

# Antonio Vivaldi La fida ninfa

Zurflüh · Welle · Balducci · Pelka · White · Rakhmanin

Barockorchester: Jung

Chiara Cattani





Antonio Vivaldi by François Morellon la Cave (1725)

# Antonio Vivaldi 1678–1741

## La fida ninfa RV 714

Dramma per musica in drei Akten (Erstfassung, Turin 1732)

Libretto: Scipione Maffei

Premiere: Verona, Teatro di Accademia Filarmonica, 6. Januar 1732

Edition: Kritische Ausgabe von Marco Bizzarini und Alessandro Borin  
(Ricordi, Mailand)

**Yevhen Rakhmanin**, Bass

**Vojtěch Pelka**, Countertenor

**Nicolò Balducci**, Countertenor

**Chelsea Zurflüh**, Sopran

**Eline Welle**, Mezzosopran

**Kieran White**, Tenor

**Oralto**, Korsar und Herrscher der Insel Naxos

**Morasto**, eigentlich Osmino, Schäfer aus Skyros,  
Statthalter des Oralto

**Osmino**, eigentlich Tirsi, Schäfer aus Skyros

**Licori**, Nymphe aus Skyros

**Elpina**, Nymphe aus Skyros

**Narete**, ein alter Schäfer, Vater von Licori und Elpina

## Barockorchester: Jung

**Chiara Cattani** Musikalische Leitung & Cembalo

## CD 1

### Concerto in Fa maggiore

**4'21**

- |   |         |      |
|---|---------|------|
| 1 | Allegro | 2'05 |
| 2 | Andante | 1'38 |
| 3 | Allegro | 1'38 |

### Atto primo

#### Scena I

- |   |   |      |
|---|---|------|
| 4 | Oralto e Morasto: <i>Qual mai, Signor, degno compenso</i> | 2'49 |
| 5 | Aria Oralto: <i>Chi dal cielo o dalla sorte</i>           | 3'51 |

#### Scena II

- |   |   |      |
|---|---|------|
| 6 | Morasto: <i>Oh mia diletta Sciro</i>            | 1'09 |
| 7 | Aria Morasto: <i>Dolce fiamma del mio petto</i> | 3'34 |

#### Scena III

- |   |   |      |
|---|---|------|
| 8 | Elpina ed Osmينو: <i>Ciò ch'io ti dico è vero</i> | 1'35 |
| 9 | Duetto Elpina ed Osmينو: <i>Dimmi, pastore</i>    | 3'08 |

#### **Scena IV**

10 Aria Licori: *Selve annose, erme foreste* 2'39

#### **Scena V**

11 Morasto, Narete e Licoro: *Eccogli al fine!* 1'26

#### **Scena VI**

12 Elpina e Morasto: *Deh, come volontier ciò che di noi* 1'46

#### **Scena VII & IX**

13 Elpina: *Egli sen va senza pur dirmi addio* 0'24

14 Aria Licori: *Alma oppressa da sorte crudele* 5'20

#### **Scena X**

15 Oralto e Morasto: *Odi Morasto* 1'29

16 Aria Oralto: *Cor ritroso* 4'03

#### **Scena XII**

17 Narete, Licori ed Elpina: *Vieni, gran meraviglia* 1'46

18 Terzetto Narete, Licori ed Elpina: *S'egli è ver che la sua rota* 3'28

#### **Fine dell'atto primo**

## **Atto secondo**

### **Scena II**

19	Osmino ed Elpina: <i>Si di legger t'adiri?</i>	0'37
20	Aria Elpina: <i>Egli è vano il dirmi ognora</i>	0'54
21	Elpina ed Osmino: <i>Ma una parola</i>	2'43
22	Aria Osmino: <i>Ah! Che non posso</i>	5'15

### **Scena III**

23	Oralto e Narete: <i>Deh! s'egli è vero, Oralto</i>	1'36
24	Aria Narete: <i>Deh ti piega, deh consenti</i>	9'32

**Total time 64'39**

## **CD 2**

### **Scena IV**

- |   |  |      |
|---|--|------|
| 1 | Osmino e Licori: <i>O fortunata schiavitù!</i> | 2'15 |
| 2 | Aria Licori: <i>Amor mio, la cruda sorte</i>   | 6'20 |

### **Scena VI**

- |   |  |      |
|---|--|------|
| 3 | Oralto e Morasto: <i>Io pensar ben potea</i> | 1'30 |
| 4 | Aria Oralto: <i>Ami, la donna imbellè</i>    | 3'01 |

### **Scena VII**

- |   |                                  |      |
|---|----------------------------------|------|
| 5 | Morasto e Licori: <i>Mio cor</i> | 1'43 |
|---|----------------------------------|------|

### **Scena VIII**

- |   |  |      |
|---|--|------|
| 6 | Osmino e Licori: <i>Mio ben, godi tu forse</i> | 0'35 |
| 7 | Aria Osmino: <i>Qual serpe tortuosa</i>        | 3'42 |

### **Scena X**

- |   |                                       |      |
|---|---------------------------------------|------|
| 8 | Morasto: <i>Qual si prendon di me</i> | 0'31 |
| 9 | Aria Morasto: <i>Destin avaro</i>     | 5'28 |

### **Scena XI**

- |    |   |      |
|----|---|------|
| 10 | Narete: <i>Addio mia bella Sciro</i>                    | 0'47 |
| 11 | Aria Narete: <i>Non tempesta, che gli alberi sfonda</i> | 5'03 |

### **Scena XII**

- |    |   |      |
|----|---|------|
| 12 | Osmino, Licori, Elpina e Morasto: <i>Mira o Morasto</i> | 1'21 |
| 13 | Quartetto: <i>Così su gl'occhi miei!</i>                | 2'55 |

### **Fine dell'atto secondo**

## **Atto terzo** (attacca)

### **Scena II**

- |    |  |      |
|----|--|------|
| 14 | Oralto e detti: <i>Olà; fra voi raccolti</i> | 0'11 |
|----|--|------|

### **Scena III**

- |    |  |      |
|----|--|------|
| 15 | Oralto: <i>Ninfa, ben dir poss'io</i>      | 0'26 |
| 16 | Aria Oralto: <i>Ben talor meco m'adiro</i> | 0'39 |

### **Scena IV**

- |    |  |      |
|----|--|------|
| 17 | Morasto e Oralto: <i>Signore, in sottil legno un messagier</i> | 0'22 |
|----|--|------|



### **Scena V & VI**

- |    |   |      |
|----|---|------|
| 18 | Narete: <i>Fuggi, figlia</i>                        | 0'20 |
| 19 | Aria Morasto: <i>Vanne, ingrata, e per vendetta</i> | 3'22 |

### **Scena VII**

- |    |  |      |
|----|--|------|
| 20 | Osmino e Narete: <i>Questo clamor di marinari</i>    | 0'38 |
| 21 | Duetto Narete ed Osmino: <i>Pan, ch'ognun venera</i> | 1'36 |

### **Scena VIII**

- |    |  |      |
|----|--|------|
| 22 | Elpina, Narete ed Osmino: <i>Padre, nel tenebroso orrido speco</i> | 0'43 |
|----|--|------|

### **Scena IX & X**

- |    |  |      |
|----|--|------|
| 23 | Morasto e detti: <i>Morasto, io parto</i>      | 2'27 |
| 24 | Aria Morasto: <i>Dite, oimè, ditelo alfine</i> | 2'35 |

### **Scena XI**

- |    |  |      |
|----|--|------|
| 25 | Licori, Osmino, Morasto, Elpina e Narete: <i>Grazie, o padre, agli Dei</i> | 1'03 |
| 26 | Aria Elpina: <i>Cento donzelle</i>   | 2'44 |

### **Scena XII**

- |    |  |      |
|----|--|------|
| 27 | Licori, Osmino, Morasto, Elpina e Narete: <i>Deh fà che tu ti pieghi</i> | 4'28 |
| 28 | Aria Licori: <i>Dalla gioia, e dall'amore</i>                            | 1'50 |

### Scena XIII

29	Licori, Osmino, Morasto, Elpina e Narete: <i>Man non vegg'io</i>	0'57
30	Coro: <i>Te invociamo o Giunone</i>	0'53
31	Sinfonia. <i>Tempesta di mare</i>	1'03
32	Coro: <i>Non temer, che splenderà</i>	1'38

### Fine dell'opera

**Total time 63'23**

## Barockorchester: Jung

**Lorenzo Gugole** concertmaster

**Sinni Ricci, Karla Alejandra Bocaz Munoz** violin I

**Raffaele Nicoletti, Pietro Battistoni, Lucrezia Nappini** violin II

**Giulio Padoin** cello

**Mario Filippini** double bass

**Mauro Pinciaroli** theorbo, baroque guitar

**Cecilia Massenzana, Arianna Veronesi** flute

**Felix Ausserhofer, Franziska Theis** horn

**Mauro Maria Musarra** trumpet

**Fabian Gradnitzer** timpani

**Arturo Pérez Fur** harpsichord

**Chiara Cattani** conductor & harpsichord



Chelsea Zurflüh (Licori) & Nicolò Balducci (Osmino)

## Nach Wien!

### Zu Vivaldis *La fida ninfa*

Am 30. September 1729 bittet der über siebzighrige Giovanni Battista Vivaldi, Violinspieler in der Capella Ducale, untertänigst um einjährigen Urlaub, um seinen Sohn Antonio nach Deutschland zu begleiten. Der ist zu diesem Zeitpunkt 51 Jahre alt – fraglich, ob die Farbe seines Haares den Spitznamen »Roter Priester« noch rechtfertigt – und hat es vom Violinlehrer am Waisenhaus Ospedale della Pietà zum Impresario des Teatro Sant'Angelo gebracht.

### Auf dem Zenit

Dem Klerus zeigt er sich durch Habit und Ehelosigkeit zugehörig. Den Messdienst versieht er indes schon lange nicht mehr aufgrund eines ominösen Leidens, das ihn erstmals während des Hochamts befallen hat. (Später wird eine Anekdote kursieren, Vivaldi sei plötzlich das Thema einer Fuge eingefallen und er sei vom Altar in die Sakristei gestürzt, um es zu notieren.) Fortan ist es ihm zeitweise unmöglich, das Haus »zu Fuß«, wie er ausdrücklich betont, zu verlassen. Eine Ausrede, um sich vor Berufspflichten zu drücken? Von »Engbrüstigkeit« redet die Diagnostik der Zeit. Das könnte Asthma heißen. Die Symptome deuten ebenso auf Agoraphobie hin, eine psychosomatische Stresserkrankung, an der nachweislich auch Gioachino Rossini und Antonin Dvořák litten.

In der Musikwelt versteht sich Vivaldi als »freier Unternehmer. Ich bezahle von meinem Geld und nicht von ausgeliehenem« und meint die Aufwendungen für Kopisten, den Druck seiner Partituren und die Privatverträge, die der Theaterleiter mit

Starsängern abschließt, um eine seiner Uraufführungen am Musikmarkt prominent zu positionieren. Für eine Opernkomposition verlangt er im Schnitt 100 Zechinen, nach aktuellem Goldwert etwa 21.000 Euro, für damalige Kaufkraft ein stattlicher Betrag.

Er arbeitet rasch. Bis zu drei Opern in fünf Monaten. Dass er bei diesem Tempo gelegentlich auf Arien aus bereits vollendeten Werken zurückgreift, ist Usus in der auf Novitäten hungrigen »Eventkultur« seiner Zeit. Um 1726 erreicht Vivaldi als Opernkomponist seinen Zenit. Und hat ihn auch schon überschritten. Wurde bislang das venezianische Musikleben von einheimischen Künstlern wie Albinoni, Gasparini, Lotti oder Caldara dominiert, öffnet es nun vermehrt den Komponisten der »Neapolitanischen Schule« seine Theaterporten. Seit 1720 erobert sich die nach Paris und London drittgrößte Metropole Europas ihren Platz im »Ranking« abendländischer Musikzentren und plaziert mit Porpora, Vinci, Leo, Traetta, Pergolesi und Hasse ihre »Kulturbotschafter« an allen wichtigen Höfen und kulturellen Umschlagplätzen. Venedig dagegen ist am Beginn des 18. Jahrhunderts zwar immer noch Fixpunkt jeder Kulturreise, längst aber nicht mehr dominierender Impulsgeber. Es hat es zwar zu künstlerischen Höchstleistungen, doch nie zu einer eigenen stilprägenden Schule gebracht. In seinem Lebenslauf (1754) spricht Johann Joachim Quantz mit dezidierter Nennung Vivaldis vom »Lombardischen Geschmack«. Der Begriff setzt sich musikhistorisch nicht durch.

### Quecksilber im Gemüt

Vivaldis bislang starke Präsenz im Kulturleben Venedigs schwindet. Er muss auf »Provinzbühnen« – aus venezianischer Perspektive: Reggio Emilia, Tre-

viso, Livorno oder Florenz (!) – ausweichen. Und sich nach trittfesten »Standbeinen« außerhalb der Lagune umsehen. – Schon einmal, 1718, hat er Venedig für längere Zeit den Rücken gekehrt und sich in Mantua als »Maestro di Capella da Camera« bei Prinz Philipp von Hessen-Darmstadt verdingt. 1728 sucht er Kontakt zu Kaiser Karl VI. Erst widmet er ihm die zwölf Konzerte op. 9 (»La cetra«) und hängt sich darauf an eine venezianische Delegation, die Seiner Majestät in Triest ihre Aufwartung macht. Laut Hofratsch soll der Regent Vivaldi »viel Geld, eine Kette und eine Medaille aus Gold« geschenkt und mit ihm »in vierzehn Tagen mehr gesprochen haben als mit seinen Ministern in zwei Jahren«. Noch 1737 wird der Geehrte behaupten: »Ich bin nach Wien berufen worden!« Vielleicht hat der Mächtige in Gönnerlaune einen diesbezüglichen Nebensatz fallen lassen. »Na, dann lass' Er sich doch bei Gelegenheit einmal anschauen in Wien.« So in der Art. Vivaldi klammert sich daran wie ein Schiffbrüchiger an eine Planke.

Die Reise, für die der Vater um Dispens ansucht, wird nicht ein, sondern drei Jahre dauern. Und nicht nach Deutschland führen, sondern nach Böhmen. In Prag erlebt Vivaldi die Premiere seines *Farnace* »unter großer« und die Uraufführung seines *Agrippa* unter »sehr großer Approbation«. Für sein berufliches Fortkommen wichtiger aber scheint ihm die Begegnung mit Johann Joseph von Wrtby, königlicher Statthalter, Hofgerichtspräsident und Erbschatzmeister. Mit der Widmung zweier Lautentrios sucht er, sich den Mächtigen gewogen zu stimmen.

Doch der »rote Priester« ist längst nicht mehr einer jener »Stars«, mit deren Empfehlung der Fürsprecher den eigenen guten Geschmack und kulturellen Weitblick unter Beweis stellen kann. Die Zeiten

ändern sich. – Allein in den (bis zu) drei Jahren, die sich Vivaldi in Böhmen aufhält, werden Gaetano Pugnani, Christian Cannabich und Joseph Haydn geboren, jeder für sich eine künftige Dachmarke in der europäischen Musiklandschaft. Der englische Musikgelehrte Charles Avison geißelt Vivaldi wegen seiner »starken Neigung zur Melodie und der Vernachlässigung der Harmonie« und verbannt ihn in die »niedrigste Klasse« jener Komponisten, die des Vergessens wert sind. »Mit Vivaldis Stil lässt sich keineswegs Staat machen. Er hat eine flatterhafte Veranlagung«, pflichtet William Hayes, sonst stets geneigt, seinem Landsmann zu widersprechen, bei und konstatiert (Stichwort: »Stresserkrankung«): »Es liegt zu viel Quecksilber in ihm«. Aber wenigstens »beherrscht er sein Instrument großartig«.

### Im Garten der Semiramis

Es bleibt nur die Rückkehr nach Italien. Doch nicht gleich nach Venedig! Zur Karnevalszeit 1732 macht Vivaldi in Verona Station. An der Stadt mit knapp 50.000 Einwohnern scheiden sich die Geister. Bei seiner Durchreise vermerkt der französische Philosoph und Staatstheoretiker Montesquieu: »Hier ist es ebenso wahrscheinlich, dass die Einheimischen einem Reisenden Prügel anbieten wie vor ihm den Hut ziehen.« In lichterem Farben malt Charles de Brosses, Aufklärer und Mitarbeiter an der »Encyclopédie«: Straßen, so breit wie lang, repräsentativer Stadtkern mit blumengeschmückten Balkonen. Man vermeint sich im Garten der Semiramis. Eine »Accademia« kümmert sich um das geistige, kulturelle und gesellige Leben. Seit 1651 hat die Kommune schon sein Teatro Capitale. Nie in der ersten Reihe, doch schon früh und kontinuierlich hat Verona in der italienischen Operngeschichte mitge-

mischt. Das Gebäude muss 1715 wegen Einsturzgefahr geschlossen werden.

Nach Plänen von Francesco Galli da Bibiena wird ein neues errichtet. Den Auftrag dazu vergibt Francesco Scipione Maffei (1675–1755), angesehener Dichter und Universalgelehrter. Der gebürtige Veroneser hat seine Karriere in Padua gemacht, 1714 mit seinem Schauspiel *Merope* das italienische Drama wiederbelebt und mit einer reichhaltigen archäologischen Sammlung Veronas Stadtgeschichte eindrucksvoll und nachhaltig identitätsstiftend dokumentiert.

In der Royal Library auf Windsor Castle zeigt ein Kupferstich von 1732 den Innenraum des neuen Theaters während einer Probe zur Eröffnungspremiere: fünf Logenränge, Reliefdecke und eine Bühne auf dem neuesten Stand spätbarocker Illusionskunst. Natürlich will Maffei bei der Eröffnung des Hauses nicht bloß als Initiator, sondern als Künstler firmieren. Das Libretto zu *La fida ninfa* hat er mit 19 Jahren entworfen, es 1714 unter dem Titel *Sciro fuor di Sciro* dem österreichischen Kaiser Karl VI. gewidmet, 1730 dann in seine gesammelten Theaterwerke aufgenommen. In diesem Jahr sollte auch die »Weihe des Hauses« stattfinden. Als Komponist war Giuseppe Maria Orlandini vorgesehen. Doch kaiserliche Truppen zogen gerade durch Verona – und ließen die venezianische Verwaltung befürchten, die Accademia könnte den Anlass zu prokaiserlicher Agitation nutzen. Nun, zwei Jahre später, steht Orlandini, in Bologna und Florenz vielbeschäftigt, nicht mehr zur Verfügung. Da kommt Vivaldi gerade recht.

## Liebesqual und Sündenfall

*La fida ninfa* wird gerne als seine »unkomplizierteste« Oper bezeichnet. Was den Anspruch an die Sänger angeht – bei der Uraufführung am 6. Jänner 1732 die angesehenen Primadonnen Giovanna Gasparini und Girolama Madonis sowie die »Primi uomini« Francesco Venturini und Giuseppe Valentini –, mag das bedingt zutreffen. In früheren Opern war Vivaldi weit fordernder.

Die Vorlage ist zwischen Pastorale auf arkadischer Insel und Opera seria mit Piratenbackground (samt Kindesraub und drohender Versklavung) angesiedelt. Die biographischen und emotionalen Verwirrungen bieten dem Komponisten reichlich Gelegenheit, sich aus dem Fundus musikalischer Phraseologie zu bedienen. Die Arientexte sind knackig, die Szenen blenden nicht wie üblich ineinander über, sondern sind dramatisch knapp bemessen, mitunter so knapp, dass den Sängern und Sängerinnen nach Arie, Applaus und Abgang bis zum nächsten Auftritt weit weniger Zeit bleibt, als ihnen die Aufführungspraxis der Zeit für gewöhnlich zugesteht.

»In der Welt der Vivaldi-Opern sollte man nicht zu viel originelle Charakterzeichnung erwarten«, merkt Biograph Michael Talbot an. Doch im Schlag Schatten der Bravour dringt Vivaldi ins psychologische Detail vor. Gerade in den Arien der Nymphe Licori zieht er kompositorisch alle Register, löst die Figur aus der Schablone, in die das Libretto sie presst, und besichert ihr affektive Tiefenschärfe, ja menschliche Innigkeit. Die Plastizität der mythologischen Gestalt wird dem restlichen, eher archetypischen Personal zur Folie der Reflexion über eigene emotionale Befindlichkeiten.

In kaum einem Schaffen seiner Zeitgenossen spielt die Natur eine so ikonografische Rolle wie bei Vivaldi. Seien es die »Quattro Stagioni«, »Alla rustica« und »La caccia« aus Op. 8, »Il Gardellino« oder die drei Fassungen von »La tempesta di mare« aus Op. 10. (Ob er, der zeitweise nicht das Haus zu Fuß verlassen kann, Natur niemals ohne »Brustenge« erlebt hat?) Und in keiner anderen seiner Opern ist die Natur so immanent verankert wie in *La fida ninfa*. Damit ist nicht bloß das (in der Innsbrucker Inszenierung gestrichene) Schäfer-Ballett gemeint. Die psychologische Dramaturgie gleicht der verästelten Nervatur eines Blattes. Im Terzett »S'egli è ver che la sua rota« am Ende des 1. Aktes etwa kommen die verschlungenen Namenszüge von Licori und Osmino zur Sprache, die in die Rinde eines Baumes geritzt sind. Im zweiten Akt gesteht Osmino dann seine Liebe in Gleichnisform (»Qual serpente tortuosa«). Vivaldi beschwört dabei eine Schlange, die sich um einen Baum windet, und bettet so die standardisierten Liebesqualen einer Opernfigur in den Kontext des biblischen Sündenfalls. Oder wenn am Beginn des 3. Aktes Licori – Nymphe, Naturkind –, emotional zutiefst verunsichert selbst in der Blumenpracht keinen Trost mehr zu sehen vermag, und Elpina, eben noch auf ihre Schwester rasend eifersüchtig, justament die Natur genießen will. – Bis zur Epoche der Empfindsamkeit, die Natur und Seele programmatisch zum Vexierbild koppelt, ist es noch eine Weile hin, doch in so sublim doppelbödigem Momenten erweist sich Vivaldi entgegen posthumer Beckmesserei als Fein- und keineswegs als Kleinmeister.

## Endlich!

Auch nach seiner Rückkehr nach Venedig wird er immer wieder darauf zu sprechen kommen, nach Wien berufen zu sein. Wie die drei Schwestern bei Tschechow beständig von Moskau reden. Und tatsächlich – am 5. Februar 1737 wird *La fida ninfa* unter dem Titel *Il giorno felice* als erstes – und lange Zeit einziges – seiner Opernwerke in der Residenzstadt gegeben. Nicht jedoch am Hoftheater – was einem »Ritterschlag« von höchster Stelle gleichgekommen wäre –, sondern am Theater am Käerntor. Das große Finale, eine allegorische Huldigung an das Haus Habsburg, beschwört mit für barocke Ohren bizarr-expressionistischer Wucht einmal mehr die Natur: Dem »Lieto fine« auf Erden steht ein Sturm auf dem Meer entgegen. Göttermutter Juno muss erst die schrecklichen Winde besänftigen, ehe ihre Schützlinge die Insel verlassen können.

Aus Respekt vor dem berühmten Textdichter hat man mit größter Sorgfalt, so versichert das zweisprachige Libretto, Kürzungen vorgenommen. Bei Vivaldis Musik war man weniger zimperlich: Von der Originalfassung sind nur sieben Arien geblieben, der Rest anderen Werken entnommen. – Aber was soll's: Endlich ist er in Wien – in Wien! – künstlerisch aufgeschlagen. Vier Jahre später wird er Venedig endgültig den Rücken kehren und dorthin übersiedeln. Das Armengrab wartet schon auf ihn.

– Christian Baier

»Gott, was für Mißverständnisse«<sup>1</sup> –  
**La fida ninfa zwischen Opera seria und Pastorale**

Antonio Vivaldis Oper *La fida ninfa* (»Die treue Nymphe«: *ninfa* bezeichnet im Italienischen der Zeit ein hübsches Mädel und hat mit den Nymphen der antiken Mythologie nicht mehr allzu viel zu tun) kam in Verona am 6. Januar 1732, zur Einweihung des Theaters der Accademia filarmonica, zur Uraufführung.

Die zahlreichen Akademien sind in Italien seit dem 16. Jahrhundert fester Bestandteil des literarischen Lebens, hier treffen sich Dichter und Schriftsteller (in dieser Zeit ausschließlich Amateure!), lesen aus ihren neuen Werken vor und diskutieren darüber. Dass eine Akademie ausdrücklich Kompetenz nicht nur für Literatur, sondern auch für Musik beansprucht, ist eine große Ausnahme. Dass die Accademia filarmonica die Initiative zum Bau eines Theaters ergriff, erscheint hingegen konsequent, wengleich auch ungewöhnlich. Mit dem Bau wurde der berühmte (Theater-)Architekt Giuseppe Galli Bibiena beauftragt, der auch als Bühnenbildner arbeitete und die Dekorationen zu *La fida ninfa* entwarf. Eine treibende Kraft bei dem Unternehmen war der Marchese Scipione Maffei (1675–1755), ein vielseitig interessierter Intellektueller, der Studien zu Geschichte und Kunst der Antike, aber auch zur Nationalökonomie und anderen Themenbereichen, verfasste; von ihm stammt auch das Libretto zur *Fida ninfa*.

Die erste Ausgabe des Librettos enthält ein Vorwort von Maffeis Freund Giulio Cesare Becelli. Darin heißt es, Maffei habe das Buch als Achtzehnjähriger entworfen, in der Folgezeit mehrfach überarbeitet, aber nicht publiziert; erst als es darum ging, ein Libretto für die Eröffnungsober zu finden,

habe es seine endgültige Form gefunden. Becelli erklärt auch, warum zu dem festlichen Anlass eine Pastorale (die Figuren Morasto und Olmiro werden wiederholt als »Schäfer« bezeichnet) und nicht eine heroische Oper über eine Episode aus der antiken Geschichte gegeben wurde, was näherliegend gewesen wäre: Die Pastorale kommt mit relativ wenigen Dekorationen aus, eine heroische Oper fordert einen häufigen Wechsel des Bühnenbilds, die Mittel für eine so aufwendige Ausstattung standen aber nicht zur Verfügung. Das Textbuch der »treuen Nymphe« ginge demnach auf einen etwa fünfzig Jahre alten Entwurf zurück. Das ist bedeutsam, weil sich in diesem halben Jahrhundert wesentliche Veränderungen vollzogen haben: Die Literatur des 17. Jahrhunderts ist noch von barocken Vorbildern geprägt, es gibt kühne Metaphern, »concelli« (verrätzelte Formulierungen als Herausforderung an den Scharfsinn der Zuschauer), das Nebeneinander von Pathos und Komik. 1690 wird in Rom die »Accademia dell'Arcadia« gegründet, die bald Filialen in ganz Italien hat und das literarische Leben im 18. Jahrhundert maßgeblich mitbestimmt: Barocke Exuberanz wird nunmehr abgelehnt und ein klassizistisches Ideal von Klarheit und Einfachheit propagiert. Während man im 17. Jahrhundert kaum zwei Libretti findet, die genau dem gleichen Formmodell folgen, bildet sich im Zuge dieser Entwicklung das streng reglementierte Formmodell der »Opera seria« heraus, das vor allem Pietro Metastasio in Vollendung beherrschte. Die etwa 25 Libretti, die er zwischen 1724 und 1771 schrieb, zeichnen sich durch klassisches Ebenmaß aus, weisen aber auch alle eine gewisse Familienähnlichkeit auf.

Maffei war seit 1698 Mitglied der Arcadia und macht sich ihre Prinzipien zu eigen; *La fida ninfa* folgt dem Modell der Opera seria, aber nicht so



sklavisch wie viele andere Libretti des 18. Jahrhunderts. Es gibt die kanonischen sechs Rollen, zwei Paare: Licori und Osmino-Morasto; dass auch Elpina und der zweite Osmino (der eigentlich Tirsi heißt, die Eltern haben den Namen ihres zweiten Sohnes, den sie für tot halten mussten, in den des ersten geändert) zusammenkommen, wird nicht ausdrücklich gesagt, aber es liegt umso näher, als die beiden Mädchen Schwestern und die jungen Männer Brüder sind. Außerdem ein tyrannischer Herrscher (Oralto) und – als Nebenrolle – eine weitere männliche Figur, Narete, der Vater der beiden Mädchen.

Der Tyrann wird oft von einem Tenor gesungen, aber Oralto ist ein Bass, der Tenor im Ensemble ist Narete. Die Konvention, dass die tiefe Stimme ältere Männer charakterisiert, bildet sich erst seit Ende des 18. Jahrhunderts heraus, aber diese Besetzungen sind doch ungewöhnlich. Die Größe der Rollen spiegelt die Hierarchie im Sängerensemble: Licori singt sechs Arien, in einem Terzett und einem Quartett beteiligt; Morasto (Osmino) hat ebenfalls sechs Arien und das Quartett, Elpina vier Arien, das Terzett und das Quartett. Überraschend ist, dass Librettist und Komponist Oralto fünf Arien zugestehen (da er allein gegen die fünf anderen steht, singt er bei keinem der Ensembles mit).

Die beiden Osmini sind Kastratenpartien, und die Kastraten waren natürlich die Stars der Opera seria; umso mehr fällt es auf, wie stiefmütterlich Maffei Osmino (Tirsi) behandelt: Er hat nur zwei Arien, das Terzett und ein Duett, genauso viel wie Narete, der nun wirklich eine Nebenrolle ist!

Über die Gründe kann man nur spekulieren. Morasto macht eine psychologisch interessante Entwicklung durch: Unverhofft findet er (nach Jahren) seine Verlobte Licori wieder, er erkennt sie, sie ihn nicht; in seine Freude mischt sich die Besorg-

nis, ob sie ihn nicht längst vergessen hat. Wenn sie ihm erklärt, sie werde nie einen anderen Mann lieben als ihren Verlobten, ist er naturgemäß hochbeglückt; umso größer sind Enttäuschung und Zorn, wenn sie plötzlich den einzigen Osmino, von dessen Anwesenheit sie weiß (Tirsi), zu ihrem Favoriten erklärt. Morasto kann in seinen sechs Arien ein breites Spektrum von Emotionen zeigen; Tirsi dagegen weiß nicht, wie ihm geschieht, er bemerkt zwar, dass Licori ihn offenbar für einen anderen hält, zieht es aber vor, den Irrtum nicht aufzuklären.

Das gibt natürlich weit weniger an Affekten her. Es könnte allerdings auch einen praktischen Grund geben: Paradoxerweise wurde in Verona die kleine Rolle des Osmino von einem Mann gesungen, Morasto dagegen von einer Sopranistin! Vielleicht war dieser Stefano Pasi, der den Osmino gab, ein Angehöriger des örtlichen Kirchenchors mit einer hübschen Stimme (Kastrat, oder eventuell Falsettist?), dessen technische Fertigkeiten für eine anspruchsvolle Partie nicht ausgereicht hätten.

Jeder der drei Akte schloss bei der Uraufführung – in der Innsbrucker Fassung hat der Regisseur eine andere Lösung gewählt<sup>2</sup> – mit einer Balletteinlage (im ersten Akt tanzen Hirten und Nymphen, im zweiten Seeleute, im dritten die Winde des Gottes Aeolus). Das war in der Oper des 17. Jahrhunderts gängige Praxis, in der Opera seria nicht mehr. Der dritte Akt schließt mit einem Dea-ex-machina-Auftritt der Göttin Juno; etwas Ähnliches hat Metastasio nur ein einziges Mal gemacht, in *Didone abbandonata* (1724), der Oper, mit der er seinen Durchbruch erzielte (nachdem Dido in den Flammen ihres Palastes umgekommen ist, erscheint Neptun, der Gott des Meeres, und löscht den Brand). Maffei's Protagonisten wollen möglichst schnell zum Schiff, um vor Oraltos Wut fliehen, aber es droht ein Sturm, sie rufen

Juno um Hilfe an, der sie besonders ergeben sind. Die Göttin sucht in einer Flugmaschine Aeolus auf, den Gott der Winde, und bittet ihn, ihren Getreuen eine sichere Heimreise zu ermöglichen, was er gern gewährt. Das Bühnenbild mit dem Palast des Aeolus muss besonders spektakulär gewesen sein (Becelli schreibt, die Götterszene sei vor allem eingefügt worden, um die Bühnentechnik des neuen Theaters vorzuführen).

In der Szene zwischen Aeolus und Juno gibt es eine erstaunlich modern anmutende Durchbrechung der Illusion: Juno erklärt, Jahrhunderte später würde die Liebesgeschichte ihrer »Hirten« auf einem italienischen Theater dargestellt werden; auch bei dieser Gelegenheit möge Aeolus nur milde Winde schicken, die für gutes Wetter sorgen (auch in Norditalien kann es zum Zeitpunkt der Uraufführung Anfang Januar ja kalt sein und regnen!).

Aristoteles schreibt in seiner »Poetik« (die wesentlich eine Theorie der Tragödie ist), dass das Wiedererkennen von Figuren, die einander nahe stehen, sich aber nicht kennen oder durch ein widriges Schicksal getrennt wurden, die beste Art sei, ein glückliches Ende herbeizuführen. Daher wimmelt es in der Oper des 17. und 18. Jahrhunderts von entführten Kindern, Schiffbrüchigen, die fern der Heimat an Land gespült worden sind, und ähnlichen Figuren, die zuletzt ihre Familie, den Partner oder die Partnerin wiederfinden. Für die Opera seria haben solche Plots einen unschätzbaren Vorteil: Informationen über die Handlung und ihre Vorgeschichte werden im vom Continuo begleiteten Sprechgesang des Secco-Rezitativs vermittelt, aber deswegen geht kein Mensch in die Oper: Das Interesse des Publikums konzentriert sich auf die Arien, in denen die Figuren Ereignisse oder Informationen, die sie erhalten haben, reflektie-

ren und ihre Gefühlslage, ihre Reaktion auf das Gesehene oder Gehörte analysieren. In diesen Arien sollen möglichst starke und möglichst unterschiedliche Affekte zum Ausdruck kommen, von »himmelhoch jauchzend« bis »zu Tode betrübt«; das ist nur möglich, wenn die Handlung möglichst viele spektakuläre Wendungen nimmt.

In *La fida ninfa* durchleben vor allem Licori, Morasto und Elpina ein Wechselbad der Gefühle: Licori fürchtet Oralto, der sie begehrt und dem sie wehrlos ausgeliefert ist; sollte er Gewalt anwenden wollen, könnte sie sich dem nur durch Suizid entziehen. Elpina fühlt sich zu Osmino (Tirsi) hingezogen, muss aber erkennen, dass er nicht wirklich an ihr interessiert ist. Morasto (Osmino) glaubt sich, wie bereits ausgeführt, von Licori erst immer noch geliebt, dann verraten. Zuletzt ist das Paar glücklich vereint. Tirsi findet seinen Bruder. Narete, der die Hoffnung, seine Heimat Skyros wiederzusehen, aufgegeben hatte, kann zuletzt die Heimreise antreten. Maffei's Libretto bietet eine Fülle unterschiedlicher und widersprüchlicher Affekte, die es Vivaldi ermöglicht, seinen psychologischen Scharfblick und seine Kunst der Charakterisierung virtuos zu zeigen.

– Albert Gier

1 Kommentar einer braven Hamburger Bürgerfrau zu einer Aufführung von Lessings Tragödie »*Emilia Galotti*« im dortigen Schauspielhaus.

2 »Im Finale erscheint der Gott Pan (der während der Handlung stumm wie andere Götter oder mythologische Figuren im Wald erscheint), nimmt seine Maske ab und singt die Rolle des Aeolus. Dann erscheint die chthonische Kreatur Medusa, nimmt ihre Maske ab und singt die Rolle der Juno.« (François de Carpentries)



Chelsea Zurflüh (Licori) & Nicolò Balducci (Osmino)

## Die Handlung

### Vorgeschichte

Schauplatz des Geschehens ist die Insel Naxos, Hochburg des Piraten Oralto. Hier leben die beiden Brüder Osmino und Tirsi, die in jungen Jahren entführt wurden und nichts über den Verbleib ihrer Verwandtschaft wissen. Der erste, von seinen Entführern auf den Namen Morasto getauft, wurde von Oralto zu seinem Statthalter ernannt. Der zweite, getauft auf den ursprünglichen Namen seines Bruders, Osmino, fristet auf der Insel ein Dasein als Lebemann.

Die Oper beginnt, als Oralto von einer Expedition aus Skyros, der Geburtsinsel der beiden Jünglinge, zurückkehrt. Er bringt als Beute drei neue Gefangene mit: den Hirten Narete sowie dessen beide Töchter Licori und Elpina. Licori, einst Osmino (alias Morasto) versprochen, ist bis zum heutigen Tag ihrem verlorenen Geliebten treu geblieben.

### Erster Akt

Nachdem Oralto ihm von seiner neuen Beute berichtet hat, beschließt Morasto (in Wirklichkeit Osmino) sich auf die Suche nach den drei Piratenopfern zu machen. Auf diesem Wege hofft er Neuigkeiten über seine Eltern sowie Licori zu erfahren. Da erscheint Osmino (in Wirklichkeit Tirsi) in Begleitung von Elpina, die ihre Gefühle gegenüber dem jungen Mann nicht verbirgt. Doch dieser interessiert sich primär für Licori.

Auch Oralto macht Licori den Hof. Sie wiederum hat sich in die dunklen Wälder von Naxos zurückgezogen, um ihrer Verzweiflung freien Lauf zu lassen.

Morasto, der die Nymphen in Begleitung ihres Vaters überrascht, wird von den dreien nicht erkannt. Gleichwohl gelingt es ihm, von Elpina Nachricht über seine Eltern zu erhalten. Er erfährt, dass sein jüngerer Bruder einst zusammen mit ihm entführt worden war.

Unterdessen versucht Osmino erfolglos, Licori von sich einzunehmen. Auch Oralto ist bestrebt, die Gunst der Nymphe zu gewinnen, wenn nötig mit Gewalt. Als Narete im Wald die in unzählige Baumstämme eingeritzten Namen »Licori & Osmino« entdeckt, offenbart sich ihm ein Hoffnungsschimmer. Der Hirte und seine Töchter erkennen die Rückkehr Fortunatas, worauf sie ihre Schutzpatronin Juno, Göttin der Beständigkeit und Treue, anrufen.

### Zweiter Akt

Licori, die Morasto noch immer nicht erkennt, gesteht ihm, dass ihr Herz dem verschollenen Geliebten treu geblieben ist. Nachdem Elpina Osmino mit ihrer Eifersucht geplagt hat, glaubt sie in ihm den einstigen Verlobten von Licori entdeckt zu haben. Überzeugt davon, endlich die Herkunft der Inschriften im Wald zu kennen, berichtet sie Narete und Licori von der Neuigkeit.

Überrascht fällt Licori in die Arme ihres vermeintlichen Geliebten, der seinerseits nicht daran denkt, die Nymphe über die Wahrheit aufzuklären. Als Morasto dazu stößt und das entbrannte Wiedersehen der Liebenden bemerkt, erfasst ihn tiefe Verzweiflung. Das Aufeinandertreffen von Osmino, Morasto, Licori und Elpina sowie die daraus resultierenden Liebesverstrickungen beschließen den zweiten Akt.

### Dritter Akt

Oralto ist entschlossen, seine Gefangenen dem Sultan von Ägypten zu verkaufen und versucht ein letztes Mal, Licoris Fügsamkeit zu erzwingen. Doch die Nymphe weist seine Avancen zurück und flieht. Bereit, erneut aufs Meer zu fahren, vertraut Oralto die Bewachung seiner Opfer Morasto an. Voller Edelmut beschließt dieser, die Gunst der Stunde zu nutzen, um die Flucht seiner Geliebten und der Ihren nach Skyros zu organisieren. Doch vor seiner Abreise verlangt Oralto noch einmal danach Licori zu sehen. Narete berichtet ihm, dass sich die Unglückliche ins Meer gestürzt habe, worauf Oralto Rache schwört. Nach seinem Aufbruch kommt Licori aus ihrem Versteck hervor und sinkt in die Arme ihres Vaters.

Voller Verbitterung gesteht Morasto der Nymphe, dass er in Wirklichkeit jener Osmino sei, dem sie einst ihre Treue geschworen habe. Er verkündet, dass er die Gefangenen zwar retten, jedoch selbst niemals nach Skyros zurückkehren werde. Bestürzt beteuert Licori, sich nur aus Treue dem falschen Osmino hingegeben zu haben. In diesem Augenblick erkennt Narete, dass der falsche Osmino kein anderer als Tirsi, der Bruder von Morasto ist. Alle freuen sich über das wieder gefundene Glück.

Als man eben im Begriff ist, die Insel Naxos zu verlassen, zieht ein schrecklicher Sturm auf. Da die Zukunft ungewiss bleibt, demaskieren sich die Sänger und Sängerinnen und geben die Schlussfolgerung der Geschichte bekannt: Die Liebe wird auf alle lächeln, außer auf diejenigen, die an ihr zweifeln.

– *Frédéric Delaméa*



Yevhen Rakhmanin (Oralto)

**Yevhen Rakhmanin** wurde 1993 im ukrainischen Engergodär geboren. Von 2000 bis 2009 wurde er dort in Gesang, Klavier und Saxophon unterrichtet. Von 2009 bis 2013 studierte er Gesang am Glier Institute of Music in Kiew und wurde 2015 Mitglied an der dortigen Nova Opera, wo er als Solist am Opernrequiem *IYOV*, der Nachoper *The UnSimple* und dem Opernzirkus *Babylon* sowie an den Produktionen »Air« und »Ark« beteiligt war.

Yevhen Rakhmanin arbeitet seit 2016 an der Nationaloper der Ukraine. Seit 2018 ist er Solist der Formation »Open Opera Ukraine«, zudem ist er seit 2019 Mitglied der Opern Akademie an der Warschauer Oper. 2019 erhielt er einen Master-Abschluss der Nationalen Musikakademie der Ukraine. Während seines Studiums sang und spielte er u. a. den Masetto und Commendatore in *Don Giovanni* und den Figaro in *Le nozze di Figaro* von Mozart, den Gremin in *Eugen Onegin* von Tschaikowskij, den Grafen Asdrubale in Rossinis *La pietra del paragone* sowie den Polifemo in Händels *Acis, Galatea e Polifemo*.

2020 war er Finalist beim »Internationalen Gesangswettbewerb für Barockoper Pietro Antonio Cesti« in Innsbruck und begeisterte bei den Innsbrucker Festwochen 2021 als Zar Theodoros Iwanowitsch in *Boris Goudenow* von Johann Mattheson. Seitdem ist Rakhmanin unter anderem am Theater Dortmund, am Musiktheater im Revier (Gelsenkirchen) sowie am Salzburger Landestheater in Erscheinung getreten.

**Vojtěch Pelka** ist ein Countertenor der jungen Generation und Pionier seines Fachs in der Tschechischen Republik. Seit dem Beginn seines Gesangsstudiums am Jan Deyl-Konservatorium in Prag bei Prof. Barbara Klozová Velehradská hat er erfolg-

reich an zahlreichen internationalen Gesangswettbewerben teilgenommen und erweiterte seine Ausbildung an den internationalen Sommerschulen für Alte Musik in Valtice und Holešov.

In der Spielzeit 2019/20 gab er sein Debüt am Schlesischen Theater Opava als Cherubino in *Le nozze di Figaro*. Diese Rolle stellte er auch im Rahmen des Festivals Opera 2022 im Prager Ständetheater vor. Unmittelbar darauf verkörperte er die Rolle des Kaisers Nero in Monteverdis *L'incoronazione di Poppea* am Josef Kajetán Tyl-Theater in Pilsen. Im Dezember 2021 sang er bei den Opernfestspielen Schratzenbach die Rolle des Daphnis in der Uraufführung von Tomáš Hanzlíks *Der Schatz von Arkadien*. Für seine herausragende Bühnenleistung wurde er von der tschechischen Schauspielervereinigung für den Thalia-Preis 2022 in der Kategorie Oper nominiert. Im August 2022 war er Halbfinalist beim renommierten Cesti-Wettbewerb der Innsbrucker Festwochen. In der Saison 2022/23 übernahm er u. a. die Sopranpartie in Pergolesis »*Stabat mater*« in Begleitung des Staatlichen Kammerorchesters Žilina sowie die Rolle des Sesto in Mozarts *La clemenza di Tito* am Mährischen Theater Olmütz.

Im September 2019 nahm er für **cpo** mit dem Kurpfälzischen Kammerorchester Mannheim und dem Ensemble 18+ eine CD mit ausgewählten Arien aus *Alessandro nell'India* von Ignaz Holzbauer und Jan Antonín Koželuh auf.

**Nicolò Balducci** entwickelt sich rasch zu einem der angesehensten Countertenöre und Sopranisten seiner Generation – ein Sänger, den man nicht vergisst, wie ein Rezensent treffend urteilte. Nach ersten Studien bei der Sopranistin Anna Maria Stella Pansini und einem Bachelor-Abschluss am

Konservatorium von Matera erwarb er einen Master-Abschluss mit Auszeichnung in Barockgesang am Konservatorium von Vicenza unter der Leitung von Professor Gemma Bertagnoli.

Balducci nahm an Meisterkursen zur Aufführungspraxis der Alten Musik teil und besuchte die Accademia Vivaldi in Venedig, das Stradella-Festival in Viterbo und die Rodolfo-Celletti-Akademie des renommierten Opernfestivals Valle d'Itria, wo er in der Oper *Xerse* von Francesco Cavalli unter der Leitung von Federico Maria Sardelli und der Regie von Leo Muscato mitwirkte.

Nicolò Balducci wurde bei internationalen Wettbewerben wie dem Niccolò Piccini-Wettbewerb (erster Preis), Concorso Tommaso Traetta, Voce all'Opera, Premio Fatima Terzo ausgezeichnet. Im Jahr 2021 sang er die Rolle des Oberto in Händels *Alcina* am Teatro Olimpico in Vicenza unter der Leitung von Andrea Marcon, eine Gelegenheit, die er nach dem Gewinn des Preises für den jüngsten Finalisten beim Wettbewerb Voci Olimpiche erhielt. Im Jahr 2022 gewann er den ersten Preis sowie den Preis für den jüngsten Finalisten in der Barocksektion des Renata-Tebaldi-Wettbewerbs in San Marino sowie den dritten Preis samt Nachwuchspreis beim Cesti-Wettbewerb 2022 bei den Innsbrucker Festwochen.

**Chelsea Marilyn Zurlflüh** ist in Pieterlen (Schweiz) aufgewachsen. Im Juni 2021 hat sie ihren Master of Arts bei Prof. Barbara Locher an der »Hochschule der Künste Bern / Schweizer Opernstudio Biel« im Studiengang »Specialized Music Performance Opera« mit der Bestnote abgeschlossen. Seit September 2021 ist sie Mitglied des Internationalen Opernstudios in Zürich und war unter anderem bereits als Barbarina in *Le nozze di Figaro*

von Mozart, Zaida in Rossinis *Il Turco in Italia* und Atalanta in Händels *Serse* auf der Bühne des Opernhauses zu erleben. Weitere Engagements führten die Sängerin ins Wiener Konzerthaus und in die Tonhalle Zürich.

In ihrer jungen Karriere kann die Schweizer Sopranistin bereits auf Zusammenarbeiten mit Dirigenten wie Riccardo Minasi, Mladen Tarbuk, Franco Trinca und Christoph-Mathias Mueller verweisen.

Obwohl auch andere Musikstile wie Soul und Rock zu ihrem Repertoire gehören, liegt der Fokus der Sopranistin im klassischen Fach. Im Dezember 2019 gab es für sie einen ehrenvollen Auftritt der besonderen Art: Anlässlich der Vereidigung der Ständeräte im Bundeshaus sang sie die Schweizer Landeshymne vor der dort versammelten Politprominenz. Im Oktober 2020 war Zurlflüh im Theater Biel-Solothurn zu erleben; anschließend debütierte sie am Stadttheater Bern als Adele in der *Fledermaus* von Johann Strauß.

Chelsea Zurlflüh ist Preisträgerin zahlreicher Gesangswettbewerbe. Hierzu gehören der zweite Preis und der Publikumspreis beim Cesti-Wettbewerb 2022 der Innsbrucker Festwochen der Alten Musik und der zweite Preis beim Mozart-Wettbewerb in Salzburg.

Die niederländische Mezzosopranistin **Elina Welle** begann ihre musikalische Ausbildung mit Klavierunterricht im Alter von sechs Jahren. Sie gewann verschiedene Wettbewerbe und spielte mit elf Jahren auf einer Orchestertournee durch Frankreich ihr erstes Klavierkonzert.

Ihre ersten Gesangserfahrungen sammelte sie als Mitglied des Nationalen Kinderchors, wo sie schon früh Gelegenheit hatte, unter Dirigenten von Weltrang zu singen, darunter Riccardo



Eline Welle (Elpina)

Chailly, Edo de Waart, Jaap van Zweden, Bernard Haitink, Sir Simon Rattle und Nikolaus Harnoncourt. Darauf studierte sie Gesang bei Valerie Guilorit und Sasja Hunnego am Konservatorium von Amsterdam. Ihre derzeitige Lehrerin ist Selma Harkink. Überdies nahm sie an Meisterkursen bei Margreet Honing, Ira Siff, Emma Kirkby, Claron McFadden, und Meinard Kraak teil.

Eline Welle tritt als Solistin sowohl in den Niederlanden als auch im Ausland auf. Darüber hinaus widmet sie sich leidenschaftlich der Kammermusik, dem Ensemblegesang und dem Unterrichten. Zuletzt war sie in der Rolle der Concepción in Ravels *L'heure espagnole* beim Grachtenfestival in Amsterdam sowie als Hänsel in Humperdincks *Hänsel und Gretel* an der Berliner Opern Akademie zu erleben.

Von 2011 bis 2018 arbeitete Welle bei New Vocal Amsterdam als Gesangs- und Solfège-Lehrerin. Im Jahr 2015 wurde sie zur Leiterin der dortigen Talentchöre ernannt und studierte an der Niederländischen Nationaloper unter anderem den Kinderchor für Alban Bergs *Wozzeck*, Hans Werner Henzes *Floß der Medusa* und George Enescus *Oedipe* ein. 2018 wurde sie mit dem Preis für herausragende Leistungen beim Cantemus Choir Festival in Ungarn ausgezeichnet. 2022 nahm sie am Cesti-Wettbewerb der Innsbrucker Festwochen teil. Derzeit unterrichtet sie bei Vocaal Talent Nederland.

Der britische Tenor **Kieran White** feiert Erfolge im Vereinigten Königreich und etabliert sich rasch als gefragter Solist auf dem europäischen Festland, der mit vielen der weltweit führenden Ensembles und Festivals zusammenarbeitet. Zu seinen jüngsten Opernengagements gehören zwei Spielzeiten



mit der Warschauer Kammeroper, Auftritte beim Dorset Opera Festival, am Arcola Theatre (London) und Théâtre Basse Passière (Normandie) und beim Grange Festival, wo er an verschiedenen Produktionen wie Marco da Gaglianos *La Dafne*, Cavallis *L'Egisto*, Händels *Alcina* und Rameaus *Les Indes galantes* beteiligt war. Überdies brachte er mit der New Palace Opera die Weltpremiere von *A Kind Man* von Jonathan Finney auf die Bühne.

Der in Dorset, England, geborene Sänger begann seine musikalische Ausbildung als Chorsänger in Sherborne Abbey und trat später dem renommierten Wells Cathedral und Cathedral School Chamber Coir, dem St. Patrick's Cathedral Choir in Dublin sowie dem Truro Cathedral Choir in Cornwall bei. White schloss sein Studium an der Royal Academy of Music mit einem Master mit Auszeichnung ab. Im Jahre 2021 wurde er mit dem zweiten Preis beim Internationalen Barockgesangswettbewerb in Frouille ausgezeichnet. 2022 gewann er den Aria Borealis Bodø Barockgesangswettbewerb und war Finalist des Cesti-Wettbewerbs bei den Innsbrucker Festwochen.

**Chiara Cattani** ist eine italienische Dirigentin, *Maestro al Cembalo*, Cembalistin, Pianistin und Hammerklavierspielerin. Sie schloss ihr Studium mit Bestnote und Auszeichnung, ab und erwarb ein Postgraduierten-Diplom an der Universität Mozarteum in Salzburg.

Sie ist Dirigentin und *Maestro al cembalo* von Ensembles auf historischen Instrumenten. Gerade wurde sie zur künstlerischen und musikalischen Leiterin des Barockorchesters *Academia Montis Regalis* für den Dreijahreszeitraum 2025–2027 ernannt.

Ihr internationales Debüt gab sie im August 2022 auf der Bühne der Festwochen der Alten Musik in

Innsbruck, als sie das Konzert der Finalisten des Gesangswettbewerbs »Cesti« leitete, und 2023 dirigierte sie bei demselben Festival Vivaldis *Oper La fida ninfa*, die von der Kritik begeistert aufgenommen wurde. Im Jahr 2025 wird sie am Theater an der Wien mit einem Oratorium von Marianna Martines ihr Debüt geben.

Sie unterrichtet Cembalo und historische Tasteninstrumente am Konservatorium von Ravenna.

Als Preisträgerin mehrerer internationaler Wettbewerbe übt sie eine intensive Konzerttätigkeit aus, die sie bereits als Solistin am Cembalo und Hammerflügel mit Kammermusikensembles und Orchestern zu Auftritten in ganz Europa, Israel, Palästina und Japan geführt hat. Besonders wichtig ist ihr dabei die seit 2009 bestehende künstlerische Arbeit mit dem Geiger Roberto Noferini. Ihre intensive Aufnahme­tätigkeit umfasst derzeit etwa zwanzig Titel, die bei Sony, Dynamic, **cpo**, Glossa, Concerto Classics, Movimento Classical, Brilliant und Tactus erschienen sind.

Sie arbeitet seit mehreren Jahren als Assistenzdirigentin, *Maestro collaboratore* und Continuiant am Cembalo, an der Orgel und am Hammerflügel im Innsbrucker Festwochenorchester, mit der Accademia Bizantina und mit den Orchestern bedeutender europäischer Theater.



Chelsea Zurflüh (Licori), Kieran White (Narete) & Eline Welle (Elpina)

## To Vienna!

### Vivaldi's *La fida ninfa*

On 30 September 1729 Giovanni Battista Vivaldi, a violinist in the Capella Ducale in Venice who was over seventy years old, most humbly requested a year's leave of absence in order to accompany his son Antonio to Austria. Antonio was fifty-one years old at the time—so that it is doubtful that his hair color still justified his nickname, which was “Prete Rosso” (Red Priest). He had advanced from the post of violin teacher at the Ospedale della Pietà orphanage to that of impresario at the Teatro Sant'Angelo.

### At the Zenith

Antonio Vivaldi's habit and unmarried state showed that he belonged to the clergy. However, he had long since ceased to exercise his liturgical duties because of an ominous ailment that had first manifested itself during a High Mass. (Later an anecdote would circulate in which it would be claimed that the subject for a fugue had suddenly occurred to Vivaldi, who then had rushed from the altar to the sacristy to write it down.) From then on it was at times impossible for him to leave the house “on foot,” as he explicitly emphasized. An excuse enabling him to avoid the exercise of his professional obligations? Contemporary diagnostics spoke of “shortness of breath,” which might mean asthma. The symptoms likewise point to agoraphobia, a psychosomatic stress condition from which Gioachino Rossini and Antonín Dvořák are also known to have suffered.

In the music world Vivaldi regarded himself as a “free entrepreneur. I pay from my money and not

from borrowed money,” by which he meant the expenditures for copyists, the printing of his scores, and the private contracts that he concluded with star singers in his capacity as theater director in order to position one of his premieres prominently on the music market. He asked for an average of 100 zecchini for an opera composition (about 21,000 euros by the current gold standard), a considerable sum for the purchasing power of those times.

Vivaldi worked at a swift pace, composing up to three operas in five months. To maintain this tempo, he occasionally drew on arias from previously completed works, which corresponded to the practice in the “event culture” of his times, with its craving for new creations. Vivaldi reached his zenith as an opera composer around 1726—and had already moved beyond it. Until then local composers such as Albinoni, Gasparini, Lotti, and Caldara had dominated Venetian music life, but now the city increasingly opened the doors of its theaters to the composers of the “Neapolitan School.” Beginning in 1720, when Naples was Europe's third largest metropolis after Paris and London, this city also secured its place in the top ranks of Western music centers and obtained posts for its cultural ambassadors Porpora, Vinci, Leo, Traetta, Pergolesi, and Hasse at all the important courts and in all the important places of cultural exchange. By contrast, although Venice continued to be a fixed point in each and every cultural journey at the beginning of the eighteenth century, it had long since ceased to be a dominant generator of impulses. Although it had produced cultural achievements of the highest order, it had never established a stylistically influential school of its own. In his autobiography (1754) Johann Joachim Quantz wrote of the “Lombardic taste” and did so with decided mention of Vivaldi,

but still the term did not establish itself in the annals of music history.

## A Mercurial Disposition

Vivaldi's presence in Venetian cultural life had hitherto been strong but now faded. He had to transfer his operations to stages that from a Venetian perspective were "provincial theaters"—Reggio Emilia, Treviso, Livorno, or Florence (!)—and to look around for firm footholds beyond the borders of the Lagoon City. Once before, in 1718, he had turned his back on Venice for a longer period of time and had served as Prince Philipp von Hessen-Darmstadt's "Maestro di Capella da Camera" in Mantua. In 1728 he then sought contact with Emperor Charles VI. First he dedicated the twelve Concertos op. 9 (*La cetra*) to him, then he joined a Venetian delegation that paid its respects to His Majesty in Trieste. Court gossip would have it that the monarch gave Vivaldi "a considerable amount of money, a chain and a medal of gold" and "in fourteen days conversed more" with him "than with his ministers in two years." As late as 1737 the honored man would claim: "I was called to come all the way to Vienna!" Perhaps the potentate, briefly entertaining thoughts of patronage, had said words to this effect on the side: "Well, then let him take a look at Vienna when the occasion arises." Vivaldi clung to this like a shipwrecked sailor holds on to a wooden plank.

The journey for which Vivaldi's father requested a leave of absence would last not one year but three and took him not to Austria but to Bohemia. It was in Prague that Vivaldi witnessed the premiere of his *Farnace* "with great approbation" and that of his *Agrippa* "with very great approbation." How-

ever, what seemed to be more important to him for his professional advancement was his encounter with Johann Joseph Wrtby, the royal governor, court judicial president, and hereditary treasurer. He sought to win this powerful man's favor by dedicating two of his lute trios to him.

However, the "Prete Rosso" had long ago ceased to be one of the "stars" with whose recommendation an advocate could prove his own good taste and broad cultural interest. During the (up to) three years that Vivaldi resided in Bohemia, Gaetano Pugnani, Christian Cannabich, and Joseph Haydn were born, each of whom would someday become a pinnacle in the European musical landscape. The English music scholar Charles Avison lashed out at Vivaldi because of his "strong inclination for melody and the neglect of harmony" and banished him to the "lowest class" of those composers who deserve to be forgotten. William Hayes, otherwise always inclined to contradict his fellow Englishman, agreed this time. He thought that "success by no means could be obtained with Vivaldi's style and that his disposition was flighty." His diagnosis of Vivaldi's "stress condition" was that it "owed to the superabundance of mercury" in him, though at least he conceded that he had "a magnificent command of his instrument."

## In the Garden of Semiramis

Vivaldi had no other choice but to return to Italy—but not immediately to Venice! During the Carnival season in 1732 he stopped in Verona. Opinions about this city with not quite 50,000 inhabitants were divided. On a trip through it the French philosopher and political theorist Montesquieu noted: "Here it is just as probable that the locals will deal

blows to the traveler as to take off their hats to him.” Charles de Brosses, a man of the Enlightenment and a contributor to the *Encyclopédie*, painted in brighter colors: with streets as wide as they are long, and a magnificent city center with balconies decorated with flowers; as if in the Garden of Semiramis. An “Accademia” endowed the city with an intellectual, cultural, and social environment. Since 1651 the municipality had had its Teatro Capitale. Although Verona never belonged to the first musical ranks, it quite early and continuously made its contributions to Italian opera history. The building had to be closed in 1715, because it was on the verge of collapse.

A new theater based on plans by Giuseppe Galli da Bibiena was built. Francesco Scipione Maffei (1675–1755), a respected poet and polymath, gave the commission for it. This native of Verona had developed his career in Padua, revived the Italian drama in 1714 with his play *Merope*, and documented the city’s history with a rich archeological collection in way that was impressive and made a permanent contribution to the formation of its identity.

A copperplate engraving from 1732 in the Royal Library at Windsor Castle shows the interior of the new theater during a rehearsal for the opening premiere: three loge tiers, a relief ceiling, and a stage representing the state of the art in the Late Baroque practice of illusion. When the theater opened, Maffei of course wanted to leave his mark not only as an initiator but also as a creative artist. He had written the libretto for *La fida ninfa* at the age of nineteen, had dedicated it to the Austrian Emperor Charles VI as *Sciro fuor di Sciro* in 1714, and had included it in his collected stage works in 1730. The dedication of the theater was also supposed to take place during this year. Giuseppe Maria Orlandini had

been selected as the composer, but at the time imperial troops were marching through Verona, which made the Venetian administration fear that the Accademia could use this occasion for pro-imperial agitation. Two years later Orlandini, who was very busy in Bologna and Florence, was no longer available. Vivaldi came at just the right time.

### **Lover’s Grief and Sinful Fall**

*La fida ninfa* is often termed Vivaldi’s “least complicated” opera. As far as the demands placed on the singers are concerned—at the premiere on 6 January 1732 they were the respected prima donnas Giovanna Gasparini and Girolama Madonis and the *primi uomini* Francesco Venturini and Giuseppe Valentini—this may apply in some way. Vivaldi was much more demanding in earlier operas.

The text is set between pastoral on an Arcadian island and opera seria with a pirate background including kidnapping and the threat of enslavement. The biographical and emotional confusions offer the composer ample opportunity to avail himself of the stores of musical phraseology. The aria texts are terse, and contrary to the usual practice, one scene does not spill over into the next; instead, they are dramatically scaled down, sometimes to the point that singers have far less time before their next entry after an aria, applause and exit than contemporary performance practice would normally allow..

The biographer Michael Talbot has observed that one should not expect too much original characterization in the world of the Vivaldi operas. But in the “drop shadow” of bravura Vivaldi advances into psychological detail. It is particularly in the arias of the nymph Licori that he pulls out all the compositional stops, removes this character from the convention-

al parameters in which the libretto places her, and grants her affective depth of field and even human emotionality. The plasticity of this mythological personage becomes a foil for the other, rather archetypical characters to reflect on their emotions.

Nature plays more of an iconographic role in Vivaldi than in the music of any of his contemporaries, whether in the *Quattro Stagioni*, *Alla rustica*, and *La caccia* from op. 8 or in *Il Gardellino* and the three versions of *La tempesta di mare* from op. 10. (Might it be that the man who at times could not leave the house on foot ever experienced Nature without “shortness of breath”?) And Nature is more immanently anchored in *La fida ninfa* than in any of his other operas. Here the reference is not simply to the pastoral ballet (eliminated in the Innsbruck version). The psychological dramaturgy is like the ramose nervation of a leaf. For example, in the tertzett “S’egli è ver che la sua rota” at the end of Act I the names of Licori and Osmino, linked together in a carving on tree bark, are discussed. In Act II Osmino then declares his love in simile form (“Qual serpe tortuosa”). Here Vivaldi conjures up a snake that winds around a tree, in this way embedding the standardized lover’s grief of an opera character into the context of the Biblical fall of man. Or when at the beginning of Act III Licori, a nymph and a child of Nature, is emotionally very unsure and no longer able to find consolation in the splendor of the flowers, while Elpina, who is still furiously jealous of her sister, very much wants to enjoy Nature. It would still be some time before the Age of Sensibility, which programmatically linked together Nature and Soul as a picture puzzle, but in such sublimely ambiguous moments Vivaldi, contrary to posthumous nitpicking criticism, proves to be a fine craftsman and by no means a minor master.

## At Last!

Even after his return to Venice, Vivaldi would repeatedly mention his appointment to a post in Vienna—just as the three sisters in Chekhov constantly refer to Moscow. And, in fact, on 5 February 1737 *La fida ninfa* was performed as *Il giorno felice* in the Imperial City, the first of his works to be presented there and for a long time the only one. However, it was not staged at the court theater, which would have been like ennobling recognition from the highest echelon, but at the Theater am Kärntner. The grand finale, an allegorical homage to the House of Habsburg, again conjures up Nature with what for Baroque ears was bizarre expressionistic force. A storm on the sea forms a contrast to the “Lieto fine” on land. Juno, mother of the gods, first has to calm the horrible winds before her favorites can leave the island.

The bilingual libretto assures its readers that abridgements have been made with great care out of respect for its famous author. In Vivaldi’s music less caution was exercised. Only seven arias from the original version were kept, and the rest was taken from other works. But so what? He at last had made it in Vienna—in Vienna! Four years later he would finally turn his back on Venice and move to Vienna. A pauper’s grave was waiting for him there.

– Christian Baier

**“God, what misunderstandings” (1)**  
**La fida ninfa between Opera Seria and Pastoral**

Antonio Vivaldi's opera *La fida ninfa* (“The Faithful Nymph”—in the Italian of those times *ninfa* designated a pretty girl and no longer had much to do with the nymphs of ancient mythology) was premiered in Verona on 6 January 1732 on the occasion of the dedication of the theater of the Accademia Filarmonica.

Since the sixteenth century the very numerous academies had been an established component of literary life in Italy; here poets and writers (at the time, exclusively amateurs!) met, read from their new works, and discussed them. The circumstance that an academy explicitly claimed competence not only in literature but also in music formed a great exception. However, the fact that the Accademia Filarmonica took the initiative to build a theater appears to be logical even if unusual. The famous (theater) architect Giuseppe Galli da Bibiena, who also worked as a stage designer and created the décor for *La ninfa fida*, was commissioned to build the edifice. One influential figure here—and perhaps the driving force behind this enterprise—was Marchese Scipione Maffei (1675–1755), an intellectual with a wide range of interests who wrote studies on ancient art and history as well as on political economy and other subjects. The libretto for *La fida ninfa* is also by him.

The first edition of the libretto contains a foreword by Maffei's friend Giulio Cesare Beccelli. Here we read that Maffei wrote the libretto when he was eighteen and revised it a number of times during subsequent years but did not publish it. It was first when a libretto had to be found for the opening opera that it assumed its final form. Beccelli also ex-

plains why a pastoral was presented (the characters Morasto and Osmino are repeatedly termed “shepherds”) and not a heroic episode from ancient history, which would have been the more obvious choice: a pastoral opera can manage with relatively little stage décor, while a heroic opera requires frequent changes of the stage set, and funds for such a lavish display were not available. The libretto for *La fida ninfa* therefore went back to a text that was some fifty years old. This is significant because during this half a century considerable changes had occurred: the literature of the seventeenth century continued to be marked by Baroque models; there are bold metaphors, *conceitti* (enigmatic formulations challenging the mental acumen of the audience members), and pathos and comedy are juxtaposed. The Accademia dell'Arcadia was founded in Rome in 1690, soon thereafter had affiliates throughout Italy, and had a considerable influence on literary life in the eighteenth century. Baroque exuberance was rejected, and a classicizing ideal of clarity and simplicity was propagated. While in the seventeenth century we find hardly two libretti that follow the same formal model, during the course of this development the strictly regulated formal model of the *opera seria* took shape—of which Pietro Metastasio in particular had a consummate command. The some twenty-five libretti written by him between 1724 and 1771 are distinguished by classical balance but also all display a certain family resemblance.

Maffei had been a member of Arcadia since 1698 and made its principles his own: *La fida ninfa* adheres to the model provided by the *opera seria* but not so slavishly as many other libretti of the eighteenth century. The six canonical roles include two couples: Licori and Osmino/Morasto and Elpina

and the second Osmino (who is actually named Tirsi; his parents changed the name of their second son, who they had to believe was dead, and gave him the name of their first son). It is not explicitly said that Elpina and the second Osmino come together, but it is a logical inference inasmuch as the two girls are sisters and the young men are brothers. In addition, there is Oralto in the role of a tyrannical ruler and another male figure, Narete, the father of the two girls, in a secondary role.

The tyrant role was often sung by a tenor, but Oralto is a bass; Narete is the tenor in the ensemble. The convention of having lower voices characterize older men first took shape in the eighteenth century, but these voice assignments are unusual. The amount of text space assigned to the roles reflects the hierarchy in the vocal ensemble: Licori sings six arias and participates in a terzett and a quartet; Morasto (Osmino) also has six arias and is in the quartet; Elpina has four arias and is in the terzett and the quartet. It is surprising that the librettist and the composer assigned five arias to Oralto. Since he alone opposes the five others, he does not sing in any of the ensembles.

The two "Osmini" are castrato roles, and the castrati were of course the stars of the *opera seria*. It is all the more striking how stingily Maffei treats Osmino (Tirsi). He has only two arias and is in the terzett and a duet—the same number as Narete, who really only plays a secondary role!

We can only speculate about the reasons behind this. Morasto experiences a psychologically interesting development: he unexpectedly finds Licori, his betrothed, (after years have gone by) and recognizes her, while she does not recognize him. The concern that she might have forgotten him long ago is mixed with his joy. When she declares to him

that she would never love a man except her betrothed, he is of course extremely happy. His disappointment and anger are thus all the greater when she suddenly declares that the only Osmino known to her to be present (Tirsi) is her favorite. Morasto covers a broad spectrum of emotions in his six arias. By contrast, Tirsi does not know what is happening to him. Although he notices that Licori evidently thinks that he is somebody else, he prefers not to clear up the mistake.

This of course produces much fewer emotional affects. However, there could also be a practical reason: paradoxically, the little role of Osmino was sung by a man in Verona, while a soprano sang the role of Morasto! Perhaps this Stefano Pasi, who played Osmino, was a member of the local church choir with a pretty voice (castrato or perhaps a falsetto?) whose technical capabilities would not have sufficed for a demanding role.

Each of the three acts concluded with a ballet insert at the premiere (shepherds and nymphs dance in Act I; sailors do so in Act II, and so do the winds of the god Aeolus in Act III); in the Innsbruck version the stage director selected another option. (2) The ballet conclusion was a practice current in the opera of the seventeenth century, but this was no longer the case in the *opera seria*. Act II concludes with a *dea-ex-machina* entry of the goddess Juno, something that Metastasio employed only one single time, in *Didone abbandonata* (1724), the opera with which he celebrated his breakthrough. (After Dido has perished in the flames of her palace, Neptune, the god of the sea, appears, and extinguishes the fire.) Maffei's protagonists want to flee as quickly as possible to the ship to escape Oralto's wrath, but a storm is brewing. They are especially devoted to Juno and appeal to her for help. The goddess



seeks out Aeolus, the god of the winds, in a flying machine and asks him to enable her faithful people to make a safe journey home, a request that he is happy to grant. The stage set with the palace of Aeolus must have been especially spectacular. Becelli writes that the scene with the gods was added primarily in order to demonstrate the new theater's staging capabilities.

In the scene between Aeolus and Juno there is a breaking of the theatrical illusion that creates an astonishingly modern impression. Juno declares that the love story of her "shepherds" will be presented on an Italian stage centuries later. On this occasion Aeolus is also supposed to send mild winds for good weather. (When the premiere was held at the beginning of January, it can be cold and rainy in Northern Italy!)

Aristotle writes in his *Poetics* (which essentially is a theory of tragedy) that having characters recognize each other when they are close to each other but either do not know each other or have been separated by adverse fate is the best way to bring about a happy ending. For this reason the operas of the seventeenth and eighteenth centuries are teeming with abducted children, shipwrecked persons who have been washed ashore far away from home, and similar figures who in the end find the members of their family, their male partner, or their female partner. For the *opera seria* such plots have a priceless advantage: information about the action and its prehistory are conveyed in the *Sprechgesang* of the *secco recitativo* with a continuo accompaniment—but nobody goes to the opera for this reason. The interest of the audience is concentrated on the arias in which the characters reflect on the events or information that they have received and analyze their feelings and their reac-

tions to what they have seen or heard. In these arias emotional affects are supposed to be expressed as strongly as possible and with the greatest difference, from "sky-high jubilating" to "lethal sorrow," and this is possible only if the plot has as many spectacular turns as possible.

In *La fida ninfa* Licori, Morasto, and Elpina are the three who above all experience shifting emotions. Licori fears Oralto, who desires to have her and to whom she is defenselessly delivered up. If he should use violence, she can elude him only by committing suicide. Elpina feels attracted to Osmino (Tirsi) but has to realize that he is not really interested in her. Morasto (Osmino) believes initially, as already stated, that he is loved by Licori but then feels betrayed by her. In the end the couple is happily united. Tirsi finds his brother. Narete, who has given up the hope of seeing his native Scyros again, in the end can begin his journey home. Maffei's libretto offers a wealth of various and contradictory affects enabling Vivaldi to display with virtuosity his keen psychological sense and his art of characterization.

– Albert Gier

(1) Comment by an upright Hamburg middle-class lady concerning a performance of Lessing's tragedy *Emilia Galotti* at the local playhouse.

(2) François de Carpentries: "In the finale the god Pan (who during the action appears in silence in the woods like other gods and mythological figures) takes off his mask and sings the role of Aeolus. Then the chthonic creature Medusa appears, takes off her mask, and sings the role of Juno."

## Background

The action takes place on the island of Naxos, stronghold of the pirate Oralto. Two brothers, Osmino and Tirsi, kidnapped in youth one after the other, live there unaware that they are related. The former, renamed Morasto by his abductors, has been chosen by Oralto as his governor. The second, now named Osmino, leads a libertine life on the island.

The first act opens as Oralto returns from an expedition to Scyros, the two young men's native island. He brings back three new captives, the shepherd Narete and his two daughters, Licori and Elpina. Licori, once betrothed to Osmino (now Morasto), has remained faithful to her lost lover.

## Act I

After Oralto has told him of his new catch, Morasto (Osmino) decides to go in search of the pirate's three victims, hoping to obtain news of his parents and Licori. Osmino (Tirsi) enters accompanied by Elpina, who does not conceal her attraction to the young man. But the latter is more interested in Licori, who has fled Oralto's attentions and taken refuge deep in the forests of Naxos, where she gives free rein to her despair.

Morasto surprises the nymphs in their father's company, but they do not recognise him. He nevertheless manages to get news of his parents from Elpina, and learns that his younger brother was kidnapped in his turn. The action continues against a background of attempts at seduction by Osmino, unsuccessfully multiplying his advances towards Licori, and Oralto, who is equally determined to obtain the nymph's favours. The first act ends after

Narete discovers the names of Licori and Osmino carved on tree trunks in the forest. The shepherd and his daughters see this as a sign of change of fortune and invoke Juno, their tutelary goddess.

## Act II

Licori, who has still not recognised Morasto, tells him her heart has remained faithful to her vanished lover. Elpina, after heaping jealous reproaches on Osmino, thinks she recognises him as Licori's former fiancé. Convinced she has now discovered the origin of the carvings they saw in the forest, she leaves to tell her family the great news. Licori, sure that she has found her lost lover, falls into the arms of Osmino, who does not disabuse her of the idea. A despairing Morasto witnesses the couple's supposed «reunion». The act closes as lovers' quarrels flare up.

## Act III

Having decided to sell his captives to the sultan of Egypt, Oralto tries to force Licori into submission in a final interview, but she rejects him again and runs away. The pirate, obliged to set sail, tells Morasto to guard his victim. Full of unselfish nobility, the betrayed lover decides to seize the opportunity to organise the flight of his beloved and her family to Scyros. But, before leaving, Oralto insists on seeing Licori again. Narete declares that the unhappy girl has thrown herself into the sea, the pirate swears revenge on his return. Once Oralto has gone, Licori, who was only hiding, throws herself into her father's arms. Morasto reveals to the nymph that he is the Osmino to whom she had once pledged her troth, and announces that he will

save the captives but will never go back to Scyros. Licori declares that it was only out of constancy that she yielded to the advances of the supposed Osmino. Narete now realises that the latter is none other than Tirsi, Morasto's brother, and all rejoice in their restored happiness.

They prepare to flee the isle of Naxos but a terrible storm approaches. As the future remains uncertain, the singers unmask themselves and give the conclusion of the story: love will smile at everybody, except those who doubt it.

– *Frédéric Delaméa*



Nicolò Balducci (Osmino)

**Yevhen Rakhmanin** was born in 1993 Enerhodar, Ukraine, where he received instruction in voice, piano, and saxophone from 2000 to 2009. From 2009 to 2013 he studied voice at the Glier Institute of Music in Kyiv, and in 2015 he joined the Nova Opera in that city, where he participated as a soloist in the opera-requiem *IYOV*, the dream-opera *The Un-Simple*, the opera-circus *Babylon*, and the *Air* and *Ark* productions.

Rakhmanin has performed at the Ukrainian National Opera since 2016, as a soloist in the Open Opera Ukraine formation since 2018, and as a member of the Opera Academy of the Warsaw Opera since 2019, when he received his master's degree from the Ukrainian National Music Academy. During his studies he sang and performed the Mozart roles of Masetto and the Commendatore in *Don Giovanni* and Figaro in *The Marriage of Figaro* as well as the roles of Gremin in Tchaikovsky's *Eugene Onegin*, Count Asdrubale in Rossini's *La pietra del paragone*, and Polifemo in Handel's *Acis, Galatea e Polifemo*.

He was a finalist at the "International Baroque Singing Competition Pietro Antonio Cesti" in 2020 and received enthusiastic applause in the role of Tsar Theodoros Iwanowitz in Johann Mattheson's *Boris Goudenow* at the Innsbruck Festival of Early Music in 2021. Since then he has performed at venues such as the Dortmund Theater, Musiktheater im Revier in Gelsenkirchen, and Salzburg State Theater.

**Vojtěch Pelka** is a countertenor from today's young generation and a pioneer in his field in the Czech Republic. Since his enrollment as a voice student in Prof. Barbara Kložová Velehradská's class at the Jan Deyl Conservatory in Prague, he has participated

with success in numerous international voice competitions and enriched his educational experience at the International Early Music summer courses in Valtice and Holešov.

During the 2019/20 season Pelka debuted as Cherubino in *The Marriage of Figaro* at the Silesian Theater in Opava. He performed the role of Emperor Nero in Monteverdi's *L'incoronazione di Poppea* at the Josef Kajetán Tyl Theater in Plzeň immediately thereafter and the role of Daphnis in the premiere of Tomáš Hanzlík's *Treasure of Arcadia* at the Schratzenbach Opera Festival in December 2021. His outstanding stage achievements brought him a nomination in the category of opera in 2022 for the Thalia Prize awarded by the Czech Theater Society. In August 2022 he was a semifinalist at the renowned Cesti Competition at the Innsbruck Festival. During the 2022/23 season his assignments included the soprano part in Pergolesi's *Stabat mater* with the Žilina State Chamber Orchestra and the role of Sesto in Mozart's *La clemenza di Tito* at the Moravian Theater in Olomouc.

In September 2019 he recorded a CD for **cpo** with selected arias by Ignaz Holzbauer and Jan Antonín Koželuh from *Alessandro nell'India* with the Kurpfälzisches Kammerorchester of Mannheim and the Ensemble 18+.

**Nicolò Balducci** has quickly developed into one of the most highly regarded countertenors and sopranos of his generation—into a singer, as one reviewer correctly observed, whom one does not forget. After initial studies with the soprano Anna Maria Stella Pansini and a bachelor's degree at the Matera Conservatory, Balducci earned a master's degree in Baroque song with distinction at the Vicenza Conservatory under the tutelage of Gemma Bertagnoli.

Balducci participated in master classes in the performance practice of Early Music and attended the Accademia Vivaldi in Venice, Stradella Festival in Viterbo, and Rodolfo Celletti Academy at the renowned Valle d'Itria Opera Festival, where he participated in Francesco Cavalli's opera *Xerse* under the conductor Federico Maria Sardelli and the stage director Leo Muscato.

He received awards at international competitions such as the Niccolò Piccini Competition (first prize), Concorso Tommaso Traetta, Voce all'Opera, and Premio Fatima Terzo. In 2021 he sang the role of Oberto in Handel's *Alcina* at the Teatro Olimpico in Vicenza under the conductor Andrea Marcon, an opportunity that he received after winning the prize for the youngest finalist at the Voci Olimpiche Competition.

In 2022 he won the first prize and the prize for the youngest finalist in the Baroque Section of the Renata Tebaldi Competition in San Marino and the third prize and young artist's prize at the Cesti Competition at the Innsbruck Festival.

**Chelsea Marilyn Zurflüh** grew up in Pieterlen, Switzerland. In June 2021 she received her master's degree with the highest honors under Prof. Barbara Locher in the "Specialized Music Performance: Opera" study program at the Bern College of the Arts/Swiss Opera Studio of Biel. To hone her vocal skills, she has also participated in master classes taught by Malcolm Walker, Hedwig Fassbender, Michelle Wegwart, and Eytan Pessen. Since September 2021 she has been a member of the International Opera Studio in Zurich, where her stage roles have included Barbarina in Mozart's *The Marriage of Figaro*, Zaida in Rossini's *Il turco in Italia*, and Atalanta in Handel's *Serse*. Further engage-

ments have taken her to Vienna's Konzerthaus and to Zurich's Tonhalle.

During her young career the Swiss soprano has performed with conductors including Riccardo Minasi, Mladen Tarbuk, Franco Trinca, and Christoph Mathias Mueller. Although other musical styles such as soul and rock belong to her repertoire, the classical field forms her focus. In December 2019 she had the special honor of performing the Swiss national anthem when the members of the Ständerat took the oath of office in the Bundeshaus. Her engagement at the Biel-Solothurn Theater in October 2020 was followed by her debut as Adele in *Die Fledermaus* at the Bern City Theater. Her numerous prizes include the second prize and audience prize at the Cesti Competition at the Innsbruck Festival of Early Music in 2022 and a second prize at the Mozart Competition in Salzburg.

The Dutch mezzo-soprano **Eline Welle** began her musical training with instruction in piano at the age of six, won various competitions on this instrument, and performed on an orchestral tour through France at the age of eleven. She garnered her initial experience in song as a member of the National Children's Choir, where she very early had the opportunity to sing with world-class conductors such as Riccardo Chailly, Edo de Waart, Jaap van Zweden, Bernard Haitink, Sir Simon Rattle, and Nikolaus Harnoncourt. She subsequently studied voice with Valerie Guillorit and Sasja Hunnago at the Amsterdam Conservatory. Moreover, she participated in master classes taught by Margreet Honig, Ira Siff, Emma Kirkby, Claron McFadden, and Meinard Kraak. Selma Harkink is her current teacher. Welle appears as a soloist both in the Netherlands and in foreign countries, and enthusiastically ded-

icates herself to chamber music, ensemble song, and teaching. Her most recent roles were Concepción in Ravel's *L'heure espagnole* at Amsterdam's Grachtenfestival and Hänsel in Humperdinck's *Hänsel und Gretel* at the Berlin Opera Academy.

In 2015 she led choir rehearsals at the Dutch National Opera for Berg's *Wozzeck*, Henze's *Floß der Medusa*, and Enescu's *Oedipe*. In 2018 she received the prize for outstanding achievements at the Cantemus Choir Festival in Hungary, and in 2022 she participated in the Cesti Competition at the Innsbruck Festival. A voice and solfège teacher with New Vocal Amsterdam from 2011 to 2018, she currently teaches with Vocaal Talent Nederland.

The British tenor **Kieran White** has celebrated successes in the United Kingdom and is quickly gaining a foothold on the Continent as a sought-after soloist. His recent opera engagements have included two seasons at the Warsaw Chamber Opera and performances at the Dorset Opera Festival, Arcolla Theatre in London, Théâtre Basse Passière in Normandy, and Grange Festival in works such as Gagliano's *La Dafne*, Cavalli's *L'EGisto*, Handel's *Alcina*, and Rameau's *Les Indes galantes*. He participated in the world premiere of Jonathan Finney's *A Kind Man* with the New Palace Opera and has performed at top international festivals and with the world's leading ensembles. His work with prominent conductors such as Ton Koopman, John Eliot Gardiner, Paul Agnew, Stephan McLeod, and Lionel Meunier has included performances in masses, oratorios, and passions, Bach cantatas, and Monteverdi's *Vespers of the Blessed Virgin*.

Born in Dorset, England, White began his musical training as a chorister at Sherborne Abbey

and later performed with the Wells Cathedral and Cathedral School Chamber Choir, St. Patrick's Cathedral Choir in Dublin, and Truro Cathedral Choir in Cornwall.

He earned his master's degree with distinction at the Royal Academy of Music and is currently a pupil of the renowned haute-contre master Jean Paul Fouchécourt. In 2021 he won the second prize at the Frouville International Voice Competition, and in 2022 he won the Aria Borealis Bodø Baroque Voice Competition and was a finalist at the Cesti Competition at the Innsbruck Festival.

**Chiara Cattani** Chiara Cattani is an Italian conductor, maestro al cembalo, harpsichordist, pianist and fortepianist. She graduated with top marks and honours and obtained a Postgraduate degree at the Mozarteum University in Salzburg.

She is conductor and maestro al cembalo of ensembles on historical instruments. She has just been appointed artistic and musical director of the baroque orchestra *Academia Mantis Regalis* for the three-year period 2025–2027.

She made her international debut in August 2022 on the stage of the Innsbruck Festival of Early Music, conducting the concert of the finalists of the "Cesti" singing competition, and in 2023 she conducted Vivaldi's *La fida ninfa* for the same festival, receiving rave reviews from the critics. In 2025, she will make her debut at the Theater an der Wien with an oratorio by Marianna Martines.

She teaches harpsichord and historical keyboard instruments at Conservatory in Ravenna.

Prize-Winner at several international competitions, she has an intense concert activity as a soloist on the harpsichord and fortepiano with chamber music ensembles and orchestras throughout Euro-

pe, Israel, Palestine and Japan. Her artistic collaboration with violinist Roberto Noferini, which began in 2009, is particularly important to her. Her intensive recording activity currently comprises around twenty titles, which have been released by Sony, Dynamic, **cpo**, Glossa, Concerto Classics, Movimento Classical, Brilliant and Tactus.

She has worked for several years as assistant conductor, maestro collaboratore and continuoist on the harpsichord, organ and fortepiano in the Innsbrucker Festwochenorchester and collaborates with Accademia Bizantina and with the orchestras of major European theatres.



Chiara Cattani



Vojtěch Pelka (Morasto) & Yevhen Rakhmanin (Oralto)



## ATTO PRIMO

*Boschereccia montuosa con veduta da un lato del Palazzo d'Oralto*

### CD 1

#### Scena prima

*Oralto e Morasto*

#### 4 MORASTO

Qual mai, Signor, degno compenso, e quali a sì gran merto eguali grazie render poss'io di tanto dono? Il mio destin tu cangi in un baleno, e di schiavo, qual fui gran tempo, e sono, tuo ministro mi rendi, e a me t'affidi. Che debbo dir? Questa per te disciolta non imbelles mia destra a tua difesa s'armerà sempre, e prode di tua vita sarà fedel custode.

#### ORALTO

Ben Morasto tu'l sai, perfin d'allora ch'io di te feci nella Tracia acquisto con occhio amico io ti mirai d'ognora. Or, uopo avendo di fedel compagno che regga in parte e vari uffizi adempia, te solo io scelsi: in avvenir disciolto, e di custodia immune, i' vo' che solo il beneficio mio sia tua catena. Ma quando avvenga di por l'armi in opra fa che uguale alla fé valor si scopra.

#### MORASTO

Non fia leggera impresa il secondarti nel l'ardir; per esso in quest'isola hai regno e sol per esso tutto l'Egeo poni in terror: di rado tornano i legni tuoi senza gran preda, e ad un trionfo ognor l'altro succede.

## ACT I

*Mountainous wooded terrain; on one side, a vista of Oralto's palace*

### CD 1

#### First Scene

*Oralto and Morasto*

#### 4 MORASTO

Sir, what appropriate compensation, and what thanks equal to such a great honor, might I ever render for such a privilege? You changed my fate in a flash, and from the slave that I was for a long time and I am, you made me your minister and placed your trust in me. What can I say? This not unbelligerent right hand of mine released by you shall always be armed for your defense and be the champion and loyal guardian of your life.

#### ORALTO

Morasto, you know it quite well: ever since I acquired you in Thrace, I've always regarded you with a friendly eye. Now that I need a loyal companion to share in my rule and to discharge various duties, I've chosen you alone. In the future, with you freed and exempt from custody, I'll desire to have your chain as my sole personal benefit. But when the time comes to exercise arms, see to it that valor equal to loyalty may be found.

#### MORASTO

It won't be an easy enterprise, to be second to you in courage; for this reason you rule on this island, and alone for this reason you bring terror to the entire Aegean: your ships rarely return without great booty, and one triumph is always followed by another.

**ORALTO**

Ma quanto ha mai che'l più gradito acquisto  
non feci del l'altr'ier. Col padre loro  
due giovinette e vaghe ninfe.

**MORASTO**

E dove potesti far sì rara preda?

**ORALTO**

A Sciro.

**MORASTO**

A Sciro?

**ORALTO**

Or le vedrai ch'esse, e alcun altro,  
della maggior sorella  
secondando il desio  
dal guardato recinto uscir permisi  
e gir vagando tra lo scoglio e'l rio.  
Ma sai tu che colei,  
col volto suo, fa sul mio cor vendetta?  
Ora all'armi t'appresta, e a non tradire  
il tuo sembiante, e la mia speme: è nostro  
quanto acquistar si può con forza e ardire.

**5** *Aria*

Chi dal cielo o dalla sorte  
fatto grande non si trova  
faccia sè col suo valor.  
Tutto il mondo è del più forte.  
Alma vile a che mai giova?  
Povertà vien da timor.

**Scena seconda****6** **MORASTO**

O mia diletta Sciro, o sospirata  
mia dolce patria, così dunque ancora  
d'avari predator gioco pur sei?  
Ma a ricercar costoro  
come ancor non m'affretto? E a chieder loro  
de' genitori miei,

**ORALTO**

But just now I've made a most welcome acquisition  
that surpasses all previous ones. Two pretty young  
nymphs, along with their father.

**MORASTO**

And where were you able to obtain such rare booty?

**ORALTO**

On Scyros.

**MORASTO**

On Scyros?

**ORALTO**

You'll see them soon and some fellow or other;  
fulfilling the wishes  
of the elder sister,  
I've granted them permission to leave the guarded  
enclosure and to go strolling between the crag  
and the river. But do you know that she, with her  
face, wreaks vengeance on my heart? Now ready  
yourself for armed conflict, and don't expose your  
semblance and my hope: it's ours, everything that  
can be acquired by force and courage.

**5** *Aria*

He who doesn't find himself  
made great by heaven and fortune,  
let him do it on his own with his valor.  
All the world belongs to the strongest man;  
what does the cowardly soul ever accomplish?  
Poverty comes from timidity.

**Second Scene****6** **MORASTO**

O my beloved Scyros, O sweet fatherland  
for which I sigh, so now, is that it, you're  
the plaything of avaricious predators?  
But why don't I now hasten  
to seek them out? And to ask them  
for news of my parents

e della cara mia ninfa novelle?  
Da poi che egli è pur ver, che tanti affanni  
non seppero già mai sveller dal core  
un amor che mi strinse in sì verd'anni  
e che due gran portenti  
di fermezza immutabile vid'io  
nel mio crudo destin, nell'amor mio.

**7** *Aria*

Dolce fiamma del mio petto  
ben cangiarmi nome e stato  
potè il fato  
ma non mai cangiarmi il cor.  
A vagar fu il piè costretto  
ma il pensiero in sè ristretto,  
e in te fisso stette ognor.

### Scena terza

*Elpina ed Osmينو*

**8** **ELPINA**

Ciò ch'io ti dico è vero:  
Nelle patrie mie selve un sì leggiadro  
pastor come tu sei, non rimirai.

**OSMINO**

Ciò ch'io ti dico il giuro:  
ne' miei sì lunghi in tante parti errori  
ninfa così gentil non vidi mai.

**ELPINA**

Ma tu forse mi beffi.

**OSMINO**

E che mai pensi?  
Altro pregio io non vanto,  
che lingua ognor verace, e cor sincero;  
ciò ch'io ti dico è vero.

**ELPINA**

Credimi pur, che quando  
del tuo carcere uscito  
a discior me corresti

and my dear nymph?  
The truth of the matter is that so many  
afflictions can't remove from the heart  
a love that bound me in my young years,  
and I saw two great signs  
of immutable firmness  
in my cruel fate, in my love.

**7** *Aria*

Sweet flame in my heart,  
fate indeed can change  
my name and status,  
but it can never change my heart.  
My chained foot went wandering,  
but my mind remained within its confines  
and was always fixed on you.

### Third Scene

*Elpina and Osmينو*

**8** **ELPINA**

What I tell you is true:  
in my native woods I didn't see  
a shepherd as handsome as you.

**OSMINO**

I swear to what I tell you: during my  
so very long wanderings in so many parts,  
I never saw such a charming nymph.

**ELPINA**

But perhaps you're mocking me.

**OSMINO**

But what are you thinking? I aspire  
to no other prize but this: that  
the tongue always be true and the heart sincere;  
what I tell you is true.

**ELPINA**

Do believe me,  
that when you came out of confinement  
and ran to release me,

sentii rapirmi il core.  
Crudo liberatore  
tu mi legasti allor  
non mi sciogliesti.

**OSMINO**

Questi soavi detti  
empion di tal dolcezza il petto mio,  
che già tutti i miei guai pongo in oblio.

**ELPINA**

Ed io per te fin posi al pianto amaro,  
ch'ognor m'inondò il sen, da che rapinne  
questo crudel corsaro.

**OSMINO** (*a parte*)

D'alleggiar mio tormento  
così scherzando io tento;  
ma la gentil sorella  
non si può amar da scherzo,  
tanto è leggiadra, e bella.

**[9] Duetto**

**ELPINA**

Dimmi, pastore,

**OSMINO**

ninfa mi spiega,

**ELPINA**

s'io ti do il core,

**OSMINO**

se amor mi lega,

*a due*

e quale avrò del mio  
penar mercè?

**ELPINA**

Altro io non chiedo

se l'alma cedo,

**OSMINO**

non altro io bramo  
se servo ed amo,

I felt how my heart was taken captive.

Cruel liberator,  
then you bound me  
and didn't let me go.

**OSMINO**

These pleasant words  
fill my heart with such sweetness  
that now I've forgotten all my misfortunes.

**ELPINA**

And for you I've put an end to the bitter lament  
That has always flooded my heart  
ever since I was abducted by that cruel corsair.

**OSMINO** (*aside*)

It's by joking like this  
that I'm attempting to soothe my torment;  
but her charming sister  
can't be loved in jest,  
she's so beautiful and pretty.

**[9] Duet**

**ELPINA**

Tell me, shepherd,

**OSMINO**

nymph, reveal to me,

**ELPINA**

if I give you my heart,

**OSMINO**

if love binds me,

*a 2*

what reward will I have  
for my grief?

**ELPINA**

I won't ask for anything else,

if I grant my heart,

**OSMINO**

I won't desire anything else,  
if I serve and love,

*a due*

Che trovar nel tuo seno  
amore e fé.

#### **Scena quarta**

##### **LICORI**

**[10]** *Aria*

Selve annose, erme foreste  
dite voi se mai vedeste  
alma afflitta al par di me.  
O ricetto d'infelici,  
scoglio infausto, aspre pendici  
viver qui vita non è.

#### **Scena quinta**

*Morasto, Narete e Licori*

**[11]** **MORASTO**

Eccogli al fine! O ciel! Vaneggio? O Dei!  
Non è questi Narete?  
Non vegg'io qui la mia Licori? È dessa!

**NARETE**

Che ha costui, che te  
sì attento mira?

**MORASTO**

Deh! certo è dessa;  
ah! che se l'occhio errasse  
errar non puote il cor: mi scuopro, o taccio?

**NARETE**

Pur segue; andiam, Licori;  
usciam d'impaccio.

**MORASTO**

Dunque la ninfa mia,  
ch'io di più riveder speme non ebbi,  
quella il cui dolce nome in questi faggi  
ho tante volte inciso, è qui presente?

*a 2*

but this: to find  
love and fidelity.

#### **Fourth Scene**

##### **LICORI**

**[10]** *Aria*

Ancient woods, solitary forests,  
tell me if you've ever seen  
a soul as afflicted as mine.  
O refuges of the unfortunate,  
ill-omened crag, rugged slopes,  
living here isn't life.

#### **Fifth Scene**

*Morasto, Narete, and Licori*

**[11]** **MORASTO**

Here he is, at last! O heavens! Am I dreaming?  
O gods! Isn't this Narete?  
Don't I see my Licori here? It's her!

**NARETE**

What's with him, that he's looking  
so attentively at you?

**MORASTO**

Oh! Surely it's her. Ah! The eye may err,  
but the heart can't be mistaken:  
should I reveal myself or keep quiet?

**NARETE**

Just follow; let's go, Licori;  
let's avoid more embarrassment.

**MORASTO**

So then my nymph,  
whose person I never hoped to see again,  
whose sweet name I carved so many times  
on these beeches, is present here?

Sebben cresciuta sì di membra e d'anni,  
i lineamenti suoi pur raffiguro.

Me in quest'abito barbaro, e con questo  
bosco sul labbro, trasformato tanto  
da estranio clima, e da disagi, e guai,  
non fia che alcun ravvisar possa mai:  
ma, o ciel!  
trovarla in così duro stato  
dirassi dono, o crudeltà del fato?

### Scena sesta e settima

*Elpina e Morasto*

**12** ELPINA

Deh come volentier ciò che di noi  
esser debba a costui chieder vorrei!

**MORASTO**

Giovinetta gentil, di che paventi?  
Non isdegnar ch'io teco  
favelli alquanto.

**ELPINA**

Il padre mio m'impose,  
che da soldati io fugga.

**MORASTO**

Di me non dubitar, che sempre amico  
a que' di Sciro io fui, da che approdando  
molt'anni sono a quella spiaggia, io vidi  
amore, e cortesia regnarvi: allora  
io vi conobbi Alceo, conobbi Silvia.  
Dimmi: son eglin vivi?

**ELPINA**

Vivi, ma solo al pianto, ed al dolore.

**MORASTO**

Ahi che spezza il core.

**ELPINA**

Poi ch'ebber già due figli, or d'ambo privi  
hanno in odio la vita.

Although she indeed has grown in body and years,  
I recognize her features.

It would never be possible for anybody to  
recognize me in this barbarian garb and with a  
moustache, so greatly transformed by the foreign  
climate and by hardships and misfortunes:  
but, O heavens!

To find her in such difficult circumstances,  
should it be called a gift or a cruel stroke of fate?

### Sixth and Seventh Scenes

*Elpina and Morasto*

**12** ELPINA

Ah, how very much I'd like to ask him  
what's in store for us!

**MORASTO**

Charming young girl, what do you fear?  
Don't let disdain keep me  
from speaking to you a bit.

**ELPINA**

My father ordered me  
to stay away from soldiers.

**MORASTO**

Don't have doubts about me, for I've always been  
a friend of those who hail from Scyros, ever since I  
berthed on that shore many years ago. I saw love  
and courtesy reigning there,  
where I met Alceo, where I met Silvia.  
Tell me, are they still alive?

**ELPINA**

Alive, but solely for lament and for grief.

**MORASTO**

Alas, my heart is broken.

**ELPINA**

They once had two children,  
but now, deprived of both, they hate life.

**MORASTO**

E come d'ambo?

**ELPINA**

Osmín, ch'era il maggiore,  
vago fanciullo, e per comun volere  
alla mia suora destinato, a Lemno  
dov'eran iti pe' solenni Gioochi,  
da soldati di Tracia a lor fu tolto.

**MORASTO**

O fiera a me pur nota istoria.

**ELPINA**

L'altro, bambino ancor, segnando appena  
d'incerta orma l'arena,  
portato via da' lupi  
si tien che fosse, poichè incustodito  
non si trovò di lui se non fra 'l sangue  
una lacera spoglia  
dove la selva si congiunge al monte.

**MORASTO**

O prosapia infelice! lo più non posso  
il pianto trattener, forzè ch'io parta.

**[13] ELPINA**

Egli sen va senza pur dirmi addio.  
Ma dov'è il pastor mio?  
Esser lieta non so lungi da lui,  
nè ragionar vorrei mai con altri.

**SCENA NONA****LICORI****[14] Aria**

Alma oppressa da sorte crudele  
pensa invan mitigare il dolore  
con amore ch'è un altro dolor.  
Deh, raccogli al pensiero le vele,  
e se folle non sei ti dia pena  
la catena del piè, non del cor.

**MORASTO**

And how so, of both?

**ELPINA**

Osmín, the elder,  
a handsome boy, by general consent  
was intended for my sister; on Lemnos,  
where they had gone for the festive games.  
he was taken from them by soldiers from Thrace.

**MORASTO**

O cruel tale with which I'm so very familiar.

**ELPINA**

The other, still a boy, with the sand showing  
no more than faint footprints,  
must have been carried away by wolves  
because nothing was found left of him  
but torn clothes  
lying in the blood  
where the woods border on the mountain.

**MORASTO**

O unhappy generation! I can no longer hold back  
my tears; I need to go.

**[13] ELPINA**

He goes without bidding me farewell.  
But where is my shepherd?  
I can't be happy far away from him;  
nor would I ever want to converse with another.

**Ninth Scene****LICORI****[14] Aria**

A soul oppressed by cruel fate  
thinks in vain of ways to mitigate the pain  
with love, which is another form of grief.  
Oh, furl the mind's sails, and if you aren't a fool,  
have the chain on your foot,  
not that of the heart, cause you pain.

## Scena decima

*Oralto e Morasto*

**15 ORALTO**

Odi Morasto, a colei vanne, e dille  
che alla clemenza mia mal corrisponde.

Dille ch'assai m'offende

quel suo da me fuggir, che muti stile,  
nè faccia ch'in mio danno usi il suo piè  
la libertà, ch'egli pur ha da me.

Dille, che pensi ch'io soffrir non soglio,  
e che sempre alla fine  
con chi può ciò che vuol vano è l'orgoglio.

**MORASTO**

Ubbidirò signor, ma intanto scusa  
di rozza pastorella aspro costume,  
e stupor non ti dia,  
ch'usa alle selve ognor selvaggia sia.

**ORALTO**

Se fera è fatta, io la terrò qual fiera.

**MORASTO**

Per mansuefarla usar si vuol dolcezza.

**ORALTO**

Ma se questa non può, potrà la forza.

**MORASTO**

Crudeltà diverrebbe allor l'amore.

**ORALTO**

Crudeltà che di poi le farà cara.

**MORASTO**

La trarrebbero a morte ira e dolore,  
onde quel ben, di cui goder vorresti,  
on stesso a te torresti.

**ORALTO**

Or non richiedo tuo consiglio cessi,  
ch'io te a servir, non a garire elessi.

## Tenth Scene

*Oralto and Morasto*

**15 ORALTO**

Listen, Morasto, go to her, and tell her that she's  
not responding as she should to my clemency.  
Tell her that it greatly offends me, her flight from  
me, tell her to change her behavior, that she not  
have her foot use to my detriment the liberty  
that it has from me. Tell her to think that I'm  
not accustomed to suffering and that in the end  
haughtiness is always a futile stance to assume  
toward a man who can get what he wants.

**MORASTO**

I'll obey you, sir, but in the meantime pardon  
the rustic shepherdess's cruel behavior,  
and don't be amazed to learn  
that wildness is the custom in the woods.

**ORALTO**

If she has been made wild, then I'll remove that  
wildness.

**MORASTO**

Gentleness should be used to tame her.

**ORALTO**

But if gentleness doesn't work, then force will.

**MORASTO**

Cruelty then would become love.

**ORALTO**

Cruelty that someday will make her dear.

**MORASTO**

Wrath and grief will drive her to death,  
whence that goodness that you would like to  
enjoy, you yourself will take from you.

**ORALTO**

Cease your unsolicited counsel at once,  
for I elected you to serve, not to chatter.



**16** *Aria*

Cor ritroso che non consente,  
ben sovente  
è capriccio, non onestà.  
Niega all'uno, poi dona all'altro  
che più scaltro,  
senza chiedere ottener sa.

**Scena dodicesima**

*Narete, Licori ed Elpina*

**17** **NARETE**

Vieni, gran meraviglia  
debbo narrarti, o figlia.  
Nel folto di quel bosco alcune piante  
ho vedute pur or di note impresse,  
ed ho veduto in esse  
di Licori e d'Osmino  
scolti e intrecciati in mille guise i nomi.

**LICORI**

O che mi narri tu?

**ELPINA**

Com'esser puote?

**LICORI**

Qual mai ferro l'incise?

**ELPINA**

Qual mano segnò mai sì fatte note?

**NARETE**

E di più: "Sciro! Sciro!" in cento tronchi  
agli occhi si presenta.

**ELPINA**

Alcun altro infelice  
forse da nostre spiagge  
in servitù fu tratto a questi lidi?

**LICORI**

Forse l'istesso Osmino  
dai traci involator condotto intorno  
fece anche qui soggiorno?

**16** *Aria*

A shrewish heart that doesn't yield –  
quite often  
it's a caprice, not sincerity.  
It says "no" to one, then "yes" to another,  
for the more it schemes, the better its chances  
are of getting what it wants without asking.

**Twelfth Scene**

*Narete, Licori, and Elpina*

**17** **NARETE**

Come, I need to tell you  
of a great marvel, O daughter.  
In the depths of those woods  
I saw some plants with carved messages,  
and I saw on them  
the names of Licori and Osmino  
cut and intertwined in various ways.

**LICORI**

O what are you telling me?

**ELPINA**

How can it be?

**LICORI**

What knife might have cut them?

**ELPINA**

What hand might have inscribed such messages?

**NARETE**

And what is more: "Scyros! Scyros" presents itself  
to the eyes on a hundred trunks.

**ELPINA**

Some other unhappy man  
from our shores perhaps was brought  
in servitude to these parts?

**LICORI**

Perhaps Osmino himself,  
led around by Thracian abductors,  
also sojourned here?

**NARETE**

O dell'eccelso, annoso,  
 intatto bosco driadi pietose,  
 amabil geni amici  
 adempiere a voi tocca  
 i fausti auspicii.

**LICORI**

Amor, che forse co' be' dardi tuoi  
 quelle note segnasti,  
 deh se i nomi accoppiasti  
 le salme accoppia ancor tu che lo puoi.

**NARETE**

Itene, o figlie, ed a Giunon regina,  
 la qual di noi fu tutelar mai sempre,  
 perché a' nostri desiri omai si pieghi,  
 fate l'are avvampar, volare i prieghi.

**[18] Terzetto**

S'egli è ver che la sua rota  
 giri e volga la fortuna,  
 fissa ancor ne' nostri danni  
 rimaner più non potrà.  
 Tempo è ben che si riscuota  
 quel destin che, ad una ad una,  
 le sventure per tant'anni  
 contra noi vibrando va.

**ATTO SECONDO**

*Porto di mare*

**Scena seconda**

*Osmino ed Elpina*

**[19] OSMINO**

Sì di legger t'adiri?

**ELPINA**

Vattene pur! De' brevi miei deliri  
 picciol vanto fia' tuo.

**NARETE**

O benevolent Dryads  
 of this august, ancient, intact forest,  
 kind friendly spirits,  
 it falls to you to make the best  
 of these promising discoveries.

**LICORI**

Amor, who perhaps with your fine arrows  
 wrote those messages,  
 oh, if you united the names,  
 then you can also reunite the persons.

**NARETE**

Go, O daughters, and to Queen Juno,  
 who has always been our protectress,  
 that she may now grant our desires,  
 make the altars blaze, your prayers fly.

**[18] Terzett**

If it's true that Fortune makes  
 her wheel rotate and turn,  
 then it can no longer remain  
 firmly fixed on our misfortunes.  
 The time has come for the fate  
 that has gone on churning out mishaps  
 on us one by one for so many years  
 to be dislodged from its place.

**ACT II**

*A seaport*

**Second Scene**

*Osmino and Elpina*

**[19] OSMINO**

You get angry so quickly?

**ELPINA**

Just do go! From my brief fits of madness  
 your gain will be slight.

Tu cangiasti desio,  
e l'ho cangiato anch'io.

**OSMINO**

Io pur t'amo qual pria,  
tu temi invano.

**ELPINA**

Forse ch'io no'l conosco, e che non leggo  
nel tuo volto l'inganno?

**OSMINO**

Elpina, il giuro:  
io son lo stesso ancora,  
e gl'affetti pur son quai prima furo.

[20] *Aria*

**ELPINA**

Egli è vano il dirmi ognora  
ch'il tuo core è ancor qual fu,  
che se'l labbro il dice ancora  
gli occhi tuoi no'l dicono più.

[21] Ma una parola che t'uscì dianzi,  
assai m'ha reso di saper bramosa  
chi tu sia, e di qual gente.

**OSMINO**

O, in questo, Elpina,  
appagarti non posso,  
perch'io stesso no'l so.

**ELPINA**

Come no'l sai?  
Curi dunque sì poco i prieghi miei?  
Tacendo anche il dicesti:  
qualche barbaro sei.

**OSMINO**

Questo non già, mentre di Sciro io sono,  
ch'ora intesi a te ancor desse la culla.

**ELPINA**

Tu della patria mia?  
Ma come altro non sai?

You changed your desire,  
and I've changed mine too.

**OSMINO**

But I love you as before;  
you fear for no reason.

**ELPINA**

Perhaps you think that I don't know it  
and don't read deceit on your face?

**OSMINO**

Elpina, I swear it:  
I'm still the same,  
and my feelings are just as they were before.

[20] *Aria*

**ELPINA**

It's pointless to keep telling me  
that your heart is still what it was then,  
for if your lips still say it,  
your eyes no longer do.

[21] But something you said before  
has made me desirous to know  
who you are and of what people.

**OSMINO**

O, in this regard, Elpina,  
I can't satisfy you,  
because I myself don't know.

**ELPINA**

How is it that you don't know?  
So you care so little for my wishes?  
You said it even in silence:  
You're a barbarian of some sort.

**OSMINO**

Not that, given that I'm from Scyros,  
for I've just learned that it cradled you too.

**ELPINA**

You, from my country?  
But how is it that you don't know more?

**OSMINO**

Perché ai miei tolto sì fanciullo io fui,  
che a penar pria che a vivere imparai.

**ELPINA**

Ma nè pure il tuo nome  
e nè pure dei genitor t'è noto?

**OSMINO**

Il mio nome fu Osmino, e perché seppi dai rapitor  
più volte ch'allor piangendo io chiamai Silvia, ho  
sempre sospetto avuto, che tal fosse della  
mia genitrice il nome, e il padre tuo  
me'n giva appunto a interrogar, se a Sciro  
ninfà si trovi di tal nome, a cui  
fosse un figlio rapito, come rapito io fui.

**ELPINA**

Che sento? Osmin di Silvia! Ora comprendo  
perché d'Osmino e di Licori i nomi  
veggansi qui sopra le scorze incisi.  
Volo a recar sì gran novella.

**OSMINO**

E dove? Dove sen va costei?  
La vo' seguir, chè dietro l'orme sue  
m'avverrà forse di trovar colei,  
per cui perdo me stesso.  
Dall'idea di quel volto  
divellere il pensier mi sforzo invano,  
talché miser m'avveggiò,  
che ben tosto io vaneggio.

22 *Aria*

Ah! Che non posso, no, lasciar d'amare  
quel dolce foco, che'l cor m'accende.  
Son troppo belle, son troppo care  
l'accese luci del mio bel sole  
e sento trarmi dov'egli vuole  
da certa forza, che non s'intende.

**OSMINO**

Because I was such a young boy when I was taken  
from my family that I learned how to suffer before  
I learned how to live.

**ELPINA**

But you don't even know your name  
or the names of your parents?

**OSMINO**

My name was Osmino, and because I heard from  
my abductors many times that I called Silvia in  
my laments, I've always suspected that it was my  
mother's name and just now in conversation with  
your father the question came up whether there  
was a nymph by that name on Scyros from whom  
a son was abducted, just as I was abducted.

**ELPINA**

What do I hear? Silvia's Osmino? Now I  
understand why the names of Osmino and Licori  
grow together here carved on tree bark.  
I want to report such a big new development.

**OSMINO**

But where? Where did she go?  
I'll follow her, for on her trail  
I perhaps will find the one  
for whom I lose myself.  
I attempt in vain to relieve my mind  
of that face's image;  
I find my miserable self in such a plight  
that madness will soon be within sight.

22 *Aria*

Ah! For I can't, no, stop loving  
the sweet fire that inflames my heart.  
They're too beautiful, they're too dear,  
the radiant lights of my beautiful sun,  
and I feel myself being led where it wants  
by a certain force that can't be grasped.

### Scena terza

*Oralto e Narete*

**[23] NARETE**

Deh! s'egli è vero, Oralto,  
ch'un valoroso cor sempre è gentile,  
con fronte men severa  
ascolta mia preghiera.

**ORALTO**

Di' ciò che vuoi.

**NARETE**

Tu hai nelle tue mani  
me vecchio vil con due fanciulle imbelli.  
Che vuoi tu far di così inutile preda?  
Alle ardite tue navi  
noi possiamo dare incarco, e non soccorso.  
Odi però ciò ch'io propongo. A Sciro,  
di lieti campi e di fecondi armenti  
mi fè ricco fortuna; io, se' consenti,  
farò che d'ogni cosa oro si tragga,  
e per nostro riscatto a te si dia  
tutta quant'è l'ampia sostanza mia.

**ORALTO**

O, quanto io mi compiaccio  
in udir tua sciocchezza, insano vecchio!  
Tu di mandre e di greggi,  
tu di paschi e di piante vo' che mi parli;  
ma la generosa arte di correr mari  
non fia che da un bifolco Oralto impari.

**[24] Aria**

**NARETE**

Deh ti piega, deh consenti,  
mira il pianto, odi i lamenti  
e ti muova oro o pietà.  
In sciagure sì infelici,  
In disastri sì funesti  
anche tu cader potresti.

### Third Scene

*Oralto and Narete*

**[23] NARETE**

Oh! If it's true, Oralto,  
that a brave heart has its kind part,  
hear my petition  
with a brow less severe.

**ORALTO**

Say what you want.

**NARETE**

You have me in your hands, a wretched old man  
with two peace-loving girls. What do you intend to  
do with such useless booty?  
We can provide ballast for your bold ships  
but not any sort of help that you might need.  
But listen to what I propose. On Scyros  
Fortune made me rich in pleasant fields  
and in fertile herds; if you give your consent,  
I'll have it all converted into gold and have  
everything constituting my considerable wealth  
given to you for our ransom.

**ORALTO**

O, how much it delights me to listen  
to your foolhardiness, mad old man!  
You desire to speak to me of herds and flocks,  
of pastures and plants: but the noble art of sailing  
the seas isn't something for Oralto to learn from  
a shepherd.

**[24] Aria**

**NARETE**

Oh, I beg you, oh, give your consent,  
consider my grief, hear the laments,  
and let gold or kindness move you.  
Into such unhappy misfortunes,  
into such gloomy disasters,  
you too may fall.

Anche noi fummo felici,  
ma sua sorte l'uom non sa.

## CD 2

### Scena quarta

*Osmino e Licori*

**LICORI**

O fortunata schiavitù!

**OSMINO**

O felice esilio mio!

**LICORI**

Parmi pur anco un sogno.

Come pria non m'avvidi

quanto Alceo rassomiglia

il volto tuo negli occhi e nelle ciglia!

Ora intendo perché dei nostri nomi

sien qui le piante impresse.

Ma dimmi il ver: servasti entro al tuo petto

la memoria e l'affetto?

**OSMINO**

Per te son tutto amore.

**LICORI**

Or ti prepara

a tutti raccontar i casi tuoi,

fin da quando cadesti in man de' traci.

**OSMINO**

Che gran venture a un tratto!

Intera trovo dei genitor contezza,

e di sì cara ninfa acquisto io faccio.

**LICORI**

Acquisti ciò ch'è tuo,

e ciò che d'altri esser non vuole mai.

Ma ohimè questa impensata

nostra immensa allegrezza

troppo vien compensata

da mortale tristezza.

We too were happy,  
but man doesn't know his fate.

## CD 2

### Fourth Scene

*Osmino and Licori*

**LICORI**

O fortunate servitude!

**OSMINO**

O my happy exile!

**LICORI**

It seems to me too to be a dream.

How didn't I see before

how much your face resembles Alceo

in your eyes and on your brow!

Now I understand why the plants here

have carvings with our names.

But tell me the truth; did you conserve

in your heart memory and affection?

**OSMINO**

For you I am all love.

**LICORI**

Now prepare to tell everybody what has

happened to you ever since you fell into

the hands of the Thracians.

**OSMINO**

What great good fortune all at once! I've obtained

a complete account of my parents, and I've made

the acquisition of such a dear nymph.

**LICORI**

You've acquired what is yours,

and what should never belong to others.

But, alas, our unimagined,

immense happiness

is balanced out too much

by mortal sadness.

Che sarà mai di tutti noi?

Ricusa il corsaro crudel ogni partito.

### **OSMINO**

Prima però ch'io porga  
di nuovo a lacci il piede, io certo penso,  
penso far prova almen di ciò che possa  
un'alma disperata.

### **LICORI**

Empia fortuna,  
tu mi rendesti adesso  
l'amato mio pastore,  
per farmi un'altra volta ancor sentire  
di perderlo il dolore.

#### **2** *Aria*

Amor mio, la cruda sorte  
mi ti rende per mia morte,  
e non già per sua pietà.  
Se tu ancor sei fra catene,  
or le tue con le mie pene  
il mio cor pianger dovrà.

### **Scena sesta**

*Oralto e Morasto*

#### **3** **ORALTO**

Io pensar ben potea, che inutil fosse  
con così rozza gente esser cortese:  
nati e nodriti in selve  
son poco men che belve.  
Ma costei ch'indomabile si mostra,  
che d'un sol guardo farmi lieto sdegnà,  
e che nè pur vuol farmi  
onor con ingannarmi,  
io farò che si penta,  
e ch'il suo stato meglio intenda e senta.

#### **MORASTO**

Non durerà, signor, tanta alterezza;  
sii certo ch'in brev'ora

Whatever will become of all of us?

That cruel corsair is against departure in any form.

### **OSMINO**

But before I again have my feet  
put in chains, this I certainly think:  
I think that at least I'll test  
what a desperate soul can do.

### **LICORI**

Unkind Fortune,  
You've now returned me  
to my beloved shepherd,  
but now once again you've made me feel  
the grief that comes with losing him.

#### **2** *Aria*

My love, cruel fate  
returns me to you for my death  
and not at all out of kindness.  
If you now are in chains,  
my heart will have to lament  
your sufferings with mine.

### **Sixth Scene**

*Oralto and Morasto*

#### **3** **ORALTO**

I might well have thought that it would be futile  
to be polite to such rude people;  
born and bred in the woods,  
they're only a little better than beasts.  
But since she proves to be indomitable,  
refuses to make me happy with one single glance,  
and doesn't even want  
to do me the honor of deceiving me,  
I'll make her regret it and have her  
grasp and sense her state better.

#### **MORASTO**

Such haughtiness, sir, won't last;  
you can be certain that within a short time

noi la vedrem cangiar pensieri e voglie,  
qual serpe ch'ad april cangi sue spoglie.

#### **ORALTO**

Al lor destin condurle assai fia meglio,  
e volgendo al soldan tosto le prore  
assicurarmi con sì nobil dono  
questo picciolo regno: io già mi pento  
del mio debile spiro. Esca dal petto  
ogni tenera cura,  
nè cangi Oralto in questo dì natura.

**4** *Aria*

Ami la donna imbellè,  
Cui non dieder le stelle  
Alma capace d'altro che d'amor  
Ma l'uom nato a gran cose  
Sdegni cure amorose  
Ed abbia sol nel seno ira, e valor.

#### **Scena settima**

*Morasto e Licori*

**5** **MORASTO**

Mio cor, non è più tempo  
di starsi neghittosi; a tutto rischio  
tentar si vuol di por Licori in salvo  
dalla costui fieraezza e dall'orgoglio.  
Ma non vien ella a questa parte? Amore,  
m'assisti tu, ch'or palesarmi io voglio.  
Ninfa, leggiadra ninfa, al fin non posso  
tener più chiusa la mia fiamma in seno;  
sappi dunque ch'io t'amo, e che il mio  
ardore sol con la vita mia può venir meno.

#### **LICORI**

Così dunque degg'io  
d'ogni parte infestata  
aver perpetua noia?

we'll see her change her thoughts and wishes,  
like a snake that changes its skin in April.

#### **ORALTO**

It would be better to convey them to their destiny,  
and by having the ships return soon to the Sultan,  
I'll secure this little kingdom for myself  
with such a noble gift: I already regret having  
a weak spirit. May every tender regard leave my  
heart; may Oralto not change his character during  
these days.

**4** *Aria*

Let the man to whom the stars have given  
a soul capable of nothing but affection  
love a peaceable lady.  
But may the man born for great deeds  
disdain amorous concerns and have  
in his heart nothing but rage and valour.

#### **Seventh Scene**

*Morasto and Licori*

**5** **MORASTO**

My heart, for us the time  
for inaction is up; at all risks an attempt  
must be made to rescue Licori  
from his ferocity and from his arrogance.  
But isn't that her coming this way? Amor,  
you help me, for now I intend to reveal myself.  
Nymph, charming nymph, as things turn out,  
I can no longer hide the flame in my heart.  
Know then that I love you and that my ardor  
can become less intense only with my life.

#### **LICORI**

So I have to endure  
perpetual bother,  
infested on all sides?



**MORASTO**

Anzi diletto, e gioia  
recarti intendo.

**LICORI**

Ciò non altrimenti  
tu conseguir potrai,  
che lasciandomi in pace.

**MORASTO**

Ferma se' forse, non mi amar già mai?

**LICORI**

Ferma qual quercia antica in alto monte.

**MORASTO**

E pur tu m'amerai fra pochi istanti.

**LICORI**

Forse in animo hai tu d'usar gli incanti?

**MORASTO**

Ma che dico amerai, se già tu m'ami!

**LICORI**

Or veggo che sei folle, e che deliri.

**MORASTO**

E m'ami allora più che più t'adiri;  
e se mi scacci, è sol perché mi brami.

**LICORI**

Colgami la saetta, s'io ti bramo;  
abborron l'agne il lupo,  
i lupi il veltro,  
ma più il mio cor  
chi d'amor parla abborre.

**Scena ottava e nona**

*Osmino, Morasto e Licori*

**6 OSMINO**

Mio ben, godi tu forse  
di star lungi da me? Sai tu ch'errando,  
e di te ricercando in van m'aggio?

**MORASTO**

I intend to bring you  
delight and joy.

**LICORI**

Which you won't succeed in doing  
unless  
you leave me in peace.

**MORASTO**

Perhaps you're firm in your resolve never to love me?

**LICORI**

As firm as an ancient oak on a high mountain.

**MORASTO**

And yet you'll love me in a few moments.

**LICORI**

Perhaps you have in mind the use of magic?

**MORASTO**

But you'll love me if you love me now!

**LICORI**

Now I see that you're mad and delirious.

**MORASTO**

And you love me more the angrier you get,  
and if you put me off it's because you desire me.

**LICORI**

May lightning strike me if I desire you;  
lambs detest the wolf,  
wolves, the hound,  
but my heart detests even more  
the man who speaks to me of love.

**Eight and Ninth Scenes**

*Osmino, Morasto, and Licori*

**6 OSMINO**

My love, perhaps you enjoy being far from me?  
Do you know that I'm going around wandering  
and searching for you in vain?

## LICORI

Ma per gran cura ci convien che Oralto  
non ci colga mai qui: miseri noi,  
s'egli del nostro amor punto s'avvede.  
Lascia però ch'io parta, e tu ben sai  
che farà il cor cammin contrario al piede.

[7] *Aria*

## OSMINO

Qual serpe tortuosa  
s'avvolge a tronco e stringe,  
così lega e ricinge  
amore i nostri cor.  
Ma quanto è dolce cosa  
esserne avvinto e stretto!  
Non sa che sia diletto  
chi non intende amor.

## Scena decima

### [8] MORASTO

Qual si prendon di me funesto gioco  
ella e fortuna? Deh, trovata mai  
non l'avess'io! Ch'anzi la perdo or solo,  
se non più me la toglie il cielo o'l fato  
ma un rival fortunato.

[9] *Aria*

Destin avaro!  
Perché costei  
lasso io perdei,  
lungo ed amaro  
pianto io versai.  
Or senza fine  
deggio dai lumi  
versarlo a fiumi,  
sol perché al fine  
la ritrovai.

## LICORI

But we need to exercise great caution to ensure  
that Oralto doesn't find us here: poor us,  
if he should notice that we're in love.  
But let me go, and you know well  
that the heart will travel contrary to the foot.

[7] *Aria*

## OSMINO

Just as a coiled snake  
winds and tightens around a trunk,  
so love ties and links together  
our hearts.  
But how sweet a thing it is  
to be tied and tightened together!  
He who doesn't understand love  
doesn't know the meaning of delight.

## Tenth Scene

### [8] MORASTO

What gloomy games are Fortune and that girl  
playing with me? Oh, if only I had never found  
her! For it in fact means that I'm losing her, but  
now if the heavens and fate are no longer in on it,  
then it's a lucky rival who's taking her from me.

[9] *Aria*

Avaricious fate!  
Poor me,  
because I lost her  
I poured out  
a long and bitter lament.  
Now without end  
I ought to pour out  
streams from my eyes  
only because at last  
I found her.

### Scena undicesima

#### **10 NARETE**

Addio mia bella Sciro, addio per sempre  
verdi colli, erbe fresche, aure soavi.

Intesi al fin la nostra sorte:

Oralto fra due giorni in Egitto  
tutti ci condurrà: più non avanza  
lampo alcun di speranza.

O ben morta Leucippe,  
benché morta in verd'anni prima  
di questi affanni.

#### **11 Aria**

Non tempesta, che gli alberi sfonda  
e percuote la messe e flagella,  
portò mai nel mio sen tal dolor;  
nè torrente che vinca la sponda,  
nè saetta che avvampi o procella  
al mio spirito dier mai tal timor.

### Scena dodicesima

*Osmino, Licori, Elpina e Morasto.*

#### **12 OSMINO**

Mira, o Morasto, queste afflitte ninfe  
che implorano da te soccorso e aita.  
Non sa che sia pietà,  
chi per esse non l'ha.

#### **MORASTO**

Mal può prestar soccorso  
chi negli stessi mali involto giace.

#### **LICORI**

Sarai tu sì crudel, Morasto?

#### **MORASTO**

Io dunque sono il crudel?

#### **OSMINO**

Licori,  
lascia ch'il preghiam noi;  
ei ti rimira in modo,

### Eleventh Scene

#### **10 NARETE**

Farewell, my beautiful Scyros, farewell forever,  
green hills, fresh grasses, gentle breezes.

At last I know our fate:

Oralto in two days will take  
all of us to Egypt;  
not a spark of hope is of avail.

O Leucippe, she had a happy death,  
although she died in the prime of life  
before these afflictions.

#### **11 Aria**

No tempest that fells trees  
and hits and lashes crops,  
ever caused so much grief in my heart.  
No torrent that floods over its banks,  
no bolt that flashes or stormy gale  
ever brought so much fear to my spirit.

### Twelfth Scene

*Osmino, Licori, Elpina, and Morasto*

#### **12 OSMINO**

Look, O Morasto, at these afflicted nymphs  
who beg you for assistance and help.  
The man who doesn't feel pity for them  
doesn't know the meaning of pity.

#### **MORASTO**

The man who lies entangled in the same misfor-  
tunes can hardly offer assistance.

#### **LICORI**

Will you be so cruel, Morasto?

#### **MORASTO**

So then I'm the cruel one?

#### **OSMINO**

Licori,  
let's stop making requests of him:  
he looks at you in such a way

che mi reca sospetto; fa più tosto  
che ci raddoppi Elpina i caldi prieghi  
ed il soave suo parlar s'impieghi.

**ELPINA**

Dunque t'occupa sì Licori il core  
che parlarmi anco sdegni,  
e a lei ti volgi, che mi parli?

**OSMINO**

Elpina,  
ancor dubitar puoi  
quanto cari mi sian gli accenti tuoi?

**LICORI** (*ad Osmينو*)

Che favellar è questo?  
Parmi con essa ancora  
aver tu filo d'amorosi intrighi.  
Ché lei non lasci, e ad esortar Morasto,  
perché non t'affatichi?

**MORASTO** (*a Licori*)

A tal segno abborrito  
da te son io, che condannar mi vuoi  
a sentir dal tuo amante i sensi tuoi?

**[13] Quartetto**

**LICORI** (*ad Osmينو*)

Così su gl'occhi miei!

**OSMINO** (*a Licori*)

Ninfa, che mai fec'io?

**MORASTO**

Soffrir più non potrei.

**ELPINA** (*ad Osmينو*)

Del tutt'io già t'oblio.

*a quattro*

Chi non provò nel sen gran gelosia  
non sa che sia dolor.

**MORASTO e LICORI**

E pur vien di legger in cor  
ch'ama da ver,

that makes me suspicious; it's better  
to have Elpina redouble her passionate requests  
and employ her sweet gentle speech.

**ELPINA**

So Licori occupies your heart so much  
that you also disdain to speak to me  
and turn to her instead of directly to me?

**OSMINO**

Elpina,  
can you still doubt  
how dear your words are to me?

**LICORI** (*to Osmينو*)

What talk is this?

It seems to me that you're devising  
amorous intrigues with her.

Why don't you leave her alone  
and endeavor to exhort Morasto?

**MORASTO** (*to Licori*)

Do you loathe me to such an extent that you  
feel the need to condemn me to listen to you  
discussing plans with your lover?

**[13] Quartet**

**LICORI** (*to Osmينو*)

This right in front of me!

**OSMINO** (*to Licori*)

Nymph, what ever did I do?

**MORASTO**

I couldn't suffer more.

**ELPINA** (*to Osmينو*)

I've already entirely forgotten you.

*a 4*

He who doesn't experience jealousy in his heart  
doesn't know the meaning of grief.

**MORASTO AND LICORI**

And it easily finds a way into the heart  
that feels true love.

## OSMINO e ELPINA

E poi si fa talor disdegno, odio e furor.

*(segue attacca)*

## ATTO TERZO

### Scena seconda

*Oralto e detti*

**14 ORALTO**

Olà; fra voi raccolti  
che machinate? Ognun si parta,  
e sola resti Licori.

### Scena terza

*Oralto e Licori*

**15 ORALTO**

Ninfa, ben dir poss'io,  
che quando in questa terra io te condussi,  
condussi il foco nell'albergo mio.

**16 Aria**

Ben talor meco m'adiro  
e discaccio il molle affetto,  
dal feroce cor severo.  
Ma che val? Nell'alma mia  
non saprei dir per qual via  
torna tosto quel desiro;  
e qualora io ci rifletto  
mal mio grado e a mio dispetto  
trovo te nel mio pensiero.

### Scena quarta

*Morasto, Oralto e Licori.*

**17 MORASTO**

Signore, in sottil legno un messaggier  
d'Alconte pur ora è giunto.

## OSMINO AND ELPINA

And then sometimes disdain, hate, and rage are  
the result.

*(continuing, attacca)*

## ACT III

### Second Scene

*Oralto and the same*

**14 ORALTO**

Hey you; you gathered together,  
what are plotting in a group? Go, all of you,  
and have Licori alone remain.

### Third Scene

*Oralto and Licori*

**15 ORALTO**

Nymph, I indeed can tell you  
that when I brought you to this land,  
I brought fire into my house.

**16 Aria**

Sometimes I get angry at myself,  
and I drive out gentle affection  
from my fierce severe heart.  
But what's the use? In my soul  
I wouldn't know how to say  
by what route that desire soon returns;  
and when I reflect on this  
to my displeasure and despite of me  
I find you in my thoughts.

### Fourth Scene

*Morasto, Oralto, and Licori*

**17 MORASTO**

Sir, a messenger from Alconte  
has just arrived on a trim ship.

**ORALTO**

In breve tu vedrai...

**MORASTO**

Ricca, e non usata preda  
offre la sorte, ma il messaggio anela  
che si tronchi ogni indugio.

**ORALTO**

Ov'è egli?

Seco fa che io parli,  
son pronto, eccomi teco.

**Scena quinta**

*Licori, Elpina, e Narete*

**[18] NARETE**

Fuggi figlia, ed in quella occulta grotta,  
ch'io ti mostrai colà dentro lo scoglio,  
ad appiattarti corri.

Va' seco Elpina; io rimaner qui voglio.

**Scena sesta****MORASTO**

**[19] Aria**

Vanne, ingrata, e per vendetta  
a me basti  
che a conoscer sii costretta,  
di qual uomo ti privasti,  
e che intenda a tuo sconforto  
quanto è il torto  
ch'or mi fai.

Nel mio cor sì generoso,  
nel mio petto sì amoroso,  
quanto errasti  
troppo tardi allor vedrai.

**ORALTO**

You'll see in a moment ...

**MORASTO**

Fate offers rich and extraordinary  
spoils, but the message is urgent  
and means that all delay must be cut short.

**ORALTO**

Where is he?

Arrange for me talk to him;  
I'm ready, I'll go with you.

**Fifth Scene**

*Licori, Elpina, and Narete*

**[18] NARETE**

Flee, daughter, and run to the secret cave  
that I showed you in the crag  
and hide there.

Go with her, Elpina; I want to stay here.

**Sixth Scene****MORASTO**

**[19] Aria**

Go, ingrate girl, and for revenge  
it's enough for me  
to know that you're forced to recognize  
of what man you've deprived yourself.  
And that you learn to your discomfort  
how great is the wrong  
that you're doing to me now.  
You'll see too late  
how much you were mistaken  
about my so very generous heart,  
about my so very amorous chest.

### Scena settima

*Osmino e Narete*

**20** OSMINO

Questo clamor di marinari, questo  
affrettar di soldati  
con presagio funesto  
mi feriscono il cor: l'ora fatale  
s'appressa forse, che quai vili armenti  
a vender tutti ci trarrà l'avaro  
crudel corsaro?

**NARETE**

A questo egli ci serba.

**OSMINO**

All'antro ov'è Licori n'andrò;  
pria che sia presa,  
spirerò in sua difesa.

**21** Duetto

**NARETE**

Pan, ch'ognun venera  
qual dio possente,  
quell'alma tenera  
soccorsi tu.

**OSMINO**

Pietà ti stringa  
d'un innocente  
che di Siringa  
leggiadra è più.

### Scena ottava

*Elpina, Narete ed Osmino*

**22** ELPINA

Padre, nel tenebroso orrido speco  
Licori è già nascosa. Io da prima v'entrai  
tremante e paurosa,  
e lagrimava io già, quando Licori  
mi fè scoppiare in riso:  
perché seder credendo

### Seventh Scene

*Osmino and Narete*

**20** OSMINO

This shouting of sailors,  
this running of soldiers, with ill omen,  
wounds my heart; the fateful hour  
perhaps is approaching  
when the cruel avaricious corsair  
will have all of us dragged off to sell  
like vile beasts?

**NARETE**

He's saving us for this purpose.

**OSMINO**

I'll go to the cave where Licori is;  
before she's seized,  
I'll die in her defense.

**21** Duet

**NARETE**

Pan, revered by all  
as a powerful god,  
render assistance  
to that tender soul.

**OSMINO**

May kindness make you feel obliged  
to an innocent girl  
who's more beautiful  
than Syrinx.

### Eighth Scene

*Elpina, Narete, and Osmino*

**22** ELPINA

Father, when I first entered the dark  
horrid cave where Licori is hidden,  
trembling and frightened,  
I was already crying  
when Licori made me laugh:  
I thought she was sitting on a rock,

sovrà un macigno, in fresca onda,  
che quivi chetamente zampilla,  
tutta s'immerse: il velo suo rimira  
quant'è ancor molle, e come ancora stilla.

#### **NARETE**

Età felice, ché in ogni tempo  
a rallegrarsi le voglie ha pronte.

#### **Scena nona e decima**

*Oralto, Morasto e detti*

#### **[23] ORALTO**

Morasto, io parto;  
il collegato Alconte a lui m'appella.  
Il mio ritorno oltre al secondo,  
o forse al terzo giorno non tarderà.  
Tu veglia intanto, e attento  
l'isola custodisci: anzi tutt'altro  
costor rimetti in ceppi.  
Ma la ninfa dov'è,  
ch'io di condurmi t'imposi?

#### **MORASTO**

Invan Signore  
l'ho ricercata in ogni parte,  
invano ho trascorso più volte  
il bosco, il colle, il piano.

#### **ORALTO**

Narete olà, fa tu che senza indugio  
sia qui Licori: io meco  
condur la voglio.

#### **ELPINA e OSMINO**

Oh Dei!

#### **NARETE**

Ahi, signor, che chiedesti?  
A sommi Dei piacesse,  
che tua far si potesse.  
Pur or quando giungesti,  
oh! acerbo caso!

but she immersed herself completely  
in the fresh water that was trickling there.  
Look at her veil,  
how it's still soft and how it's still dripping.

#### **NARETE**

Happy age, for at every hour it has will  
ready to find the way to new happiness.

#### **Ninth and Tenth Scenes**

*Oralto, Morasto, and the same*

#### **[23] ORALTO**

Morasto, I'll be departing;  
my ally Alconte calls me to him.  
I won't be away long, returning  
on the second or perhaps the third day.  
Meanwhile, you keep watch, and guard  
the island with close attention; by which  
I mean put all the others back in shackles.  
But the nymph, where is she?  
I ordered you to bring her to me.

#### **MORASTO**

In vain, sir,  
I've searched everywhere;  
in vain I've gone many times  
over the woods, the hills, the plain.

#### **ORALTO**

Narete, hey you, you bring  
Licori here without delay.  
I want to take her with me.

#### **ELPINA AND OSMINO**

Oh gods!

#### **NARETE**

Ah, sir, what are you asking?  
If only it pleased the supreme gods  
that she might be made yours.  
When you arrived here,  
oh! bitter occurrence!



Io distemprava in pianto  
i miseri occhi miei,  
oh sventurata figlia.  
Mira, ecco quanto mi riman di lei.

**ORALTO**

Quest'è il suo velo.

**NARETE**

Insano impeto e cieco  
occupò l'infelice,  
che d'improvviso ascenda  
dell'alto scoglio in cima,  
dove nereggià il più profondo flutto  
disperata lanciassi.  
Accorremmo con strida,  
ma ohimè, che sol la spoglia sua trovossi  
galleggiar sovra l'onde.  
Mira com'è stillante.

**OSMINO**

Al cupo fondo  
nelle sue vesti involta  
la misera fu tratta.

**ELPINA**

O sfortunata!

**ORALTO**

O stolta!

**OSMINO**

Ad avvisarla io corro.

**ORALTO**

Dunque adempiè costei con pazze voglie  
la sua fiera minaccia? In cor di donna  
tanto furor s'accoglie?

[24] *Aria*

**MORASTO**

Dite oimè, ditelo alfine  
deggio vivere o morir?  
Sta mia vita in su' confine  
pronta è già l'alma ad uscir.

I was flooding  
my miserable eyes with tears,  
oh, unfortunate daughter.  
Look, what remains to me of her.

**ORALTO**

This is her veil.

**NARETE**

An insane and blind urge seized the poor girl;  
all of a sudden she climbed up  
to the top of the lofty crag  
and in despair threw herself down  
to the spot where the deepest waters  
flow in black.  
We ran with shouts,  
but, alas: only her veil  
was found floating on the waves.  
Look how it's dripping wet.

**OSMINO**

The poor thing was dragged down  
to the deepest depths  
wrapped in her clothes.

**ELPINA**

O unfortunate girl!

**ORALTO**

O foolish girl!

**OSMINO**

I'll run to inform her.

**ORALTO**

Then she carried out her savage threat  
with mad desires? So much rage  
accumulates in a woman's heart?

[24] *Aria*

**MORASTO**

Say, alas, say at last  
whether I should live or die?  
My life in on the brink;  
my soul is ready to depart.

### Scena undecima

*Licori, Osmino, Morasto, Elpina e Narete*

**25 LICORI**

Grazie, o padre, agli Dei.

**OSMINO**

Già sale in nave il fier corsaro,  
e già discioglie e muove.

**MORASTO**

Ahi misero! per me morta è Licori,  
ma per altrui brillante è più che mai.

**ELPINA**

Ora l'armi e'! comando  
si restano a Morasto.

**OSMINO**

Ei nobil alma ha in seno,  
e cor gentile.

**ELPINA**

Il porci in libertade è in suo poter.  
Pietà, signor, pietade!

**NARETE**

Fuggi quest'aspro scoglio,  
lascia il crudo ladrone, e vieni a Sciro.  
Quivi di campi e di fecondi armenti  
dovizia io ti prometto, e se a tua patria  
girne di poi vorrai, ricco e lieto v'andrai.

**ELPINA**

Non fu con tanta gioia accolto Alcide,  
poiché di mostri, e belve  
purgato avea le selve,  
con quanta esser tu puoi,  
venendo a Sciro e conducendo noi.

**26 Aria**

Cento donzelle  
festose e belle  
t'incontreranno  
con fronde e fiori.

### Eleventh Scene

*Licori, Osmino, Morasto, Elpina, and Narete*

**25 LICORI**

Thanks, O father, to the gods.

**OSMINO**

The cruel corsair is departing by ship:  
it's slipping its moors and moving.

**MORASTO**

Alas, poor me! Licori is dead for me,  
but for another she's more ravishing than ever.

**ELPINA**

Now the arms and the command  
belong to Morasto.

**OSMINO**

He has a noble soul in his chest  
and a kind heart.

**ELPINA**

It's in his power to grant us our liberty.  
Mercy, sir, mercy!

**NARETE**

Flee from this rugged crag; leave the cruel robber  
and come to Scyros. There I promise you the  
plentiful wealth of fields and fertile flocks, and  
if you should ever want to visit your fatherland,  
you'll go there as a rich and happy man.

**ELPINA**

Alcides wasn't received with such joy after he had  
rid the woods of monsters and beasts,  
than you'll be received  
when you come to Scyros  
and take us with you.

**26 Aria**

A hundred maidens,  
festive and beautiful,  
will meet you  
with branches and flowers.

Con suoni e canti  
lieti e brillanti  
a te verranno  
cento pastori.

### Scena dodicesima

*Licori, Osmino, Morasto, Elpina e Narete*

**27** LICORI

Deh fà che tu ti pieghi  
se alcuna cosa ponno  
o i lagrime, o i prieghi.

**MORASTO**

Tu ancor mi prieghi?  
Tu? Spietata ninfa?  
Esser degg'io di tanto don cortese  
a chi si indegnamente  
me dileggiò, m'offese?  
Dritto non fora in me l'andar pensoso  
sa la più fiera, e più crudel vendetta?  
Ma non temer Licori;  
avanti l'alba in libertà sarai,  
e teco il tuo pastor, che tanto adori.  
N'andrai contenta a Sciro sì; ma sappi,  
sappi infedel, che chi ciò ti concede  
non è Morasto, è Osmino:  
quell'Osmino, o crudel, a cui la fede  
per romperla tu desti;  
quegli, ingrata, cui tanto amar fingesti  
al dolce tempo dell'età primiera.

**ELPINA**

O Numi, quel portento?

**LICORI**

Ciel, tu m'assisti: al solo Osmino io sempre,  
nutrii fede ed amore,  
né per altro segu'io questo Pastore,  
se non perch'ei pur o credermi feo,  
essere Osmin d'Alceo.

With music and songs,  
happy and splendid,  
a hundred shepherds  
will come to you.

### Twelfth Scene

*Licori, Osmino, Morasto, Elpina, and Narete*

**27** LICORI

Oh, may you grant this,  
if tears or prayers  
are able to accomplish as much.

**MORASTO**

You entreat me even now?  
You? Cruel nymph?  
I'm obliged to make such  
a kind gift to the one who  
so disgracefully mocked me, offended me?  
Wouldn't it be right for me to go plotting  
the fiercest and crudest form of revenge?  
But don't fear, Licori; before the dawn  
you'll be in liberty, and with you, your shepherd,  
whom you so greatly adore. You'll contentedly go  
to Scyros, yes; but know, know, faithless girl, that  
the man who grants you this isn't Morasto, he's  
Osmino, that very Osmino, oh cruel girl,  
to whom you pledged your faith only then  
to break it; the man, ingrate, whom  
you pretended to love so much  
in the sweet time of youth's first years.

**ELPINA**

O gods, what extraordinary words do I hear?

**LICORI**

Heaven, help me: for Osmino alone  
I always felt faith and love;  
I followed this shepherd  
for this and no other reason: he made me believe  
that he was Alceo's Osmino.

**MORASTO**

Che intendo? Oh scellerato!  
 Perché dunque mentire il nome ardisci?  
 Così inganni e tradisci?  
 Io nel tuo sangue farò...

**NARETE**

Ferma e t'accheta,  
 pongasi tutto in chiaro, udiamlo prima.

**OSMINO**

Io tutti chiamo in testimonio i Dei,  
 che nulla finisci, e ch' il mio nome è Osmino,  
 e che quanto allor dissi Elpina a te,  
 tanto dissero a me  
 quegli stessi corsar ch' appunto a Sciro  
 bambino mi rapiro.

**NARETE**

Dunque rapito a Sciro  
 tu fosti, e fur corsar che ti rapiro?  
 Ma quanto avrò, che ciò segui?

**OSMINO**

Ben tosto  
 del quarto lustro il second'anno appressa.

**NARETE**

O provvidenza eterna,  
 ch'ogni cosa governa! Osmin d'Alceo  
 (parlare io posso appena)  
 Osmin d'Alceo e di Silvia  
 è questi sì, ma non il tuo, oh Licori;  
 quei non fu da' corsari e non a Sciro;  
 fu tolto a Lemno e dai traci, e fu tolto  
 forse tre anni innanzi.

**MORASTO**

E che fingi tu mai?  
 Non ebbe Alceo più d'un Osmino.

**NARETE**

È vero,  
 ma i genitori tuoi

**MORASTO**

What do I hear? Oh heinous man!  
 Why then did you dare to lie about your name?  
 Thus you deceive and betray?  
 In your blood I'll make ...

**NARETE**

Stop and be quiet;  
 let everything be clarified; let's listen to him first.

**OSMINO**

I call all the gods as my witnesses, that I pretended  
 nothing, and that my name is Osmino,  
 and that everything that Elpina told you  
 is what those same pirates  
 who abducted me from Scyros  
 when I was a little boy always told me.

**NARETE**

So you were abducted on Scyros,  
 and pirates were the ones who abducted you?  
 But how long ago might this have occurred?

**OSMINO**

The second year of the fourth lustrum  
 will soon be upon us.

**NARETE**

O eternal Providence  
 that governs all things! Alceo's Osmino  
 (I can barely speak), this man  
 is indeed Alceo and Silvia's Osmino,  
 but not yours, oh Licori;  
 he wasn't abducted by pirates and not on Scyros:  
 he was abducted on Lemnos and by the Thracians,  
 and he was taken perhaps three years before.

**MORASTO**

Whatever are you making up?  
 Alceo didn't have more than one Osmino.

**NARETE**

It's true,  
 but your parents,

dopo aver te perduto  
a Tirsi in fasce ancor nome cangiario,  
ed Osmino il chiamaro.

#### **ELPINA**

Fia questi dunque il fanciullin smarrito,  
di cui la veste in molto sangue intrisa  
nel bosco si trovò vicino al lito.

#### **OSMINO**

Forse quel sangue era d'un fido veltro,  
del quale udii, che a gran fatica ucciso  
fu poi gettato in mar.

#### **NARETE**

Il tutto è chiaro.  
Ma non vedete voi,  
che l'un negl'occhi,  
e nella fronte ha il padre,  
l'altro nel labro tutta  
ci ricorda la madre?

#### **MORASTO**

O sommi Dei!  
per quali occulte vie  
conducete i mortali!

#### **LICORI**

E a quanta gioia  
serbasti i giorni miei?

28 *Aria*

Dalla gioia, e dall'amore  
il mio seno è quasi oppresso.  
Questo è Osmino, io sento il core  
farmi fede ch'egli è desso.

#### **Scena tredicesima**

*Licori, Osmino, Morasto, Elpina e Narete*

29 **ELPINA**

Ma non vegg'io, nubi raccorsi, e al cielo  
parte velar della serena faccia?

after they had lost you, changed Tirsi's name  
while he was still in swaddling  
and called him Osmino.

#### **ELPINA**

Then he would be the lost boy  
whose garments drenched with blood  
were found in the woods near the shore.

#### **OSMINO**

Perhaps that blood belonged to a faithful hound  
who, as I heard, was slain in a fierce struggle  
and then thrown into the sea.

#### **NARETE**

Everything is clear.  
But don't you see  
how one has eyes and a brow  
like his father's,  
and the other has lips  
recalling his mother so very much?

#### **MORASTO**

O supreme gods!  
Over what hidden paths  
do you indeed guide mortals!

#### **LICORI**

And for such great joy  
you've saved my days?

28 *Aria*

My heart is as if weighed down  
with joy and with love.  
This man is Osmino; I feel my heart  
making me believe that it's him.

#### **Thirteenth Scene**

*Licori, Osmino, Morasto, Elpina, and Narete*

29 **ELPINA**

But don't I see that clouds have gathered  
and are covering part of the sky's clear expanse?

## LICORI

Pur troppo è ver; minaccia  
tempesta e nemi l'improvviso velo.

## OSMINO

Non però mai questo timor prevaglia  
a quel d'Oralto che tornar potrà.

## MORASTO

Di questo a fronte legger cosa sia  
e d'Euro e d'Aquilon l'aspra battaglia.

## NARETE

No, no, non tardiam già, sperar ci giova  
nell'alma Dea, che al cielo e all'aria impera.

E perché suo valor per noi si muova,  
fervida a lei facciam volar preghiera.

## **[30]** CORO

Te invociamo o Giunone; a te nel tempio  
arderan l'are, e penderanno i voti;  
tu frena i venti insani e fa che scempio  
noi osin minacciare a' tuoi divoti.

## **[32]** EOLO ED IL CORO

Non temer che splenderà  
sovra l'uso in cielo il sol  
e per tutto riderà  
d'erbe e fiori adorno il suol.

## GIUNONE ED IL CORO

Ma giovar questo non potrà  
al meschin servo d'amor  
perchéi seco ognor porterà  
le procelle dentro il cor.

**Fine dell'opera**

## LICORI

Unfortunately, it's true; the unsettled weather  
the sudden cloud cover portend a storm.

## OSMINO

However, don't let this fear prevail over the one  
that Oralto might pose on his return.

## MORASTO

Strife with him would be a slight matter;  
the fierce struggle the one with Eurus and Aquilo.

## NARETE

No, no, let's not delay now; we should hope in the  
kind goddess who rules the sky and the winds.

And so that her might may be moved in our favor,  
let's send up a fervent prayer to her.

## **[30]** CHORUS

We invoke you, O Juno; altars will blaze for you  
in the temple; and offerings will be put up: you  
rein in the wild winds and prevent them from  
threatening the flight of your devoted people.

## **[32]** AEOLUS AND THE CHORUS

Don't be afraid, for the sun will shine  
with greater force than usual in the sky,  
and the earth will smile everywhere  
in its raiment of herbs and flowers.

## JUNO AND THE CHORUS

But this can't be of benefit  
to love's poor suffering servant  
because he at all times will bear  
stormy burdens in his heart.

**The End**



Eline Welle (Elpina), Nicolò Balducci (Osmino), Chelsea Zurflüh (Licori), Vojtěch Pelka (Morasto), Kieran White (Narete) & Yevhen Rakhmanin (Oralto)

---

**cpo** 555 646-2

Recorded: Live, Innsbrucker Festwochen der Alten Musik 2023,  
11-19 August 2023 (Haus der Musik – Kammerspiele)

Executive Producer: Peter Ghirardini for Realsound.it

Recording Producer: Benedikt Schröder for Realsound.it

Sound Engineer and mastering: Peter Ghirardini / Editing, Mixing: Julian Schwenkner

Wireless Mic Engineer: Peter Ghirardini

Edition: Critical edition by Marco Bizzarini and Alessandro Borin (Ricordi, Milan)

Stage Direction: François de Carpentries, Costumes & Set: Karine Van Hercke

Cover: Photo by Birgit Gufler

Photography: Birgit Gufler (pp. 11, 19, 21, 24, 26, 35, 40, 71, 72), Arta Palushani (p. 38)

Translations: Nora Schmid (pp. 20-21), Charles Johnston (pp. 34-35), Susan M. Praeder (pp. 27-33, 36-70)

Design: Lothar Bruweleit

**cpo**-Musikvertriebs GmbH, Lübecker Straße 9, 49124 Georgsmarienhütte, Germany, info@**cpo**.de

© 2025 – Made in Germany



Nicolò Balducci, Chelsea Zurflüh (Licori), Eline Welle (Elpina) & Kieran White (Narete) **cpo** 555 646-2