



PROGRAM

George Frideric Handel (1685-1759)

Overture in B-flat Major HWV 336 (1705–06)

Apollo & Dafne HWV 122 (1709-10)

APOLLO

Hadleigh Adams, baritone

DAFNE

Mary Wilson, soprano

• INTERMISSION •

Jean-Philippe Rameau (1683-1764)

Pygmalion RCT 52 (1748)

PYGMALION

Matthew Hill, tenor

CÉPHISE

Morgan Balfour, soprano

LA STATUE ANIMÉE

Amy Broadbent, soprano

L'AMOUR

Mary Wilson, soprano

CHORUS OF THE PEOPLE

Morgan Balfour, soprano

Matheus Coura, countertenor

David Kurtenbach Rivera, tenor

Hadleigh Adams, baritone

AMERICAN BACH SOLOISTS

Jeffrey Thomas, conductor

NOTES

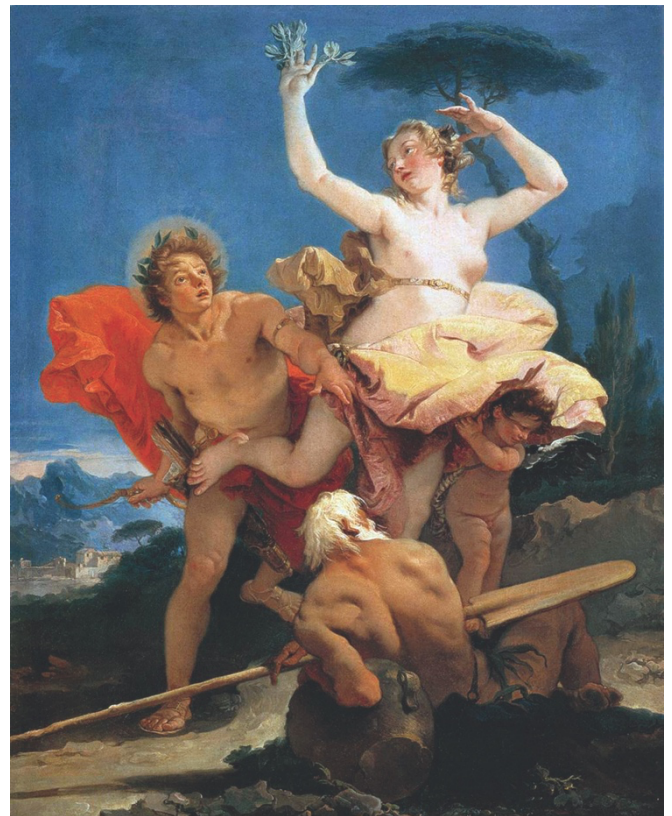
Handel: *Apollo & Dafne*

At the age of twenty-one, George Frideric Handel embarked on an expedition that would prove enjoyable, enlightening, profitable, and integral to his career. A Medici prince had made an offer to Handel to visit Italy. He packed up his things in Hamburg and began his journey to Florence, Rome, Naples, and Venice. Italy was the center of European music, and one of the most valuable traits of Italian music was the expressive style in which its composers wrote for the voice. Italian vocal writing was characterized by its qualities of suppleness, expansiveness, flexibility, and lyricism. Handel would quickly master the art, and Italian opera would become the bedrock of his career.

But in Rome, where he spent most of his time between 1706 and 1710, papal decrees had closed the public theaters. Opera was an unprofitable medium. The medium that would provide him with the most opportunity to grow and to succeed as a composer was the Italian cantata. It was a popular genre, due in part to the constraints of the papal ban, and further supported by the patronage of foreign visitors and local aristocrats—even church officials—who were eager to hear the considerable talent of imported Venetian singers put to good use, even if opera was out of the question. Performances of cantatas, which in some cases were remarkably operatic in all ways except by name, were often presented in the “academies” held in the private theaters of discerning (and wealthy) patrons of the arts. These academies were the outgrowth of the *scuole* popular in Venice during the previous century.

One generous patron was the Marchese (later Prince) Francesco Maria Ruspoli, whose Roman palace and country estates were the venues for performances of Handel’s works. Handel had been engaged between 1707 and 1709 to compose a new secular cantata each week for performances every Sunday. Among the other patrons for whom Handel wrote cantatas were members of the *Accademia dell’Arcadia*, a literary society that welcomed Rome’s best musicians, and the cardinals Benedetto Pamphili and Pietro Ottoboni. Pamphili had some considerable talent as a poet and wrote several librettos that Handel would set to music, including *Il Trionfo del Tempo* and, probably, *Tra le fiamme*, a beautiful cantata for solo soprano accompanied by viola da gamba, recorders, strings, and basso continuo.

Alessandro Scarlatti was the role model to whom Handel looked as his inspiration to master the art of composing Italian cantatas. Scarlatti, in his lifetime, composed more than six hundred! Most of them were scored for voice with continuo only. These displayed their composer’s remarkable ability to find tremendous variety of expression within the constraints of extremely limited forces (although an Italian continuo group might have included at least a half dozen instruments, capable of a whole world of sounds). But about fifty of Scarlatti’s cantatas were composed with instruments. He was the master, but Handel took the form to new heights. Cantatas with orchestral accompaniments—or *cantate con stromenti*—had been rare in Rome, until Handel’s mastery of the craft put him and his new sound in the forefront.



Giovanni Battista Tiepolo (1696-1770)
Apollo Pursuing Daphne 1755-1760

Perhaps the best known of his Italian cantatas from this period is *Apollo & Dafne*. Its subject matter, based on Ovid’s *Metamorphoses*, is perfect for the application. It is allegorical, it features mythological characters yet deals

with “human” emotions, it takes place in a pastoral setting, and it is full of powerful imagery and vivid rhetoric but almost no action. It is a battle between passion and indifference, the earthly and the eternal, and lust and purity. Apollo, quite full of himself for having conquered the monster Python, boasts of his ability as an archer, but insults Cupid. He suggests that Cupid should leave archery to those with greater strength, and that the boy’s feeble arrows can have no effect on him. Angered, Cupid shoots two arrows, making Apollo fall desperately in love with Daphne (“Dafne” is Handel’s spelling), but making Daphne completely indifferent to Apollo’s advances. He pursues her, and she flees until she can escape him no longer. She pleads to her father, a river god, to transform her into the thing she loves most, a laurel tree. In this way she can permanently retain the pastoral life she prefers and stop Apollo’s attack.

Handel is able to extract from his instrumental forces an enhanced depiction of the nature of the characters and their tribulations. Both of Apollo’s first two arias perfectly capture the arrogance and boastful pride of the overly self-confident god. Daphne’s entrance aria epitomizes the bucolic setting and sentiment of her life; the mood is captured as much by the heavenly lute-like accompaniment of *pizzicato* strings as by the aria’s lilting melody. During the course of Apollo’s ensuing pursuit, Daphne’s music becomes more and more insistently stodgy, while Apollo’s music eventually vaporizes into an almost pathetic plea. A highpoint of the musical drama, however, is their first duet, a flighty *tour de force* of rapid-fire triplets and clashing dissonances. Apollo’s last attempt is a heroic effort, not only by him but also by the accompanying violinist and bassoonist. As he lays hold of Daphne, the moment of transformation occurs and the music stops abruptly, punctuated by a most unusual single pedal tone from the basses. Apollo’s despair is heightened through the device of accompanied recitative, until he resigns himself to his fate, and sings his final aria that reminds us of the deep, dark, and tragic music at the end of Purcell’s *Dido & Aeneas*.

—Jeffrey Thomas

Rameau: *Pygmalion*

Jean-Philippe Rameau’s *Acte de ballet* (1748) finds him at the height of his compositional powers, and in the enviable position of being recognized as the single most important composer at the Paris Opera. Having started his revolutionary, if belated, opera career with five full-scale

works in the period 1733-1739, Rameau turned away somewhat from the grand scale of these “early” works to a more *rococo*, pastoral style in the 1740s. As the older works remained in repertoire, Rameau — along with Lully, whose works were never dropped — dominated the presentations of the Opera for over twenty years.



Jean-Léon Gérôme (1824-1904)
Pygmalion and Galatea, circa 1890

Pygmalion (alternatively spelled *Pigmalion*) follows the usual structure of Rameau’s ballets (and often opera acts as well). Starting with small forces, the simple plot is resolved in a series of recitative and airs. Then the chorus, orchestra, and dancers are introduced for larger pieces, including arias with chorus and dance, dance suites, and *ariettes*, which all culminate in grand final scenes, often with a *chaconne* or *contredanse* to conclude. *Pygmalion* received over 200 performances in the eighteenth century at the Paris Opera, including many of the so-called “capitation” evenings whose receipts went to benefit the artists, who were permitted to choose the repertoire to maximize profits. The moving airs of *Pygmalion*, the incomparable dance suite, and the elegant plot made up a totally charming confection that never seemed to flag in popularity.



Today the proper formation of the French Baroque orchestra, which was an entirely different entity than the usual Italian forces we are used to, is key to this work. The French band was inherently a two-voice affair, with melody and bass totally predominant, as opposed to the kind of chordal and part-writing found elsewhere. (The chorus also had two sopranos and basses for each alto and tenor.) The violins as a rule played in unison, as did the numerous bass instruments; the violas were few in number, and almost always played *divisi*. Flutes and oboes added color to the treble line as well as the occasional trio sections, and the bassoons were often used as a tenor *quinte* when not doubling the bass.

Relatively few modern performances have correctly realized this unusual formation and its unique timbre. The modern struggle with this shape, especially in terms of accommodating today's orchestras, started with the original Rameau *Oeuvres Completes* edition from the early twentieth century, where the four orchestral parts were tacitly changed: The first viola part was given to the second violins, and the second to the violas. Wind parts were invented often out of thin air to enrich the overall effect. The new second violin part had perforce to be rewritten without the lowest notes (on the viola c-string), and it was also usually rewritten as well when it crossed above the first violin line, so as not to obscure the melody.

This had never been an issue with a single player or two, and indeed Rameau often exploited this descant effect. It is easy to see how the problems compounded with such revisions, as the sound became thick and clumsy, just the opposite of the original elegance.

While recent performances have at least restored many of the wrong notes (the *Oeuvres Completes*, despite its appearance, is not a scholarly edition, but rather was motivated to provide French Baroque repertoire for the Paris Opera at the time), getting the correct shape has remained a problem. Another issue today in the search for a proper sound is the question of the *petit chœur*, a smaller grouping of flute, two violins, cello, bass, and harpsichord that was employed in the small scenes and arias as an accompanying ensemble. This grouping fits the composing in *Pygmalion* perfectly, as it is the exact orchestration of every solo aria. The orchestra only plays *tutti* in the choruses and dances, and we actually see the back and forth between *petit chœur* and *tutti* in Pygmalion's aria "*Règne, Amour*" as the violas and oboes drop out in the solo sections, and the basso continuo chord numbers suddenly reappear. Proper use of the *petit chœur* makes for a lovely and clean sound as distinguished from the massive *tutti*.

– James Richman

SYNOPSIS, TEXTS, & TRANSLATIONS

APOLLO & DAFNE

Apollo was known as a great archer, but not for his modesty. One day he caught sight of Cupid (or Eros, the son of Aphrodite in Greek mythology). Cupid was also an archer, whose arrows were responsible for instilling the twists and turns of love and lust in a person's heart. Apollo, boasting of his recent victory over Python, teased young Cupid, diminishing his abilities as an archer, and suggesting that Cupid should leave archery to those with greater strength, bragging that the boy's feeble arrows could have no effect on the mighty Apollo. Angered by this insult, Cupid shot two arrows, one tipped in gold, one blunted and tipped with lead. The arrow dipped in gold had the power to create insatiable lust in a person, while the other created absolute abhorrence towards all things romantic and passionate. The unfortunate soul who would be struck with that arrow would have no desire to love anyone. The arrow dipped in gold struck Apollo, but the arrow dipped in lead struck the fair mountain nymph Daphne.

Apollo chased the maiden, desperate for her love. But she wanted nothing to do with him and tried to escape. Daphne soon grew weary in her running, fearful that Apollo would ultimately catch her. As she was the daughter of the river god Peneus, and since all gods of water possess the ability of transformation, she called out to her father for help. In order to stop Apollo's attack, Peneus transformed his daughter into a laurel tree. Suddenly her legs took root, and her arms grew into long and slender branches. Apollo stood amazed. He touched the stem and felt the flesh tremble under the new bark. He embraced the branches, and lavished kisses on the wood. But the branches shrank from his lips. "Since you cannot be my wife," said he, "you shall assuredly be my tree. I will wear you for my crown; I will decorate with you my harp and my quiver; and when the great Roman conquerors lead up the triumphal pomp to the Capitol, you shall be woven into wreaths for their brows ... And, as eternal youth is mine, you also shall be always green, and your leaf shall know no decay." The nymph, now changed into a laurel tree, bowed her head in grateful acknowledgment.



Gian Lorenzo Bernini
Apollo and Dafne 1622-25

LIBRETTO

Overture, HWV 336 (1705–06)

Recitativo APOLLO

*La terra è liberata, la Grecia è vendicata! Apollo ha vinto!
Dopo tanti terrori e tante stragi che desolano e spopolano
i regni, giace Piton per la mia mano estinto. Apollo ha
trionfato! Apollo ha vinto!*

The earth is liberated! Greece has her vengeance!
Apollo is victorious! After the destruction and horrors
which have grieved and decimated the people, the
serpent is slain, by my hand destroyed. Apollo is
victorious! Apollo has triumphed!

Aria APOLLO

*Pende il ben dell'universo
da quest' arco salutar.
Di mie lodi il suol rimbombe
ed appresti l'ecatombe
al mio braccio tutelar.*

The welfare of the cosmos
Relies upon my powerful bow.
Earth, resound in praise of me!
And spirits, wend ye about
My protecting arm.



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Recitativo APOLLO	<i>Ch'il superbetto Amore delle saette mie ceda alla forza; ch'omai più non si vanti della punta fatal d'aurato strale; un sol Piton più vale che mille accesi e saettati amanti.</i>	Let haughty Cupid defer to the power of my spears; he shall cease bragging about his deadly golden arrows; just one Python is a greater prize than a thousand impassioned lovers wounded by arrows.
Aria APOLLO	<i>Spezza l'arco e getta l'armi, Dio dell'ozio e del piacer. Come mai puoi tu piagarmi, nume ignudo e cieco arcier?</i>	Snap your bow and discard your arrows, God of idleness and pleasure. How can you ever dream of hurting me, You naked demigod, sightless archer?
Aria DAFNE	<i>Felicissima quest' alma, ch'ama sol la libertà. Non v'è pace, non v'è calma per chi sciolto il cor non ha.</i>	Happy is this spirit, Enamored only of freedom. There is no quiet, no serenity Where the heart is bound.
Recitativo APOLLO	<i>Che voce! che beltà! questo suon, questa vista il cor trapassa. Ninfa!</i>	What a voice! What loveliness! This sound, this vision fills my heart with rapture. Nymph!
DAFNE	<i>Che veggo? ah! lassa; e chi sarà costui che mi sorprese?</i>	What am I seeing, ah? And who is this who startles me so?
APOLLO	<i>Io son un Dio, ch'il tuo bel volto accese.</i>	I am a god, whom your beautiful visage has impassioned.
DAFNE	<i>Non conosco altri Dei fra queste selve che la sola Diana; non t'accostar, divinità profana.</i>	I recognize no gods in this forest except only Diana; stay away, lustful god.
APOLLO	<i>Di Cinzia io son fratel; s'ami la suora, abbi, o bella, pietà di chi t'adora.</i>	I am the brother of Cynthia (Diana); if you revere my sister, show pity, beautiful nymph, on the one who loves you.
Aria DAFNE	<i>Ardi, adori e preghi in vano, solo a Cinzia, io son fedel. Alle fiamme del germano Cinzia vuol ch'io sia crudel.</i>	You long, love, and beg to no avail; I am faithful to Cynthia alone! The lusts of her brother Cynthia wills me to spurn.
Recitativo APOLLO	<i>Che crudel!</i>	O cruel!
DAFNE	<i>Ch'importuno!</i>	O harassing!
APOLLO	<i>Cerco il fin de' miei mali.</i>	I will find a way to ease my pain.
DAFNE	<i>Ed io lo scampo.</i>	And I will evade it.
APOLLO	<i>Io mi struggo d'amor.</i>	I am inflamed with passion.
DAFNE	<i>Io d'ira avvampo.</i>	I am burning with rage.
Duet BOTH	<i>Una guerra ho dentro il seno che soffrir più non si può.</i>	My heart is consumed with turmoil And I can endure it no more.
APOLLO	<i>Ardo, gelo, s'al rigor non metti freno;</i>	I burn, I freeze, if you do not curb your severity;
DAFNE	<i>Temo, peno, s'all' ardor non metti freno;</i>	I fear, I anguish, if you do not curb your passion.
BOTH	<i>pace aver mai non potrò.</i>	I shall never be able to find peace.



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Recitativo APOLLO	<i>Placati al fin, o cara, la beltà che m'infiamma sempre non fiorirà; ciò che natura di più vago formò passa e non dura.</i>	Be calm, my dear. Your beauty which consumes me will not endure; nature's greatest creation withers, and cannot survive.
Aria APOLLO	<i>Come rosa in su la spina presto viene e presto va, tal con fuga repentina, passa il fior della beltà.</i>	Even as the rose upon its stem Arrives swiftly and as swiftly departs, So with startling speed, The blossom of beauty goes.
Recitativo DAFNE	<i>Ah, ch'un Dio non dovrebbe altro amore seguir ch'oggetti eterni; perirà, finirà caduca polve che grata a te mi rende, ma non già la virtù che mi difende.</i>	Ah! A god should only love undying things; the passing earth that makes me desirable to you will die and disappear, but not the virtue which is my protection.
Aria DAFNE	<i>Come in ciel benigna stella di Nettun placa il furor; tal in alma onesta e bella la ragion frena l'amor.</i>	As Neptune's star above Stills the tempestuous waves, So in a true and noble soul Reason checks passion.
Recitativo APOLLO	<i>Odi la mia ragion!</i>	Hear my plea!
DAFNE	<i>Sorda son io!</i>	I am deaf!
APOLLO	<i>Orso e tigre tu sei.</i>	You are a bear, a tigress!
DAFNE	<i>Tu non sei Dio.</i>	You are no god!
APOLLO	<i>Cedi all'amor, o proverai la forza.</i>	Yield to my love, or I will force you.
DAFNE	<i>Nel sangue mio questa tua fiamma ammorza.</i>	Your passion will be dampened by my flowing blood.
Duet APOLLO	<i>Deh, lascia addolcire quell' aspro rigor.</i>	Please! Temper your rigid harshness.
DAFNE	<i>Più tosto morire che perder l'onor.</i>	I'd rather die than yield my honor.
APOLLO	<i>Deh, cessino l'ire, o dolce mio cor!</i>	Please! Soften your fury, oh, sweetheart!
DAFNE	<i>Più tosto morire che perder l'onor.</i>	I'd rather die than yield my honor.
Recitativo APOLLO	<i>Sempre t'adorerò.</i>	I'll love you always!
DAFNE	<i>Sempre t'abborrirò.</i>	I'll detest you always!
APOLLO	<i>Tu non mi fuggirai.</i>	You'll not escape!
DAFNE	<i>Si, che ti fuggirò.</i>	Yes, I'll escape!
APOLLO	<i>Ti seguirò, correrò, volerò sui passi tuoi; più veloce del sole esser non puoi.</i>	I shall chase you, pursue you, fly after you; swifter than the sun you cannot go.
Scena APOLLO	<i>Mie piante correte, mie braccia stringete l'ingrata beltà. La tocco, la cingo,</i>	My feet fly; My arms enfold This thankless beauty. I touch her, I hold her,



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*la prendo, la stringo ...
ma, ma, qual novità?
Che vidi, che mirai?*

*Cielo! Destino, che sarà mai? Dafne, dove sei tu, che non
ti trovo? Qual miracolo nuovo ti rapisce, ti cangia e ti
nasconde? Che non t'offenda mai del verno il gelo, né il
folgore dal cielo tocchi la sacra e gloriosa fronde.*

Aria APOLLO

*Cara pianta, co' miei pianti
il tuo verde irrigherò.
De' tuoi rami trionfanti
sommì eroi coronerò.
Se non posso averti in seno,
Dafne, almeno
sovra il crin ti porterò.*

I take her, I fold her in my arms ...
But what is this? What am I seeing?
What do I behold?

Heavens! Fate, whatever is it? Dafne, where are you,
that I cannot find you? What new enchantment has
stolen, altered, and concealed you? Let not the winter
frosts nor the thunderbolts from heaven touch your
holy and illustrious greenery.

Beloved laurel, with flowing tears
I shall keep you eternally green.
With your victorious branches
Shall I adorn the greatest heroes.
If I may not hold you in my heart,
Dafne, at least
Upon my brow shall I keep you forever.

PYGMALION

The story is based on the myth of Pygmalion as told in Ovid's *Metamorphoses*. In Rameau's version, the sculptor Pygmalion creates a beautiful statue to which he declares his love. His significant other, Céphise, begs for attention; Pygmalion spurns her and entreats the goddess Venus to bring his statue to life. Magically the statue enlivens, sings,

and dances; Cupid (L'Amour) arrives and praises Pygmalion for his artistry and faith in his powers. Celebratory dancing and singing follows, attesting to the power of love. Cupid helpfully finds another lover for Céphise.

The scene represents Pygmalion's studio, in the center of which stands the Statue.

Overture

SCENE I. Pygmalion, alone

PYGMALION

*Fatal Amour, cruel vainqueur,
Quels traits as-tu choisis pour me percer le coeur?
Je tremblais de t'avoir pour maître;
J'ai craint d'être sensible, il falloir m'en punir;
Mais devais-je le devenir
Pour un objet qui ne peut l'être?
Fatal Amour, cruel vainqueur,
Quels traits as-tu choisis pour me percer le coeur!
Insensible témoin du trouble qui m'accable,
Se peut-il que tu sois l'ouvrage de ma main?
Est-ce donc pour gémir et soupirer en vain
Que mon art a produit ton image adorable?
Fatal Amour, cruel vainqueur,
Quels traits as-tu choisis pour me percer le coeur?*

All-powerful Love, cruel conqueror,
What darts have you chosen to pierce my heart?
I trembled to have you as master.
I feared being sensitive, and deserved punishment;
But did I have to fall in love
With an object incapable of feeling?
All-powerful Love, cruel conqueror,
What darts have you chosen to pierce my heart?
Unfeeling witness of the pain that afflicts me,
Can you really be the work of my own hand?
Is it only to moan and sigh in vain
That my art has created your lovely face?
All-powerful Love, cruel conqueror,
What darts have you chosen to pierce my heart?

SCENE II. Pygmalion, Céphise

CÉPHISE

*Pygmalion, est-il possible
Que tu sois insensible
Aux feux dont je brûle pour toi?
Cet objet t'occupe sans cesse,
Peut-il m'enlever ta tendresse,
Et te faire oublier ...*

Pygmalion, is it possible
That you cannot feel
The passion that burns in me?
The object occupies your thoughts:
Can it rob me of your tenderness,
And make you forget ...

PYGMALION

*Céphise, plaignez-moi,
N'accusez que les Dieux,
J'éprouve leur vengeance,
J'avois bravé l'Amour,
Il cause mon tourment.*

Céphise, take pity on me.
Blame only the gods,
I suffer their vengeance,
I had defied Love,
He causes my torment.

CÉPHISE

*Tu voudrais te servir d'un vain déguisement
Pour me cacher un amour qui m'offense.*

You would try to use such a sorry attempt
To hide from me a love that offends me.

PYGMALION

*Oui, je sens de l'amour toute la violence,
Et vous voyez l'objet de cet enchantement.*

Yes, I am completely in Love's power,
And you see the object of this enchantment.

CÉPHISE

*Non, je ne te crois point; quelque secrète chaîne
Te retient et s'oppose à mes vœux les plus doux.*

No, I don't believe you at all, some secret chain
Holds you captive and thwarts my heart's desire.

PYGMALION

*Tel est l'effet du céleste courroux,
Qu'il m'impose la peine*

Such is the effect of the wrath of heaven
That it punishes me



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CÉPHISE

*D'une flamme frivole et vaine,
Et m'ôte la douceur de soupirer pour vous.*

With a vain and foolish love,
And takes from me the joy of loving you.

*Cruel, il est donc vrai que cet objet t'enflamme,
A de si vains transports abandonne ton âme,
Puissent les justes Dieux, par cette folle ardeur,
Punir l'égarement de ton barbare coeur.*

Cruel heart, so it's true that this is your passion:
Abandon your soul to such vain transports;
May the just gods, by this mad ardor,
Punish the treachery of your barbarous heart.

SCENE III Pygmalion alone, then the Statue

PYGMALION

*Que d'appas! que d'attraits! sa grâce enchanteresse
M'arrache malgré moi des pleurs et des soupirs!
Dieux! quel égarement, quelle vaine tendresse.
O Vénus, ô mère des plaisirs,
Étouffe dans mon coeur d'inutiles désirs;
Pourrais-tu condamner la source de mes larmes?
L'Amour forma l'objet dont mon coeur est épris.
Reconnais à mes feux l'ouvrage de ton fils:
Lui seul pouvait rassembler tant de charmes.*

What beauty! What charm! Her enchanting grace
Tears from me, against my will, tears and sighs.
Gods! What folly, what vain tenderness.
O Venus, mother of pleasures,
Stifle in my heart such vain desires;
Could you condemn the cause of my tears?
Love formed the object that steals my heart:
Behold in my passion your son's handiwork;
None but he could assemble so many charms.

*D'où naissent ces accords? Quels sons harmonieux?
Une vive clarté se répand dans ces lieux.*

But what are those chords? Such sweet harmony?
A bright clarity suffuses this place.

**A cupid flies rapidly across the stage and shakes his torch at the Statue (this flight takes place without Pygmalion noticing).
The statue comes to life.**

*Quel prodige? ... Quel dieu? ...
Par quelle intelligence ...
Un songe a-t-il séduit mes sens?*

What a miracle? ... What a god? ...
By what intelligence ...
Has a dream seduced my senses?

The statue descends

Je ne m'abuse point, ô divine influence?

I am not deceiving myself, O divine powers?

She walks

*Protecteurs des mortels! ... grands dieux! ...
dieux bienfaisants! ...*

Protection of mortals! ... Great gods! ...
Beneficent gods! ...

THE STATUE

*Que vois-je? Où suis-je?
Et qu'est-ce que je pense?
D'où me viennent ces mouvements?*

What do I see? Where am I?
And how am I thinking?
How am I able to move?

PYGMALION

O ciel!

Heavens!

THE STATUE

*Que dois-je croire? Et par quelle puissance
Puis-je exprimer mes sentiments?*

What am I to believe? And by what power
Am I able to express my feelings?

PYGMALION

O Vénus, O Vénus! ta puissance infinie ...

O Venus, O Venus! your infinite power ...

LA STATUE catching sight of Pygmalion

*Ciel! quel objet! mon âme en est ravie;
Je goûte en le voyant le plaisir le plus doux,
Ah! je sens que les dieux qui me donnent la vie
Ne me la donnent que pour vous.*

Heavens! What an object! My soul is ravished!
Looking at him I feel the sweetest pleasure,
Ah! I feel that the gods who give me life
Only give it to me for you.

PYGMALION

*De mes maux à jamais cet aveu me délivre;
Vous seule, aimable objet, pouviez me secourir;
Si le ciel ne vous eût fait vivre,
Il me condamnait à mourir!*

This promise frees me forever from my woes,
You alone, sweet object, could have saved me.
If heaven had not brought you to life
It would have condemned me to die.



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THE STATUE

*Quel heureux sort pour moi!
Vous partagez ma flamme,
Ce n'est pas votre voix qui m'en instruit le mieux,
Mais je reconnais dans vos yeux
Ce que je ressens dans mon âme.*

What a happy fate for me!
You share my passion:
It's not just your voice that tells me this,
But I see reflected in your eyes
That which I feel in my soul.

PYGMALION

*Pour un coeur tout à moi puis-je trop m'enflammer?
Que votre ardeur doit m'être chère,
Vos premiers mouvements ont été de m'aimer.*

For a heart all my own, can any passion be too great?
How dear your ardor is to me,
Your first movements were to love me.

THE STATUE

*Mon premier désir de vous plaire.
Je suivrai toujours votre loi.*

My first desire is to please you.
I will ever follow your command.

PYGMALION

*Pour tous les biens que je reçois
Puis-je assez ...*

For all the blessings I receive
May I quite ...

THE STATUE

*Prenez soin d'un destin que j'ignore,
Tout ce que je connais de moi,
C'est que je vous adore.*

Take care for a fate even I don't understand.
All I can say for sure
Is that I adore you.

SCENE IV L'Amour, Pygmalion, the Statue

L'AMOUR (to Pygmalion)

*Du pouvoir de l'Amour ce prodige est l'effet.
L'Amour dès longtemps aspirait
À former par ses dons l'être le plus aimable;
Mais pour les unir tous, il fallait un objet
Dont ton Art seul était capable.
Il vit et c'est pour toi; pour toi ses tendres feux
Étaient de tes talents la juste récompense.
Tu servais trop bien ma puissance
Pour ne pas mériter d'être à jamais heureux.*

By Love's power this miracle is fashioned.
For a long time, Amour has sought
To create, by his gifts, the perfect being;
But to bring everything together required a form
Which your art alone could provide.
She lives, and is for you; her tender passions
A just reward for your talents.
You have served my power too well
Not to deserve to be happy forever.

*Jeux et Ris qui suivez mes traces,
Volez, empresses-vous d'embellir ce séjour.
Venez, venez aimables Grâces,
C'est à vous d'achever l'ouvrage de l'Amour.*

Games and Laughters that follow in my path,
Fly, make haste to adorn this place.
Come, come charming Graces,
It's for you to complete Love's handiwork.

*Empressez-vous, aimables Grâces,
Hâtez-vous d'achever l'ouvrage de l'Amour.*

Hurry up, kind Graces,
Hurry to complete the work of Love.

The Graces instruct the Statue and show her the various characters of the Dance.

*Air. Très lent (Air. Very slow) • Gavotte gracieuse (Graceful gavotte) • Menuet (Minuet)
Gavotte gaie et fort (Very cheerful Gavotte) • Chaconne vive (Lively chaconne) • Loure très grave (Stately Loure)
Passepied vif "Les Grâces" (Bright Passepied "The Graces") • Rigaudon Vif (Quick Rigaudon)
Sarabande pour la Statue (Sarabande for the Statue) • Tambourin Fort et vite (Strong and fast Tambourin)*

SCENE V Pygmalion, the Statue, L'Amour, the People

PYGMALION

*Le peuple dans ces lieux s'avance.
Amour, il connaîtra jusqu'où va ta puissance
Et quels biens ta bonté sait répandre sur nous!*

The people from these parts approach.
Love, they shall know the extent of your power
And the benefits your gifts can bestow upon us.

Amour moves back. All his followers, as well as Pygmalion and the Statue, accompany him to the back of the stage as the people enter dancing.



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PYGMALION (to the people)

*L'Amour triomphe, annoncez sa victoire.
Il met tout son pouvoir à combler nos desirs.
On ne peut trop chanter sa gloire,
Il la trouve dans nos plaisirs!*

Love triumphs, let us proclaim his victory.
He uses all his powers to fulfill our desires.
We cannot sing his glory enough,
For he finds it in our pleasures!

CHORUS with PYGMALION

*L'Amour triomphe, annoncez sa victoire.
Ce dieu n'est occupé qu'à combler nos desirs.
On ne peut trop chanter sa gloire,
Il la trouve dans nos plaisirs!*

Love triumphs, let us proclaim his victory.
This god strives only to fulfill our desires.
We cannot sing his glory enough,
For he finds it in our pleasures!

Pantomime of simpletons, a bit slow Very fast Pantomime

PYGMALION

*Règne, Amour, fais briller tes flames.
Lance tes traits dans nos âmes.
Sur des cœurs soumis à tes lois
Épuise ton carquois.*

Reign, Amour, may your flame sparkle.
Fire all your arrows into our souls.
On hearts true to your commands
Empty your quiver.

*Tu nous fais, dieu charmant, le plus heureux destin.
Je tiens de toi l'objet dont mon âme est ravie,
Et cet objet si cher respire, tient la vie
Des feux de ton flambeau divin.*

You prepare for us, charming god, the happiest of
fates.
I have from you the object of my heart's desire,
And this dear creature breathes, and enjoys life
Thanks to the spark of your divine flame.

Graceful Air Contredanse

MEET THE SOLOISTS (in order of appearance)

HADLEIGH ADAMS (baritone), has amassed a body of work remarkable in its breadth. Committed to both the concert and opera stage, he has collaborated with some of the world's finest artists. On the concert stage, he has performed as a soloist with the London Philharmonia Orchestra under Esa Pekka Salonen, the Los Angeles Philharmonic under Gustavo Dudamel, the San Francisco Symphony under Michael Tilson Thomas, the Atlanta Symphony Orchestra under Robert Spano, the San Francisco Opera Orchestra under Nicola Luisotti, and Philharmonia Baroque under Nicholas McGegan. He has also performed with the American Bach Soloists, Seattle Symphony, Nashville Symphony, and Colorado Symphony. Renowned for his Handel, he has performed *Messiah* more than 120 times. In traditional operatic repertoire, Hadleigh has performed a wide range of characters in a variety of musical styles: Ravel under the baton of Esa Pekka Salonen, Bernstein under Marin Alsop and Michael Tilson Thomas and Louis Langree, Puccini under Nicola Luisotti, Mozart under the stage direction of Sir Thomas Allen, Handel under the stage direction of Christopher Alden, and Puccini under the stage direction of *Les Misérables* director, John Caird. His European debut was at London's Royal National Theatre in a staged



production of Bach's "St Matthew Passion," playing the role of Jesus, and directed by Sir Jonathan Miller. With the San Francisco Opera, he has appeared in nineteen mainstage productions, and during the 2022 season, he made his 100th performance with the company. Upcoming engagements include performances of Britten's *War Requiem*, Vaughan Williams' *Sea Symphony*, Mozart's *Requiem*, Orff's *Carmina Burana*, Mahler's *Das Lied von der Erde*, Schmidt's *The Book with Seven Seals*, Beethoven's 9th Symphony, and Handel's *Messiah* and *Partenope* with organizations including the Dallas and Houston Symphonies, San Francisco Opera, the Wellington Orchestra, the Brisbane Philharmonia and the Choral Society of Grace Church at Carnegie Hall. Born in Wellington, New Zealand, Hadleigh is a former Merola Opera artist, San Francisco Opera Adler Fellow, and studied at the Guildhall School of Music and Drama.

MARY WILSON (soprano) was raised on music with her piano teacher mother and choir director father. Her earliest childhood books consisted of "color middle C blue" and "circle all the Gs." Mary accompanied her kindergarten class on *Twinkle Twinkle Little Star* in F major, and when the song was finished, she greeted the audience and announced "now in G!" She played a piano concerto with her middle school band and accompanied choirs



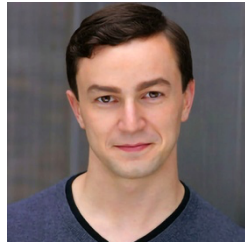


and voice recitals through high school and college. She attended St. Olaf College with the goal of singing with the world-famous choir. She accomplished that goal and sang for both Dr. Kenneth Jennings and Dr. Anton Armstrong. It was wonderful! While at St. Olaf, she took voice lessons and went down the rabbit hole of vocal music studies and has never looked back.

Her first opera role ever was Susanna in *Le Nozze di Figaro*, one of the longest and most-famous roles in all of opera. After a break from school, she thought she would study law, until the head of the voice department, Professor John Stewart, heard her sing a solo at Christ Church Cathedral and offered her the chance to get back in to vocal music at Washington University in St. Louis. The very next year she was a National Finalist in the Metropolitan Opera National Council Auditions and an Adams Fellow at the Carmel Bach Festival. She counts herself lucky to be able to sing with both period and modern instrument orchestras, and is convinced Jeffrey Thomas offered her the initial opportunity to sing with ABS so she'd stop calling him!

Mary is an Associate Professor of Voice at the University of Memphis where she teaches applied voice, diction, and oratorio literature, and is the Voice Area Chair. She lives in Memphis with her husband Todd who is the Director of Music of Ministries at Germantown United Methodist. They have an amazing son, Fletcher, who plays the trombone and lacrosse, and two vizslas named Max and Ruby.

MATTHEW HILL (tenor) has come a long way since his debut as Nicely Johnson in his middle school's production of *Guys & Dolls*, where he found he had a knack for being loud and campy. In high school, he played the trumpet and euphonium in wind ensemble and marching band while also developing a deep love for choral music. In his studies at the University of Maryland, he became highly involved in the Bach Cantata series which sparked his love for the music of J.S. Bach. Since then, he has created a multi-faceted career excelling in opera, oratorio, art song, and musical theater. Highly regarded for his interpretations of Bach: his performance as the Evangelist in Bach's "Saint Matthew Passion" was praised by the *Washington Classical Review* for "clarion high notes placed with unfailing precision." Matthew has appeared as a concert soloist with ensembles including the Baltimore Symphony Orchestra, Boston Pops, Washington National Cathedral, American Bach Soloists, the Washington Bach Consort, and the Thirteen, and has performed operatic roles with Washington National Opera, Wolf Trap Opera, Washington Concert Opera, and Annapolis Opera. Recently, he was awarded 1st place in the Bethlehem Bach Young American Singers Competition and 1st place at the National Association of Teachers of Singing Artist Awards. Additionally, Matthew is a founding member of vocal quartet The Polyphonists, and tenor vocalist and Assistant Conductor of the Singing Sergeants, the official chorus of the U.S. Air Force.



MORGAN BALFOUR (soprano) attended her first audition at the age of ten. She was at the Queensland Conservatorium in Australia, ready to give a stirring rendition of "*Somewhere Over the Rainbow*," when she heard one of the classical undergraduate voice students warming up. Wide-eyed, she turned to her mother and said, "I want to do that!" Her mother, a life-long, die-hard Elvis Presley fan responded with some trepidation, "Are you sure?" Never had she been more sure of anything. It led to a love of classical music and, as fate would have it, her undergraduate voice lessons many years later took place in the very same room as those warmups.



Morgan has since been praised for her "thrilling clarity" (*Sydney Morning Herald*) and "impressive vocal control and dynamic sensitivity" (*San Francisco Classical Voice*). Last summer, she appeared at the Carmel Bach Festival as a Virginia Best Adams Fellow. This spring she made her San Francisco Symphony solo debut in Bach's *Magnificat* conducted by Dame Jane Glover, as well as appearing with Internationale Bachakademie Stuttgart conducted by Professor Hans-Christoph Rademann. Morgan will finish the season performing as a soloist with San Francisco Bach Choir and Cantata Collective. She has previously appeared with Australian Brandenburg Orchestra, American Bach Soloists, Pinchgut Opera, California Bach Society and Madison Bach Musicians.

AMY BROADBENT (soprano) made her musical stage debut at age seven playing the letter Q in her school's alphabet musical "A-Z Does It," and received rave reviews for her heartfelt solo song, "I Need U." Since then, her musical journey has included conducting, composition, arranging, ensemble singing, solo singing in many genres, and playing trombone — and since she couldn't pick one, she still does all of those things (except trombone playing). As a vocalist, she was hailed by *Washington Classical Review* for "consummate poise, limpid clarity, and faultless intonation," and *Opera News* called her "lightly shimmering, flexible soprano... quite moving."



Amy has performed as a soloist for the Oregon Bach Festival, Staunton Music Festival, Bach Choir of Bethlehem, Washington National Cathedral, Washington Bach Consort, The Thirteen, Folger Consort, Reading Choral Society, Washington Master Chorale, and New Dominion Chorale. She won first-place in the Audrey Rooney Bach Competition (Kentucky Bach Choir) and the National Society of Arts and Letters' Winston Voice Competition, and was a prizewinner for the Lyndon Woodside Oratorio-Solo Competition (New York Oratorio Society) at Carnegie Hall, the Annapolis Opera Competition, the Bach Vocal Competition for American Singers (Bach Choir of Bethlehem), and the Franco-



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American Grand Concourse Vocal Competition. Amy is a founding member of vocal quartet The Polyphonists, and is the Assistant Conductor of the U.S. Navy Sea Chanters, the official chorus of the U.S. Navy. She holds degrees in both voice and conducting from the University of Maryland. Amy is thrilled to be making her American Bach Soloists debut performing alongside her husband and favorite duet partner, tenor Matthew Hill. When she's not making music, Amy enjoys cooking, biking, gardening, and looking at old newspapers.

JEFFREY THOMAS (conductor) has brought thoughtful, meaningful, and informed perspectives to his performances as Artistic Director and conductor of the American Bach Soloists for more than 30 years. Recognized worldwide as one of the foremost interpreters of the music of Bach and the Baroque, he continues to inspire audiences and performers alike through his keen insights into the passions behind musical expression. *Fanfare Magazine* has praised his series of Bach recordings, stating that "Thomas' direction seems just right, capturing the humanity of the music ... there is no higher praise for Bach performance."



He began his musical studies as a toddler, trying to keep up with his older brother's impressive piano skills. A nerve-racking first piano recital appearance performing an American folk song arrangement led him to realize that piano would not be his instrument of choice. But a successful decade of playing violin brought much musical satisfaction. While a high school student, the arrival in his hometown of a professional harpsichordist piqued his interest and led to harpsichord and organ lessons, the latter affording him happy times in empty churches playing Bach (sometimes as loudly as possible) on the pipe organ. But singing would soon win out as the most likely career choice, so studies at

the Oberlin Conservatory of Music, the Manhattan School of Music, S.U.N.Y. Purchase, and The Juilliard School culminated in his professional debut in Gian Carlo Menotti's opera, *The Last Savage*, at the Spoleto Festival. That same week, he received a phone call from the office of San Francisco Opera General Director Kurt Herbert Adler, asking him to fly to San Francisco to sing a role in Wagner's *Die Meistersinger* during the SFO's debut Summer Season in 1981. Offered a chance to be one of the first group of Adler Fellows, Jeffrey moved to San Francisco to participate in the program, and was heard by the legendary guru of the Bay Area early music scene, Laurette Goldberg. After she heard Jeffrey in a performance of a Scarlatti opera, she said to him, "You know, dear, you should sing Bach!" and invited him to perform a concert of Bach cantatas. He was astonished to discover, at the first rehearsal, that his performer colleagues were harpsichordist/conductor Gustav Leonhardt and baritone Max van Egmond, early music musicians that he had idolized since his teenage years. "The rest is history," as the saying goes.

As Artistic Director & Conductor of the American Bach Soloists, he has directed and conducted recordings of more than 25 cantatas, the *Mass in B Minor*, *Saint Matthew Passion*, *Brandenburg Concertos*, and works by Corelli, Schütz, Pergolesi, Vivaldi, Haydn, and Beethoven. Jeffrey is an avid exponent of contemporary music, and has conducted the premieres of new operas, including David Conte's *Gift of the Magi* and *Firebird Motel*. He has presented master classes at the Eastman School of Music, the New England Conservatory of Music, San Francisco Conservatory of Music, SUNY at Buffalo, Swarthmore College, and Washington University, been on the faculty of Lehigh University in Pennsylvania, and was artist-in-residence at the University of California, where he is now Professor Emeritus of Music in the Department of Music at UC Davis, having held the Barbara K. Jackson Chair in Conducting and a UC Davis Chancellor's Fellowship.



VIOLIN

Andrew Fouts (leader)

Anonymous, Paris, 18th century, Paris, 18th century.

Carla Moore (leader)

Johann Georg Thir, Vienna, 1754.

Tatiana Chulochnikova * ***

Joseph Hollmayr, Freiburg, Germany, circa 1760.

Gail Hernández Rosa *

Attributed to Jacob Stainer, Mittenwald, circa 1700.

Wilton Huang *

Stensland & Girard, Montreal, 2003; after Giovanni Battista Guadagnini model, 18th century.

Noah Strick *

Celia Bridges, Cologne, 1988; after Nicolò Amati, Cremona, circa 1640.

VIOLA

Ramón Negrón Pérez *

Jay Haide, El Cerrito, California, 2016; after Giovanni Paolo Maggini, Brescia, circa 1580.

Yvonne Smith *

Timothy Johnson, Connecticut, 2017; after Andrea Guarneri, Cremona, c. 1676.

VIOLONCELLO

Gretchen Claassen * ***

Anonymous, German, 18th century.

Joseph Howe *

Jay Haide, El Cerrito, California, 2017; after Antonio Stradivari, Cremona, circa 1700.

CONTRABASS

Daniel Turkos *

Anonymous, Bohemian, mid 19th century.

FLUTE

Bethanne Walker *

Martin Wenner, Singen, Germany, 2015; after Carlo Palanca, Turin, 1750.

Mindy Rosenfeld

Martin Wenner, Singen, Germany, 2010; after Carlo Palanca, Turin, circa 1760.

PICCOLO

Bethanne Walker *

Catherine Folkers, 1978; after anonymous instrument, Dresden, 1798.

Mindy Rosenfeld

Roderick Cameron, Mendocino, CA 2007, after Robert Claire copy of Godefroid-Adrien Rottenburgh, Brussels, circa 1740.

OBOE

Stephen Hammer

Joel Robinson, New York, 2002, after Saxon models circa 1730.

Stephen Bard

Joel Robinson, New York, NY, 2003; "Saxon Model," patterned on various builders from Dresden & Leipzig, circa 1720.

BASSOON

Nathan Helgeson *

Guntram Wolf, Kornach, Germany, 2008; after "HKICW" (maker's mark), Germany, circa 1700.

HARPSICHORD

Corey Jamason **

Willard Martin, Bethlehem, Pennsylvania, 1990; after François Blanchet, Paris, circa 1730.

* Academy Alumnus

** Academy Faculty

*** Jeffrey Thomas Award Recipient