

PINCHGUT OPERA
PRESENTS

RINALDO

BY GEORGE FRIDERIC HANDEL



30 NOV-6 DEC 2023
CITY RECITAL HALL, SYDNEY

PINCHGUT OPERA

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MUSIC **George Frideric Handel** (1685–1759)
LIBRETTO **Giacomo Rossi**

CAST

| | |
|---------------------------|---------------------------|
| Jake Arditti | Rinaldo |
| Alexandra Oomens | Almirena |
| Emma Pearson | Armida |
| Randall Scotting | Goffredo |
| Adrian Tamburini | Argante |
| Bonnie de la Hunty | Siren, Armida's Attendant |
| Olivia Payne | Siren, Armida's Attendant |
| Arvin Bhattacharya | Argante's Guard |
| Yusuf Can Nayir | Argante's Guard |

Orchestra of the Antipodes

CONDUCTOR **Erin Helyard**
DIRECTOR **Louisa Muller**
DESIGNER **Simone Romaniuk**
LIGHTING DESIGNER **Verity Hampson**

City Recital Hall, Sydney

30 November – 6 December 2023

There will be an interval at the end of Part 1.

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.

Rinaldo is being recorded by ABC Classic for future broadcast.

Any microphones you observe are for recording, not amplification.

Performing edition of *Rinaldo* by Peter Jones, supplied by Clear Music Australia.

We dedicate these performances to Jacqui Dark

**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.**

RINALDO

WELCOME FROM PINCHGUT OPERA



Welcome to our final opera of 2023! In true Pinchgut fashion we began our operatic season with a neglected masterwork, but we end with one of the most famous of all Baroque operas: Handel's *Rinaldo*. Even though Pinchgut has staged three of Handel's English oratorios (*Semele*, 2002, *Theodora*, 2016 and *Athalia*, 2018) this is the company's first production of a Handel opera in Italian. And what an opera! *Rinaldo* was the work which triumphantly launched Handel's career in London.

Handel is one of the greatest opera composers. He can take the simplest of texts and imbue them with psychological depth and expressive nuance. His operas reveal a unique sympathy with the complexities of the human condition, and he had a special affinity and empathy for female characters. When one reads the libretto of an opera like *Rinaldo* the reactions of the characters and their interactions might appear at first glance to be poetic but conventional. The best operas, of which *Rinaldo* is one, can transcend and extend

upon the elegant verse of the libretto and introduce additional dramatic and psychological effects of memorable beauty.

Handel was only 26 when he set *Rinaldo* to music, and apparently did so in a fortnight. For his London debut, he brought with him from his journeys in Italy a complete mastery of the artform, a keen theatrical sensibility, and an unerring aptitude for writing for the voice. He also brought with him a propensity for rich and interesting orchestral effects. All these traits are on display in *Rinaldo*, a work with appealing freshness and youthful vigour.

The opera world is a close one. In our rehearsal rooms and on our stages enduring bonds are forged between artists that last lifetimes. Here at Pinchgut we were devastated to hear of Jacqui Dark's death this year. She was a magnificent person, a superlative actor, and phenomenal singer. It has been a tough few years for the company, losing first Taryn Fiebig, then Max Riebl, and now Jacqui. As with Taz and Max, we pay tribute to Jacqui and honour her enormous contribution to the art of Australian singing by dedicating this production to her memory.

As always, it is a great honour to perform such beautiful music from such a remarkable composer with extraordinary artists and colleagues. I hope you enjoy the production and I look forward to seeing you in 2024 for another season at Pinchgut Opera.

A handwritten signature in black ink that reads "Erin Helyard". The signature is fluid and cursive, with a large, stylized 'E' and 'H'.

Erin Helyard
Artistic Director



We are thrilled to bring you the final event of our 2023 season, Handel's *Rinaldo*.

This production is a testament to Pinchgut's ability to gather yet another exceptional cast and creative team, whose talent and expertise is matched by their generosity of spirit. It has been an absolute pleasure to work with them as we bring you one of the most beloved works by the great Handel.

2023 has been a year of growth and determination for Pinchgut as audiences discovered new and exhilarating works, with the sublime Buxtehude concert in April and then in May with Legrenzi's stunning 17th-century opera, *Giustino*. We were pleased that the two 'tiny operas' in Charpentier's *Pleasures of Versailles* were a tremendous success. It seems fitting to end the year with a work that is well-known to lovers of Baroque music and beyond, before taking a step into 2024, which features multiple highlights.

We commence next year's season with Pinchgut's Sydney Opera House debut in February, Handel's *Theodora in Concert*, then Purcell's *Dido and Aeneas* followed by *Eternal Light* which features Allegri's *Miserere*. We finish the year with Handel's *Julius Caesar*, and the return of *Platée* director Neil Armfield. Season tickets are selling quickly, in particular for weekend performances.

We end 2023 on a high, as we continue our vital contribution to the Australian classical music and theatrical landscape, and we thank all those generous and passionate souls who donated to our giving campaigns, supported our filmed performances for Pinchgut At Home and purchased tickets to our performances.

Thank you to the NSW Government via Create NSW for the support in 2023 that continues to enable Pinchgut to thrive in a post-COVID environment. On behalf of all at Pinchgut, thank you for being a part of our treasured Pinchgut family. It has been a joy to share another year of music with you, and we look forward to more exquisite music together in 2024.

Cressida Griffith and Ilona Brooks
Co-General Managers

RINALDO

ABOUT PINCHGUT OPERA

Pinchgut Opera celebrates the beauty and breadth of emotions through music and the human voice. Other companies do the more familiar operas and early music repertoire excellently; Pinchgut helps audiences discover something new. 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 shone a light on the unjustly neglected composer Legrenzi, with our performance of *Giustino* in May. And now we return to the composer who started it all here at Pinchgut, with Handel's *Rinaldo*.

Since 2018 we have journeyed into concert repertoire, most recently with Buxtehude's *Membra Jesu Nostri*. For our September concert series we presented 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 offering 11 past Pinchgut performances as well as our ground-breaking opera film *A Delicate Fire*, featuring music by Barbara Strozzi.

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

*Australian Premiere

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Kaye Foundation

Pinchgut Opera is supported
by the NSW Government
through Create NSW.

THANKS TO



RINALDO

ABOUT THE ARTISTS



Erin Helyard **Conductor**

Erin Helyard 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 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 Erin's direction were awarded Best Opera at the Helpmann Awards for three consecutive years, from 2015 to 2017, 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 the ARIA and AIR Awards 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. Erin has been an Artist in Residence at two major Melbourne institutions: the Melbourne Recital Centre in 2022 and the Melbourne Symphony Orchestra in 2024 and is this year's Limelight Magazine Critics' Choice for Australian Artist of the Year.

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

26th Pinchgut Production



Louisa Muller **Director**

Heralded by *Opera News* for her 'absorbing, provocative staging', Louisa Muller's career highlights have included *The Turn of the Screw* for Garsington Opera, which received the prestigious Royal Philharmonic Society Award and was named by *The Guardian* as one of the Top Ten Classical Music Performances of the Year. She also received rich critical acclaim for her 2017 staging of *Das Rheingold* with the New York Philharmonic, which the *New York Times* described as 'riveting... a remarkable evening of music theater' and included in its list of the Best Classical Music Performances of the Year.

Last season, she brought a new production of Dame Ethel Smyth's *The Wreckers* to Houston Grand Opera in a critically acclaimed debut. She also revived her production of Handel's *Amadigi di Gaula*, originally for Boston Baroque, with Philharmonia Baroque and returned to the Lyric Opera of Chicago to lead its production of *Ernani*. Other recent new productions include *The Rake's Progress* (The Juilliard School), a concert staging of *Ariadne auf Naxos* (Edinburgh International Festival) and *The Ghosts of Versailles*, *The Rape of Lucretia*, *Roméo et Juliette* and *Tosca* (Wolf Trap Opera).

Louisa has directed productions for Los Angeles Opera (*Tannhäuser* and *Don Carlo*), Lyric Opera of Chicago (*Madama Butterfly*, *La bohème* and *Tosca*), Minnesota Opera (*La traviata*), Opera Queensland, Grand Théâtre de Genève and Houston Grand Opera, and led numerous revivals as a former member of the Metropolitan Opera's directing staff. She was a finalist in the 'Newcomer' category of the 2020 International Opera Awards.

in 2024 Louisa returns to Garsington Opera to direct *Platée* and makes her debut with Santa Fe Opera with *La traviata*, both new productions. Future engagements include debuts with Theater an der Wien and the Canadian Opera Company.

1st Pinchgut Production

RINALDO

ABOUT THE ARTISTS



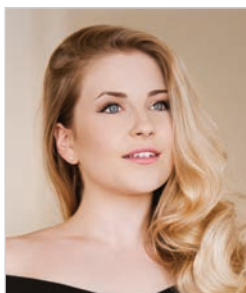
Jake Arditti
Countertenor / *Rinaldo*

Already a professional singer at the age of eleven when he sang Yniold in *Pelléas et Mélisande* for Glyndebourne Festival Opera as well as appearing in several productions at English National Opera, Jake Arditti has had a meteoric rise to fame since his prize-winning performance at the 2012 Innsbruck Baroque Singing Competition.

His 'show-stealing riches of vocal colour and stage presence' (*Daily Telegraph*, UK) have already brought him widespread critical and public acclaim, not only in such Baroque virtuoso standards as Handel's *Rinaldo* (title role at Bolshoi Theatre, Moscow), *Serse* (title role at Longborough Festival Opera and Opéra de Rouen Normandie), *Riccardo Primo* (title role at the London Handel Festival) and Sesto in *Julius Caesar* (Teatro Colón, Theater an der Wien), but also in such rarities as Emone in Traetta's *Antigone* (Wiener Kammeroper), Euripilo / La Discordia / Polluce in Cavalli's *Elena* (Festival d'Aix en Provence, Lille, Lisbon), and Apollo in Legrenzi's *La Divisione del Mondo* with Christophe Rousset and Les Talens Lyriques.

His extended vocal range has also seen him encompass such roles as Amore (Theater an der Wien, Zürich Opera and Gran Teatre del Liceu Barcelona) and Nerone (Pinchgut Opera, Festival d'Aix-en-Provence and Opéra Royal de Versailles) in Monteverdi's *Coronation of Poppea*, as well as Nerone in *Agrippina* (Theater an der Wien and Göttingen Handel Festival). He made his role debut as David in Handel's *Saul* in a new production directed by Claus Guth and conducted by Laurence Cummings (Theater an der Wien). Jake also sang the title roles in Robert Carsen's production of *Rinaldo* for Glyndebourne and Corselli's *Achille in Sciro* conducted by Ivor Bolton and directed by Mariame Clément at the Teatro Real Madrid. In the 2022/23 season, Jake appeared in the role of Erissena in Leonardo Vinci's *Alessandro nell'Indie* at Bayreuth Baroque Opera Festival, staged by Max Emanuel Cenčić.

2nd Pinchgut Production



Alexandra Oomens
Soprano / *Almirena*

Australian soprano Alexandra Oomens is a Harewood Artist with English National Opera. She holds an Advanced Diploma of Opera, a Master of Arts (Hons), an Honorary DipRAM for outstanding performance from The Royal Academy of Music, and a BMus (Hons) from the Conservatorium of Music, University of Sydney. She is an alumna of the Georg Solti Accademia.

In the 2023/24 season, Alexandra will be adding the roles of Pamina and Papagena to her repertoire, both with English National Opera. She will also return to the Grange Festival as Ann Trulove in *The Rake's Progress* and makes her company debut with Opera Australia as Despina in *Così fan tutte*.

Her roles with Pinchgut Opera include Dafne and Aurora in *The Loves of Apollo and Dafne*, Isabelle in *L'Amant jaloux*, Lisel in *The Chimney Sweep* and Alinda in *Giasone*; she also appeared as Childerico in *Faramondo* with Orchestra of the Antipodes for Brisbane Baroque. Recent highlights with ENO include the roles of Elsie in *The Yeoman of the Guard*, A Lady in Waiting in a concert version of *Gloriana*, Frasquita in *Carmen*, Josephine in *HMS Pinafore*, Pepik / The Woodpecker in *The Cunning Little Vixen*, and Musetta in *La bohème*. Other highlights include Euridice in Gluck's *Orfeo ed Euridice* and Belinda in *Dido and Aeneas* at the Grange Festival; Haydn's *Creation* with the Australian Haydn Ensemble at the Canberra International Music Festival and City Recital Hall, Sydney; and Laurette in a televised semi-staged production of Bizet's *Le Docteur Miracle* with the Chamber Orchestra of Geneva.

In concert she has sung Mendelssohn's *A Midsummer Night's Dream* with the Melbourne Symphony Orchestra, Buxtehude's *Membra Jesu Nostri* with Pinchgut Opera and Unsuk Chin's *Puzzles and Games* with the Radio France Philharmonic Orchestra at the Festival Présences. Alexandra has performed as a soloist with the Australian Chamber Orchestra, Sydney Symphony Orchestra, Netherlands Radio Symphony Orchestra and Eroica Ensemble.

5th Pinchgut Production



Emma Pearson
Soprano / Armida

Emma Pearson, former principal artist at the Hessen State Theatre in Wiesbaden, Germany, performed over 30 roles for the company, including the title roles in *Lucia di Lammermoor*, Alban Berg's *Lulu*, Shchedrin's *Lolita* and Cavalli's *La Calisto*, Zerbinetta (*Ariadne auf Naxos*), Queen of the Night (*The Magic Flute*), Sophie (*Der Rosenkavalier*) and Adele (*Die Fledermaus*). Emma was nominated Singer of the Year in *Opernwelt* magazine for her performances as Lulu. On her departure from the company in 2014, Emma was awarded the title of 'Kammersängerin' (Ks) by the State of Hessen.

Emma's performances in roles such as Gilda (*Rigoletto*) and Sophie (*Der Rosenkavalier*) have led to guest contracts at Semperoper Dresden, Nationaltheater Mannheim, Theater St Gallen, Orquesta de Valencia with Lawrence Foster, Minnesota Orchestra with Andrew Litton and in Bratislava with Bertrand de Billy. Closer to home she has performed the title role in *Semele* (filmed by Greenstone), Contessa Almaviva (*The Marriage of Figaro*) and Gilda for New Zealand Opera, and Violetta Valéry (*La traviata*) for Opera Queensland and Wellington Opera, as well as leading roles for Opera Australia, Pinchgut Opera, West Australian Opera and State Opera South Australia.

Emma's work in Europe was made possible through the MTO German–Australian Opera Grant and Marianne Mathy Scholarship. She has been awarded the 20th Anniversary Prize in the Neue Stimmen International Singing Competition and was a finalist in the Montserrat Caballé International Singing Competition 2011.

Recent season highlights include Mozart's Requiem with the Tasmanian Symphony Orchestra, *Messiah* with the Queensland and New Zealand Symphony Orchestras, Fiordiligi (*Così fan tutte*) for NZ Opera, Pamina (*The Magic Flute*) for Festival Opera, New Zealand, the title role in *Lucia di Lammermoor* for Wellington Opera, and performances of *All Rise* with Wynton Marsalis and the Jazz at Lincoln Center Orchestra with the Sydney and Melbourne Symphony Orchestras. Upcoming engagements include Cristina de Medici (Richard Mills' *Galileo*) for Victorian Opera and Elettra (*Idomeneo*) for Opera Australia.

2nd Pinchgut Production



Randall Scotting
Countertenor / Goffredo

Randall Scotting is an accomplished artist performing with the world's most esteemed opera houses and concert venues.

In 2019, Randall made a spectacular debut at the Royal Opera House in Britten's *Death in Venice*, singing to sold-out audiences at Covent Garden; he then immediately joined the roster of the Metropolitan Opera to cover in Handel's *Agrippina*. In 2021, after a widely praised performance as The Refugee in Jonathan Dove's *Flight* at Seattle Opera, he sang the title role in Cavalli's *Eliogabalo* in San Francisco before recording a solo album of virtuosic castrato arias with the Orchestra of the

Age of Enlightenment, led by Handel specialist Laurence Cummings. This album, titled *The Crown*, was released in September 2022 and has won rave reviews internationally. His second album, *Lovesick*, with acclaimed lutenist Stephen Stubbs, explores themes of heartbreak and solitude, and also received international acclaim. An album of 17th-century Venetian love duets with the Academy of Ancient Music is scheduled for release before the end of the year.

Trained at London's Royal College of Music, the Juilliard Opera Center, and as a Fulbright Scholar at the Liszt Academy in Budapest, Randall has previously worked with many major American and European arts organisations, including Santa Fe Opera, Italy's Festival dei due mondi in Spoleto, Boston Baroque, The Bath International Music Festival, Carnegie Hall, and the Göttingen Handel Festival. Last season, Randall made his Bavarian State Opera debut in Haas' *Thomas* and he again worked with the Metropolitan Opera for Aucoin's *Eurydice*. This season, he joined Lyric Opera of Chicago for their production of *Proximity*, and returned to Seattle Opera to sing Ruggiero in Handel's *Alcina* (which he also sings in Wuppertal in 2024). Also in 2024 he performs the title role in Handel's *Amadigi di Gaula* for Ars Lyrica Houston. Next season, Randall makes a major debut with Frankfurt Opera and further recordings are also upcoming.

1st Pinchgut Production

RINALDO

ABOUT THE ARTISTS



Adrian Tamburini

Bass / Argante

Adrian has enjoyed a long and varied career as an opera singer, concert performer, music educator, director and producer. Most recently, he won a Green Room Award for his performance of Fasolt in Wagner's *Das Rheingold*. In 2017, Adrian was the winner of the prestigious YMF Australia Award at the Opera Awards (Music & Opera Singers Trust). His singing has featured on cinema releases of opera, DVD, international recordings, motion picture soundtracks, radio and television. He is proud to have worked with companies such as Opera Australia, Pinchgut

Opera, West Australian Opera, Melbourne Opera, Lost and Found Opera,

Melbourne Symphony Orchestra, Zelman Symphony Orchestra, Sydney University Graduate Choir, Melbourne Bach Choir, West Australian Symphony Orchestra, Canberra Symphony Orchestra and the Inventi Ensemble.

Over the past few years, he has focused on sharing his passion for music by teaching the next generation of musicians at Pure Harmony Music Studio in Melbourne. Over the years, Adrian has championed new Australian works and world premieres including Nicholas Buc's *Origins*, Christopher Bowen's *Redfern Oratorio* and Luke Styles' *No Friend but the Mountains*, which is based on the award-winning book of the same name by Behrouz Boochani, which has been made into a documentary screened on ABC Television. Adrian has worked with renowned conductors and directors such as Asher Fisch, Andrea Molino, Andrea Battistoni, Jonathan Darlington, Pietari Inkinen, Carlo Montanaro, Renato Palumbo, Guillaume Tourniaire, David McVicar and Francesca Zambello, as well as Australians Jessica Cottis, Erin Helyard, Barrie Kosky, Bruce Beresford and John Bell.

2nd Pinchgut Production



Bonnie de la Hunty

Soprano / Siren, Armida's Attendant

Bonnie is a West Australian soprano specialising in Baroque and Classical repertoire, art song and folk song, and a co-director of Perth-based Early Music ensemble, HIP Company.

Bonnie is a graduate of the Royal Conservatoire in The Hague (Early Music Studies), the Royal Academy of Music in London (Masters degree) and WAAPA in Perth. She has been a soloist with companies including the Australian Brandenburg Orchestra, West Australian Symphony Orchestra, Perth Symphony Orchestra, Freeze Frame Opera, Lost and Found Opera, Adelaide Baroque, Denmark Baroque and Perth

Symphonic Chorus, and an ensemble member of St George's Cathedral Consort, The Song Company and The Giovanni Consort.

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Olivia Payne

Mezzo Soprano / Siren, Armida's Attendant

Olivia has a Bachelor of Music Performance and Master of Music Studies (Opera Performance) through the Sydney Conservatorium of Music. She has performed the roles of La Libellule (*L'Enfant et les Sortilèges*), Hermia (*A Midsummer Night's Dream*), Papagena (*The Magic Flute*) and Nancy (*Albert Herring*).

She made her debut with Pinchgut Opera in the chorus of *The Loves of Apollo and Dafne* then performed with Cantillation in Charpentier's *Médée*. Olivia is a current Young Artist with Opera Queensland and has been a featured soloist at Government House and in the Sunset Opera

Concert Series at South Bank; she also sang in the chorus and covered the role of Dorabella in *Così fan tutte*.

Olivia Payne is Pinchgut Opera's Taryn Fiebig Scholar
2nd Pinchgut Production

**Arvin Bhattacharya****Actor / Argante's Guard**

Arvin Bhattacharya is one of Australia's emerging actors. Based in Sydney, he completed his studies at the National Institute of Dramatic Art (NIDA) in 2022, obtaining a Diploma of Stage and Screen Performance. In addition he is a musician, playing and focusing on guitar. Arvin avidly practises and partakes in both the stage and screen, following his passion.

At the end of 2022, Arvin worked with Pinchgut, performing in their production of *Médée*. Alongside this, he also has credits as leads in Australian short films, and community theatre productions. He took part

in plays during NIDA's October 2022 production season and appeared in numerous other shows and performances throughout his time there.

2nd Pinchgut Production

**Yusuf Can Nayir****Actor / Argante's Guard**

Yusuf Can Nayir is a graduate from NIDA's Diploma of Stage and Screen Performance. He has also studied the Meisner Technique. Yusuf has appeared in numerous short films and plays, including the Diploma of Stage and Screen Showcase Performance directed by Phillip Quast and the Technical Artistry Showcase directed by Garth Holcombe.

Yusuf has achieved his black belt in Taekwondo, has done acrobatics and plays the drums. He also holds a Bachelor's degree in Business Administration from Macquarie University.

2nd Pinchgut Production

For Rinaldo

STAGE MANAGER
ASSISTANT STAGE MANAGER
COSTUME SUPERVISOR
PRODUCTION COORDINATOR
FIGHT COORDINATOR
HEAD ELECTRICIAN
LIGHTING PROGRAMMER
SET CONSTRUCTION
COSTUME MAKER
COSTUME ASSISTANT
RIGGING
ENGLISH TRANSLATION
SURTTILES
SURTTITLE OPERATOR
PROJECTOR TECHNICIAN
PROGRAM EDITOR
LANGUAGE COACHING
HARPSICHORD SUPPLIED,
PREPARED AND TUNED BY
REPETITEURS

Tanya Leach
Jennifer Jackson
Renata Beslik
Byron Cleasby
Nigel Poulton
Padraigh Ó Súilleabháin
Philip Paterson
Thomas Creative
Fiona Warmbath
Cherry
Byron Cleasby
Kenneth Chalmers
Natalie Shea
Jacob Lawler
Cameron Smith
Natalie Shea
Alan Hicks

Carey Beebe
Liam Green, Su Choung

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ABOUT THE ARTISTS



Simone Romaniuk **Designer**

Simone Romaniuk is a live performance designer for theatre, opera and festivals. Her work has been seen around Australia, New Zealand and the UK.

Opera set and costume designs include *La bohème*, *Summer of the Seventeenth Doll*, *Love Burns* and *Boojum!* (State Opera South Australia); *Iolanthe* (Queensland Conservatorium); *La Vie parisienne* (Royal Northern College of Music); *La sonnambula* and *Hansel and Gretel* (Pacific Opera); and *The Mikado*, *The Merry Widow*, *Space Encounters* and *The Magic Flute* (Opera Queensland).

Theatre set and costume designs include *Tiny Beautiful Things*, *The Almighty Sometimes*, *Macbeth*, *Bernhardt / Hamlet*, *Elizabeth: Almost by Chance a Woman*, *Venus in Fur*, *Bombshells*, *Kelly*, *Head Full of Love*, *Fractions*, *The Little Dog Laughed*, *Australia Day*, *The Pitch*, *The China Incident*, *The Removalists*, *An Oak Tree*, *Man Equals Man*, *Waiting for Godot*, *Eating Ice Cream*, *Beckett x 3* and *Ruby Moon* (Queensland Theatre); *The Crucible* and *Seneca's Thyestes* (Sydney Theatre Company); *The Hunting Lodge* (Unicorn Theatre, London); *Suddenly Last Summer*, *Clyde's*, *Honour*, *Kenny*, *The Last Wife*, *Luna Gale*, *Shirley Valentine*, *Frankenstein* and *Casanova* (Ensemble Theatre); and *Bananaland* and *Macbeth* (Brisbane Festival).

From 2015 to 2019, Simone was Creative Director of Adelaide Festival Centre's OzAsia Festival and Moon Lantern Parade, which was shortlisted twice in the Australian Production Design Guild awards and won Best Major Festival at the South Australian Tourism Awards 2019. She was Festival Designer for Brisbane Festival in 2013 and designed the Southbank precinct as well as the Theatre Republic precinct.

In 2012 Simone was Resident Designer with Queensland Theatre and prior to that was an affiliate artist with the company. She has won four Matilda Awards for Queensland Theatre productions.

Simone holds a Bachelor of 3D Design from Queensland College of Art and a Bachelor of Dramatic Art (Design) from NIDA.

1st Pinchgut Production



Verity Hampson **Lighting Designer**

Verity Hampson is a lighting and projection designer for theatre, dance, opera, film and television. Since graduating from NIDA, Verity has forged a formidable career, designing over 130 productions including multiple award-winning productions.

A selection of Verity's lighting designs for theatre include *7 Stages of Grieving*, *A Raisin in the Sun*, *Blackie Blackie Brown*, *Fences*, *Grand Horizons*, *Hamlet: Prince of Skidmark*, *Machinal*, *Little Mercy* and *Home, I'm Darling* (Sydney Theatre Company); *Blaque Showgirls*, *A Strategic Plan*, *And No More Shall We Part*, *Angela's Kitchen*, *Beached*,

Dealing with Clair, *Dogged*, *Ghosting the Party*, *Orange Thrower*, *Pony*, *The Bleeding Tree*, *The Boys*, *The Floating World*, *Superheroes*, *This Year's Ashes*, *The Turquoise Elephant* and *The Bull*, *The Moon and the Coronet of Stars* (Griffin); *The Brothers Size*, *The Cold Child*, *Crestfall*, *Family Stories*, *Belgrade*, *Live Acts on Stage*, *Music*, *The New Electric Ballroom*, *References to Salvador Dali Make Me Hot* and *Way to Heaven* (Griffin Independent); *The Literati* (Griffin / Bell Shakespeare); *Twelfth Night*, *A Midsummer Night's Dream*, *Julius Caesar* and *Titus Andronicus* (Bell Shakespeare); *An Enemy of the People*, *The Blind Giant Is Dancing*, *The Drover's Wife*, *Faith Healer*, *Ivanov*, *Sami in Paradise* and *Winyanboga Yurringa* (Belvoir); *City of Gold* (Black Swan / Sydney Theatre Company); *Double Delicious* (CAAP / Sydney Festival); *Dungarri Nya Nya* (Dancenorth); *Murder at Hamlington Hall*, *A Doll's House*, *Baby Doll*, *Fully Committed* and *The One* (Ensemble Theatre); *Lizzie* (Hayes Theatre Co); *Wake in Fright* (Malthouse Theatre); and *Death of a Salesman* (Queensland Theatre).

For television, Verity was lighting director for the ABC's *Live at the Basement* and *The Roast*, and *The Crown Prince Awards* for SBS. Verity is a recipient of the Mike Walsh Fellowship, three Sydney Theatre Awards, a Green Room Award, and an APDG Award for Best Lighting Design.

1st Pinchgut Production



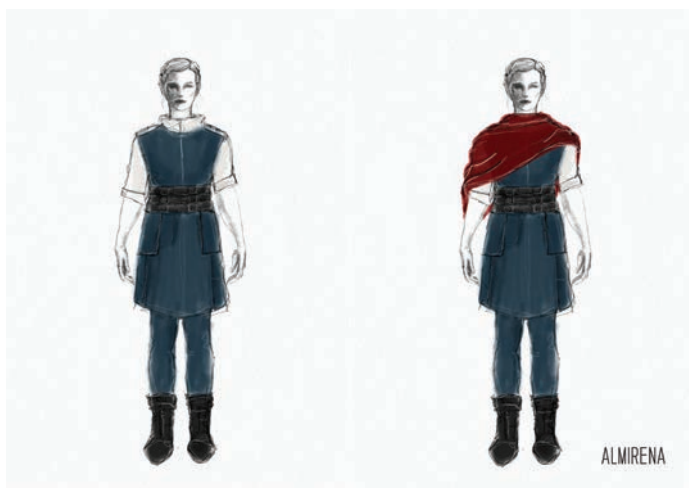
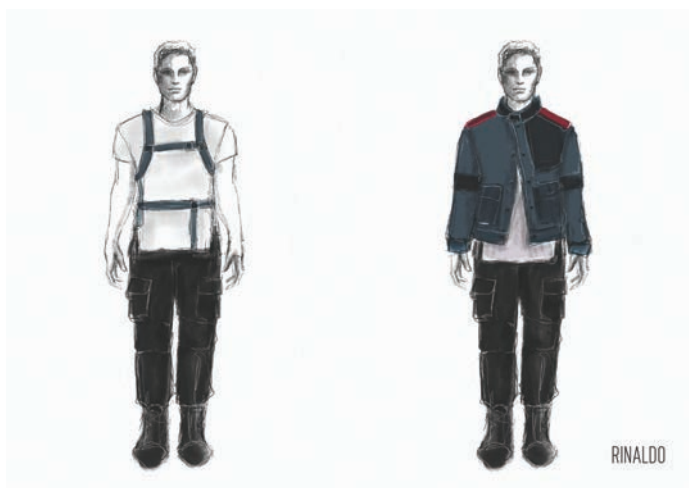
Nigel Poulton
Fight Coordinator

Nigel is an award-winning movement director, fight and intimacy coordinator, SAG-AFTRA / MEAA stunt performer and actor, with over 25 years of professional experience. Selected theatre credits include *Cavalleria rusticana & Pagliacci*, *King Roger*, *La traviata*, *Carmen* and *Tosca* (Opera Australia); *Oil*, *On the Beach*, *Do Not Go Gentle* and *Fences* (Sydney Theatre Company); *Twelfth Night*, *Romeo and Juliet* and *Macbeth* (Bell Shakespeare); *Bernhardt / Hamlet* (Melbourne Theatre Company); and *Memory of Water*, *Mr Bailey's Minder* and *Suddenly Last Summer* (Ensemble Theatre). Nigel's film and television work

includes *Deadloch*, *Nautilus*, *Poker Face*, *Thor: Love and Thunder*, *Spiderhead*, *Ding Dong I'm Gay*, *Occupation 2*, *Pirates of the Caribbean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikings* and *Winter's Tale*.

In 2021, Nigel was awarded the status of Fight Master with the Society of American Fight Directors, one of only two recipients outside the US with this accolade. He has also won a Green Room Award for outstanding contribution to the stage.

1st Pinchgut Production



RINALDO

ABOUT THE ORCHESTRA

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*, its 27th Pinchgut production.

Founded by Antony Walker and Alison Johnston, Orchestra of the Antipodes is renowned for its virtuosity, precision, sensitivity and attention to lyrical beauty. Erin Helyard conducts 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 Macliver 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 have included 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.



Jake Arditti

Photo: Cassandra Hannagan

RINALDO

ABOUT THE ORCHESTRA

VIOLINS

Matthew Greco (Leader)

David Christian Hopf, Quittenbach, Germany, 1760
24th Pinchgut Production

Rafael Font

Steffen Nowak, Bristol, UK, 2012, after Nicola Amati, Cremona, Italy, 1666
12th Pinchgut Production

Ella Bennetts

André Mehler, Leipzig, Germany, 2014, after S. Serafino, 1735
2nd Pinchgut Production

Matthew Bruce

Valentina Montanucci, Piacenza, Italy, 2013, after Stradivari (appears courtesy of Australian Brandenburg Orchestra)
16th Pinchgut Production

Annie Gard

Antonio and Girolamo Amati, Cremona, Italy, 1626
5th Pinchgut Production

Anna McMichael

Camilli Camillus, Mantua, Italy, 1742 (Appears courtesy of the Sir Zelman Cowen School of Music and Performance, Monash University)
11th Pinchgut Production

Liisa Pallandi

C.H.S. Clarke, Sydney, Australia, 1946 (Appears courtesy of the Australian Chamber Orchestra)
1st Pinchgut Production

Simone Slattery

Claude Pierray, Paris, France, 1726
9th Pinchgut Production

James Tarbotton

Jan Pawlikowski, Poland, 2021, after Stradivari, 1715
2nd Pinchgut Production

Timothy Willis

Hendrik Willems, Ghent, Belgium, c.1680
3rd Pinchgut Production

VIOLAS

Karina Schmitz

Francis Beaulieu, Montréal, Canada, 2011, after Pietro Giovanni, Mantegazza, Italy, 1793
5th Pinchgut Production

John Ma

Simon Brown, Sydney, Australia, 2000
8th Pinchgut Production

Marianne Yeomans

Australia, 1992, after Techler, Austria, 18th century
8th Pinchgut Production

CELLOS

Anton Baba

Smith, England, 18th Century
13th Pinchgut Production

Anthea Cottee

Peter Walmsley, London, England, 1735
15th Pinchgut Production

BASS

Philippa Macmillan

Italian, c.1750, maker unknown
2nd Pinchgut Production

OBOES / RECORDERS

Amy Power

Oboe by Pau Orriols, Vilanova i la Geltrú, Spain, 2007, after Thomas Stanesby Jr (active first half of the 18th century)
Sopranino Recorder by Shigeharu Hirao-Yamaoka, 2012, after Johann Christoph Denner (1655–1707)
7th Pinchgut Production

Adam Masters

Oboe by Randall Cook, Basel, Switzerland, 2014, after Bradbury
Alto Recorder by Mollenhauer, Fulda, Germany, 2016, after Jacob Denner
4th Pinchgut Production

Simone Slattery

Alto Recorder in grenadilla by Wenner, after Thomas Stanesby Jr
9th Pinchgut Production

BASSOONS

Simon Rickard

Mathew Dart, UK, 2023, after Thomas Stanesby Snr, c.1710
21st Pinchgut Production

Jackie Newcomb

Mathew Dart, UK, 1995, after JC Denner, c.1700
2nd Pinchgut Production

TRUMPETS

Leanne Sullivan

Rainer Egger, Basel, Switzerland, bell after Johann Leonhard Ehe II (1664–1724), Nuremberg, Germany
11th Pinchgut Production

Simon Wolnizer

David Staff, 2017, after Johann Leonhart Ehe III, Nuremberg, 1746
1st Pinchgut Production

Matthew Manchester

Francis Tomes, 2007, after William Bull (c.1650–1712), London, England
3rd Pinchgut Production

Elizabeth Dawson

Rainer Egger, Basel, Switzerland, bell after Johann Leonhard Ehe II (1664–1724), Nuremberg, Germany
1st Pinchgut Production

THEORBO / BAROQUE GUITAR

Simon Martyn-Ellis

Theorbo by Klaus Jacobsen, London, UK, 2006
Baroque Guitar by Marcus Wesche, Bremen, Germany, 2011
8th Pinchgut Production

TIMPANI / PERCUSSION

Brian Nixon

Lefima Baroque-styled belt-driven calf-headed copper timpani, Germany, 1999
13th Pinchgut Production

HARPSICHORD

Erin Helyard

Ruckers Double Harpsichord by Carey Beebe, Sydney, Australia, 2003
26th Pinchgut Production

Early keyboards prepared by Carey Beebe
Pitch: A = 415Hz
Temperament: Lambert

RINALDO

ABOUT THE ORCHESTRA



Matthew Greco
Violin



Rafael Font
Violin



Ella Bennetts
Violin



Matthew Bruce
Violin



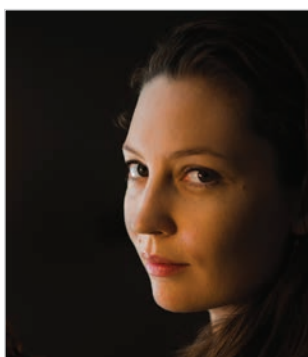
Annie Gard
Violin



Anna McMichael
Violin



Liisa Pallandi
Violin



Simone Slattery
Violin / Alto Recorder



James Tarbotton
Violin



Timothy Willis
Violin



Karina Schmitz
Viola



John Ma
Viola



Marianne Yeomans
Viola



Anton Baba
Cello



Anthea Cottee
Cello



Philippa Macmillan
Bass



Simon Martyn-Ellis
Theorbo / Baroque Guitar



Amy Power
Oboe / Soprano Recorder



Adam Masters
Oboe / Alto Recorder



Simon Rickard
Bassoon



Jackie Newcomb
Bassoon



Leanne Sullivan
Baroque Trumpet



Simon Wolnizer
Baroque Trumpet



Matthew Manchester
Baroque Trumpet

RINALDO

ABOUT THE ORCHESTRA



Elizabeth Dawson
Baroque Trumpet



Brian Nixon
Timpani / Percussion



Erin Helyard
Harpsichord



RINALDO

ABOUT THE OPERA

FROM THE CONDUCTOR

One person was most central to Handel's operatic debut in London in 1711 and that was Aaron Hill, the manager of the Haymarket Theatre in London. It was Hill who conceived of the idea of *Rinaldo*, of promoting Italian opera in London, and of constructing the libretto itself. The same age as Handel (both were born in 1685, and in 1711 both men were 26) and equally as ambitious, it was a fortuitous meeting of talents and vision. Hill was determined to meld English and Italian operatic traditions in a new way, and Handel, fresh from victories in the birthplace of opera, was the perfect composer to fulfil his grand vision. *Rinaldo*, with its spectacle and its many magical effects, was the vehicle to excite the public's attention. The exact extent of Hill's involvement in the composition of the libretto of *Rinaldo* remains a subject of debate. It is not clear if he authored the libretto in English or provided the storyline for Giacomo Rossi, who later translated it into a libretto.

In his preface to the printed wordbook of *Rinaldo* Hill suggested that the earlier Italian operas heard in London had been "compos'd for Tastes and Voices, different from those who were to sing and hear them on the English Stage", and that they lacked "the Machines and Decorations, which bestow so great a Beauty on their Appearance". Elaborate stage and theatrical effects had indeed been a staple of English theatre since Purcell's day. Hill had therefore "resolv'd to frame some Dramma, that by different Incidents and Passions, might afford the Musick Scope to vary and display its Excellence, and to fill the Eye with more delightful Prospects, so at once to give Two Senses equal Pleasure." Handel's music is certainly both varied and excellent, and to accommodate the quick turnover of Hill's spectacle Handel skilfully recycled 15 numbers from earlier compositions.

Despite the success of the premiere, the excitement surrounding Handel's arrival, and a healthy subscription for new productions, Hill was fired for his poor management of the enormous expenditure for the production just a week after closing. Notwithstanding a chequered career, and some failed attempts at returning to theatrical management, he maintained friendly relations with Handel. His brief tenure at the Haymarket may have left a bitter taste: as a part-time journalist he gloated over the demise of Italian opera in London in 1735 and welcomed Handel's turn towards English oratorio.

We don't know much about the circumstances of Handel's commission for *Rinaldo*, or indeed even how much the young composer was paid. But the work was to prove his most popular. After an initial 14 performances in 1711, it was revived in 1717 and then again in a version revised and altered by Handel in 1731. As is characteristic with all opera of the time, Handel adapted the original to suit different singers. In the end, *Rinaldo* received 53 performances during Handel's lifetime, making it the most performed of any of his operas. Our production follows the outlines of the original 1711 version, although we have conflated one character (Eustazio) with Goffredo, as was done from 1717 onwards.

In *Rinaldo* Handel was able to create operatic characters of astonishing complexity. 'Cara sposa', sung by the stunned Rinaldo after Armida has abducted his beloved, paints perfectly the character's journey from bewilderment to resolve, all the while (and this is Handel's unique genius) revealing the unwavering love he holds for Almirena. The sorceress Armida also transcends the poetry of the libretto. The enchantress is herself enchanted, and quickly falls in love with Rinaldo. When he rejects her, Handel gives Armida an extraordinarily moving scene that evokes with striking empathy her complete devastation, her vacillating emotions, and the depth of her feeling. In one of the most famous arias of all time, 'Lascia ch'io pianga', the restrained elegance of Almirena's lyricism, shot through with silences, as she cries, is the perfect evocation of the purity of her character.

Orchestral colour features prominently in *Rinaldo*. For Argante and Rinaldo Handel employs the regal splendour of three and then four trumpets. Violin, bassoon, harpsichord, oboe, 'flageolet' and double bass all receive solos, and for Almirena's garden scene, Handel uses a variety of recorders to evoke birdsong and magical tranquillity. These solos reflect the talent that Handel had at his disposal. The orchestra at the Haymarket was full of some of Europe's most famous musicians and was a multicultural mix of Italians, Dutch, Belgians, Germans, French and English.

In one aria, Armida's 'Vo' far guerra', Handel used the opportunity to improvise at the first harpsichord, from where he conducted the opera. The glittering harpsichord solos evoke Armida's seething ire and her steely resolve for revenge. The original conducting score simply has the word 'cembalo' in four places. After the success of *Rinaldo*, the publisher John Walsh printed some choice arias and included among them is 'Vo' far guerra' with some passages described as "Harpsicord Piece Perform'd by Mr Handel". These solos are now generally included in modern editions of the score and were probably supplied to Walsh by his close friend William Babell. Babell was a virtuoso harpsichordist himself and would have heard Handel improvise. Babell's later 1717 arrangement of the aria in a selection of lessons (also published by Walsh) far more elaborate cadenzas, and I have used these, only shortening Babell's final massive cadenza.

Erin Helyard

RINALDO

ABOUT THE OPERA

FROM THE DIRECTOR

This production of *Rinaldo* was originally slated to premiere in 2020. When the world paused, so did our plans. I put the score on the shelf, and when I came back to it two years later, the world and I had undergone transformational shifts. Somewhere along the way in these past few tumultuous years, I seem to have shed my cynicism. I have a newfound appreciation for storytelling that is sincere, whole-hearted and joyful, and it is with this in mind that I have approached *Rinaldo* with fresh eyes.

The story of *Rinaldo* follows an archetypal hero's journey, in which our titular hero is called to adventure and must embark on a perilous quest before finally returning home transformed. What resonated with me as I dove back into the score was the unwavering love between Rinaldo and Almirena. Through every trial and setback, their love remains a constant, propelling the story forward.

We have taken the story out of its original Crusades setting, reimagining it as a contemporary fairy tale set in a world that blurs the line between modern and medieval. Magic and deception abound, yet at its heart lies a profoundly human story—one woven with threads of forgiveness, redemption, and triumph over adversity. Handel's masterful composition (created in less time than we have rehearsed it!) breathes life into every character with nuanced emotional range and depth, and we follow each one on their own profound journey of self-discovery and transformation. Each character is the hero and protagonist of their own story, moving beyond the confines of conventional definitions of good versus evil to illuminate the inherent complexities that exist in every individual.

As we invite you into the theatre for *Rinaldo*, I am more convinced than ever of our fundamental need for the magic of live performance experienced in community with each other. Handel presents us with a radical, cathartic opportunity to immerse ourselves in the transformative emotional journey of these characters and, perhaps, to find our own transformation along the way.

Louisa Muller



RINALDO

ABOUT THE OPERA

SYNOPSIS

Part One

Goffredo's army is laying siege to the city of Jerusalem. The hero of his army is Rinaldo, who is in love with Goffredo's daughter Almirena; Goffredo promises Rinaldo and Almirena that they can be married once Rinaldo has led them to victory..

The leader of the besieged forces, Argante, requests a three-day truce, which Goffredo grants. Argante's lover Armida is a powerful sorceress; she has consulted the demonic spirits and learnt that there is still hope for victory, if only Rinaldo can be removed from the battle. To achieve this, she abducts Almirena. Rinaldo, distraught, sets off to find her and bring her back.

INTERVAL

Part Two

As they journey in search of Almirena, Rinaldo and Goffredo are enticed by two sirens who claim they have been sent to bring Rinaldo to Almirena. Goffredo is suspicious but Rinaldo is desperate and agrees to go with them.

Meanwhile Almirena, in Armida's enchanted palace, laments her fate. Argante, who has fallen in love with her, decides to help her escape.

Rinaldo is brought before Armida; as he pleads with her to return Almirena to him, Armida finds herself captivated by him and declares her love to him. When he angrily refuses her advances, she transforms herself into the form of Almirena to try to seduce him, but as soon as Rinaldo sees through the illusion, he storms off in fury.

Armida decides to try one more time, but this time when she turns herself into Almirena, she meets Argante, who declares that he will free her from 'cruel Armida'. Furious, Armida resumes her own form and tells Argante that she will no longer help him with her magic powers.

To punish Rinaldo for rejecting her, Armida decides to kill Almirena but is prevented by the arrival of Goffredo. Defeated, Armida confesses to Argante that she too has been unfaithful, in loving Rinaldo. The two are reconciled, and both sides summon up their courage for the final battle.

Once the battle is over, all join together to sing the praises of virtue.



Alexandra Oomens and Jake Arditti

Photo: Cassandra Hannagan

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RINALDO

LIBRETTO

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

PART ONE | SCENE 1

GOFFREDO

Delle nostre fatiche
Siam prossimi alla meta, o gran Rinaldo!
Là in quel campo di palme
Omai solo ne resta
Coglier l'estrema messe,
E già da' lidi eoi
Spunta più chiaro il sole,
Per illustrar co' rai d'eterna gloria
L'ultima di Sion nostra vittoria.

Sovra balze scoscesi e pungenti
Il suo tempio la gloria sol ha.
Né fra gioie, piaceri e contenti
I bei voti ad apprendere si va.

RINALDO

Signor, già dal tuo senno
E dal valor di questo braccio armato,
Piange l'Asia rubelle
Nell'estrema agonia l'ultimo fato;
Onde al suono ammirando
Del glorioso tuo nome
Caderan quelle mura oppresse e dome.
Ciò, che solo mi resta, o prence invitto,
È cogli alti imenei
Della bella Almirena
Giunger a questo cor più lieta sorte;
Ch'unita la virtù, sempre è più forte.

GOFFREDO

Chi non cura l'nemico
i precipizi affretta, o forte eroe!
Sul sentier della gloria
to non devi arrestar in piè nel corso;
vinta Sion, prendi de ma la fede,
Almirena ti fia bella mercede.

ALMIRENA

Rinaldo, amato sposo, eh! ti sovenga,
ch'ogni ritardo è inciampo
nella bella carriera della gloria guerriera.
Va, pugna ardito in campo,
sin che Sion scuota quel giogo indegno;
che la face d'amore spesso gela nel sen
marziale ardore.

Combatti da forte,
che fermo il mio sen
piacer ti prepara, contenti d'ognor.
Con face di gloria bell'iri seren
adesso respplenda nell'alto tuo cor.

GOFFREDO

Questi saggi consigli accogli nel tuo sen,
prode guerriero!

RINALDO

Quanto possente sei, bendato arciero!

Ogni indugio d'un amante
È una pena acerba e ria.
Il timore sempre lo sferza,
La speranza seco scherza,
Or lo prova l'alma mia.

GOFFREDO

Great Rinaldo, the goal for which
we have struggled is within our grasp.
Now we have only to reap
the final harvest of palms
there on that battlefield,
and from the shores of the east
the sun is already shining more brightly,
shedding the light of immortal glory
over our final victory over Sion.

The temple of glory is built only
on sharp and rocky crags.
It is not served amid joy,
pleasure and contentment.

RINALDO

My lord, thanks to your acumen
and my courage in battle,
rebellious Asia, in its dying agonies,
already laments its final fate,
and so, oppressed and subdued,
those walls will fall at the venerable sound
of your glorious name.
Unconquered Prince, all that remains
for me is to achieve happiness
in marriage
to the beautiful Almirena,
for virtue united always gains in strength.

GOFFREDO

To forget the enemy, o mighty hero,
is to hasten one's downfall.
You must not pause
on the path to glory;
trust in me, when Sion is conquered,
Almirena will be your due reward.

ALMIRENA

Rinaldo, my beloved betrothed, remember
that every delay holds back your progress
towards glory in battle.
Go, fight with courage,
until Sion has thrown off its shameful yoke;
for Cupid's flame often cools
a passion for war.

Fight with courage,
for my faithful heart will soon grant you
everlasting pleasure and happiness.
May the unwavering light of glory in your eyes
now shine within your noble heart.

GOFFREDO

Take this wise advice to heart,
valiant warrior.

RINALDO

What power you have, blindfold archer!

To a lover, every delay
brings hostile, bitter pain.
Now it is I who feel
the constant lashing of fear
and the jesting of hope.

SCENE 2

ARGANTE

Sibillar gli angui d'Aletto,
E latrar vorace Scilla,
Parmi udir d'intorno a me.
Rio velen mi serpe in petto,
Né ancor languida favilla
Di timor pena mi diè.
Goffredo, se t'arrise

ARGANTE

All around I seem to hear
the hissing of Alecto's serpents
and the barking of hungry Scylla.
An evil poison creeps into my heart
and has stung me
with the dull spark of fear.
Goffredo, while Fortune has smiled

RINALDO

LIBRETTO

Sin qui fortuna, ella inconstante sempre
Può ben cangiar sue tempre;
E se saggio tu sei,
Ascolta i detti miei.
Per ristorar in parte
I scambievoli oltraggi,
Chiedo, che si sospenda
Sol per tre giorni 'l marzial furore;
Tanto devi a tuo prò,
tanto al mio onore.

GOFFREDO

Chi su base del giusto
Appoggia l'alte imprese,
Non teme della sorte i crudi eventi.
Tu con superbi accenti
Grazie richiedi, e pur ti fian concesse,
Che d'un'anima grande
Leggerai con rossor i pregi in esse.

No, no, che quest'alma
Scontenti non dà ,
Con placida calma
Giovare sol sa.
Ch'è grande il diletto
D'un nobile petto,
Ch'a gloria sen va.

upon you, she is never constant,
and can easily change her mood;
if you are wise,
hear my words.
To make some amends
for the destruction each side as wreaked,
I ask for battle to be adjourned
for three days only.
You owe this as much to your advantage
as to my honour.

GOFFREDO

One whose noble endeavours
are rooted in justice
does not fear what cruel fortune may bring.
You proudly ask for clemency,
and I grant it;
for in it you will blush to see
the greatness of a noble soul.

No, it is not in my heart
to create discontent;
peace and tranquility
are its concern.
For a noble heart
finds the path to glory
one of pleasure.

SCENE 3

ARGANTE

Infra dubbi di Marte
Resta sospeso il cuore;
Ma più vaneggia oppresso
Nè pensieri d'Armida,
Ch'amante in un e mia compagna fida,
Dè marziali eventi
Nelle ziffre del fato
Corse a spiar gl'arcani,
Per render dè nemici i moti vani.

Vieni o cara, a consolarmi
Con un sguardo tuo sereno!
Il tuo volto può bearmi,
E scacciar il duol dal sen.

ARGANTE

War's uncertainties
make me hesitate,
but I am more concerned
with thoughts of Armida,
my lover and faithful companion,
who, to thwart our enemies' actions
has run to read the omens
of the unknown outcome
of the war.

Come, my beloved, and console me
with your peaceful gaze.
To see your features cheers me
and drives grief from my heart.

SCENE 4

ARMIDA

Furie terribili!
Circondatemi,
Sequitatemi
Con faci orribili!

ARGANTE

Come a tempo giungesti,
Cara, per consolar l'alma smarrita;
Io, ch'alla tua partita
Frettoloso anelai, impaziente
Il tuo ritorno attesi,
E a quel tiran richiesi
Breve tregua nel campo,
All'Asia per saper
se v'è più scampo.

ARMIDA

Signor, se ben confusi
Son gli enigmi del fato,
Io con note tremende
Pur forzai quell'abisso
A scior in chiaro suon distinti accenti,
Ed a mie brame ardenti
Rispose in tuono amico:
"Se dal campo nemico
Svelto fia di Rinaldo il gran sostegno,
Spera pur d'Asia il desolato regno."

ARGANTE

Corro a spegner quell'empio.

ARMIDA

Fearful Furies,
encircle me,
trail flames of terror
behind me.

ARGANTE

My beloved, you have come in time
to comfort my bewildered heart.
I was anxious for you to set off,
and waited impatiently
for you to return;
and I asked that tyrant
for a brief truce,
in order to find out
if hope remains for Asia.

ARMIDA

My lord, the enigmas of fate
are obscure,
I nevertheless imperiously
commanded hell
to speak clearly
and it gave a friendly answer
to my burning desire:
'If the enemy loses
the vital support of Rinaldo, then the
desolate kingdom of Asia may yet hope.'

ARGANTE

I shall kill the offender at once.

ARMIDA

T'arresta, o caro, e sol di me fia cura,
D'allontanar quel forte
Dalle squadre nemiche.
Nel mio poter t'affida!

ARGANTE

Parto, e in te sol l'anima mia confida.

ARMIDA

Stop, my love: let me be the one
to pluck him
from the enemy ranks.
Trust in my power!

ARGANTE

I go, and I entrust my soul to you alone.

SCENE 5**ALMIRENA**

Augelletti, che cantate,
Zefiretti che spirate
Aure dolci intorno a me,
Il mio ben dite dov'è!

Adorato mio sposo,
Vieni a bear quest'alma!

RINALDO

Al suon di quel bel labbro
Corron festosi a te gli affetti miei,
E quella fiamma illustre,
Ch'in me vie più s'accende
Da' tuoi bei lumi, o cara,
Prende il gran fuoco ad avamparmi 'l core.

ALMIRENA

Bella stella d'amore
Nelle pupille tuo folgora il lume.

RINALDO

Per te sola, o mio nume,
In dovuto olocausto
Ardon le faci mie, fuman gl'incensi
Di fervidi sospiri.

ALMIRENA

Tu solo a' miei martiri
Porgi placida calma.

RINALDO

Per te vive il mio cor, si strugge l'alma.

ALMIRENA

Scherzano sul tuo volto
Le grazie vezzosette
A mille, a mille.

RINALDO

Ridono sul tuo labbro
I pargoletti Amori
A mille, a mille.

ALMIRENA & RINALDO

Nel bel fuoco di quel guardo
Amor giunge al forte dardo
Care faville.

ALMIRENA

Little birds, as you sing,
gentle breezes, as softly
you waft over me,
tell me, where is my beloved?

My beloved, whom I adore,
you come to gladden my heart.

RINALDO

At the sound from your beautiful lips,
my love races joyfully to you,
and, my beloved, that shining flame
that burns me ever more,
fuelled by your lovely eyes
flares up and consumes my heart.

ALMIRENA

The light of love
blazes in your eyes.

RINALDO

For you alone, my goddess,
my sacrificial torches dutifully burn,
and the incense of ardent sighs
smoulders.

ALMIRENA

You alone bring solace
to my suffering.

RINALDO

For you my soul lives, my soul aches.

ALMIRENA

Your face abounds
with grace
and charm.

RINALDO

In their thousands
little Cupids are smiling
from your lips.

ALMIRENA & RINALDO

In the flame of that glance
Cupid adds dear sparks
to his powerful dart.

SCENE 6**RINALDO**

Cara sposa, amante cara,
Dove sei?
Deh! Ritorna a' pianti miei!
Del vostro Erebo sull'ara,
Colla face dello sdegno
Io vi sfido, o spirti rei!

RINALDO

My dear betrothed, my dear love,
where are you?
Come back at my tears!
Evil spirits, I defy you
with the fire of my wrath
on your infernal altar.

SCENE 7**GOFFREDO**

Ch'insolito stupore
Lega gli sensi tuoi, prode campione?
Quale a quell'alma forte
Meraviglia fatal scuote l'ardire?
Tu, che con braccio armato
Vibri fulmini in campo,
Abbagliato cadrai
Dè funesti pensieri ad un sol lampo?

GOFFREDO

What strange marvel
has paralysed you, valiant hero?
What dreadful miracle has shaken
the courage of your stout heart?
You strike thunderbolts
on the field of battle,
will a single moment of despair
cast you down?

RINALDO

Tale stupor m'occupa i sensi, e tale
È il dolor che m'accuora,
Che posso a pena articolare gli accenti!
Qui con note innocenti

RINALDO

I am so distraught
and stricken with grief
that I can barely speak!
Here I stood, innocently

RINALDO

LIBRETTO

Stavo spiegando del mio cor gl'affetti
Alla bella Almirena:
Quando (oh cieli, che pena!)
Amazzone corsara
mi rapì giusto ciel gioia sì rara.

GOFFREDO

Un mio giusto dolor l'anima ingombra!
Ma tra sì fieri eventi
non s'abbatti il mio cor,
Rinaldo, spera.

telling the fair Almirena
of the love in my heart,
when (oh heaven! what pain!)
a rapacious Amazon
robbed me of my precious joy.

GOFFREDO

My heart is filled with grief!
But at this terrible time
console yourself, my heart.
Rinaldo, take hope.

SCENE 8

RINALDO

Di speranza un bel raggio
Ritorna a consolar l'anima smarrita;
Sì adorata mia vita!
Corro veloce a scoprir gl'inganni;
Amor, sol per pietà, dammi i tuoi vanni!

Venti, turbini, prestate
Le vostre ali a questo piè!
Cieli, numi, il braccio armate
Contro chi pena mi diè!

RINALDO

Let a ray of hope once more
shine down on my bewildered heart;
yes, my beloved!
I run to attack those who deceived me;
Cupid, be merciful, give me your wings!

Winds, whirlwinds, lend
your wings to my feet.
Heaven, gods, strengthen my arm
against those who have caused me sorrow.

PART TWO | SCENE 1

GOFFREDO

Siam prossimi al porto,
Per prender conforto
Al nostro penar.

GOFFREDO

We are close to port,
and finding consolation
for our anguish.

SCENE 2

DONNA

Per raccor d'Almirena
I più dolci respiri,
Entra, Rinaldo, in questo augusto pino;
Ella quivi mi spinse, ella t'attende
Colà in spiaggia romita,
Mesta, sola e tradita;
Tanto importi le piacque,
Di portar il tuo foco in mezzo all'acque.

SIRENE

Il vostro maggio
Dè bei verdi anni,
O cori amanti,
Sempre costanti
Sfiorate in amore!
Né un falso raggio
D'onor v'affanni,
Ch'è sol beato
Chi amante amato
Possede un bel core.

RINALDO

Qual incognita forza
Mi spinge ad eseguir l'alto comando?
Sì Almirena, mia vita,
A te ne vengo.

GOFFREDO

O gran guerrier, t'arresta,
Ferma l'incauto piede!
Qual ignobil cimento!

RINALDO

Spero, temo, confido, e in un pavento.

DONNA

Rinaldo, affretta i passi!

RINALDO

Sì, Almirena, a te corro.

GOFFREDO

La tua gloria?

RINALDO

Ne fremo.

WOMAN

To hear once more
Almirena's most gentle sighing,
Rinaldo, come into this narrow boat;
she sent me here, and is waiting for you
there, on that lonely shore,
sad, alone, and betrayed;
she wished to command you
to bring your passion across the waters.

SIRENS

Ever constant,
loving hearts,
make the most
of the springtime of your youth
in love.
Take no heed
of false honour,
for only the kind-hearted,
those who love, and are loved,
know joy.

RINALDO

What strange power
impels me to comply with her command?
Yes, Almirena, my beloved,
I come to you.

GOFFREDO

Great warrior, stop,
do not be so impetuous.
Think of the ordeal ahead.

RINALDO

I hope and fear, trust and dread all at once.

WOMAN

Rinaldo, come quickly.

RINALDO

Yes, Almirena, I run to you.

GOFFREDO

Your honour?

RINALDO

It falters.

GOFFREDO

Il tuo senno?

RINALDO

Languisce.

GOFFREDO

Frena l'ardir.

RINALDO

Non devo.

GOFFREDO

Pensa a' casi tuoi!

RINALDO

Il cor non pave.

GOFFREDO

Sion ti chiama.

RINALDO

Ed il mio ben m'invita.

GOFFREDO

L'Erebo ti delude.
Stige ti prende a scherno.

RINALDO

Pugnerò per quel bel sin' coll'inferno!

GOFFREDO

La figlia, oh dio! È smarrita!
L'eroe sen fugge a volo!
Speme, virtù, non mi lasciate solo!

Mio cor, che mi sai dir?

O vincer, o morir,
Sì, sì, t'intendo!
Se la mia gloria freme,
Sol da una bella speme
Io pace attendo.

GOFFREDO

Your reason?

RINALDO

It grows weak.

GOFFREDO

Be not so bold.

RINALDO

I must not.

GOFFREDO

Think of your duty.

RINALDO

I am not afraid.

GOFFREDO

Sion summons you.

RINALDO

And my beloved calls to me.

GOFFREDO

Hades is deceiving you.
The Styx is mocking you.

RINALDO

For her I shall do battle with hell itself.

GOFFREDO

O god, my daughter is lost!
The hero has fled!
Hope, virtue, do not abandon me.

What do you advise, my heart?

Victory, or death,
yes, I hear you.
My honour may falter,
but hope leads me
to expect peace.

SCENE 3**ALMIRENA**

Armida, dispietata!
Colla forza d'abisso
Rapirmi al caro ciel dè miei contenti!
E qui con duolo eterno
Viva mi tieni in tormentoso inferno!

ARGANTE

Non funestar, o bella,
Di due luci divine il dolce raggio,
Che per pietà mi sento il cor a frangere.

ALMIRENA

Signor, deh! per pietà,
lasciami piangere!

ARGANTE

Oscura questo pianto
il bel fuoco d'amor,
ch'in me s'accese per te mia cara.

ALMIRENA

In questi lacci avvolta,
non è il mio cor soggetto
d'un amoroso affetto.

ARGANTE

Tu, del mio cor reina,
con dispotico impero
puoi dar legge a quest'alma.

ALMIRENA

Ah! non è vero.

ARGANTE

Vuoi che questo mio ferro
t'apra il varco a quel seno,
ove il mio cor trapassi?

ALMIRENA

Ah! no, tanto non chiedo;
eh! Se m'amassi!

ARGANTE

Della mia fedeltate
qual fia un pegno sicur?

ALMIRENA

Cruel Armida!
to use the powers of hell to snatch me
from the dear place where I was happy!
And you keep me alive in eternal grief
here in a hell of torments!

ARGANTE

My beauty, do not cloud
the gentle rays of two heavenly eyes;
for I feel my heart breaking with pity.

ALMIRENA

My lord, be merciful,
leave me to weep!

ARGANTE

Those tears obscure
the flame which has fired me with love
for you, my beloved.

ALMIRENA

Bound like this
my heart
cannot feel love.

ARGANTE

Queen of my heart,
you can command my soul
with absolute power.

ALMIRENA

No, it is not true!

ARGANTE

Do you wish me
to use this blade to open the way
into my heart for you?

ALMIRENA

Ah no, I do not ask so much,
ah, if you loved me!

ARGANTE

What token would
prove my fidelity?

RINALDO

LIBRETTO

ALMIRENA

La libertate.

ARGANTE

Malagevol comando!

ALMIRENA

Amor mentito!

ARGANTE

E se ad Armida, o cara,
nel procurar al tuo bel piè lo scampo,
note fien quelle fiamme,
che per te, mio tesor, struggono il core?
Scopo saremo entrambi d'amor geloso
e d'infernal furore;
e pur mi sento il cor a frangere.

ALMIRENA

Dunque lasciami piangere.

Lascia ch'io pianga
Mia cruda sorte,
E che sospiri
La libertà.
Il duolo infranga
Queste ritorte,
Dè miei martiri
Sol per pietà.

ARGANTE

Ah! sul bel labbro Amore
di possente magia
formò le note,
per tormentarmi il core.
Argante, che risolvi?
Pensier, che mi sai dir?
Ah! Ch'il mio petto più resistere non puote
a tanto affetto!

ALMIRENA

My freedom.

ARGANTE

Impossible.

ALMIRENA

Your love is a lie!

ARGANTE

And, my beloved, what if
by allowing you to escape,
Armida were to discover
the passion I feel for you?
We would both be at the mercy
of the hellish fury of her jealous love;
and I feel my heart breaking with pity.

ALMIRENA

Then leave me to weep.

Let me weep
over my cruel fate
and sigh
for freedom.
May my grief
mercifully
break these chains
of anguish.

ARGANTE

Ah, on those lovely lips
Cupid's powerful magic
has formed that song
to torment my heart.
Argante, what will you do?
Reason, what can you say to me?
Alas, my heart can no longer resist
so much love!

SCENE 4

RINALDO

Perfida, un cor illustre
Ha ben forza bastante
Per isprezzar l'inferno;
O rendimi Almirena,
O pagherai con questo acciar la pena.

ARMIDA

D'Armida a fronte si superbi accenti?

RINALDO

A fronte ancor dè più crude tormenti.

ARMIDA

Mio prigionier tu sei.

RINALDO

Sin nell'alma non giunge il mio servaggio.

ARMIDA

È in mia balia la vita.

RINALDO

La morte non paventa un'alma invitta.

ARMIDA

(Splende su quel bel volto
Un non so che, ch'il cor mi rasserena.)

RINALDO

Omai rendi Almirena!

ARMIDA

(Con incognito affetto
Mi serpe al cor un'amorosa pena.)

RINALDO

Rendimi, sì, crudel, rendimi Almirena!

ARMIDA

(Ma d'un nemico atroce
Sarà trofeo il mio core?)

RINALDO

Treacherous woman, my noble heart
has strength enough
to deride hell;
either give me back Almirena
or you will pay the price with this sword.

ARMIDA

Can you speak so proudly, faced by Armida?

RINALDO

Faced by the worst torment.

ARMIDA

You are my prisoner.

RINALDO

But not a slave in my heart.

ARMIDA

Your life is in my hands.

RINALDO

An inviolate heart does not fear death.

ARMIDA

(Something in his handsome face
softens my heart.)

RINALDO

Give me back Almirena.

ARMIDA

(A pang of love creeps into my heart
with a new emotion.)

RINALDO

Cruel woman, give me back Almirena.

ARMIDA

(But is a terrible enemy
going to capture my heart?)

RINALDO

Ha forza il mio furore,
Per atterrar il tuo infernal drappello.

ARMIDA

(Son vinta, sì;
non lo credea sì bello.)
Rinaldo, in questa spiaggia
Ogn'aura spira amore;
L'onda, l'augello, il fiore
T'invitan solo ad amorosi amplessi;
Depon quell'ira infida,
Vinto non più, ma vincitor d'Armida!
T'amo, oh caro.

RINALDO

Io t'aborro!

ARMIDA

Prendi questo mio cor!

RINALDO

Per lacerarlo.

ARMIDA

Mille gioie t'appresto.

RINALDO

Io mille pene.

ARMIDA

T'ammoliscano i prieghi!

RINALDO

Io gli detesto.

ARMIDA

Abbian forza i sospir?

RINALDO

D'accender l'ira.

ARMIDA

M'obbedisce l'inferno.

RINALDO

Io ti disprezzo.

ARMIDA

Pensa ch'io son...

RINALDO

Tiranna.

ARMIDA

Risolvi...

RINALDO

La vendetta.

ARMIDA

Per pietade!

RINALDO

A te corro, o mia diletta!

ARMIDA

Fermati!

RINALDO

No, crudel!

ARMIDA

Armida son fedel.

RINALDO

Spietata, infida!
Lasciami!

ARMIDA

Pria morir!

RINALDO

Non posso più soffir.

ARMIDA

Vuoi ch'io m'uccida?
Fermati!

RINALDO

My anger is powerful enough
to lay low your infernal forces.

ARMIDA

(I am conquered, yes;
I did not believe him so handsome.)
Rinaldo, love is in the very air
on this shore;
the waters, the birds, the flowers
invite you only into the embrace of love.
Put aside our anger.
No longer conquered, you are Armida's conqueror.
I love you, my dearest.

RINALDO

I loathe you.

ARMIDA

Take my heart.

RINALDO

To tear it to shreds.

ARMIDA

I offer you countless joys.

RINALDO

And I countless pains.

ARMIDA

Let my prayers soften your heart.

RINALDO

I detest them.

ARMIDA

May my sighs succeed.

RINALDO

In inflaming my anger.

ARMIDA

The underworld is at my command.

RINALDO

I despise you.

ARMIDA

Remember that I am...

RINALDO

A tyrant.

ARMIDA

Make your decision...

RINALDO

For vengeance.

ARMIDA

For pity's sake!

RINALDO

I run to you, my beloved.

ARMIDA

Stay.

RINALDO

No, cruel woman.

ARMIDA

I am your faithful Armida.

RINALDO

Pitiless, faithless woman.
Leave me!

ARMIDA

I'd sooner die.

RINALDO

I can take no more.

ARMIDA

Do you want me to kill myself?
Stay!

RINALDO

LIBRETTO

SCENE 5

ARMIDA

Crudel, tu ch'involesti
Al mio core la calma,
Un sol guardo mi nieghi
a tante pene?

RINALDO

Che veggio! Almirena
Sei tu, mio bene?
Deh! Vieni a consolar l'alma smarrita!

ARMIDA

Quivi con molle vita
Vai fometando una novella brama,
E lasci sì chi t'ama?

RINALDO

No, cara, che tu sei
La sospirata meta, e in questo loco
Sol d'Armida crudel viddi 'l sembiente.

ARMIDA

Stringimi dunque al sen.

RINALDO

Beato amante!

Sfinge, un penoso horrore
Arrecchi nel mio core!
Giove, lancia il tuo telo!
Non avrà per costei fulmini il cielo?

ARMIDA

Corri fra queste braccia!

RINALDO

Idolo!
Ma che tenti, Rinaldo!
Forse sotto quel viso
V'è l'inferno co' un vel del paradiso.

Abbrugio, avampo e fremo
Di sdegno e di furor.
Spero, ma sempre temo
D'un infernal error.

ARMIDA

Cruel man, you have robbed
my heart of its peace,
do you deny me a single glance
for all I suffer?

RINALDO

What do I see? Almirena!
Is it you, my love?
Come and console my bewildered heart!

ARMIDA

In the easy way of life here
are you cultivating a new desire
and leaving the one who loves you?

RINALDO

No, my love, for you are
the one I sigh for; and here
I saw only the face of cruel Armida.

ARMIDA

Hold me to your heart.

RINALDO

Blessed Love!

Sphinx, you cause my heart
pain and horror!
Jove, hurl down your spear!
Has heaven no thunderbolts for her?

ARMIDA

Run into my arms!

RINALDO

My beloved!
But what are you doing, Rinaldo?
Perhaps those heavenly features
conceal hell.

I burn, flare up and shake
with rage and anger.
I hope, but still fear
the deception of hell.

SCENE 6

ARMIDA

Dunque i lacci d'un volto,
Tante gioie promesse,
Li spanveti d'inferno,
Forza n'avran per arrestar quel crudo?
E tu il segui, o mio core!
Fatto trofeo d'un infelice amore!
No! si svegli 'l furore,
Si raggiunga l'ingrato,
Cada a' miei piè svenato!
Ohimè! Che fia?
Uccider l'alma mia?
Ah! Debole mio petto,
A un traditor anco puoi dar ricetta?
Su, su, furie, ritrovate
Nova sorte di pena e di flagello!
S'uccida, si...
ah!, ch'è troppo bello!

Ah! Crudel,
Il pianto mio
Deh! ti mova per pietà!
O infedel,
Al mio desio
Proverai la crudeltà.

ARMIDA

So are the snare of a face,
the promise of so much joy,
and the terrors of hell
not strong enough to hold that cruel man?
My heart, you go with him!
You are the trophy of an unhappy love!
No! let my anger arise,
and find the ungrateful man,
let him fall lifeless at my feet.
Alas! How can it be?
Can I kill the man I love?
Ah, my feeble heart,
can you shelter a traitor still?
Arise, furies, and discover
new types of pain and punishment;
let him die...
Ah, no, for he is too handsome.

Ah, cruel man,
for pity's sake,
be moved by my tears.
Or you will feel my cruelty
for having spurned
my desire.

SCENE 7

ARMIDA

Riprendiam d'Almirena
Il mentito sembiente in questo loco,
Che forse qual farfalla
Ritornerà Rinaldo al suo bel foco.

ARMIDA

Let me again take on
the false shape of Almirena,
perhaps Rinaldo will return
like a moth to the flame.

SCENE 8**ARGANTE**

Adorata Almirena,
 Ogni breve dimora,
 Che dal tuo bello fa l'anima mia,
 È pena acerba e ria.
 Tu con rai luminosi
 Fai splendor quelle stelle,
 Che mi promiser sì felici influssi?
 Anima mia, ti rasserena omai,
 Che della cruda Armida
 In breve ti trarò da lacci indegni.
 Deh! Non tener l'animo tuo perplesso,
 S'impegna di contento la mia fé,
 la mia forza,
 E questo amplesso!

ARMIDA

Traditor! Dimmi: è questa
 Del mio amor la mercede?

ARGANTE

Oh dei! Che miro?

ARMIDA

Io, ch'il mio cor ti spiego
 Con affetti?

ARGANTE

No, 'l niego.

ARMIDA

Io, che l'inferno, o altero,
 Slego a tuo prò!

ARGANTE

Egli è vero.

ARMIDA

Tradirmi!

ARGANTE

Scusa un lampo
 D'intempestivo amor!

ARMIDA

I fulmini vedrai del mio furore.

ARGANTE

T'acqueta!

ARMIDA

No.

ARGANTE

Il rossore
 Sia una rigida pena.

ARMIDA

No.

ARGANTE

Sì, superba, amo Almirena.

ARMIDA

Stige ritiro.

ARGANTE

Fa ciò, che t'aggrada;
 Senza i demoni tuoi basta mia spada.

ARMIDA

Vo' far guerra, e vincer voglio,
 Collo sdegno chi m'offende
 Vendicar i torti miei.
 Per abbatter quel orgoglio,
 Ch'il gran foco in sen m'accende,
 Saran meco gli stessi dei.

ARGANTE

Beloved Almirena,
 a short time away from you
 makes my heart
 suffer bitter pangs.
 Do your eyes, which promised
 to smile on me,
 now shine with a darker light?
 My love, take heart,
 for I shall soon free you
 from the shameful bonds of cruel Armida.
 Please, do not doubt me;
 the proof lies in my faith,
 my strength,
 and this embrace.

ARMIDA

Traitor, tell me, is this
 the reward for my love?

ARGANTE

Oh gods! What do I see?

ARMIDA

I who have revealed
 the love in my heart to you?

ARGANTE

I do not deny it.

ARMIDA

I, haughty man, who set hell
 loose on your behalf?

ARGANTE

It is true.

ARMIDA

To betray me!

ARGANTE

Forgive a moment
 of improper love.

ARMIDA

You will see the thunderbolts of my fury.

ARGANTE

Be placated.

ARMIDA

No.

ARGANTE

May my shame
 be punishment enough.

ARMIDA

No.

ARGANTE

Yes, proud woman, I love Almirena.

ARMIDA

I take back the powers of hell.

ARGANTE

Do as you please;
 without your demons, my sword will suffice.

ARMIDA

I shall wage war, and my wrath will defeat
 the man who has insulted me
 and avenge my wrongs.
 The gods themselves will be with me
 in crushing the pride
 that enrages me.

SCENE 9**ARMIDA**

Mori, svenata.

ALMIRENA

O Numi!

RINALDO

T'arresta per pietà!

ARMIDA

I shall stab you to death.

ALMIRENA

O gods!

RINALDO

Stop for pity's sake!

RINALDO

LIBRETTO

ARMIDA

Ho d'aspe il core;
poichè le fiamme mie sprezzasti,
indegno, cada costei trafitta,
olocausto d'amor, vittima al sdegno!

RINALDO

Il mio pianto!

ARMIDA

Dell'ira accresce i flutti.

RINALDO

L'innocenza!

ARMIDA

Il suo volto il fallo accese.

RINALDO

Per il fuoco onde ardesti.

ARMIDA

È in tutto spento.

RINALDO

Pria questo sen trapassa!

ARMIDA

Il duol lo sveni!

RINALDO

Versa un fulmine, o ciel!

ARMIDA

Io pria il suo sangue.

RINALDO

Al mio braccio cadrai, perfida, esangue.

ARMIDA

My heart is embittered;
since, wretched man, you rejected my love,
she must die,
a sacrifice to love, a victim of my wrath.

RINALDO

See my tears!

ARMIDA

They swell the waves of my anger.

RINALDO

Her innocence!

ARMIDA

Her face accuses her.

RINALDO

For the sake of the passion you felt.

ARMIDA

It is dead.

RINALDO

Strike me first.

ARMIDA

May you die of grief.

RINALDO

Strike her down, heaven!

ARMIDA

First her blood will flow.

RINALDO

I myself shall kill you, treacherous woman.

SCENE 10

ALMIRENA

Padre!

RINALDO

Mia cara!
Idolo mio!

GOFFREDO

Fugga il duol.

ALMIRENA

Rieda il piacer.

RINALDO, GOFFREDO & ALMIRENA

E svanisca ogni tormento
al contento.

GOFFREDO

Vinto il furor d'inferno,
il terreno furor vincer ne resta;
quando là in oriente
Febo risorge ad indorare il mondo,
guerrier, le squadre appresta,
perchè Sione cada.

ARGANTE

Chiuso frà quelle mura
langue il commun valore, o forti eroi;
quindi sian noti a voi
gli ultimi sensi nostri;
ch'oggi ogn' un si dimostri
non sol di fer, mà di coraggio armato,
perche l'oste nemica
cada al nostro valor, ceda al suo fato.

ALMIRENA

Father!

RINALDO

My dear one!
My beloved!

GOFFREDO

Let sorrow be gone.

ALMIRENA

Let pleasure return.

RINALDO, GOFFREDO & ALMIRENA

And let every torment vanish
in our happiness.

GOFFREDO

The fury of hell has been defeated,
the defeat of earthly fury remains;
when the sun rises again in the east
to touch the world with golden light,
warrior, prepare the troops
for the downfall of Sion.

ARGANTE

Brave men, within these walls
courage is fading away;
hear then
our final thoughts;
let everyone be armed today
not merely with swords, but courage too,
so that the enemy falls
before our valour, and surrenders to its fate.

SCENE 11

ARMIDA

Per fomentar lo sdegno
a fronte d'un sleal
anco mi trovo?

ARGANTE

Io pur l'ira rinovo
al tuo superbo aspetto.

ARMIDA

Will my anger
again be roused
to see your disloyalty?

ARGANTE

Your arrogance
rekindles my wrath.

ARMIDA

È l'offeso mio amor
per te un' Aletto.

ARGANTE

L'affetto tuo non curo.

ARMIDA

Io i sdegni tuoi.

ARGANTE

Or è tempo di palme,
va, e non tentar di effeminar gli eroi.

ARMIDA

Ho un cor virile in petto,
che sa emular la gloria.

ARGANTE

Abbian i sensi si' grandi al fin vittoria.
Cara, perdon ti chiedo.

ARMIDA

Io no'l rifiuto.

ARGANTE

Accuso la mia colpa.

ARMIDA

Egli m'è grato.

ARGANTE

Fu importuno l'amor.

ARMIDA

Io pure errai.

ARGANTE

Sol per momenti.

ARMIDA

Anch'io Rinaldo amai.

ARMIDA & ARGANTE

Dunque mi sia concesso
di purgar il mio error con questo amplesso.

ARGANTE

Or preparianne ad una estrema sorte.

ARMIDA

E coi spenti nemici
un gran trofeo alla morte.

ARMIDA & ARGANTE

Al trionfo del nostro furore
or corriamo que' mostri a legar.
Che poi, caro/cara, questo core,
dolce premio ti vuol dar!

ARMIDA

My spurned love
is like a Fury to you.

ARGANTE

I have no interest in your love.

ARMIDA

Nor I in your contempt.

ARGANTE

The time of victory is here,
go, and do not try to undermine my men.

ARMIDA

I have a manly heart
that longs for glory.

ARGANTE

May such noble sentiments be ultimately
victorious. My dear, I ask your forgiveness.

ARMIDA

I shall not withhold it.

ARGANTE

I acknowledge my mistake.

ARMIDA

That pleases me.

ARGANTE

My love was shameful.

ARMIDA

I too transgressed.

ARGANTE

Only for a moment.

ARMIDA

I too, I loved Rinaldo.

ARMIDA & ARGANTE

Then let me absolve my sin
in this embrace.

ARGANTE

Now let the final battle commence.

ARMIDA

With the murderous trophy
of our slaughtered enemies.

ARMIDA & ARGANTE

Let us run to bind those beasts
in the triumph of our fury.
And then, my love, my heart
will be your sweet reward.

SCENE 12**GOFFREDO**

Ecco il glorioso giorno,
che ne chiama al trionfo.

RINALDO

Ecco le palme,
che spuntano nel campo.

ALMIRENA

Ecco ne' tuoi bei lumi
che di gloria e d'amor folgora un lampo.

RINALDO

Or la tromba in suon festante
mi richiama a trionfar.
Qual guerriero e qual amante,
gloria e amor mi vuol bear.

RINALDO

O clemenza del ciel!

ALMIRENA

Beata sorte!

GOFFREDO

Trionfo alter!
La libertà vi dono.

ARGANTE

Cara, ti stringo.

GOFFREDO

The glorious day has dawned
which summons us to triumph.

RINALDO

The palms of victory
arise on the field.

ALMIRENA

Glory and love
shine in your fair eyes.

RINALDO

The jubilant sound of the trumpet
summons me to triumph.
Glory and love wish to crown me
as a warrior and a lover.

RINALDO

O mercy from heaven!

ALMIRENA

Happy fate!

GOFFREDO

Noble triumph!
I grant you liberty.

ARGANTE

My beloved, I embrace you.

RINALDO

LIBRETTO

ARMIDA

Vien sposo al mio trono.

ARMIDA

Come and reign as my spouse.

FINAL SCENE

GOFFREDO

Di quei strani accidenti
se la serie ripiglio,
per dolor, per stupor, s'inarca il ciglio.

ALMIRENA

A sì crudeli eventi ancor non so se dormi,
o se sia desta.

RINALDO

Cessata la tempesta,
godiam, cara, la calma.

ALMIRENA

Dall'aure dolci
della tua bell'alma.
Bel piacere è godere fido amor;
questo fa contento il cor.
La fermezza sol apprezza lo splendor,
che provien d'un grato cor.

TUTTI

Vinto è sol della virtù degli affetti il reo livor
E felice è sol qua giù
chi dà meta a un vano cor.

GOFFREDO

If I think back
over these strange occurrences
I feel both sorrow and astonishment.

ALMIRENA

These painful events leave me unsure still
if I am asleep or awake.

RINALDO

Now that the storm has passed,
my love, let us enjoy peace.

ALMIRENA

That comes from the gentleness
of your great heart.
It is a great pleasure to enjoy faithful love;
it cheers the heart.
Constancy values no splendour
other than that of a grateful heart.

ALL

Evil malice is defeated by virtue alone.
Happiness on earth comes only to those
with a purpose on their hearts.

English translation by Kenneth Chalmers



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