

The background of the entire page is a classical landscape painting. It depicts a deep, rocky gorge with a river at the bottom. A wooden bridge crosses the river in the middle ground. On the right, a tall, craggy rock formation rises. In the foreground, there are more rocks and some greenery. Several small figures of people are scattered throughout the scene, including a group on the left and some near the bridge. The sky is filled with soft, white clouds.

cpo

Gioachino Rossini
L'inganno felice

Albano · Garés · Toia · Loi · De Donato

THERESIA

Alessandro De Marchi

cpo

Libretto



Gioachino Rossini

Gioachino Rossini 1792–1868

L'inganno felice

Farsa in One Act

Libretto by Giuseppe Maria Foppa

Premiere: Venice, Teatro Giustiniani in San Moisè, 8 January 1812

Transcription from the sources and edition by Luca Incerti

Bertrando, duke

Antonio Garés tenor

Isabella, his wife

Miriam Albano soprano

Ormondo, the duke's close friend

Giuseppe Toia bass

Batone, Ormondo's confidant

Luigi De Donato bass

Tarabotto, foreman of the miners

Matteo Loi bass

THERESIA

Alessandro De Marchi

Diego Procoli, maestro collaboratore

Basso continuo:

Diego Procoli fortepiano

Futo Yamane violoncello

Margherita Naldini double bass

CD 1

1	Sinfonia	6'11
2	No. 1 Introduzione. Isabella, Tarabotto: <i>Cosa dite, ma cosa dite</i>	9'19
3	Scena Prima. Isabella, Tarabotto: <i>Ebben, che ascondi</i>	5'07
4	No. 2 Cavatina. Bertrando: <i>Qual tenero diletto</i>	5'26
5	Scena Seconda. Bertrando: <i>Né pon due lustri ancora</i>	0'11
6	Scena Terza. Bertrando, Ormondo, Batone: <i>Ebben, che tenta il Duca mio vicino</i>	0'40
7	Scena Quarta. Bertrando, Tarabotto, Ormondo, Batone: <i>Chi mi chiama</i>	0'53
8	Scena Quinta. Isabella, Batone: <i>Prima d'andar a farmi squinternare</i>	2'00
9	No. 3 Aria. Batone: <i>Una voce m'ha colpito</i>	6'53
10	Scena Sesta. Isabella, Tarabotto: <i>Egli restò indeciso</i>	1'15
11	Scena Settima. Bertrando, Tarabotto: <i>Ciel protettor dell'innocenza</i>	1'29
12	Scena Ottava. Isabella, Bertrando, Tarabotto: <i>Dio mi reggi</i>	1'22
13	No. 4 Terzetto: Isabella, Bertrando, Tarabotto: <i>Quel sembiante</i>	9'14

Total time 50'08

CD 2

1	Scena Nona. Bertrando, Tarabotto, Ormondo: <i>Oh, la impressione è fatta</i>	0'51
2	Scena Decima. Tarabotto, Ormondo, Batone: <i>Quale inchiesta!</i>	1'35
3	No. 5 Aria. Ormondo: <i>Tu mi conosci</i>	1'44
4	Scena Undicesima. Tarabotto, Batone: <i>O pagherà tua vita</i>	2'39
5	No. 6 Duetto: Tarabotto, Batone: <i>Va taluno mormorando</i>	5'39
6	Scena Dodicesima. Isabella, Tarabotto: <i>È deciso</i>	1'24
7	Scena Tredicesima. Isabella, Bertrando, Tarabotto, Ormondo: <i>Al nuovo dì</i>	2'05
8	No. 7 Aria. Isabella: <i>Al più dolce e caro oggetto</i>	6'04
9	Scena Quattordicesima. Bertrando, Tarabotto, Ormondo: <i>Son fuor di me!</i>	0'42
10	Scena Quindicesima. Bertrando, Tarabotto: <i>Parmi tutto disposto</i>	2'02
11	No. 8 Finale. Tutti: <i>Tacita notte amica</i>	15'24

Total time 40'17



Libretto

Theresia Orchestra

First Violins

Gemma Longoni (Concertmaster), Elana Cooper, Saya Ikenoya, Giulia Manfredini, Sergio Suárez, Edelweiss Tinoco

Second Violins

Lucas Bernardo da Silva, Begoña Hernández Gallardo, Álvaro Muñoz Perera, Weronika Zimnoch

Violas

Hannah Gardiner, Yanis Eberhart, Helena Reguera Rivero

Violoncellos

Futo Yamane, Bethany Angus, Laia Terré

Double Basses

Margherita Naldini, Arisa Yoshida

Flute

Ida Febbraio

Oboes

Maria Plucińska, Nina Alcañiz

Clarinets

Elia Bianucci, Carolina Guiducci

Bassoon

Francisco Javier Sánchez Castillo

Horns

Janire de Paz Rivas , Claudia Pallaver

L'inganno felice

»Ich sage Ihnen, dass Sie stolz sein können, einen solchen Jungen geboren zu haben, der in wenigen Jahren die Zierde Italiens sein wird, und man wird hören, dass Cimarosa nicht gestorben, sondern sein Genie in Rossini übergegangen ist.« Diese prophetischen Worte schrieb Antonio Cera, der Impresario des Venezianer Kleintheaters San Moisè, der Mutter Rossinis am Tag nach der Premiere von *L'inganno felice* am 8. Januar 1812. Gioachino Rossini (1792–1868) war noch keine 20 Jahre alt und schaffte mit seiner dritten aufgeführten Oper den ersten wichtigen Durchbruch. Domenico Cimarosa (1749–1801), der u. a. wegen seines *Il matrimonio segreto* als der italienische Opernkomponist par excellence galt, hatte auch zehn Jahre nach seinem Verstummen noch keinen Nachfolger gefunden, der ihm das Wasser reichen konnte, obwohl z. B. mit Paër, Mayr, Generali, Farinelli, Pavesi, G. Mosca, Coccia und vielen anderen durchaus interessante Komponisten seine Lücke mit neuen Werken zu füllen suchten. Rossini war in Pesaro geboren, wuchs aber ab dem 6. Lebensjahr vor allem in Bologna auf, wo er am Liceo musicale seine musikalische Ausbildung genoss, die er aber 1810 abbrach, um – dank der Kontakte seiner Mutter, die von 1798 bis 1808 selbst als Buffosängerin gewirkt hatte – in Venedig mit *La cambiale di matrimonio* zu debütieren. Die gute Aufnahme dieser Oper sorgte für einen Folgeauftrag für die Karnevalsspielzeit 1811/12, was zu dem Ergebnis führte, das Cera in dem Brief an Anna Rossini so beschrieb: »Es war kein Erfolg, sondern wahrhaftige Furore, denn das Publikum begeisterte sich von der Ouvertüre bis zum Finale und rief ständig ›oh, welch schöne Musik!‹«.

Das Kleintheater zu San Moisè in Venedig war auf einaktige Opern spezialisiert, die man als »Farsa« bezeichnete (plural »Farse«), unabhängig davon, ob der Inhalt »farcesk«, also komisch war, oder sentimental bzw. halbernst (semiserio). Die Besetzung war meist auf ein Ensemble von fünf bis sechs Sängern beschränkt, in denen ein Sopran als Primadonna und zwei Buffobässe die Hauptrollen innehatten; dazu kam ein Tenor sowie ein bis zwei Nebenrollen (meist ein Mezzosopran und ein Zweiter Tenor oder Zweiter Bass). Es gab ein paar Statisten, aber keinen Chor, und die Inszenierung beschränkte sich auf ein oder zwei Bühnenbilder, während im Orchestergraben kaum 30 Musiker Platz fanden: 1 Flöte (die stellenweise auch die Pikkoloflöte spielte), 2 Oboen, 2 Klarinetten, 1 Fagott, 2 Hörner, Streicher (1. und 2. Violine, Bratsche, Violoncello, Kontrabass) und das Cembalo. Ferner verfügte das Theater über eine kleine Ballettruppe. An einem typischen Opernabend wurde je eine Farsa zweier Komponisten aufgeführt; dazwischen gab es ein Handlungsballett. Die Zusammenstellung der Stücke konnte im Rahmen der für die laufende Spielzeit einstudierten Opern und Ballette von Abend zu Abend variieren. Die relativ geringen Produktionskosten und die Flexibilität in der Programmgestaltung erlaubten es dem weitgehend auf eigenes Risiko wirtschaftenden Impresario auch unbekannte Neulinge wie Rossini zu engagieren und ein neues Stück bei einem Misserfolg durch ein anderes zu ersetzen oder bei einem Erfolg vielfach zu wiederholen.

Eine Farsa dauerte rund 90 Minuten und wies nach einer Ouvertüre 8 bis 9 Musiknummern auf, die durch Secco-Rezitative (also nur vom »Basso continuo«, d. h. von Violoncello, Kontrabass und

Cembalo, begleitet) verbunden waren. Eine Introduction, ein Ensemble (ein Terzett, Quartett oder Quintett) in der Mitte und das Finale bildeten die tragenden Pfeiler der Farsa, dazwischen waren die Arien und Duette verteilt. Dazu gehörte fast obligatorisch ein Duett der beiden Buffobässe und – kurz vor dem Finale – die große Arie der Primadonna.

Rossini war in der Herbstspielzeit 1811 in Bologna als »Maestro al Cembalo« am Teatro del Corso in Bologna engagiert, d. h. er musste die Sänger und den Chor einstudieren und die Aufführungen am Cembalo begleiten (nebenbei übernahm er auch noch kurzfristig die Komposition einer zweiaktigen Oper, *L'equivoco stravagante*, die beim Publikum gut ankam, aber wegen ihres schlüpfrigen Librettos nach nur drei Aufführungen von der Zensur verboten wurde). Er dürfte sich unmittelbar nach Ende dieser Spielzeit (also Mitte November 1811) nach Venedig begeben haben, wo er ein Libretto von Giuseppe Foppa unter dem Titel *L'inganno felice* zur Vertonung vorfand. Diesen Titel (auf Deutsch »Der glückliche Betrug«) trug bereits eine Oper, die Giovanni Paisiello 1798 in Neapel vertonte und die 1805 auch in Venedig gezeigt wurde, weshalb in der Literatur manchmal fälschlicherweise behauptet wird, es handle sich bei Rossinis Oper um die Übernahme des Librettos bzw. des Stoffes von Paisiello. Doch ein Blick in das Rollenverzeichnis und die Handlung zeigt, dass es sich um zwei völlig unterschiedliche Geschichten handelt, und Foppa hatte nur den Titel (»Der glückliche Betrug«) übernommen. Dabei variierte er einen »Plot« (oder »Fabel«), den er zuvor und danach auch in anderer Form bearbeitete: die Grundhandlung um eine zu Unrecht des Ehebruchs bezichtigte und von ihrem mächtigen Ehemann

zum Tode verurteilte unschuldige Frau, die gerettet und letztlich rehabilitiert wird und ihrem reuevollen Gatten verzeiht – der Stoff, der u. a. als Genovefa oder Geneviève de Brabant z. B. auch von Tieck, Hebbel, Offenbach oder Schumann behandelt wurde. Foppa scheint sich zum Ziel gesetzt zu haben, diesen Stoff ganz unterschiedlich auszugestalten, und er tat dies mit einer Tragödie (*Matilde ossia La donna selvaggia*, 1800), einer komischen Farsa (*Una fatale supposizione ovvero Amore e dovere* für Carlo Coccia, 1811), einer sentimental Farsa (*L'inganno felice* für Rossini, 1812), einer halbernten Oper (*La donna selvaggia* wiederum für Coccia, 1813) und einer ernsten Oper (*Sigismondo* wiederum für Rossini, 1814), wobei er auch die Handlungszeit und das Ambiente variierte.

Für den Handlungsablauf von *L'inganno felice* konstruierte Foppa geschickt 8 Nummern, die Rossini mit einer Musik versah, die sofort begeisterte. Das damalige Publikum war besonders für die Kombination von rührseliger Handlung und Komik und natürlich das obligate glückliche Ende empfänglich. Nach der spritzigen **Ouvertüre** enthält schon die **Introduction** (Nr. 1) diese beiden Elemente. Der etwas naiv erscheinende, aber bauernschlaue und gutherzige Steiger Tarabotto erfährt von seinen Arbeitern (die nur als stumme Statisten agieren), dass der Herzog demnächst vor Ort sein wird. Derweil sinniert die melancholische Isabella über ihr Schicksal als treue Ehefrau, die durch einen grausamen Betrug verraten und von ihrem Ehemann, den sie trotzdem immer noch liebt, verurteilt wurde. Tarabotto, der sie beobachtet, entdeckt in ihren Händen das Porträt des jungen Herzogs, den sie im Selbstgespräch als Ehemann bezeichnet, und verlangt in einer aufwühlenden

Szene eine Erklärung von ihr. Im anschließenden Rezitativ offenbart sich die Frau, die Tarabotto vor zehn Jahren schiffbrüchig am Strand aufgefunden hat, erstmals ihrem Retter, der so ihren Rang und ihre Geschichte sowie die Namen der Bösewichte Ormondo und Batone erfährt. In der **Kavatine** (Nr. 2) tritt Bertrando alleine auf; er hängt dem Gedanken an Isabella nach, die er nach zehn Jahren immer noch liebt, obwohl er sich von ihr verraten glaubte und sie für tot hält. Er und die hinzugekommenen Ormondo und Batone verlangen von Tarabotto eine Besichtigung des Bergwerks. Tarabotto beschließt, die Herzogin, die er weiterhin als seine Nichte Nisa bezeichnet, mit ihren Peinigern zu konfrontieren. Als Batone »Nisa« sieht, trifft ihn fast der Schlag. In seiner **Arie** (Nr. 3) drückt er die Fassungslosigkeit angesichts der Ähnlichkeit mit der Herzogin aus, die er zehn Jahre zuvor in einem Boot dem Meer ausgesetzt hatte. Diese lange und sehr virtuose Buffoarie konzipierte Rossini für den Koloraturbass von Filippo Galli, für den er später in seiner Karriere auch so wichtige Rollen wie Mustafà (*L'italiana in Algeri*), Mehmet II. (*Maometto secondo*) oder Assur (*Semiramide*) schreiben sollte. Im folgenden **Terzett** (Nr. 4) konfrontiert Tarabotto den Herzog mit »Nisa«, die ihm eine Karte der Mine übergeben soll. Einen pathetischen Moment lang betrachten sich die beiden Ehegatten – Bertrando in seiner Beklemmung über die Ähnlichkeit »Nisas« mit seiner totgeglaubten Frau, Isabella im Zwiespalt über die Liebe zu dem Mann, der sie verurteilt hat, ohne sie anzuhören. Tarabotto beobachtet derweil zufrieden, wie sein Mittel des glücklichen Betrugs die beiden Ehegatten wieder einander näherbringt. Er bekräftigt gegenüber Bertrando, dass es sich um seine Nichte Nisa

handelt, während diese die bohrenden Fragen des Herzogs mit dem Verweis auf seine Rolle als »erster Hüter der Ehre« abweist und so das Terzett als dramaturgischen und musikalischen Höhepunkt in der Mitte der Oper zu einer aufwühlenden Stretta führt. Ormondo ist alarmiert durch Bertrandos Frage, ob Isabella vor zehn Jahren wirklich umgekommen sei, erst recht, als ihm Batone von der frappierenden Ähnlichkeit zwischen »Nisa« und Isabella berichtet. Er verlangt von seinem Handlanger, die Frau in derselben Nacht zu entführen und reagiert auf Batones Zögern mit einer **Arie** (Nr. 5), in der er ihm bei Nichtbefolgung dieser Anweisung mit dem Tod droht. Tarabotto, der bei seiner Belauschung der beiden nichts Konkretes verstehen konnte, versucht nun, Batone über die Pläne auszuhorchen, während dieser dem Steiger die Wahrheit über »Nisa« zu entlocken sucht: Es ist das große **Duett** (Nr. 6) der beiden Buffobässe (neben Filippo Galli der damals legendäre Luigi Raffanelli), die sich gegenseitig und ohne Erfolg zu überbügeln versuchen und die dramatische Handlung mit einer wahrhaftigen Lachnummer auflockern. In der großen **Arie** für die Primadonna (Nr. 7) wird es wieder ernst: In Gegenwart von Tarabotto und Ormondo erzählt Isabella dem Herzog die Geschichte ihrer Liebe und des Verrats durch einen Schurken, ohne Namen zu nennen. In der vorliegenden Aufnahme ist die Musik zu hören, die Rossini ursprünglich für die berühmte Teresa Giorgi-Belloc geschrieben hat. Wie andere Beispiele von Alternativarien zeigen, gab es aber in Venedig eine Tradition, den Hauptdarstellern im Verlauf der zahlreichen Wiederholungen einer erfolgreichen Oper eine neue Arie zu schreiben, um dem Publikum Abwechslung und den Sängern die Unterstreichung ihrer Bravour

zu ermöglichen. Tatsächlich gibt es eine zweite Isabella-Arie auf denselben Text, die noch virtuoser ist und Musik enthält, die Rossini anschließend in seine Oper *Tancredi* übernommen hat. Eine dritte Arie (»Se pietade in seno avete«) schrieb er in der nachfolgenden Frühjahrsspielzeit 1812, als die anderweitig engagierte Teresa Giorgi-Belloc durch die weniger bravouröse Maddalena Cera, die Schwester des Impresarios, abgelöst wurde. Ormondo, der sich sehr wohl in der Geschichte »Nisas« erkennt, beschließt, deren Entführung selbst in die Hand zu nehmen. Tarabotto beschwört den Herzog, nachts vor »Nisas« Haus zu wachen, da er einen Verrat vermutet, den man nur in flagranti aufdecken könne. So kommt es im **Finale** (Nr. 8) zum nächtlichen Auftritt aller Personen nacheinander. Zunächst schleicht sich Batone ins Haus. Unterdessen hat Isabella auf Wunsch Tarabottos jene Kleider angezogen, die sie vor zehn Jahren als Schiffbrüchige trug; beide verstecken sich, während Bertrando mit einigen Soldaten erscheint und sich ebenfalls versteckt. Ormondo kommt und will selbst Batones Behauptung überprüfen, dass niemand im Haus sei. Der Herzog nötigt Batone, Ormondo seine Pläne erläutern zu lassen, wenn er wieder aus dem Haus kommt, während er im Versteck zuhört. So kommt es, dass der Schurke gut vernehmbar erklärt, jene Frau töten zu wollen, die durch ihre Ähnlichkeit mit Isabella seine früheren Missetaten ans Licht bringen könnte. Der bestürzte Herzog tritt hervor, lässt den Verräter verhaften und will sich aus Verzweiflung über sein irrtümliches Todesurteil an seiner geliebten Frau selbst richten. Der hervorschnellende Tarabotto hindert ihn daran, »Nisa« tritt ihm in der einstigen herzoglichen Kleidung entgegen und beweist ihre wahre Identität als Isabella mit dem

Vorzeigen von Bertrandos Porträt. Während Tarabotto sich triumphierend als ihr Retter präsentiert, verzeiht sie großmütig ihrem Mann, der sie voller Reue in die Arme schließt und seinerseits den Angsthasen Batone, der immer nur aus Furcht vor Ormondos Todesdrohungen gehandelt hat, begnadigt. Ormondo wird abgeführt und die vier anderen loben in einem Schlusschor den Himmel, der früher oder später alle finsternen Täuschungen aufdeckt, die Unschuld belohnt und den Verräter bestraft.

Der Erfolg der Oper war so überwältigend, dass Antonio Cera den »shooting star« sogleich an sich band, wie er Rossinis Mutter schrieb: »Ich teile Ihnen außerdem mit, dass ich ihn für drei Farse verpflichtet habe, eine im Frühjahr, eine im Herbst und eine im Karneval«. Dadurch entstanden nacheinander die Farse *La scala di seta* (Frühjahr 1812), *L'occasione fa il ladro* (Herbst 1812) und *Il signor Bruschino* (Karneval 1813), obwohl Rossini unterdessen als Auftragnehmer großer Theater wie der Scala in Mailand (*La pietra del paragone*, Herbst 1812) und des La Fenice in Venedig (*Tancredi*, Karneval 1813) die Verpflichtungen gegenüber Cera im Weg standen; sein »Entdecker« zerstritt sich bald mit dem Jüngling, der den großen Abflug zu der von Cera selbst prophezeiten Karriere machte. Doch indirekt förderte der Impresario Rossinis Durchbruch auch jenseits der Alpen: 1816 zog Antonio Cera mit einer reisenden Operntruppe nach München und anschließend nach Wien, wo er Rossini erstmals im deutschsprachigen Raum mit seinen größten Erfolgen bekannt und beliebt machte: *L'italiana in Algeri*, *Tancredi* und natürlich *L'inganno felice*; letztere wurde in Deutschland in der Folge oft unter dem Titel *Die Getäuschten*

aufgeführt. In Italien und außerhalb erfreute sich diese Farsa größter Beliebtheit (teilweise auch erweitert zu einer Oper mit Chor und Einlagearien), während die komischen Farse kaum Verbreitung fanden. In der heutigen Zeit ist es genau umgekehrt, die sentimentale Farsa *L'inganno felice* hatte lange Zeit Mühe, mit der Beliebtheit der vier komischen Einakter Schritt zu halten. Erschwerend kam hinzu, dass von dieser Oper, deren autografe Partitur Rossinis verschollen ist, wegen der erfolgsbedingten komplexen Quellenlage bislang keine kritische Ausgabe erstellt werden konnte, die eine moderne Wiederaufführung erleichtern würde. Doch in letzter Zeit erfreut sich *L'inganno felice* einer wachsenden Beliebtheit, was auch die neue Revision von Luca Incerti zeigt, die 2023 beim Reate Festival in Rieti und im Teatro Palladium in Rom unter der historisch informierten Leitung von Alessandro De Marchi mit dem Theresia Orchestra zur Aufführung kam und auf der vorliegenden CD dokumentiert ist.

– Reto Müller

Handlung der Oper

In einem abgelegenen Eisenerzrevier erfährt der Grubenleiter Tarabotto von seinen Bergleuten, dass sich ihr Herzog Bertrando unerwartet nahe. Man könne die militärische Bedeckung des Herrschers bereits in der Ferne sehen. Es erscheint die junge Isabella, die Tarabotto vor zehn Jahren als Schiffbrüchige sterbend am Strand gefunden hatte, seither bei sich leben lässt und als seine Nichte Nisa ausgibt. Obwohl er ihre Identität nicht kennt,

hat er nie versucht, sie zum Reden zu bringen; jetzt aber, wo er sieht, dass sie in tiefster Melancholie eine kostbare Miniatur mit dem Konterfei des Herzogs in ihren Händen hält, will er doch erfahren, warum die junge Frau über dieses Portrait Tränen vergießt und Seufzer ausstößt, die seinen Argwohn wecken.

Nisa gibt dem Drängen des Mannes nach, dem sie zu Dank verpflichtet ist, und überreicht ihm einen für Bertrando bestimmten Brief. In dem Schreiben erklärt Isabella, die rechtmäßige Gemahlin des Herzogs zu sein; sie beteuert ihre Unschuld und teilt ihm mit, dass sie noch lebe, obwohl sie ein Opfer von Ormondo, dem ebenso mächtigen wie verräterischen Gefolgsmann ihres Gatten, geworden sei: Dieser habe sich dafür rächen wollen, dass die Herzogin seine unstatthaften amourösen Avancen zurückgewiesen habe – worauf er, Ormondo, ihren Gemahl von der Treulosigkeit seiner Frau überzeugt und dem getreuen Batone befohlen habe, sie in einem kleinen Boot aufs Meer hinauszubringen und den totbringenden Fluten zu überlassen.

Tarabotto ist verwirrt von dem Gehörten. Er verneigt sich ehrfürchtig vor seiner Herzogin, die ihn nun ausführlich über ihre Absichten aufklärt. Der Herzog, der an Isabellas Verrat und nachfolgenden Tod geglaubt hatte, war eine weitere Ehe eingegangen, seine zweite Frau war indes kürzlich verstorben. Isabella sieht in Bertrandos Besuch daher eine unverhoffte Gelegenheit, sich wieder vor ihrem Manne zu zeigen – ein Umstand, der in ihrem Herzen die rosigsten Hoffnungen weckt.

Der Herzog tritt auf, immer noch in Erinnerungen an seine erste Frau gefangen. Doch es ist nicht die Zeit für Herzensangelegenheiten: Bertrando will den Kriegsdrohungen seines Nachbarn durch

einen Überraschungsangriff zuvorkommen, indem er die Grenze an ungewöhnlicher Stelle überschreitet. Um dieses Vorhaben in die Tat umsetzen zu können, will er sich auf Anraten Bastones die gründlichen geographischen Kenntnisse zunutze machen, über die nur Tarabotto verfügt: Bertrando lädt denselben also ein, ihn bei einer kurzen Inspektion zu begleiten. – Inzwischen erbittet Batone von Nisa etwas zu trinken: Die Frau erkennt den Verräter sofort, der seinerseits die beunruhigende Beobachtung macht, dass dieselbe seinem einstigen Opfer ähnelt, worauf er von großer Sorge befallen wird.

Tarabotto kehrt zurück und verrät Isabella, dass der Herzog zu ihrem Haus käme, um persönlich eine Karte von den Grubengängen zu betrachten. Isabella zittert vor Aufregung, doch Tarabotto macht ihr Mut: Sie solle nicht verzagen, denn es gelte, die Kontrolle über die Situation zu behalten und die Winkelzüge Ormonds und Batones, seines würdigen Kumpans, nicht aus den Augen zu verlieren.

Bertrando tritt auf. Tarabotto bittet um die Erlaubnis, ihm seine Nichte vorstellen zu dürfen, die die topographische Zeichnung erläutern wird. Isabella nähert sich und fürchtet, er werde sie nicht erkennen; doch allein ihre Stimme und ihr Blick genügen, um im Herzog sogleich tiefe, einander widerstrebende Gefühle zu wecken, die sich bald in eine unbändige Leidenschaft verwandeln. Tarabotto beobachtet zufrieden, was sich abspielt: Blicke treffen und entziehen sich; Isabella weiß nicht, ob sie gehen oder bleiben soll; Bertrando, im Zweifel, ob er sie zum Bleiben auffordern oder sie abweisen soll, bittet darum, sie noch ein wenig ansehen zu dürfen, weil er fürchtet, das Opfer einer Illusion zu sein.

Schließlich kehrt Isabella ins Haus zurück und lässt Bertrando mit seinen Gedanken allein. Dem Herzog bleibt nur, sich zu vergewissern, ob seine erste Frau wirklich tot ist. Er wendet sich an Ormondo, der wiederum Batone bittet, ihm das zu bestätigen und diesem aufträgt, Nisa nächstens unter Lebensgefahr zu entführen, aus dem Wege zu räumen und dergestalt unerwünschte Entwicklungen zu vermeiden. Batone will Tarabotto täuschen, um Nisas Identität aufzuklären. Beide sind indes zu raffiniert, um sich zu verraten, doch Tarabotto spürt instinktiv, dass sein Schützling in Gefahr ist und warnt sie. Bertrando tritt ein und fordert Nisa auf, ihm von ihrem Unglück zu erzählen; in dem Verrat, den sie erleben musste, entdeckt er einen Fall, der dem seinen sehr ähnelt. Tarabotto ist entschlossen, den Herzog persönlich von den dunklen Absichten Ormonds gegen Isabella zu überzeugen, und bittet ihn, seiner Nichte, die von einem unbekannten Schurken bedroht wird, Schutz zu gewähren. Der Herzog, der inzwischen in Nisa verliebt ist, willigt begeistert ein.

Es ist Nacht geworden. Isabella versteckt sich in der Nähe des Hauses mit Tarabotto, der sie bittet, das Gewand anzulegen, das sie bei ihrem Schiffbruch trug. Bertrando liegt mit seinen Mannen nicht weit entfernt am Eingang der Grube auf der Lauer. Zuerst kommt Batone. Er betritt das Haus mit einigen bewaffneten Männern; dann folgt Ormondo, der Batones Treiben beaufsichtigen will – nur um von einem Untergebenen zu erfahren, dass das Haus leer ist. Ungläubig tritt er ein, um sich selbst zu vergewissern. Bertrando hat die ganze Szene aus seinem Versteck beobachten können und nutzt den Moment, um hervorzukommen und Batone auf frischer Tat zu ertappen und zur Koope-

ration zu zwingen: Er soll Ormondo dazu bringen, seinen Verrat zu gestehen. Dann versteckt er sich wieder. Batone sitzt in der Falle. Er hat keine andere Wahl, als Ormondo nach dem Grund für den Entführungsversuch zu fragen. Dieser erwidert, er wollte Nisa tot sehen, weil sie der Herzogin, die ihn einst zurückgewiesen hatte, zu ähnlich sei und daher dem Herzog die frühere Intrige verraten könne. Bertrando hat jedes Wort gehört: Er springt mit den Soldaten aus der Grube hervor, beschwört die verlorene Gemahlin und bietet sein Leben für die Vergebung an. Tarabotto und Isabella eilen herbei, um ihn aufzuhalten: Die lebendige Isabella ist zugegen, sie kann ihre Identität durch ihr Kleid und das Portrait des Herzogs beweisen, das sie stets eifersüchtig gehütet hat. Batone, der unter Bedrohung zu seiner Tat gezwungen wurde, erfährt Pardon; der Verräter Ormondo kommt in den Kerker, während die beiden Eheleute endlich wieder vereint sind.

Miriam Albano wurde in Venedig geboren. Sie studierte am heimischen Konservatorium Benedetto Marcello sowie an der Universität für Musik und darstellende Kunst in Wien, wo sie sich bei Brigitte Fassbaender und Anne Sofie von Otter spezialisierte. Dank ihres großen Stimmumfangs singt sie sowohl Sopran- als auch Mezzosopran-Partien, wobei ihr Repertoire vom Barock über den Belcanto bis hin zu zeitgenössischen Werken reicht.

Sie hat zahlreiche internationale Wettbewerbe gewonnen, darunter »Neue Stimme« (2015), »Francisco Vinas« (2016) und »Cesti« in Innsbruck (2014). Überdies war sie 2017 Finalistin bei der »Singer of the World Competition« der BBC Cardiff. Von 2006 bis 2009 war sie Mitglied des Ensembles der Wiener Staatsoper, außerdem sang sie bei den Salzburger Festspielen und an der Deutschen Oper am Rhein. Sie war Cherubino in *Le nozze di Figaro* und Rosina in *Il barbiere di Siviglia* am römischen Teatro dell'Opera, an der Oper von Bordeaux, am Teatro Regio in Turin und beim Maggio Musicale Fiorentino, wo sie auch Melanto in Monteverdis *Il ritorno di Ulisse in patria* darstellte.

Sie hat mit Dirigenten wie Adam Fischer, Tomas Netopil, Antonino Fogliani, Stefano Montanari, Jean Christophe Spinosi, Evelino Pidò, Mikko Franck, Alondra de la Parra, Diego Fasolis, Alain Altinoglou, Valery Gergiev, Semyon Bychkov und Regisseuren wie Lotte de Beer, Graham Vick, Laurent Pelly und Robert Carsen zusammengearbeitet.

Zu den jüngsten und künftigen Engagements gehören eine Neuproduktion der *Fledermaus* von Johann Strauß am Teatro Comunale di Bologna sowie ein Konzert mit Musik von Schubert und Mendelssohn unter Marc Minkowski in Berlin.

Antonio Garés schloss seine gitarristische Ausbildung am Konservatorium von Córdoba ab und begann sein Gesangsstudium bei Juan Luque Carmona. Er wurde für die von Alberto Zedda geleitete Rossini Opera Academy in Kanada ausgewählt und debütierte in der Rolle des Dormont in *La scala di seta*. Ferner besuchte er die Accademia Rossiniana in Pesaro und die Accademia del Maggio Musicale in Florenz.

Im Mai 2015 gab er seinen Einstand in der Zarzuela *El Duo de la Africana* in Córdoba. Es folgten wichtige Debüts am Teatro Comunale Pavarotti in Modena und beim Festival Verdi in Busseto sowie in Jesi, wo er den Marchese in Spontinis *Le metamorfosi di Pasquale* sang (bei Dynamic erschienen). Am Teatro del Maggio Musicale Fiorentino wirkte er in mehreren Produktionen mit – unter anderem in *Falstaff* unter Sir John Eliot Gardiner, *Le nozze di Figaro* unter Zubin Mehta am Teatro della Pergola und *Ariadne auf Naxos*, worin er den Tanzmeister gab.

Als Don Ottavio (*Don Giovanni*) debütierte er am Pretoria Theatre. Den Rodrigo in *La donna del lago* spielte er am Nationaltheater Zagreb sowie am Hessischen Staatstheater Wiesbaden, wo er auch den *Barbier von Sevilla* sowie den Don Luigino in *Il viaggio a Reims* sang. Des weiteren war er bei den Rossini-Opernfestspielen als Solist des *Misere* zu hören.

Zu den Partien der jüngeren Zeit gehören: der Doge in Rossinis *Otello* (Pesaro); Parpignol in *La Bohème* (Verona); Nemorino in *L'elisir d'amore* (Lissabon); *Der Kaiser von Atlantis* (Palermo) und *Il barbiere* (Zagreb).

Giuseppe Toia wurde 1990 in Palermo geboren. Er studierte und vervollkommnete seine Kunst bei Simone Alaimo und Vittoria Mazzoni und war Preisträger beziehungsweise Finalist mehrerer internationaler Opernwettbewerbe wie den »Voci liriche del mediterraneo«, »AsLiCo«, dem »Concorso Franca Mattiucci di Asti« und dem internationalen Wettbewerb »San Colombano«. Sein Debüt gab er bereits mit 22 Jahren als Fiorello in *Il barbiere di Siviglia* am Theater Luigi Pirandello in Agrigent. 2014 spielte er am Teatro Massimo Bellini in Catania den Malatesta in Donizettis *Don Pasquale*. Von da führte ihn sein Weg zu Debüts in mehreren Belcanto-Partien.

Unter der Leitung von Gianluigi Gelmetti gab er am Teatro Bellini in Catania seinen Einstand in Puccinis *La rondine*. Zuletzt war er in der Rolle des Escamillo (*Carmen*) in der neuen Produktion von AsLiCo zu sehen. Am Teatro Massimo in Palermo debütierte er in *Fra Diavolo* und als Graf von Ceprano in *Rigoletto* unter Stefano Ranzani. Am Teatro delle Muse in Ancona war er unter Alessandro d'Agostini erstmals als Alessio in Bellinis *Sonnambula* zu hören. Im August 2022 debütierte er beim Luglio musicale Trapanese als Figaro in der Neuproduktion von *Il barbiere di Siviglia*.

Im März 2023 sang er bei der Wiederaufnahme des *Attanasio cantante vanesio* die Titelrolle am Teatro Massimo di Palermo. Im Juli und August 2023 war er an der Accademia Rossiniana »Alberto Zedda« in Pesaro engagiert, wo er eine intensive Konzerttätigkeit entfaltete. Im Rahmen des Rossini Opera Festival 2023 debütierte er unter Andrea Foti in der Rolle des Don Profondo in *Il viaggio a Reims*.

Matteo Loi wurde 1987 in Cagliari geboren. Nachdem er 2009 sein Diplom als Cellist erworben hatte, beendete er 2015 sein Studium bei Alessandro Corbelli am Konservatorium von Florenz mit Auszeichnung.

Schon 2013 hatte ihn Alberto Zedda für die Accademia Rossiniana in Pesaro ausgewählt, um ihn in *Viaggio a Reims* debütieren zu lassen. In der Saison 2015–2016 war Loi Mitglied der »Accademia del Maggio Musicale Fiorentino«, wo er unter anderem die Rollen des Overall in Viktor Ullmanns *Der Kaiser von Atlantis* und des Taddeo in *L'italiana in Algeri* sang. Nach dem Gewinn des Internationalen Cesti-Wettbewerbs in Innsbruck wirkte er in zahlreichen Produktionen des Theaters an der Wien und der Wiener Kammeroper mit, darunter Salieris *La scuola dei gelosi*, Händels *Oreste*, Porporas *Arianna in Nasso*, Debussys *Pelléas et Mélisande* und Mozarts *Così fan tutte*. In jüngerer Zeit war er unter anderem am Teatro Regio zu Parma in Verdis *Un giorno di regno*, in Livorno, Pisa und Luca mit Puccinis *Bohème*, in Mozarts *Don Giovanni* an der Oper von Saint-Etienne, in Rameaus *Zaïs* am Theater Biel-Solothurn, in Brescia, Como und Cremona mit Puccinis *La fanciulla del West* und in Genf in Rossinis *Cambiale di matrimonio* zu hören. Zu nennen sind ferner Lehárs *Lustige Witwe* am Teatro Comunale di Sassari, wo er 2022 bereits in Puccinis *Gianni Schicchi* auf der Bühne gestanden hatte, sowie Rossinis *Cambiale di matrimonio*. Mehrfach wirkte er auch in Cimarosas *Le astuzie femminili* mit, die 2024 bei **cpo** veröffentlicht wurde. Zuletzt sang er in Pietro Auletta's *L'Orazio* beim Festival della Valle d'Itria.

Luigi De Donato wurde in Cosenza geboren. Er studierte Gesang am heimischen Konservatorium Stanislao Giacomantonio in seiner Heimatstadt, wo er sich bei Margaret Baker, Gianni Raimondi, Regina Resnik und Ronaldo Giaiotti spezialisierte. Als einer der führenden Interpreten des barocken Repertoires hat Luigi De Donato mit führenden Dirigenten und Barockensembles zusammengearbeitet. Unter Rinaldo Alessandrini und Robert Wilson sang er an der Mailänder Scala Monteverdis *Ritorno di Ulisse in patria*; in demselben Werk war er unter der Leitung von William Christie und Pier Luigi Pizzi am Teatro Real in Madrid zu hören; *L'incoronazione di Poppea* gab er unter Jean-Christophe Spinosi am Teatro Colon zu Buenos Aires. Er sang den Demonio in Landis *Sant'Alessio* (William Christie und Les Arts Florissant) sowie Ordonnateur und Pluto in Campras *Le carnaval de Venise* (Hervé Niquet und Le Concert Spirituel). Zu De Donatos Händel-Partien gehörten bislang der Ariodante in *Serse* (Madrid, Moskau, Barcelona und Beaune); *Lucifero* in *La resurrezione*; *Polifemo* in *Acis und Galathea* (Salzburg, Bukarest und London); *Leone* in *Tamerlano* (Madrid); *Argante* in *Rinaldo* (Tournée durch Italien); sowie der König von Schottland in *Ariodante* (Bolschoi-Theater Moskau).

Luigi De Donato hat zudem viele Belcanto-Rollen gesungen. Für das Label Naïve hat er zudem unter der Leitung von Fabio Biondi die Oper *Argippo* von Antonio Vivaldi aufgenommen. Zu seinen jüngsten und künftigen Engagements gehören *Lord Rochefor* in *Anna Bolena* mit Diego Fasolis (Lugano, Reggio Emilia, Modena und Piacenza); *Claudio* in Händels *Agrippina* unter der Leitung von Ottavio Dantone (Paris); und *Alcandro* in Vivaldis *Olimpiade* unter der Leitung von Antonio De Marchi in Innsbruck.

Theresia Orchestra ist ein prominentes internationales Jugendorchester, das sich der Aufführung des klassischen Repertoires auf historischen Instrumenten widmet. Das nach der Kaiserin Maria Theresia von Österreich benannte Orchester wurde 2012 auf Anregung einer Gruppe von Mäzenen gegründet. Es bringt angehende professionelle Musikerinnen und Musiker unter 28 Jahren zusammen, die sich an den führenden europäischen Musikinstitutionen auf historische Aufführungspraxis spezialisieren, und begleitet sie in ihrem Einstieg ins Berufsleben.

Das Orchester trifft sich mehrmals pro Jahr für Projekte unter der Leitung von international renommierten Künstlern und Dirigenten. Es tritt in berühmten Spielstätten, Theatern und bei Festivals in ganz Europa auf. Parallel dazu bietet das Projekt seinen Teilnehmern ein maßgeschneidertes Bildungsprogramm, um den Erwerb neuer grundlegender beruflicher Fähigkeiten und Fertigkeiten zu ermöglichen. Theresia umfasst auch ein Ambassadorship-Programm, um klassische Musik und ihre historische informierte Interpretation bei einem neuen und jungen Publikum in mehreren europäischen Ländern bekannt zu machen und so die Integration und den Dialog zwischen den Kulturen zu fördern. Mehr als 40 verschiedene Staatsbürgerschaften aus der ganzen Welt sind unter den Mitgliedern des Orchesters vertreten, die für Residenzen und Konzerte in verschiedenen Orten Europas zusammenkommen: in der Saison 2023 fanden Projekte in Italien, Deutschland, Österreich, der Schweiz, Slowenien und Polen statt.

2022 hat Theresia eine langfristige Zusammenarbeit mit dem deutschen CD-Label **cpo** begonnen, für die Aufnahme und Veröffentlichung von mehreren CDs mit Werken von Mattheson, Kraus,

Eichner, Cimarosa, Traetta und weiteren Komponisten.

Im Jahr 2022 wurde Theresia in die Gruppe der führenden europäischen Jugendorchester aufgenommen, die von der Europäischen Kommission neben dem EUYO (European Union Youth Orchestra) und einigen anderen Orchesterprojekten zur Talentförderung kofinanziert werden.

Theresia ist Mitglied des Europäischen Netzwerks für Alte Musik (REMA) und der Europäischen Mozart-Wege (Kulturroute des Europarates), und wird von der italienischen Stiftung ICONS sowie von der Europäischen Kommission durch das Projekt EMPOWER im Rahmen des Creative-Europe Programms unterstützt und verwaltet.

Alessandro De Marchi ist allenthalben als Interpret eines Repertoires gefragt, das vom Frühbarock über Mozart, Haydn und deren Zeitgenossen bis zu den späten Meisterwerken des Belcanto reicht. Als Gastdirigent konzertierte er unter anderem mit den Wiener Symphonikern, der Staatskapelle Dresden, dem Münchner Rundfunkorchester, dem SWR-Sinfonieorchester, den Hamburger Symphonikern, der NDR Radiophilharmonie, dem Philharmonischen Orchester Bergen, dem Radiosinfonieorchester Frankfurt, dem Tonkünstler Orchester, dem Orchestre de Chambre de Genève, dem Orchestre National de France und dem Orchestra del Teatro Regio di Torino, Accademia des Teatro alla Scala, Accademia Nazionale di Santa Cecilia, Maggio Musicale Fiorentino, Teatro La Fenice, Staatsoper Hamburg, Semperoper Dresden, Staatsoper Berlin, Israelische Oper Tel Aviv, La Monnaie Brüssel, Opéra de Lyon, Aalto Theater Essen und Händel Festspiele Halle.

Mit dem historischen Ensemble Academia Montis Regalis trat er von 1998 bis 2018 bei den Innsbrucker Festwochen der Alten Musik, den Musikfestspielen Potsdam Sanssouci, dem Donizetti Festival Bergamo, dem Pariser Théâtre des Champs-Élysées, der Philharmonie de Paris und der Londoner Wigmore Hall auf.

Als begeisterter Anwalt selten gespielter Opern dirigierte er *Cesare e Cleopatra* von Carl Heinrich Graun (Staatsoper Berlin), *Cleofide* von Hasse (Dresden), *Orlando Paladino* von Haydn (Concertgebouw Amsterdam), *Olimpiade* von Pergolesi (Neapel, Innsbruck, Jesi), *L'isola disabitata* von Joseph Haydn (Staatsoper Berlin, Innsbruck), *Leonora* von Ferdinando Paër und *Silla* von Graun (Innsbruck) sowie die erste moderne Aufführung der *Merope* von Farinellis Bruder Riccardo Broschi (Innsbruck, Wien).

Seine umfangreiche Diskographie enthält unter anderem *La sonnambula* mit Cecilia Bartoli und Juan Diego Flórez (Decca), *Il trionfo del tempo e del disinganno* (Hyperion), *Juditha Triumphans* und *Orlando finto pazzo* von Vivaldi (Naïve) und *L'incoronazione di Poppea* (EuroArts) sowie *Enrico di Borgogna* und *L'elisir d'amore* von Donizetti (DVD: Dynamic). Weitere bedeutende Aufnahmen entstanden für Sony/Harmonia Mundi und **cpo** – darunter *La clemenza di Tito* von Mozart, die mit einem Diapason d'Or ausgezeichnet wurde. Von 2009 bis 2023 war De Marchi künstlerischer Leiter der Festwochen Alter Musik in Innsbruck. Auf dem Plan stehen Werke von Bach, Mozart und Rossini an den beiden großen Berliner Theatern sowie das Eröffnungskonzert der Händel-Festspiele in Karlsruhe und das Debüt am Teatro Colon in Buenos Aires.



Alessandro De Marchi

cpo



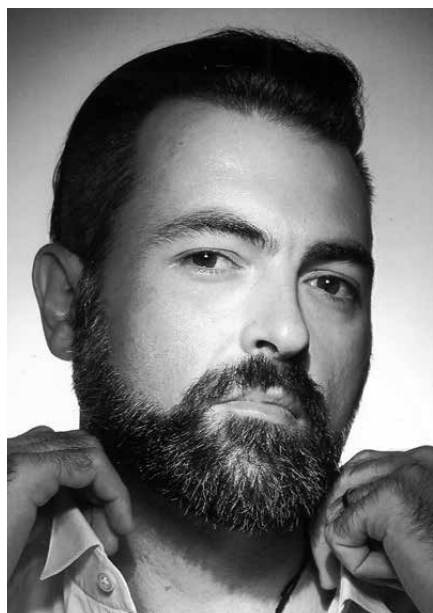
Antonio Garés



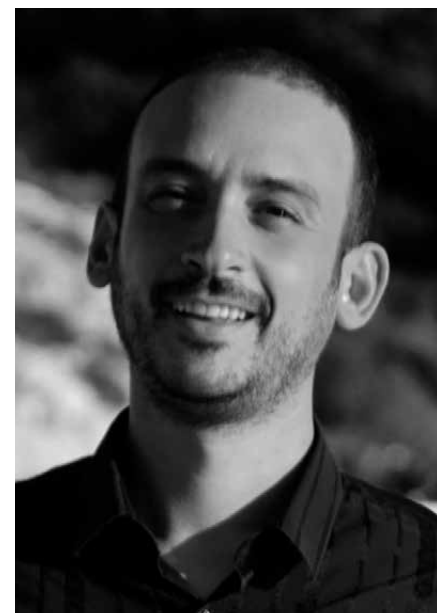
Miriam Albano



Giuseppe Toia



Luigi De Donato



Matteo Loi

Libretto



Theresia Orchestra

L'inganno felice

"I tell you that you can be proud to have given birth to such a boy, who in a few years will be the glory of Italy, and it will be said that Cimarosa did not die but that his genius instead went over into Rossini." Antonio Cera, the impresario at San Moisè, a small Venetian theater, wrote these words to Rossini's mother on the day after the premiere of *L'inganno felice* on 8 January 1812. Gioachino Rossini (1792–1868) was not even twenty years old when he achieved his first important breakthrough with this work, which was his third opera to reach the stage. Domenico Cimarosa (1749–1801), who was regarded as Italy's opera composer par excellence, among other things, for his *Il matrimonio segreto*, even ten years after his death had not yet found a successor who could hold a candle to him, even though Paër, Mayr, Generali, Farinelli, Pavesi, Giuseppe Mosca, Coccia, and many other indeed very interesting composers had attempted with their new works to fill the void left by him. Rossini had been born in Pesaro, but beginning at the age of six he grew up mainly in Bologna. It was here that he had the benefit of a musical education at the Liceo Musicale before leaving school in 1810 in order to debut in Venice with *La cambiale di matrimonio*—thanks to contacts maintained by his mother, who had performed as a buffo singer from 1798 to 1808. The good reception enjoyed by this opera enabled him to obtain a new commission for the Carnival season 1811/12, which led to the result described as follows by Cera in his letter to Anna Rossini: "It was not a success but instead a genuine sensation, for the audience was enthusiastic from the overture to the

finale and constantly shouted: 'Oh, what beautiful music.'"

The small theater at San Moisè in Venice specialized in one-act operas belonging to the *farsa* genre (plural: *farse*), no matter whether the content was "farcical," that is, comical, sentimental, or semi-serious (*semiserio*). The cast was usually limited to an ensemble of five to six singers in which a soprano as the *prima donna* and two buffo basses sang the principal roles; in addition, a tenor and one to two secondary roles (mostly a mezzo-soprano and a second tenor or a second bass) were included. There were a couple of silent participants but not a chorus, and the stage production was limited to one or two sets, while the orchestra pit hardly had place for thirty musicians: one flute (with the flutist in some passages playing the piccolo), two oboes, two clarinets, one bassoon, two horns, strings (first and second violins, viola, violoncello, double bass), and the harpsichord. Moreover, the theater had a little ballet troupe. On a typical opera evening one *farsa* each by two composers was performed; in between there was a story ballet. The selection of the pieces could vary from evening to evening in accordance with the operas and ballets prepared for the current season. The relatively modest production costs and the flexibility of the program design enabled the impresario, who financed the operation largely at his own risk, also to engage unknown new composers like Rossini as well as to replace a new work with another one in the event of a flop or to repeat it many times in the event of a success.

A *farsa* lasted about ninety minutes and after the overture had eight to nine music numbers linked by secco recitatives (accompanied by the "basso continuo," i.e. by the violoncello, double bass, and

harpsichord). An introduction, an ensemble (terzett, quartet, or quintet) in the middle, and the finale formed the basic components of the *farsa* outline; the arias and the duets were distributed in between. It was almost obligatory for them to include a duet by the two buffo basses and—shortly prior to the finale—the grand aria of the *prima donna*.

During the fall season 1811 Rossini was engaged as the “Maestro al Cembalo” at the Teatro del Corso in Bologna, which means that he had to rehearse with the singers and the chorus and to accompany the performances on the harpsichord. (On the side and on short notice, he also undertook the composition of a two-act opera, *L'equivoco stravagante*. It met with a fine reception from the public, but the censorship authorities prohibited it after a mere three performances because of its risqué libretto.) Immediately after the end of this season (that is, in mid-November 1811), Rossini must have gone to Venice, where he found a libretto by Giuseppe Foppa titled *L'inganno felice* ready for setting. An opera composed by Giovanni Paisiello in Naples in 1798 had the same title (in English: “The Fortunate Deception”), and this work had also been performed in Venice in 1805, which is why in the secondary literature it is sometimes incorrectly claimed that Rossini’s opera entailed a borrowing of Paisiello’s libretto or subject matter. However, a glance at the roles and the plot shows that two completely different stories are treated here and that Foppa had merely borrowed the title (“The Fortunate Deception”). Here he varied a “plot” (or “fable”) that he elaborated in different form both before and after: the basic action involves an innocent woman, who is unjustly charged with adultery

and sentenced to death by her powerful husband but who then is saved, finally rehabilitated, and forgives her remorseful husband. The same outline was treated as Genevèfa or Geneviève de Brabant, for example, by Tieck, Hebbel, Offenbach, and Schumann. Foppa seems to have set himself the goal of fleshing out this plot, and he did it with a tragedy (*Matilde ossia La donna selvaggia*, 1800), a comic *farsa* (*Una fatale supposizione ovvero Amore e dovere* for Carlo Coccia, 1811), a sentimental *farsa* (*L'inganno felice* for Rossini, 1812), a semiserious opera (*La donna selvaggia*, again for Coccia, 1813), and a serious opera (*Sigismondo*, again for Rossini, 1814), varying the time of the action and the setting on each occasion.

Foppa skillfully constructed eight numbers for the course of the plot in *L'inganno felice*, and Rossini supplied them with music that immediately generated enthusiasm. The contemporary public especially welcomed its combination of sentimental action and comedy, of course with the obligatory happy ending. After the spirited **Overture** the **Introduction** (No. 1) already contains both elements. The goodhearted foreman Tarabotto, who appears to be somewhat naïve but has a peasant’s slyness and is goodhearted, learns from his workers (who participate merely as supernumeraries without sung roles), that the duke will soon be there with them. Meanwhile, the melancholy Isabella reflects on her fate as a faithful wife who was betrayed by means of cruel deceit and condemned by her husband, who nevertheless still loves her. Tarabotto, who observes her, notices the portrait of the young duke in her hands, hears her describing him as her husband in her soliloquy, and demands an explanation from her in a stirring scene. In the

following recitative the woman found by Tarabotto shipwrecked on the shore ten years before now for the first time offers her rescuer more information, so that he learns her rank and her story as well as the names of the villains Ormondo and Batone. Bertrando enters alone in the **Cavatina** (No. 2); he continues to be absorbed in thoughts of Isabella and to love her even after ten years have passed, even though he believed that she was unfaithful to him and now regards her as dead. He is joined by Ormondo and Batone, and they demand that Tarabotto take them on an inspection of the mine. Tarabotto decides to confront the duchess, whom he continues to call his niece Nisa, with her tormenters. When Batone sees “Nisa,” it is as if he has been struck by lightning. In his **Aria** (No. 3) he expresses his bewilderment in view of her resemblance to the duchess, whom he had set adrift on the sea on a boat ten years before. Rossini composed this lengthy and highly virtuosic buffo aria for the coloratura bass voice of Filippo Galli, for whom he later in his career would write so very important roles as Mustafà (*L’italiana in Algeri*), Maometto II (*Maometto secondo*), and Assur (*Semiramide*). In the following **Terzett** (No. 4) Tarabotto confronts the duke with “Nisa,” who is supposed to deliver a map of the mine to him. The two spouses consider each other during a moment filled with pathos—Bertrando in his anxiety about “Nisa’s” resemblance to his wife, who is presumed dead, Isabella with conflicting emotions about her love for her husband, who condemned her without hearing her. Meanwhile, Tarabotto contentedly observes how his means of fortunate deception are bringing the two spouses closer together again. He insists to Bertrando that she is his niece Nisa, while she

deflects the duke’s penetrating questions with a reference to his role as “the prime guardian of honor,” so that the *terzett*, as a dramaturgical and musical high point in the middle of the opera, leads to a stirring *stretta*. Ormondo is alarmed by Bertrando’s question whether Isabella in fact perished ten years ago first really after Batone tells him of the striking resemblance between “Nisa” and Isabella. He then demands that his right-hand man abduct the woman on that very same night and reacts to Batone’s hesitation with an **Aria** (No. 5) in which he threatens him with death if he does not follow these instructions. Tarabotto, who cannot understand anything specific while secretly listening to the two, now attempts to hear about the plans from Batone, while Batone tries to learn the truth about “Nisa” from the foreman. This is the grand **Duet** (No. 6) of the two buffo basses (along with Filippo Galli, the then-legendary Luigi Raffanelli), who are unsuccessful in their attempts to outsmart each other and relax the dramatic action with a genuinely humorous number. In the grand **Aria** (No. 7) for the *prima donna*, things again get serious: in the presence of Tarabotto and Ormondo, Isabella tells the duke the story of her love and betrayal by a villain without naming names. On the present recording we hear the music that Rossini originally wrote for the famous Teresa Giorgi-Belloc. As other examples of alternative arias demonstrate, there was a tradition in Venice of writing a new aria for the principal singers during the course of the numerous repetitions of a successful opera in order to offer variety to the audience and to enable the singers to underscore their bravura. There is in fact a second Isabella aria set to the same text that is even more virtuosic and contains music that Rossini next would incorporate

into his opera *Tancredi*. He wrote a third aria (“Se pietade in seno avete”) during the following spring season in 1812, when Teresa Giorgi-Belloc was engaged elsewhere and was succeeded by the impresario’s sister Maddalena Cera, who was not so much of a bravura singer. Ormondo, who very much recognizes himself in the story told by “Nisa,” decides to undertake her abduction himself. Tarabotto urges the duke to watch before her house during the night because he suspects a betrayal that one can reveal only *in flagranti*. It is thus that all the characters come together for a nocturnal encounter in the **Finale** (No. 8). First Batone slinks into the house. Meanwhile, at Tarabotto’s request Isabella has put on the clothes that she was wearing when she was shipwrecked ten years prior to this time; both hide, while Bertrando appears with some soldiers and likewise hides. Ormondo comes and wants him to examine in person Batone’s claim that nobody is at home. The duke forces Batone to have Ormondo explain his plans when he comes back from the house, with the duke listening from his hiding place. It is thus that it happens that the villain clearly audibly declares that he wants to kill the woman who might bring his earlier misdeeds to light because of her resemblance to Isabella. The stunned duke comes forward, has the betrayer arrested, and in despair wants to take his own life because of the unjust death sentence he pronounced on his beloved wife. Tarabotto rushes forward and prevents him from doing so; “Nisa” goes to the duke in her former ducal attire and proves her true identity as Isabella by showing Bertrando’s portrait. While Tarabotto triumphantly presents himself as her rescuer, she graciously forgives her husband, who remorsefully embraces her and for

his part pardons the frightened Batone, who did what he did simply because Ormondo had threatened him with death. Ormondo is led away, and in a concluding chorus the four others praise heaven, which sooner or later uncovers all sinister deception, rewards innocence, and punishes the betrayer.

The success of the opera was so overwhelming that Antonio Cera immediately secured the “shooting star’s” services, as he wrote to Rossini’s mother: “In addition, I inform you that I have engaged him for three *farse*, one in the spring, one in the fall, and one in the Carnival season.” As a result, Rossini composed three *farse* in succession: *La scala di seta* (spring 1812), *L’occasione fa il ladro* (fall 1812), and *Il signor Bruschino* (Carnival 1813). He did so even though at the same time, as a composer who had accepted commissions from grand theaters such as La Scala in Milan (*La pietra del paragone*, fall 1812) and La Fenice in Venice (*Tancredi*, Carnival 1813), he was busy working on projects that made it difficult for him to meet his obligations to Cera. His “discoverer” soon had a falling out with the young composer, who was winging his great way to the career that Cera himself had prophesied for him. Nevertheless, the impresario indirectly furthered Rossini’s breakthrough even on the other side of the Alps: in 1816 Antonio Cera went to Munich with his traveling opera troupe and then on to Vienna, where for the first time he made Rossini known and loved with his greatest successes in German-speaking Europe: *L’italiana in Algeri*, *Tancredi*, and of course *L’inganno infelice*, which was often billed as *Die Getäuschten* when it was performed in Germany. Inside and outside Italy this *farsa* enjoyed the greatest popularity and sometimes was expanded into an opera with a chorus and insert

arias), while the comic *farsa* hardly found a broad dissemination. Today it is precisely the opposite: the sentimental *farsa* *L'inganno felice* struggled for a long time to keep up with the popularity of the four one-act comic dramas. Another circumstance making things difficult was the fact that a critical edition could not be made of this opera, which would make it easier to perform today; its autographic score by Rossini is lost, and the state of the sources occasioned by its success is complex. However, in recent times *L'inganno felice* has enjoyed increasing popularity, which is also reflected in Luca Incerti's new revision of it. In 2023 this version was presented at the Reate Festival in Rieti and at the Teatro Palladium in Rome in a historically informed performance under the conductor Alessandro De Marchi and with the Theresia Orchestra. This performance is documented on the present CD.

– Reto Müller

Synopsis of the Opera A Work in One Act

In a remote mining district: Tarabotto, foreman of the miners, hears from them the news of the unexpected arrival of Duke Bertrando, the local lord whose military escort is already visible in the distance. Isabella appears. Tarabotto found her ten years before when the young shipwrecked woman lay near death on the shore. Ever since then he has offered her his hospitality and introduced her to everybody as his niece Nisa. Although he is unaware of her true identity, he has never attempted to break her silence; but now, seeing her clasping in her hands a bejeweled miniature with the face of the Duke himself and gripped by the profoundest melancholy, he is driven by the desire to learn the reason why the young woman is lamenting and sighing over the portrait with words rendering him suspicious. Yielding to the insistent pleas of the man to whom she is so grateful, Nisa hands him a letter intended for Bertrando. In this writing Isabella declares that she is the duke's legitimate spouse, proclaims that she is innocent, and informs him that she is still alive, though a victim of Ormondo's treachery. This powerful adherent of the duke himself, determined to exact revenge for the duchess's firm resistance to his illicit romantic proposals, used deceit to convince Bertrando of his wife's infidelity and then ordered the loyal Batone to abandon her to the force of the waves, cast into the open sea on a little boat. Tarabotto, disturbed by all that he has learned, reverently bows to his duchess, who now is able to inform him in full concerning her intentions. Certain that Isabella was unfaithful to him and convinced of her death, the duke did

in fact remarry; however, his second wife died a short time ago. For Isabella, then, Bertrando's visit to the mines represents an unhopd-for occasion to present herself to her husband in person: a circumstance causing the rosiest hopes to blossom in her heart.

The duke arrives, lost in thought while remembering his first wife. However, this is not the time for considerations of the heart; the fact is that Bertrando has come to thwart his neighbor's threats with a surprise attack by way of an unused border path. To put his plans into action, he intends to avail himself, following a suggestion from Batone, of the profound knowledge of the terrain that Tarabotto alone possesses: therefore he invites him to serve as his guide during a short inspection of the grounds. Meanwhile, Batone asks Nisa for a drink. The woman immediately recognizes her betrayer, who, for his part, struck by the disturbing realization that Nisa very much resembles his former victim, is gripped by unsettling suspicions.

Tarabotto enters again to announce to Isabella that the duke is coming to their house for the purpose of taking a personal look at a map of the mines. Isabella trembles with emotion in anticipation of this encounter, and Tarabotto instills courage in her: that she should not lose heart because it is necessary to keep the situation under control and not to lose sight of the movements of Ormondo and Batone, his worthy companion. Bertrando enters: Tarabotto asks him for permission to present his niece to him; it is she who will show the topographical sketch to him. Isabella approaches the duke, fearing that she will not be recognized, but her voice and her glance are enough to immediately arouse profound emotions and

conflicting feelings in the duke, and they soon will go over into uncontainable ardor. Tarabotto compassionately observes all that is happening: glances are exchanged, and then the two look away; Isabella does not know whether she should go or stay; Bertrando, uncertain whether he wants to have her stay or to go, asks that she wait a little, fearing that he is the victim of an illusion. Isabella finally goes back into the house, leaving Bertrando alone with his thoughts. What remains for the duke is to certify that his first wife is dead; however, Ormondo for his part consults with Batone for confirmation, in addition to ordering him, with his life at stake, to abduct Nisa too by night, thus removing her from the middle of things and avoiding undesirable developments. Batone tries to trick Tarabotto into shedding light on Nisa's identity. Both are too astute to reveal their intentions, but Tarabotto intuits that his ward is in danger and alerts her to this fact. Bertrando enters unexpectedly and exhorts Nisa to reveal to him the adventures she has experienced and suddenly recognizes in her betrayal a case entirely similar to his own. Tarabotto, determined to reveal in person to the duke Ormondo's obscure intentions concerning harm to Isabella, implores the duke to concede protection to his niece, who is under threat from an unknown scoundrel. The duke, now seized with love for Nisa, accepts with enthusiasm.

It now is night. Isabella is hiding near the house with Tarabotto, who has asked her to put on the dress that she was wearing at the time of the shipwreck. Bertrando takes up his position with his loyal men at the entrance of the nearby mine. Batone, the first to arrive, goes into the house with a group of armed men; next, Ormondo comes to observe Batone's operation, only to learn from his assassin

that the house is empty. Incredulous, he goes in to see things for himself. Bertrando, who has been able to observe the entire scene from his hiding place, takes advantage of the moment to come out from it, to catch Batone in the act, and to compel him to cooperate in forcing Ormondo to confess his treachery. Bertrando then goes back into hiding. Having fallen into a trap, Batone has no choice: he asks Ormondo, who angrily comes out of the house, the reason behind the attempted abduction of Nisa. And Ormondo reveals to him that he wants to kill Nisa because she is too much like the duchess, who rejected his advances and therefore might be able to reveal his former intrigues to the duke. Bertrando, who has heard every word, leaps out of the mine with the soldiers, invoking his lost wife and offering her his life in exchange for a pardon. Tarabotto and Isabella run to stop him. Isabella is alive and present, and she is able to prove her identity owing to the dress that she is wearing and the duke's portrait, which she has always jealously guarded. Batone, forced to act under the threat of losing his life, is pardoned; the treacherous Ormondo, however, is led away to prison, while the two spouses are finally reunited.

Miriam Albano, a Venice native, studied at the Conservatorio Benedetto Marcello in the city of her birth and at the University of Music and the Performing Arts in Vienna, perfecting her skills with Brigitte Fassbaender and Anne Sofie von Otter. Her broad vocal range enables her to sing soprano and mezzo-soprano roles in a vast repertoire encompassing the Baroque, bel canto, and contemporary literature.

She recently interpreted the roles of Despina and Cherubino in the trilogy under Marc Minkowski and Ivan Alexandre at the Gran Teatre del Liceu in Barcelona, Bordeaux, Versailles, and Ravenna, and the role of Emilia in Vivaldi's *Catone in Utica* at the Teatro Comunale di Ferrara under Federico Maria Sardelli.

She won numerous international competitions, including Neue Stimmen (2015) Francisco Viñas (2016), and the Cesti Competition in Innsbruck (2014) and was a finalist at the BBC Cardiff Singer of the World Competition (2017). She was an ensemble member at the Vienna State Opera from 2006 to 2009 and has sung at the Salzburg Festival and the Deutsche Oper am Rhein. She has performed Cherubino in *Le nozze di Figaro* and Rosina in *Il barbiere di Siviglia* at the Teatro dell'Opera in Rome, Opéra National de Bordeaux, and Teatro Regio di Torino as well as at the Maggio Musicale Fiorentino, where she has also sung the role of Melanto in Monteverdi's *Il ritorno di Ulisse in patria*.

She has performed with conductors such as Ádám Fischer, Tomáš Netopil, Antonino Fogliani, Stefano Montanari, Jean-Christophe Spinosi, Evelino Pidò, Mikko Franck, Alondra de la Parra, Diego Fasolis, Alain Altinoglu, Valéry Gergiev, and Semyon Bychkov and has recorded with Lotte

de Beer, Graham Vick, Laurent Pelly, and Robert Carsen.

The list of Miriam Albano's recent and future engagements includes participation in the new production of *Die Fledermaus* by Johann Strauss at the Teatro Comunale di Bologna and a concert with music by Schubert and Mendelssohn in Berlin under the conductor Marc Minkowski.

Antonio Garés earned his diploma in guitar at the Córdoba Conservatory and studied voice with Juan Luque Carmona prior to continuing his studies with Donatella Debolini at the Florence Conservatory. He was selected for the Rossini Opera Academy in Canada under the directorship of Alberto Zedda and debuted in the role of Dormont in *La scala di seta*. He also frequented the Accademia Rossiniana in Pesaro and the Accademia del Maggio Musicale in Florence.

His debut in the zarzuela *El dúo de la Africana* in Córdoba was followed by debuts at the Teatro Comunale Pavarotti in Modena, at the Verdi Festival in Busseto, and in Spontini's *Le metamorfosi di Pasquale* (Marchese) in Jesi. At the Maggio Musicale Fiorentino he has participated in various productions, including *Falstaff* under Sir John Eliot Gardiner, *Le nozze di Figaro* under Zubin Mehta at the Teatro della Pergola, and *Ariadne auf Naxos* (Tanzmeister). He made his role debut as Don Ottavio at the Pretoria Theatre and has interpreted the role of Rodrigo in *La donna del lago* at the Zagreb National Theater and at the Hessian State Theater in Wiesbaden, where he has also performed in *Il barbiere di Siviglia*, has sung the role of Don Luigino in *Il viaggio di Reims*, and was a soloist in the *Miserere* at the Rossini Opera Festival.

More recently: Doge in Rossini's *Otello* in Pesaro, Parpignol in *La bohème* at the Verona Philharmonic, Nemorino in *L'elisir d'amore* in Lisbon, *Der Kaiser von Atlantis* at the Teatro Massimo in Palermo, and *Il barbiere di Siviglia* in Zagreb. He is also active as a versatile concert vocalist and in the near future will sing Guglielmo in Donizetti's *Alfredo il Grande* in Bergamo, Tebaldo in *I vespri siciliani* in Naples, and Fenton in *Falstaff* in Lisbon.

Giuseppe Toia was born in Palermo in 1990. He studied voice and perfected his skills in song with Simone Alaimo and Vittoria Mazzoni. He is the winner of various international voice competitions such as the Concorso Voci Liriche del Mediterraneo and was a finalist in AsLiCo, the Concorso Franca Mattiucci di Asti, and the Concorso Internazionale San Colombiano. He debuted as a soloist at the age of twenty in the role of Fiorello in *Il barbiere di Siviglia* at the Teatro Luigi Pirandello in Agrigento. In 2014 he interpreted the role of Malatesta in Donizetti's *Don Pasquale* at the Teatro Massimo Bellini in Catania. Soon thereafter he launched a career in which he would debut in various bel canto roles including in Puccini's *La rondine* under Gianluigi Gelmetti at the Teatro Bellini in Catania. His most recent assignments have included an interpretation of the role of Escamillo in *Carmen* in the new production by AsLiCo and debuts in *Fra Diavolo* and in *Rigoletto* (Conte di Ceprano) under Maestro Ranzani at the Teatro Massimo in Palermo. His October debut as Alessio in Bellini's *La sonnambula* under Maestro D'Agostini at the Teatro delle Muse di Ancona received great acclaim. In August 2022 he debuted at the Ente Luglio Musicale Trapanese in the role of Figaro in the new of

production of *Il barbiere di Siviglia* in one hour. In March 2023 he performed the title role in the new production of *Attanasio cantante vanesio* at the Teatro Massimo in Palermo. During the months of July and August 2023 he was engaged in the capacity of an *allievo effettivo* at the Accademia Rossiniana Alberto Zedda in Pesaro, where he participated intensively in concerts. He celebrated his debut in the role of Don Profondo in Rossini's *Il viaggio a Reims* during the Rossini Opera Festival 2023, with Mastro Andrea Foti conducting the Orchestra Sinfonica Rossini.

Matteo Loi was born in Cagliari in 1987. After earning his diploma in violoncello in 2009, he received a diploma in song at the Florence Conservatory in 2015 while perfecting his skills with Alessandro Corbelli. In 2013 Alberto Zedda selected him for the Accademia Rossiniana in Pesaro, where he debuted in Rossini's *Il viaggio a Reims*. During the 2015–16 season he was a member of the Accademia del Maggio Musicale Fiorentino, where his roles included Overall in Viktor Ullmann's *Der Kaiser von Atlantis* and Taddeo in *L'italiana in Algeri*. After winning the Cesti International Competition in Innsbruck, he participated in numerous productions at the Theater an der Wien and the Vienna Chamber Opera, including Salieri's *La scuola dei gelosi*, Handel's *Oreste*, Porpora's *Arianna in Nasso*, Debussy's *Pelléas et Mélisande*, and Mozart's *Così fan tutte*. More recently, he has sung in operas such as Verdi's *Un giorno di regno* at the Teatro Regio di Parma, Puccini's *La bohème* in Livorno, Pisa, and Lucca, Mozart's *Don Giovanni* at the Opéra de Saint-Étienne, Rameau's *Zaïs* at the Biel-Solothurn Theater in Switzerland, Puccini's *La fanciulla del West*

in Brescia, Como, and Cremona, *The Merry Widow* at the Teatro Comunale di Sassari, and Rossini's *La cambiale di matrimonio* in Geneva. In 2022 he participated in Cimarosa's *Le astuzie femminili* at the Reate Festival and in Puccini's *Gianni Schicchi* in Sassari, followed by Pietro Auletta's *L'Orazio* at the Festival della Valle d'Itria. His recent assignments included *La bohème* at the Fondazione Haydn di Bolzano e Trento and at the Wexford Festival in 2024.

Luigi De Donato, born in Cosenza, studied voice at the Conservatorio Stanislao Giacomantonio in the city of his birth and perfected his skills with Margaret Baker, Gianni Raimondi, Regina Resnik, and Ronaldo Giaiotti. One of the leading interpreters in the repertoire of the seventeenth and eighteenth centuries, De Donato has worked with prominent orchestral conductors and Baroque ensembles.

He has sung in Monteverdi's *Il ritorno di Ulisse in patria* under Rinaldo Alessandrini and Robert Wilson at the Milan Scala and under William Christie and Pier Luigi Pizzi at the Teatro Real de Madrid and in the same composer's *L'incoronazione di Poppea* under Jean-Christophe Spinosi at the Teatro Colón in Buenos Aires. He has had roles as the Demonio in Landi's *Sant'Alessio* with William Christie and Les Arts Florissants and as Orfonateur and Plutone in Campa's *Carnevale di Venezia* with Hervé Niquet and Le Concert Spirituel. The list of his Handel roles includes interpretations of Ariodante in *Serse* in Madrid, Moscow, and Barcelona under Spinosi and in Beaune under Ottavio Dantone, Lucifero in *La resurrezione* under Diego Fasolis and Václav Luks, Polifemo in

Acis, Galatea e Polifemo under Giovanni Antonini in Salzburg and under Ruben Jais at the Enescu Festival in Bucharest and at Wigmore Hall in London, Leone in *Tamerlano* at the Teatro Real de Madrid under Paul McCreesh and Graham Vick, Argante in *Rinaldo* under Dantone and the stage director Jacopo Spirei on an Italian tour, and the King of Scotland in *Ariodante* under Gianluca Capuano and David Alden at the Bolshoi Theater.

De Donato has performed many bel canto roles in various European productions and recorded Vivaldi's *Agrippa* under Fabio Biondi for Naïve. Among his recent and future assignments: Lord Rochefort in *Anna Bolena* under Fasolis in Lugano and on an Italian tour to Reggio Emilia, Modena, and Piacenza, Claudio in Handel's *Agrippina* under Dantone at La Seine Musicale in Paris, and Alcandro in Vivaldi's *Olimpiade* under Alessandro De Marchi in Innsbruck. His solo album *Polifemo, the Baroque Monster* will be released in the near future.

Theresia Orchestra is a prominent international youth orchestra specifically addressing the Classical repertoire on period instruments.

Named after the Austrian empress Maria Theresia, the orchestra was founded in 2012 at the instigation of a group of patrons. It brings together musicians under the age of 28 who specialise in historically informed performance practice at the leading European music institutions, accompanying them on their journey into professional life.

The orchestra meets several times during the year for residency periods under the guidance of internationally renowned artists and star-system conductors. It performs at prestigious venues, theatres

and festivals throughout Europe. In parallel, the project offers its participants a tailor-made capacity building programme to enable the acquisition of new fundamental professional assets and skills.

Theresia also includes an Ambassadorship Programme to disseminate classical music and its historic interpretation among new and young audiences in several European countries, fostering integration and dialogue between cultures.

The orchestra's musicians come from more than 40 different countries from all over the world, holding residencies and concerts throughout Europe in Italy, Germany, Austria, Switzerland, France, Spain, Slovenia and Poland. Theresia has recently started a long-term collaboration with the German CD-label **cpo** for the publication of several CDs including works by Mattheson, Kraus, Eichner, Cimarosa, Traetta and many others.

A member of the European Early Music Network (REMA) and the European Mozartways – Cultural Route of the Council of Europe, Theresia Orchestra is currently supported and managed by the Italian foundation ICONS. In 2022, Theresia entered the group of the leading European youth orchestras co-funded by the European Commission's Creative Europe Programme.

Alessandro De Marchi has reached the highest level of excellence with his interpretations of the repertoire ranging from the Early Baroque through the operas of Mozart, Haydn, and their contemporaries to the major works of the late Bel Canto. He has performed as a guest conductor with orchestras such as the Vienna Symphony, the Dresden State Orchestra, the Munich Radio Orchestra, the SWR Symphony Orchestra, the Hamburg Symphony, the

NDR Radio Philharmonic, the Bergen Philharmonic Orchestra, the Frankfurt Radio Symphony, the Tonkünstler-Orchester, the Orchestre de Chambre de Genève, the Orchestre National de France, the Orchestra del Teatro Regio di Torino, the Accademia del Teatro della Scala, the Accademia Nazionale di Santa Cecilia, the Maggio Musicale Fiorentino, the Teatro La Fenice, the Hamburg State Opera, the Semperoper of Dresden, the Berlin State Opera, the Israeli Opera of Tel Aviv, the La Monnaie of Brussels, the Opéra de Lyon, the Aalto Theater of Essen, and the Halle Handel Festival.

In his capacity as the principal conductor of the Academia Montis Regalis period orchestra, De Marchi presented performances from 1998 to 2018 at the Innsbruck Early Music Festival Weeks, Potsdam Music Festival at Sanssouci, Donizetti Festival in Bergamo, Théâtre des Champs-Élysées in Paris, Philharmonic Hall in Paris, and Wigmore Hall in London. He is an impassioned supporter of less well-known operas and has conducted Graun's *Cesare e Cleopatra* (Berlin State Opera), Hasse's *Cleofida* (Dresden), Haydn's *Orlando Paladino* (Concertgebouw of Amsterdam), Pergolesi's *Olimpiade* (Teatro San Carlo of Naples, Innsbruck, Pergolesi Festival in Jesi), Haydn's *L'isola disabitata* (Berlin State Opera and Innsbruck), Ferdinando Paer's *Leonora* (Innsbruck), Graun's *Silla* (Innsbruck), and the first modern performance of *Merope* by Riccardo Broschi, Farinelli's brother, at the Innsbruck Festival and at the Theater an der Wien. He boasts an extensive discography including *La sonnambula* with Cecilia Bartoli and Juan Diego Flórez for Decca, *Il trionfo del Tempo e del Disinganno* for Hyperion, Vivaldi's *Juditha triumphans* and *Orlando finto pazzo* for Naïve, *L'incoronazione di Poppea* for EuroArts, and

Donizetti's *Enrico di Borgogna* and *L'elisir d'amore* for Dynamic (DVD). He has released other benchmark recordings for Sony/Harmonia Mundi and for **CPO**, including Mozart's *Le clemenza di Tito*, which was awarded the Diapason d'or. From 2009 to 2023 De Marchi held the post of artistic director of the Innsbruck Festival. In the near future, in addition to returning to Berlin's two great theaters for performances of works by Bach, Mozart, Rossini, he will conduct the inaugural concert at the Karlsruhe Handel Festival and will present his debut at the Teatro Colón in Buenos Aires.

Gioachino Rossini – L'inganno felice

CD 1

1 Sinfonia

Il teatro rappresenta un vallone che ha in prospettiva una catena di montagne, per una delle quali si scende al piano dalla parte che indica la strada comune. Da un lato una roccia con alcune cavità che suppongono l'ingresso alle miniere. A canto alla roccia, esterno della casa di Tarabotto con porta praticabile. Dirimpetto, un grand'arbore con una panca attacco al medesimo.

2 No. 1 Introduzione

(Tarabotto ch' esce da una delle cavità con minatori, poi Isabella.)

Tarabotto

(parlando ai minatori)
Cosa dite! Ma cosa dite! il nostro Duca
qui vicino adesso a noi!
(ad uno)
Non ti sei di già ingannato!
(ad un altro)
Tu scorgesti i fidi suoi!
Qui dall'alto mi vo' anch'io
or di tanto assicurar.
Ritornate alle miniere
voi frattanto a lavorar.
(Sale una montagna e si disperde, ed i minatori rientrano nella cavità)

(Rimasta vuota la scena, esce Isabella con in mano un ritratto gioiellato che sta contemplando assorta in sé medesima.)

Gioachino Rossini – L'inganno felice

CD 1

1 Sinfonia

(The stage shows a gorge with a backdrop formed by a mountain range; the public road descends to the plain from one of the mountains. On one side there is a rocky mass with what seem to be entrances to the mines. The outside of Tarabotto's house can be seen next to the rocky mass; it has a door for going in and out. Opposite it there is a large tree with a bench under it.)

2 No. 1 Introduction

(Tarabotto comes out of one of the pits with the miners; later, Isabella enters.)

Tarabotto

(speaking to the miners)
What did you say! What was that! The Duke
is coming this way at this very moment!
(To a miner)
You're certain it's not all a mistake!
(To another miner)
And you yourself saw his loyal men!
I'm going up there right now
To ascertain the truth.
Meanwhile, you go back into the mines
And get back to work.
(He goes up a mountain and disappears from view. The miners go back into the shaft.)

(The stage is empty. Isabella enters, lost in contemplation of the bejeweled portrait she is holding in her hands.)

Isabella

Perché dal tuo seno
bandire la sposa,
che fida e amorosa
vivea sol per te
Fu un rio traditore!
Fu un barbaro inganno!
Ma pur t'adoro,
benché mio tiranno!
Ah solo sospiro
provarti mia fé.
(resta concentrata in sé medesima come sopra)

(Ricomparsce Tarabotto, che parla scendendo. Isabella non s'avvede di lui.)

Tarabotto

Sì, gli è vero, è il Duca al certo...

Isabella

Di', qual colpa è mai la mia!

Tarabotto

(scende, s'avvede d'Isabella e si mette ad osservarla avvicinandosele a poco a poco senza ch'ella di lui s'accorga)

Prepariamci... (Eccola. Sempre colla sua malinconia!)

Isabella

Ma tant'odio e perché mai!..

Tarabotto

(Cos'ha in man che luce assai!

Isabella

Why did you banish
from your heart
Your faithful and loving wife
Who lived for you alone?
He was a vile traitor!
It was a cruel form of treachery!
But I adore you all the same,
You cruel ruler of my life!
Ah, my sighing's sole desire
Is to show you that I'm true.
(She continues to be lost in thought, as above.)

(Tarabotto comes back into view and speaks while coming back down. Isabella does not notice him.)

Tarabotto

Yes, it is the Duke, it's him certainly...

Isabella

Speak, what fault was ever mine!

Tarabotto

(Tarabotto comes back down from the mountain. He notices Isabella and watches her while gradually approaching her. She continues to be unaware of his presence.)
We'll get ready...(Look at her.
Just as always, in a gloomy mood!)

Isabella

Such hate and whatever for!...

Tarabotto

(What's that shining so brightly in her hands?...

Ora vedo, egli è un ritratto...
Veh! al Duca un po' più giovane
somiglia affatto affatto.)

Isabella

Io son pur la tua consorte!
(*nasconde il ritratto*)

Tarabotto

(Sua consorte!.. oh cos'ha detto?)

Isabella

(*cava un foglio*)
Uno scritto al sommo oggetto
può condurmi...
(*s'accorge di Tarabotto, e nasconde il foglio*)
O ciel!

Tarabotto

Che ascondi?

Isabella

(*assai confusa*)
Io...

Tarabotto

Un ritratto.

Isabella

Come!

Tarabotto

E un foglio.
Nisa, Nisa,
vo' saper siffatto imbroglio.

Now I see; it's a portrait...
Look! It resembles the Duke
When he was a little younger; it looks just like him.)

Isabella

But your wife I do remain!
(*She hides the portrait.*)

Tarabotto

(His wife?...Oh, what did she say?...)

Isabella (*takes out a piece of paper*)

A writing that can convey me
To the summit of my desires...
(*She notices Tarabotto and hides the piece of paper.*)
O heaven!...

Tarabotto

What are you hiding?

Isabella

(*in great confusion*)
Me?...

Tarabotto

A portrait.

Isabella

What?

Tarabotto

And a piece of paper.
Nisa, Nisa, I want to know
Just what's going on here.

Isabella

Agitata... mi confondo...
Non so dir... parlar non oso...
Ah mi tolga il ciel pietoso
colla morte al mio penar.

Tarabotto

Tu mi fai restar di stucco!..
Parla pur liberamente.
Ah mi devi schiettamente
ogni arcano confidar.

3 Scena prima

Ebben, che ascondi
a Tarabotto?

Isabella

Io? nulla.

Tarabotto

Chiami nulla un ritratto
contornato di gemme? Io veramente
lo chiamo qualche cosa.

Isabella

Egli è...

Tarabotto

Il ritratto del nostro Duca.

Isabella

O ciel!

Tarabotto

Da chi l'avesti?

Isabella

I feel agitation...confusion...
I can't put it into words...I don't dare to...
Ah, may heaven in its mercy
Release me by death from my grief.

Tarabotto

I'm dumfounded, and you've done it!..
Speak more freely.
Ah, you must tell me openly
And reveal every secret.

3 First Scene

So then, what is it,
What are you hiding from Tarabotto?

Isabella

Me?...Nothing.

Tarabotto

Nothing is what you call a portrait
Framed with precious gems?
Now I would call that something...

Isabella

It's...

Tarabotto

The portrait of our Duke.

Isabella

O heaven!

Tarabotto

Who gave it to you?

Isabella

Da chi l'ebbi?

Tarabotto

Ho ragione
d'esserne ben curioso.

Isabella

O sorte!

Tarabotto

E parmi
d'aver diritto a domandarlo.

Isabella

Voi!..

Tarabotto

Io sì, sono quello che, sono già dieci anni,
e sola ti raccolsi e semiviva
sulla spiaggia del mar.

Isabella

O rimembranza!

Tarabotto

Che ti condussi a casa mia, che a tutti,
poiché tu lo volesti,
tacqui l'avvenimento,
e t'ho fatta passar per mia nipote
come ognun pur ti crede.

Isabella

E questo sangue
in guiderdone io t'offro.

Isabella

Who gave it to me?

Tarabotto

I have good reason
To be curious.

Isabella

O fate!

Tarabotto

And, it seems to me,
The right to ask about it.

Isabella

You!...

Tarabotto

Yes, me; I'm the one who ten years ago
Took you in when you were lying
All alone and half-dead on the seashore.

Isabella

Oh, what memories!

Tarabotto

I'm the one who took you into my house
Kept quiet about this occurrence,
Not telling a soul, because you wanted it so,
And had you pass as my niece,
which is what everybody believes about you.

Isabella

To make up for it,
I offer you my life's blood.

Tarabotto

Eh dalle donne non voglio queste cose.
Or bene,
o parla, o, come ingrata, io sempre t'abbandono.

Isabella

No che ingrata non fui,
né teco il sono.

Tarabotto

Dunque fuori.

Isabella

Un arcano
da cui la vita mia dipende ognora!

Tarabotto

Tanto più vo' saperlo...

Isabella

Dunque risparmi
l'angoscia a un'infelice di svelarti
l'orribile cagion del suo dolore.
Leggi e, se puoi, qui non gelar d'orrore.
*(dà il foglio, che avea prima nascosto,
e s'abbandona desolatamente sulla panca)*

(Tarabotto apre e legge.)

Tarabotto

»O voi ch'io suppongo seguace d'umanità e
d'onore, sappiate che vive in questi soggiorni
la già creduta estinta Isabella vostra Duchessa!
L'iniquo e potente Ormondo le chiese affetti
non permessi, e giurò vendetta del di lei co-
stante rifiuto. Sorprese e tradì colla più nera

Tarabotto

Eh, I don't seek such feminine tribute;
Well then, speak, or I'll abandon you,
since you're ungrateful, once and for all.

Isabella

I wasn't ungrateful to you then,
And I'm not ungrateful to you now.

Tarabotto

Then out with it.

Isabella

You'll hear a secret on which
My life depended and depends.

Tarabotto

Then I'm even more eager to hear it.

Isabella

Then spare an unfortunate woman
The trouble of having to tell you
The terrible reason for her grief.
Read, and if you can, don't freeze here with horror.
*(She gives Tarabotto the piece of paper that she
hid and disconsolately collapses onto the bench.)*

(Tarabotto opens it and reads.)

Tarabotto

»O you, thought by me to be an adherent of human
feeling and honor, know that Isabella, your Duch-
ess, believed to be dead, resides in these parts!...
The iniquitous and powerful Ormondo desired illic-
it passion from her and swore to take revenge on
her for her firm refusal. He surprised and deceived

perfidia il cuore del di lei sposo, e la infelice fu condotta da Batone aderente ad Ormondo in una barchetta e posta sola in balia delle onde. Venite alle miniere di ferro. Volate. Qual gloria per voi! V'attende il trionfo dell'onore e della innocenza.»

Voi signora!.. *(rendendole il foglio)*

Uh... perdon... *(per inchinarsela)*

(Essa si leva impetuosamente, e lo abbraccia.)

Isabella

Che fai? Che fai?

Liberatore, amico e padre mio!

Tarabotto

E fu questo Batone
che v'ha condotta al mar?

Isabella

Desso.

Tarabotto

E v'ha detto il perché?

Isabella

Solo mi disse che faceva
d'ordine del mio sposo.

Tarabotto

Né voi tentaste dopo?

Isabella

E come mai?

her husband's heart with the blackest perfidy, and the unfortunate woman was put on a little boat by Batone, Ormondo's man, and left alone to the whims of the waves. Come to the iron mines. Hurry. What glory for you! The triumph of honor and innocence awaits you there."

You, my lady!...(He gives the piece of paper back to her.)

Uh...pardon...(He wants to bow to her).

(She impetuously gets up and embraces him.)

Isabella

What are you doing?...What is this?

Liberator, friend, and my father!

Tarabotto

And it was this Batone
Who conveyed you to the sea?

Isabella

He was the one.

Tarabotto

And did he tell you why?

Isabella

All he told me was that he was acting
On my husband's orders.

Tarabotto

And afterwards you didn't try?...

Isabella

But how could I?

Tarabotto

È vero. Prese il Duca
una seconda moglie. Opra fu questa
di chi v'era nemico, e lo scoprirvi
lo stesso era che perdervi per sempre.

Isabella

Or che dispose il ciel che gli sia morta
la nuova sposa, e viene a questa parte,
ho allestito quel foglio, onde, se mai
vi sia tra' suoi seguaci
qualch'anima onorata,
tentar col di lei mezzo e occultamente
di provar che gli son moglie innocente.

Tarabotto

Pensate bene...(osservando) Oh diavolo!
Vedo lì de' soldati. Che venisse
il Duca alle miniere!

Isabella

Dio!... possibile!...

Tarabotto

L'abito, i patimenti,
ch'hanno alterati i vostri lineamenti...
la distanza del tempo...
Oh insomma avete core?

Isabella

(con gran forza)
Da sfidar qualsivoglia aspro cimento.

Tarabotto

Ebben... mi va passando per la testa...
(accendendosi e fantasticando)

Tarabotto

It's true. The Duke took a second wife.
This was the work of your enemy,
And exposing it would mean
The same as losing you forever.

Isabella

Since heaven has now ordained
His new wife's passing, and he has come to this
place,
I've prepared my testimony in writing
In the hope that a man of honor might be found
In his retinue who'll secretly deliver it to him
As proof that I'm his wife and innocent.

Tarabotto

Finely thought out... *(He looks around.)*
What in the devil! I see some soldiers there!
If only the Duke would come to the mines!

Isabella

God!...Can it be!...

Tarabotto

Your attire and then your travails
That have altered your facial features...
The passage of so much time...
Oh, in short, do you have the courage?

Isabella

(very forcefully)
To defy even the fiercest opposition.

Tarabotto

Well then...An idea is taking shape in my mind...
(Getting excited and fantasizing)

Ma non ci lusinghiamo...
Oh se posso arrivar!.. vengono. Entriamo.

(Entrano in casa.)

Scena seconda

Soldati dalla montagna, poi Bertrando. Scendono tutti.

[4] No. 2 Cavatina: Bertrando

Qual tenero diletto
amare un vago oggetto,
che in sé costante aduna
il merto e la beltà!
Ma quanto è mai tiranna
la forza del destino
se amare ci condanna
chi merto tal non ha.
Ah più non vive oh dio
quella che odiar dovrei:
ma in rammentar di lei
tormento amor mi dà.

[5]

(Né pon due lustri ancora cancellarti
Isabella infedel da questo core!..
Ah si pensi al dover.)
*(Compariscono Batone e Ormondo,
che scendono)*

Scena terza

Bertrando, Ormondo, Batone, soldati

[6] Bertrando

Ebben, che tenta
il Duca mio vicino?

But let's not get our hopes up too high...
Oh, if I'm able to pull it off...
They're coming. Let's go into the house.
(They go into the house.)

Second Scene

(Soldiers and then Bertrando, all of them coming down from the mountain)

[4] No. 2 Cavatina: Bertrando

What tender delight comes from loving
The noble object of one's desires,
A woman who never fails to unite
Worthy character and beauty!
But how very cruel
is the force of destiny
If it compels us to love somebody
Who doesn't have such worthiness.
Ah, she's no longer alive, oh God,
The woman I should hate!
But when I think of her,
Love causes me torment.

[5]

(Two-times-five years have passed,
But they can't remove the faithless Isabella
From this heart!...Ah, think of your duty.)
(Ormondo and Batone are seen coming down from the mountain.)

Third Scene

(Bertrando, Ormondo, Batone, Soldiers)

[6] Bertrando

Well then, what's he planning,
The duke who's my neighbor?

Ormondo

Arma a gran possa.

Batone

Ed a questa frontiera
sembra che sien rivolti i suoi disegni.

Bertrando

E quivi occulta via cercar conviene
per un'util sorpresa.

Batone

In quelle rocce,
che sono le miniere
del ferro, questa strada
forse che vi sarà. Detto mi venne,
che un certo Tarabotto
capo de' minatori
alberga qui d'intorno.
Da lui si può saper.

Bertrando

Di lui si cerchi.

Batone

Chiamerò a questa casa. Olà...

Scena quarta

Detti. Tarabotto

7 Tarabotto

(uscendo)

Chi mi chiama?

Ormondo

(accennandogli Bertrando)

Il Duca tuo signor quest'è che vedi.

Ormondo

He's mustering his full armed forces.

Batone

And he's set his designs,
So it seems, on this border region.

Bertrando

So the best policy would be to look
For a secret path to use for a surprise attack.

Batone

The iron mines
are in those rocks:
Perhaps there'll be
a path in there.
I've been told that a certain Tarabotto,
the foreman of the miners,
lives around here.
It can be found out from him.

Bertrando

Have him sought.

Batone

I'll call at this house. Hello!...

Fourth Scene

(Those present, Tarabotto)

7 Tarabotto

(coming out)

Who's calling me?

Ormondo

(indicating Bertrando to him)

The Duke, your lord, the man you see here.

Tarabotto

Che fortuna! m'umilio!..

Bertrando

Sapresti tu indicarmi
ove soggiorna un certo Tarabotto
capo de' minatori?

Tarabotto

Eccolo a' suoi comandi.
La sua piccola casa è quella là!
Ivi con Nisa sua nipote
vive poveramente,
ma sempre allegramente.

Bertrando

Aver m'e d'uopo da te gran lumi.
Seguimi in quelle rocce.
Ormondo, tu frattanto, e tu Batone,
(Ormondo s'inchina e parte)
eseguirete quanto io v'imposi di già.
(s'avvia alle cavità)

Tarabotto

(Batone e Ormondo! Oh ben venuti qua.)
(entra col Duca nelle cavità, seguiti dai
soldati)

Scena quinta

Batone, indi Isabella

8 Batone

Prima d'andar a farmi squinternare
fra quelle catapecchie
vorrei bere un pochetto. Ho proprio sete.
Disse quell'uom che in casa ha una nipote

Tarabotto

What luck!...Your humble servant!...

Bertrando

Might you be able to indicate to me
Where a certain Tarabotto resides,
The foreman of the miners?

Tarabotto

Here he is at your command.
His little house is that one there!
He resides in it with his niece Nisa,
In poverty
but always of happy heart.

Bertrando

From you I need important information.
Follow me into those rocky pits.
You Ormondo and you Batone,
(Ormondo bows and goes.)
Carry out the orders I've given you.
(He goes into the pits.)

Tarabotto

(Batone, Ormondo! Oh, welcome here.)
(Tarabotto goes into the pits with the Duke, fol-
lowed by the soldiers.)

Fifth Scene

(Batone, then Isabella)

Batone

Before I lose my bearings
In those catacombs under the earth,
I'd like to have a little drink. I'm thirsty, really and
truly. That man said he has at home a niece

che ha nome Nisa. Chiamerò costei!
(chiamando alla casa)
Oh Nisa!

Isabella

Chi mi vuole?.. ah!
(per iscappare)
(Egli glielo impedisce, ed ella si nasconde il viso.)

Batone

Cos'è stato?
Un uom vi fa paura?

Isabella

(Qui Batone!)

Batone

Io volea bere un poco d'acqua.

Isabella

Vengo.
(per andare, sempre senza voltarsi, ma egli la trattiene)

Batone

Ohibò, che vedere io voglio in prima
il vostro bel visetto.

Isabella

(Isabella, coraggio.)

Batone (scherzosamente)

Quest'è nuova davvero! Io sono un uomo...
Fate così con tutti?

Going by the name of Nisa. I'll call her!
(He calls into the house.)
Oh Nisa!...

Isabella

Who wants me?...Ah!
(She wants to slip away.)
(Batone keeps her from doing so, and she hides her face.)

Batone

What's with you?
A man scares you off?

Isabella

(Batone here!)

Batone

I'd like to drink a little bit of water.

Isabella

I'll go at once...
(She wants to go without turning around, but Batone holds her back.)

Batone

Nothing doing! First I want to see
Your pretty little face.

Isabella

(Isabella, courage.)

Batone (in a jocular tone)

Now that's really something new!
I'm a man—that's how you treat all of us?

Isabella

(sé gli fa vedere improvvisamente)

Signor no.

Batone

(con gran soprassalto dà indietro)

Oh!...

Isabella

(contraffacendo Batone)

Che stupori mai! Sono una donna...

Fate così con tutte?

Batone

(fissandola con timore e indecisione)

No veramente... ma...

(È lei o non è lei?)

Isabella

Or che mi avete

veduta, vado a prendervi quest'acqua.

Batone

M'è scappata la sete.

Isabella

È curiosa! e perché?

Batone

(come sopra)

Perché... perché...

Isabella

(per andare)

Se altro non v'occorre...

Isabella

(quickly shows him her face)

No, sir!

Batone

(jumping back in great surprise)

Oh!...

Isabella

(imitating Batone)

What a shock! I'm a lady.

That's how you treat all of us?

Batone

(looking at her with fear and indecision)

Certainly not...but...

(Is it her or isn't it her?)

Isabella

Now that you've seen me,

I'll go get you that water.

Batone

I've lost my thirst.

Isabella

That's strange! But why?

Batone

(as above)

Because...because...

Isabella

(about to go)

If nothing else occurs to you...

Batone

(in tuono alto)
Qua, fermatevi...

Isabella

(imperiosamente, e fissandolo in modo marcato)
E che diritto avete
di voler trattenermi?

Batone

(sbigottito un poco)
Oh nulla, nulla!
Ma bramava...

Isabella

Che cosa?

Batone

Vi dirò!

Isabella

Via, dite!

Batone

(Ah che pensar, che dir non so!)

9 No. 3 Aria

Una voce m'ha colpito
dalla cima sino al fondo,
e se un poco mi confondo
mi dovete perdonar.
*(Nel fissarle gli occhi addosso
di veder già lei mi pare
che soletta e abbandonata
ho lasciato in preda al mare.*

Batone

(in a loud voice)
Here, stop...

Isabella

(imperiously and looking penetratingly at him)
And what right do you have
To want to hold me back?

Batone

(somewhat shocked)
Oh nothing, nothing!
But I wanted...

Isabella

What?

Batone

I'll tell you!...

Isabella

Come on, tell me!

Batone

(Ah, I don't know what to think, what to say!)

9 No. 3 Aria

A voice has left me thunderstruck
From head to toe.
And do pardon me
If I'm a bit confused.
*(When I get a good look at her,
My impression is that she's the one
I left all alone and forsaken
To perish in the sea.*

Mi si scalda omai la testa,
freme intorno la tempesta,
il timor ed il sospetto
or mi fanno vacillar.)
È un casetto... un romanzetto...
sono cose da risate...
Cara figlia, perdonate,
or di più non so spiegar.
(parte dal piano)

Scena sesta

Isabella, poi Tarabotto ch' esce frettoloso dalla cavità.

10 Isabella

Egli restò indeciso. Ah mi conviene
usar somme avvertenze. Mio consorte
certo un momento o l'altro a questa parte...
(Esce Tarabotto)

Tarabotto

Signora, il Duca or or dalle miniere
qua se ne vien. Veder brama un disegno,
ch'io gli dissi che tengo, che contiene la pianta
delle miniere e che gli è necessario
per una militare operazione.
Ho pensato che voi gliel presentiate
come nipote mia.
Già sapete ove sta. Quando vi chiamo
venite col disegno.
Vedrem da tale incontro cosa nasce
onde sapersi regolar.

Isabella

(agitatissima)
Io deggio...

My head is swirling;
The tempest is raging all around;
Fear and suspicion
give me reason to fear.)
It's a little drama...a romantic tale...
Something to make people laugh...
Dear child, do pardon me,
If I can't explain it to you further.
(He exits.)

Sixth Scene

(Isabella, then Tarabotto, who comes running from the mine shaft)

10 Isabella

He was undecided. Ah, I need to exercise
The greatest caution. My husband is certain
To appear here at this or that moment...
(Tarabotto enters.)

Tarabotto

My lady, the Duke is coming here now
From the mines. He wants to see a sketch
That I told him I have in my possession
With the plan of the mines
And that he needs for a military operation.
I thought that you, as my niece,
Could present it to him.
You know where it is. When I call you,
Come with the sketch.
We'll learn from such an encounter
What needs to be done and then see to it.

Isabella

(with great agitation)
I'm supposed...

Tarabotto

Per bacco! Qui ci vuol spirito e core!
Mi promettete...

Isabella

(rimettendosi e parlando con gran dignità ed energia)

È vero, e al sommo oggetto
tu vedrai mio fedel se ho un'alma in petto.
(parte)

Scena settima

Bertrando che ritorna coi soldati, e Tarabotto

[11] Tarabotto

Ciel protettor dell'innocenza, aiutami.
Qui conviene soprattutto
ch'io tenga gli occhi addosso
a quel briccone d'Ormondo e a quel Batone
suo degno confidente. O quanto io bramo...
(Compariscono dei soldati.)
Ma torna il Duca. A noi. Su, cominciamo.

Bertrando

Ebbene, ov'è il disegno?

Tarabotto

Altezza! Io sono
a chiederle una grazia.

Bertrando

Spiegati.

Tarabotto

Ho una nipote

Tarabotto

Confound it! Here we need spirit and courage!
You promised me...

Isabella

(composing herself and speaking with great dignity and determination)

It's true, and you'll see me true to my sublimest
object if I have a soul here inside.
(She exits.)

Seventh Scene

(Bertrando, returning with the soldiers, and Tarabotto)

[11] Tarabotto

Heaven, you protector of innocence, help me!...
I need above all
to keep my eyes
On that scoundrel Ormondo and that Batone,
His right-hand man. O how much I wish...
(The soldiers appear.)
But the Duke is coming back. Let's get to work.

Bertrando

Well, where's the sketch?

Tarabotto

Your Highness,
I'd like to ask you a favor.

Bertrando

Tell me what it is.

Tarabotto

I have a niece;

e brava e onesta e spiritosa, e tale
che il bastone sarà di mia vecchiezza.

Bertrando

Me ne compiaccio. Ebben?

Tarabotto

Se vostra Altezza
si degna di permetterlo, ambirei
ch'essa il disegno presentasse a lei.

Bertrando

Ben volentier.

Tarabotto

Le ho detto già che in pronto
tenga questo disegno. Figurarsi!
La povera figliuola...
Oh non saprà in che mondo che la sia.

Bertrando

Venga. Ove sta?

Tarabotto

Lì dentro in casa mia.
(chiamando alla casa)
Nisa! O Nisa! Il disegno...

Scena ottava

Detti, Isabella con in mano una carta piuttosto grande, piegata. S'avvicina lentamente e sempre a capo chino.

[12] Isabella

(Gran dio mi reggi!)

She's a good girl and honest and cheerful,
And she'll be my support in my old age.

Bertrando

I'm happy to hear it! Well then?

Tarabotto

If Your Highness graciously
Grants your permission, I'd like
To have her present the sketch to you.

Bertrando

Gladly.

Tarabotto

I told her to hold the sketch ready;
The poor little girl,
oh, she won't know
Where in the world she is.

Bertrando

Have her come. Where is she?

Tarabotto

There in my house.
(Calling into the house)
Nisa!...O Nisa!...The sketch...

Eighth Scene

(Those already present; Isabella with a rather large document in her hand. She slowly approaches with her head down.)

[12] Isabella

(May God who is great guide me!)

Tarabotto

Avanti.
Avanti via.

Isabella

(con voce un po' alterata)
Perdon...

Tarabotto

(a Bertrando che nel fissare Isabella resta alquanto sospeso)
Non ha coraggio
la poveretta.

Bertrando

Sento con piacere
che v'ama vostro zio.

Isabella

(timida assai)
Gli è tanto buono...

Tarabotto

(contraffaccendola)
Gli è tanto buono... Dagli il disegno...
(Isabella fa un passo verso Bertrando, poi si ritiene.)
E così? perché fai la guardabasso?
Ti par questa creanza?

Bertrando

La sua saviezza ammiro.

Isabella

(O ingrato! o ingrato!)

Tarabotto

Come forward.
Come now, forward.

Isabella

(disguising her voice a bit)
Pardon...

Tarabotto

(to Bertrando, who looks at Isabella with some surprise)
She doesn't have the courage,
The poor girl.

Bertrando

I'm pleased to hear
That your uncle is fond of you.

Isabella

(very timidly)
He's so good...

Tarabotto

(imitating her)
He's so good...Give him the sketch.
(Isabella takes a step toward Bertrando but then stops.)
What's this? Why are you looking down?
Do you think that's good manners?

Bertrando

I admire your wisdom.

Isabella

(O ungrateful man! O ungrateful man!)

Tarabotto

Or dov'è quel tuo spirito? dov'è
la tua giovialità? non hai guardato
ancora il tuo signor.

Isabella

(con passione)
Dover... rispetto..

Bertrando

(Qual voce mai!)

Tarabotto

Il disegno... hai tu capito!
Perdoni, Altezza...
Dagli il disegno!
(Isabella fa un passo come sopra ecc.)
Oh corpo di mia nonna!
Su quella testa, su! mettiti a tiro.

Isabella

Il disegno... ecco qua...
*(sé gli fa vedere e gli dà con gran timore il
disegno, ma Bertrando, nella gran sorpresa
trascura di ricevere la carta che cade in terra
ed è raccolta da Tarabotto)*

Bertrando

Cieli, che miro!

[13] No. 4 Terzetto

*(Quel sembiante, quello sguardo
mette un gelo in questo cor.)*

Tarabotto

(Resta come il debitore quando vede il creditore.)

Tarabotto

Now where's that pep of yours?
Where's your good cheer? You haven't even looked
At your lord yet.

Isabella

(with passion)
Duty...Respect...

Bertrando

(What a voice!)

Tarabotto

The sketch...Do you understand?
Pardon, Your Highness...
Give him the sketch.
(Isabella takes a step and then stops again.)
Oh, confound it!...
Up with that head, keep walking.

Isabella

The sketch...here it is...
*(She lets him see her and gives the sketch to him
with great fear, but in his great surprise Bertran-
do neglects to secure the document; it falls to the
ground, and Tarabotto picks it up.)*

Bertrando

Heaven, what do I see!

[13] No. 4 Terzett

*(That face and that glance
Make this heart freeze over.)*

Tarabotto

(He looks like a debtor when he sees his creditor.)

Isabella

(Benché ingrato e crudo tanto,
ah per lui mi parla amor.)

Bertrando

(come per volerle dire cosa importante, ma si
ritiene sul fatto)
Voilà..

Isabella

(come Bertrando)
Signor...

Tarabotto

(interrompendoli artificiosamente)
Ecco il disegno.

Bertrando

(a Tarabotto con grand'espressione)
Tua nipote!..

Tarabotto

(in aria d'indifferenza)
Sì signore,
mia nipote.
Ma il disegno!..

Bertrando

Ad altro istante.
(s'astrae fissando Isabella che si lascia
contemplare, ma però artificiosamente)

(Se la miro sembra quella...
No ch'estinta è la rubella...
Non si guardi più costei...
Una volta ancora... è lei...

Isabella

(Though he's ungrateful and so cruel,
Ah, for him love speaks to me.)

Bertrando (as if he wanted to tell Isabella some-
thing very important, but then suddenly falling
silent)
You!...

Isabella

(like Bertrando)
Sir...

Tarabotto

(deliberately interrupting them)
Here's the sketch.

Bertrando

(to Tarabotto, with great expressiveness)
Your niece!...

Tarabotto

(in a matter-of-fact tone)
Yes, sir,
My niece.
But the sketch!...

Bertrando

Some other time.
(He is lost in contemplation of Isabella, who lets
him take a look at her while deliberately putting
on a show.)
(When I look at her, she looks like her...
No!...That false woman is dead...
Do stop looking at her...
Just one more glance...It's her...

A qual barbaro contrasto
or mi guida un cieco ardor!)

Isabella

(guardandosi reciprocamente)
Perché pria non ascoltarmi...
Perché ingiusto condannarmi...
(come decisi di non volersi più guardare)
Non si guardi più il tiranno...
(tornandosi a guardare come per forza)
Una volta ancora... o affanno!
A qual barbaro contrasto
or mi guida un cieco ardor!)

Tarabotto

(Quello va fantasticando...
Questa è mezzo fuor del mondo!
Va il mio recipe operando...
Son per ora assai contento.)
(piano ad Isabella)
(Incalzate l'argomento;
conosciamo quel suo cor.)

Isabella

(rispettosa)
Io vedo che importuna
signor v'è mia presenza,
or dunque con licenza
men vado via di qua.
(per andare)

Bertrando

(in gran violenza seco medesimo)
A me importuna? Ah no!
Voi grata qui mi siete...
Anzi discara; andate!..

To what a cruel conflict
Does a blind love now guide me!)

Isabella

(exchanging glances with him)
Why didn't you listen to me first...
Why did you unjustly condemn me...
(As if determined not to want to be seen anymore)
No more looking at the tyrant...
(Turning to look, as if by force)
Just one more glance...O affliction!
To what a cruel conflict
Does a blind love now guide me!

Tarabotto

(He goes on fantasizing...
She's half out of this world!
My recipe is working...
So far, so good, I'm content.)
(To Isabella, in a soft voice)
(Continue according to plan;
We know that heart of his.)

Isabella

(respectfully)
I see, sir, that my presence
Is a nuisance to you;
So then, with your permission,
I'll be going on my way from here.
(She is about to go.)

Bertrando

(fiercely fighting with himself)
You a nuisance to me? Ah, no!...
I welcome your presence here...
On the contrary, not a pleasure, go away!...

Ah no, restar dovete...
(vivamente a Tarabotto)
Ella è nipote vostra?

Tarabotto

Oh dubbio non ci sta!
È figlia di Torrello,
già quondam mio fratello:
è nata da sua madre,
ed ebbe certo un padre
ed il paese il sa!

Bertrando

(vivamente)
Ella somiglia, o quanto!
Quasi per me è un incanto!
(con gran passione avvicinandosi ad Isabella)
Ah Nisa!

Isabella

(incamminandosi)
Permettete...

Bertrando

(imperioso)
Fermati.

Isabella

(si ferma e dignitosamente gli risponde)
Che volete?

Bertrando

(raddolcendosi subito)
Mirarti.

Ah, no, what you should do is stay...
(Animatedly, to Tarabotto)
She's your niece?

Tarabotto

Oh, there's no doubt about it!
She's Torello's daughter,
He was my late brother,
And her mother's child.
And she had him as her father,
And everybody in these parts knows it!

Bertrando

(animatedly)
She looks like, oh how much!...
For me it's just like magic!...
(Approaching Isabella with great passion)
Ah, Nisa!...

Isabella

(making to go away)
Permit me...

Bertrando

(imperiously)
Stop!

Isabella

(stops and responds to him in a dignified manner)
What do you want?

Bertrando

(suddenly adopting a milder tone)
To look at you.

Isabella

(come sopra)
A qual oggetto?

Bertrando

(vivamente)
Tu sei!

Isabella

(interrompendolo)
D'onor seguace,
(con energia, rispettosamente)
e voi primo custode
siete d'onor di pace:
Perciò da voi pretendo
del cor la libertà.

Bertrando

Qual voce! quali accenti!
Ascolta, resta, senti...
Lei vedo, sento lei;
chiudetevi, occhi miei,
o d'un funesto incanto
vittima il cor sarà.
(O cielo è troppo barbara
la mia fatalità.)

Isabella

Signor, perdono; io vado,
(Ah quello è pentimento!...)
Di chi parlate adesso?
O speme al cor ti sento!
Quel vostro ignoto affanno
mi desta in sen pietà.
(O cielo è troppo barbara
la mia fatalità.)

Isabella

(as above)
To what purpose?

Bertrando

(animatedly)
You're...

Isabella

(interrupting him)
A loyal adherent of honor,
(With energy, respectfully)
You're the prime guardian
Of honor and of peace:
Therefore I request of you
From the heart: Let me go.

Bertrando

What a voice! What words!
Listen, stay, listen...
I see her, I hear her;
Close, you eyes of mine,
Or my heart will fall victim
To a fatal form of deception.
(O heaven, my lot in life
Is indeed so very cruel.)

Isabella

Sir, I beg your pardon, I'm going.
(Ah, that's genuine remorse!...)
About whom were you speaking just now?
(O hope, I feel you in my heart.)
That unknown affliction of yours
Arouses compassion in my heart.
(O heaven, my lot in life
Is indeed so very cruel.)

Tarabotto

(forte e piano)
 Va' in casa... (via finite)
 Mi umilio... (andiamo in guai.)
 Via presto... (non capite!)
 Altezza!.. (andiamo in guai.)
 (E batti e suda e pesta,
 alfin si vincerà.)

(Isabella entra in casa con Tarabotto che ne sorte di nuovo e si mette ad osservare in disparte)

CD 2

Scena nona

Bertrando, Tarabotto in disparte, indi Ormondo

(Bertrando, entrata Isabella, va passeggiando concentrato in sé stesso ed indica somma agitazione.)

[1] Tarabotto

(Oh, la impressione è fatta, e sembra in bene.)

Bertrando

No no, morta è Isabella.
 Questa è Nisa, nipote
 di Tarabotto.

Tarabotto

(Oh, falla i conti.)

Bertrando

Or dunque...

Tarabotto

(now in a loud voice, now in a soft voice)
 Go into the house...(Away, we're done for now.)
 I humbly bow...(We go in sorrow.)
 Away, quickly...(You don't understand!)
 Your Highness!...(We go in sorrow.)
 (Beat about, sweat, and make a fuss,
 But in the end the victory will be for us.)

(Isabella goes into the house with Tarabotto, who soon comes back and stands off to the side to see what is happening.)

CD 2

Ninth Scene

(Bertrando, Tarabotto off to the side, later Ormondo)

(After Isabella has gone, Bertrando walks around, lost in thought and visibly in extreme agitation.)

[1] Tarabotto

*(Oh, an impression has been made,
 And it seems to be in our favor.)*

Bertrando

No, no, Isabella is dead.
 No, this woman is Nisa,
 Tarabotto's niece.

Tarabotto

(Oh, you're doubly in error.)

Bertrando

So then...

(Esce Ormondo.)

Ormondo

Signor, tutto è disposto...

Bertrando

Intesi. Ascolta.

Ebbe in mare Isabella e morte e tomba?

Ormondo

(esitando)

E perché?..

Bertrando

(con calore)

L'ebbe?

Ormondo

È certo.

Bertrando

Eppur poc'anzi...

(si ritiene dal proseguire)

(No, per ora si taccia.)

(ad Ormondo)

Io vo' e t'attendo

ove t'imposi in pria.

(Quai prova angosce mai quest'alma mia!)

(Parte col seguito.)

Scena decima

Ormondo, Tarabotto in disparte, poi Batone

[2] Ormondo

Quale inchiesta! qual suo turbamento!

(Esce Batone)

(Ormondo enters.)

Ormondo

Sir, everything is ready...

Bertrando

Understood ... Listen: was it in fact in the sea

That Isabella met her death and found her grave?

Ormondo

(hesitatingly)

But why?...

Bertrando

(with heated passion)

Well did she?

Ormondo

It's certain.

Bertrando

But just a while ago...

(He does not continue.)

(No, keep quiet for now.)

(To Ormondo)

I'm going, and I'll be waiting for you

Where I've ordered you to go.

(What an ordeal plagues this soul of mine!)

(He exits with his retinue.)

Tenth Scene

(Ormondo, Tarabotto off to the side, then Batone)

[2] Ormondo

What a pointed question! How troubled he was!...

(Batone enters.)

(con un po' d'agitazione)
Vien, Batone mio fido...

Tarabotto
(Sentiamo adesso questi galantuomini.)

Batone
Che vuol dir signor mio?

Ormondo
Tu già vedesti Isabella perir?

Batone
Sicuramente.
Ma perché il domandate?

Ormondo
Perché il Duca
mi chiese or or lo stesso.

Batone
Ch'egli avesse veduta la nipote
di Tarabotto capo de' minatori?

Ormondo
E ciò che serve?

Batone
Che serve? Questa donna
proprio è un pomo spartito
colla morta Duchessa.

Ormondo
(con gran premura)
L'hai veduta?

(With a little agitation)
Batone, come, my trusty man...

Tarabotto
(Let's hear out these gentlemen.)

Batone
What do you have to say, my sir?

Ormondo
You did see Isabella die?

Batone
Without a doubt.
But why do you ask?

Ormondo
Because just now the Duke
Put the same question to me.

Batone
Is it because he saw Tarabotto's niece,
the foreman of the miners?

Ormondo
And what of it?

Batone
What of it?
That lady could be
The dead Duchess's twin sister.

Ormondo
(in great haste)
You've seen her?

Batone

E come!

Ormondo

Che un destino a me nemico
tratta salva l'avesse?

Batone

Oh! Cosa dite?

Ormondo

*(prende a sé Batone e gli parla in modo che
Tarabotto allunga il collo per sentire, ma
inutilmente)*

Senti. Comando a te rapir costei
tosto che sia notte, e a me condurla.

Tarabotto

(Non sento niente.)

Ormondo

A te darò seguaci
quai l'uopo esige. Vo' vedere io stesso
sì gran portento.

Batone

(con apprensione e forte)
Ma vederla or ora
qui voi potrete senza ch'io stanotte...

Ormondo

E che?... Non vo' consiglio
ove possa temere un mio periglio.

[3] No. 5 Aria

Tu mi conosci e sai

Batone

Oh have !!

Ormondo

Can it be that an adverse fate
Saved the Duchess?

Batone

Oh! What are you saying?

Ormondo

*(He pulls Batone close to him and speaks to him
so that Tarabotto leans out to hear what he is say-
ing—but to no avail.)*

Listen. I order you to abduct her
As soon as night falls, and to bring her to me.

Tarabotto

(I can't hear a thing.)

Ormondo

I'll give you men to finish the job.
I want to see such a great wonder
With my own eyes.

Batone

(apprehensively and emphatically)
But you can see her here right now
Without having me tonight...

Ormondo

What's this?...I don't want advice
When there's a threat to my life.

[3] No. 5 Aria

You know me, and you know

che a me non si contrasta.
 Servi al comando e basta,
 né osar di replicar.
 Sia l'opra appien compita,
 o pagherà tua vita
 un detto sol che possa
 l'arcano palesar.
(parte)

Scena undicesima

Batone e Tarabotto prima in disparte, e che poi si fa vedere a tempo.

[4] Batone *(da sé)*

O pagherà tua vita! Ecco la solita
 sua bella canzonetta.

Tarabotto

(Un arcano! Stanotte! Una minaccia
 di vita! Ah qui v'è sotto qualche diavolo.)

Batone

(Che questa Nisa fosse la Duchessa
 salvata a caso!)

Tarabotto

Ei va fantasticando:
 tanto più n'ho sospetto.)

Batone

(Io lo potrei sapere
 da questo Tarabotto. Egli è un baggiano
 e cascherà!)

Tarabotto

L'arcano tentiam con destrezza

That I don't tolerate opposition.
 Obey my orders, and that's enough,
 Don't dare to answer me back;
 Just finish the job,
 Or it'll cost you your life
 If you say one little word
 About this secret mission.
(He exits.)

Eleventh Scene

(Batone, Tarabotto at first off to the side, then coming forward in good time)

[4] Batone *(aside)*

Or it'll cost you your life!
 That's his usual little ditty.

Tarabotto

(A secret!...Tonight ...A threat
 To his life! Ah, a devil has a hand in this.)

Batone

(If this Nisa were the Duchess,
 Saved by chance!)

Tarabotto

(Oh, he's going on fantasizing
 And making me even more suspicious.)

Batone

(I could learn from this Tarabotto.
 He's a fool,
 And he'll fall into the trap.)

Tarabotto

(We'll attempt to trick him

ricavar da costui.)
*(passa dalla sua posizione alla imboccatura
d'una cavità)*

Batone

Se scopro la Duchessa
corro a dirglielo al Duca sul momento,
e in tal guisa va a monte il rapimento.

Tarabotto

*(fingendo parlare verso l'interno della cavità,
e passar indi in casa)*
Ho inteso. Vado e torno...

Batone *(a tempo)*

Oh amico mio...
(invitandolo a sé)

Tarabotto

Vostro buon servitore. Comandate
qualche cosa?

Batone

Sappiate che intesi dire tanto ben di voi,
che sono innamorato
della vostra persona.

Tarabotto

O che sorte! Ed io pure
quando vi vedo... non vi dico altro.

Batone

Simpatia sorprendente!

Tarabotto

Caso straordinario!

Into telling the secret.
(He shifts his position to a mine entrance.)

Batone

(If I find the Duchess, I'll run
And immediately inform the Duke,
And that'll be the end of the abduction.)

Tarabotto *(pretending to speak into the shaft and
then going on his way to the house.)*

I've understood!
I'm going, and then I'll come back.

Batone *(in good time)*

Oh my friend...
(Beckoning him to him)

Tarabotto

At your service.
Do you have a job for me?

Batone

I'll have you know that I've heard
So many good things about you,
That I've become enamored of your person.

Tarabotto

Oh, what luck! And I, when I see you...
I wouldn't want to tell you otherwise.

Batone

What surprising sympathy!

Tarabotto

What an extraordinary circumstance!

Batone

V'assicuro,
che vo' farvi del ben proprio in effetto.

Tarabotto

E lo stesso di core a voi prometto.

Batone

*(dopo averlo guardato un momento in aria di
compassione)*

Ma non tutti la pensano per voi
come la penso io.

Tarabotto

(come Batone)

Siam nello stesso caso, o signor mio...

Batone

(incalzando il dialogo)

Dite davvero?

Tarabotto

Dite la verità?

Batone

Io qui ho nemici?

Tarabotto

V'è tra voi chi mi vuol mal?

Batone

Sono stupito!

Tarabotto

Resto come un stivale.

(Dopo essersi guardati un momento.)

Batone

I assure you that what I do for you
Is done for your own good.

Tarabotto

And I promise you the same from the heart.

Batone

*(after looking at Tarabotto for a moment, with an
air of compassion)*

But not everybody thinks the same about you
As I do.

Tarabotto

(like Batone)

We're in the same boat, my sir.

Batone

(continuing the dialogue)

Are you telling the truth?

Tarabotto

Are you telling the truth?

Batone

Do I have enemies here?

Tarabotto

There's somebody among you who doesn't like me?

Batone

I'm amazed.

Tarabotto

I'm struck dumb.

(After looking at each other for a moment:)

Batone

(Non lo capisco ben,
vediamci chiaro.)

Tarabotto

(La va da galeotto a marinaio.)
Via, s'egli è ver che mi volete bene,
ditemi tutto.

Batone

E tutto dite voi.

Tarabotto

Ebbene, incominciate,
ed io proseguirò.

Batone

Dunque ascoltate.
*(parlandogli colla più amichevole confidenza
affettuosa)*

[5] No. 6 Duetto

Va taluno mormorando,
che nipote non avete,
e che Nisa è un contrabbando
che vi deve rovinar.
*(Tarabotto resta un momento senza parlare
guardando Batone, poi dice al medesimo in
aria della più grande ingenuità ed affettuosa
premura.)*

Tarabotto

Dir intesi che voi siete,
per voler d'un certo tale,
un che altrui facendo male
deve alfin precipitar.

Batone

(I don't understand what he means;
There are things we need to clarify.)

Tarabotto

(He's going from galley slave to first mate.)
Come now, if it's true that you like me so well,
Then tell me everything.

Batone

And you do the same.

Tarabotto

Well then, begin,
And after you it'll be my turn.

Batone

Well then, listen.
*(Speaking to him in the friendliest fond confiden-
tiality)*

[5] No. 6 Duet

There are people who are whispering
That you don't have a niece
And that Nisa is contraband
Who'll spell your doom.
*(Tarabotto is silent for a moment while not looking
at Batone; he then speaks to him with an air of the
greatest ingenuousness and fond haste.)*

Tarabotto

I have on hearsay that you're
At a certain other man's bidding;
Somebody who harms others
Should perish in the end.

(Si guardano, e prorompono in uno scoppio di risa)

Batone

Si pon dir più gran sciocchezze?

Tarabotto

Si pon dir più gran follie!

Tarabotto e Batone

O che ciarle, che pazzie!

Me la rido in verità.

(Si dividono, e dicono di sé:)

(Questo è un furbo come va.)

Batone

Pur la cosa è spinta a tanto...

(Si riuniscono, e si parlano in aria del più gran segreto.)

Tarabotto

Pur la crede ognun cotanto...

Batone

Che si dice che la donna

pose il Duca in gran sospetto.

Tarabotto

Che si dice che di mira

già prendeste un certo oggetto...

(Prorompono come sopra.)

Batone

Ma vedete maldicenze!

Tarabotto

Ma vedete scioccherie!

(They exchange glances and burst into laughter.)

Batone

Could dumber words be said?

Tarabotto

Could more foolish words be uttered!

Tarabotto and Batone

Oh, what chatter, what madness!

It really makes me laugh!

(They separate, and each one says of the other:)

(He's a schemer like no other.)

Batone

Now that things are going this far.

(They reunite and speak to each other, as if concealing a great mystery.)

Tarabotto

Everybody says it's true...

Batone

It's said that the lady

Aroused great suspicion in the Duke.

Tarabotto

It's said that one look alone

Was enough for you to hatch a plan...

(They separate, as above.)

Batone

But, you see, they're malicious rumors!

Tarabotto

But, you see, it's all said in jest!

Tarabotto e Batone

O che ciarle! che pazzie!
Me la rido in verità.
(Ah costui sudar mi fa.)

Batone

(in aria della più grande importanza)
Se per altro fosse vero
o qual premio se parlate.

Tarabotto

Se però siete sincero
o che guai che voi scappate!

Batone

Mi capite... argento ed oro!

Tarabotto

M'intendete... egli è un bastone!

Batone

Via spiegate...

Tarabotto

Via parlate...

Batone

Mi capite?

Tarabotto

M'intendete?

Batone

Mi spiegate.

Tarabotto

Ma parlate

Tarabotto and Batone

Oh, what chatter, what madness!
It really makes me laugh!
(Ah, this fellow makes me sweat!)

Batone

(with the greatest importance)
But if it were true,
Oh, what a prize you'd get if you talk.

Tarabotto

But if you're being sincere,
Oh, what misery you'll escape!

Batone

Understand me...Silver and gold!

Tarabotto

Understand me...It's life support!

Batone

Come on, explain...

Tarabotto

Come on, talk ...

Batone

Do you understand me?

Tarabotto

Do you understand me?

Batone

Explain it to me.

Tarabotto

Do but speak.

Batone

Non so nulla...

Tarabotto

Non so niente...

Batone

Dunque son...

Tarabotto

Minchionerie!

Tarabotto e Batone

O che ciarle, che pazzie!

Me ne rido in verità!

(Sta' pur duro quanto vuoi,
ma capito io t'ho di già.)

Scena dodicesima

Tarabotto, indi Isabella ch' esce circospetta e guardandosi intorno.

6 Tarabotto

È deciso. Costoro, in gran sospetto,
l'hanno colla Duchessa e questa notte
le preparan la festa.
Ma ci son io perbacco!

Isabella

Amico, qui poc'anzi
di Batone la voce udir mi parve.

Tarabotto

È vero. Dite, v'ha costui veduta?

Isabella

Sì, non è molto.

Batone

I don't know anything...

Tarabotto

I don't know a thing ...

Batone

So they're...

Tarabotto

A pack of lies!

Tarabotto and Batone

Oh, what chatter , what madness!

It really makes me laugh!

(Be as hard as you want,
But I've understood you from the start.)

Twelfth Scene

(Tarabotto, then Isabella, who enters circumspectly and looks all around her)

6 Tarabotto

It's certain. They're planning something,
In great suspicion, with the Duchess,
And tonight they want to pull it off.
But I'm here, by the devil.

Isabella

Friend, a little while ago
I thought I heard Batone's voice here.

Tarabotto

It's true. Say, did he see you?

Isabella

Yes, not too long ago.

Tarabotto
Ora capisco.

Isabella
Forse sospetta?

Tarabotto
Sì, non v'inquietate.
Nella testa ho un terribile progetto...
La notte s'avvicina...
Ritorna il Duca...

Isabella
Io fuggo.

Tarabotto
Anzi restate.
Vo' che gli raccontiate i casi vostri.

Isabella
Che dici? Come?

Tarabotto
Vel dirò. M'è d'uopo
che assai lo interessiate.

Isabella
Eccolo... oh dio!
Seco è il tiranno mio...
Al vederlo o qual gelo!

Tarabotto
Coraggio.

Isabella
Ed in chi mai sperar!

Tarabotto
Now I understand.

Isabella
Might he suspect?

Tarabotto
Yes, but don't worry.
My mind is at work on a terrible project...
Soon it'll be night...
The Duke will be coming back.

Isabella
I'm going.

Tarabotto
No, stay.
I want you to tell him your story.

Isabella
What are you saying? But how?

Tarabotto
I'll tell you. I need you
To attract his great interest

Isabella
There he is!...Oh God!
My cruel tyrant is with him...
How I freeze at the sight of him!

Tarabotto
Courage!

Isabella
And in whom should I hope!...

Tarabotto

Nel cielo.

Scena tredicesima

Detti, Bertrando, Ormondo e seguito

(Tarabotto e Isabella s'inchinano. Finché Bertrando parla ad Ormondo, Tarabotto parla piano ad Isabella)

7 Bertrando

Al nuovo dì col mio fedele Ormondo
parlerai sul disegno.

Tarabotto

Altezza sì.

Isabella

(Regger mi posso appena.)

Bertrando

(piano ad Ormondo)
Vedila.

Ormondo

(Sorpriendente somiglianza!)

Tarabotto

(Ci siamo intesi.)

Isabella

(O ciel mi sforzerò!)

Bertrando

Nisa gentil, voi sempre mesta!

Tarabotto

In heaven.

Thirteenth Scene

(Those already present, Bertrando, Ormondo and his retinue)

(Tarabotto and Isabella bow. While Bertrando speaks to Ormondo, Tarabotto speaks quietly to Isabella.)

7 Bertrando

You'll discuss the sketch again
With my loyal Ormondo.

Tarabotto

Yes, Your Highness.

Isabella

(I can barely stand on my own two feet.)

Bertrando

(in a soft voice, to Ormondo)
(Just look at her.)

Ormondo

(A striking similarity.)

Tarabotto

(Then we agree?)

Isabella

(Heaven will help me.)

Bertrando

Gentle Nisa, you're still sad?

Isabella

Sempre.

Bertrando

E perché?

Isabella

Pel più giusto e fatale timore.

Bertrando

Timore di che?

Isabella

Degli uomini.

Ormondo

(marcatamente e fissando Isabella)

Degli uomini!

Tarabotto

E n'hai tu ragion.

Bertrando

Ragione?

Tarabotto

Aver dovea uno sposo... sì... no... s'è poi ficcato il diavolo di mezzo... e allor... che guai!.. Diglielo tu che meglio lo dirai.

Isabella

No, ricordar non voglio un tradimento.

Bertrando

Voi tradita!

Isabella

I'll always be so.

Bertrando

But why?

Isabella

Out of great and justified fear.

Bertrando

Fear of what?

Isabella

Of men.

Ormondo

(emphatically while staring at Isabella)

Of men?

Tarabotto

And you have good reason.

Bertrando

Good reason?

Tarabotto

She was intended for a husband...Yes...No... But then the devil came in between... and the... what a mess!... You tell him; you can tell it better.

Isabella

No, I don't want to remember a betrayal.

Bertrando

You, betrayed!

Isabella

Ah no lo fossi!

Bertrando

E chi fu il traditor?

Isabella

Deh! che chiedete?

Bertrando

Il Duca ora v'impone
far la vostra vicenda a lui presente.

Isabella

Come può un'innocente
rammentar senza affanno il suo dolore?
Sì, parlerò, se pur mi regga il core.

[8] No. 7 Aria

Al più dolce e caro oggetto
io serbava un'alma amante:
egli ardea d'eguale affetto,
ed in noi regnava amor.
Quando un fellon m'involò
il cor del mio diletto,
mi guida un cieco ardor.
Ah mi consoli almeno
chi prova in seno amor.
Ah qual istante è questo,
Che palpito crudele.
Tormento più funesto
di questo non si dà.
(entra in casa)

Isabella

Ah, if only I hadn't been!

Bertrando

And who was your betrayer?

Isabella

Oh, what are you asking?

Bertrando

The Duke orders you to tell
Your story to him here and now.

Isabella

How can an innocent woman remember
Her grief without affliction?
Yes, I'll speak, if my heart enables me.

[8] No. 7 Aria

I kept a loving soul
For the sweetest and dearest object of my desire;
He was inflamed with the same passion,
And love reigned between us.
It was then that a felon seized
The heart of my beloved, saying that
A blind passion guided my heart.
Ah, may at least I find consolation
From the man who feels love in his heart.
Ah, what a moment is this,
What a cruel palpitation;
A torment deadlier
Than this there can't be.
(She goes into the house.)

Scena quattordicesima

Bertrando, Tarabotto, Ormondo

9 Bertrando

(Son fuor di me! Il caso mio!)
(*resta assorto in sé stesso*)

Ormondo

(La storia mia! affrettiamci
tutto a dispor pel rapimento. Io stesso
veglierò, ché di nessun mi fido.)

Tarabotto

(Rumina pur.)

Ormondo

Signor, se ciò vi piace,
or men vado a dispor pel nuovo giorno
quanto già m'imponeste.

Bertrando

Va pur.
(*piano ad Ormondo*)
(Dimmi, o fedel, non è un portento!
L'udisti!..)

Ormondo

(E che perciò? Quale per lei
strana cura, o signor?)
(*s'inchina al Duca, e dice da sé nel partire*)
(Perdiam costei.)
(*parte*)

(*Va facendosi notte*)

Fourteenth Scene

(Bertrando, Tarabotto, Ormondo)

9 Bertrando

(I'm beside myself! It's my story!) –
(*He remains lost in thought.*)

Ormondo

(It's my story! We'll hasten to ready
Everything for the abduction.
I myself will watch because I can't trust anybody.)

Tarabotto

(He's giving it thought.)

Ormondo

Sir, if it pleases you.
I'll go to prepare for the new day
What you've ordered me to do.

Bertrando

Do go.
(*In a soft voice, to Ormondo*)
(Tell me, my loyal man, isn't it ominous!
You heard it!..)

Ormondo

(But why? What's this strange concern
For her, my sir?)
(He bows to the Duke and says while going:)
(Let's get rid of her.)
(*He goes.*)

(*Night is falling.*)

Scena quindicesima

Bertrando e Tarabotto

(Bertrando resta assorto in sé stesso.)

10 Tarabotto

*(Parmi tutto disposto,
e il gran colpo tentiam. Deve egli stesso
scoprir l'iniquo.)*

Altezza... ah...

(sé gli butta ginocchioni)

Bertrando

Che fai!

Alzati.

Tarabotto

(parlandogli con voce artificiosamente soffocata per non essere inteso dal séguito del Duca)

*No, se prima non si degna promettermi
di difendere la povera Nisa mia nipote.*

Bertrando

Come? Che dici?

Io difesa prometto...

(Tarabotto si leva)

Chi ardisce farle offesa?

Tarabotto

*Quel briccone
di cui poc'anzi le ho parlato. A sorte
ho scoperto che allor che faccia notte
qui verrà per tentare non so quale
danno contro di lei.*

Fifteenth Scene

(Bertrando and Tarabotto)

(Bertrando remains absorbed in himself.)

10 Tarabotto

*(Everything seems to be ready,
And we'll pull off the grand coup.
He himself shall discover the iniquity.)*

Your Highness...Ah...

(He gets down on his knees.)

Bertrando

What are you doing?

Get up.

Tarabotto

*(speaking in an affectedly muffled voice in order
not to be understood by the members of the Duke's
retinue)*

*Not before you're so good to promise me
To defend my poor niece Nisa.*

Bertrando

What? What did you say?

I promise my defense...

(Tarabotto gets up.)

Who dares to offend her?

Tarabotto

*The same scoundrel about whom
I just spoke to you. By lucky chance
I've discovered that at nightfall
He'll be coming here to attempt to carry through
I don't-know-what-attack on her.*

Siamo alla notte, ed io, per non spaurirla,
nulla le ho detto, ma il periglio è tale...

Bertrando

Chi è costui? farò ch'ei tremi...

Tarabotto

Io giuro a vostr'Altezza
che se il briccon con arte non si piglia...
forza non val.

Bertrando

Che!

Tarabotto

L'è così. Di nuovo,
Altezza, a lei lo giuro.

Bertrando

(vivamente)
Ebben, vivi sicuro,
che qui a difesa sua farò che vegli
un tal, per cui punito il tradimento
sarà col traditor in sul momento.
(parte col séguito)

Tarabotto

Chi esser può questo tal se non ei stesso?
Andiamo tosto a far uscir di casa
per il cortil la povera signora.
Poi qui nascosti e stando in attenzione
scoprirem l'arti ree di quel briccone.

(La scena è oscurissima)

The night is coming, and so as not to frighten her,
I haven't told her anything, but the danger is such...

Bertrando

Who is he? I'll make him tremble...

Tarabotto

I swear to Your Highness that it's only
With deceit that we'll catch the scoundrel...
Force won't do it.

Bertrando

What!

Tarabotto

So it is! Again,
I swear it to Your Highness.

Bertrando

(with great animation)
Well then, know that you'll be safe,
For I'll be here in her defense,
Waiting to be the one to punish
The betrayal and the betrayer both at once.
(He exits with his retinue.)

Tarabotto

What other man might that be but he himself?
We'll hurry to get the poor lady
To go out of the house into the courtyard.
Then hiding there and lying attentively in wait,
We'll expose that scoundrel's criminal intentions.

(The stage is extremely dark.)

Scena ultima

Tutti successivamente

(Batone, con seguaci armati, uno de' quali ha un fanale da mano chiuso, e che dentro ha un lume acceso.)

[11] No. 8 Finale

Batone

Tacita notte amica
deh, fa' ch'io giunga al segno;
e l'opra e'l mio disegno
ti prego secondar.
(ai seguaci)
Amici, voi sapete
chi vuol che ciò sia fatto.
Or dunque su accostiamoci.
(s'accosta alla casa ed ascolta)
Qui non si sente un gatto...
(S'accosta quello che ha il fanale.)
Fa' chiaro un poco... è aperto...
(trova aperta la porta)
Ci dà favor la sorte,
andiamo a lavorar.
(entra co' suoi seguaci)

(Entrato ch'egli è, escono da un viale accanto alla casa Tarabotto e Isabella e passano dall'altra parte ascondendosi dietro l'arbore e la panca. Isabella è vestita con un abito nobile ma dimesso.)

Isabella

Perché con queste spoglie vestita or mi bramate?

Tarabotto

Allor che v'ho salvata vestita n'eravate.

Last Scene

(Everybody, entering one after the other)

(Batone, with armed companions. One of them has a dark lantern in his hand, and in it a lamp is burning.)

[11] No. 8 Finale

Batone

Silent friendly night,
Oh, let me reach my goal,
And I beg you to support
The deed and my design.
(To his companions)
Friends, you know
Who wants this to be done.
So then let's get into action
(He nears the house and listens.)
Not even a cat is stirring here...
(He goes to the man who is holding the lantern.)
Make a little light... It's clear...
(He finds the door open.)
Luck is on our side.
Let's get to work.
(He enters with his men.)

(When he has gone into the house, Isabella and Tarabotto enter from a lane by the house, go to the other side, and hide behind the tree and the bench. Isabella is wearing a noble but simple dress.)

Isabella

Why did you want me to come wearing this garb?

Tarabotto

It's how you were dressed when I saved you.

Isabella

Ma dite a quale oggetto?

Tarabotto

Ve lo dirà l'effetto.

Venite e vinceremo non state a dubitar.

Isabella

Oh ciel vacillo e tremo,

non oso più sperar.

(si celano)

(Esce Bertrando con séguito. Alcuni hanno delle fiaccole smorzate, ed uno ha un fanale come sopra.)

Bertrando

In quelle cave oscure

celiamci o fidi miei.

Perché vid'io costei?

Perché degg'io tremar?

(entra nelle cavità col seguito, con cui si mette in ascolto)

Tarabotto

È lui, non ve l'ho detto!

(piano fra loro)

Isabella

Mi balza in petto il cor.

(Esce Ormondo e parla trovandosi poco distante dal sito ove sta Bertrando in ascolto. Egli è con un seguace solo.)

Ormondo

(sta pensando)

Ch'entrato sia Batone,
che il colpo abbia tentato?

Isabella

But say, to what purpose?

Tarabotto

What transpires here will tell you why.

Come, and we'll win; don't doubt.

Isabella

Oh heaven, I sway and tremble;

I no longer dare to hope.

(They hide.)

(Bertrando enters with his retinue. Some of his men are holding extinguished torches, and one of them has a lantern like the one described above.)

Bertrando

My loyal men, let's hide

In those dark pits.

But why did I see her?

Why should I tremble?

(He goes into the shaft with his retinue and hides there with his men.)

Tarabotto

It's him, yes, didn't I tell you!

(Quietly, between the two of them)

Isabella

My heart is pounding.

(Ormondo enters and speaks. He is not far from where Bertrando is listening and is with one of his men.)

Ormondo

(thinking)

Might Batone already have gone in
And attempted the abduction?

Bertrando
(Ormondo!)

Tarabotto
(È qui il briccone.
I sorci vanno in trappola.)

Ormondo
Men voglio assicurar.
(*S'avanza verso la casa da cui n' esce Batone
co' suoi.*)
Batone.

Batone
Signor mio!..

Ormondo
Ebben l'hai tu rapita?

Batone
Di casa ell'è sparita...

Ormondo
Non credo se non vedo...
(*entra co' seguaci*)

Batone
Entrate... io non ho torto...
(*Esce a questo punto Bertrando e sorprende
Batone.*)
Ah!

Bertrando
Taci o tu sei morto!
Allor che torna Ormondo fa' che ragion ti renda
perché tal ratto imprenda,
ed io sto ad ascoltar.

Bertrando
(Ormondo!)

Tarabotto
(Here's the scoundrel now.
The mice are falling into the trap.)

Ormondo
I want to be certain.
(*He goes toward the house, and Batone then
comes with his men.*)
Batone.

Batone
My sir!...

Ormondo
Well, did you abduct her?

Batone
She's gone from the house...

Ormondo
I won't believe it if I don't see it...
(*He goes in with his men.*)

Batone
Well then...Go in ...I'm not wrong...
(*Bertrando enters at this very moment and surpris-
es Batone.*)
Ah!

Bertrando
Keep quiet or you're dead!
When Ormondo comes back, get him to tell you
Why he's involved in this operation,
And I'll be listening.

Batone

(con gran timore)
Signor... sarà... servito...
(Ohimè!.. che cado... in fosso...)

Mi vien la febbre adosso...
In piè non posso star.)

Isabella e Bertrando

*(O ciel l'angustia mia
mi guida a delirar.)*

Tarabotto

(piano a Isabella)
(Da brava, forti adesso, non c'è da dubitar.)

(Bertrando si rimetta al suo posto.)

Batone

Coraggio, Batone, ci va la tua pelle.
Facciamo il briccone ben chiaro parlar.
(Esce Ormondo dalla casa co' suoi.)

Ormondo

Che fiera disdetta!

Batone

Ebben?

Ormondo

Non c'è.

Batone

Ma dite, e perché rapir questa donna.

Batone

(with great fear)
Sir...It shall ...be done...
(Woe is me!...I'm falling ...into a ditch...)

Fever grips me...
I can't stand on my feet.)

Isabella and Bertrando

*(O heaven, my fear brings me
To the brink of delirium.)*

Tarabotto

(in a soft voice, to Isabella)
(Courage, be strong; now isn't the time to doubt.)

(Bertrando returns to his post.)

Batone

Courage, Batone, your skin is at stake.
Let's get the scoundrel to talk in clear terms.
(Ormondo comes out of the house with his men.)

Ormondo

What cruel misfortune!

Batone

Well?

Ormondo

She isn't there.

Batone

But say, why it is that you're abducting this woman.

Ormondo

O dessa è Isabella
già ingrata al mio amore,
(Bertrando fa gran motto di sdegno.)
o tanto par quella,
ch'io debbo tremar.

Batone

E avete deciso...

Ormondo

Che mora all'istante...
(Incalzando il dialogo tutti due, e parlando quasi forte, Batone spiega la più gran compiacenza.)

Batone

Ah, capisco. Perché non volete...

Ormondo

Che viva un oggetto...

Batone

Che della vendetta...

Ormondo

Mi tolga l'effetto...

Batone

E al Duca discopra...

Ormondo

I miei primi inganni...

(Esce Bertrando con soldati che hanno accese le fiaccole. S'illumina il teatro.)

Ormondo

Oh, she's Isabella,
Who didn't welcome my love;
(Bertrando shows the greatest displeasure.)
She's so much like her
That it makes me tremble.

Batone

And you've decided...

Ormondo

That she'll die right here and now...
(While the two continue their conversation and almost speak loudly, Batone shows extreme contentment.)

Batone

Ah, I understand... Because you don't want...

Ormondo

Somebody to be alive...

Batone

To take revenge on her behalf...

Ormondo

Rob me of my success...

Batone

And tell the Duke...

Ormondo

About my former deceptions...

(Bertrando enters with soldiers, who have lit the torches. The stage is illuminated.)

Bertrando

Tu sogni, t'inganni o vil traditor.

(Ormondo è disarmato e tolto in mezzo dai soldati.)

Bertrando

(desolatissimo)

Sposa oh dio! Ove sei?

Fui sedotto e ti perdei!..

S'altro offrirti non poss'io

abbi almeno il sangue mio...

(per cavare la spada)

(Esce Isabella con Tarabotto, e trattengono il Duca.)

Isabella

Ferma... ferma...

Bertrando *(ad Isabella)*

E tu... chi sei?

Isabella

Chi nel core come in petto

porta quel cui serba affetto.

(cava dal seno il ritratto di Bertrando, che va all'eccesso dello sbalordimento ora guardando Isabella, ora il ritratto)

Bertrando

Tu il ritratto!... d'Isabella,

tu le vesti...

Bertrando

You're dreaming, you're mistaken, you vile traitor.

(Ormondo is disarmed and surrounded by the soldiers.)

Bertrando

(disconsolately)

My wife, oh God! Where are you?

I was misled, and I lost you!...

If I can't offer you anything else,

Then at least take my blood...

(He draws his sword.)

(Isabella and Tarabotto enter and restrain the Duke.)

Isabella

Stop... stop...

Bertrando *(to Isabella)*

And you... Who are you?

Isabella

A woman who carries in her heart

And in her bosom the man

For whom she reserved her love.

(She takes Bertrando's portrait from her bosom. He is ecstatic, looking now at Isabella and now at the portrait.)

Bertrando

You, the portrait!... Of Isabella,

You, the clothes...

Tarabotto

(vivamente)

È quella, è quella,
che da me fu un dì trovata
sulla spiaggia mezza morta,
ch'è per opra mia rinata,
che per voi or qui ho risorta,
(colla più grande impazienza)
che le vesti le ho serbato,
che il briccone ho smascherato,
che... non basta?

Bertrando

Dio!

(per istendere ad Isabella le braccia, ma si
ritiene)

Ma degno
del tuo cor or più non sono!..

Isabella

Tu m'offrivi il sangue istesso!..
Sei pentito... io ti perdono.
(gli stende le braccia, e vi vola Bertrando)

Batone

(Ora tocca a me il sorbetto!)

Tarabotto

Viva, viva il vero amor!

Bertrando

(a Batone)

E perché nel rapimento
l'opra tua fu all'empio unita?

Tarabotto

(with animation)

It's her, it's her, the woman
Who was found here one day
Half-dead on the shore,
Who survived through my action,
Who was kept by me here for you,
(With the greatest impatience)
Whose clothes I kept,
Who unmasked the scoundrel.
What... isn't that enough?

Bertrando

God!

(He stretches his arms out to embrace Isabella but
then contains himself.)

But I'm no longer
Worthy of your heart!...

Isabella

You've offered me your life's blood!..
You feel remorse...I forgive you...
(She stretches out her arms to the Duke, and
Bertrando runs to her.)

Batone

(Now things are all over for me!)

Tarabotto

Long live, long live, true love!

Bertrando

(to Batone)

And why did you join forces
With that scoundrel for the abduction?

Batone

Perché fece a me il saluto:
»Pagherai colla tua vita!«
(fa un moto d'ira verso Ormondo)
Se la vita abbiám perduto
non si compra un'altra volta.
Onde... Altezze...Dico... Vedon bene...
(s'inginocchia)
Grazia a un figlio del timor.

Isabella

Grazia a lui sia pur concessa.

Tarabotto e Batone

Benedetta! Ognor la stessa!

Bertrando

(a Tarabotto)
Premio degno, o uom virtuoso,
già t'appresta il nostro core.
Tratto altrove a giusto orrore
tosto sia quell'empio cor.
(I soldati conducono via Ormondo.)

Tutti

Presto o tardi il ciel clemente
tutti scopre i neri inganni;
e corona l'innocente,
e punisce il traditor.

Batone

Because he let me know:
"Your life is at stake!"
(He gestures angrily at Ormondo.)
If a man loses his life,
Then another one can't be bought.
So then... Your Highness... I say... Look kindly...
(He kneels.)
Forgive a poor frightened man.

Isabella

Forgive him, my husband, his guilt.

Tarabotto and Batone

Blessed woman! Always the same!

Bertrando

(to Tarabotto)
Our heart has already prepared,
O virtuous man, a fitting reward for you.
May that vile heart be taken away at once
for just and horrible punishment.
(The soldiers lead Ormondo away.)

All

Sooner or later heaven in its mercy
Reveals all dark deceptions
And crowns the innocent
And punishes the traitor.



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Executive Producers: Burkhard Schmilgun/Peter Ghirardini

Cover: Pietro da Cortona, "The Alum Industries in Tolfa", 1630/40; Musei Capitolini, Rome

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Alessandro de Marchi