
agevole mi sia de' sacri allori
coronarmi la fronte.

POLIMANTE

Anima grande
sempre all'altezze aspira; ovunque 'l chiedi
adunerò a' tuoi cenni armi, e guerrieri.

AMANZIO

La forza, e l'ingegno
donar mi può 'l regno
ch'all'uom che di valore ha 'l petto armato
offre a Giove i diademi, è servo il fato.

AMANZIO

Polimante?

POLIMANTE

High champion.

AMANZIO

The blind goddess
of the rotating wheel
threw Giustino down headlong.
She removed such a great support from the Greek
empire, that it will now be easy
to crown myself with the sacred laurel.

POLIMANTE

A great soul
always aspires to the heights,
I will follow your signs with arms and warriors.

AMANZIO

Strength and ingenuity
can give me the kingdom
because fate is servant to a man who arms his breast
with valour and offers Jupiter crowns.

GIUSTINO

LIBRETTO

SCENE 17

GIUSTINO

Sono questi o Fortuna i promessi tesori!
Sono questi gli allori,
che la tua mano alle mie tempie aduna?
I promessi tesori sono questi o fortuna!
Ma a chi parli mia lingua?
E chi rampogni?
Fur le speranze mie sol ombre, e sogni?
*Qui leva il ferro ad un Soldato fugando li Custodi,
che difendendosi, lo feriscono lievemente
in un braccio.*
Trofeo di questa spada
Foste ò turba codarde.
Ma sento il piè tremante, e mortal ombra
or le mie luci ingombra;
chi mi porge ristoro
cado o stelle trafitto, io manco, io moro.
*(cade svenuto sopra d'un sasso, per lo spargimento
del sangue)*

GIUSTINO

Are these the promised treasures, O Fortune?
Are these the laurels
that your hand unites with my temples?
O fortune, are these the promised treasures?
But to whom do you talk, my tongue?
Whom do you rebuke?
Were my hopes only shadows and dreams?
*(He raises his sword to a soldier while escaping
the guards, who in defending themselves
wound him on the arm.)*
You are a trophy for my sword,
you pack of cowards.
But I feel my feet trembling,
and a mortal shadow now covers my eyes.
Who will rescue me?
I am falling, oh stars, defeated, I expire, I die.
*(He falls, fainting, onto a stone, due to the loss of
blood.)*

SCENE 18

VITALIANO

Ma, che scorgo mie luci, e non
è questi colui, che là nel campo
di catene m'avvinse! Il cielo irato
l'offre in vittima forse al mio furore.
Sì, sì, vo' che dal sonno
passi tosto alla morte.
(leva da terra la spada di Giustino)
Ma qual ignota forza
mi rapisce l'ardir? L'ira sospende?

OMBRA

Ombra vana e larva errante
dal mondo degl'estinti io sorgo à te.
Nel sangue del Germano
non imbrattar la mano.
Ferma il ferro vendicante
Che sostegno dell'Impero esser ei de'.

VITALIANO

Dall'urna sepolcral quai voci ascolto!
Mio germano è costui, forse fia quegli
di cui sovente il genitor narrommi,
che sul veloce Eufrate
gl'involasse una tigre entro la cuna.
(lo guarda)
Ah, ch'egli è d'esso.

GIUSTINO

O ciel, respiro!
E chi sei tu?

VITALIANO

Vitaliano son io
tuo nemico già tempo, or tuo germano.

GIUSTINO

Che ascolto o dèi, di così nobil pianta
io son tralcio sublime!

VITALIANO

Con portentoso improvviso
i tuoi natali or pubblicommi 'l cielo,
ma chi è costui, che sembra
aver l'ali alle piante?

VITALIANO

But what do my eyes see,
is that not he who in the field
tied me in chains! The angry heavens
perhaps offer him as a victim to my fury.
Yes, yes, I want him to pass soon
from sleep to death.
(He picks up Giustino's sword from the ground.)
But what unknown force
takes away my courage? Suspends my ire?

SPIRIT

Ghostly shadow and wandering spirit
From the world of the dead, I rise to you.
Don't stain your hand
with the blood of your brother.
Stop the avenging sword
and you will gain the Empire.

VITALIANO

From the sepulchral urn, what voices do I hear!
He is my brother, maybe he is the one
my father often told me about,
whom, on the banks of the fast flowing Euphrates,
a tiger stole from his crib.
(He looks at him.)
Ah, he is indeed my brother.

GIUSTINO

O heavens, I breathe!
And who are you?

VITALIANO

I am Vitaliano,
before I was your enemy, now your brother.

GIUSTINO

What do I hear oh gods,
I am the lofty offshoot from such a noble plant!

VITALIANO

In an unexpected miracle,
the heavens told me now of your birth,
but who is that, who seems to have
wings on her feet?

SCENE 19

EUFEMIA

Mori Giustino, augusta
prigioniera restò, cesare stesso
cinto è da vil catena, Amanzio ascese
al tirannico soglio, o come vola
di fortuna 'l favore, al par de' venti,
e ogni stato mortal cangia a momenti.

EUFEMIA

Giustino is dead, the empress
is prisoner, the emperor himself
girdled by a vile chain, Amanzio has ascended
to the tyrannical throne, oh how the favours of
fortune fly with the wind, and every
mortal's state changes from moment to moment.

GIUSTINO

Cessin bella i singulti?
Sin che vivrà Giustino, e Vitaliano
saran della tua reggia alto sostegno.

EUFEMIA

Ed è ver, che tu spiri, o mio tesoro!
Fra le tue braccia or le tue sventure adoro.

ANDRONICO

Quai portentanti rimiro!

VITALIANO

Su pronte alla grand'opra
si radunin le schiere.

GIUSTINO

S'incida il nostro nome in bronzi, e in marmi.
Alla guerra, alle stragi, al ferro, all'armi.

GIUSTINO

Have you stopped your weeping, beauty?
As long as Giustino and Vitaliano live,
they will be great supporters of your kingdom.

EUFEMIA

And it is true that you are alive oh my treasure!
In your arms, any misfortune is a delight.

ANDRONICO

How many miracles!

VITALIANO

Come, the soldiers are uniting, ready for the great
action.

GIUSTINO

Our name will be carved in bronze and marble.
To war, to battle, to the sword, to arms.

SCENE 20

ANDRONICO

Eufemia con Giustino,
Giustino con Vitaliano, e quando mai
unì fra lor sì gran nemici il fato?

ANDRONICO

Eufemia with Giustino,
Giustino with Vitaliano,
and when has fate ever united such great enemies?

SCENE 21

ANASTASIO

E dove mi traete empì inumani?

AMANZIO

A quell'acerba pena, che si deve a un tiranno.

ARIANNA

A te si deve
il toro d'Agrigento,
o di Scinni il tormento.

ANASTASIO

And where are you taking me you evil savages?

AMANZIO

To the bitter penalty that a tyrant deserves.

ARIANNA

You deserve
the brazen bull of Phalaris
or the torment of Scinni.

SCENE 22

POLIMANTE

Ah mio signor.

AMANZIO

Ch'apporti?

POLIMANTE

Stragi, ruine, e morti:
al fier Giustino con torrente d'armati
or questa reggia inonda.

AMANZIO

Ove fuggo, e m'ascondo? Io non ho scampo.

ARIANNA

Il tuo fasto o fellon sparì qual lampo.

GIUSTINO

Olà tra ferrei ceppi quel perfido s'annodi,
e sia quell'empio
della plebe più vil misero scempio.
E tu cesare invitto
verso d'un innocente
volgi meno sdegnoso il guardo altero.
Signor, se vile intercessor non sono
concedi alto monarca al fratel Vitaliano
Andronico al german pace, e perdono.

ANASTASIO

Sia destin ciò che brami,
eleggo, e voglio
tra cesari Giustin compagno al soglio.
E per dar al tuo merito
della fede regal pegno maggiore
vo', ch d'Eufemia al seno
con catena immortal ti leghi amore.

EUFEMIA & GIUSTINO

Vieni tra queste braccia
son tuo/a merce del Dio d'Amor
al lume de tuoi guardi/
nel rogo de tuoi guardi
reso è Farfalla il cor
son tuo/a merce del Dio d'Amor.

POLIMANTE

Ah, my sire.

AMANZIO

What news do you bring?

POLIMANTE

Slaughter, ruin and death: this kingdom
is being flooded by the fierce Giustino
with torrents of armed men.

AMANZIO

To where can I flee and hide? I have no escape.

ARIANNA

Your pride, oh felon, has vanished like lightning.

GIUSTINO

Oh, tie that traitor in iron chains,
and may that evil man may be the
torture victim of the meanest men.
And you, victorious Caesar,
towards an innocent man
make your haughty regard less disdainful.
Sir, if I am not a worthless intercessor
concede, high monarch, to my brother Vitaliano,
and sibling Andronico peace and forgiveness.

ANASTASIO

It must be as destiny desires. I elect and want
Giustino to be my companion on the throne,
amongst emperors.
And to give more
surety to the royal faith,
I wish that love ties you to Eufemia's breast
with immortal chains.

EUFEMIA & GIUSTINO

Come to my arms,
I am yours thanks to the God of Love
in the light of your gaze
finding my resting place in your gaze,
my heart has become a butterfly
I am yours thanks to the God of Love.

GIUSTINO

LIBRETTO

SCENE 23

ANDRONICO

Sia d'Eufemia Giustino,
più non vo' sospirar per un semblante,
non v'è pena maggior ch'esser amante.
Ch'il dolce vuol provar
di quella deà, ch'in mar
ebbe la cuna,
porti mille negl'occhi,
e al cor nessuna.

ANDRONICO

Let Eufemia be Giustino's,
I wish no longer to sigh for her face,
there is no greater trial than to be a lover.
Who wishes to try the sweetness
of that goddess who had her cradle
in the sea,
Let him carry a thousand sweetnesses
in his eyes, and none in his heart.

LAST SCENE

FORTUNA

Io che la Fortuna sono, e alle grand'alme
serbo premio immortale,
offro al crin di Giustino serto reale.
Le sue glorie,
sue vittorie
porterò sin dove suole
aver la tomba, e aver la cuna il sole.

FORTUNA

I, Fortuna, who maintains the immortal prize
for great souls
offer the royal wreath to the head of Giustino.
His glories,
his victories,
I will carry to wherever
the sun usually has its tomb and its cradle.

ARIANNA

Con aura sonora
dia fiato alle trombe
la fama canora,
il cielo rimbombe
d'applauso giocondo;
da Giustino apprende il mondo,
ch'a virtù l'onor succede,
e della gloria è solo il merito erede.

ARIANNA

With the sonorous breeze
give breath to the trumpets'
thundering fame.
The sky resounds
with joyful applause.
The world learns from Giustino
that honour follows virtue
and only the worthy inherit glory.

English translation by Roberta Diamond



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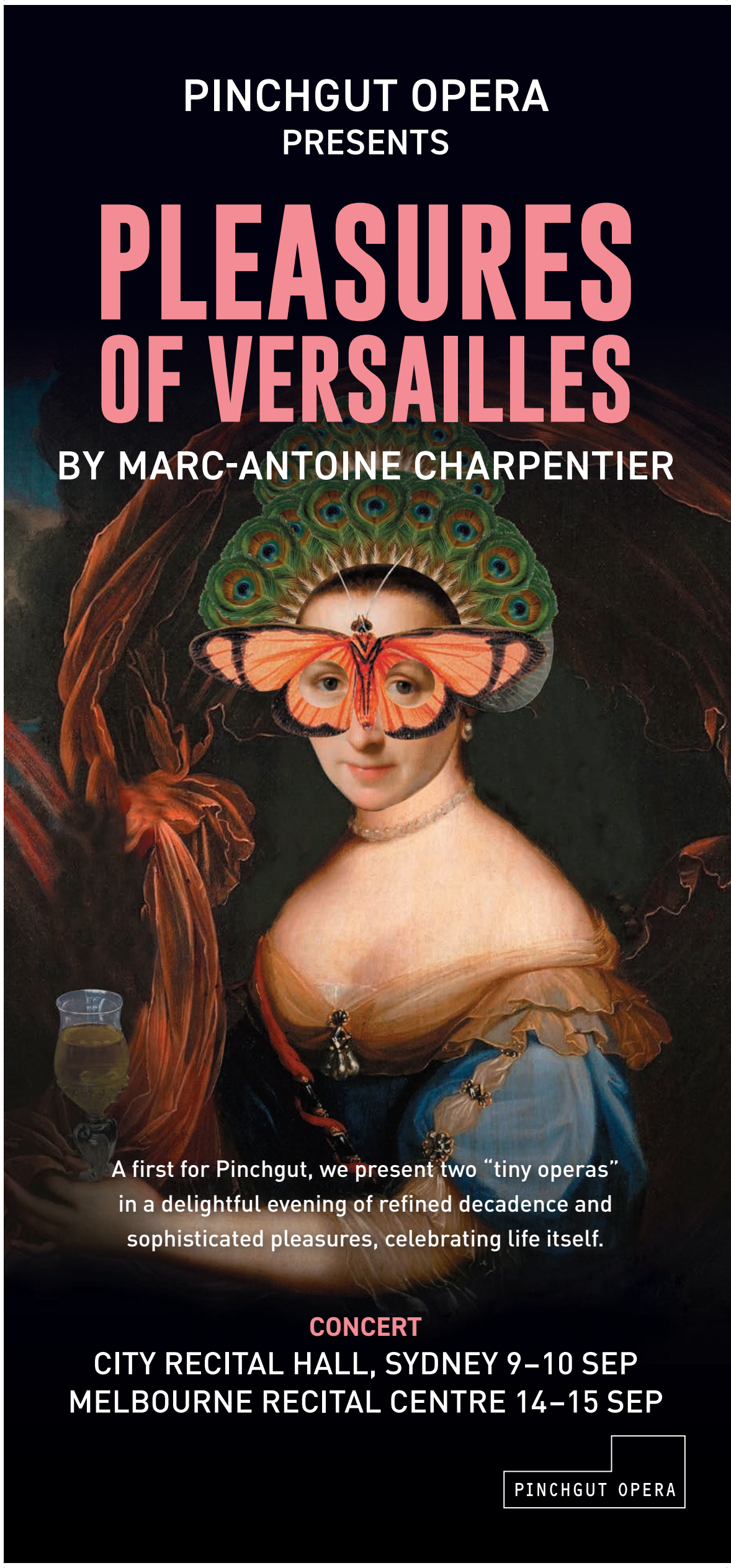
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