


barbican



Classical Music

Concert programme



Handel's Giulio Cesare
**The English Concert/
Harry Bicket**

Sun 11 May 6pm

Hall

Important information



When does the concert start and finish?

The concert begins at 6pm and finishes at about 10pm, with 2 20-minute intervals.



I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



Please ...

Switch any watch alarms and mobile phones to silent during the performance.



Please don't ...

Take photos or recordings during the performance – save it for the curtain call.



Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance.



Looking for refreshments?

Bars are located on Levels -1, G and 1.



Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels -1, G and 2.



Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

Handel's Giulio Cesare in Egitto

Sun 11 May 6pm, Hall

The English Concert

Harry Bicket conductor

Christophe Dumaux Cesare

Thomas Chenhall Curio

Beth Taylor Cornelia

Paula Murrihy Sesto

Louise Alder Cleopatra

Meili Li Nireno

John Holiday Tolomeo

Morgan Pearse Achilla

George Frideric Handel *Giulio Cesare*
in Egitto

*There will be two 20-minute intervals after
Act 1 and Act 2 Scene 8*

Surtitles by Martyn Bennett for Glyndebourne;
operated by Damien Kennedy

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When Handel's opera *Giulio Cesare* was unveiled to London audiences in 1724, it proved a huge hit – hardly surprising given its heady combination of compelling storytelling and strongly wrought characterisation. Tonight we're delighted to welcome Harry Bicket and The English Concert and a star cast led by Louise Alder and Christophe Dumaux as Cleopatra and Caesar.

'Since the introduction of Italian operas here our men are grown insensibly more and more effeminate, and whereas they used to go from a good comedy warmed by the fire of love and a good tragedy fired with the spirit of glory, they sit indolently and supine at an opera, and suffer their souls to be sung away by the voices of Italian sirens.' Like many of his countrymen, the anonymous author of the pamphlet *Plain Reasons for the Growth of Sodomy* abhorred the new craze for *opera seria* in early 18th-century London. Igniting a toxic mix of homophobia, xenophobia and anti-Catholic paranoia, this decadent Italian import was branded a danger to manhood and empire.

London's beau monde was undeterred. On his first English visit in 1711 Handel had created a sensation with *Rinaldo*. Eight years later a group of noblemen raised over £20,000 to set up the Royal Academy of Music. Armed with a virtual blank cheque, Handel set off to scout for star singers on the continent. His prize catches were the temperamental Sienese castrato Francesco Bernardi ('Senesino'), and the soprano Francesca Cuzzoni. The pair starred in a whole series of Handel operas at the King's Theatre, from *Ottone* in 1722, via *Giulio Cesare*, *Tamerlano* and *Rodelinda*, to *Tolomeo* (1728), before the Royal Academy broke up, riven by financial crises and clashing egos.



Composed just after Handel had moved into his house in Brook Street in the summer of 1723, *Giulio Cesare* triumphed on its premiere at the King's Theatre on 20 February 1724. The more-or-less familiar historical setting doubtless helped its popularity, though plot and characters were given a thoroughly Baroque makeover by librettist Nicola Francesco Haym. In the process Caesar (Cesare) became an idealistic youthful hero, a far cry from the cynical middle-aged tyrant of history.

In a role fashioned to display the full range of Senesino's art, Caesar immediately establishes himself as soldier-hero in the brief, brisk 'Presti omai' that follows the Egyptians' chorus of welcome. Thereafter we see him in many moods: boldly defiant ('Empio, dirò', 'Al lampo dell'armi', both vehicles for Senesino's famed agility), broodingly introspective (the harmonically searching accompanied recitative 'Alma del gran Pompeo'), amorous ('Se in fiorito', where the voice duets blithely with a solo violin), and alone and grieving, in the Act 3 scena 'Dall' ondosio periglio'. Most famous of Caesar's arias is the stealthy 'Va tacito e nascosto' in Act 1, where he vows to pursue Ptolemy (Tolomeo) like a huntsman stalking his prey. Taking his cue from the hunting imagery, Handel partners the voice with a horn obbligato, for the only time in his operas.

Cleopatra vies with Semele as Handel's sexiest soprano role, even though contemporary reports confirm that Cuzzoni was no great actress. She teases her brother Ptolemy in the trilling 'Non disperar', and rejoices in her seductive powers in the lilting 'Tu la mia stella'. Then, at the opening of Act 2, Cleopatra sets out to bewitch Caesar in the ravishing Parnassus tableau, 'V'adoro, pupille'. Her hypnotic sarabande melody is cushioned and echoed by two orchestras: strings only in the pit, a sumptuous ensemble of muted violins, oboes, viola da gamba, theorbo, bassoons, harp and basses on stage. No wonder Caesar succumbs without a murmur.

Towards the end of Act 2 Cleopatra reveals unsuspected depths of emotion in the accompanied recitative and aria, 'Che sento?' – 'Se pietà': with Caesar now in grave danger, she proves that her feelings

for him are no mere coquettish play-acting. With its obsessive, drooping violins and wailing bassoons, this lament would hardly be out of place in a Bach *Passion*. Equally moving is her Act 3 solo 'Piangerò la sorte mia', delicately coloured by a solo flute. In the central section Cleopatra erupts into ferocious coloratura as she vows to haunt her brother Ptolemy from beyond the grave.

If Cleopatra is always likely to steal the show, the other principal characters are all memorably drawn. Pompey's widow Cornelia is the opera's sole tragic figure: dignified in her suffering, yet with an inner strength that gradually leads through hope (in 'Cessa mai di sospirare', where recorders add their soft gloss to the strings) to the chastened happiness of her final 'Non ha più che temere'. The long-breathed melody of her opening aria, 'Priva son d'ogni conforto', is vintage Handel. Intent on avenging his father's murder, Cornelia's son Sextus (Sesto – originally a trouser role) cuts a coltishly impetuous figure in his 'vengeance' arias and grieves with his mother in the poignant siciliano duet 'Son nata a lagrimar' that closes Act 1. Ptolemy, a castrato role often camped up in modern productions, embodies treachery, lust and venomous hatred. His hyperactive arias, epitomised by the strutting 'Se spietà' in Act 2, trade in angular lines and ungainly intervals.

With the Royal Academy's finances in a (relatively) healthy state in 1723–4, Handel was able to call on a lavish array of instruments in *Giulio Cesare*. Besides the regulation oboes, strings and continuo, he makes selective use of four horns (in the opening and closing choruses and the jubilant Act 3 Sinfonia), flute, recorders, bassoons, plus harp, theorbo and viola da gamba in the Parnassus scene. Nor was economy a prime consideration with the staging, with its many elaborate scene changes – most spectacularly for the Parnassus tableau – and large body of non-singing extras. Add the box office appeal of Cuzzoni and Senesino, the uniquely alluring figure of Cleopatra and the beauty and dramatic energy of the music, and it's easy to understand why *Giulio Cesare* netted a record 38 London performances in Handel's lifetime.

Synopsis

Act 1

The action takes place in 48BCE. Caesar has ousted Pompey and is welcomed by the Egyptians. Pompey's widow Cornelia and son Sextus ask for peace. Caesar will grant it if Pompey is brought to him. Achilles, Ptolemy's general, offers Caesar Pompey's head as a gift from Ptolemy. Caesar is outraged. Cornelia grieves, Sextus vows revenge.

Cleopatra learns of Pompey's murder. Her brother Ptolemy derides her ambitions for the throne. She mocks him. Hearing of Caesar's anger, Ptolemy vows to kill him. Caesar pays a final tribute to Pompey's urn. Cleopatra, disguised as her maid Lydia, asks for Caesar's aid against Ptolemy. Cornelia gazes sorrowfully on Pompey's urn. Sextus attempts to console her and again swears revenge. Cleopatra offers her help.

Caesar senses Ptolemy's treachery. Sextus challenges Ptolemy to a duel but is taken prisoner and Cornelia ordered to Ptolemy's harem. Achilles offers Cornelia her freedom if she will accept his love. She contemptuously rejects him. Cornelia and Sextus lament their fate.

Act 2

Cleopatra has devised an elaborate tableau as a setting for her seduction of Caesar. Appearing as 'Virtue, assisted by the nine Muses' on Parnassus, she duly works her spell. Both Achilles and Ptolemy try to woo Cornelia and are rebuffed. Cornelia is prevented by Sextus from committing suicide. Her sorrow gives way to hope. Sextus vows to kill Ptolemy, Cleopatra reveals her true identity and urges Caesar to flee. He refuses. As he sings a martial aria voices offstage are heard clamouring for his death. Cleopatra prays for his safety.

In a room in the harem Sextus snatches Ptolemy's sword. Achilles enters, disarms Sextus and summons Ptolemy to war. Cleopatra has fled to the Romans. Sextus is prevented by Cornelia from stabbing himself.

Act 3

Ptolemy's army has defeated Cleopatra's. She bewails the loss of her kingdom and lover. Caesar, though thrown into the sea, has survived. Sextus enters with Cleopatra's confidante Nireus, searching for Ptolemy. They learn from the mortally wounded Achilles that it was he who urged Ptolemy to murder Pompey. Confessing his misdeeds, he gives Sextus a seal: in a nearby cave a hundred armed warriors will obey its sign. He dies. Caesar emerges from hiding, takes the seal from Sextus and hurries off to action.

Cleopatra takes sorrowful leave of her handmaidens. Caesar enters, promising to make her Queen of Egypt, and his own 'Tributary Queen' (since he already has a wife marriage is not an option). Cornelia is saved from Ptolemy's advances by Sextus, who kills him and frees his mother. Cleopatra and Caesar sing of their love. All the survivors join in a final chorus of rejoicing.

note and synopsis © Richard Wigmore

Giulio Cesare

Overture

Act 1

Scene 1

An Egyptian plain, with an ancient bridge over a branch of the Nile.

Giulio Cesare and Curio cross the bridge with their followers.

Chorus

Viva, viva il nostro Alcide!
Goda il Nilo di questo dì!
Ogni spiaggia per lui ride,
Ogni affanno già sparì.

Praise him! Praise our Caesar!
Egypt rejoices on this day!
Every shore has smiled upon him
Every care has passed away.

Aria

Cesare

Presti ormai l'egizia terra
Le sue palme al vincitor!

Let all Egypt bow down before me
and offer palms to the victor.

Recitative

Cesare

Curio, Cesare venne, e vide e vinse;
già sconfitto Pompeo invan ricorre
per rinforzar de' suoi guerrier lo stuolo
d'Egitto al re.

Curio, Caesar came and saw and conquered;
Pompey is defeated
In vain he appeals to
King Ptolemy for reinforcements.

Curio

Tu qui, signor, giungesti
a tempo appunto, a prevenir le trame.
Ma chi ver' noi sen' viene?

You arrived in perfect time
to thwart Pompey's plans.
But who is this?

Scene 2

Cornelia and Sesto enter.

Cesare

Questa è Cornelia.

It is Cornelia

Curio

Oh sorte!
del nemico Pompeo l'alta consorte?
Cesare, a questa un tempo
sacrai la libertade.

Cornelia

Signor, Roma è già tua. Teco han gli dei
oggi diviso il regno, ed è lor legge
che del grand'orbe al pondo
Giove regoli il ciel, Cesare il mondo.

Cesare

Da Cesare che chiedi,
gran germe de' Scipioni, alta Cornelia?

Cornelia

Dà pace all'armi!

Sesto

Dona l'asta al tempio,
ozio al fianco,
ozio alla destra.

Cesare

Virtù de' grandi è il perdonar le offese.
Venga Pompeo, Cesare abbracci, e resti
l'ardor di Marte estinto:
sia vincitor del vincitore il vinto.

Pompey's noble consort?

Long ago I loved her.

My Lord! From today the gods
share their power with you.
Jupiter rules the heavens
and Caesar the world.

What do you want of me?

Peace. Lay down your arms!

Hang your weapons in the temple
Dismiss your legions.

A virtuous victor shows mercy.
Bring Pompey, I shall embrace him.
The fires of war are extinguished:
let the vanquished come and
conquer the victor.

Scene 3

*Achilla enters with Egyptian troops
carrying golden vessels.*

Recitative**Achilla**

La reggia Tolomeo t'offre in albergo,
eccelso eroe, per tuo riposo, e in dono
quanto può donare un tributario trono.

As an ally, Ptolemy offers his palace
and all a great hero may desire.

Cesare

Ciò che di Tolomeo
offre l'alma regal Cesare aggrada.

Whatever he may offer
Caesar will accept.

Achilla

Acciò l'Italia ad adorarti impari,
in pegno d'amistade e di sua fede
questa del gran Pompeo superba testa
di base al regal trono offre al tuo piede.

To prove his loyalty to you
and to your great empire
he lays here before you
the proud head of Pompey.

*One of the Egyptians unveils a golden dish,
on which lies the severed head of Pompey.*

Cesare

Giulio, che miri?

What do I see?

Sesto

Oh dio, che veggio?

Cornelia

Ahi lassa!
Consorte! Mio tesoro!

My husband! Beloved!

Curio

Grand'ardir!

An outrage!

Cornelia

Tolomeo,?
Barbaro traditor! Io manco, io moro ...

Ptolemy, treacherous betrayal!
I'm dying ...

She faints.

Cesare

Curio, su, porgi aita
a Cornelia, che langue!

He weeps.

Curio

Che scorgo? Oh stelle!
Il mio bel sole esangue!

Achilla

(Questa Cornelia? Oh, che beltà! Che volto!) Cornelia? How lovely she is!

Sesto

Padre, Pompeo! mia genitrice! Oh dio!

My father! Pompey!

Cesare

Per dar urna sublime
al suo cenere illustre,
serbato sia il nobil teschio.

Provide the grandest urn
for his most noble ashes.

Achilla

Oh dei!

Cesare

To Achilla.

E tu involati, parti! Al tuo signore
di' che l'opre de' regi,
sian di ben o di mal, son sempre esempio.

And you. Out of my sight!
Go to your Lord,
Tell him the deeds of kings
always set an example.

Sesto

Che non è re, chi è re fellow, che è un empio.

He is no king, who is a murderer and a villain.

Achilla

Cesare, frena l'ire ...

Cesare

Vanne! Verrò alla reggia,
pria ch'oggi il sole a tramontar si veggia.

Go now! Before the sunset
I shall arrive at the palace.

Aria**Cesare**

Empio, dirò, tu sei,
togliti a gli occhi miei,
sei tutto crudeltà.
Non è da re quel cuor,
che donasi al rigor,
che in sen non ha pietà.

Villain! Get out of my sight,
Your name is cruelty.

No true king could commit
such an act and show no pity.

Empio, dirò, tu sei, etc.

Villain! Get out of my sight, etc.

*He leaves with his followers; Achilles
leaves with the group of Egyptians.*

Scene 4

Cornelia regains consciousness.

Recitative**Curio**

Già torna in sé.

She is reviving.

Sesto

Madre!

Mother!

Curio

Cornelia!

Cornelia!

Cornelia

Oh stelle!
Ed ancor vivo? Ah! tolga
quest'omicida acciaio
il cor, l'alma al sen.

O stars!
And I am still alive!
Ah! Let this lethal blade
tear my heart, my soul, from my bosom.

*She attempts to seize the sword
at Sesto's side in order to stab
herself, but Curio prevents her.*

Curio

Ferma! Invan tenti
tinger di sangue in quelle nevi il ferro.

Stay your hand! In vain you seek
to stain the knife with blood within
your breast.

Curio, che ancor t'adora,
e sposa ti desia, se pur t'aggrada,
vendicarti saprà con la sua spada.

Cornelia

Sposa a te?

Curio

Sì.

Cornelia

Ammutisci!

Sesto

Tu nemico a Pompeo, e tanto ardisci?

Curio

Cornelia, se m'aborri,
m'involerò al tuo aspetto;
sol per non molestarti,
giurerà questo cor di non amarti.

He leaves.

Sesto

Madre!

Cornelia

Viscere mie!

Sesto

Or che farem tra le cesaree squadre,

tu senza il caro sposo, io senza il padre?

Aria

Cornelia

Priva son d'ogni conforto,
e pur speme di morire
per me misera non v'è.
Il mio cor, da pene assorto,
è già stanco di soffrire,
e morir si niega a me.

Priva son d'ogni conforto, etc.

She leaves.

Recitative

Sesto

Vani sono i lamenti;
è tempo, o Sesto, ormai
di vendicar il padre;

Curius who still adores you
and desires you for wife will
avenge you with his sword.

Wife to you?

Yes.

No more of this!

You Pompey's foe, yet you so dare?

Cornelia, if you hate me,
I will flee from your sight;
But only so as not to importune you
will my heart swear not to love you.

Mother!

What shall we do?

We are surrounded by enemies,
You with no husband, I with no father?

I am deprived of all comfort,
Even the hope of death
is denied this wretched soul.
My heart is laden with grief
and weary of suffering,
but death is denied me

I am deprived of all comfort, etc.

Your tears are in vain,
I am determined
to avenge my father

si svegli alla vendetta
l'anima neghittosa,
che offesa da un tiranno invan riposa.

Rise up to vengeance
my indolent soul!
You cannot rest for a moment
after this gross insult.

Aria

Sesto

Svegliatevi nel core,
furie d'un alma offesa,
a far d'un traditor
aspra vendetta!
L'ombra del genitore
accorre a mia difesa,
e dice: a te il rigor,
Figlio si aspetta.

Awaken in my heart,
you angry furies,
Take your revenge
upon the traitor!
The shade of my father
flies to me and cries:
'My son, I await
your merciless revenge!'

Svegliatevi nel core, etc.

Awaken in my heart, etc.

He leaves.

Scene 5

Cleopatra's chamber

Recitative

Cleopatra

Regni Cleopatra; ed al mio seggio intorno
popolo adorator arabo e siro
su questo crin la sacra benda adori;
su, che di voi, miei fidi,
ha petto e cor di sollevarmi al trono,
giuri su questa destra eterna fede.

Cleopatra shall reign!
Arabia and Syria will fall at my feet
All will worship the crown upon my brow,
Come, you faithful to me
who have courage and heart
to raise me to the throne,
and swear by my hand eternal loyalty.

Nireno enters.

Nireno

Regina, infausti eventi!

My Queen. Unhappy tidings!

Cleopatra

Che fia? che tardi?

What then? Speak!

Nireno

Troncar fe' Tolomeo
il capo ...

Ptolemy has beheaded ...

Cleopatra

Ohimè! di chi?

Beheaded who?

Nireno

... del gran Pompeo.

... the great Pompey

Cleopatra

Stelle! costui che apporta?

Heavens! Why has he done this?

Nireno

Per stabilirsi al soglio
a Cesare mandò fra' doni involto ...

To assert his power
He sent it with other gifts to Caesar ...

Cleopatra

Che gli mandò?

He sent what?

Nireno

... l'esanimato volto.

... Pompey's severed head.

Cleopatra

Su, partite, miei fidi,
parte seguito,
(to Nireno)
E tu qui resta;
alle cesaree tende
son risolta portarmi, e tu, Nireno
Mi servirai da scorta.

You may leave

Nireno stay with me
I shall go to Caesar's camp
and you will escort me.

Nireno

Cosa dirà Tolomeo?

What will Ptolemy say?

Cleopatra

Non paventar; col guardo
meglio ch'egli non fece
col capo di Pompeo,
Cesare obbligherò;
invan aspira al trono,
egli è il germano, e la regina io sono.

Don't worry,
one look from me
will be more persuasive
than a severed head.
In vain Ptolemy aspires to the throne
He is my brother but I am the Queen.

Tolomeo enters with guards.

Tolomeo

Tu di regnar pretendi,
donna superba e altera?

Do you assume to rule?
You proud presumptuous woman!

Cleopatra

lo ciò ch'è mio contendo; e la corona
dovuta alla mia fronte
giustamente pretendo.

I claim what is mine by right
The crown belongs to me!

Tolomeo

Vanne, e torna omai, folle,
a qual di donna è l'uso,
di scettro invece a trattar l'ago e il fuso!

Madwoman,
return to your female tasks,
Leave me to the sceptre
Get back to your needle!

Cleopatra

Anzi tu pur, effeminato amante,
va' dell'età sui primi albori,
di regno invece a coltivar gli amori!

You, frivolous fop,
are still not an adult,
Leave the kingdom to me!
Go, cultivate your ladies!

Aria

Cleopatra

Non disperar, chi sa?
se al regno non l'avrai,
avrà sorte in amor.
Mirando una beltà
in essa troverai
a consolar un cor.

Non disperar, chi sa, etc.

She leaves with Nireno.

Do not despair. Who knows?
If you cannot have the kingdom
you may find luck in love.
Pursue some pretty toy
Console yourself
with her.

Do not despair, etc.

Scene 6

Recitative

Achilla

Entering
Sire, Signor!

Sire, my Lord!

Tolomeo

Achilla!
Come fu il capo tronco
da Cesare gradito?

Achilla,
How did Caesar receive
the severed head?

Achilla

Sdegnò l'opra.

He was angry.

Tolomeo

Che sento?

Achilla

T'accusò d'inesperto e troppo ardito.

And calls you rash and reckless.

Tolomeo

Tant'osa un vil Romano?

A Roman dares insult me?

Achilla

Il mio consiglio
apprendi, oh Tolomeo!
Verrà Cesare in corte; e in tua vendetta
cada costui, come cadde Pompeo.

Listen to my plan ...

Caesar comes here tonight
Let him fall as Pompey fell.

Tolomeo

Chi condurrà l'impresa?

Who will carry out this plan?

Achilla

Io ti prometto
darti estinto il superbo al regio piede,
se di Pompeo la moglie
in premio a me il tuo voler concede.

I will lay his corpse at your feet

if my reward is Pompey's widow.

Tolomeo

E' costei tanto vaga?

Is Cornelia beautiful?

Achilla

Lega col crine. E col bel volto impiaga.

She is most lovely.

Tolomeo

Amico, il tuo consiglio è la mia stella;
vanne, pensa e poi torna.

Friend, your counsel is my guiding star;
go now, consider well, and then return.

Achilla leaves.

Muora Cesare, muora, e il capo altero
sia del mio piè sostegno.
Roma, oppressa da lui, libera vada,
e fermezza al mio regno
sia la morte di lui più che la spada.

Caesar shall die
and my foot shall rest on his head.
Rome shall be free of his oppression;
his death, not warfare,
will stabilise my power.

Aria**Tolomeo**

L'empio, sleale, indegno
vorria rapirmi il regno,
e disturbar così
la pace mia.
Ma perda pur la vita,
prima che in me tradita
dall'avidò suo cor
la fede sia!

Villain and upstart!
How dare he!
He would snatch my kingdom
and wreck my peace of mind
He must die
before his greed destroys me!

L'empio, sleale, indegno, etc.

Villain and upstart, etc.

Scene 7

*Quarters in Cesare's camp. In the centre,
above a great pile of trophies, the urn
containing the ashes of Pompeo's head.*

Accompagnato**Cesare**

Alma del gran Pompeo,
che al cenere suo d'intorno
invisibil t'aggiri,
fur'ombre i tuoi trofei,
ombra la tua grandezza, e un'ombra sei.
Così termina al fine il fasto umano.
Ieri che vivo occupò un mondo in guerra,
oggi risolto in polve un'urna serra.
Tal di ciascuno, ah! lasso!
il principio è di terra, e il fine è un sasso.
Misera vita! oh, quanto è fral tuo stato!
Ti forma un soffio, e ti distrugge un fiato.

Spirit of mighty Pompey,
you hover all around us.
Your trophies, your triumphs
and you yourself are now but shadows.
Such is the empty ending
to human greatness.
Yesterday you bestrode a world at war
Today you are ashes in an urn
This is the fate of man,
to begin as clay and to end as dust.
Wretched existence, how frail you are
Formed by a sigh, destroyed in a breath.

Curio enters.

Recitative

Curio

Qui nobile donzella
chiede chinarsi al Cesare di Roma.

A noble lady asks to kneel
before Caesar of Rome.

Cesare

Sen venga pur.

Bring her to me.

Cleopatra

*Cleopatra, disguised as Lidia,
enters with followers*

Tra stuol di damigelle
io servo a Cleopatra,
Lidia m'appello, e sotto il ciel d'Egitto
di nobil sangue nata;
ma Tolomeo mi toglie,
barbaro usurpator, la mia fortuna.

I am one of the women who
serves Cleopatra,
My name is Lydia,
born noble under the Egyptian sky
But treacherous Ptolemy
has robbed me of my fortune

Cesare

(Quanta bellezza un sol semblante aduna!)
Tolomeo sì tiranno?

(Such beauty in this face!)
Is Ptolemy such a tyrant?

Curio

(Se Cornelia mi sprezza,
oggi a Lidia rivolto
collocherò quest'alma in sì bel volto.)

(If Cornelia disdains me,
I will turn to Lydia
and entrust my soul to that fair face.)

Cleopatra

*Kneeling before Cesare and
addressing him tearfully.*

Avanti al tuo cospetto, avanti a Roma,
mesta, afflitta e piangente
chiedo giustizia.

Before you and before Rome,
in tearful sighs,
I beg for justice.

Cesare

(Oh dio! che inamora!)

Raises Cleopatra.

Sfortunata donzella, in breve d'ora
deggio portarmi in corte,
oggi colà stabilirò tua sorte.
(Che bel crin!)

(Ye gods! How fascinating she is!)

I am going to the palace today
Your wrongs will be put right.

(What lovely hair!)

Curio

(Che bel sen!)

(What a bosom!)

Cleopatra

Signor, i tuoi favori
legano quest'alma.

Your kindness
enslaves my soul.

Cesare

E la tua chioma i cori.

Your beauty enslaves my heart.

Aria

Cesare

Non è sì vago e bello
il fior nel prato,
quant'è vago e gentile
il tuo bel volto.
D'un fiore il pregio a quello
solo vien dato,
ma tutto un vago aprile
è in te raccolto.

Non è sì vago e bello, etc.

He leaves with Curio.

Recitative

Nireno

Cleopatra, vincesti;
già di Cesare il core
tributario al tuo volto amor ti rende,
e tutto il suo voler da te dipende.

Cleopatra

Cerchi pur Tolomeo con empietà
di cor le vie del trono,
che a me d'avito regno
farà il Nume d'amor benigno dono.

Nireno

Ferma, Cleopatra, osserva,
qual femmina dolente
con grave passo e lacrimoso ciglio
quivi si porta.

Cleopatra

Al portamento, al volto
donna volgar non sembra;
osserviamo in disparte
la cagion del suo dolo.

They withdraw.

Scene 8

Arioso

Cornelia

Nel tuo seno, amico sasso
sta sepolto il mio tesoro.

A flower
in the meadow
is not as lovely
as you.
A flower has
simple grace,
but you are Spring
in full bloom.

A flower, etc.

Success, Cleopatra!
Already Caesar's heart,
conquered by your beauty,
beats with love for you.
and his whole will is yours to command.

Let Ptolemy now, with malice in his heart,
seek to gain the throne,
For the benign god of love
will award me the kingdom of my fathers.

Stop, Cleopatra, look, a woman in such pain
comes with heavy step and tearful brow
From her bearing she does not seem
a common woman.

Let's observe
from the sidelines
the cause
of her grief.

Within your embrace, dear urn of marble,
my beloved is entombed.

Recitative

Cornelia

Ma che! Vile e negletta
sempre starai, Cornelia?

To be miserable and neglected,
is this Cornelia's future?

Cleopatra

(E' Cornelia, costei,
la moglie di Pompeo?)

(Is that Cornelia,
the wife of Pompey?)

Cornelia

Ah no! tra questi arnesi
un ferro sceglierò, con mano ardita
contro il Tolomeo dentro la reggia ...

No! I shall take this weapon,
go to the palace
and kill Ptolemy ...

*Immediately after Cornelia takes a sword
from the weapons, Sesto arrives.*

Sesto

Madre, ferma;
che fai?

Mother, stop;
What are you doing?

Cornelia

Lascia quest'armi:
voglio contro il tiranno,
uccisor del mio sposo,
tentar la mia vendetta.

Leave me be!
I want my revenge
on my husband's
murderer.

Sesto

Questa vendetta a Sesto sol si aspetta.

That revenge awaits his son.

He takes the sword from Cornelia.

Cornelia

Oh dolci accenti! oh care labbra! Dunque
sull'alba de' tuoi giorni
hai tanto cor?

Sweet words from sweet lips!
So young,
yet so courageous?

Sesto

Son Sesto, e di Pompeo
erede son dell'alma!

I have inherited courage
from my father Pompey!

Cornelia

Animo, oh figlio, ardire!
lo coraggiosa ti seguirò.

Go my son and be bold!
I shall bravely follow you.

Sesto

Ma, oh dio! chi al re fellone
ci scorterà?

But who will lead us
to the murderer King?

Cleopatra

Coming forward impetuously
Cleopatra ...

Cleopatra!

Nireno

Aside to Cleopatra
Non ti scoprir!

Don't give yourself away!

Cleopatra

E Lidia ancor, per ché quell'empio cada,
ti saran scudo, e t'apriran la strada.

And Lydia, we both wish he were dead.
We shall protect you and guide you to him.

Cornelia

E chi ti sprona, amabile donzella,
oggi in nostro soccorso offrir te stessa?

What inspires you
to offer to help us?

Cleopatra

La fellonia d'un re tiranno, il giusto.

The perfidy of the tyrant King,
the need for justice.
Under the name of Lydia
I serve Cleopatra;
If you help her ascend the throne
you will be well rewarded.

Sotto il nome di Lidia
io serbo Cleopatra;
se in virtù del tuo braccio ascende al trono,
sarai felice, e scorgerai qual sono.

Cornelia

Chi a noi sarà di scorta?

Who will escort us?

Cleopatra

Indicating Nireno

Questi, che alla regina è fido servo,
saprà cauto condurvi all'alta impresa.

This faithful servant of the Queen
will assist you in your mission.

Sesto

Figlio non è, chi vendicar non cura
del genitor la morte.
Armerò questa destra, e al suol trafitto
cadrà punito il gran tiran d'Egitto.

A worthy son must avenge
the death of his father.
Sword in hand, I shall strike him down,
the great tyrant of Egypt.

Aria**Sesto**

Cara speme, questo core
tu cominci a lusingar.
Par che il ciel presti favore
i miei torti a vendicar.

Dear Hope,
you begin to inspire my heart.
It seems that Heaven smiles
on the revenge I must take.

Cara speme, questo core, etc.

Dear Hope, etc.

Cornelia, Sesto and Nireno leave.

Recitative**Cleopatra**

Vegli pur il germano
alla propria salvezza:
che già gli mossi
di Cesare la spada,
di Sesto e Cornelia il giusto sdegno;
senza un certo periglio

Now let my brother
try to save himself.
Against him rises
the sword of Caesar
and the wrath of Sextus and Cornelia.
He cannot presume to reign

non creda aver solo d'Egitto il regno.

in Egypt without danger.

Aria

Cleopatra

Tu la mia stella sei,
amabile speranza,
e porgi ai desir' miei
un grato e bel piacer.
Qual sia di questo core
la stabile costanza,
e quanto possa amore,
s'ha in breve da veder.

You are my guiding star,
Dear Hope,
fulfil my desires.

How constant my heart is
and what love can do ...
... we shall soon see.

Tu la mia stella sei, etc.

You are my guiding star, etc.

She leaves.

Scene 9

A hall in Ptolemy's palace

Recitative

Tolomeo

Cesare, alla tua destra
stende fasci di scettri
generosa la sorte.

Caesar, Generous Fate has placed
many sceptres
in your hand.

Cesare

Tolomeo, a tante grazie
io non so dir, se maggior lume apporti,
mentre l'uscio del giorno egli diserra,
il sole in cielo o Tolomeo qui in terra.
Ma sappi, ogni mal'opra
ogni gran lume oscura.

Ptolemy, before you I do not know
which has the greater light ...
... the sun who shines in the sky
or Ptolemy here upon Earth.
But remember that an evil deed
obscures the brightest of lights.

Achilla

to Tolomeo

Sin al real aspetto egli t'offende?

He insults you to your face?

Tolomeo

(Temerario Latin!)

(Presumptuous Roman!)

Cesare

(So che m'intende.)

(He understands me.)

Tolomeo

Alle stanze reali
questi che miri t'apriran le porte,
e a te guida saranno.
(Empio, tu pur venisti in braccio a morte.)

These men will escort you
to the royal apartments
(So the villain walks into the arms of death!)

Cesare

(Scorgo in quel volto un simulato inganno.)

(That is the face of deception!)

Aria**Cesare**

Va tacito e nascosto,
quand'avidò è di preda,
l'astuto cacciator.

E chi è mal far disposto,
non brama che si veda
l'inganno del suo cor.

Va tacito e nascosto, etc.

He leaves with his attendants.

How silently and furtively,
when hungry for his prey,
the cunning hunter moves.

The man disposed to evil
will carefully conceal
the deceit in his heart.

How silently and furtively, etc.

Scene 10

Cornelia and Sesto enter.

Recitative**Achilla**

Sire, con Sesto il figlio
questa è Cornelia.

Sire, here, with her son Sextus,
is Cornelia.

Tolomeo

(Oh che sembianze, Amore!)

(She is indeed lovely)

Cornelia

Ingrato, a quel Pompeo, che
al tuo gran padre
il diadema reale
stabili sulla chioma,
tu recidesti il capo in faccia a Roma?

Villain! That same Pompey
who placed the royal crown
on your father's noble brow
Did you behead him?

Sesto

Empio, ti sfido a singolar certame;
veder farò con generosa destra
aperto a questo regno
che non sei Tolomeo, che un indegno.

I challenge you to combat.
Before the kingdom I shall prove
that you are not a Ptolemy
but a despicable murderer.

Tolomeo

Oh là! da vigil stuol sian custoditi
questi Romani arditi.

Take these impudent Romans
into custody.

Achilla

Alto signor, condona
il lor cieco furor!

Lord! Have mercy
on their blind fury!

Tolomeo

Per or mi basta
 ch'abbia garzon sì folle
 di carcere la reggia.
Signalling to the guards
 Costei, che baldanzosa
 vilipese il rispetto
 di maestà regnante,
 nel giardin del serraglio abbia per pena
 il coltivar i fiori.
Aside to Achilla
 lo per te serbo
 questa dell'alma tua bella tiranna.

Achilla

Felice me!

Tolomeo

(Quanto costui s'inganna!)

He leaves with his attendants.

Scene 11**Recitative****Achilla**

Cornelia, in quei tuoi lumi
 sta legato il mio cor.
 Se all'amor mio
 giri sereno il ciglio
 e i talami concedi,
 sarà la madre in libertà col figlio.

Cornelia

Barbaro, una Romana
 sposa ad un vil Egizio?

Sesto

A te consorte?
 Ah no! pria della morte ...

Achilla

Oh là: per regal legge orma si guidi
 prigionier nella reggia
 così audace garzon.

Cornelia

Seguirò anch'io
 l'amata prole, il caro figlio mio.

Achilla

Tu ferma il piede e pensa
 di non trovar pietade acciò che chiedi,

For now keep the foolish child
 imprisoned in the palace

Take away his defiant
 and disrespectful mother.
 Her penalty shall be to tend
 the garden in the seraglio.

But I shall save her for you.

How happy I am

(He is easily deceived!)

Cornelia, your lovely eyes
 have captured my heart
 If you accept me
 as your husband
 mother and son
 shall both be free.

Me? A Roman?
 The wife of an Egyptian?

She marry you?
 You will die before ...

Guards! The King has ordered
 that this boy
 be imprisoned.

Let me go
 with my son.

You will stay here and consider
 that you will find no mercy

se pietade al mio amor pria non concedi.

until you accept my love.

Aria

Achilla

Tu sei il cor di questo core,
sei il mio ben, non t'adirar!
Per amor io chiedo amore,
più da te non vo' bramar.

You are the love of my heart
Be mine and be not angry!
My heart begs you for love,
and wants for nothing more.

Tu sei il cor di questo core, etc.

You are the love of my heart, etc.

He leaves.

Recitative

Sesto

Madre!

Mother!

Cornelia

Mia vita!

My life!

Sesto

Addio!

Farewell!

*As the guards try to lead Sesto away,
Cornelia holds him by the arm.*

Cornelia

Dove, dove, inumani,
l'anima mia guidate? Empi, lasciate,
che al mio core, al mio bene
io porga almen gli ultimi baci. Ahi pene!

Monsters!
What have you done to my son?
Leave him!
Let me give him one farewell kiss.

Duet

Cornelia and Sesto

Son nata/o a lagrimar/sospirar,
e il dolce mio conforto,
ah, sempre piangerò.
Se il fato ci tradi,
sereno e lieto di
mai più sperar potrò.

We were born
to weep and sigh,
We'll mourn our loss forever.
If Fate has betrayed us
serenely happy days
will dawn for us no more.

Son nata/o a lagrimar/sospirar, etc.

Interval

Act 2

*A pleasant cedar grove, with a view of
Mount Parnassus and the Palace of Virtue*

Scene 1

Recitative

Cleopatra

Eseguidi, oh Niren, quanto t'imposi?

Nireus, have you done
what I asked of you?

Nireno

Adempito è il comando.

Your orders have been carried out

Cleopatra

Giunto è Cesare in corte?

Has Caesar arrived?

Nireno

Io ve'l condussi,
ed ei già a queste soglie il piè rivolge.

I brought him here myself
He is now approaching.

Cleopatra

Ma dimmi: è in pronto
la meditata scena?

Is everything prepared?

Nireno

Infra le nubi
l'alta regina sfavilla;
ma che far pensi?

The palace shines
in the clouds!
What are your plans?

Cleopatra

Amore
già suggerì all'idea
stravagante pensier: ho già risolto,
sotto finte apparenze
far prigionier d'amor ch'il cor m'ha tolto.

Love
has given me a wild idea:
I shall disguise myself
and take him prisoner
for he has stolen my heart

Nireno

A lui ti scoprirai?

Will you explain?

Cleopatra

Non è ancor tempo.

Not yet.

Nireno

Io che far deggio?

What should I do?

Cleopatra

Attendi
Cesare qui in dispare; indi lo guida
in questi alberghi, e poi lo guida ancora
colà nelle mie stanze e a lui dirai,
che per dargli contezza
di quanto dal suo re gli si contende,

Wait
for Caesar privately
Then guide him to these groves
and then to my apartments.
Make sure he knows
that the King's secret plans

pria che tramonti il sol Lidia l'attende.

will be revealed to him by
Lydia before sunset.

They leave.

Scene 2

Nireno

Da Cleopatra apprenda
chi è seguace d'amor l'astuzie e frodi.

Let him who pursues love
discover Cleopatra's wiles.

Cesare

Entering

Dov'è, Niren, dov'è l'anima mia?

Where, Nirenus, where is my fair one?

Nireno

In questo loco in breve
verrà Lidia, signor.

In a little while, my lord,
Lydia will be coming to this spot.

Sinfonia

*Beautiful music is heard from
various instruments.*

Recitative

Cesare

Taci!

Hush!

Nireno

Che fia?

What can it be?

Cesare

Cieli, e qual delle sfere
scende armonico suon, che mi rapisce?

What celestial harmony
overwhelms my soul?

Nireno

Avrà di selce il cor chi non languisce.

Only a heart of stone could resist.

Sinfonia

*Again, beautiful music is heard. Parnassus
opens, and 'Virtue' is seen on a throne,
attended by the nine Muses.*

Recitative

Cesare

Giulio, che miri? e quando,
con abisso di luce,
scesero i numi in terra?

Julius, what do you see? When
did the gods descend
in such radiance to Earth?

Aria

Cleopatra

Dressed as Virtue

V'adoro, pupille,
saette d'amore,
le vostre faville
son grate nel sen.
Pietose vi brama
il mesto mio core,
ch'ogn'ora vi chiama
l'amato suo ben.

I adore those eyes,
your arrows of love.
Their sparks
are piercing my breast.
My mournful heart
longs for your mercy.
It endlessly cries
for its beloved.

Recitative

Cesare

Non ha in cielo il Tonante
melodia che pareggi un sì bel canto.

The thunderer in heaven
receives no equal music.

Cleopatra

V'adoro, pupille, etc.

I adore those eyes, etc.

Cesare

Vola, mio cor, al dolce incanto!
*As Cesare hurries towards Cleopatra,
Parnassus closes, and the scene
returns to its original appearance.*
... e come?
Ah! che del mio gioir invido è il nume!

Take flight my heart to sweet enchantment!

What?

The gods are envious of my pleasure!

Nireno

Signor, udisti,
e che ti par di Lidia?

You heard her
What think you of Lydia?

Cesare

Virtù cotanta Lidia possiede?
Ah! Che se già piangente
mi saettò tra le armi, io ben m'aveggio
che bellezza sì vaga
cantando lega, e lagrimando impiaga.

Can I believe this?
Her lamenting
had transfixed me.
Now her singing
has bewitched me.

Nireno

Signor, se amor t'accese,
non affigger, no, no; Lidia è cortese.
Anzi, se non t'è grave, ella t'attende
nelle sue stanze oror.

If you desire her
do not despair;
Lydia is courteous
She awaits you in her rooms.

Cesare

Lidia mi brama?

Lydia wants me?

Nireno

Ed ella a Cleopatra
anche ti scorterà.

And she will guide you
to Cleopatra.

Cesare

Guidami tosto in seno al mio tesoro,
acciò che dolce rendo il mio martoro.

Take me to my treasure
Let her relieve my pain.

Aria**Cesare**

Se in fiorito ameno prato
l'augellin tra fiori e fronde
si nasconde,
fa più grato il suo cantar.
Se così Lidia vezzosa
spiega ancor notti canore,
più graziosa
fa ogni core innamorar.

When the meadow bird
hides in flowers and trees,
its singing seems
even more mellifluous.
Thus Lydia's charming song,
hidden by the night,
beguiles
the listening heart.

Se in fiorito ameno prato, etc.

When the meadow bird, etc.

He leaves with Nireno.

Scene 3

*The garden of the seraglio, next to
an encloure for wild animals.*

*Cornelia, with a small hoe in her
hand, is cultivating the flowers.*

Arioso**Cornelia**

Deh, piangete, oh mesti lumi,
già per voi non v'è più speme.

Weep unhappy eyes
For you no hope remains.

Recitative**Achilla**

Entering
Bella, non lagrimare!
Canterà il tuo destin le crude tempere.

Fair lady, weep not!
Fate will be less cruel.

Cornelia

Chi nacque a sospirar piange per sempre.

One born to sigh will weep forever.

Achilla

Un consenso amoroso,
che tu presti ad Achilla,
può sottrarti al rigor di servitù.

Concede to me your love
and you will be released.

Cornelia

Olà! Così non mi parlar mai più.
Makes as if to leave.

Never say that to me!

Achilla

Oh dio! ascolta; ove vai?

Stop. Listen!

Cornelia

Fuggo da te per non mirarti mai.

Let me flee and never see you more!

Scene 4

*As Cornelia flees, she encounters
Tolomeo, who seizes her by the hand.*

Recitative**Tolomeo**

Bella, placa lo sdegno!

Don't be angry!

Cornelia

Lasciami, iniquo re!

Let me go!

Achilla

Sire, qua mi portai,
per ammollir questa crudel, che adoro.

I came here to mollify
the cruel one whom I love.

Tolomeo

Fu pietosa a' tuoi detti?

Was she sympathetic?

Achilla

Ella mi sprezza ognor, ed io mi moro.

Still she hates me, and I am dying.

Tolomeo

(Respiro, oh ciel!)
Bella, lo sdegno ammorza!
To Achilla, drawing him aside
Amico, e ben?

(And I am happy!)
Why so disdainful?

Achilla

Signor, oggi vedrai
Cesare estinto al suolo,
re vendicato, e regnator tu solo.

Today Caesar will lie dead
and you will reign avenged.

Tolomeo

Parti, eseguisce, e spera; avrai in mercede
la tua crudel.
(Folle è costui se'l crede.)

Go, do it, and then
you may hope to have her.
(He is mad if he believes me!)

He leaves.

Recitative**Tolomeo**

Bella, cotanto aborri
chi ti prega d'amar?

Fair one, have you such hatred
for one who longs to love you?

Cornelia

Un traditore
degnò non è d'amor.

A traitor
deserves no love.

Tolomeo

Tanto rigore?
Ma se un re ti bramasse?

So severe!
But what if a King desired you?

Cornelia

Sarei una furia in agitargli il core.

I would become a fury and tear out his heart.

Tolomeo

Possibil che in quel volto
non alberghi pietà? Che in questo seno?

Is there no mercy
in this face or this breast?

*He stretches his right hand towards
Cornelia's breast; so recoils from him.*

Cornelia

Freni l'anima insana
lo stimolo del senso:
pensa che son Cornelia,
e son Romana.

Restrain the insane lust
that arouses you:
Remember, I am Cornelia
and I am a Roman.

She leaves.

Tolomeo

Tanto ritrosa a un re?
Perfida donna!
Forza userò, se non han luogo i prieghi,
e involarti saprò ciò ch'or mi nieghi.

She dares to resist a King?
Tracherous woman!
I shall use force if you refuse me
and snatch what you deny me.

Aria**Tolomeo**

Si, spietata, il tuo rigore
sveglia l'odio in questo sen,
Giacché sprezzo questo core,
prova, infida, il mio velen!

Merciless woman!
Your cruelty brings hatred to my heart
Since you spurn my love,
you will taste my poison!

Si, spietata, il tuo rigore, etc.

Merciless woman, etc.

He leaves.

Scene 5**Recitative****Cornelia**

Su, che si tarda? or che parti il lascivo,
un generoso ardir l'onor mi salvi;
tra le fauci de' mostri
mi scaglierò da queste eccelse mura,
cibo sarò di fiere;

Why hesitate?
A brave soul is not afraid to die;
I will throw myself from these high walls
into the jaws of the wild beasts.
Death holds no terror

non paventa il morir un'alma forte.
Addio Roma, addio Sesto!
Io corro a morte.

Sesto

Entering

Ferma! che fai?

Cornelia

Chi mi trattiene il passo?

Sesto

Madre!

Cornelia

Madre? che veggio?
Figlio, Sesto, mio core!
Come qui ne venisti?

Sesto

Io, per sottrarti al regnato lascivo
di Niren con la scorta
quivi occulto mi trassi.

Cornelia

Troppo è certo il periglio
in cui, figlio, t'esponi.

Sesto

Chi alla vendetta aspira
vita non cura, oh madre.
Si cadrà Sesto, o cadrà il tiranno.

Scene 6

Recitative

Nireno

Entering

Cornelia, infauste nove.
Il re m'impone,
che tra le sue dilette io ti conduca.

Cornelia

Oh dio!

Sesto

Numi, che sento?

Nireno

Non vi turbate, no: unqua sospetto
a Tolomeo non fui; ambi verrete
là dove il re tiranno
è in preda alle lascivie;

for a courageous spirit.
Farewell Rome! Farewell Sextus!
I hasten to my death.

Stop!

Who is this?

Mother!

Mother? What do I hear?
My son, Sextus, my love
How did you come here?

I came secretly with Nirenus
to save you from Ptolemy.

Too certain is the danger to which
you expose yourself, my son.

One intent on vengeance, mother,
cares not for life.
Either Sextus or the tyrant shall fall

Cornelia, I bring bad news.
The King has ordered me
to take you to his harem.

Oh heaven!

O Gods, what do I hear?

Have no fear:
Ptolemy does not suspect me;
We shall see how the King
indulges his lustful appetite;

colà Sesto nascoso
in suo potere avrà l'alta vendetta;
egli solo ed inerme
far non potrà difesa.

Sesto

Molto, molto ti devo.

Cornelia

Assista il cielo una sì giusta impresa!

Aria

Cornelia

Cessa omai di sospirare!
Non è sempre irato il cielo
contro i miseri; suol fare
benché tardi, le vendette.
Il nocchier, s'irato è il mare,
mai non perde la speranza,
onde avvien che la costanza
la salute a lui promette.

Cessa omai di sospirare, etc.

She leaves with Nireno.

Recitative

Sesto

Figlio non è, chi vendicar non cura
del genitor lo scempio.
Su dunque alla vendetta
ti prepara, alma forte,
e prima di morir altrui dà la morte!

Aria

Sesto

L'angue offeso mai riposa,
se il veleno pria non spande
dentro il sangue all'offensor.
Così l'alma mia non osa
di mostrarsi altera e grande,
se non svelle l'empio cor.

L'angue offeso mai riposa, etc.

He leaves.

Sextus, hidden there,
will be able to take revenge.
The King will be unarmed
with no-one to defend him.

May the gods assist our just retribution!

Cease your sighing,
for heaven relents
and at last our revenge
will be accomplished
Never abandon hope of refuge.

Cease your sighing, etc.

Unworthy the son who does not
avenge his father's murder.
My soul,
prepare for vengeance
The tyrant must be first to die.

A wounded snake rests not
until his venom is spent
And I shall bear no pride
until I tear out his heart.

A wounded snake rests not, etc.

Scene 7

A pleasure garden.

Recitative

Cleopatra

Esser qui deve in breve
l'idolo del mio sen, Cesare amato;
ei sa che qui l'attende
Lidia sua, che l'adora;
per scoprirl, se porta il sen piagato,
fingerò di dormir, porterò meco,
mascherato nel sonno, Amor ch'è cieco.

Soon my idol will appear,
beloved Caesar;
He knows that Lydia
awaits him and adores him;
I shall now discover if I have touched
his heart, by feigning sleep.
May the blind God of Love assist me.

Aria

Cleopatra

Venere bella,
per un istante,
Deh, mi concedi
le grazie tutte
del dio d'amor!
Tu ben prevedi
ch'il mio semblante
dee far amante
d'un regio cor.

Beautiful Venus,
just for one moment,
lend me
the grace
of Cupid himself!
You know that
my looks
can inspire
a King to love me.

Venere bella, etc.

Beautiful Venus, etc.

She feigns sleep.

Recitative

Cesare

Entering

Che veggio, oh Numi? il mio
bel sol qui dorme?
Vaga Lidia, adorata,
ah! se di tanto incendio
che mi bolle nel seno,
ti penetrasse al cor qualche scintilla,
ben potresti sperar dalla tua sorte
d'essermi forse un dì sposa e consorte.

Oh heaven!
Beautiful Lydia is sleeping here!
If from the violent fire
that burns within my breast
a spark could
penetrate your heart
You could hope to become
my Queen and my consort.

Cleopatra

Arising

Sposa? t'adorerò fino alla morte.

Your consort? I shall love you unto death.

Cesare

Olà!

Cleopatra

Che ti conturbi?

Do I surprise you?

Cesare

Una donzella,
serva di Cleopatra a tanto aspirar?

Cleopatra's childish maid
espouses such aspiration?

Cleopatra

Cesare, frena l'ire!
Giacché desta m'aborri,
perché m'abbi ad amar, torno a dormire.

Do not be angry!
If you abhor me when awake
to let you still love me,
I shall return to slumber.

Returning to her former position.

Scene 8**Recitative****Curio**

Entering with a sword in his hand
Cesare, sei tradito.

Caesar, you are betrayed.

Cesare

Brandishing his sword
Io tradito?

I betrayed?

Cleopatra

Che sento?

What am I hearing?

Curio

Mentr'io ver le tue stanze,
signor', t'attendo, odo di genti e spade
ripercosso fragor, ed una voce
gridar: 'Cesare mora', ed improvviso
a te ne volo, ad arrear l'avviso.

In waiting to attend you I heard
voices and a clash of weapons.
A voice cried
'Caesar dies!'
so I hastened to forewarn you.

Cesare

Così dunque in Egitto
regna la fellonia? Bella, rimanti;
sono infausti per noi cotesti lidi.

So is Egypt truly ruled by murderers?
Fair one, remain here
For us these are shores of evil omen.

Cleopatra

Fermati, non partir, che tu m'uccidi.

Stay! Or I shall die.

Cesare

Lascia, Lidia!

Lydia, let me go!

Cleopatra

Che Lidia?
Io volerò al conflitto in tua difesa,
sino agli stessi abissi
scenderia Cleopatra.
(ohimè, che dissi?)

I, not Lydia,
shall fly into battle and defend you.
Even unto the abyss
Cleopatra shall descend.
(What have I said?)

Cesare

Cleopatra?

Cleopatra?

Cleopatra

Si.

Cesare

Dov'è?

Cleopatra

Cesare, volgì
in questo seno, e non altrove, il lampo
di quegli occhi che adoro:
Son Cleopatra, e non più Lidia in cambio.

Turn the eyes
I love towards me:
I am Cleopatra,
no longer Lydia.

Cesare

Sei Cleopatra?

You are Cleopatra?

Cleopatra

In breve
de' congiurati il temerario ardire
questo aspetto regal farà che cada;
torna al fianco, signor, quella tua spada!

The sight of me will cause
the conspirators to crumble.
Put away your sword!

She leaves.

Cesare

Curio, a sì strani eventi
resto immobile sasso.

Curius, I am turned to stone
by these strange happenings.

Curio

Stupido son.

I am amazed

Cesare

Che udisti mai, cor mio?
Lidia è Cleopatra? e la spregiasti? Oh dio!

What do I hear? Lydia is Cleopatra?
And I slighted her? Ye gods!

Cleopatra

Returning in haste
Fuggi, Cesare, fuggi!
Dalle regie tue stanze a questa fonte
volano i congiurati.

Fly, Caesar, fly!
The conspirators are rushing
from your rooms in the palace to this
fountain.

Cesare

Come! nemmen Cleopatra
valse a frenar sì perfido ardimento?

What! Not even Cleopatra could restrain
such treacherous daring?

Cleopatra

La porpora reale
scudo non è bastante al tradimento.

The royal purple
is not sufficient shield against treachery.

Cesare

Vengano pure, ho core.
Cesar non sappe mai che sia timore.

Let them come, I am ready
Caesar has never known fear.

Cleopatra

Oh dio! tu il mio cor mi struggi;
salvati, o mio bel sol! Cesare, fuggi!

You are breaking my heart.
Save yourself, my love, fly!

Aria and Chorus**Cesare**

Al lampo dell'armi
quest'alma guerriera
vendetta farà.
Non fia che disarmi
la destra guerriera
che forza le dà.

With flashing weapons
this warrior
takes his revenge.
Even she who gives me strength
cannot restrain
my forceful hand.

Al lampo dell'armi, etc.

With flashing weapons, etc.

He leaves with Curio.

Conspirators

Mora Cesare, mora!

Caesar shall die! Kill him!

Accompagnato**Cleopatra**

Che sento? Oh dio! Morrà
Cleopatra ancora.
Anima vil, che parli mai? Deh taci!
Avrò, per vendicarmi,
in bellicosa parte,
di Bellona in sembianza un cor di Marte.
Intanto, oh Numi, voi che il ciel reggete,
difendete il mio bene!
Ch'egli è del seno mio conforto e speme.

Oh God, they found him!
Cleopatra will also die!
Cowardly woman, stop!
What are you thinking?
To avenge him I shall
rouse the heart of Mars.
Meanwhile gods in heaven
protect my beloved!
For he is my comfort and my hope.

Aria**Cleopatra**

Se pietà di me non senti,
giusto ciel, io morirò.
Tu da pace a' miei tormenti,
o quest'alma spirerò.

Unless you have pity on me,
righteous Heaven, I too shall die.
Grant me peace from my torments
or my soul will fade away.

Se pietà di me non senti, etc.

Unless you have pity on me, etc.

Interval

Scene 9

A room in the seraglio

Recitative

Tolomeo

Questo è luogo di pace,
onde il ferro depongo,
Placing his sword on a table
che inutile ornamento
ora è questo in amor fiero stromento.

This is a haven of peace
where I lay down my arms

In love my fiery sword
is a useless ornament.

Cornelia

(Numi! che fia di me?)

(O Gods! What will become of me?)

Tolomeo

Ma qui Cornelia?
Questo candido lin tu prendi in segno,
secondo il mio costume,
di colei che destino
al regio letto, alle notturne piume.

Cornelia take this kerchief
It is my custom
to award it to the woman
who will share the royal bed.

*Cornelia takes the kerchief and
throws it down indignantly.*

Sesto

Entering
(Ora è il tempo, oh mia destra!
il proprio ferro
che uccise il genitore, l'empio trafigga.)

(Now the sword that killed my
father will transfix this villain.)

*As Sesto is in the act of taking Tolomeo's
sword, he is surprised by Achilla, who
enters in haste and snatches it.*

Scene 10

Recitative

Achilla

Sire, prendi!

Sire, take your sword!

Tolomeo

Che fia?

What is happening?

Sesto

(Stelle crudeli!)

(Cruel stars!)

Achilla

Arma la man che non è tempo, o Sire,
di star fra vezzi in amorosa parte;
queste Veneri lascia, e vola a Marte!

Take up your sword
You have no time for pleasure;
abandon Venus and follow Mars!

Tolomeo

Qual nemica la fortuna?

You bring bad tidings?

Achilla

Mentre io cerco di Cesare la strage,
s'avventa egli fra i nostri,
ma il numero di molti
alla virtù d'un solo al fin prevale;
fugge con Curio, e da balcon sublime
si scaglia d'improvviso in mezzo al porto,
ed io miro in un punto Curio sommerso,
e Cesare già morto.

While I sought Caesar
he surprised us,
but we prevailed against him.

He fled with Curius
and they leapt from the jetty at the port
I saw Curius sink and vanish
and Caesar drowned.

Cornelia

(Cesare morto?)

(Caesar drowned?)

Sesto

(Oh Numi!)

(Oh heavens!)

Achilla

Or Cleopatra
vola al campo romano,
e delle trombe ai bellicosi carmi,
di Cesare in vedetta, corre co' suoi
contro il tuo campo all'armi.

Cleopatra has fled
to the Romans,
and sounded the trumpets for war:
to avenge Caesar, she and his legions
have attacked your camp.

Tolomeo

D'una femmina imbelles
non pavento i furori.

I do not fear the fury
of a feeble woman

Achilla

A te sol resta
che in premio di tant'opra
in isposa costei tu mi conceda.

I now claim
my recompense.
Give me the fair Cornelia.

Tolomeo

Temerario! Beltà che non ha pari
d'un tradimento in guiderdon pretendi?

How dare you barter beauty
as recompense for treason?

Achilla

Sire ...

Tolomeo

Ammutisci e parti!
Son re, e saprò premiarti.

Be silent and leave me!
I am King, I know how to reward you.

Achilla

Il mio servir questa mercé riceve?

Is this how you repay my loyalty?

Tolomeo

Olà!

Achilla

(A chi fede non ha, fe' non si deve.)

(I have no loyalty to one who has none.)

He leaves.

Tolomeo

Ciascuna si ritiri;
dopo breve soggiorno
vittorioso fra voi farò ritorno.

Leave me;
You will soon
see me return victorious.

He leaves with his favourites.

Aria

Sesto

L'aure che spira
tiranno e fiero
egli non merta
di respirar.
Mi sveglia all'ira
quel cor severo,
sua morte solo
mi può placar.

The cruel tyrant
does not deserve
to draw the air
he breathes.
His stony heart
arouses my wrath,
which his death alone
can placate.

L'aure che spira, etc.

The cruel tyrant, etc.

Act 3

Scene 1

A wood near the city of Alexandria

Recitative

Achilla

In tal' modi si premia
il mio lungo servir, la fede mia?
Barbaro re! ti pentirai fra breve
d'avermi offeso. Andiamo,
prodi campioni, e a Cleopatra avanti
offriam le nostre insegne, offriamle il core,
e sia menda al tarda l'alto valore.

Is this how he rewards
my long and faithful service?
Cruel King!
Soon you will regret your insults.
Come, we'll go to Cleopatra's camp
and offer homage to her.
Let no-one's courage falter.

Aria

Achilla

Dal fulgor di questa spada
vo' che cada
umiliato un empio cor.
Già non dee soffrir l'offese
che difese
il suo regno col valor.

I long to see him
falling
beneath my burning sword.
I will not suffer
treachery
after years of loyalty.

Dal fulgor di questa spada, etc.

I long to see him, etc.

He leaves.

Scene 2

Sinfonia

(To the sound of warlike music there follows a battle between the soldiers of Cleopatra and of Tolomeo, in which the latter are victorious. At the end of the music, Tolomeo enters with Cleopatra as prisoner.)

Recitative

Tolomeo

Vinta cadesti al balenar di quest
mio fulmine reale.

You fall vanquished by the flash
of my royal thunderbolt.

Cleopatra

Tolomeo non mi vinse;
mi tradì quella cieca,
che, tiran, ti protegge,
senz'onor, senza fede, e senza legge.

Ptolemy has not triumphed;
Blind Fortune betrayed me.
She protects you,
with no honour, loyalty or law.

Tolomeo

Olà! sì baldanzosa
del vincitor al riverito aspetto?
To the guards
S'incateni costei.

How boldly
you insult your conqueror?

Bind this woman fast!

A guard puts Cleopatra in chains

Cleopatra

Empio crudel! ti puniranno gli dèi.

Monster! The gods will punish you.

Tolomeo

Costei, che per germano aborro e sdegno,
si conduca alla reggia; io colà voglio
che, ad onta del suo ardire,
genuflessa m'adori a piè del soglio.

Away! Take my hateful sister
into the palace;
where she will kneel before me
in penitence for her crimes.

Aria

Tolomeo

Domerò la tua fierezza
ch'ìl mio trono aborre e sprezza,
e umiliata ti vedrò.
Tu qual Icaro ribelle
sormontar brami le stelle,
ma quell'ali io ti tarperò.

I shall subdue the pride
that I loathe and despise
I shall see you humbled.
You, like rebellious Icarus,
would fly beyond the stars.
But I shall clip your wings.

Domerò la tua fierezza, etc.

I shall subdue the pride, etc.

He leaves with his soldiers.

Scene 3

Recitative

Cleopatra

E pur così in un giorno
perdo fasti e grandezze? Ahi fato rio!
Cesare, il mio bel nume, è forse estinto;
Cornelia e Sesto inermi son, né sanno
darmi soccorso. O dio!
Non resta alcuna speme al viver mio.

Must I lose all my power
in one single day?
Caesar, my divine love, is surely dead;
Cornelia and Sextus are helpless
and cannot come to my rescue.
No hope remains to me.

Aria

Cleopatra

Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.
Ma poi morta d'ogn'intorno
il tiranno e notte e giorno
fatta spettro agiterò.

I will weep for my fate,
so cruel, so harsh,
for as long as I shall live.
And when I am gone
my ghost
will forever haunt you.

Piangerò la sorte mia, etc.

I will weep for my fate, etc.

She leaves with the guards.

Scene 4

Accompagnato and Aria

Cesare

Dall'ondoso periglio
salvo mi porta al lido
il mio propizio fato.
Qui la celeste Parca
non tronca ancor lo stame alla mia vita!
Ma dove andrò? e chi mi porge aita?
Solo in queste erme arene
al monarca del mondo errar conviene?

I was saved from the waves
and brought to the shore by kind Fate.
So the gods have not yet
cut the thread of my existence!
But where shall I go? Who will assist me?
Where are the legions
that paved the way to my great victories?
Is the ruler of the world destined
to wander alone on these shores?

Aure, deh, per pietà
spirate al petto mio,
per dar conforto, oh dio!
al mio dolor.
Dite, dov'è, che fa
l'idol del mio sen,
l'amato e dolce ben
di questo cor.
Ma d'ogni intorno i' veggio
sparse d'arme e d'estinti
l'infortunate arene,
segno d'infausto annunzio al fin sarà.

Gentle breezes,
have pity and waft over me,
bring some comfort
to my sorrow.
Tell me where
my beloved is
and bring me
news of her.
Around me
are weapons and bodies
strewn over this dismal shore.
These are signs of great suffering.

Aure, deh, per pietà, etc.

Gentle breezes, etc.

*Sesto and Nireno enter, in armour
and with visors lowered.*

Recitative

Sesto

Cerco invan Tolomeo per vendicarmi,
e il mio destino spietato a me l'asconde.

In vain I seek my revenge on Ptolemy.
Cruel Destiny hides him from me.

Achilla

*On the edge of the shore,
lying mortally wounded*
Hai vinto, oh fato!

Fate, yours is the triumph!

Sesto

Quai tronche voci?

Who is there?

Achilla

Avete vinto, oh stelle!

You have triumphed, oh heavens!

Cesare

(Due guerrieri? in disparte
de' loro accenti il suono
udir io voglio, e penetrar chi sono.)

(Warriors?
I shall listen
to discover who they are.)

He withdraws.

Nireno

To Sesto
E' questi Achilla, in mezzo al sen piagato.

Achilles here is badly wounded!

Cesare

(Achilla è il moribondo?)

(Achilles is wounded?)

Nireno

To Achilla
Amico, amico!

Oh, my friend!

Achilla

To Nireno
Oh cavalier ignoto,
che con voci d'amico
articoli il mio nome,
deh, se dia mai che ti conceda il fato
di favellar un giorno
alla bella Cornelia, al sol di Roma,
digli che quell'Achilla,
che consigliò di Pompeo la morte ...

You, unknown knight
who kindly speak
my name,
if Fate should lead you
to the lovely
Cornelia,
Tell her Achilles, who plotted
her great husband's death ...

Sesto

(Ah, cellerato!)

(Ah, wickedness!)

Cesare

(Ah, iniquo!)

(Ah, injustice!)

Achilla

... Che per averla in moglie,
contro Cesare ordì l'alta congiura ...

... hoped to win her hand
and conspired against Caesar ...

Sesto

(Ah, traditor!)

(Traitor!)

Cesare

(Fellone!)

(Felons!)

Achilla

... Sol per cagion di vendicarsi un giorno
contro il re Tolomeo
giunse in tal notte a spirar l'alma in guerra.
Questo sigil tu prendi;
nel più vicino speco
centro armati guerrieri
a questo segno ad ubbidir son pronti;
con questi puoi per sotterranea via
penetrar nella reggia, e in breve d'ora
torre all'empio Cornelia,
e insieme far che vendicato io mora.

... to have revenge on Ptolemy,
has now breathed his last in battle.
Take this seal
to the nearby cave
where a hundred warriors wait.
They will obey your will
as soon as they see it;
they will lead you to the palace
where you can rescue Cornelia from the
tyrant.
And thus ensure that I will die avenged.

He gives the seal to Sesto and dies.

Nireno

Spirò l'alma il fellon.

So this villain dies.

Sesto

Tu scaglia intanto
il cadavere indegno
del traditor nell'onde.

Throw the carcass
of this traitor
in the sea.

Scene 5

Recitative

Cesare

Appearing and seizing the seal from Sesto
Lascia questo sigillo.

Give me that seal!

Sesto

Raising his visor
Oh dèi!

Cesare

Che veggio!

Sesto

Signor!

Cesare
Tu Sesto?

Sesto
E come
vivo, Cesare, e illeso
ti sottrasti alla Parca?

Cesare
Io fra l'onde nuotando al lido giunsi
non ti turbar; mi porterò alla reggia,
e m'aprirò con tal sigil l'ingresso.
Teco Nireno mi siegua:
o che torrò alla sorte
Cornelia e Cleopatra, o avrò la morte.

Aria

Cesare
Quel torrente, che cade dal monte,
tutto atterra ch'incontro lo sta.
Tale anch'io, a chi oppone la fonte,
dal mio brando atterrato sarò.

Quel torrente, che cade dal monte, etc.

He leaves.

Recitative

Sesto
Tutto lice sperar, Cesare vive.

Nireno
Segui, oh Sesto, i suoi passi.

Sesto
Achilla estinto? or sì che il ciel comincia
a far le mie vendette,
sì, sì, mi dice il core
che mio sarà il desiato onore.

Aria

Sesto
La giustizia ha già sull'arco
pronto strale alla vendetta,
per punire un traditor.
Quanto è tarda la saetta,
tanto più crudele aspetta
la sua pena un empio cor.

La giustizia ha già sull'arco, etc.

He leaves with Nireno.

Caesar,
how did you escape alive,
unharm'd by Fate?

I swam ashore,
fear not!
I shall go and enter the palace.
Follow me with Nireno:
I shall either save Cornelia
and Cleopatra, or I shall die.

Like a cascading torrent,
that sweeps all before it,
so shall my sword strike
and demolish all opposition.

Like a cascading torrent, etc.

Our hopes revive if Caesar is safe.

Come, we must follow him.

Achilles is dead?
So the gods begin to assist my cause;
in my heart
I know the honour will be mine.

Justice has her arrow poised
to punish
the traitor.
She will wait for the moment
to strike
most mercilessly.

Justice has her arrow poised, etc.

Scene 7

Cleopatra's apartment

Accompagnato

Cleopatra

Among her weeping maidens

Voi che mie fide ancelle un tempo foste,
or lagrimate invan, più mie non siete.

Il barbaro germano

che mi privò del regno,

a me vi toglie, e a me torrà la vita.

The sound of arms is heard in the distance.

Ma qual strepito d'armi?

Ah si! più mie non siete,

spirar l'alma Cleopatra or or vedrete.

You who were my faithful servants,
you weep in vain.

Now you belong to my cruel brother
who has snatched you,
my kingdom and my life.

A clash of weapons?

Now you will witness
the death of Cleopatra.

Recitative

Cesare

*Entering with drawn sword and
accompanied by soldiers*

Forzai l'ingresso a tua salvezza, oh cara!

I have broken in to save you!

Cleopatra

Cesare o un'ombra sei?

Are you Caesar or his ghost?

Cesare

To the guards

Olà, partite ormai, empi ministri
d'un tiranno spietato!

Cesare così vuol, pronti ubbidite!

Hey there, guards!

Away, base servants of a pitiless tyrant!

Caesar commands you: obey him at once!

The guards leave.

Cleopatra

Ah! ben ti riconosco,

amato mio tesoro,

al valor del tuo braccio!

Ombra, no, tu non sei, Cesare amato.

I recognise

my beloved

in your strength and bravery!

You are no ghost, beloved Caesar.

Rushing into his arms

Cesare

Cara, ti stringo al seno;

Ha cangiato vicende il nostro fato.

I hold you in my arms;

Fortune favours us at last.

Cleopatra

Come salvo ti vedo?

How is it you are safe?

Cesare

Tempo avrò di svelarti

ogni ascosa cagion del viver mio.

Libera sei, vanne fra tanto al porto,

Later I shall tell you of

my strange adventures.

You are free, so hurry to the

e le disperse schiere in un raduna;
colà mi rivedrai; Marte mi chiama
all'impresa total di questo suolo.
Per conquistar, non che l'Egitto, un mondo,
basta l'ardir di questo petto solo.

He leaves with the soldiers.

Aria

Cleopatra

Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sa più che desiar.
Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l'anima a bear.

Da tempeste il legno infranto, etc.

port and rally our troops.
The God of War summons me
for the decisive battle:
to conquer not just Egypt
but also the whole world.
Heaven, I accept your mighty challenge.

When the battered boat
reaches safe harbour
it could want for nothing more.
Thus the wounded heart
finds sweet solace
and returns to rejoicing.

When the battered boat, etc.

Scene 8

The royal hall

Recitative

Tolomeo

Cornelia, è tempo omai
che tu doni pietade a un re che langue.

Cornelia, the time has come for you
to pity this pining King.

Cornelia

Speri invano mercede.
Come obliar poss'io
l'estinto mio consorte?

Your hopes are all in vain.
How can I forget
my dead husband?

Tolomeo

Altro ten'offre il regnator d'Egitto.
Cara, al mio sen ti stringo ...

By marrying the Egyptian King
Dearest, come to my arms ...

Tries to embrace her

Cornelia

Scostati, indegno, e pensa
che Cornelia è Romana.

Away, villain!
And remember that Cornelia is a Roman.

Tolomeo

Non ho più da temer; Cesare estinto,
Cleopatra umiliata, or non ascolto
che il mio proprio volere.

I fear nothing. Caesar is dead,
Cleopatra is humiliated.
All I listen to is my own will.

Tries again to accost her

Cornelia

Se alcun non temi,
 temi pur questo ferro,
 che a me sola s'aspetta
 far del morto consorte or la vendetta!

*She draws a dagger from her garment.
 As she is about to make an attack
 on Tolomeo's life, Sesto rushes in
 with a naked sword in his hand.*

If you think you are fearless
 then beware this dagger.
 I am ready to have revenge
 for my murdered husband!

Scene 9**Recitative****Sesto**

T'arresta, o genitrice!
 A me, oh tiranno!

Stop mother!
 Leave him for me!

Tolomeo

Unsheathing his sword
 lo son tradito, oh Numi!

I am betrayed!

Sesto

Sappi, perfido mostro, e per tua pena:
 Salvo i Numi serbar' dai tradimenti
 Cesare invitto, e Cleopatra ei sciolse
 dall'ingiuste catene; ei qui sen' viene;
 io lo precorro, e questo
 chiede quel sangue ch'è dovuto a Sesto.

Hear me, perfidious monster:
 the gods have saved Caesar.
 He has released Cleopatra
 and approaches;
 but I precede him and now
 claim the blood due to a son.

Tolomeo

Del folle ardir ti pentirai ben presto.

You will soon regret this folly

*They fight. Tolomeo is wounded
 and falls dead.*

Cornelia

Or ti riconosco,
 figlio del gran Pompeo, e al sen ti stringo.

You are the true son of Pompey.

Sesto

Giace il tiranno estinto;
 or padre sì, tu benché vinto, hai vinto.

The tyrant lies dead.
 Father, yours is the triumph!

He leaves.

Aria**Cornelia**

Non ha più che temere
 quest'alma vendicata,
 or sì beata,
 comincio a respirar.

I have no more to fear
 now that I am avenged.
 So I shall rejoice
 and start to live again.

Or vo' tutto in godere
si cangi il mio tormento,
ch'è vano ogni lamento,
se il ciel mi fa sperar.

Non ha più che temere, etc.

She leaves.

Final Scene

The port of Alexandria

Recitative

Nireno

To Cesare

Qui Curio vincitor, qui tuo l'Egitto;
in questo ondoso piano
Cesare ognun acclama
Signor del mondo e imperator romano.

Cesare

To Nireno

Del suo fido servir premio condegno
avrà Nireno;

To Curio

Curio,
già del tuo forte braccio
si conosce il valor.
Ma qui Cornelia?

Sesto

Kneels

Signor, ecco a' tuoi piedi
e di Cornelia e di Pompeo il figlio;
egli la grande offesa
del tradimento enorme
vendicò con suo brando,
e tolse a Tolomeo l'alma col sangue.

Cesare

E morì Tolomeo?

Cornelia

Se Sesto in mia difesa
pronto non accorrea,
di Cornelia l'onor era in periglio.

Cesare

La vendetta del padre
è ben dovuta al figlio;
Sorgi, Sesto, ed amico al sen t'accolgo.

I long for all my torments
to be changed to joys.
All lamenting is in vain
if Heaven gives me hope.

I have no more to fear, etc.

Curius is the victor here, Egypt is yours;
In these shores by the sea
all acclaim Caesar
as lord of the world and Roman emperor.

For his faithful service
Nirenus shall be suitably rewarded;

Curius,
the valour of your strong right arm
is already famous.
But you, Cornelia?

My lord, here at your feet
is the son of Cornelia and Pompey;
he has avenged the stain
of that dreadful treachery
with his sword,
and bereft Ptolemy of his soul and his
lifeblood.

Is Ptolemy dead?

Had Sextus not quickly
sprung to my defence,
Cornelia's honour would have been in
danger.

To avenge a father
is a son's duty.
Arise, Sextus, I embrace you as a friend.

Sesto

Ogni affetto di fede in te rivolgo.

To you I will give all my loyalty

They embrace

Cornelia

Dell'estinto tiranno
ecco i segni reali, a te li porgo.

Here are the royal symbols
of the dead tyrant.

*She gives Tolomeo's crown
and sceptre to Cesare.*

Cesare

Bellissima Cleopatra,
quel diadema che miri, a te s'aspetta;
io te ne cingo il crine;
Regina dell'Egitto
darai norma alle genti, e legge al trono.

Beautiful Cleopatra,
this diadem is yours;
I crown you
Queen of Egypt
You will justly rule here.

Cleopatra

Cesare, questo regno è sol tuo dono,
tributaria regina
Imperator t'adorerò di Roma.

This is your gift
to the vassal queen
who loves the Emperor of Rome.

Cesare

(Amor, chi vide mai più bella chioma?)

Duet**Cleopatra and Cesare**

Caro!/Bella! Più amabile beltà
mai non si troverà
del tuo bel volto.
In te/In me non splenderà
né amor né fedeltà
da te/da me disciolto.

No-one, my love,
is more beautiful than you.
No face is lovelier than yours.
Neither love nor fidelity
shine for me except from you.
No face is lovelier than yours.

Caro!/Bella! Più amabile beltà, etc.

No-one, my love, etc.

Recitative**Cesare**

Goda pur or l'Egitto
in più tranquillo stato
la prima libertà. Cesare brama,
dall'uno all'altro polo
ch'il gran nome roman spanda la fama.

May Egypt now return
to tranquility and freedom.
Caesar longs
for the Roman name
to extend from pole to pole.

Chorus and Duet

Chorus of Egyptians

Ritorni omai nel nostro core
la bella gioia ed il piacer;
sgombrato è il sen d'ogni dolor,
ciascun ritorni ora a goder.

So joy and peace
return to our hearts.
Now free of all pain,
let us rejoice again.

Cleopatra and Cesare

Un bel contento il sen già si prepara,
se tu sarai costante ognor per me;
così sortì dal cor la doglia amara,
e sol vi resta amor, costanze e fè.

True joy awaits me, if you will be faithful.
thus shall the sting of bitterness
be expelled from my heart.
All that will remain is love, faith and
constancy.

Chorus of Egyptians

Ritorni ormai nel nostro core, etc.

So joy and peace, etc.

Libretto by Nicola Francesco
Haym (1678–1729)



© Dario Acosta

Harry Bicket

Born in Liverpool, Harry Bicket studied at the Royal College of Music and the University of Oxford where he was Organ Scholar at Christ Church. He is an Honorary Member of the Royal Academy of Music and was awarded an OBE in the 2022 Queen's birthday honours.

Harry Bicket is internationally renowned, especially for his interpretation of Baroque and Classical repertoire. Since 2007 he has been Artistic Director of The English Concert, one of Europe's leading period orchestras, with which he has recently undertaken a project to record all of Handel's works as an online resource for all. This season, in addition to their London season and recording projects, includes tours to the United States and Asia with Handel's *Rodelinda*.

Following his tenure as Chief Conductor of Santa Fe Opera (since 2013), he was appointed Music Director in 2018. His productions with the company include *Don Giovanni*, *Orfeo*, *Pelléas et Mélisande*, *Carmen*, *A Midsummer Night's Dream*, *The Marriage of Figaro*, *Fidelio*, *La finta giardiniera*, *Roméo et Juliette*, *Alcina*, *Candide* and *Così fan tutte*. He returns this summer for *The Marriage of Figaro*.

Elsewhere this season, Harry Bicket makes his Zurich Opera debut with *Agrippina*, and

returns to the Chicago Symphony Orchestra for a collaboration with Joffrey Ballet. Tonight's performance with The English Concert is part of a tour across Europe and the United States, alongside their regular London series.

In North America, he is a regular guest at the Metropolitan Opera, New York, and the Lyric Opera of Chicago; he has also conducted the Canadian Opera Company and Houston Grand Opera, as well as leading symphony orchestras.

In Europe, he made his debut at the Paris Opéra in the 2023/24 season with *Ariodante* in a new production by Robert Carsen, returning this season for *Giulio Cesare*. He has also appeared frequently at the Bavarian State Opera, Munich, as well as the Liceu, Barcelona, Theater an der Wien and Opéra de Bordeaux.

He made his Glyndebourne Festival debut in 1996 and has made numerous appearances with English National Opera, Scottish Opera, Welsh National Opera and the Royal Opera, Covent Garden.

In the concert hall, he has conducted leading orchestras in repertoire from Bach to Britten.

Harry Bicket is a prolific recording artist and among his award-winning discography are recent releases with The English Concert of Handel's *Rodelinda*, *La Resurrezzione* and *Serse*, released to great critical acclaim.



© Will Alder

Louise Alder

British soprano Louise Alder is one of the most in-demand artists today, equally at home at the world's leading opera stages, concert halls and recital venues. They include the Royal Opera, Covent Garden, Wiener Staatsoper, Glyndebourne Festival, Bayerische Staatsoper, Carnegie Hall and Wigmore Hall.

This season she makes role debuts as Donna Anna (*Don Giovanni*) at the Wiener Staatsoper; Micaëla (*Carmen*) at San Francisco Opera; and the Countess in a new production of *The Marriage of Figaro* at Glyndebourne. She also returns to the role of Susanna in the same opera, in the production she premiered at the Bayerische Staatsoper last season. On the concert platform her appearances include Strauss's *Four Last Songs* with the Finnish Radio Symphony Orchestra; a concert of Mozart arias at the Royal Danish Theatre; and Haydn's *The Creation* with the Gulbenkian Orchestra. Handel also features heavily this season, with engagements such as *Messiah* with the Academy of the Ancient Music, *Alexander's Feast* at the Mozartwoche in Salzburg; *L'Allegro, il Penseroso ed il Moderato* with Arcangelo; and the current tour of *Giulio Cesare* with The English Concert and Harry Bicket. In recital, she joins forces with tenor Mauro Peter and pianist Joseph Middleton for Wolf's *Italienisches Liederbuch*, which they

will present at the Leeds Lieder, Wigmore Hall, Musikverein in Vienna and Oper Frankfurt.

Highlights of last season included appearances at the Bayerische Staatsoper and Glyndebourne, as well as concerts with the Orchestra of the Age of Enlightenment, Czech Philharmonic Orchestra, Royal Northern Sinfonia, Bavarian Radio Symphony Orchestra, London Philharmonic Orchestra and Accademia Nazionale di Santa Cecilia. She also gave recitals in Schwarzenberg, Vienna, Helsinki, Stockholm and curated a season-long residency at Wigmore Hall.

Recent opera successes include *Susanna* for the Wiener Staatsoper, Bayerische Staatsoper and the Zurich Opera House; *Zerlina* (*Don Giovanni*) for the Royal Opera, Covent Garden and the Teatro Real in Madrid; *Gretel* (*Hänsel und Gretel*) and *Marzelline* (*Fidelio*) for the Bayerische Staatsoper; *Sophie* (*Der Rosenkavalier*) for the Wiener Staatsoper and the Glyndebourne Festival; *Anne Trulove* (*The Rake's Progress*) at Glyndebourne; and *Cleopatra* (*Giulio Cesare*) for the Theater an der Wien and Oper Frankfurt.

Her extensive discography includes the recital albums *Chère Nuit*, *The Russian Connection* (both Chandos) and *Through Life and Love* (Orchid Classics); and the title-roles in *Theodora* with Arcangelo (Alpha Classics) and *Semele* with the Monteverdi Choir (SDG); and *Lucia* in *The Rape of Lucretia* (Opus Arte/Glyndebourne).

A former member of the ensemble of Oper Frankfurt, Louise Alder studied at the Royal College of Music's International Opera School where she was the inaugural Kiri Te Kanawa Scholar. She is the winner of the Young Singer Award at the 2017 International Opera Awards; the Dame Joan Sutherland Audience Prize at the 2017 Cardiff Singer of the World competition; the 2015 inaugural Young British Soloists' Competition; and is the recipient of Glyndebourne's 2014 John Christie Award.



© Edouard Brane

Christophe Dumaux

The French countertenor Christophe Dumaux is a regular guest on the world's leading opera stages.

He came to international attention when he sang Eustazio (Handel's *Rinaldo*), conducted by René Jacobs at the Festival de Radio France et Montpellier. Since then he has appeared at leading venues, including the Metropolitan Opera, New York, Opéra de Paris, Théâtre des Champs-Élysées, Vienna Staatsoper, Theater an der Wien, Chicago Opera and at Glyndebourne and the BBC Proms.

He has collaborated with leading conductors, including, René Jacobs, William Christie, Emmanuelle Haïm, Gianluca Capuano, Giovanni Antonini, Harry Bicket, Andrea Marcon, Ivor Bolton, Philippe Jaroussky, Ottavio Dantone and Francesco Corti, among others.

He has appeared with both period-instrument and modern symphony orchestras, including the Los Angeles Philharmonic and the Philadelphia Orchestra.

He has also established regular collaborations with leading stage directors, among them Claus Guth, David McVicar, Robert Carsen, Calixto Bieito,

Barrie Kosky, David Alden, Christof Loy, Barbora Horáková and Richard Jones.

His repertoire centres around the masterpieces of the 17th and 18th centuries, with Handel being a particular focus. Highlights include Ottone (*Agrippina*) in Hamburg; the title-role in *Orlando* at the Theater an der Wien; Polinesso (*Ariodante*) at the Wiener Staatsoper, Salzburg, the Bolshoi Theatre and the Opéra Garnier; Athamas (*Semele*) in Zurich; and tonight's work, *Giulio Cesare*, in which he has performed both Tolomeo and the title-role. Other Baroque highlights include Melindo (Vivaldi's *La Verità in cimento*) and the title-role in the same composer's *Il Giustino* and the title-role in Cavalli's *Il Giasone* and Endimione in *La Calisto*.

Highlights this season include returns to the roles of Polinesso at the Opéra du Rhin, Arsamene (*Serse*) and Nerone (*Agrippina*) at Zurich Opera. As well as the international tour of *Giulio Cesare*, of which tonight's performance is a part, he also reprises the role at the Salzburg Festival under Emmanuelle Haïm.

Christophe Dumaux's discography includes an album of arias from Bach's cantatas and Passions with Ensemble Pulcinella (Ambroisie-Naïve), Pergolesi's oratorio *Septum verbe a Christo* with René Jacobs (Harmonia Mundi) and *Il Giasone*, recorded in Antwerp. On DVD, there are three recordings of his performances as Tolomeo (from Glyndebourne with William Christie on Opus Arte; Theater an der Wien with Ivor Bolton on Unitel; and Salzburg with Giovanni Antonini on Decca).



© Barbara Aumüller

Paula Murrihy

Irish mezzo-soprano Paula Murrihy enjoys a busy career working at the highest level in both Europe and the US. Previously a member of Oper Frankfurt's ensemble, she has since appeared on the world's major stages, including Covent Garden, the Metropolitan Opera, New York, Opéra de Paris, the Bolshoi Theatre, Gran Teatre del Liceu, Zurich Opera and the Salzburg Festival.

Last season, she made an acclaimed role and company debut at the Komische Oper Berlin as Dejanira (Handel's *Hercules*) in a new production by Barrie Kosky. She returned to the Paris Opéra as Prince Charmant in Massenet's *Cendrillon* and to Santa Fe Opera as Octavian in Strauss's *Der Rosenkavalier*. Concert appearances included Didon in Berlioz's *Les Troyens* with the Monteverdi Choir and Orchestre Révolutionnaire et Romantique in Paris, Berlin and at the BBC Proms; and Marguerite in Berlioz' *La Damnation de Faust* with the Netherlands Radio Philharmonic Orchestra.

Highlights of this season include a return to Frankfurt Opera as Dejanira, Waitress in a new production of Kaija Saariaho's *Innocence* at the Semperoper Dresden, Béatrice in Berlioz's *Béatrice et Bénédict* at Irish National Opera, Composer in Strauss's *Ariadne auf Naxos* at

the Opéra de Rouen, Fox in Janáček's *The Cunning Little Vixen* at the Opéra de Paris and the current international tour of *Giulio Cesare* with Harry Bicket and The English Concert.

An accomplished recitalist, Paula Murrihy has appeared at Wigmore Hall, Oxford International Song Festival, Aldeburgh Festival and for Performance Santa Fe. Her debut solo album, *I will walk with my love*, was released in 2020 on Orchid Classics.



Beth Taylor

Beth Taylor is one of today's most electrifying young mezzo-sopranos.

This season, she makes her debut in the title-role of *La Cenerentola* at the Opéra de Nancy, following it with performances at the Grand Théâtre de Luxembourg, Théâtre de Caen and Opéra de Reims. Operatic performances on the concert platform include Lisea (*Arsilda*) at the Amsterdam Concertgebouw and Auditorio Nacional Madrid and the current tour of *Giulio Cesare* with The English Concert and Harry Bicket.

In concert, she sings in Beethoven's Symphony No 9 with the Berlin Philharmonic Orchestra at the Baden-Baden Easter Festival; Beethoven's Symphony No 9 and Haydn's *Harmoniemesse* at the Paris Philharmonie; *Harmoniemesse* at the Konzerthaus Berlin; Mahler's Symphony

No 3 with the Royal Stockholm Philharmonic Orchestra and *Das Lied von der Erde* with the Paris Chamber Orchestra; Alma Mahler's *Fünf Lieder* with the Orchestre Symphonique de Montréal for her Canadian debut; Requiems by Michael Haydn and Mozart with the Handel and Haydn Society for her US debut in Boston; Tippett's *A Child of our Time* at Glyndebourne; Elgar's *Sea Pictures* for BBC National Orchestra of Wales; and Falla's *El amor brujo* with the Tonkünstler Orchester.

Recent performances on the opera stage have included Cornelia and Bradamante (*Alcina*) at Glyndebourne; Arsace (*Semiramide*), La Cieca (*La Gioconda*), Erda (*Das Rheingold*), First Norn (*Götterdämmerung*) and Schwertleite (*Die Walküre*) for Deutsche Oper Berlin; Giuliano Gordio (*Eliogabalo*) at the Zurich Opera House; Falliero (*Bianca e Falliero*) and Dardano (*Amadigi di Gaula*) at Oper Frankfurt; and Bradamante at Nancy Opéra.

On the concert platform, she has appeared as Anna (*Les Troyens*) at the Salzburg Festival, Berlin Festival, BBC Proms and the Berlioz Festival; the Sorceress (*Dido and Aeneas*) at the Teatro Real Madrid, Elbphilharmonie Hamburg, Théâtre des Champs-Élysées, Philharmonie Luxembourg and Philharmonie Essen; Argia (Giacomelli's *La Merope*) at the Concertgebouw Amsterdam; Ursule (*Béatrice et Bénédict*) at the Berlioz Festival; Teseo (*Ariana in Creta*) at the London Handel Festival; and Cornelia in Madrid and Basel. As a recitalist, she has appeared with Malcolm Martineau and Hamish Brown.

Beth Taylor was a grand finalist of the 2023 BBC Cardiff Singer of the World competition, winner of the 2022 Elizabeth Connell Award, third prize-winner of the 2019 Wigmore Hall Competition and the winner of the 2018 Gianni Bergamo Classical Music Awards.

Beth Taylor is a graduate of the Royal Conservatoire of Scotland and The Open University, she has also studied with Jennifer Larmore and Iain Paton.



© Shervin Lainez

John Holiday

Countertenor John Holiday has established himself as one of the finest countertenors of his generation. His unique voice and powerful story have been the subject of profiles in *The New Yorker*, CNN's *Great Big Story*, *Los Angeles Times*, and more.

Highlights for the 2024/25 season include his debut in the role of Farnace in *Mitridate, re di Ponto* at Boston Lyric Opera in a production by James Darrach. In March he made his debut in the title-role of Philip Glass's *Akhnaton* in a new Barrie Kosky production at the Komische Oper Berlin. He also returns to the Bayerische Staatsoper for *Le Grand Macabre* and *Dido and Aeneas*. He performs with the New Jersey and San Francisco Symphony orchestras and the Apollo Chamber Players and gives a solo recital at the Wolf Trap Foundation of the Performing Arts. He also appears on NPR's Tiny Desk Concert series and on an episode of NPR's *Amplify with Lara Downes*.

He has performed at world-renowned venues such as Carnegie Hall, the Kennedy Center, Lincoln Center, here at the Barbican Centre and the Philharmonie de Paris. Career highlights include a tour with Gustavo Dudamel and the Los Angeles Philharmonic; the Sorceress in Barrie Kosky's production of *Dido and Aeneas*; the world premiere of Matthew Aucoin's

Eurydice as Orpheus's Double with Los Angeles Opera; the world premiere of Daniel Bernard Roumain's *We Shall Not Be Moved* with Opera Philadelphia and Dutch National Opera; the title-role in *Xerxes* at the Glimmerglass Festival; and the title-role in *Giulio Cesare* at Wolf Trap Opera. In addition to traditional concert performances and recitals, he has curated *The John Holiday Experience* to showcase his affinity and talent for many different genres that includes classical, pop, jazz, and R&B. He has performed the programme around the US, with plans to continue the eclectic evening of song in forthcoming seasons.

Outside classical repertoire, John Holiday excels in jazz, gospel and pop music; he opened for Grammy award-winner Jason Mraz in concert; In 2018 he sang the national anthem for his hometown team the Houston Rockets, and the following year performed at the Ozwald Boateng Harlem Runway Show at The Apollo Theater.

John Holiday received a Bachelor of Music in vocal performance from Southern Methodist University in Dallas, Texas, a Master of Music in vocal performance from the University of Cincinnati College – Conservatory of Music and an Artist Diploma in Opera Studies from the Juilliard School in New York City.



© Oleg Singareev

Morgan Pearse

Morgan Pearse is one of the most exciting baritones of his generation. He studied at the Royal College of Music and has won the Lies Askonas Prize and Gold Medal at the Royal Over-Seas League Competition. He went on to become a member of the Houston Grand Opera Studio and made his UK debut at English National Opera in the role of Figaro (*The Barber of Seville*).

Recent and future opera highlights include Figaro (*The Marriage of Figaro*), Papageno (*The Magic Flute*) and Araspe (*Tolomeo*) for Staatstheater Karlsruhe; Sid (*Albert Herring*) at the Buxton Festival; Belcore (*L'elisir d'amore*) and Rossini's Figaro with New Zealand Opera and the State Opera of South Australia; Ned Keene (*Peter Grimes*) with the Auckland Philharmonia; Mozart's Figaro at Zurich Opera House; *Idalma* at the Innsbruck Festival of Early Music; Papageno with the Russian National Orchestra; and Scarpia (*Tosca*) for Opera Holland Park.

Concert highlights include a solo recital at Wigmore Hall, concerts with the BBC Symphony Orchestra, Moscow's Musica Viva Chamber Orchestra, Netherlands Radio Philharmonic Orchestra, the Hallé, Gabrieli Consort, BBC National Orchestra of Wales, Academy of Ancient Music, Israel

Philharmonic Orchestra, Bournemouth Symphony Orchestra, Britten Sinfonia, King's College Choir, Cambridge, and *Messiah* with the Sydney, Tasmanian, West Australian and Adelaide Symphony orchestras, RSNO and at the London Handel Festival.



Alfredo Bernardini at the Styriarte Festival; Alcasto (Von Bayreuth's *Argenore*) under Attilio Cremonesi at Theater Münster; and a number of Handel roles, including the title-roles in *Giustino* and *Tolomeo*.

He has appeared at international concert venues, including Carnegie Hall, here at the Barbican Centre, Salle Gaveau, Amsterdam Concertgebouw, Tchaikovsky Concert Hall and numerous major concert halls in China.

His recordings include *Variations on Choice and Longing*, Fux's *Arianna* with Zefiro under Alfredo Bernardini, and the forthcoming *Giulio Cesare* with The English Concert under Harry Bicket.

Meili Li holds degrees in film and philosophy from Peking University, an MA and DipRAM (with Distinction) in voice from the Royal Academy of Music; and an Artist Diploma (with Distinction) in opera from the Guildhall School of Music & Drama, as well as fellowship of Independent Opera.

Meili Li

London-based Meili Li is the first countertenor originally from China to have an international career. He is the winner of the Farinelli Prize (2016) and gained second prize at the 2022 London Handel Festival Singing Competition.

Recent roles include Licida (Vivaldi's *L'Olimpiade*) under Peter Whelan at Irish National Opera, Royal Opera, Covent Garden, and Novel Opera Fribourg; Adone (Sciarrino's *Venere e Adone*) under Kent Nagano at Hamburg State Opera; Orfeo (*Orfeo e Euridice*) under Peter Whelan at Blackwater Valley Opera Festival; Spirito (*L'Orfeo*) at Opéra Royal de Versailles under Jordi Savall and with Christopher Moulds in the ROH's production at Roundhouse; Oberon (*A Midsummer Night's Dream*) under Andreas Schüller at Theater Giesen; Liang Shanbo (*Mill's Butterfly Lovers*) under Richard Mills at Victorian Opera Melbourne; Peleo (Fux's *Arianna*) under



© Ben Reason

Thomas Chenhall

Thomas Chenhall is a London-based baritone, having recently graduated from the Royal Academy of Music. He made his international debut as Laquais (*Massenet's*

Don Quichotte) at the Wexford Festival in 2019 and has worked extensively throughout throughout the UK and Europe since, making his Royal Opera House concert debut in 2023 as part of its lunchtime recital series.

Recent highlights include his house debut at Glyndebourne Festival Opera as Curio in David McVicar's acclaimed production of *Giulio Cesare*; Schaunard (*La bohème*) for Hurn Court Opera; Papageno (*The Magic Flute*) for the Royal Opera House's outreach live stream; Maestro Spinelloccio (*Gianni Schicci*) for Nevill Holt Opera; and Silvio (*Pagliacci*) for West Greenhouse Opera.

Forthcoming engagements include *Don Giovanni* with the BVA trust and Glyndebourne players; and covering the role of Schaunard in Jonathan Miller's production of *La bohème* for English National Opera.

The English Concert

The English Concert is an outstanding orchestra: exceptional, in the world-renowned quality, ambition and variety of its live and recorded output; unique, in the zeal of its players for working and performing together; unwavering, in its desire to connect with its audience throughout the world. Founded by Trevor Pinnock in 1972 and under the present artistic direction of Harry Bicket and principal guest Kristian Bezuidenhout, it has earned a reputation for combining urgency, passion and fire with precision, delicacy and beauty.

Trevor Pinnock directed the ensemble for over three decades, shaping the orchestra's distinctive sound and championing the performance of Baroque and Classical music on period instruments. The orchestra's recording output under his leadership, which includes critically acclaimed interpretations of Bach, Handel, and Vivaldi, garnered international recognition and helped to establish it as a leading force in the early-music revival. This rich musical legacy continues to inspire and inform the orchestra's work today.

The orchestra's regular collaborations with key artistic partners reflect and enhance the pursuit of new ways to bring music to life. Joyce DiDonato, Dame Sarah

Connolly, Iestyn Davies, Alison Balsom, and many more have not only brought their own skills to individual projects but continue to help The English Concert to shape the way the ensemble performs.

A cornerstone of the orchestra's annual cycle is its international Handel Opera tour. Blossoming from an ongoing relationship with Carnegie Hall established by Harry Bicket, the orchestra now regularly presents operas and oratorios at the Theater an der Wien, Théâtre des Champs-Élysées, the Elbphilharmonie, and here at the Barbican, with the roster of great venues continuing to grow, particularly in East Asia and the USA. Meanwhile, a regular London series allows the ensemble to explore a different path, presenting programmes that challenge and inspire audiences closer to home.

In 2023, The English Concert launched its ambitious Handel for All project, which aims to film and make freely available all of Handel's works online.

The English Concert would like to thank all our sponsors, trusts, donors and friends for their valued support and generosity, without which tonight's performance could not take place. In particular, we would like to thank George and Daphne Burnett, Jane Ridley, The Folkington Trust, and the Arts and Humanities Research Council for their invaluable support.

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If you would like to find out more about ways to support The English Concert visit englishconcert.co.uk or contact holly@englishconcert.co.uk

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director/harpsichord

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violin I

Nadja Zwiener *leader*

Annie Gard

Kinga Ujszászi

Anna Curzon

Jeffrey Girton

Jimmy Drancsak

violin II

Tuomo Suni

Elizabeth MacCarthy

Jacek Kurzydło

Davina Clarke

Mark Seow

viola

Alfonso Leal del Ojo

Louise Hogan

Joanna Patrick

cello

Joseph Crouch

Jonathan Byers

cello/viola da gamba

Samuel Ng

double bass

Alexander Jones

flute/recorder

Katy Bircher

oboe

Clara Espinosa Encinas

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Sergio Bucheli

Pablo FitzGerald Cerdán

harp

Oliver Wass

harpsichord

Tom Foster

harpsichord provision

and tuning

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As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit barbican.org.uk/join-support/support-us or contact development@barbican.org.uk

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Mon 19 May, Hall



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**Khatia Buniatishvili and
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Book now at [barbican.org.uk](https://www.barbican.org.uk)