

PINCHGUT OPERA
PRESENTS

MÉDÉE

BY CHARPENTIER



1 – 7 DECEMBER 2022
CITY RECITAL HALL, SYDNEY

PINCHGUT OPERA

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Erin Helyard conducting *Women of the Pietà* by Vivaldi. Photo by Cassandra Hannagan.

MÉDÉE BY CHARPENTIER



| | | |
|-----------------------------------|---|-------------------------|
| MUSIC | Marc-Antoine Charpentier (1643–1704) | |
| LIBRETTO | Thomas Corneille (1625–1709) | |
| CAST | Catherine Carby | Médée |
| | Michael Petruccelli | Jason |
| | Cathy-Di Zhang | Créuse |
| | Andrew Finden | Oronte |
| | Adrian Tamburini | Créon |
| | Chloe Lankshear | Nérine |
| | Anna Fraser | Cléone |
| | Brianna Louwen | Amour |
| | Maia Andrews | Une Italienne |
| | Louis Hurley | Arcas / La Vengeance |
| | Philip Barton | La Jalousie |
| | Rhys James Hankey | Sons of Médée and Jason |
| | Tom Hylkema | |
| | Arvin Bhattacharya | Créon's Guards |
| | Yusuf Nayir | |
| | Casey Stevenson | |
| | Jayden Yosh | |
| | Cantillation | Chorus |
| Orchestra of the Antipodes | | |
| CONDUCTOR | Erin Helyard | |
| DIRECTOR | Justin Way | |
| DESIGNER | Charles Davis | |
| LIGHTING DESIGNER | Damien Cooper | |
| VIDEO DESIGNER | David Bergman | |
| MOVEMENT DIRECTOR | Troy Honeysett | |

1–7 December 2022

There will be an interval of 20 minutes at the end of Act Three.

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

Sung in French with English surtitles.

Médée is being recorded by ABC Classic for future broadcast.

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.



2022 has been full of highlights for the company. We presented concerts in Adelaide, Bermagui, Armidale, Newcastle and Hobart in addition to our mainstage presentations in Sydney and Melbourne, and we were heartened to once again present high-quality music making to new audiences. We have been concentrating on Italian music this year, from Monteverdi to Cesti to Vivaldi and Galuppi: but we close the year with a classic French *tragédie lyrique*.

I have always had a soft spot for Charpentier and his music, and so it is something of a personal lifetime achievement to be able to present his *Medée* of 1693. It was the composer's only opera to be presented at the venerated Académie Royale de Musique in his lifetime and it is a magnificent testament to the composer's genius. The tortured sorceress Medea, who is betrayed by the man she loves and then exacts a ferocious vengeance, has long inspired artists. The libretto by Corneille is still considered today to be one of the great

masterpieces of French poetry. This is a very rare opportunity to see and hear this work on the stage, in all its glory.

I have often used the analogy that early opera is a lot like wine: it comes in an intoxicating variety of different styles, genres, tastes and textures. Some people prefer some styles to others and that is entirely normal and natural. Others are introduced to a new varietal by a friend, and it becomes a new favourite. You might even become an advocate, and in turn recommend it to others! In all instances, your tastes become more refined and your enjoyment and pleasure increase.

As Artistic Director I've always aspired to uphold one of Pinchgut's central reasons for existence, and that is to scour the Baroque period for interesting and beautiful masterworks from the rich and diverse operas that fill this dazzling and fertile era in music history. This year we presented Cesti, a composer many would never have even heard of, and next year we re-imagine the work of Legrenzi, another forgotten genius from 17th-century Venice. These unusual works stand side by side with more familiar composers and works, much like a wine tasting. There is no other company in the world quite like Pinchgut, and I once again want to take this opportunity to thank you all for coming together to savour the pleasures of early opera.

Erin Helyard
Artistic Director



Thank you for coming once again to support one of the highlights of the Australian live music calendar, Pinchgut Opera's end of year production. It has been a relief to be able to present a season in full again in 2022, and having launched our 2023 season – we cannot wait to bring you another Australian premiere, *Giustino* by Legrenzi, along with a favourite that was postponed from 2020, Handel's *Rinaldo*. I encourage you to purchase your subscription now, as already Premium availability is in demand for these two operas.

We open 2023 with Buxtehude's cantata cycle *Membra Jesu Nostrī* – continuing our successful sacred music concert season preceding Easter. Our second concert series in September, *Pleasures of Versailles*, will be an exciting first for Pinchgut, a theatricalised presentation of two "tiny operas", with movement direction by Shannon Burns and design elements from Melanie Liertz.

Our digital streaming platform Pinchgut At Home continues to grow with seven filmed productions currently available. We look forward to adding another three productions over the coming year. Thank you to our Pinchgut At Home donors who support the investment of filming these performances so they have an ongoing lifespan that has a reach beyond Sydney, around Australia and the world.

I'd like to thank our Pinchgut donors who have stuck by us in 2022. Financially the ongoing impact of COVID and associated risks has been felt this year, and donations have ensured we remain viable and secure our long-term future. Thank you also to major supporters Metal Manufactures Pty Ltd and a multi-year grant from the NSW Government via Create NSW.

Finally I'd like to welcome two new Directors to the Board of Pinchgut Opera: Peter Jopling AO KC from Melbourne and Claire Wivell Plater who has been on Pinchgut's Development Committee the last few years.

Cressida Griffith
General Manager



For Médée

STAGE MANAGER
ASSISTANT STAGE MANAGER
COSTUME SUPERVISOR
PRODUCTION COORDINATOR
HEAD ELECTRICIAN
LIGHTING PROGRAMMER
SET CONSTRUCTION
LIGHTS SUPPLIED BY
PROJECTOR SUPPLIED BY
ART FINISHER
LEAD HAIR AND MAKE-UP ARTIST
COSTUME ASSISTANT
COSTUME BUYER
COSTUME ASSISTANT
SOLDIERS' HAIRCUTS
SURTITLES
SURTITLE OPERATOR
PROGRAM EDITOR
LANGUAGE COACHING
HARPSICHORDS SUPPLIED,
PREPARED AND TUNED BY
NIDA: PRODUCTION SUPPORTER

DIPLOMA OF SCREEN AND MEDIA
(SPECIALIST MAKE-UP
SERVICES) STUDENTS
DIPLOMA OF LIVE PRODUCTION
AND TECHNICAL SERVICES STUDENTS

Tanya Leach
Madelaine Osborn
Renata Beslik
Byron Cleasby
Padraigh Ó Súilleabháin
Philip Paterson
Feather Edge
Intense Lighting
TDC
Sasha Wisniowski
Rachel D'Arbon
Prue Vercoe
Terri Kibble
Kym Yeow
Adam Harant
Natalie Shea
Jacob Lawler
Natalie Shea
Nicole Dorigo

Carey Beebe
Students from the Diploma of Live Production and Technical Services and the Diploma of Screen and Media (Specialist Make-Up Services) are part of the technical and production crew.
Erin Hannan, Melissa King, Petrie Porter, Harriet Trubshaw, Andrea Velechovsky, Blake Virgilio-Naden
Brielle McAlister, Carter Morgan, John Pham, Laurence Tomlinson



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. Early opera is like wine: it comes in a fascinating variety of different styles, genres, tastes and colours. Before steamships, railroads and mass production, music thrived in widespread but localised centres of experimentation and refinement. As cities became more connected, operas became less varied and more standardised. Pinchgut Opera scours this 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 Baroque.

In 2021 we celebrated our 20th year, with the hugely acclaimed *Platée* as our 26th stage production. Since those first performances of *Semele* in 2002 we have grown in reach and number of performances. In 2014 we began producing two operas a year, and this season we present one of the most famous of Baroque operas – Charpentier's *Médée* – paired with Cesti's mad romp *Oronthea*.

In 2018 we expanded our musical offerings to include concerts, to great public and critical acclaim. We are thrilled to continue this rich and exciting exploration of exquisite repertoire, most recently featuring star soprano Miriam Allan in Vivaldi's *Women of the Pietá*. Our creative response to the practical challenges of the pandemic saw the creation of *A Delicate Fire*, a ground breaking opera-film 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.

SUPPORTERS



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



Sisyphus Foundation

OPERA AUSTRALIA

Operational Support supplied by Opera Australia

THANKS TO



Pinchgut's Opera Productions

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

*Australian Premiere



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 the Orchestra of the Antipodes he has forged new standards of excellence in historically informed performance in Australia. The company won Best Rediscovered Opera (2019) for Hasse’s *Artaserse* at the 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 have been awarded Best Opera at the Helpmann Awards for three consecutive years (2015–2017) 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* (Pinchgut Opera) 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, the Australian National Academy of Music, the 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.

24th Pinchgut opera production



Justin Way
Director

Former head of the Staff Directors Department at the Royal Opera House, Covent Garden, where he was a company member between 1999 and 2014. Since 2014 Justin Way has been Director of Productions at the Teatro Real in Madrid, where later this season he will stage *Tristan und Isolde*. A graduate of NIDA and the University of Sydney, Justin also studied with ATYP and was an Affiliate Director of the Sydney Theatre Company.

Highlights among his productions are *Norma* for Teatro Real in Madrid, *Alcina* and *Orlando* for Opera Australia, *The Beggar’s Opera* for Covent Garden, *The Abduction from the Seraglio*, *Giasone* and *Orlando* for Chicago Opera Theater, *Carmen* for the Canadian Opera Company, *La bohème* for Opera Minnesota, and *Semele*, *The Fairy Queen* and *Dardanus* for Pinchgut. For the BBC Proms at the Royal Albert Hall he directed semi-stagings of the *Ring* with Daniel Barenboim, *Tannhäuser* and *Salome* with Donald Runnicles, *Elektra* with Semyon Bychkov and *Parsifal* with Mark Elder. He directed *Le Grand Macabre* for the BBC Symphony and *Elektra* and *Roméo et Juliette* for Opéra National de Bordeaux.

Justin has worked as a revival and associate director for companies including the Metropolitan Opera in New York, La Scala in Milan, Paris Opera, Vienna State Opera, the Liceu in Barcelona, Teatro Real in Madrid, Teatro Reggion Turin, Washington National Opera, the Czech National Opera, the Grand Théâtre de Geneva, the Seoul Arts Festival, the Abu Dhabi Festival, Taiwan Symphony Orchestra and Singapore Lyric Opera. As an Assistant Director he has also worked at the Bregenz Festival, Rome Opera and English Touring Opera.

Education work has included directing young singers from London’s Royal College of Music, the Opera School of Yale University, the Escuela Reina Sofia in Madrid, and the Royal Opera House’s Jette Parker Young Artist Program. In 2011 he was Artistic Director for the Queen’s Celebration of Youth in the Performing Arts at Buckingham Palace.

Fourth Pinchgut opera production



Catherine Carby – Mezzo-soprano
Médée

Currently residing in the UK, leading Australian mezzo-soprano Catherine Carby has performed with major opera companies and orchestras including the Royal Opera, Covent Garden, English National Opera, Scottish Opera, English Touring Opera, The Royal Ballet, Opera Australia, West Australian Opera, Victoria State Opera, Opera Queensland, the BBC Concert Orchestra, Philharmonia Orchestra, Royal Philharmonic Orchestra, Ulster Orchestra, Orchestra of the Age of Enlightenment, Gardner Chamber Orchestra Boston, the Sydney, West

Australian, Melbourne, Tasmanian and Queensland Symphony Orchestras and the New Zealand Symphony Orchestra.

Alongside a return to the Royal Opera House, Covent Garden, Catherine’s engagements in 2022/23 include the roles of Waltraute (*Ring* cycle) for Longborough Festival Opera and Malcolm (*La donna del lago*) for Buxton International Festival, and on the concert platform, the Verdi Requiem and Handel’s *Messiah* with the Melbourne Symphony Orchestra, and a celebration of the work of Karl Jenkins at Royal Festival Hall, conducted by Sir Karl himself.

Recent engagements include Siegrune (*Ring* cycle), Minerva (*The Return of Ulysses*) and Antonia’s Mother (*The Tales of Hoffmann*) for the Royal Opera House; Brangäne (*Tristan und Isolde*) for Longborough Festival Opera and Teatro Nacional de São Carlos in Lisbon; Rodrigo (Donizetti’s *Pia de’ Tolomei*), Diana (*La Calisto*) and the title role in Gluck’s *Iphigénie en Tauride* for English Touring Opera; Haydn’s *Paukenmesse* with the Orchestra of the Age of Enlightenment; and Katharina Schratt (*Mayerling*) for The Royal Ballet London.

Her recordings include Cellier’s *The Mountebanks*; Lampe’s *The Dragon of Wantley*; *The Love for Three Oranges* and *Der Rosenkavalier* for Opera Australia; and *Die Walküre* (Siegrune), *The Tales of Hoffmann*, *Mayerling* and *La traviata* for the Royal Opera House, Covent Garden.

As a board member of Swap’ra UK (Supporting Women and Parents in Opera), Catherine is committed to achieving gender and pay equality in the opera industry.

Second Pinchgut opera production



Michael Petruccelli – Tenor
Jason

Renowned for his ‘pure, glowing tenor’, Michael Petruccelli is one of Australia’s emerging operatic stars.

His roles have included Stephen Goldring (*The Eighth Wonder*), Pedro (*Two Weddings, One Bride*), Goro (*Madama Butterfly* touring production) for Opera Australia, Arturo (*Lucia di Lammermoor*), Beppe (*Pagliacci*) and The Minister (*The Princess and the Pea*) for Victorian Opera.

On the concert platform, Michael has taken the tenor solos in Mozart’s *Coronation Mass*, Saint-Saëns’ *Oratorio de Noël*, Haydn’s *Missa Sancti Nicolai* and Bach’s *Magnificat* and *St Matthew Passion*.

His recital collaborations have included the series *Night and Day* (with associate artist Elyane Laussade), Brahms’ *Liebeslieder-Walzer* with The Team of Pianists, and Britten’s *The Heart of the Matter* and *Canticle III* (*‘Still Falls the Rain’*) with Ensemble Goldentree.

Formerly a Melba Opera Trust Scholar, Michael completed a Master of Music in Opera Performance at the University of Melbourne. He was twice a finalist in the Lady Fairfax New York Scholarship and was a winner of both the Richard Bonyng Study Scholarship and the RJ and AF Hamer Opera Scholarship.

In 2018, Michael took up a full-time young artist position with Frankfurt Opera, where his roles included Babilio / Don Curzio in *The Marriage of Figaro*, the voice of the young seaman in *Tristan und Isolde*, The Gondolier in Rossini’s *Otello* and Tamino in *The Magic Flute*. In 2019 he appeared as Aquillo in Pinchgut Opera’s production of *Farnace*.

Recent engagements have included Almaviva in *The Barber of Seville* (West Australian Opera), *Parrawang Lifts the Sky* (Victorian Opera), Le Mesurier in *Voss* (State Opera South Australia), Prunier in *La rondine* for National Opera, Canberra and the Cartographer in Mary Finsterer’s *Antartica* (Sydney Chamber Opera) for the 75th Holland Festival in Amsterdam.

Second Pinchgut opera production



Cathy-Di Zhang – Soprano
Créuse

Australian soprano Cathy-Di Zhang is an Associate of the Royal Academy of Music in London.

For Opera Australia she has appeared as Micaëla (*Carmen*) and Rosina (*The Barber of Seville*) on their National Tour and will sing Zerlina (*Don Giovanni*) in Summer 2023. For Victorian Opera she sang the leading role of Zhu Ying in the world premiere of Richard Mills’ *The Butterfly Lovers*. For State Opera South Australia she performed Mimi for their *Bohème on the Beach* Spectacular at Glenelg for over 6000 people.

Prior to the pandemic, Cathy-Di sang the role of Mädchen in Kurt Weill’s *Rise and Fall of the City of Mahagonny* for the Festival d’Aix-en-Provence with the Philharmonia Orchestra conducted by Esa-Pekka Salonen and for Dutch National Opera with the Netherlands Philharmonic under Markus Stenz. Other opera credits include Amour/La Folie (*Platée*) for Pinchgut Opera, Mimi (*La bohème*) for Opera@Stone in Berlin, Fiordiligi (*Così fan tutte*) for Kammeroper Schloss Rheinsberg, Lauretta (*Gianni Schicchi*) and the title role of Massenet’s *Cendrillon* for Royal Academy Opera, and Nella (*Gianni Schicchi*) for Les Azuriales Opera.

As a concert soloist Cathy-Di has performed under Ayrton Desimpelaere with the Orchestra of the Opéra de Liège, in the season opening concert with the Xi’an Symphony Orchestra under Dane Lam, with the Suzhou Symphony Orchestra at the Suzhou Grand Theatre, Shanghai Concert Hall and the National Centre for the Performing Arts in Beijing as part of the ¡Sing! International Young Artists Festival, in Geneva with the Orchestre de Chambre de Genève under Arie van Beek, and for the Rencontres Musicales de Chaon Festival with Marius Stieghorst and the Orchestre Symphonique d’Orléans. She is an avid chamber musician and has appeared in recital all over Italy in trio and quartet

Cathy-Di was the winner of the Grand Prix in the 2019 Concours International d’Art Lyrique de Namur and the Audience Prize in the 2016 Les Azuriales International Singing Competition.

Second Pinchgut opera production



Andrew Finden – Baritone
Oronte

Andrew Finden’s opera career has been largely based in Germany to date, with highlights including the roles of Rochefort (*Anna Bolena*) and The Forester (*The Cunning Little Vixen*) at the Badisches Staatstheater Karlsruhe, Joseph de Rocher (*Dead Man Walking*) and Oppenheimer (*Doctor Atomic*) at Theater Koblenz, Overthal (*Le Prophète*) at Deutsche Oper Berlin and Landestheater Linz, Marco (*Gianni Schicchi*) and Yamadori (*Madama Butterfly*) at Deutsche Oper am Rhein, Guglielmo (*Così fan tutte*) and Marquis de la Force (*Dialogues of the Carmelites*)

at Theater Aachen, and Enrico (*Lucia di Lammermoor*), the title role in *The Marriage of Figaro* and the role of Maik in the world premiere of Ludger Vollmer’s *Tschick* at Theater Hagen. He has also appeared as Marcello (*La bohème*) for Opera Holland Park. Recent engagements include the title role in *Nixon in China* for Theater Koblenz, and Marco (*Gianni Schicchi*) at the Aalto-Musiktheater Essen.

From 2011 to 2015 Andrew was a member of the ensemble of the Badisches Staatstheater Karlsruhe, where his roles included Schaunard (*La bohème*), Oreste (Gluck’s *Iphigénie en Tauride*), Papageno (*The Magic Flute*), The Count (*The Marriage of Figaro*), Ned Keene (*Peter Grimes*) and Shchelkalov (*Boris Godunov*). His performance as Clito in the 2012 Karlsruhe Handel Festival production of *Alessandro* is available as a live recording on the Pan Classics label.

Andrew was a member of the Opera Studio of Staatstheater Nürnberg, where his roles included The Count in Donizetti’s *Emilia di Liverpool*, Dr Falke in *Die Fledermaus*, Don Alvaro in *Il viaggio a Reims* and Morales in *Carmen*.

On the concert platform, Andrew made his Barbican debut as a soloist in Alasdair Nicolson’s *Two Sisters, A Rose, A Flood and Snow* with the London Symphony Orchestra. He was a soloist in *Messiah* for the London Handel Festival. He has also appeared at Royal Albert Hall, London, the Royal Concert Hall in Glasgow and with the Strasbourg Philharmonic, New Israeli Opera and Sydney Symphony Orchestra.

Andrew is a graduate of the Sydney Consevatorium of Music and the Guildhall School of Music and Drama, London.

First Pinchgut opera production



Adrian Tamburini – Bass-baritone
Créon

Adrian is proud to return to Pinchgut Opera for this production of *Médée*. He 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 as Fasolt in Wagner’s *Das Rheingold*. In 2017, Adrian was the winner of Australia’s prestigious singing award, the Australian Opera Awards (YMF, MOST).

His singing has featured on cinema releases of opera, DVD, international recordings, motion picture soundtracks, radio and television. He has worked with companies such as Opera Australia, 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 and the Canberra Symphony Orchestra.

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. 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, Barrie Kosky, Bruce Beresford and John Bell.

Second Pinchgut opera production



Chloe Lankshear – Soprano
Nérine

Chloe Lankshear is an accomplished Sydney-based soprano who enjoys a varied career of performative mediums from operatic productions to classical contemporary recitals and commission premieres. She has performed with State Opera South Australia and Pinchgut Opera, and has been a featured soloist with the Australian Brandenburg Orchestra, Bach Akademie Australia, the Australian Chamber Orchestra, Canberra Symphony Orchestra and The Song Company.

Her debut lead operatic role was as Galatea in Ensemble Polypheme’s production of *Acis and Galatea*, directed by Australian soprano and founder of Pacific Opera, Christine Douglas. In 2020 Chloe appeared in Pinchgut Opera’s film *A Delicate Fire*, as well as their digital miniseries of recorded madrigals, and also recorded a ‘Behind Doors’ concert with classical guitarist Heathcliffe Auchinachie at Phoenix Central Park Studio.

In 2021 Chloe premiered Paul Stanhope’s Requiem at City Recital Hall, as well as appearing with Pinchgut Opera as Clarine in *Platée* and in the Monteverdi *Vespers*. She was also a featured artist with the Australian Chamber Orchestra for their program *Baroque Revelry*. This year Chloe has been a featured artist at Bendigo Chamber Festival and Bermagui’s Four Winds Festival, and will make her solo debut with the Canberra Symphony Orchestra and with Sydney Philharmonia Choirs, as well as collaborations with other Sydney-based groups including Muffat Collective and Castalia Vocal Consort. She is looking forward to performances with the Sydney Symphony Orchestra and Canberra Symphony Orchestra in 2023.

Chloe Lankshear is Pinchgut Opera’s inaugural Taryn Fiebig Scholar.

Second Pinchgut opera production



Anna Fraser – Soprano
Cléone

Anna Fraser has gained a reputation as a versatile soprano specialising predominantly in the interpretation of early and contemporary repertoire.

Anna is a graduate of the Sydney Conservatorium of Music and New England Conservatory (Boston) and furthered her studies in the Britten-Pears Young Artist Program featuring as a soloist at the Aldeburgh Festival (UK) under the direction of Richard Egarr and Anthony Rolfe Johnson.

As a core ensemble member of The Song Company for over a decade, Anna has had the pleasure of performing in a myriad of traditional and exploratory programming expertly demonstrating the versatility and virtuosity of a cappella singing. Equally at home as a dramatist on the stage presenting opera and historically informed chamber music, Anna is a strong exponent in music education, particularly with Moorambilla Voices and Gondwana Choirs.

Anna performs extensively with a number of Sydney’s professional ensembles including Pinchgut Opera (since 2004 with notable roles in *L’Orfeo*, *Dardanus*, *L’Ormino* and *Castor et Pollux*) and Cantillation, Sydney Chamber Opera (Dusapin’s *Passion*, Finsterer’s *Biographica*), Sydney Philharmonia Choirs, Sydney Symphony Orchestra, Ironwood, The Acacia Quartet, Ensemble Offspring, Halcyon, Taikoz, Bach Akademie Australia, Australian Haydn Ensemble, Salut! Baroque, Sydney Consort and Thoroughbass. Anna has collaborated with international ensembles such as period specialists The Wallfisch Band (Bach Unwrapped cantata programs at Kings Place, London) and the New Zealand String Quartet (Adam Chamber Music Festival, NZ; Canberra International Music Festival).

12th Pinchgut opera production



Maia Andrews – Soprano
Une Italienne

Soprano Maia Andrews recently relocated back to Australia after many years performing in Europe. Her latest operatic engagement was the title role of Anne Frank in Grigory Frid’s monodrama *Das Tagebuch der Anne Frank* at Theater Altenburg Gera in 2020, reviewed as ‘a momentous event to experience this sensitive and powerful singer...who both enthralled and touched the audience.’

In 2020 and 2021 at the same theatre, Maia made various solo appearances in the opera galas *Freistatt schöner Geister*, *Die ganze Welt*

ist Himmelblau and *Kriminal-Tango*, singing excerpts ranging from Verdi to Weber, some of which were recorded for the Mitteldeutscher Rundfunk to great acclaim.

2019 saw Maia take on the role of Pamina in the German opera festival Oper Oder-Spree. Later that year, she was invited back to perform Gretel from Humperdinck’s *Hänsel und Gretel* with the Jenaer Philharmonie, having sung the same role in a concert performance with them in May 2018. Other roles include Susanna and Barbarina (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), Mademoiselle Silberklang (*Der Schauspieldirektor*) and Amy (*Little Women*).

This year Maia was the soloist for Mozart’s Mass in C and Schubert’s Mass in G with the UNSW Collegium Music Choir and Orchestra. Her other concert repertoire includes Bach’s *St Matthew* and *St John Passions* and the cantata *Am Abend aber desselbigen Sabbats*, BWV42, Mendelssohn’s *Psalms 42*, Saint-Saëns’ *Oratorio de Noël*, Handel’s *Israel in Egypt*, Vivaldi’s Magnificat and Gloria, Dvořák’s Mass in D, Allegri’s *Miserere* and Michael Tippett’s *Crown of the Year*.

Maia was a member of the Thuringian Opera Studio in Germany, holds a Masters of Opera from the Hochschule für Musik Franz Liszt Weimar, a Diploma of Opera from the Sydney Conservatorium of Music, and a Bachelor of Music/Arts from UNSW.

Second Pinchgut opera production



Brianna Louwen – Soprano
Amour

Brianna Louwen is a soprano from Perth, Western Australia. She was a Young Artist with West Australian Opera from 2019 to 2021, and is a graduate of the University of Western Australia and the University of York (UK).

With West Australian Opera, Brianna has appeared as Annina in *La traviata*, Barbarina in *The Marriage of Figaro* and The Kitchen Maid in Imant Raminsh’s *The Nightingale*. With the West Australian Symphony Orchestra she has sung Musetta in a concert performance of Act III of *La*

bohème, and been a featured soloist in *Maximus Musicus Joins the Choir* and the BBC *Planet Earth II* Arena Tour. While in Perth, Brianna performed regularly as soloist and chorister with the choir of St George’s Cathedral and The Giovanni Consort. She has recorded with Australian Baroque for the ABC, as well as featuring on many live broadcasts for ABC Classic.

Since arriving in Sydney in January, Brianna has begun to establish herself as a freelance performer. She has appeared with the choirs of St James’ King St, St Mary’s Cathedral and St Paul’s College as well as Cantillation, and is engaged for future projects with The Song Company and Bach Akademie Australia.

Brianna’s accolades include a Young Person and the Arts International Travelling Scholarship (2016), first place in the Fremantle Eisteddfod Open Aria (2016), finalist in the Royal Melbourne Philharmonic Aria Competition (2018 and 2019), and semi-finalist in the *Herald Sun* Aria Competition (2022).

First Pinchgut opera production



Louis Hurley – Tenor
Arcas & La Jalousie

Louis Hurley is a Sydney-based tenor. He is a passionate operatic and concert performer in repertoire spanning the Baroque through to the 21st century.

After completing a Bachelor of Music and Graduate Diploma of Music at the Western Australian Academy of Performing Arts (WAAPA), Louis 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.

In 2022, Louis will make a number of important debuts including *Messiah* with the Melbourne Symphony Orchestra and First Prisoner (*Fidelio*) with the Sydney Symphony Orchestra under the baton of Simone Young. Earlier this year he was the tenor soloist in Haydn’s *Nelson Mass* for Sydney Philharmonia Choirs, and performed the roles of Acis (*Acis and Galatea*) and Tibrino (*Oronthea*) for Pinchgut Opera, as well as appearing for the company in concert with Monteverdi’s *Vespers*.

Louis has also been heard at the Adelaide Festival in the role of Flute in Neil Armfield’s production of Britten’s *A Midsummer Night’s Dream*.

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 Dival Emerging Artist Program, where he was recently made an Associate Artist.

Louis Hurley is Pinchgut Opera’s inaugural The Humanity Foundation Taryn Fiebig Scholar.

Third Pinchgut opera production



Philip Barton – Bass-baritone
La Vengeance

Philip Barton is an Australian bass-baritone who has been singing with Cantillation for just over ten years. This is his fourth production with Pinchgut Opera, having previously appeared in the chorus for *Iphigénie en Tauride*, *Theodora*, and last year’s *Platée*.

He studied at the Sydney Conservatorium of Music, and subsequently completed the International Summer Academy program at the University of Music and Performing Arts Vienna.

Fourth Pinchgut opera production



Rhys James Hankey
Son of Médée and Jason

For Rhys, playing the role of one of the sons in *Médée* comes after recently performing the lead role of Charlie Bucket in *Charlie and the Chocolate Factory* for Notable Theatre Company. A keen singer, dancer and actor, Rhys is a member of Sydney Children’s Choir and trains with The Actors Division, Dorothy Cowie School of Dance and ADVC Performance Studios. He loves the many performance opportunities that come his way to sing, dance and act in choirs, acting ensembles, eisteddfods and various festivals.

A student at Russell Lea Public School, when he is not performing Rhys loves to swim, play soccer and ride his bike and scooter.

Rhys is thrilled to be making his professional debut with Pinchgut Opera.

First Pinchgut opera production



Tom Hylkema
Son of Médée and Jason

Coming from a musical family, Tom has similarly found a passion in the performing arts—appearing in his debut in a mainstage theatre production. Tom’s interests range from his numerous sporting endeavours to his evolving experience in the theatre and in music through learning the trumpet, culminating in his receiving a scholarship to attend The McDonald College in the coming year. Additionally, his experience extends to modelling publicly for Aldi and Myer in catalogues and fashion shows. Tom’s well-mannered and mature nature has suited him well to

appear as one of Médée’s children in Pinchgut’s production of *Médée*.

Tom is delighted to be making his debut with Pinchgut Opera.

First Pinchgut opera production



Arvin Bhattacharya
Créon’s Guard

Arvin Bhattacharya is an Australian actor of Filipino and Indian descent.

Born in Sydney, he was inspired to pursue a career in the performing arts by his passion for films such as *Star Wars*, *Indiana Jones* and Tim Burton’s *Batman*. This ignited his love for the craft of acting, and he has recently completed his Diploma of Stage and Screen Performance at NIDA. Arvin is also a musician, now specialising in guitar, after developing his skills as a member of Sydney Children’s Choir.

First Pinchgut opera production



Yusuf Nayir
Créon’s Guard

Yusuf Nayir is a recent graduate from NIDA’s Diploma of Stage and Screen Performance program. He has also studied the Meisner Technique at Actor’s Pulse. Yusuf has appeared in numerous short films and plays, including this year the Diploma of Stage and Screen Showcase Performance directed by Philip 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.

First Pinchgut opera production



Casey Stevenson
Créon’s Guard

Casey Stevenson is a graduate of NIDA’s Diploma of Stage and Screen Performance. His previous credits include the roles of Ethan Gerard (*The Full Monty*) and Jim Hawkins (*Treasure Island*) for Sandgate Theatre. Casey is also a professional boxing trainer, grew up playing rugby and has nine other siblings to keep him busy.

First Pinchgut opera production



Jayden Yosh
Créon’s Guard

Jay Yosh is an Australian performer originally from Regional Victoria. His credits include numerous community theatre productions, featuring as Javert in *Les Misérables* (Music Theatre Guild nomination for Best Lead Male Performance), Edward Bloom in *Big Fish* (Best Singing Male and Best Lead Male Performance at the Georgy Awards, as well as another MTG nomination for Best Lead Male Performance), Judas in *Jesus Christ Superstar*, Dean Turner in the premiere of Dookie: The Musical (MTG Commendation for Best Lead Male Performance), and Matt Galloway and others in *The Laramie Project* (Georgy Award nomination for Best Performance in a Play). He has also appeared in the short films *Benson* and *Furphy: The Water Cart and the Word* for BushLit Productions. Jay recently completed his Diploma of Stage and Screen Performance at NIDA.

First Pinchgut opera production





Charles Davis

Designer

Charles Davis is a set and costume designer for theatre, opera, dance and film. A graduate of NIDA, he also studied architectural design at Monash University.

His opera design credits include *La traviata* (Opera Queensland / West Australian Opera / State Opera of South Australia); *The Seven Deadly Sins* and *Mahagonny Songspiel* (set design – Red Line Productions); *Artaserse* and *The Coronation of Poppea* (Pinchgut Opera); *Breaking Glass*, *Biographica* (design – Sydney Festival), *Oh Mensch!* (costume) for

Sydney Chamber Opera; *Ned Kelly* (Perth Festival / Lost and Found Opera); and *Hansel and Gretel* (Queensland Conservatorium). For Opera Australia, Charles was associate set designer for *Carmen*, directed by John Bell, and *The Merry Widow*, directed by Graeme Murphy.

Charles’ theatre designs include: *No Pay? No Way!*, *Rules for Living*, *The Real Thing* and *The Wharf Revue* 2018–2020 (Sydney Theatre Company); *Buyer and Cellar*, *The Kitchen Sink* and *Widow Unplugged* (Ensemble Theatre); *An Act of God* (Darlinghurst Theatre Company); *Smurf in Wonderland* (Griffin Theatre / National Theatre of Parramatta); *Happy Days* and *The Whale* (Red Line Productions); Lano and Woodley’s *Fly* and *Moby Dick* national tours (Token Events); *A Smoke Social* (Darwin Festival); and *Manifesto* (Stephanie Lake Company). Charles was associate set designer for *Muriel’s Wedding – The Musical* with Global Creatures and Sydney Theatre Company. He designed the set for the Melbourne International Comedy Festival’s television and stage galas from 2019 to 2022.

Charles won a Sydney Theatre Award for Best Stage Design of an Independent Production for *Happy Days* and is the winner of the Mike Walsh Fellowship. *Artaserse*, which he designed for Pinchgut Opera, won the 2019 International Opera Award for Best Rediscovered Work.

Charles Davis is a lecturer and mentor for NIDA’s undergraduate design program.

Third Pinchgut opera production



Damien Cooper ^{APDG}

Lighting Designer

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

Career highlights include *Exit the King* on Broadway, Graeme Murphy’s *Swan Lake* for the Australian Ballet (presented in New York, London, Paris and Tokyo), *Keating! The Musical*, and Australian Dance Theatre’s *Birdbrain*, which played over 60 venues around the world.

In 2021 Damien lit Force Majeure’s Sydney Festival production of *The Last Season*, Ensemble Theatre’s *Kenny*, Opera Australia’s *The Merry*

Widow, *Impermanence* at Sydney Dance Company, Britten’s *A Midsummer Night’s Dream* for Adelaide Festival and *Supernature* for Australian Dance Theatre.

Damien’s opera credits include *A Midsummer Night’s Dream* for Houston Grand Opera, Canadian Opera Company and Lyric Opera Chicago, *The Magic Flute* for Lyric Opera Chicago, *Peter Grimes* for Houston Grand Opera, and *Aida* and *Così fan tutte* for Opera Australia and Canadian Opera Company.

A snapshot of the work Damien has done with Sydney Theatre Company includes *A Midsummer Night’s Dream*, *The Golden Age*, *Suddenly Last Summer*, *Disgraced*, *Orlando*, *Arcadia*, *Julius Caesar*, *The Lost Echo* and *The Women of Troy*, *Tot Mom*, *The Cherry Orchard* and *Riflemind*.

Other theatre credits include *Spring Awakening* (ATYP), *The Tempest* (Bell Shakespeare), and for Belvoir, *Counting & Cracking*, *The Great Fire*, *Strange Interlude*, *Cat on a Hot Tin Roof*, *The Seagull*, *Things I Know to Be True*, *Summer of the Seventeenth Doll*, *Gethsemane*, *Stuff Happens*, *Toy Symphony* and *Mark Colvin’s Kidney*.

Damien works with many leading dance companies in Australia including Sydney Dance Company, Tasdance, Chunky Move, Bangarra Dance Theatre, Australian Dance Theatre and The Australian Ballet, and this work has toured extensively around the globe.

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 *Ring* cycle, and the Showreelfinder Award for Live Performance Lighting Design for *The Glass Menagerie*.

Third Pinchgut opera production



David Bergman

Video Designer

David is an award-winning composer, video and sound designer who works across stage and screen.

David’s recent theatre credits include the role of video designer for the ground-breaking productions of *Strange Case of Dr Jekyll and Mr Hyde* and *The Picture of Dorian Gray* for Sydney Theatre Company, for which he won a Sydney Theatre Award for Best Stage Design of a Mainstage Production (with Marg Horwell); and Sydney Chamber Opera’s *Breaking Glass*. Other work for STC includes: sound design for *Playing Beatie*

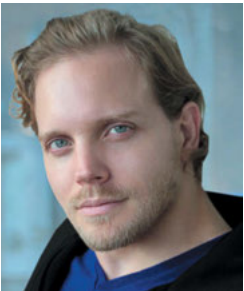
Bow, video and sound design for *A Cheery Soul* and *The Wharf Revue* 2009–18; and video design for *Julius Caesar*, *Muriel’s Wedding: The Musical*, *The Hanging*, *The Effect* and *The Long Way Home*. For Bell Shakespeare, David was the video designer for *The Lovers*.

For Griffin, he was sound designer for *Green Park* for which he won a Sydney Theatre Award for Best Sound Design of a Mainstage Production; composer and sound designer for *Superheroes*; and composer, sound and video designer for *First Love is the Revolution* for which he was nominated for a Sydney Theatre Award. For Monkey Baa, David was video designer for *Possum Magic* and *The Peasant Prince*.

Other credits include: for Sydney Festival and Seymour Centre, composer, sound and video designer for *Museum of Modern Love*; for Belvoir, sound designer for *At What Cost?*, co-sound designer for *Packer and Sons*; for Soft Tread, video and sound designer for *The Gospel According to Paul*; for Bangarra Dance Company, video designer for *Spirit* and *Knowledge Ground*; for Hayes Theatre Co, sound and video designer for *Merrily We Roll Along*, sound designer for *Dubbo Championship Wrestling*, *The Rise and Disguise of Elizabeth R.*, and *Catch Me if You Can*.

David is a National Institute of Dramatic Art graduate and now teaches at NIDA.

First Pinchgut opera production



Troy Honeysett

Movement Director

Troy Honeysett is an Australian actor and performing arts creative specialist.

He is a movement director and coach for stage and screen, and International Lecturer with the National Institute of Dramatic Art, Sydney.

He is a former Principal Artist of Australian Dance Theatre, a martial artist, stunt advisor, and competitive men’s artistic gymnast.

He holds a Bachelor of Dramatic Art in Acting from NIDA, and a National Diploma of Dance Performance in Classical Ballet from the Royal New Zealand Ballet School.

For Pinchgut Opera he has appeared in *The Coronation of Poppea* and *The Chimney Sweep*. Opera Australia credits include action direction and fight coordination for numerous stagings of *Don Giovanni*, *Carmen*, *Attila*, *Bluebeard’s Castle*, *Tosca*, *The Phantom of the Opera*, *Chorus!*, and *Lohengrin* starring Jonas Kaufmann.

Troy has various additional credits in Australian and International film.

Third Pinchgut opera production

Cantillation

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and recording studio.

Highlights have included Liszt’s *Dante Symphony*, Nigel Westlake’s *Missa Solis*, John Adams’ *Harmonium*, Brahms’s Requiem, Ross Edwards’ *Star Chant*, Haydn’s *Creation*, Vaughan Williams’ *Flos Campi* (also recorded for CD) and Jonathan Mills’ *Sandakan Threnody* (all with the Sydney Symphony Orchestra); *The Crowd* (Australian Chamber Orchestra); a sound installation recording for MONA Tasmania; regional tours and concerts with Emma Kirkby (Musica Viva); and singing for the Dalai Lama, the Rugby World Cup, and recording soundtracks for several movies, as well as recording and filming Jonathan Mills’ opera *The Eternity Man*. In 2022 Cantillation appeared with the Sydney Symphony Orchestra in Mendelssohn’s *Midsummer Night’s Dream* in the newly reopened Sydney Opera House Concert Hall.

Cantillation has made more than 30 recordings for ABC Classic, including Renaissance choral masterpieces, *Prayer for Peace*, Fauré’s Requiem, Orff’s *Carmina Burana*, Handel’s *Messiah*, *Silent Night*, *Ye Banks and Braes*, *Magnificat* with Emma Kirkby, *Hallelujah!* and Mozart’s Requiem. For Pinchgut LIVE, Cantillation appears on *L’anima del filosofo*, *Castor and Pollux*, *Iphigénie en Tauride* and *Theodora*.

Cantillation is the official chorus for Pinchgut Opera, having performed in every opera with chorus since the beginning.

SOPRANOS

- Anna Fraser** 12th Pinchgut opera production
- Chloe Lankshear** 2nd Pinchgut opera production
- Amy Moore** 2nd Pinchgut opera production
- Brianna Louwen** 1st Pinchgut opera production
- Maia Andrews** 2nd Pinchgut opera production

MEZZO-SOPRANOS

- Joanne Burton** 8th Pinchgut opera production
- Olivia Payne** 2nd Pinchgut opera production
- Natalie Shea** 24th Pinchgut opera production

HAUTE-CONTRE

- Dan Walker** 12th Pinchgut opera production

TENORS

- Ethan Taylor** 3rd Pinchgut opera production
- Louis Hurley** 3rd Pinchgut opera production
- Benjamin Namdarian** 2nd Pinchgut opera production
- John Pitman** 10th Pinchgut opera production

BASSES

- Andrew O’Connor** 5th Pinchgut opera production
- Mark Donnelly** 5th Pinchgut opera production
- Philip Barton** 4th Pinchgut opera production
- Christopher Allan** 4th Pinchgut opera production



Catherine Carby, Cathy-Di Zhang, Adrian Tamburini and Michael Petruccelli. Photo by Cassandra Hannagan



Christopher Allan
Bass



Maia Andrews
Soprano



Philip Barton
Bass



Joanne Burton
Mezzo-soprano



Mark Donnelly
Bass



Anna Fraser
Soprano



Louis Hurley
Tenor



Chloe Lankshear
Soprano



Brianna Louwen
Soprano



Amy Moore
Soprano



Benjamin Namdarian
Tenor



Andrew O’Connor
Bass



Olivia Payne
Mezzo-soprano



John Pitman
Tenor



Natalie Shea
Mezzo-soprano



Ethan Taylor
Tenor



Dan Walker
Haute-contre

MÉDÉE

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 19th year and, with *Oron tea* and *Médée*, its 25th and 26th Pinchgut productions.

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 Macliver and Sally-Anne Russell quickly became a best seller, 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*, Monteverdi’s *The Coronation of Poppea* and Handel’s *Theodora* 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 (Leader)

David Christian Hopf, Quittenbach, Germany, 1760
24th Pinchgut opera production

Claire Conolly

Germany, c.1770, maker unknown
1st Pinchgut opera production

Marlene Crone

J. Gedler, Füssen, Germany, 1770
1st Pinchgut opera production

Annie Gard

Antonio and Girolamo Amati, Cremona, Italy, 1626
5th Pinchgut opera production

Anna McMichael

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

Simone Slattery

Claude Pierray, Paris, France, 1726
9th Pinchgut Opera production

Timothy Willis

Hendrik Willems, Ghent, Belgium, c.1680
3rd Pinchgut opera production

HAUTE-CONTRES

Rafael Font Viera

Ekkard Seidl, Markneukirchen, 2002 (used by kind courtesy of Australian Brandenburg Orchestra)
12th Pinchgut opera production

Ella Bennetts

André Mehler, Leipzig, Germany, 2014, after S. Serafino, 1735
1st Pinchgut opera production

TAILLE

Karina Schmitz

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

Marianne Yeomans

Australia, 1992, after Techler, Austria, 18th century
8th Pinchgut opera production

QUINTE

John Ma

Simon Brown, Sydney, Australia, 2000
8th Pinchgut opera production

David Rabinovici

Anonymous, Germany, circa 1800
4th Pinchgut opera production

BASSE DE VIOLON

Anton Baba

Martin Bowers, Maldon, UK, 1995, after a 17th-century Italian original
13th Pinchgut opera production

CELLO

Anthea Cottee

Peter Walmsley, London, England, 1735
14th Pinchgut opera production

VIOLA DA GAMBA

Laura Vaughan

Henner Harders, Mansfeld, Germany, 2007, after Michel Colichon, Paris, France, 1691
13th Pinchgut opera production

BASS

Philippa MacMillan

Bohemia, c.1750, maker unknown
1st Pinchgut Opera production

FLUTES / PICCOLOS / RECORDERS

Melissa Farrow

Flute by Rod Cameron, California, USA c. 1985 after Hotteterre c.1692
Piccolo by Rudolf Tutz, Innsbruck, Germany 2005
Recorder by Philippe Bolton, Villes sur Auzon, France, 2008, after Charles Bizey, Paris, France, early 18th century*
(Appears courtesy of the Australian Brandenburg Orchestra)
16th Pinchgut opera production

Mikaela Oberg

Flute by Fridtjof Aurin, Düsseldorf, Germany, after J. Denner, Nuremberg, Germany, c.1720
Piccolo by Rudolf Tutz, Innsbruck, Germany 2005
Recorder by Philippe Bolton, Villes sur Auzon, France, 2008, after Charles Bizey, Paris, France, early 18th century*
10th Pinchgut opera production

RECORDERS

Alicia Crossley

Soprano recorder in C by Jean-Luc Boudreau, Canada, 2013, after Steenbergen
Bass Recorder by Yamaha, voiced by Nikolay Ronimus
3rd Pinchgut opera production

OBOES

Adam Masters

Bernhard Schermer, Stäfa, Switzerland, 2001, after Hotteterre, c.1710
4th Pinchgut opera production

Ingo Müller

Sand N. Dalton, Lopez Island, Washington, USA, 1995, after an anonymous French oboe ‘The Galpin’, late 17th century
3rd Pinchgut opera production

BASSOONS

Simon Rickard

Olivier Cottet, France, 2012, after Charles Bizey, c.1720*
21st Pinchgut opera production

Brock Imison

Olivier Cottet, France, 2012, after Charles Bizey, c.1720 (Appears courtesy of the Melbourne Symphony Orchestra)*
5th Pinchgut opera production

TRUMPET

Leanne Sullivan

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

THEORBO

Simon Martyn-Ellis

Theorbo by Jirí Čepelák, Prague, Czech Republic, 2004
Baroque guitar by Marcus Wesche, Bremen, Germany, 2011
8th Pinchgut opera production

TIMPANI / PERCUSSION

Brian Nixon

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

HARPSICHORDS

Donald Nicolson

Flemish Double Harpsichord by Carey Beebe, Sydney 1982
4th Pinchgut opera production

Erin Helyard

Ruckers Double Harpsichord by Carey Beebe, Sydney 2003
24th Pinchgut opera production

Early keyboards prepared by Carey Beebe
Pitch: A = 392Hz
Temperament: Werckmeister III (c.1691)

* instrument commissioned by Pinchgut Opera



MÉDÉE

ABOUT THE ORCHESTRA



Anton Baba
Basse de violon



Ella Bennetts
Violin



Anthea Cottee
Cello



Simon Martyn-Ellis
Theobo



Adam Masters
Oboe



Ingo Müller
Oboe



Claire Connolly
Violin



Marlene Crone
Violin



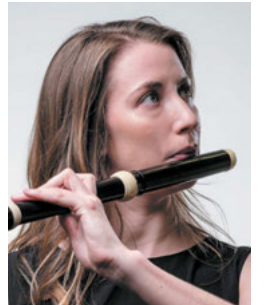
Alicia Crossley
Bass Recorder



Donald Nicolson
Harpsichord



Brian Nixon
Timpani / Percussion



Mikaela Oberg
Flute



Rafael Font Viera
Viola



Melissa Farrow
Flute



Annie Gard
Violin



David Rabinovici
Viola



Simon Rickard
Bassoon



Karina Schmitz
Viola



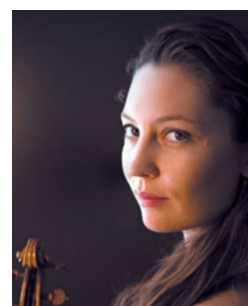
Matthew Greco (Leader)
Violin



Erin Helyard
Harpsichord



Brock Imison
Bassoon



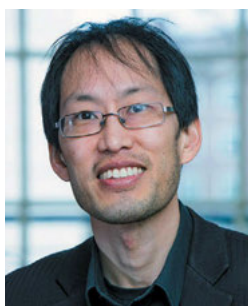
Simone Slattery
Violin



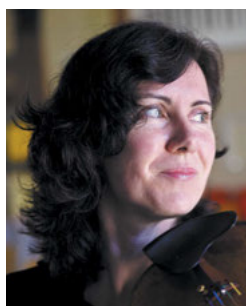
Leanne Sullivan
Trumpet



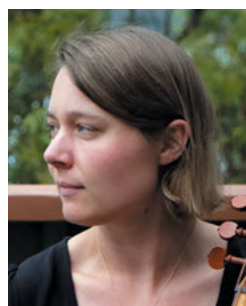
Laura Vaughan
Viola da gamba



John Ma
Viola



Anna McMichael
Violin



Philippa MacMillan
Bass



Timothy Willis
Violin



Marianne Yeomans
Viola

FROM THE MUSICAL DIRECTOR

Overshadowed in his lifetime and after by his ambitious and somewhat ruthless colleague Lully and his legacy, it was only in the twentieth century that Charpentier was identified as a gifted composer of merit and is now numbered among the greatest of French composers. His compositional style was in all ways influenced by his deep training in and understanding of the Italian style. He studied in Rome in the late 1660s, most probably with Carissimi, and later in life he was to tell younger composers: ‘Go to Italy, that is the real source. I have not given up hope, however, that one day the Italians will come to learn from us, but I will no longer be here.’ He brought to his French aesthetic a strain of sensuality and theatricality that characterized the Italian Baroque but was often repressed in French classicism. But his output remains quintessentially French, and his music is always tempered by moderation and restraint.

He was above all a composer of vocal music and was continually inspired by the expressive possibilities of the text. Lully had obtained a royal monopoly over operatic production but his death in 1687 created opportunities for other composers to present their works on the esteemed stage of the Académie Royale de Musique. Lully’s sons inherited his monopoly, and indeed they collaborated with librettists and other composers (Marin Marais among them) in the 1690s. Like Rameau, although for different reasons, Charpentier was thus fifty years old when his *tragédie lyrique* was performed on 4 December 1693. The libretto of *Médée* was by Thomas Corneille, younger brother of the great Pierre, and a poet with whom Charpentier had collaborated before. At this stage Charpentier was well-known in Paris for his collaborations with Molière at the Comédie-Française, and so his debut at the Académie was eagerly anticipated. The creative team was second to none. The sets were by the highly talented Jean Berain and the title role was sung by Marthe Le Rochois, who had starred in Lully’s *Armide* and was universally considered to be ‘one of the finest actresses in the world’.

Unfortunately, *Médée* was not an enormous success. Thanks to the ‘cabals of the envious and ignorant’, as Sébastien de Brossard was to comment later, the powerful advocates of Lully (the ‘Lullists’) did their best to show their disapproval. The faction was jealous and disapproving of any new talent, and particularly of one who was so entrenched in an Italianate style. They even infiltrated the orchestra, who apparently played in such a flagrantly negligent manner that the establishment had to step in and fine them to prevent future misconduct. The *Mercure Galant* was more supportive of Charpentier’s efforts and noted that ‘true connoisseurs find a great deal to admire in *Médée*.’ The commentator suggested that the real reason many sniffed at the opera was envy: ‘It has had the fate of beautiful works, which are first opposed by the envious, only to shine all the more afterwards.’ This proved to be true. Brossard in 1724 noted that ‘without exception, it is from this opera, more than any other, that one can learn the essentials of good composition.’ It was ‘without a doubt the most expert and refined of all those that have been printed, at least since the death of Lully.’ Unfortunately, the spiteful words and bad feelings generated by the Lullists prevented Charpentier from entering the fray of the Académie again: *Médée* was to be his only public-facing opera.

Debates surrounding musical style in Paris in the 1690s, as they were in later times, were as much about politics as they were about music. Although many criticised Charpentier for his Italianate sensuality, *Médée* is in almost every respect a beautiful exemplar of the Lullian *tragedie lyrique*. Unlike Rameau decades later, Charpentier did not intend to present a revolutionary kind of opera on the stage of France’s most revered cultural institution. Rather, he essayed a noble and sophisticated drama of the type established by Lully: a model French opera, as Brossard noted. But this did not prevent Charpentier from adding his own individualistic touches and indeed these flourishes might well have turned the noses of the more conservative Lullists. There is a divertissement with an Italian aria, off-stage choruses, dramatic orchestral effects and exquisite harmonic subtleties. Charpentier’s love of orchestral colour is particularly evident in *Médée*. Créon’s descent into madness is painted by the low strings, and an unusual trio of flutes (including a bass recorder or “basse de flûte”) colour the female chorus. Above all, the opera demonstrates that Charpentier had a natural aptitude for stage effects and dance combined with potent drama. He created a phenomenal role in the character of Médée, who is a serious and tortured protagonist. Charpentier might have privately identified with some aspects of Médée’s character: in the play, she is considered by the cultured elites of Creon’s court to be a barbarian outsider. So too was Charpentier labelled a ‘barbarian composer’ by the Lullists after *Médée*. In *Médée*, it is the sorceress who ultimately prevails against what could be read as the corruption of Creon’s court. Charpentier might also be seen to have eventually transcended the fossilized culture of the Lullists, when *Médée* was proclaimed a masterpiece by commentators after his death.

Erin Helyard © 2022

FROM THE DIRECTOR: MÉDÉE AND THE POWER OF MYTH

The beauty of myth is that it allows each and every generation to receive its own version of an eternal story. And whatever the times we are currently living through, some elements of this eternal story will always have the sharpest of relevance. The fact that Médée is a woman fighting to resist her own divine nature may not have the same weight today as it had in previous epochs, but when we look at her as a woman finally unleashing a strength that she has hidden in order to conform, we can see her through the eyes of our own times.

The fact that she is a foreigner trying to integrate into a society that thinks of itself as civilised and hers as barbaric is sadly familiar. We don’t have to look far to see a patriarchy’s fear and repression of women’s power. Nor are innocent victims of domestic violence far enough away from our own lives. The Greek tragedies are never easy. They do not show us the simplified word of good punishing evil that so often we want our stories to relate.

In a world where we want to see suffering as someone’s fault in black and white, instead these stories offer us all the complexities and contradictions of human nature and the human experience. In fact the purpose of Greek tragedy was to conjure the worst we are capable of imagining, and to find speech for what is unspeakable. In an era where our complacent confidence in our systems of government is being reality-checked on all fronts, no time could be more appropriate to retell this story through our eyes.

I suspect that this is exactly the reason that Charpentier set this piece to music before his baroque audience, too. In that moment a great civilisation, over-confident in its achievements and security, had also just overreached itself and started the long and inevitable topple that led to an immense social change. Let’s see where we all are a few years down the line.

Justin Way
Madrid, 2022



MÉDÉE

HOW DO YOU SOLVE A PROBLEM LIKE MEDEA?



‘Medea the Sorceress’ 1880, Valentine Cameron Prinsep (1838–1904)

There’s no escaping the fact that Medea carries out some horrific acts of violence. Even before she arrives at Corinth, she has orchestrated the killing of her brother, Apsyrtos, and through an act of misdirection she has engineered the death of Jason’s evil uncle Pelias. Add to this the murders she commits in the course of a single day at Corinth, and it’s no wonder she developed a reputation as a ruthless murderess! But other parts of Medea’s story make her an object of sympathy. We recognise, for instance, the sacrifices she has made to guarantee Jason’s safety, first at Colchis, then in Greece at the court of the tyrant Pelias, and later at Corinth. Knowing that Jason would have failed miserably in his mission without Medea’s help, we feel the sting of indignity she suffers upon learning that — despite all her efforts on his behalf! — Jason plans to dump her in favour of a new wife. Even her decision to commit infanticide is not without its pathos, as we witness the emotional turmoil Medea experiences before finally arriving at the horrifying — but to her, necessary — decision to kill her and Jason’s children.

Medea’s skill as a sorceress makes her a formidable opponent. But her use of witchcraft — concocting potions, singing spells, raising spirits from the Underworld — also makes her a target of suspicion and fear. Medea’s status as a witch receives more or less emphasis depending on which version of her myth you read. Euripides, for instance, downplays her magical abilities, while Ovid and Seneca both make it a focal point of their retellings of her myth. But while Medea’s status as a witch made her a maligned figure for the ancient Greeks and Romans, for whom witchcraft was associated with undesirable foreignness and the untrustworthy, dangerous nature of women, it’s an aspect of her character that modern audiences might respond to a little differently. Medea’s virtuosic displays of witchcraft, capped by her final spectacular getaway in a chariot drawn by enormous flying serpents (as specified in the original stage directions), might be terrifying, but — you have to admit — it’s hard not to be a little impressed!

Alexandra Pinkham © 2022

The story of Medea will be familiar to many listeners — it’s a myth that enjoys a long tradition from antiquity to the present day. But it’s a story that presents its audience with difficult questions about betrayal and revenge. Parts of Medea’s story encourage us to sympathise with her, and yet we cannot deny the horror of her actions. What is it about Medea’s story that makes it so enduring? And is it possible to be sympathetic towards such a terrifying character?

Médée tells the story of the Colchian princess Medea who, after falling in love with the hero Jason and helping him to capture the Golden Fleece, escapes with him to Corinth. There Medea faces hostility and suspicion from the king, Creon, who wants Jason to ditch his foreign wife and marry his daughter, Creusa. When Medea finds out she is to be exiled and that Jason — for whom she has sacrificed her homeland, family, reputation — plans to remarry, she decides on a course of revenge that will entail murdering not only Creusa and Creon, but also her own children by Jason.

MÉDÉE

ABOUT THE OPERA

Characters in order of appearance

Médée, Princess of Colchis
Nérine, her confidante
Jason, Prince of Thessaly
Arcas, his confidant
Créon, King of Corinth
Oronte, Prince of Argos
Créuse, daughter of Créon
Amour (Love)
Une Italienne (An Italian Woman)
La Jalousie (Jealousy)
La Vengeance (Vengeance)
Cléone, confidante of Créuse

SYNOPSIS

Act 1

Médée was the sorceress who helped Jason and his Argonauts find and steal the Golden Fleece. After helping Jason with this quest, Médée abandoned her home of Colchis to be with Jason, with whom she has had two sons.

Jason and Médée, pursued by the people of Thessaly because of Médée’s actions, have sought refuge in Corinth. Médée is worried that Jason is growing distant from her. Jason claims he needs to win the good graces of the princess Créuse so her doting father, King Créon, will protect them. He suggests that Médée should give Créuse her beautiful robe as a present. After Médée leaves, Jason admits that he is really in love with Créuse but fears Médée’s reaction. Créuse is due to be married to Oronte, prince of Argos, who now arrives in Corinth to help defend the city. King Créon suggests to Jason that he would prefer him as a son-in-law and appoints him to lead the combined Corinthian and Argive army to victory against the Thessalians.

Act 2

Créon tells Médée that although he will not hand her over to her enemies, she must leave Corinth. Jason and his children, however, must stay. Médée protests that she only committed any crimes out of love for Jason, but Créon replies that the Corinthian people want her gone. Médée hands over her children to the care of Créuse. Créuse confesses her love to Jason. Oronte tries to woo Créuse, enlisting the aid of Cupid and an Italian woman who sing the praises of love, but to no avail.

Act 3

Jason pleads with Médée that he is only acting in the best interests of their children. Left alone, Médée resolves to poison the robe she is to give to Créuse.

INTERVAL

Act 4

Jason admires Créuse in Médée’s robe. Oronte finally realises that Créuse will marry Jason, not him. Médée vows that Créuse will never be Jason’s bride. Créon arrives and is angered that Médée has not yet left Corinth. He orders his guards to seize her but she casts a spell to make them attack each other. After taunting Créon for being powerless to stop them, she conjures up spirits who seduce the guards away. Her magic power drives the king insane.

Act 5

Médée considers taking her vengeance to an extreme by killing the children she has had with Jason. Créuse begs her to cure Créon’s madness, even pledging to renounce all claim to Jason if she does so. News arrives of Créon’s death. Créuse’s poisoned robe bursts into flame. Créuse dies in Jason’s arms. Jason swears revenge on Médée who tells him that she has executed their children. She vanishes into the sky, leaving the Corinthian palace in flames.





Catherine Carby as Médée. Photo by Cassandra Hannagan.

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PINCHGUT OPERA

AT HOME

MÉDÉE

LIBRETTO

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

| ACT ONE |
|---|
| |
| SCENE 1 |
| |
| MÉDÉE Pour flatter mes ennuis que ne puis-je te croire? Tout le voudrait, mon repos et ma gloire; Mais en vain, à douter, je trouve des appas. Jason est un ingrat, Jason est un parjure. L’amour que j’ai pour lui me le dit, m’en assure Et l’amour ne se trompe pas. |
| NÉRINE Un mouvement jaloux vous l’a peint infidèle; Mais d’injustes soupçons troublent votre repos. Créuse est destinée au Souverain d’Argos; Sur quel espoir Jason brûlerait-il pour elle? |
| MÉDÉE Je sais qu’Oronte est prêt d’arriver en ces lieux. Il vient rempli d’un espoir glorieux; Mais à le recevoir si Corinthe s’apprête, Ce n’est point son hymen qui le fait souhaiter; Il s’élève contre elle une affreuse tempête. Son secours la peut écarter. |
| NÉRINE Acaste contre vous arme la Thessalie; La cruelle mort de Pélie Vous rend l’objet de sa fureur. Si Créon ne vous abandonne, De la guerre en ces lieux il va porter l’horreur. Et lorsqu’en ce péril comme l’Amour l’ordonne, Jason veut de Créuse acquérir la faveur, Faut-il que ce soin vous étonne? |
| MÉDÉE Qu’il soit abandonné de Créuse et du roi, S’il lui faut un appui ne l’a-t’il pas en moi. Quand de Colchos il prit la fulte, Maître de la riche Toison, Mon père eut beau s’armer contre ma trahison, Quel fut l’effet de sa poursuite. |
| NÉRINE Quoi vous résoudre à fuir toujours? |
| MÉDÉE La fuite, l’exil, la mort même, Tout est doux avec ce qu’on aime. |
| NÉRINE Jason pour vos enfants cherche ici du secours. |
| MÉDÉE Qu’il le cherche mais qu’il me craigne; Un dragon assoupi, de fiers taureaux domptés Ont à ses yeux suivi mes volontés; S’il me vole son cœur, si la princesse y règne, De plus grands efforts feront voir Ce qu’est Médée et son pouvoir. |
| MEDEA If only I could believe you! It would ease my woes. It would give me peace and save my honour. But in vain: I am seduced by doubts. Jason is an ungrateful liar. My love for him tells me that in no uncertain terms, and Love does not deceive. |
| NÉRINE A rush of jealousy has made him seem unfaithful to you, but these suspicions that upset you are groundless. Creusa is destined to be given to the King of Argus; what hope could inflame Jason to love her? |
| MEDEA I know that Oronte is about to arrive here. He comes full of glorious hope. Corinth is preparing to welcome him, but not to celebrate his wedding: A terrible storm is rising against the city and his help could drive it away. |
| NÉRINE Acastes is arming Thessaly against you; the cruel death of Pelias has made you the object of his fury. If Creon doesn’t abandon you, he will bring the horror of war to this city. And if, as Love ordains, Jason, facing this peril, wishes to gain the favour of Creusa, should you find his affections strange? |
| MEDEA Let him be abandoned by Creusa and by the king: if he needs support, does he not have that in me? When he took flight from Colchos, master of the rich golden fleece, my father took up arms against my betrayal in vain. What good did his pursuit do? |
| NÉRINE Why are you resolved to be always fleeing? |
| MEDEA Flight, exile, even death, all are sweet in the company of one’s beloved. |
| NÉRINE Jason is seeking safety here for your children. |
| MEDEA Let him seek it, but let him fear me: he has seen a dragon overcome with slumber, and fierce bulls tamed, all at my command. If he steals his heart back from me and sets the princess to reign there, even greater deeds will show what Medea is, and reveal her power. |

SCENE 2

| |
|---|
| MÉDÉE D’où vous vient cet air sombre? Et qu’allez vous m’apprendre? Créon nous voudrait-il banir de ses états? |
| JASON Créon redoute Acaste, et ne s’explique pas; Mais contre nous, quoiqu’on puisse entreprendre, Du moins pour nos enfants j’ai su fléchir les Dieux. S’il faut d’un fier destin suivre la loi cruelle, Ils trouveront un asile en ces lieux, La princesse les doit retenir auprès d’elle. |
| MÉDÉE C’est être généreuse. |
| JASON Elle me laisse voir Que nous pouvons espérer d’avantage. Sur son père elle a tout pouvoir, Et j’attends tout du zèle où sa bonté l’engage. |
| MÉDÉE L’ardeur que vous montrez à lui faire la cour. |
| JASON Ignorez-vous d’un père où va le tendre amour? |
| MÉDÉE Pour nous la rendre favorable Vos soins trop assidus devraient vous allarmer. Une douce habitude est facile à former, Et voir souvent ce que l’on trouve aimable, C’est flatter le penchant qui nous porte à l’aimer. |
| JASON Quoi? Vous me soupçonnez? |
| MÉDÉE Jason doit me connaître. Il me coûte assez cher pour ne le perdre pas. |
| JASON Ah! que me dites vous? |
| MÉDÉE Ce que je crains. |
| JASON Helas! Que ne puis-je faire paraître Ce que mon cœur pour vous fera jusqu’au trépas. |
| MÉDÉE et JASON Que de tristes soucis malgré tous ses appas Dans un cœur bien touché l’injuste Amour fait naître. |
| MÉDÉE De trop cuisants remords accablent les ingrats, Jason ne le voudra pas être. |
| JASON Quittez ces détours superflus. Pour m’assurer du roi je voyais la princesse; Mais si c’est un soin qui vous blesse Parlez, je ne la verrai plus. |
| MÉDÉE Non, Jason, cherchez à lui plaire, Dans les rigueurs d’un sort trop inhumain Son secours nous est nécessaire. |
| JASON Pour nous le rendre plus certain, Dirai-je ce qu’il faudrait faire? |

| |
|---|
| MEDEA Why are you looking so serious? What are you coming to tell me? Does Creon want to banish us from his realm? |
| JASON Creon fears Acastes, and is saying nothing. But whatever happens to us, at least for our children I have been able to soften the hearts of the gods. If we must follow the cruel law of a harsh fate, they will find sanctuary here. The princess must keep them with her. |
| MEDEA That is generous of her. |
| JASON She gives me to understand that we can hope for more. She has complete power over her father and I expect that he will be so entranced by her sweetness that he will do anything for her. |
| MEDEA You are courting her with such ardour... |
| JASON Don’t you know what a father’s tender love can do? |
| MEDEA You should be wary of showing too much enthusiasm to gain her favour towards us. A tender habit is easy to form, and the more often we see what we like, the more likely we are to fall in love with it. |
| JASON What? Do you suspect me? |
| MEDEA You should know me. You have cost me too much to lose you. |
| JASON What are you saying? |
| MEDEA I’m telling you what I fear. |
| JASON Ah, if only I could let you see into my heart! You would see that it will love you until I die. |
| MEDEA and JASON How grievous are the cares that unjust Love, despite all his charms, awakens in a heart pierced by his darts. |
| MEDEA Piercing remorse overwhelms the ungrateful. Surely Jason would not want to be among their number? |
| JASON Stop these unnecessary distractions. I saw the princess to be sure of winning the king. But if my attentions to her are causing you pain, say the word and I will never see her again. |
| MEDEA No, Jason: try to please her. We are caught in the jaws of an inhuman fate, we need her help. |
| JASON Shall I tell you what we should do to make sure of the result? |

Cette robe superbe où partout nous voyons
Du Soleil votre aieul éclater les rayons,
Par son brillant a touché son envie.
Ses yeux m’en ont paru surpris.
Nous verrions sa faveur
d’un prompt effet suivie,
Si de ses soins vous en faisiez le prix.

MÉDÉE
Vous le voulez, je la donne sans peine;
Mais du Ciel irrité quelque soit le courroux,
Songez que si je puis me répondre de vous,
Je n’ai point à craindre sa haine.

SCENE 3

JASON
Que je serais heureux si j’étais moins aimé!
Médée avec ardeur dans mon sort s’intéresse,
Je lui dois toute ma tendresse,
D’une autre cependant je me trouve charmé,
Et malgré moi j’adore la princesse.
Que je serais heureux si j’étais moins aimé!

ARCAS
Dans ce que peut Médée
oserais-je vous dire
Que vous ne sauriez trop redouter son courroux.
Si sur vostre âme encore la gloire
à quelqu’empire,
Voyez ce qu’elle veut de vous.

JASON
Que me peut demander la gloire
Quand l’Amour s’est rendu
le maître de mon cœur?
Dans le triste combat où, si j’ose la croire,
L’avantage cruel de demeurer vainqueur
Doit me coûter tout mon bonheur?
Que me peut demander la gloire?
Si je traite Médée avec trop de rigueur,
Un objet tout charmant trouve de la douceur
À me céder une illustre victoire,
Je touche au doux moment
d’en être possesseur.
Serments de ma première ardeur,
Devoirs que je trahis,
sortez de ma mémoire,
Et ne m’opposez plus
vos chimères d’honneur.
Que me peut demander la gloire
Quand l’Amour s’est rendu
le maître de mon cœur.

CHOEUR DE CORINTHIENS
Disparaissez, inquiètes allarmes,
Vaines terreurs, fuyez, éloignez-vous.
Le secours d’un héros
vient se joindre à nos armes.
Nos plus fiers ennemis trembleront
devant nous.

SCENE 4

CRÉON
L’allégresse en ces lieux ne peut être
plus grande.
Mon peuple voit Oronte,
et son secours promis
Doit étonner nos ennemis.
Rendons-lui les honneurs
que son rang nous demande.

JASON
L’Amour fait son empressement.
Mais, Seigneur, j’ose croire
au moment qu’il éclate
Que si sa presence vous flatte,
Vous cherchez plus en lui le guerrier
que l’amant.

CRÉON
J’ai fait naître votre espérance.
Aimez, persévérez...
Mais Oronte s’avance.

This proud robe, which dazzles the eye with
the shining rays of your ancestor the Sun,
has aroused her envy with its brilliance.
I saw the amazement in her eyes.
We would see her favour followed swiftly
by deeds f you were to offer it
i as a gift, to thank her for her care.

MÉDEA
If you want it, I give it freely. Whatever
the fury of outraged heaven may be,
you should know that I have nothing to fear
from its hatred if I can rely on you.

JASON
How happy i would be if I were less loved!
Medea is passionately involved in my fate;
I owe her all my tenderness,
but I find myself enchanted by another,
and I adore the princess in spite of myself.
How happy I would be if I were less loved!

ARCAS
As for what Medea is capable of:
permit me to say
that you cannot be too afraid of her fury.
If honour still has any sway
over your soul,
pay heed to what she wants of you.

JASON
What do I care for the demands of honour
when Love has made himself
the master of my heart? In this
sorrowful combat where, dare I hope it,
the cruel advantage of being victorious
must cost me all my happiness,
what do I care for the demands of honour?
If I treat Medea too harshly, an utterly
delightful lady will have the sweetness
to hand me an illustrious victory,
I am so close to the sweet moment
of possessing it!
The vows I made in my former passion,
the duties that I betray –
be gone from my memory,
and do not try to prevent me
with your vain fantasies of honour.
What do I care for the demands of honour
when Love has made himself
the master of my heart?

CHORUS OF CORINTHIANS
Away with you, troubling fears,
vain terrors, flee far away.
A hero has come
to bring us his aid and his sword.
Our fiercest enemies will tremble
before us.

SCENE 5

ORONTE
Seigneur, la Thessalie attaquant vos États,
Pour vous de mon secours je craindrais
la faiblesse,
Si ma seule valeur répondait de mon bras.
Mais quand pour mériter les vœux
de la princesse,
L’honneur de la servir m’attire en votre Cour,
J’ose tout espérer de l’ardeur
qui me presse.
Que ne peut point un cœur animé
par l’amour?

CRÉON
Prince, je sais que l’amour a des charmes
Qui font les soins des jeunes cœurs;
Mais la guerre aujourd’hui par ses tristes
allarmes
En doit suspendre les douceurs.
Vous brûlez pour ma fille,
avant qu’elle se donne
Il faut affermir ma couronne.
Jason la soutiendra si vous le secondez.

ORONTE
Après l’heureux succès
de ta Toison conquise,
Sa valeur dans cette entreprise
Assure les exploits que vous en attendez.

JASON
Les vôtres sont certains:
un grand prix vous anime,
Et rien n’est impossible
qui peut l’aquerir.

CRÉON
Voyez nos peuples accourir,
Et souffrez que leur joie auprès de vous
s’exprime.

SCENE 6

CHŒUR DE CORINTHIENS
Courez aux champs de Mars,
Volez, jeune héros,
Ouvrez-nous le chemin qui conduit à la gloire.
Nos cœurs ont trop langui
dans le sein du repos.
Pour nous mener à la victoire,
Courez aux champs de Mars,
Volez, jeune Heros.

ORONTE
Courons, volons d’un courage intrépide,
Sur la foi de l’Amour affrontons
les hazards:
Ce Dieu peut tout,
puisqu’il me sert de guide.
La victoire en tous lieux
suivra mes étendards.

CHŒUR D’ARGIENS
Ce Dieu peut tout,
puisqu’il nous sert de guide,
La victoire en tous lieux
suivra nos étendards.

UN CORINTHIEN ET UN ARGIEN
Quel bonheur suit la tendresse,
Heureux l’amant qui l’obtient.
Quelque désir qui le presse
Dans l’espoir qui l’entretient,
L’amour n’a point de faiblesses
Quand la gloire le soutient.

CHOEUR DE CORINTHIENS et D’ARGIENS
Que d’épais bataillons sur ces rives descendent,
À nos vaillants efforts
il faudra qu’ils se rendent.
Unissons-nous en ce grand jour.
La gloire et l’amour le demandent.
Nous ferons triompher et la gloire
et l’amour.

ORONTE
My lord, with Thessaly attacking your realm
I fear that my aid would be too weak
if my valour relied only
on the strength of my arm.
But I am drawn to your court
by the honour of serving the princess,
of whose love I hope to be worthy.
I dare to hope that the fire which drives me
will bring me all I need.
Is there anything that a heart moved by love
cannot achieve?

CREON
Prince, I know that love has its charms
that preoccupy young hearts;
But the sad trumpet calls
of war
must today put love’s sweetness on hold.
You are burning with love for my daughter,
but before she gives herself,
I must strengthen my crown.
Jason will defend it if you give him your aid.

ORONTE
Given his success in winning
the Golden Fleece, there is no doubt that
his valour in this undertaking will produce
the glorious feats that you expect of him.

JASON
Your great deeds are assured:
the prospect of a great prize inspires you
and nothing is impossible
for the man who might win it.

CREON
You see our people hastening to join us.
Allow them to express their joy
in your presence.

CHORUS OF CORINTHIANS
Run to the field of Mars,
fly, young hero,
open for us the path that leads to glory.
Too long have our hearts languished
in the bosom of peace.
To lead us to victory,
run to the field of Mars,
fly, young hero!

ORONTE
I will run, I will fly with fearless courage,
I will face the perils
armed with the faith of Love:
this god can do anything,
and with him as my guide,
victory will follow my banners
wherever I go.

CHORUS OF ARGIVES
This god can do anything,
and with him as our guide,
victory will follow our banners
wherever we go.

A CORINTHIAN and an ARGIVE
What happiness tenderness brings!
Happy is the lover who obtains it.
Whatever desire drives him
with the hope of achieving it,
Love is invulnerable
when he is borne aloft by glory.

CHORUS OF CORINTHIANS and ARGIVES
Battalions are massing to descend upon us,
but they will have to yield
to our deeds of valour.
Let us come together on this great day.
Honour and love demand it.
We will ensure the triumph of both
honour and love.

| ACT TWO |
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| SCENE 1 |
| <p>CRÉON Il est temps de parler sans feindre, Acaste vous poursuit, vous n’avez rien à craindre, Sur quelqu’espoir qu’il forme ses desseins, Tombe sur Corinthe la foudre, Plutôt qu’on puisse me résoudre À vous livrer entre ses mains.</p> <p>MÉDÉE Seigneur, une bonté si grande Marque le cœur d’un véritable roi.</p> <p>CRÉON Lorsque pour vous je fais ce que je dois, À votre tour la justice demande Que vous fassiez quelque chose pour moi. À vous voir dans ma Cour mon peuple s’inquiète, Il craint ce qu’avec vous vous traînez de malheurs, Et que ma complaisance à vous donner retraite Ne lui soit un sujet de pleurs. Pour le guérir de ses allarmes, Allez attendre en d’autres lieux, Pendant le tumulte des armes Ce que de nos destins ordonneront les Dieux. À vos enfants je veux servir de père. Pour eux, puisque je l’ai promis, Je combattrai vos ennemis. C’est plus que je ne devrais faire.</p> <p>MÉDÉE Sans m’étonner j’écoute mon arrêt, Quels que soient les ennuis où mon destin me livre. Jason à partir est-il prêt? Je fais tout mon bonheur du plaisir de le suivre.</p> <p>CRÉON Pour ne vous pas livrer j’expose mes États Aux malheurs que la guerre attire, Et pour défendre cet empire, Jason voudrait nous refuser son bras? Me ravir ce héros c’est m’ôter la victoire.</p> <p>MÉDÉE Me séparer de lui c’est me priver du jour.</p> <p>CRÉON S’il m’ose abandonner, que deviendra sa gloire?</p> <p>MÉDÉE S’il m’ose abondonner, que devient son amour?</p> <p>CRÉON Par une lâcheté voulez-vous qu’il ternisse L’éclat des grands exploits qui le font redouter?</p> <p>MÉDÉE Ils sont grands, il est vrai, mais rendez-moi justice; Si malgré les périls qu’il fallait surmonter La Toison emportée a fait voir son courage, À qui doit-il cet avantage?</p> <p>CRÉON Je veux que ce qui rend son nom si glorieux De vos enchantements soit l’effet admirable. Ignorez-vous qu’un murmure odieux Vous fait partout croire coupable?</p> |
| <p>CREON It’s time so speak honestly. Acastes is pursuing you; you have nothing to fear. Whatever hope his plans are based on, I will let Corinth be destroyed by thunderbolts rather than be persuaded to deliver you into his hands.</p> <p>MEDEA My lord, such great generosity is the mark of a true king’s heart.</p> <p>CREON Since I am doing what I must for you, justice requires that you also do something for me. It upsets my people to see you at my court. They fear that you bring ill fortune with you, and that my willingness to give you sanctuary will end in weeping for them. To cure them of their worries, go somewhere else while the battle is raging, while we wait to see how the gods have ordained our fates. I will be a father to your children. For them I will fulfil my promise, I will fight your enemies. That is more than I should be doing.</p> <p>MEDEA I am not surprised to hear my sentence, whatever may be the woes to which my fate delivers me. Is Jason ready to leave? All my happiness comes from the pleasure of following him.</p> <p>CREON In not handing you over, I am exposing my realm to the evils of war. And to defend this empire, would Jason refuse us the strength of his arm? To rob me of this hero is to deprive me of victory.</p> <p>MEDEA To separate me from him is to take away my life.</p> <p>CREON If he dares to abandon me, what will become of his honour?</p> <p>MEDEA If he dares to abandon me, what will become of his love?</p> <p>CREON Would you have him tarnish with cowardice the glory of the great deeds for which he is feared?</p> <p>MEDEA They are great, it’s true, but give me justice. Despite the perils that had to be overcome, he carried off the golden fleece. That was proof of his courage. But to whom does he owe that advantage?</p> <p>CREON Would that his name had been rendered so glorious as a result of some praiseworthy enchantment of yours! Have you not heard the hateful murmur that has everyone convinced that you are guilty of evil deeds?</p> |

MÉDÉE

Doit-on m’imputer des forfaits
Sans voir pour qui je les ai faits?
Vos reproches, Seigneur, ne sont pas légitimes.
Si pour Jason je me suis tout permis,
Puisque lui seul a joui de mes crimes,
C’est lui seul qui les a commis.

CRÉON

En vain sur ce héros vous rejetez la haine
Qui ne doit tomber que sur vous.
Du pouvoir de votre art
peut-être est-on jaloux;
Mais enfin mes sujets vous souffrent
avec peine.
Pressé par eux pour sortir de ma cour
Je ne puis vous donner
que le reste du jour.

MÉDÉE

Ai-je donc mérité cette rigueur extrême?
On me chasse, on m’exile,
on m’arrache à moi-même.

CRÉON

Faisons taire les mécontents.
Quand on entend gronder l’orage,
C’est être sage
Que de céder au temps.

SCENE 2

MÉDÉE

Princesse, c’est sur vous que mon espoir
se fonde.
Le destin de Médée est d’être vagabonde.
Prête à m’éloigner de ces lieux
Je laisse entre vos mains
ce que j’aime le mieux.
Je sais qu’une pitié sincère
Pour mes enfants a touché votre cœur.
Prenez-en quelque soin,
et souffrez qu’une mère
Au moins dans son exil goûte cette douceur.
Ce sera pour mes vœux une grande victoire,
Si de mon triste sort le Ciel
leur fait raison.
Je ne vous dis rien pour Jason,
Jason aura soin de sa gloire.

SCENE 3

CRÉON

Enfin à ton amour ton espoir est permis.
Ta rivale à partir s’apprête,
Et puisque tes appas tiennent Jason
soumis,
Tu peux jouir de ta conquête.

CRÉUSE

Seigneur, souvenez-vous
que c’est par vostre aveu
Que Jason dans mon cœur alluma ce beau feu.
L’Amour sur tous les cœurs remporte la victoire,
La plus fière à son tour
Reconnaît son pouvoir.
Mais il n’est doux que quand la gloire
Pour le faire éclater suit les loix du devoir.

CRÉON

D’Oronte par ce choix
je trompe l’espérance.
Mais l’hymen de Jason l’arrête en mes États.
Au plus grands des héros
J’en remets la défence.
En préférant son alliance,
Je te donne et ne te perds pas.

SCENE 4

CRÉON

Prince, venez apprendre une heureuse nouvelle:
Médée est prête à nous quitter
Et veut bien qu’en ces lieux vous demeuriez

MEDEA

Must I be accused of crimes, without
considering for whom I committed them?
You reproach me unjustly, my lord.
If it was for Jason’s sake that I did not hold
back, then since he alone has benefitted from
my crimes, he alone has committed them.

CREON

In vain do you seek to cast back on this hero
the hatred which should fall on you.
Perhaps it is jealousy of the power
of your art, but for
whatever reason, my subjects find it
difficult to endure your presence.
Pressed by them, I can only give you
until the end of this day
to be gone from my court.

MEDEA

Have I deserved this extreme harshness?
I am driven away, exiled,
torn from my very self.

CREON

I must silence the malcontents.
When you hear the storm rumbling
it is wisdom
not to resist the weather.

MEDEA

Princess, I set my hope
upon you.
It is my destiny to be a wanderer. I am
ready to distance myself from these lands.
I leave in your hands
that which I hold dearest.
I know that your heart has been touched
by a genuine pity for my children.
Take some care of them,
and allow a mother in her exile
may at least taste that sweetness.
It will be a great victory for my wishes
if heaven will recompense them
for my grievous fate.
I say nothing to you about Jason;
Jason will take care of his own honour.

CREON

At last you may have hope for your love.
Your rival is making ready to depart,
and since you hold Jason captive
in your charms,
you can take delight in your conquest.

CREUSA

My lord, remember that it was
in accordance with your wishes that
Jason kindled this fair flame in my heart.
Love is the victor in all hearts,
even the proudest
recognises his power.
But Love is only sweet when honour obeys
the laws of duty in causing it to burst forth.

CREON

In making this choice,
I am cheating Oronte’s hopes.
But Jason’s marriage keeps him in my realm.
I commit its defence
to the greatest of heros.
In preferring his alliance,
I give you away without losing you.

CREON

Ah, Prince, I have happy news for you:
Medea is ready to leave us
and is willing for you to remain here

sans elle
Tant que nos ennemis seront à redouter.
Comme dans vos adieux il faudra
de l’adresse
À lui cacher sous quelqu’espoir,
Pour l’éloigner j’use de mon pouvoir,
Prenez avis de la princesse.

without her
as long as our enemies threaten us.
As you will need to be cunning
in your farewells, giving her some
vague hope to hide from her that I am
using my power to send her away,
be guided by the princess.

| SCENE 5 | |
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| <p>JASON Qu’ai-je à résoudre encore? Il faut vivre pour vous. Est-il un plus grand avantage Que de borner mes souhaits les plus doux À rendre à vos beautés un eternal hommage? Plus je vous vois, plus je me sens charmé. À mon amour mon cœur ne peut suffire. Quand on aime ardemment quel plaisir d’être aimé! Quel triomphe de l’oser dire!</p> <p>CRÉUSE Pour regner par tout à son choix L’impérieux Amour ne respecte personne.</p> <p>JASON Il faut faire ce qu’il ordonne. Le vrai bonheur est de suivre ses lois.</p> <p>CRÉUSE Avant que de vous voir mon cœur était tranquille, Et quand vous en troublez la paix, Je sens qu’à mon bonheur la perte est inutile. Vous, où j’ai tant aimé de sensibles attraits. Doux repos, quittez-moi, ne revenez jamais.</p> <p>JASON De la tranquillité doit-on se mettre en peine, Quand on sent un trouble si doux?</p> <p>CRÉUSE J’en jouirais encore sans vous.</p> <p>JASON Contre l’Amour la résistance est vaine, Goûtons l’heureux plaisir de perdre cette paix.</p> <p>CRÉUSE Doux repos, quittez moi, ne revenez jamais.</p> <p>CRÉUSE et JASON Goûtons l’heureux plaisir de perdre cette paix. Doux repos, quittez nous, ne revenez jamais.</p> | <p>JASON What more is there for me to decide? I must live for you. Is there any greater privilege than to limit my dearest wishes to paying eternal homage to your beauty? The more I see you, the more I am under your spell. My heart cannot contain my love. For an ardent lover, what pleasure it is to be loved! What a triumph it is to dare to say it!</p> <p>CREUSA To reign everywhere as he chooses, imperious Love respect no-one.</p> <p>JASON His orders must be obeyed. True happiness is following his laws.</p> <p>CREUSA Before I saw you, my heart was at peace. When you disturb its calm, I feel that the loss does not affect my happiness. O sweet peace, where once I enjoyed so many delights, leave me and never return.</p> <p>JASON Should one regret the loss of peace, when the disturbance one feels is so sweet?</p> <p>CREUSA I would still be enjoying peace, if it were not for you.</p> <p>JASON Against Love, resistance is in vain. Let us savour the happy pleasure of losing that peace.</p> <p>CREUSA Sweet peace, leave me and never return.</p> <p>CREUSA and JASON Let us savour the happy pleasure of losing that peace. Sweet peace, leave me and never return.</p> |
| SCENE 6 | |
| <p>ORONTE Puisqu’un fier ennemi par le bruit de ses armes Suspend le succès de mes feux, Du moins, belle princesse, agréez qu’à vos charmes J’offre l’hommage de mes vœux. Dans le doux espoir qui me flatte Mon amour ne peut plus se tenir renfermé, Il faut enfin que cet amour éclate Aux yeux qui m’ont charmé.</p> <p>CRÉUSE Mon cœur qui s’applaudit d’une illustre victoire Aime dans son penchant à trouver son devoir; L’hommage d’un héros que couronne la gloire, Est toujours doux à recevoir.</p> <p>ORONTE Ne le différons plus ce tendre et pur hommage,</p> | <p>ORONTE Since a proud enemy with clashing arms puts a temporary halt to the success of my passion, at least allow me, fair princess, to offer my vows in homage to your charms. Beguiled by sweet hope, my love can hold itself back no longer. This love must burst forth at last in the sight of these eyes which have charmed me.</p> <p>CREUSA My heart, which applauds an illustrious victory, loves to find its duty in following its inclinations. The homage of a hero crowned in glory is always sweet to receive.</p> <p>ORONTE I will no longer delay this tender and pure homage</p> |

| <p>Qui vous répondra de ma foi. Et qu’ici mille voix par un doux assemblage De mon amour parlent avec moi.</p> <p>AMOUR Régnez, l’Amour à vos voix Vient soumettre son empire, Chacun à vous plaire aspire. Voulez-vous faire un beau choix, Vous n’avez qu’à dire.</p> <p>Tous mes traits sont doux, C’est par eux qu’on aime. Mon arc est à vous, Lancez-les vous même.</p> <p>Vous me résistez, J’ai lieu de m’en plaindre, Montez sur mon char, montez, Un enfant n’est pas à craindre.</p> <p>CRÉUSE Quoiqu’il soit dangereux d’obéir à l’Amour, Le moyen de s’en défendre.</p> <p>AMOUR Tendres captifs, faites-lui votre cour. Et que chacun de vous s’applique tour à tour À l’hommage qu’il faut lui rendre.</p> | <p>with which my faith will answer you. And let a thousand voices in sweet harmony join with me to speak of my love.</p> <p>LOVE At the sound of your voice, Love comes to submit his empire to you, its new rulers. All aspire to please you. If you wish to choose the delights of love, you have only to say the word.</p> <p>All my arrows are sweet, it is they who kindle love. My bow is yours, fire the arrows yourselves.</p> <p>You resist me! I have cause to complain. Come, climb into my chariot, you have nothing to fear from a child.</p> <p>CREUSA Though it be dangerous to obey Love, the means to defend against him.</p> <p>LOVE Gentle captives, turn your charms on him. And let each of you, one by one, address yourselves to pay him the homage due to him.</p> |
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| SCENE 7 | |
| <p>UNE ITALIENNE Chi teme d’amore Il grato martire O non vuol gioire, O cuore non ha. Son gusti i dolori, Le spine son fiori Ch’Amore ne da. Ma solo penando Ardendo e sperando, Un’alma legata Fre ceppi beata Per prova lo sa.</p> <p>CHŒUR Son gusti i dolori...</p> <p>L’AMOUR Vous voyez à quoi j’aspire, Pour faire un heureux vainqueur, Je compte sur votre cœur. Oserez-vous m’en dédire.</p> <p>ORONTE Parlez, belle princesse, il s’agit en ce jour D’avoir le cœur sensible et d’aimer qui vous aime.</p> <p>JASON L’Amour sur ce qu’il veut s’est expliqué lui-même, Vous devez contenter l’Amour.</p> <p>CRÉUSE En vain l’Amour me sollicite. Qu’un amant se fasse estimer Par tout ce que la gloire ajoute au vrai mérite, Il est sûr de se faire aimer.</p> <p>CHOEUR Ton triomphe est certain. Victoire, Amour, victoire. L’amant que tu veux rendre heureux Est sûr de l’être par la gloire. La gloire est l’objet de ses vœux.</p> | <p>AN ITALIAN WOMAN Whoever fears the welcome pains of love either desires no bliss or has no heart. The pains are pleasures, the thorns are flowers that Love gives to us. But only in suffering, in fiery passion and in hope will a soul bound in blessed chains be able to feel it.</p> <p>CHORUS The pains are pleasures...</p> <p>LOVE You see what I aspire to: to make a happy conqueror, I am counting on your heart. Do you dare refuse it to me?</p> <p>ORONTE Speak, fair princess; today the important thing is to have a sensitive heart and to love the man who loves you.</p> <p>JASON Love has himself explained what he wants. You must do as he wishes.</p> <p>CREUSA Love appeals to me in vain. If a lover acquires renown by all that honour may add to true merit, then he is sure to find himself loved.</p> <p>CHORUS Your triumph is assured. Victory, Love, victory! The lover you wish to make happy is certain to be happy through honour. Honour and renown are the object of his desires.</p> |

| ACT THREE |
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| SCENE 1 |
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| MÉDÉE Vous ignorez ce qui se passe, Il faut vous découvrir par quelle trahison On veut m’éloigner de Jason. Il faut vous faire voir jusqu’où va ma disgrâce. Tremblez, Prince, mes maux enfin trop confirmés En m’accablant retombent sur vous même. Jason me trahit, Jason aime, Et peut-être est aimé de ce que vous aimez. |
| ORONTE Ciel! Que me dites vous? Je perdrais la princesse? Au mépris de mes vœux elle aimerait Jason? |
| MÉDÉE N'en doutez pas ma présence les blesse. Je fais obstacle à leur tendresse. C’est là de mon exil la pressante raison. |
| ORONTE En vain je voudrais me le taire. On vous banni, mon hymen se diffère, J’ouvre les yeux sur mon malheur. Tout me le dit, j’en vois la certitude, Qui l’aurait crû que tant d’ingratitude Eût payé le beau feu qui règne dans mon coeur. |
| MÉDÉE and ORONTE Qui l’aurait crû... |
| MÉDÉE Souffrirez-vous qu’on vous enlève Ce cher objet de vos désirs. |
| ORONTE Si cette trahison vous coûte des soupirs, Souffrirez-vous qu’elle s’achève. |
| MÉDÉE Quel plus sensible coup pouvais-je recevoir? |
| MÉDÉE and ORONTE Non, dans un cœur, quand l’amour est extrême, Rien n’approche du désespoir D’être trahi par ce qu’on aime. Unissons nos ressentiments Contre ces perfides amants. |
| MÉDÉE Que Jason à mes feux préfère la princesse, Son crime ne peut s’égalér. |
| ORONTE Que Jason à mes vœux ravisse la princesse, Son crime ne peut s’égalér. |
| MÉDÉE Il vient, mon cœur s’émeut et reprend sa tendresse, Elle en triomphera, laissez-moi lui parler. |
| SCENE 2 |
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| MÉDÉE Vous savez l’exil qu’on m’ordonne, Venez-vous me dire en quels lieux Lorsque tout ici m’abandonne, Je dois fuir le courroux des Dieux? |

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| MEDEA You don’t know what is happening. I must reveal to you by what treachery they are trying to separate me from Jason. I must show you the extent of my disgrace. Tremble, Prince: my woes, at last only too well confirmed, will fall on you even as they crush me. Jason betrays me, Jason is in love and it may be that he is loved by the one you love. |
| ORONTE Heaven! What are you telling me? I will lose the princess? Scorning my declarations of love, she is in love with Jason? |
| MEDEA Have no doubt of it: my presence offends them. I stand in the way of their tender affections. That is the urgent reason for my exile. |
| ORONTE In vain would I try to stay silent about this. You are banished, my wedding is delayed, My eyes are open to my ill fortune. It all makes sense to me, I can see there is no doubt. Who would have thought that so much ingratitude would repay the fair flames of love that reign in my heart? |
| MEDEA and ORONTE Who would have thought... |
| MEDEA Will you allow them to take away from you the beloved object of your desires? |
| ORONTE If this betrayal is costing you dearly in sighs, will you let it run its full course? |
| MEDEA What heavier blow could I receive? |
| MEDEA and ORONTE No, when the love in a heart is extreme, nothing comes close to the despair of being betrayed by the one we love. Let us combine the bitterness we feel against these perfidious lovers. |
| MEDEA That Jason should prefer the princess over my love is a crime that cannot be equalled. |
| ORONTE That Jason should steal the princess from my declarations of love is a crime that cannot be equalled. |
| MEDEA Here he comes – my heart is moved and becomes tender again. That tenderness will defeat me. Let me speak to him. |
| MEDEA You know I have been condemned to exile. Have you come to tell me where I can go to flee the fury of the gods when all here abandon me? |

| JASON Appelez-vous exil le triste éloignement Que l’honneur à souffrir m’engage, J’en ressents le coup en amant, J’en gemis, je m’en fais un rigoureux tourment; Mais je ne puis rien davantage. Voulez-vous que je quitte un roi Qui pour épargner votre tête Attend sans s’ébranler l’éclat de la tempête Qui remplit son peuple d’effroi? Voyons finir la guerre, et le coup qui vous blesse Pour un temps seulement nous aura séparés. |
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| MÉDÉE Il faut donc me résoudre à ce départ funeste. Soutenez une guerre où vous serez vainqueur, Mais conservez-moi votre cœur. C’est l’unique bien qui me reste, Je ne m’en repens point, pour m’attacher à vous J’ai quitté mon pays, abandonné mon père. On m’exile, et l’exil ne peut m’être que doux, S’il assure à Jason la gloire qu’il espère. |
| JASON Ah! c’est m’en dire trop, cessez de m’attendrir. Je ne me connais plus dans ce trouble terrible. |
| MÉDÉE J’y consens, je veux bien être seule à souffrir. Un héros ne doit pas avoir l’âme sensible. |
| JASON Je vous l’ai déjà dit, je sens tous vos malheurs, Ce qu’a fait votre amour gravé dans ma memoire. Adieu. Je ne puis plus soutenir vos douleurs, Et je dois me cacher vos pleurs Si je veux en sauver ma gloire. |
| SCENE 3 |
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| MÉDÉE Quel prix de mon amour, quel fruit de mes forfaits, Il craint des pleurs qu’il m’oblige à répandre, Insensible au feu le plus tendre Qu’on ait vu s’allumer jamais. Quand mes soupirs peuvent suspendre L’injustice de ses projets, Il fuit pour ne pas les entendre. Quel prix de mon amour? Quel fruit de mes forfaits? J’ai forcé devant lui cent monstres à se rendre, Dans mon cœur où regnait une tranquille paix. Toujours prompte à tout entreprendre J’ai su de la nature effacer tous les traits. Les mouvements du sang ont voulu me surprendre, J’ai fait gloire de m’en défendre, Et l’oubli des serments que cent fois il m’a faits. L’engagement nouveau que l’amour lui fait prendre, L’éloignement, l’exil, sont les tristes effets De l’hommage éternel que j’en devais attendre. Quel prix de mon amour? Quel fruit de mes forfaits? |

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| JASON Do you call it exile, this painful separation that honour makes me suffer? As a lover, I feel the blow; I groan under it, it is a harsh torment to me. But there is nothing more I can do. Would you have me abandon a king who, to spare your head, awaits without trembling the breaking of the storm that fills his people with terror? Let us see the war to its end, and the blow that wounds you will have separated us only for a time. |
| MEDEA Then I must resign myself to this fatal departure. Lend your strength to a war in which you will be victorious, but keep your heart for me. It is the only precious thing I have left. I have no regrets at all. To be with you, I have left my homeland, abandoned my father. I am sent into exile, and that exile can only be sweet for me if it guarantees Jason the honour and renown he hopes for. |
| JASON Ah, this is too much, stop melting my heart. I am so upset that I don’t know myself any more. |
| MEDEA I consent. I should be the only one suffering. A hero should not have a tender soul. |
| JASON I've already told you, I feel all your pains. What your love has done is engraved in my memory. Farewell. I cannot bear your suffering any longer, and I must hide from your tears if I want to save my honour. |

| SCENE 4 | |
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| MÉDÉE Croiras-tu mon malheur? Hélas! Jason lui-même, L'infidèle Jason me presse de partir. | MEDEA Will you believe my misery? Alas, Jason himself, the faithless Jason urges me to leave. |
| NÉRINE Ah! Gardez-vous d'y consentir. Arcas sait son secret, il m'aime, Et de sa perfidie il vient de m'avertir, Son hymen avec la princesse par le roi même est arrêté Et votre exil n'est qu'une adresse Pour mettre contre vous ses jours en sûreté. | NÉRINE Ah, beware of agreeing to this. Arcas knows his secret. He loves me and has just warned me of Jason's duplicity. His marriage to the princess has been decreed by the king himself and your exile is only a trick to protect him against you for the rest of his life. |
| MÉDÉE Dieux, témoins de la foi que l'ingrat m'a donnée, Souffrirez-vous cet hymenée? C'en est fait, on m'y force, il faut briser les nœuds Qui m'attachent à ce perfide. Puisque mon désespoir n'a rien qui l'intimide, Voyons quel doux succès suivra ses nouveaux feux. À qui cherche ma mort je puis être barbare, La vengeance doit seule occuper tous mes soins. Faisons tomber sur lui les maux qu'on me prépare, Et que le crime nous sépare, Comme le crime nous a joints. | MEDEA You gods who witnessed the vows the ingrate swore to me, will you allow this marriage? It is done, I am forced to do it, I must break the knots that bind me to this perfidious man. Since my despair does not intimidate him, let's see what sweet success will attend on his new love. I can be savage to anyone who seeks my death; vengeance alone must occupy all my thoughts. I will make the evils prepared for me fall on him. Let crime separate us, just as crime made us one. |
| SCENE 5 | |
| MÉDÉE Noires filles du Styx, Divinités terribles, Quittez vos affreuses prisons. | MEDEA Black daughters of the Styx, fearsome spirits, leave your dreadful prisons. |
| SCENE 6 | |
| MÉDÉE Venez mêler à mes poisons La dévorante ardeur de vos feux invisibles. | MEDEA Come and mix with my poisons the devouring heat of your invisible fires. |
| LA JALOUSIE et LA VENGEANCE L'Enfer obéit à ta voix. Commande, il va suivre tes loix. | JEALOUSY and VENGEANCE Hell obeys your voice. Give the order and it will do as you command. |
| CHORUS L'Enfer obeit à ta voix... | CHORUS Hell obeys your voice... |
| MÉDÉE Punissons d'un ingrat la perfidie extrême. Qu'il souffre, s'il se peut, cent tourments à la fois En voyant souffrir ce qu'il aime. | MEDEA Let us punish the utter perfidy of this ingrate. Let him suffer, if it is possible, a hundred torments at once as he watches the suffering of the one he loves. |
| LA JALOUSIE et LA VENGEANCE L'Enfer obéit à ta voix. Commande, il va suivre tes loix. | JEALOUSY and VENGEANCE Hell obeys your voice. Give the order and it will do as you command. |
| SCENE 7 | |
| MÉDÉE Je vois le don fatal qu'exige ma rivale. Pour le rendre funeste il est temps, faisons choix Des sucs les plus mortels de la rive infernale. | MEDEA I see the deadly gift that my rival demands. It is time to render it fatal. We will choose the most poisonous juices of the infernal shores. |
| LA JALOUSIE et LA VENGEANCE L'Enfer obéit à ta voix. Commande, il va suivre tes loix. | JEALOUSY and VENGEANCE Hell obeys your voice. Give the order and it will do as you command. |
| MÉDÉE Dieu du Cocyte et des Royaumes sombres, Roy des pâles ombres, | MEDEA God of the Wailing River and the dark kingdoms, king of the pale shades, |

Sois attentif à mes enchantements.
Pour m'assurer qu'Hecate m'est propice,
Que l'Averne fremisse,
Et fasse tout trembler
par ses mugissements.

LA JALOUSIE et LA VENGEANCE
Non, non, les plus heureux amants,
Après une longue espérance,
N'ont des plaisirs qu'en apparence,
En voulez-vous de charmants?
Cherchez-les dans la vengeance.

CHŒUR
Non, non, les plus heureux amants...

MÉDÉE
Vous avez servi mon courroux,
C'est assez, retirons-nous.

ACT FOUR

SCENE 2

JASON
Ah! que d'attraits! que de graces nouvelles!
A voir ce vif éclat que mes yeux sont contents!
Des fleurs que produit le Printemps
Les couleurs ne sont pas si belles.
Ah! que d'attraits! que de graces nouvelles!

CRÉUSE
D'un amour qui se ménage
Les cœurs tendres sont blessés,
Malgré les vœux empressés
Qul m'assurent vôte hommage,
Pouvant m'aimer davantage
Vous ne m'aimez pas assez.

JASON
Non, jamais tant d'amour,
jamais flamme si belle
N'embrasa le cœur d'un amant.

CRÉUSE
C'est peu d'y voir un sort charmant,
Son ardeur doit être éternelle.

JASON
Ah! j'en fais ici le serment.

JASON ET CRÉUSE
Puisse l'amour dans sa juste colère
Exercer contre moi sa plus grande rigueur,
Si jamais il trouve mon cœur
Détaché du soin de vous plaire.

CRÉUSE
Je finis à regret un entretien si doux,
Mais le Prince d'Argos s'avance,
Et son importune présence
Me force a l'éloigner de vous.

SCENE 4

ORONTE
Vos soupçons étaient vrais,
J'ay vu moi-même l'inexcusable trahison
Qui doit être le prix de votre amour extrême,
J'ai lu dans le cœur de Jason,
Il séduit la Princesse, il l'aime,
De tant de perfidie, ô Ciel,
fais-nous raison.

MÉDÉE
Eût-il le Ciel à ses vœux
favorable,
Ne craignez point cet Hymen odieux,
Au pouvoir de Médée
il n'est rien de semblable.
Elle asservit la terre,
Elle commande aux Cieux,
Je tiens la foudre suspendue;
Mais si Créon ne cède pas,
Il verra quelle peine est due
A qui se fait le soutien des ingrats.

give heed to my enchantments. But Let me
be sure that I have Hecate's favour:
let the gates of Hell tremble
and make everything shake
with their thundering!

JEALOUSY and VENGEANCE
No, no, even the happiest lovers,
reunited after a long separation,
enjoy only the appearance of pleasures.
If you would have charming pleasures,
seek them in vengeance.

CHORUS
No, no, even the happiest lovers...

MEDEA
You have served my fury.
Enough! Let us withdraw.

JASON
Ah, what beauty! what new grace!
How happy my eyes are to see this dazzling
brilliance! The colours of the spring flowers
are not as beautiful at these.
Ah, what beauty! what new grace!

CREUSA
Tender hearts are wounded
by a love which is too controlled.
Despite your urgent declarations of love,
promising to worship me,
if you could love me more,
then you do not love me enough.

JASON
No, never has so much love,
never has so fair a flame
set a lover's heart ablaze.

CREUSA
It means little if that is merely a charm
of fate; passion must be eternal.

JASON
Ah, I make my vow right here.

JASON and CREUSA
May Love in righteous fury
bring to bear on me his harshest
punishments if ever he should find my heart
disengaged from the desire to please you.

CREUSA
I am sorry to end so sweet a conversation
but the Prince of Argos is drawing near
and his unwelcome presence
forces me to move away from you.

ORONTE
Your suspicions were correct; I have seen
for myself the inexcusable betrayal which must
be the price of your absolute love.
I have read Jason's heart:
he is seducing the princess, he loves her.
O heavens, grant us vengeance
for such perfidy.

MEDEA
Even if Heaven itself looked with favour
on his protestations of love,
have no fear of this hateful marriage.
There is nothing to match
the power of Medea.
I subdue the earth,
I command the heavens.
I hold the lightning in my hand.
But if Creon will not yield,
he will see what punishment is due
to those who support the ungrateful.

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| ORONTE Pardonnez à ma faiblesse, L'amour a su m'engager, Un juste courroux vous presse. Mais à ne rien ménager, Le plaisir de vous venger Me rendra-t-il la Princesse? | ORONTE Forgive my weakness; Love is to blame. You are driven by a righteous rage. But, to speak bluntly, will the pleasure of avenging yourself bring me back the princess? |
| MÉDÉE Je me déclare pour vous, Jamais, quoi que puissent faire les Dieux, Créuse et son père, Jason n'en sera l'époux. Laissez-moi seulement, dans ce que je médite, J'ai besoin de calmer le trouble qui m'agite. | MEDEA I declare to you that whatever the gods, Créuse and her father may do, Jason will never be her husband. Leave me alone now. For what I am planning, I need to calm my troubled thoughts. |
| SCENE 5 | |

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| MÉDÉE D'où me vient cette horreur; est-ce à moi de trembler? Prête à punir la criminelle flamme Qui cause les ennuis dont on m'ose accabler, Puis-je me souvenir que je suis mère et femme? | MEDEA Why do I feel this horror? Am I one to tremble? As I stand ready to punish the criminal passion which has caused the miseries that threaten to crush me, do I now remember that I am a mother and a woman? |
| NÉRINE Ses yeux sont égarés! ses pas sont incertains! Dieux! détournez ce que je crains. | NERINE Her eyes are wandering, her steps are unsteady. O gods, turn aside that which I fear! |
| MÉDÉE Non, à la pitié je dois entre inflexible, Jason méprisera mon désespoir jaloux, Venez, fureur, je m'abandonne à vous. Je prends une vengeance épouvantable, horrible! Mais pour voir son supplice égaler mon courroux, C'est par l'endroit le plus sensible Qu'il faut porter les derniers coups. | MEDEA No, I must not yield to pity. Jason will scorn my jealous despair. Come, fury, I give myself over to you. I shall exact a dreadful, horrible revenge! But if his agony is to match my rage, the final blows must be struck in the most sensitive place. |
| SCENE 6 | |

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| CRÉON Vos adieux sont-ils faits? le murmure s'augmente, C'est aigrir les esprits que de ne céder pas, D'un peuple qui vous fait sortir de mes États Craignons la fureur insolente. | CREON Have you made your farewells? The murmurs are growing louder. It will embitter their spirits if you do not do as they wish. I fear the brazen fury of my people who will have you gone from my realm. |
| MÉDÉE Je pars, et ne veux plus troubler votre repos. Mais je dois tenir ma promesse, Pour m'en voir dégagée il faut que la Princesse Epouse le Prince d Argos. A serrer ces beaux nœuds la gloire vous invite, Pressez ce doux moment, l'Hymen fait, je vous quitte. | MEDEA I am leaving, and I wish to trouble your peace no more. But I must keep my promise. If you will see me gone, the princess must wed the Prince of Argos. Honour invites you to seal these fair bonds; bring on the sweet hour. Once the marriage is done, I shall leave you. |
| CRÉON Quelle audace vous porte à me parler ainsi? Vous, l'objet malheureux de tant de justes haines, Ignorez-vous que je commande ici, Et que mes volontés y seront souveraines, C'est à moi seul de les régler. | CREON How dare you speak to me so audaciously? Miserable object of so much justified hatred, do you not realise that I am in command here, and that my wishes are sovereign. It is for me alone to reign. |
| MÉDÉE Créon, sur ton pouvoir cesse de t'aveugler, Tu prends une trompeuse idée De te croire en état de me faire la loi, Quand tu te vante d'être Roi. Souviens-toi que je suis Médée. | MEDEA Creon, stop deceiving yourself about your power. You are quite misguided to think you are in a position to lay down the law to me, when you boast of being king. Remember that I am Medea. |

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| CRÉON Cet orgueil peut-il s'égaler? | CREON Does this arrogance have any equal? |
| MÉDÉE Sur l'Hymen de ta fille il m'a plû de parler, En vain mon audace t'étonne, | MEDEA It pleased me to speak of your daughter's marriage. There is no reason why my audacity should astonish you. |

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| Plus puissante que toi dans tes propres États, C'est moi qui le veux, qui l'ordonne, Tremble si tu n'obeis pas. | I am more powerful than you in your own realm: It is I who desire it, I who command it. Tremble if you do not obey. |
| CRÉON Ah! c'est trop en souffrir, Gardes, qu'on la saisisse. | CREON Oh, this is too much to endure. Guards, seize her. |
| Que vois-je? ah! justes Dieux, Par quel mouvement furieux Vouloir que par vos mains chacun de vous perisse. | What am I seeing? Ah, righteous gods, what furious emotion makes you want to kill one another with your own hands? |
| MÉDÉE Montre ici ta puissance à retenir leurs bras, Sois Roi, si tu peux l'être, Et suspens leurs combats. | MEDEA Now show your power: restrain their arms. Be king, if you can, and stop them from fighting. |

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| SCENE 7 | |
| MÉDÉE Objets agréables, Fantômes aimables, Apaisez les fureurs De ces farouches cœurs. | MEDEA Pleasing figures, friendly phantoms, appease the fury of these wild hearts. |
| FANTÔMES Tout ressent le pouvoir Du plaisir de nous voir, Une âme de glace S'en laisse émourvoir, Et quoi que l'on fasse Le chagrin le plus noir Lui doit céder la place. | PHANTOMS All feel the power of the pleasure of seeing us. A heart of ice would be moved by it. And no matter what happens the blackest grief must give way to that pleasure. |
| SCENE 8 | |
| MÉDÉE D'un indigne mépris c'est trop souffrir l'outrage; Viens fureur, c'est à toi d'achever mon ouvrage. | MEDEA It is too much to suffer the insult of vile contempt. Come, madness, you are the one to finish my work. |

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| SCENE 9 | |
| CRÉON Noires Divinités, que voulez-vous de moi? Impitoyables Euménides Vous faut-il le sang des perfides Qui n'ont pas respecté leur Roi? Mais, où suis-je? D'où vient tout à coup ce silence? Le Ciel s'arme de feux, Ah! c'est pour ma vengeance, Courons, n'épargnons rien. Que d'horribles éclats! Où veux-je aller! Tout tremble sous mes pas, Tout s'abîme, la terre s'ouvre! Dans ses gouffres profonds quels monstres je découvre! Ils saisissent Médée! ah! ne la quittez pas. Les sombres flots du Styx n'ont rien qui m'épouvante: Pour la voir condamner aux plus affreux tourments, Je vais apprendre à Radamante Jusqu'ou va la noirceur de ses enchantements. | CREON Black spirits, what do you want from me? Pitiless Furies, do you need the blood of traitors who have not respected their king? But where am I? Why this sudden silence? The heavens are armed with fire. Ah, this is for my vengeance. Quick, we shall spare no-one. What horrible flashes of lightning! Where can I go? Everything is trembling beneath my feet, everything is collapsing, the earth is opening up! What monsters I can see in its deep chasms! They seize Medea. Ah, do not let her go! The dark waters of the Styx hold no terrors for me. To see her condemned to the most horrific torments I shall inform the judges of the underworld of the full extent of her black enchantments. |

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| ACT FIVE | |
| SCENE 1 | |
| NÉRINE On ne peut sans effroi soutenir sa présence, Il court de toutes parts menaçant, furieux Dans ce funeste état tout ce qu'il voit l'offence. La Princesse elle seule | NERINE It's impossible to endure his presence without feeling horror. He runs around everywhere, threatening, enraged. In this dreadful state, everything he sees offends him. Only the princess, |

en s’offrant à ses yeux
Sembler de sa fureur calmer la violence
Il s’arrête, il soupire,
et garde un long silence.

MÉDÉE
Et que dit son heureux amant?

NÉRINE
Jason ignore encore ce triste événement,
Occupé par les soins que la guerre demande
Il range avec nos chefs
les troupes qu’il commande.

MÉDÉE
Que d’horreurs! que de maux
suivront sa trahison,
C’est lui seul qui les cause,
il m’en fera raison,
Vengeons-nous,
Ma fureur, à tant de Rois fatale
A t’elle assez de ma rivale?
Non, s’il ose garder ses sentiments ingrats,
Si toujours il perd la mémoire
De ce que j’ai fait pour sa gloire.
Il aime ses enfants,
Ne les épargnons pas.
Ah, trop barbare mère,
Quel crime ont-ils commis
pour leur percer le sein?
Nature, tu parles en vain,
Leur crime est assez grand
d’avoir Jason pour père;
Quel désespoir m’aveugle
et m’emporte contre eux,
Leur âge permet-il cet affreux parricide?
Et sont-ils criminels pour être malheureux?
Quoi? je craindrai
de punir un perfide!
De ses vœux triomphants
ma mort serait l’effet.
Oublions l’innocence,
et voyons le forfait.
Une indigne pitié
me les fait reconnaître.
C’est mon sang, il est vrai,
mais c’est le sang d’un traître.
Puis-je trop acheter en les faisant périr,
La douceur de les voir souffrir?

SCENE 2

CRÉUSE
Si la pitié vous peut trouver sensible,
Voyez une Princesse en pleurs,
Qui vient vous demander
la fin de ses malheurs,
A votre Art rien n’est impossible.
Pour garantir l’État des maux que je prévois,
Si la pitié peut vous trouver sensible,
Apaisez la fureur du Roi.

MÉDÉE
Si vous voulez obtenir ce miracle,
C’est au Prince d’Argos qu’il faut vous adresser.
Par son Hymen vos maux doivent cesser,
Vos désirs n’auront point d’obstacle,
Mais je veux qu’en ce même jour,
En recevant sa foi, vous payez son amour.

CRÉUSE
Sur cet Hymen quel parti dois-je prendre?
Quand d’un père et d’un Roi
le Ciel m’a fait dépendre.

MÉDÉE
J’ai parlé, c’est assez,
Ne cherchez plus en moi
Le pouvoir d’un père et d’un Roi.

CRÉUSE
Pourquoi précipiter un dessein?

MÉDÉE
Point d’excuse,
Du trouble où je vous mets,

as she stands before him, seems able
to calm the violence of his madness.
He stops, sighs,
and is silent for a long time.

MEDEA
And what does her happy lover say?

NÉRINE
Jason knows nothing of these sad
events yet. Occupied with affairs of war,
he is with our leaders
marshalling the troops under his command.

MEDEA
What horrors, what evils
will follow his betrayal.
He has brought this on himself,
he will pay for it.
I will be avenged.
My fury has been fatal to so many kings:
will it be enough for my rival?
No, if he dares to remain ungrateful,
if he still refuses to remember what I have
done for his honour and renown.
He loves his children;
I will not spare them.
Ah, you are too savage to be a mother!
What crimes have they committed,
to be stabbed in the heart?
Nature, you speak in vain.
Having Jason for their father
is enough of a crime.
What despair blinds me
and enrages me against them?
Does their age allow this hideous murder?
Is being wretched a crime?
What – should I be be afraid
to punish a traitor?
If his love triumphs,
it would result in my death.
I will forget innocence,
and focus on the crime.
It was shameful pity
that made me recognise them as mine.
They are of my blood, it’s true,
but it’s the blood of a traitor.
In killing them, am I paying too dearly
for the sweetness of seeing them suffer?

CREUSA
If pity has any power to move you,
you see before you a princess in tears
who comes to you seeking
the end of her miseries.
Nothing is impossible to your art.
To save the country from the evils I foresee,
if pity has any power to move you,
calm the madness of the king.

MEDEA
If you wish to obtain this miracle
you must turn to the Prince of Argos.
His marriage will put an end to your woes.
Nothing will stand in the way of your desires.
But I want you, this very day, as he declares
himself faithful to you, to reward his love.

CREUSA
What should be my position on this marriage,
when heaven requires me
to obey my father and king?

MEDEA
I have spoken, that is enough.
Don’t look for the power of a father
and a king in me.

CREUSA
Why such haste to make this happen?

MEDEA
No excuses.
I know why you find

je connais la raison,
Quand au Prince d’Argos
votre cœur se refuse,
Il veut se garder à Jason.

CRÉUSE
Se garder à Jason?

MÉDÉE
Je sais sa perfidie,
En lui vous aviez un amant.
Mais on n’offence pas Médée
impunément,
D’une entreprise si hardie
L’Univers entonné verra le châtiment.

CRÉUSE
Ah! reprenez Jason,
et me rendez mon père,
Que Jason parte et qu’il fuie avec vous.

MÉDÉE
Non, de ma main vous prendrez un époux,
Ce seul moyen peut satisfaire
Les transports de mon cœur jaloux.

CHŒUR DE CORINTHIENS
Ah! funeste revers, fortune impitoyable!
Corinthe hélas! que vas-tu devenir.

CRÉUSE
Que ce grand bruit m’est redoutable!

CHOEUR
Dieux cruels, est-ce ainsi
que votre haine accable
Ceux que vous devez soutenir.

SCENE 3

CRÉUSE
Venez, parlez, qu’avez-vous à m’apprendre?
Je vois vos yeux baignés de pleurs.

CLÉONE
Je viens vous annoncer
le plus grand des malheurs,
Le Roy ne respirait que du sang à répandre,
Quand voyant le Prince d’Argos
Il a paru plus en repos,
Sa fureur semblait dissipée;
Mais dans le temps qu’on n’a rien redouté
De sa fausse tranquillité,
De ce malheureux Prince il a saisi l’épée,
Et lui perçant le flanc
son bras nous à fait voir
Ce que peut un prompt désespoir.

CRÉUSE
Hélas!

CLÉONE
Dans ce malheur extrême
Chacun s’est empressé de lui prêter secours,
Le Roi dans cet instant a terminé ses jours
Du même fer il s’est percé lui-même,
Ah! s’est-il écrié, le Ciel l’a donc permis,
J’ai vaincu tous mes ennemis.

CHOEUR DE CORINTHIENS
Ah! funeste revers, fortune impitoyable!
Corinthe, hélas! que vas-tu devenir?
Dieux cruels est-ce ainsi
que votre haine accable
Ceux que vous devez soutenir?
Refusons notre encens, notre hommage
A ces Dieux inhumains,
Tous nos respects sont vains,
Nos malheurs sont leur injuste
ouvrage.

CRÉUSE
C’est assez, laissez-moi,
vos pleurs ne font qu’aigrir
Les maux que je me dois préparer à souffrir.

my instructions difficult.
The reason your heart refuses
the prince of Argos
is that you wish to keep it for Jason.

CREUSA
For Jason?

MEDEA
I know his treachery.
He was your lover.
But nobody offends Medea
and gets away with it.
The universe will be shocked to see the
punishment for such a foolhardy undertaking.

CREUSA
Ah, take Jason back
and give me back my father.
Let Jason depart, let him flee with you.

MEDEA
No, you will take a husband from my very
hand. There is no other way to ease
the passions of my jealous heart.

CHORUS OF CORINTHIANS
Ah, fatal reversal of fortune, pitiless fate!
Corinth, alas, what will become of you?

CREUSA
This loud noise fills me with dread.

CHORUS
Cruel gods, is this
how your hatred crushes
those whom you should be helping?

CREUSA
Come, speak, what do you have to tell me?
I see your eyes are swimming with tears.

CLEON
I have come to tell you
of the most evil misfortune.
The king breathed only of shedding blood;
when he saw the Prince of Argos,
he seemed to be more at peace,
his madness seemed to have disappeared.
But just then, while everyone’s fears
were allayed by his false calmness,
he grabbed the sword of the unfortunate
prince and stabbed him in the side.
That blow showed us
what sudden despair can do.

CREUSA
Alas!

CLEON
In the midst of this calamity
everyone rushed to help him.
At that moment the king took his own life,
stabbing himself with the same sword.
‘Ah,’ he cried, ‘then Heaven has granted
that I vanquish all my enemies.’

CHORUS OF CORINTHIANS
Ah, fatal reversal of fortune, pitiless fate!
Corinth, alas, what will become of you?
Cruel gods, is this how
your hatred crushes
those whom you should be helping?
We refuse to offer incense, to worship
these inhuman gods. It makes no
difference how much honour we show them.
It is they who have unjustly inflicted
this misery on us.

CREUSA
Enough of this. Leave me:
your tears only make more bitter
the evils which I must ready myself to suffer.

| SCENE 4 | |
|---|---|
| <p>CRÉUSE Hé bien barbare, êtes-vous satisfaite? Par de plus grands forfaits voulez-vous mériter Le détestable honneur de faire redouter Le pouvoir que l’Enfer vous prête?</p> <p>MÉDÉE Un peu de sang versé vous met-il en courroux? Si c’est pour vos regards un spectacle funeste, Le cœur de Jason qui vous reste Pour vous en consoler est un prix assez doux.</p> <p>CRÉUSE Ah! si j’ai sur lui quelque empire, Craignez à vous punir la dernière rigueur, Je ne m’en servirai que pour mettre en son cœur Toute la haine que m’inspire Ce que pour vous je sens d’horreur.</p> <p>MÉDÉE Que peuvent contre moi ces desseins de vengeance? Quels effets en seront produits? Puisque vous ignorez jusqu’où va ma puissance, Connaissez tout ce que je suis.</p> | <p>CREUSA Well then, you savage monster, are you satisfied? Do you have even worse crimes to help you earn the hateful honour of making all fear the power that Hell lends you?</p> <p>MEDEA Does a little bit of spilled blood send you into a rage? If it seems to your eyes a tragic spectacle, you still have Jason’s heart: that is a prize sweet enough to console you.</p> <p>CREUSA Ah, if I have any power over him, beware: to punish this last savagery of yours I will use that power only to fill his heart with all the hatred inspired in me by the horror I feel for you.</p> <p>MEDEA What harm can such plans of vengeance do me? What can they achieve? Since you do not know the extent of my power, then know now all that I am.</p> |
| SCENE 5 | |
| <p>CRÉUSE Quel feu dans mes veines s’allume! Quel poison dont l’ardeur tout à coup me consume, Dans cette robe était caché? Soutenez moi, je n’en puis plus, je tremble, Je brûle, sur mon corps un brasier attaché Me fait souffrir mille tourments ensemble, Mon mal est sans remède, à quoi servent ces pleurs? Rien ne peut soulager l’excès de mes douleurs.</p> | <p>CREUSA What is this fire kindling in my veins! What poison that now suddenly consumes me with its fiery heat was hidden in this robe? Help me, I can’t stand any more, I tremble, I burn, there is a furnace in my body making me suffer a thousand torments all at once. There is no cure for my pain, what good are these tears? Nothing can ease this unspeakable agony.</p> |
| SCENE 6 | |
| <p>JASON Ah! Roi trop malheureux! Mais, ô Ciel! la Princesse paraît mourante entre vos bras. Qui la met dans cette faiblesse?</p> <p>CRÉUSE Approchez-vous, Jason, ne m’abandonnez pas, Mon père est mort, je vais mourir moi-même, Je pérís par les traits que Médée a formés, Mille poisons dans sa robe enfermés, Par une violence extrême Vous ôte ce que vous aimez. Ce que j’endure est incroyable, Mais au moins j’ai de quoi rendre grâces aux Dieux, Que sa fureur impitoyable Me laisse la douceur de mourir à vos yeux.</p> <p>JASON Appellez-vous douceur un effet de la rage? De cet affreux spectacle elle a su la rigueur. Pouvait-elle mettre en usage Un supplice plus propre à m’arracher le cœur?</p> <p>JASON and CRÉUSE Hélas! prêts d’être unis par les plus douces chaînes, Faut-il nous voir séparer à jamais?</p> <p>CRÉUSE Peut-on en ajouter à l’excès de ma peine?</p> | <p>JASON Ah, most unhappy king! But – oh heaven! – is the princess dying in your arms? Who has brought her to this frail state?</p> <p>CREUSA Come closer, Jason, do not abandon me. My father is dead, and I am about to die too. I die of wounds inflicted by Medea: a thousand poisons hidden in her robe are tearing your beloved away from you with uttermost violence. The pain I am suffering is incredible but at least I have reason to give thanks to the gods since her pitiless fury is allowing me the sweetness of dying in your sight.</p> <p>JASON Do you call this sweetness, the product of her frenzy? She knew how this hideous spectacle would make me suffer. Could she have inflicted a torture more certain to tear out my heart?</p> <p>JASON and CREUSA Alas, we were so close to being joined together by the sweetest of chains. Must we now be separated for ever?</p> <p>CREUSA Can any worse pain be inflicted on me?</p> |

| <p>JASON Peut-on lancer sur moi de plus terribles traits?</p> <p>CRÉUSE Mais déjà de la mort les horreurs me saisissent, Je perds la voix, Mes forces s'affaiblissent, C'en est fait, j'expire, je meurs.</p> | <p>JASON Can any worse wounds be dealt me?</p> <p>CREUSA But already I am seized by the horrors of death. My voice is fading, I am growing weaker. It is over, my end has come, I am dying.</p> |
|---|---|
| SCENE 7 | |
| <p>JASON Elle est morte et je vis. Courons à la vengeance, Pour être en liberté de renoncer au jour. La perte de Médée est due à mon amour, Quel supplice assez grand peut expier l’offence? Mais par quel effet de son Art...</p> | <p>JASON She is dead and I am alive. I will have swift vengeance, since I am free to renounce life. My love will be satisfied only with Medea's death. Is there any torture cruel enough to expiate her crime? But some spell of hers...</p> |
| SCENE 8 | |
| <p>MÉDÉE C’est peu pour contenter la douleur qui te presse D’avoir à venger la Princesse, Venge encore tes enfants, Ce funeste poignard les a ravis à la tendresse.</p> <p>JASON Ah! barbare!</p> <p>MÉDÉE Infidèle, après ta trahison Ai-je dû voir mes fils dans les fils de Jason.</p> <p>JASON Ne crois pas échapper au transport qui m’anime, Pour te punir j’irai jusqu’aux Enfers.</p> <p>MÉDÉE Ton désespoir choisit mal sa victime, Que pourra-t-il, puisque les Airs, Sont pour moi des chemins ouverts?</p> <p>JASON Ah! le ciel qui toujours protègea l’innocence...</p> <p>MÉDÉE Adieu Jason, j’ai rempli ma vengeance, Voyant Corinthe en feu, ces Palais embrasés, Pleure à jamais les maux que ta flamme a causés.</p> | <p>MEDEA If you’re looking for something to avenge to ease the weight of your grief, the death of the princess is only a trifle. Avenge your children as well: this deadly dagger has snatched them from your love.</p> <p>JASON Ah, monster!</p> <p>MEDEA Faithless wretch, after your betrayal I could only see my sons as Jason’s sons.</p> <p>JASON Don’t think you can escape my rage: I will go all the way to Hell to punish you.</p> <p>MEDEA Your despair made a poor choice of victim. What will it be able to do, since the skies are open roads for me?</p> <p>JASON Ah, heaven, which has ever protected the innocent...</p> <p>MEDEA Farewell, Jason. My thirst for vengeance has been satisfied. Gaze on Corinth in flames, and this burning palace, and mourn forever the misery that the fire of your passion has caused.</p> |

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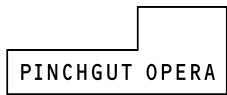
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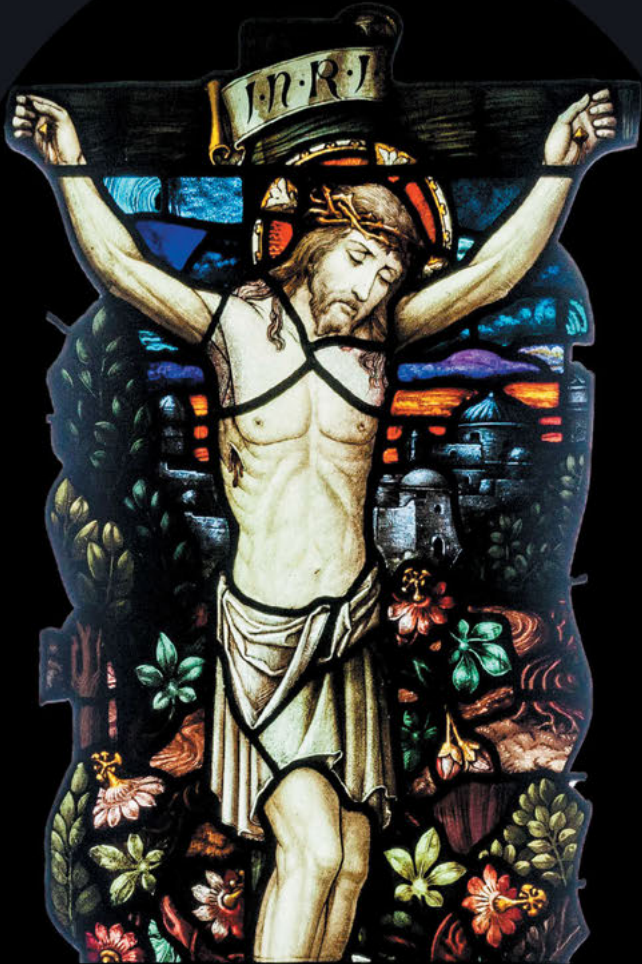


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