Franz Joseph Haydn
(1732-1809)

Complete Opera
# Index

## Complete Operas by Joseph Haydn

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Although Haydn is considered a masterpiece of instrumental music, he devoted himself to a significant portion of his life almost exclusively to the genre of "Opera", which is still in the 18th century's most valued without doubt genre ever. From 1761 to 1790 Haydn was like a "full-time" opera conductor at the Opera Theater of Esterháza, the Hungarian Versailles south of Lake Neusiedl, for he had indeed already been composing operas, just as "L'infedeltà delusa" of 1773. From today's perspective, one can hardly comprehend the tremendous performance Haydn had to provide in these years:

In the decade from 1770 to 1780 Haydn conducted no fewer than 1,038 performances, 60 premieres (!). In 1786 he presented 125 game nights eight premieres and nine repeats! Of the 78 played by the year 1784 came 15 operas by Haydn himself.

Haydn's work as a composer of opera begins before his time in Esterháza. After the experiment comedic "The crooked devil" the Viennese period, led Haydn in 1763 as it as theatrical debut its Festa teatrale "Acide" in Eisenstadt occasion of the wedding of the future Prince Paul Anton II. With Maria Theresia Countess Erdödey on. After two remaining comedies, namely "La Marchesa Nespola" (ca. 1763) and "La canterina" (1766) and some lost musical comedies, Haydn end of the sixties is the first time the works of the trend-setting for the structure of the opera buffa Venetian Carlo Goldoni apart: "Lo speziale" (1768) and "Le pescatrici" (1769). On July 26, 1773 came "L'infedeltà delusa" for performance, the first design of a Turkish subject is the dramma giocoso "L'incontro improvviso" (1775).

After the intensive expansion of opera operation in 1776. Haydn wrote his third Goldoni's opera "Il mondo della luna" (1777), the first of his operas in the 20th century should enjoy a veritable Renaissance itself. Even before the devastating fire of the Opera Theatre on November 18, 1779 Haydn "La vera costanza" (ca. 1778) had composed - exists of this opera only the second version of 1785 - and also the oratorio Illustrative over gambling Metastasio's opera "L'isola disabitata" (1779), which, significantly, is called Azione teatrale. The reopening of the opera theater newly prepared was carried out on 25 February 1780 "La fedeltà premiata" - in completely new areas of opera genre eventually should Haydn's last two operas for Esterháza point: "Orlando Paladino" (1782) - a substance from Ariosto's "Orlando furioso" "leaves the serene world of Buffa and is therefore also called dramma comico-erico, and completely the Dramma eroico" Armida" (1783), following the epic "Gerusalemme liberata" by Torquato Tasso, will penetrate into the areas of opera seria.

1779 were a big fire in the opera house in Esterháza.

Since the 20th century an attempt is made to reconstruct the Haydn operas from the archives of many opera houses and concert halls. To date, 13 performable operas are available, of which most of the 24 Haydn's operas were reconstructed.

This makes it very difficult to write general librettos to the operas, because there are different reconstructions of the operas. A libretto of a Haydn opera is always suitable only for a special performance. We have tried as much as possible from the original libretto to write.

During the reconstruction, care is taken to preserve the context of the plot, most parts of the original libretto are omitted because the accompanying music is missing.

**Operas**

- Der krumme Teufel [XXIXb:1a] (29.5.1753, Vienna) [lost]
- Der neue krumme Teufel [XXIXb:1b] (1758) [prob rev of Der krumme Teufel; music lost]
- Acide [XXVIII:11] (11.1.1763, Eisenstadt) [score incomplete]
- La marchesa nespola [XXX:1] (1763?) [score partly lost; libretto lost]
- La canterina [XXVIII:2] (11.9.1766?, Bratislava)
- Lo speziale [XXVIII:3] (1768, Esterháza) [partly lost]
- L'infedeltà delusa [XXVIII:5] (26.7.1773, Esterháza)
- Acide [rev] (1773; NP) [fragment]
- Il mondo della luna [XXVIII:7] (3.8.1777, Esterháza)
- La vera costanza [XXVIII:8] (25.4.1779, Esterháza) [original version lost; recreated by composer et al. 1785]
- La fedeltà premiata [XXVIII:10] (25.2.1781, Esterháza)
- Armida [XXVIII:12] (26.2.1784, Esterháza)
- L'anima del filosofo, ossia Orfeo ed Euridice [XXVIII:13] (1791; 9.5.1951, Florence)

**Marionette Operas**

- Philemon und Baucis, oder Jupiters Reise auf die Erde [XXIXa:1] (2.9.1773, Esterháza) [included a prologue, Der Götterrat, Hob. XXIXa:1a; most music of original version lost; survives in Singspiel arrangement]
- Die bestrafte Rachgebierde [XXIXb:3] () [music lost]
- Die Feuersbrunst, oder Das abgebrannte Haus [XXIXb:A] (1775?) [libretto rediscovered 2005]
- Dido [XXIXa:3] () [music lost]
- Genovevens vierter Theil [XXIXa:5] () [music lost]
**Acide e Galatea – Hob.XXVIII:1 (Fragment)**

**Opera in 1 Act**

**Original language:** Italian

**Playing time ca. 1 ¼ Hours**

**Premiere:** January, 11th 1763 (Eisenstadt)

Libretto by Giovanni Ambrogio Migliavacca.

Haydn's first Italian opera, for the marriage of the eldest son of Prince Nikolaus Esterházy I.

**Cast Recording**

Haydn Sinfonietta Wien – Manfred Huss

Recorded 2008

**Roles:**

- **Acide (Tenor)** – Bernard Richter
- **Galatea (Soprano)** – Raffaela Milanesi
- **Glaucia (Soprano)** – Jennifer O'Loughlin
- **Polifemo & Nettuno (Bariton)** – Iván Paley
- **Tetide (Mezzo-Soprano)** – Adrineh Simonian

**Action:**

A Sicilian forest near the seashore at the foot of Mount Etna. The sea nymph Galatea, one oft he beautiful and gentle Nereids, has fallen in love with the young shepherd Acide (Acis) – the son of a nymph and King Faunus – and leaves the sea for his sake. But the enchanting nymph is also desired by the one-eyed Cylops Polifemo, son oft he sea-god Nettuno. She, however, rejects his advances.

**Scene 1**

Glauce, Galatea’s confidante, pleads with Acide to flee, as the jealous and fearsome Polifemo might attempt to take his life. Acide remains undaunted, however, and does not wish to leave Galatea. Her beauty and his love for her strengthen his resolve.

**Scene 2**

Glauce also advises Galatea to flee and to forget Acide and her feelings for him. But Galatea refuses, as she adores the beautiful young man. Her love would been completely happy had it not been mingled with a dear which terrifies her.

**Scene 3**

Glauce cannot understand the two lovers and laughs at their foolishness. She encounters Polifemo as he searches in vain for Galatea. She teasingly tells him that he ought to forget about her, since she, Glaucia, is truly in love with him. No one could surely withstand his wondrous appearance and she would remain true to him. Polifemo is astonished, but believes in the jesting lies.

**Scene 4**

What is that attracts Glauce and repels Galatea? Polifemo is confused; he is aware of his ugly exterior: one-eyed, with eyebrows stretching from one ear to the other, a shaggy beard, a nose like a rock, his limbs covered with a rough pelt. But his heart, he feels, is overflowing of tender feelings, an air of majesty and inner beauty.

**Scene 5**

Galatea asks Acide to escape. Her boat, a giant seashell, is prepared and on the waves of the sea they will be safe. Acide is prepared to follow her wherever she wishes. But Glaucia advises them to wait until Polifemo has fallen asleep. Until then, they should part and hide themselves: Acide in a grove and Galatea in the waves. Acide is plagued by indecision: whoever remains will be exposed to the rage of Polifemo, and to endanger Galatea would break his heart. To part - the only solution – is equally painful, but at least love and fidelity may prevail.

**Scene 6**

Suddenly Polifemo appears, intent on winning Galatea by any means. She, however, hates and dispises him, the scourge of the woods, and his evil temper that knows no right or wrong, and that offends mortals as well as the gods. Polifemo warns her that with this giant’s strength he could overthrow the smouldering Mount Etna and destroy all the gods of the sea, including the Nereids. Galatea laughs at this threats, believing that she and Acide will be safe on the waves, after their planned escape. Polifemo now turns to Glaucia; she should then become his bride. But she too rejects him, and states that she never loved him, the monster. Polifemo decides to revenge himself on his rival. He discovers Acide, and strikes him down with a great boulder. An elegiac interlude expresses the grief of the Nereids at the death of Acide.

**Scene 11**

Galatea searches for Acide and learns about his fate from Glaucia. She calls on all the gods and furies to avenge her and to kill Polifemo, but her prayers go unheard. She then asks the gods to return Acide to her - if not, she does not want to live any longer. Her breath becomes labored, her voice ever weaker and she loses vonvounsness. – In the interlude a turn for the better is expressed.

**Scene 12**

Nettuno appears out of the waves, announcing the turn for the better. Acide is brought back to life, and his blood that drips from the boulder is turned into flowing water, forming a crystal-clear stream. Acide himself becomes a river-god, and appears out of the new stream, blue as water and with his head newly crowned with horns and a garland of reeds, the insignia of a water-god. General joy is expressed, along with glowing promises of eternal love: Our souls will remain faithful until streams begin to flow uphill and until day and night become one.
La Canterina (The Songstress) – Hob.XXVIII:2

Opera in 2 Acts  Original language: Italian
Playing time ca. 3/4 Hour  Premiere: 11 September 1766

Libretto by unknown, based on the intermezzo from the third act of Niccolò Piccinni's opera L’Origille (1760).
The first one he wrote for Prince Esterhazy.

Cast Recording

Capella Savaria - Pál Németh
Ingrid Kertesi (Soprano) - Gasparina, Andrea Ulbrich (Mezzo-Soprano) - Apollonia,
József Mukk (Tenor) - Don Pelagio, Antal Pataki (Tenor) - Don Ettore
Recorded 1996

Roles:

- **Gasparina (Soprano)** - Opernsängerin / Opera-Diva
- **Apollonia (Mezzo-Soprano)** - Mutter von Gasparina / Gasparina's mother
- **Don Pelagio (Tenor)** - Gasparina’s Musiklehrer / Gasparina’s music teacher
- **Don Ettore (Tenor)** - ein junger Liebhaber / a young suitor

Action:

Gasparina, the songstress, and her “mother”, Apollonia, are visited by Don Ettore, a young man who attempts to woo Gasparina with fabric and jewels stolen from his mother. When Don Pelagio, Gasparina’s singing instructor and benefactor, arrives, the women attempt to disguise Don Ettore as a merchant and send him away. Don Pelagio teaches Gasparina a new aria he has written for her and asks her to marry him.

When Don Pelagio leaves, Gasparina calls Don Ettore back in. Don Pelagio has left something behind, however, and returns to catch Gasparina and Don Ettore together. Don Pelagio and Don Ettore are both angry at having been deceived and taken advantage of by the women. Don Pelagio decides to throw the women out of their apartment, which he had given them, and begins to carry away their belongings.

Gasparina pleads for forgiveness and mercy, and Don Pelagio is swayed. Not only does he allow her to stay in the apartment, but he brings his own belongings to the women. Gasparina continues to take advantage of the situation, pretending to faint. The men lavish her with money and diamonds, which have a curiously restorative effect. In the end, the men recognize Gasparina’s greed, but nonetheless willingly hand over their riches.

The comic potential is enhanced by Don Ettore being played as a pants role — that is, by a woman. The role of Apollonia can also be played by a man.

There are two good quartets,[neutrality is disputed] and all characters but Don Ettore have arias to sing.
Lo Speziale (The Pharmacist) – Hob.XXVIII:3

Operas in 3 Acts
Original language: Italian
Playing time ca. 1 1/4 Hours
Premiere: 28 September 1768 (Castle Esterhaza)
Libretto by Carlo Goldoni?

Cast Recording
Deutsche Kammerakademie Neuss am Rhein - Johannes Goritzki
Giuseppe Morino (Sempronio) - Tenor, Barbara Meszáros (Grilletta) - Soprano, Alison Browner (Volpino) - Soprano, Hauke Möller (Mengone) - Tenor, Gabor Arralify - Harpsichord
Recorded 2000

Roles:
- **Sempronio** (Bass) - an old apothecary
- **Grilletta** (Soprano) - Sempronio's ward
- **Mengone** (Tenor) - Sempronio's apprentice
- **Volpino** (Soprano – breeches role) - a young rich dandy

Action:

An old man, Sempronio, is determined to marry a young woman, Grilletta, more for her money than for any other reason. Sempronio however has two rivals: his apprentice, Mengone, who has taken the job only to be near Grilletta, and Volpino, a young man about town.

Mengone has entered the service of the apothecary Sempronio, though he does not possess the slightest knowledge of chemistry. His love for Sempronio's ward Grilletta is the reason, and in the first scene he mixes drugs while making melancholy reflections on his lot, which has led him to a master who buries himself in his newspapers instead of attending to his business, and allowing his apprentices get on as best they may.

Sempronio relates that the plague is raging in Russia. The news that an old cousin of his has married his young ward is more interesting to him than all his drugs and pills; he intends to act likewise with Grilletta. This young lady has three suitors, one of whom, a rich young coxcomb enters to order a drug. His real intention is to see Grilletta. He notices that Mengone loves her too, so he sends him out, in order to have Grilletta to himself. But she only mocks him, and just when he is about to take her hand Sempronio returns, furious to see them so intimate. He sends Mengone away to work and the young girl to her account books, while he buries himself once more in the papers.

Missing a map he is obliged to leave the room: the young people take advantage of the situation, and when Sempronio, having lost his spectacles, goes to fetch them, Mengone grows bolder and kisses Grilletta. The old man returns at the supreme moment, and in a rage sends each to their room.

Mengone’s effrontery emboldens Sempronio to marry Grilletta at once. He is however detained by Volpino, who comes to bribe him by an offer from the Sultan to go to Turkey as apothecary at court, war having broken out in that country. The wily young man insinuates that Sempronio will soon grow rich, and offers to give him 10,000 ducats at once, if he will give him Grilletta for his wife. Sempronio is quite willing to accept the Sultan’s proposal, but not to cede Grilletta. So he sends Mengone away to fetch a notary, who is to marry him to his ward without delay. The maiden wracks her brains on how to rouse her timid lover to action.

Sempronio, hearing her sing sadly, suggests that she wants a husband and offers her his own worthy person. Grilletta accepts him, hoping to awaken Mengone’s jealousy and rouse him to action. The notary comes, in whom Grilletta at once recognizes Volpino in disguise. He has hardly sat down, when a second notary enters, saying that he has been sent by Mengone and claiming his due. The latter is Mengone himself, and Sempronio, not recognizing the two, bids them sit down. He dictates the marriage contract, in which Grilletta is said to marry Sempronio by her own free will; the two false notaries distort every word of old Sempronio’s, and each puts his own name instead of the guardian’s. When the contract is written, Sempronio takes one copy, Grilletta the other and the whole fraud is discovered. Volpino vanishes, but Mengone promises Grilletta to do his best in order to win her.

In the last scene Sempronio receives a letter from Volpino, telling him that the Pasha is to come with a suite of Turks to buy all his medicines at a high price, and to appoint him solemnly as the Sultan’s apothecary. Volpino indeed arrives, with his attendants, all disguised as Turks, but he is again recognized by Grilletta. He offers his gold, and seizes Grilletta’s hand, to carry her off, but Sempronio interferes. Then the Turks begin to destroy all the pots and glasses and costly medicines, and when Sempronio objects, the false Pasha draws his dagger, but Mengone intervenes and induces the frightened old man to promise Grilletta to him, if he succeeds in saving him from the Turks. No sooner is the promise written and signed, than Grilletta tears off the Pasha’s false beard and reveals Volpino, who retires baffled, while the false Turks drink the young couple’s health at the cost of the two defeated suitors.
Le Pescatrici (The Fisherwomen) – Hob.XXVIII:4

Opera in 3 Acts                             Original language: Italian
Playing time ca. 2 hours                    Premiere: 16 September 1770 (Castle Esterhaza)
Libretto by Carlo Goldoni

Cast Recording

Choir & Orchestra of the Lithuanian Opera - Olga Géczy
Ramutė Tumuliauskaitė (Lesbina) - Soprano, Jolanta Ciurilaitė (Nerina) - Soprano, Laima Jonutytė (Eurilda) - Contralto, Gyula Lítay (Frisellino) - Tenor, Alexandr Agamirzow (Burlotto) - Tenor, Vytautas Juozapaitis (Lindoro) - Bariton, Genedij Bergorulko (Mastriccio) - Bass
Recorded 1993

Roles:

- **Mastriccio** (Bass) - an old fisherman
- **Eurilda** (Mezzo-Soprano) - believed to be the daughter of Mastricco
- **Burlotto & Frisellino** (Tenor) - a young fisherman
- **Lesbina** (Soprano) - a fisherwoman, Burlotto's sister and Frisellino's girlfriend
- **Nerina** (Soprano) - a fisherwoman, Frisellino's sister and Burlotto's girlfriend
- **Lindoro** (Bass) - Prince of Sorrento
- **Chorus** - Fishermen, people

Action:

A fire at the Esterháza opera house in 1779 resulted in the loss of almost one third of the score. Several significant scenes in Acts 1 and 2 are missing.

Location: The beach at Taranto

**Act 1**

The fishergirls Nerina and Lesbina are each engaged to the other’s brother, Burlotto and Frisellino, but bicker and seek a better life, preferably with a wealthy husband. Eurilda, the supposed daughter of the old fisherman Mastricco, prefers to stay single.

Lindoro, the Prince of Sorrento, sails in unexpectedly, throwing the community into a state of excitement and the womens’ hearts aflutter. He announces that the usurper Oronte murdered Prince Casimiro fifteen years ago but the rightful claimant to the throne of Benevento was concealed at birth, and is believed to be living in Taranto. Lesbina and Nerina are each certain that they must be the heir.

**Act 2**

Burlotto and Frisellino are angry with their fickle girlfriends, but would like to promote their sisters. Mastricco knows that Eurilda is the heir and tries to promote her. Lindoro is confused and tries to judge between the contenders.

Lesbina, and then Nerina, do their best to convince Lindoro. Eurilda feels hopeless with insecurity. Lindoro reveals a treasure of untold wealth, which includes the dagger stained with the blood of Casimiro. Eurilda’s extreme distress at seeing this reveals her as the heir and she is chosen by Lindoro. Nerina and Lesbina are bitterly disappointed and must now try to reinstate themselves in their boyfriends’ favour.

**Act 3**

At a shrine, Mastricco swears that he received Eurilda as a baby from Nicandro, who had rescued her from the usurper. Lindoro believes his honesty and offers his hand to Eurilda.

Burlotto and Frisellino disguise themselves as aristocratic cousins of Lindoro and tempt their gullible girlfriends to sail off with them to fabulous status and wealth. Having won them round, they embarrass the unfaithful girls by revealing their identity. The girls are furious, and Mastricco is angry with the men for their insensitive trick, insisting they make amends and marry the girls. Lindoro and Eurilda, with Mastricco as chaperone, sail away.
L'infedelta Delusa (Deceit Outwitted) – Hob.XXVIII:5

Opera in 2 Acts  
Original language: Italian

Playing time ca. 2 1/2 Hours  
Premiere: 26 July 1773 (Castle Esterhaza)

Libretto by Marco Coltellini

Cast Recording

Liszt Ferenc Chamber Orchestra, Budapest - Frigyes Sándor
Magda Kalmár (Vespina) - Soprano, Júlia Pászty (Sandrina) - Soprano, István Roszos (Filippo) - Tenor, Attila Fülöp (Nencio) - Tenor, József Gregor (Nanni) - Bass

Recorded 1975

Roles:

- **Vespina** (Soprano) - a spirited young woman, sister of Nanni, in love with Nencio
- **Nanni** (Bass) - a peasant in love with Sandrina
- **Sandrina** (Soprano) - a simple girl, in love with Nanni
- **Filippo** (Tenor) - an old peasant, father of Sandrina
- **Nencio** (Tenor) - a well-to-do farmer

Action:

The opera is set in the Tuscan countryside.

**Act 1**

Filippo, brother and sister Nanni and Vespina, and rich farmer Nencio admire the beauty of the summer evening. Filippo is concluding a deal with Nencio. Sandrina, Filippo's daughter enters, the others leave her alone with her father, who tells her that he has found her a husband. She protests that she loves only Nanni but Filippo dismisses the thought of her marrying a poor man. When Nanni arrives, Sandrina is sad, and torn between love for him and respect for her father. Nanni vows vengeance on Filippo and the man chosen to be Sandrina's husband.

In a room in Nanni and Vespina's house; Vespina sings of the pain of love but longs for its pleasures. She reveals that she is in love with Nencio, whose behaviour puzzles her. Nanni tells her that Nencio wishes to marry Sandrina and both swear vengeance.

Outside Filippo's house, Nencio sings a serenade to Sandrina. Vespina and Nanni eavesdrop on him as he asks Filippo to send Sandrina to him. Despite Sandrina's tears, Nencio says he will marry her come what may. Vespina enters and slaps him; Nencio and Filippo refuse to budge, Vespina and Nanni are furious while Sandrina laments her predicament.

**Act 2**

Vespina has disguised herself as an old woman, so that when Filippo and Sandrina come out of the house she will tell them that Nencio was secretly married but abandoned her daughter. Filippo, angry at Nencio's supposed duplicity hurfs insults at him; Nencio, baffled by this, is next approached by Vespina this time disguised as a German servant who says that her master, a marquis will be taking Sandrina as his wife. Nencio thinks he now understands the reason for Filippo's anger, but Vespina reappears now as the Marquis de Ripafratta, saying that although he promised to marry Sandrina he wouldn't marry below his station and will therefore trick her into marrying one of his scullions. Nencio is pleased by the anticipated humiliation of Filippo and offers to be a witness. Vespina assures Nanni that her ruses will succeed.

Filippo is delighted by Sandrina's prospects as the wife of a marquis, but his daughter says that she wants love, not luxury. In her fourth disguise, Vespina enters as a notary accompanied by Nanni disguised as a servant and Nencio. A marriage contract is signed and witnessed, Filippo believing the bridegroom to be the marquis, Nencio thinking it the servant. When the disguises are thrown off, Sandrina is shown to be married to her beloved Nanni. Vespina confesses her tricks, Filippo accepts the outcome, and Vespina looks forward to wedding the chastened Nencio.
L'incontro Improvviso (The unexpected encounter) – Hob.XXVIII:6

Opera in 3 Acts
Original language: Italian
Playing time ca. 2 3/4 hours
Premiere: 29 August 1775 (Castle Esterhaza)

Libretto by Ferdinand von Sonnenleithner, Stephan von Breuning und Georg Friedrich Treitschke

Cast Recording
Orchestre de Chambre de Lausanne - Antal Dorati
Claes-Håkan Ahnsjo (Ali) - Tenor, Linda Zoghby (Rezia) - Soprano, Margaret Marshall (Balkis) - Soprano, Domenico Trimarchi (Osmin) - Bariton, Benjamin Luxon (Calandro) - Baritone, Della Jones (Dardane) - Mezzo-Soprano, Jonathan Prescott (Sultan), James Hooper (Ufficiale), Nicholas Scarpinati(Subalterna)
Recorded 1979

Roles:

- Ali (Tenor) - Prince of Balsóra, in love with Rezia
- Rezia (Soprano) - Princess of Persia, harem favourite of the Sultan of Egypt
- Balkis (Soprano) - a slave, confidante of Rezia
- Dardane (Mezzo-Soprano) - a slave confidante of Rezia
- Osmin (Tenor) - Ali’s slave
- Calandro (Bariton) - A Qalandar or mendicant dervish
- Sultan of Egypt (Bass)
- Ufficiale (An officer) (Tenor)
- Chorus - Male and female slaves, janissaries

Action:

**Act 1**
A storehouse of all kinds of merchandise and edibles
The qalandar and dervishes drink wine, smoke tobacco and sing merrily of their life as beggars and tricksters.
A square
Osmin is distracted by the qalandar begging; he has little trouble in persuading the hungry Osmin to become a mendicant dervish.
A room in the seraglio
Rezia has been told that her long-lost love has been sighted in Cairo, and shares the news with Balkis and Dardane in a beautiful trio.
A square
Ali, alone, explains how he fled to Persia and fell in love with Rezia. Though betrothed to another, Rezia eloped with Ali but they were separated and she was captured by pirates. Ali watches as Osmin is taught by the Qalandar the chant “Castagna, castagna”. The Qalandar recognises Ali as the Prince of Balsóra. Balkis greets Ali with news that a woman has espied him from a window in the seraglio and wishes to meet him.
A room containing a banquet table
Osmin is enjoying a feast with Ali arrives with Balkis, and Ali gets increasingly angry with Osmin's inebriation.

**Act 2**
A room with a sofa
Dardane tries to charm Ali to test his faithfulness. Rezia enters, taking Ali and Osmin by surprise. The three women tell of the unfortunate travels which brought them to Cairo.
The qalandar's room
Osmin informs the qalandar that Ali's lover is Rezia and solicits his help in letting the couple escape.
A garden
While preparations are made for a banquet before their escape, Rezia and Ali sing a love duet. The mood is shattered when Balkis and Dardane come in to announce that the Sultan has returned unexpectedly from the hunt. Everyone flees via a secret staircase.

**Act 3**
Night. The qalandar's storehouse
News of the Sultan’s reward for the recovery of Rezia has reached the qalandar who decides to betray them to win the bounty. Ali disguises himself as a French painter to avoid arrest, but to no avail. The Sultan however forgives them and condemns the treacherous qalandar.
A hall lit by chandeliers
The Sultan pardons Rezia and Ali and gives them his blessing. At the couple's request the qalandar is pardoned, but banished from Cairo.
Il Mondo della Luna (The World on the Moon) – Hob.XXVIII:7

Opera in 3 Acten
Playing time ca. 2 3/4 hours
Original language: Italian
Premiere: 3 August 1777 (Castle Esterhaza)
Libretto by Carlo Goldoni

Cast Recording
Choeurs de la Radio Suisse Romande - André Charlet, Luigi Alva (Ecclitico) - Tenor, Anthony Rolfe Johnson (Cecco) - Tenor, Domenico Trimarchi (Bonafede) - Baritone, Arleen Augér (Flaminia) - Soprano, Edith Mathis (Clarice) - Soprano, Frederica von Stade (Lisetta) - Mezzo Soprano, Lucia Valentini-Terrani (Ernesto) - Mezzo Soprano
Recorded 1999

Roles:
- **Ecclitico** (Tenor) - a would-be astrologer
- **Buonafede** (Bass) - a rich merchant
- **Flamina** (Soprano) - his daughter
- **Clarice** (Mezzo Soprano) - another daughter of Buonafede
- **Lisetta** (Alto) - maid of Buonafede
- **Cecco** (Tenor) - servant of Ernesto
- **Ernesto** (Bariton) - a cavalier
- **Chorus** - Four scholars and noblemen, soldiers

Action:

**Act 1**

* A terrace on top of Ecclitico’s house
Ecclitico devises a plan to trick Buonafede into allowing Flaminia, Clarice and Lisetta to marry the lovers of their choice: Ernesto, Ecclitico and Cecco, respectively. In a lengthy tripartite intermezzo-recitative-aria sequence, Ecclitico presents three pantomimes representative of life on the moon, which the gullible Buonafede observes through the false astrologer’s telescope. Buonafede's longing for the moon is articulated in the tonal ascent from D major to E♭ major, the tonal center of Ecclitico’s aria, ‘Un poco di denaro’, in which he solicits the help of Ernesto and Cecco in carrying out his scheme.

* A room in Buonafede’s house
Clarice and Flaminia express their desire to marry. Flaminia's coloratura aria in the heroic key of C major, ‘Ragion nell' alma siede’, quickly establishes her as Ernesto’s counterpart. The wilful and less obedient daughter, Clarice, openly confronts authority in her first aria sung to Buonafede (‘Son fanciulla da marito’). Ecclitico persuades Buonafede to swallow ‘an elixir’, actually a sleeping potion, which will transport him to the ‘world of the moon’. Imaginative accompanied recitative underscores this event. Since Goldoni excluded seria characters from the predominantly comic domain of finales, only Clarice and Lisetta witness Buonafede’s supposed ascent to the moon, which they interpret as the old man’s demise. His hallucinatory journey, depicted in the assonance and alliteration of Goldoni’s text (‘Vado, vado, volo, volo’), is reflected in Haydn’s evocative ‘flight’ music.

**Act 2**

* A delightful garden decorated to look like the world of the moon
On awaking in Ecclitico’s garden, Buonafede beholds the moon’s many beauties; Haydn depicts its exotic character in several pastoral ballet numbers. Such extended use of instrumental music is found in no other Italian opera by Haydn. Social positions are now reversed: Cecco, disguised as the emperor of the moon, joins Ernesto in teasing Buonafede. Ernesto, pretending to be Hesperus, the evening star, incites Buonafede's curiosity. (In this scene the original Ernesto wore the remodelled costume of Orpheus from the production of Gluck’s opera at Eszterháza the previous year.) But the old man remains blissful at being on the moon, as is evident in ‘Che mondo amabile’, in which he dances and imitates birdcalls.

* Lisetta is then brought to the lunar world, followed by Clarice and Flaminia. Now that everyone is assembled, Ecclitico proceeds with his plan. In the finale (‘Al comando tuo lunatico’) Cecco crowns Lisetta empress. This mock coronation was the only event of Goldoni’s Act 2 finale, but the unknown author of Astarita’s revisions lengthened the action. The revised text contains frequent comic interjections of nonsense language and several events from Goldoni’s Act 3, including the betrothal of Buonafede’s daughters and the old man’s discovery of the hoax. With this additional action, the second-act finale is able to accommodate extended musical development. The serious characters, Flaminia and Ernesto, also participate in the comic action, an advance in finale construction since the mid-century.

**Act 3**

* A room in Ecclitico’s house
Goldoni’s third act is much eviscerated by the additions made to the second-act finale. In the end, Buonafede consents to the marriages. Clarice and Ecclitico sing of their love in a beautiful two-tempo duet, ‘Un certo ruscelletto’, and the opera concludes with a chorus of reconciliation (‘Dal mondo della luna’).
La vera costanza (True Constancy) – Hob.XXVIII:8

Opera in 3 Acten
Playing time ca. 2 hours
Premiere: 25 April 1779 (Castle Esterhaza)

Libretto by Francesco Puttini, revised by Pietro Travaglia

Cast Recording
Catharijne Consort - Frank van Koten, Ingrid Kappell (Rosina) - Soprano, Ellen van Haaren (Baroness) - Soprano, Maja Roodveldt (Lisetta) - Soprano, Albert Bonnema (Count) - Tenor, Frank Fritschy (Masino) - Tenor, Rein Kolpa (Ernasto) - Tenor, Julian Hartman (Villotto) - Bass
Recorded 1990

Roles:
- Conte Errico (Tenor) - secret husband of Rosina
- Rosina (Soprano) - a fisherwoman
- Baroness Irene (Soprano) - Count Errico's aunt
- Lisetta (Soprano) - the baroness's maid
- Marchese Ernesto (Tenor) - friend of Errico
- Masino (Bariton or Tenor) - fisherman, Rosina's brother
- Villotto (Bass) - a wealthy but doltish gentleman

Action:

Act 1 - A village by the sea
A small boat has been driven ashore in a storm, and inhabitants of the fishing village help the four passengers to safety. The Baroness Irene, the local landowner, her maid Lisetta, Marquis Ernesto (who is hoping to marry the Baroness), and a wealthy fop, Villotto are offered shelter in the cottage of Masino, head fisherman, and his sister Rosina.

The Baroness has heard rumours of an unsuitable entanglement between Rosina and her headstrong nephew Errico. To prevent this alliance she has decided that Rosina must be married off immediately to the foolish Villotto. She explains to Rosina the advantages of such a rich marriage. Rosina’s embarrassment and reluctance are taken by the Baroness to be just modesty, but Rosina is actually already secretly married to the Count who abandoned her, and by whom she has a young son. Villotto is delighted by the idea of marrying Rosina but her brother Masino tries to convince him that he has no chance of winning her.

Count Errico arrives and threatens to shoot Villotto unless he abandons Rosina. Masino is then threatened by Ernesto; the Baroness has said that she will not marry him until her nephew is married, so it is in his interest for Rosina to accept Villotto immediately.

Villotto, after Errico’s threats, becomes more reluctant, much to the Baroness’s disgust. Lisetta adds to Masino’s confusion by declaring her love for him, and Errico decides to test Rosina’s constancy. He speaks to her scornfully and offers her to Villotto, who has decided to escape from his predicament by seeking fortune in war. The Count advises him that love and war require similar boldness. Rosina tells Lisetta of her misfortune, that five years ago, she met and married the Count. Villotto, inspired by the Count’s warlike talk resumes his attentions toward Rosina. Rosina appeals to the Baroness for death rather than a forced marriage with Villotto, Masino adds his voice, but the Baroness silences them both. A quarrel between Villotto and Masino is averted by Lisetta, who warns them that the Count and Ernesto are on their way. When Rosina begs for death, the Count embraces her; surprised by the Baroness the Count is shown a portrait of the woman she wishes him to marry. When he admires it Rosina fears that she has lost his love.

Act 2
Scene 1 The Baroness’s castle
Masino and Villotto are both bewildered by the circumstances. Ernesto pleads with Rosina to accept Villotto, explaining that he will then be able to marry the Baroness. This is overheard and misunderstood by the Baroness and the Count, who turn on Rosina. Villotto and Lisetta also reject her, and Rosina declares that death would be welcome for her were it not for her son, and she decides to flee. The Count infuriated by her apparent infidelity commands Villotto to pursue and kill her and her brother. Lisetta understands everyone’s mistake over what Ernesto said to Rosina, and comes to the Count saying that Rosina is indeed faithful to him and loves him. The Count, delirious and horrified at the thought of the murderous orders he has given Villotto, imagines himself to be Orpheus in search of his wife, rushes off to find her.

Scene 2 Rosina’s cottage and a partly ruined tower.
In despair, Rosina hides in the tower with her young son. Masino, exhausted from searching for her falls asleep. Villotto finds him, draws his sword but is stopped from killing him by Lisetta, who then meets the Baroness and Ernesto. She tries to explain Rosina’s innocence but they fail to understand and go in search of Rosina. The Count enters, sees a crying child (his own son) and the boy leads him to Rosina. The Count repentts and as the couple embrace they are found by all the other characters, and defy the rage of the Baroness and Ernesto.

Act 3
To separate Rosina and the Count, the Baroness has sent each a forged letter (supposedly written by the other) breaking off the relationship. Although at first angry each soon sees through the deception and swear love to each other. The Count acknowledges his wife and son to the Baroness and Ernesto and Rosina asks for forgiveness from the Baroness, who accepts defeat and promises to marry Ernesto. All sing praise to constancy and virtue.
L’isola Disabitata (The Desert Island) – Hob.XXVIII:9

Opera in 2 Act
Original language: Italian
Playing time ca. 1,5 hours
Premiere: 6 December 1779 (Castle Esterhaza)
Libretto by Pietro Metastasio

Cast Recording
Orchestre de Chambre de Lausanne - Antal Dorati
Norma Lerer (Constanza) - Soprano, Luigi Alva (Gernando) - Tenor, Renato Bruson (Enrico) - Bariton, Linda Zoghby (Silvia) - Soprano
Recorded 1993

Roles:
- Costanza (Mezzo Soprano)
- Gernando (Tenor) - her husband
- Silvia (Soprano) - Costanza's sister
- Enrico (Bariton) - Gernando's friend

Action:

Act 1

Using the crudest of tools, Costanza is on the verge of completing an inscription on a rock next to her cave: “Abandoned by the traitor Gernando, Constanza finished her days on these strange shores. Friendly traveler, unless you be a tiger, either avenge or pity…” Her young sister Silvia enters, rejoicing that a lost pet deer has returned, and asks why Costanza is unhappy, being on such a pleasant island far from the world wicked men she has often described, but cannot cheer her.

Silvia, alone, watches a ship arrive and runs to ask her sister what monster swims and flies at the same time. Her way is blocked by Gernando and his friend Enrico, and she hides, not being able to overhear their conversation. Both had been captives of pirates, Gernando seized on this very beach while his wife was recovering from seasickness. They split up to search the island, Enrico first singing of his unending gratitude to his friend for helping his escape.

Silvia has managed to get a good look at him, too kind-looking to be a man, but not wearing a skirt either. She marvels as well at a new kind of fear that causes gladness: yet more questions for Constanza.

Act 2

Gernando discovers the inscription and believes Constanza dead. He declares his intention to end his days on the island to Enrico; the latter decides he must be carried off by force for his own good, and instructs two sailors to lay an ambush by a stream. He comes upon Silvia who, learning he is a man after all, pleads for her life, but he wins her trust and they part to fetch the other couple. Silvia remains long enough to sing an aria putting a name to her new emotion.

When she leaves, Constanza arrives, singing of the slowness of time. When Gernando appears she faints and he hurries to fetch water from the stream. Enrico enters and explains all to her; Silvia arrives with Gernando, having explained everything to the sailors after they had seized him. Enrico proposes to Silvia and the work closes with a quartet-rondo with concertante writing for solo violin and cello.
La fedeltà premiata (Fidelity rewarded) – Hob.XXVIII:10

Opera in 3 Acts
Playing time ca. 1 1/2 hours

Original language: Italian
Premiere: 25 February 1781 (Castle Esterhaza)

Libretto adapted by Haydn on an anonymous colleague from Giambattista's Lorenzi's L'infedeltà fedele.

Opera to celebrate the reopening of the court theatre after a fire.

Cast Recording

Choeurs de la Radio Suisse Romande - André Charlet, Lucia Valentini-Terrani (Celia) - Mezzo Soprano,
Tonny Landy (Fileno) - Tenor, Frederica Von Stade (Amaranta) - Mezzo Soprano, Alan Titus (Perrucchetto) -
Bariton, Ileana Cotrubas (Nerina) - Soprano, Luigi Alva (Lindoro) - Tenor, Karl Lövaas (Diana) - Soprano,
Maurizio Mazzieri (Melibeo) - Bass

Recorded 1975

Roles:

- Celia (Alto) - her real name being Fillide
- Fileno (Tenor) - lover of Fillide
- Amaranta (Soprano) - a vain and arrogant lady
- Count Perrucchetto (Bass) - a count of extravagant disposition
- Nerina (Soprano) - a nymph, fickle in love, enamoured of Lindoro
- Lindoro (Tenor) - Amaranta's brother
- Melibeo (Bass) - High priest, in love with Amaranta
- Diana (Soprano) - goddess
- Chorus - Nymphs and shepherds, hunters and huntresses, followers of Diana

Action:

Act 1 - A temple dedicated to Diana

Melibeo presides over preliminary rites on a day of sacrifice, assisted by Lindoro and Nerina, whose affair is coming to an end. Lindoro is tired of Nerina and hopes for a liaison with the shepherdess 'Celia'. Lindoro's sister Amaranta, recently arrived in Cumae, comes to worship. She is on the lookout for a lover but startled to hear of the risk in true love. Melibeo suggests that as High Priests are exempt, she might give her attentions to him. She agrees, on condition that he favours her brother's suit with Celia. Perrucchetto, a traveller, philanderer and coward arrives claiming to have been chased by robbers. His racing pulse quickens when he sees Amaranta, to whom he swiftly declares love. She is ardent love for Nerina to spite Celia. She remonstrates with Nerina who advises that she forget Fileno.

A garden - Young shepherd Fileno laments the death of his beloved Fillide killed by a snake. He is told by Nerina of Lindoro's desertion and she begs him to plead on her behalf; Fileno agrees (not realising that this is his beloved).

Another wood - Celia arrives wearily with her sheep in search of her lover Fileno and sleeps amongst her flock. Nerina returns with Fileno, who, to his amazement and delight recognises Celia – alive and well. He is unaware of the fatal penalty awaiting faithful lovers, but Celia, spotting Melibeo waiting to pounce, spurns Fileno to save his life: naturally he is angry and desolate. Fileno, intent on self-destruction, goes off followed by Celia, who is followed by Lindoro and Perrucchetto, who sees in Celia a more enticing prospect than Amaranta, who in turn is offended and turns back to Melibeo. Perrucchetto, rejected by Celia returns to make peace with Amaranta but then chases Nerina, infuriating Amaranta.

A dark wood - Melibeo tries to blackmail Celia into the match with Lindoro suggested by Amaranta – she must consent or else die with Fileno. Celia asks Nerina to warn Fileno that his life is in danger. Although Nerina agrees to help, as she has now fallen in love with Fileno her help is not altogether disinterested. As the first act reaches its climax, Melibeo has Fileno tied up. Fileno curses Celia when he learns she is to marry Lindoro. At this point Nerina enters pursued by satyrs who carry off numerous nymphs, including Celia.

Act 2 - A grove

Celia is rescued by shepherds. Melibeo takes stock of the situation. If he could make a match between Nerina and Fileno that would leave Celia free for Lindoro and then he can claim Amaranta. He encourages Nerina to use her charm on Fileno and allows her to release him from his bonds. Fileno is at first grateful, but seeing Celia with Lindoro pretends ardent love for Nerina to spite Celia. She remonstrates with Nerina who advises that she forget Fileno.

Fileno resolves to stab himself, but first carves a message of love to Celia on a tree trunk. However in doing this he breaks his dagger, so determines instead to throw himself off a cliff.

A mountainside - As he is about to do this, the hunt assembles in honour of Diana. Perrucchetto enters pursued by a bear, followed by Amaranta fleeing a boar. Perrucchetto takes refuge in a tree; Amaranta faints just as Fileno kills the boar. When she comes round, Perrucchetto claims that he saved her, but the boar is borne off to the temple.

A dreadful grotto - Celia finds the message on the tree and seeks solitude in a cave. Melibeo, seeing this, changes his plans again; if Nerina can lure Perrucchetto into the cave with Celia they can be 'framed' as lovers and sent to the monster. This is accomplished and the pair are robed as sacrificial victims. Thunder proclaims the wrath of Diana.

Act 3 - A hall, then a landscape with a view of the lake

The victims take leave of their real lovers. At the last moment Fileno decides to sacrifice his own life to save Celia. As he offers himself to the monster, it transforms itself into Diana who accepts the purity and selflessness of his act and forgives his adoration for plates the fatal curse. Apart from Melibeo, struck down by Diana's arrows, the opera ends happily with the union of Celia and Fileno, Amaranta and Perrucchetto, and Nerina and Lindoro.
Orlando Paladino (The Paladin Orlando) – Hob.XXVIII:11

Opera in 3 Acts
Original language: Italian

Playing time ca. 2 1/2 hours
Premiere: 6 December 1782 (Castle Esterhaza)

Libretto by Nunziano Porta, based on the libretto Le pazzie d'Orlando by Carlo Francesco Badini

Cast Recording

Concentus Musicus Wien - Nikolaus Harnoncourt, Patricia Petibon (Angelica) - Soprano, Christian Gerhaher (Rodomonte) - Bariton, Michael Schade (Orlando) - Tenor, Werner Gura (Medoro) - Tenor, Johannes Kalpers (Licone) - Tenor, Malin Hartelius (Eurilla) - Soprano, Markus Schäfer (Pasquale) - Tenor, Elisabeth von Magnus (Alcina) - Mezzo-Soprano, Florian Boesch (Caronte) - Bass

Recorded 2005

Roles:

• Alcina (Soprano) - a sorceress
• Angelica (Soprano) - Queen of Cathay
• Eurilla (Soprano) - a shepherdess
• Licone (Bass) - a shepherd
• Caronte (Bass) - ferryman to the underworld
• Medoro (Tenor) - in love with Angelica
• Orlando (Tenor) - Paladin of France
• Pasquale (Tenor) - Orlando's squire
• Rodomonte (Bass) - King of Barbaria
• Chorus - Shepherds, shepherdesses, spectres, savages and Saracens

Action:

Act 1

A pretty young shepherdess named Eurilla is warned that the warrior Rodomonte is approaching. Calling himself the Ruler of Barbaria, Rodomonte says he's trying to protect the lovely Lady Angelica, who is fleeing from a madman. The lunatic in question is the warrior knight Orlando. He's in love with Angelica, but she prefers another fellow, Medoro, and Orlando has been driven insane by passion and jealousy.

Angelica and Medoro both worry that Orlando will do them harm, and that seems a reasonable concern. Orlando is clearly nuts, and Medoro doesn't seem the type to stand up to a crazy knight who's armed to the teeth. Angelica does have Rodomonte watching her back, and she's comforted to learn that a powerful witch, Alcina, is also on her side.

Meanwhile, we meet Orlando's squire, Pasquale. He's getting tired of his master's frenzied search for Angelica. When he falls behind, he meets Eurilla, the shepherdess. At first, she thinks Pasquale is kind of pathetic. But he is amusing, and before long, the sparks fly.

Eventually, all the characters meet up in a garden. Orlando is obviously disturbed, so the others approach him with caution, saying, "When dealing with a madman, one must proceed carefully." But when it seems Orlando is ready to wreak havoc with his sword, Alcina steps in with her magic and stops him in his tracks.

Act 2

Eurilla breaks up a confrontation between Orlando and Rodomonte. The lovers Angelica and Medoro have been separated, and each fears that the other has been hurt, or even killed. Eurilla tries to comfort Medoro, and then runs into Pasquale for a lascivious duet.

Angelica is so distraught at losing Medoro that she thinks about killing herself. But Alcina assures us that when Angelica seeks death, she'll actually find love.

As the act winds down, Orlando's insanity has gotten the better of him, and he again seems poised to do the others harm. But the watchful Alcina intervenes, and promptly turns him to stone.

Act 3

With help from Alcina, Orlando finds himself on the banks of the river Lethe, leading to the underworld, where he encounters the boatman, Caronte. Alcina observes the scene, then orders Caronte to bathe Orlando in the river's magical waters. This, she believes, will rid him of the madness brought on by his hopeless love for Angelica.

Meanwhile, Angelica is convinced that Medoro has been killed. In a spectacular aria, she decides to throw herself into the sea. But, as Alcina promised, Medoro returns unharmed, and the lovers are reunited.

But what about that crazy Orlando? The last time Angelica and Medoro saw him, he was still hunting them down, with fire in his eye and his sword at the ready. Angelica assures the two that everything will be fine — and she's right. It seems that her cure did the trick, and the now level-headed Orlando has headed off to battle.

When he returns, he's been victorious. And in the glow of victory, Orlando has forgotten all about his passion for Angelica. Actually, he doesn't even recognize her. As the opera ends, the brave knight Orlando is a hero again, instead of a madman.
Armida – Hob.XXVIII:12

Opera in 3 Acts  
Original language: Italian

Playing time ca. 2 1/2 hours  
Premiere: 26 February 1784 (Castle Esterhaza)

Libretto by Nunziato Porta, based upon Torquato Tasso's poem *Jerusalemme liberata* (*Jerusalem Delivered*)

Cast Recording

Orchestre de Chambre de Lausanne - Antal Dorati
Jessye Norman (Armida) - Soprano, Claes H. Ahnsjö (Rinaldo) - Tenor,
Norma Burrowes (Zelmira) - Soprano, Anthony Rolfe Johnson (Clotarco) - Tenor,
Samuel Ramey (Idreno) - Bass, Robin Leggate (Ubaldo) - Tenor
Recorded 1978

Roles:

- **Armida** (Soprano) - a sorceress
- **Rinaldo** (Tenor) - a knight
- **Zelmira** (Soprano) - accomplice of Armida
- **Idreno** (Baritone) - king of the Saracens
- **Ubaldo** (Tenor) - friend of Rinaldo
- **Clotarco** (Tenor) - a knight

Action:

To prevent the capture of Jerusalem by the knights of the First Crusade, The Prince of Darkness has sent the enchantress Armida into the world to seduce the Christian heroes and turn them from their duty. The bravest of these, Rinaldo, has fallen under Armida's spell. She comes to love him so deeply that she cannot bring herself to destroy him.

**Act 1**

**Scene 1:** A council chamber in the royal palace of Damascus. King Idreno is alarmed that the crusaders have crossed the Jordan River. The heathen sorceress Armida seems to have triumphed over the crusaders, but fears that her conquest is not complete without gaining the love of the Christian knight Rinaldo. Now Rinaldo is obsessed with Armida and promises to fight against his fellow Christians, if victorious King Idreno offers him the kingdom and Armida's hand. Armida prays for Rinaldo's safety.

**Scene 2:** A steep mountain, with Armida's fortress at the top. The knights Ubaldo and Clotarco plan to free Rinaldo from Armida's clutches. Idreno sends Zelmira, the daughter of the sultan of Egypt, to ensnare the Christians but on encountering Clotarco she falls in love with him and offers to lead him to safety.

**Scene 3:** Armida's apartments. Rinaldo admires the bravery of the approaching knights. Ubaldo warns Rinaldo to beware Armida's charms, and reproaches the dereliction of his duty as a Christian. Although remorseful, Rinaldo is unable to escape Armida's enchantment.

**Act 2**

**Scene 1:** A garden in Armida's palace. Zelmira fails to dissuade Idreno from planning an ambush of the crusaders. Idreno pretends to agree to Clotarco's demand that the Christian knights enchanted by Armida be freed. Reluctantly, Rinaldo leaves with Ubaldo. Armida expresses her fury.

**Scene 2:** The crusader camp. Ubaldo welcomes Rinaldo, who prepares to go into battle. Armida begs for refuge and Rinaldo's love. Rinaldo departs for battle with Ubaldo and the other soldiers.

**Act 3**

**Scene 1:** A dark, forbidding grove, with a large myrtle tree. Rinaldo, knowing that the tree holds the secret of Armida's powers, enters the wood intending to cut it down. Zelmira appears with a group of nymphs, and they try to get him to return to Armida. As he is about to strike the myrtle, Armida, dishevelled, appears from it and confronts him. Armida cannot bring herself to kill him; Rinaldo strikes the tree and the magic wood vanishes.

**Scene 2:** The crusader camp. The crusaders prepare for battle against the Saracens. Armida appears, swearing to pursue Rinaldo everywhere. As Rinaldo moves off, she sends an infernal chariot after Rinaldo.
Orfeo ed Euridice (ossia L'Anima del Filosofo) – Hob.XXVIII:13
The Soul of the Philosopher, or Orpheus and Euridice

Opera in 4 Acts
Original language: Italian

Playing time ca. 2 1/4 hours
Premiere: 9 Juni 1951, Florence

Libretto by Carlo Francesco Badini

Cast Recording
The Academy of Ancient Music Chorus - Christopher Hogwood, Cecilia Bartoli (Euridice/Genio) - Mezzo Soprano, Uwe Heilmann (Orfeo) - Tenor, Roberto Scaltriti - Bariton, Ildesbrando D'Arcangelo (Creonte) - Bass, Andrea Silvestrelli (Plutone) - Bass, Angela Kazimierczuk (Una Baccante) - Soprano, James Oxley (Corista) - Tenor, Colin Campbell (Corista) - Bariton, Jose Fardilha (Corista) - Bariton

Recorded 1997

Roles:
- Orfeo (Tenor)
- Euridice (Soprano) - daughter of Creonte
- Plutone (Bass)
- Creonte (Bass)
- Baccante (Soprano)
- Genio (Soprano)
- Corifeo (Bariton)
- First courtier (Bariton)
- Second courtier/Warrior (Tenor)
- Third courtier (Bariton)
- Fourth courtier (Tenor)
- Chorus - Shepherds and shepherdesses, nymphs, spirits, Bacchantes

Action:
Euridice flees from her father's court to escape an arranged marriage to Aristaeus (an important character who never actually appears in the opera). In a nearby forest she is about to be attacked by savage followers of Aristaeus when they are pacified by Orpheus, son of the river god. On learning of his daughter's rescue, Creon allows her to marry Orpheus. Aristaeus plots revenge by diverting the attention of Orpheus so that his men can abduct Euridice. During her attempt to escape from the kidnappers Euridice is bitten by a snake and dies. Orpheus sings a stirring lament over her corpse. War breaks out between Aristaeus and Creon. After Euridice's funeral ceremony, Orpheus consults the Sibyl, who tells him to be philosophical and stay calm. If he does this, he will see his wife again. She guides him down to the Underworld. Pluto is moved by his condition and lets Orpheus visit Euridice in the Elysian Fields. Spirits then let him take her back up to Earth, but he is unable to obey their order not to look back, so she dies once more, this time for good. The Sibyl also abandons him. Back on the surface, wretched Orpheus meets some Bacchantes who attempt to lure him to join their orgies. He resists, and so they give him a drink which contains poison. After his agonising death, they prepare to tear him to pieces, but his father, the river god, raises a violent storm. The Bacchantes are drowned, and the body of Orpheus is floated gently off on the waves.

Act 1
Eurydice, King Kreonte's daughter, flees from an importunate suitor, whom her father has rashly promised her hand. She comes to a dark and mysterious forest, is warned of its entering. When she goes in anyway, surround fearsome shapes the Scared to death. Orpheus hears their cries for help and is able to calm the dangerous forest dwellers by the power of his song. Orpheus and Eurydice have fallen in love, and make haste back to the palace of the king. Kreontes has anxiously awaits the return of his daughter and they are Orpheus wife.

Act 2
All praises the happiness of the newlyweds, who reside in a river landscape. As Orpheus goes away to trace a suspicious noise, Eurydice is invaded by an emissary of her spurned suitor. You can escape this, however, there arises a snake, whose bite kills. The returning Orpheus throws desperately about the body, which is returned to the palace of the king. Kreontes has anxiously awaits the return of his daughter and they are Orpheus wife.

Act 3
Kreontes, Orpheus and Eurydice, which mourners complain; Orpheus seeks advice from a sibyl. As a friendly genius which appears to accompany Orpheus in the underworld and would want to help in Eurydikes liberation.

Act 4
Orpheus and the Genius, are reaching to the shores of Lethe, which separates from the realm of the shadows of the living. Although Furies stand against the two intruders, but Pluto, stirred by the actions of the singer, is gracious: Eurydice to return to life again with Orpheus, but Orpheus must not look at his wife before she has reached the upper world. Eurydice, who does not know this condition occurs on the road in front of her husband. Whose delight turns into deepest despair when his lover is torn forever. Orpheus vows all love from: A gaggle Bacchantes handed him a cup of poison from which the unfortunate man drinks the death of redemption.
The Conflagration, or the Burned-Down House – Hob. XXX:2

Die Feuersbrunst, oder das abgebrannte Haus (L'Incendie)

Marionette Opera in 2 Acts  Original language: German
Playing time ca. 1 1/4 Hours  Premiere: 1774
Libretto by unknown

Die Feuersbrunst, oder das abgebrannte Haus (The Conflagration, or the Burned-Down House) is a marionette opera composed by Joseph Haydn in the late 1770s. He wrote several of these for the Empress Maria Theresa's marionette theater at Esterháza castle.

Cast Recording

Esterhazy Orchestra - Frank van Koten
Tom Sol (Hanswurst) - Tenor, Rein Kolpa (Steckel) - Tenor, Frank van Aken (Odardo/Geist) - Tenor, Jorine Samson (Colombine) - Soprano, Corinne Romijn (Leander) - Alto
Recorded 1992

Roles:
- Hanswurst (Bariton) - called Wurstl, Chimney Sweep
- Odardo (Tenor) - Land agent
- Steckel (Tenor) - Odardo's servant
- Colombina (Soprano) - Odardo's daughter
- Leander (Tenor) - a rich young man
- A ghost (Tenor)
- Chorus - Peasants, Soldiers, People

Action:

Haydn wrote his operas primarily for performance in the private theater of his patron the Hungarian Prince Eszterhazy. The Eszterhaza palace complex included an elaborate, large-scale marionette theater. For the sophisticated marionette shows Haydn was expected to provide instrumental and vocal music. The scores of Haydn's puppet singspiels have been largely lost. One of only two such surviving works that can be reconstructed for modern performance is Die Feuersbrunst, oder das abgebrannte Haus ("The Conflagration, or the House that Burned Down," 1776 - 77). The authenticity of some of its music is in doubt. Haydn's pupil Ignaz Pleyel seems to have composed at least part of its overture, and the master may have borrowed or reworked some numbers by other composers making this work something of a pastiche.

Austria, 18th century

The plot of Feuersbrunst is straight out of commedia dell’arte, with the innocent daughter appropriately named Colombina. Her young admirer is Leander. A father and a drunk ghost and several other characters act as either enablers and/or thwarts. But nothing in the love story is as tragic as the fire that destroys all of Colombina’s family’s possessions halfway through the story.
The seven last words of Our Saviour on the Cross (Die sieben letzten Worte unseres Erlösers am Kreuze) – Hob.XX:2

Oratorio
Playing time ca. 1 hour
Premiere: Passion music for Orchestra 1787
Oratorio 1796 (Wien)

Cast Recording
Chamber Coir of Europe - Nicol Matt
Petra Labitzke - Soprano, Gabriele Wunderer - Alto, Daniel Sans - Tenor,
Christof Fischesser - Bass
Recorded 2002

The work was commissioned by the Bishop of a Spanish port city Cadiz in 1787, to be premièred on Good Friday in the underground Oratorio de la Santa Cueva Church.

Oratorio version: 4 Solo voices, Choir and Orchestra, Text of the Oratorio by Gottfried van Swieten.

The seven last words of Our Saviour on the Cross are:

• "Father, forgive them, for they do not know what they do." - Luke 23:34
• "Truly, I say to you, today you will be with me in paradise." - Luke 23:43
• "Woman, behold your son. Behold your mother." - John 19:26–27
• "My God, My God, why have you forsaken me?" - Matthew 27:46 & Mark 15:34
• "I thirst." - John 19:28
• "It is finished." - John 19:29-30
• "Father, into your hands I commit my spirit." - Luke 23:46

Haydn composed this work at first as Passion music for orchestra, later in other Versions:

• as a Passion music for Orchestra (Hob.XX:1:A)
• as a Oratorio (Hob.XX:2)
• as a String Quartet (Hob.XX:1:B, Hob.50-56)
• for Piano (Hob.XX:1:C)
Il Ritorno di Tobia (The Return of Tobias) – Hob.XXI:1

Oratorio in 2 Parts
Playing time ca 3 1/4 hours
Premiere: 2 April 1775 (Vienna)
Libretto by Giovanni Gastone Boccherini, brother of the composer Luigi Boccherini.

Cast Recording
Hungarian State Orchestra - Ferenc Szekeres; Budapest Madrigal Choir - Ferenc Szekeres
Veronica Kincses (Sarah) - Soprano, Magda Kalmár (Raphael) - Soprano, Klára Tacács (Anna) - Alto, Attila Fülöp (Tobias) - Tenor, Zsolt Bende (Tobit) - Bariton
Recorded 1971

Roles:
- Tobias (Tenor)
- Anna (Alto) - Tobias Mutter / mother of Tobias
- Tobit (Bass) - Tobias Vater / father of Tobias
- Sara (Soprano) - Tobias Braut / bride if Tobias
- Raffaelle (Soprano) - ein Engel / an angel
- Chor der Hebräer (SATB) und Orchester / Chorus of the Hebrew (SATB) and orchestra

Action:
This libretto is harshly criticized by Jones, who notes that the author de-dramatizes vivid episodes in the source (the story of Tobit in the Apocrypha), depriving Haydn of the opportunity for highly dramatic musical utterance.

The content of the book Tobias
I. The old Tobias of the tribe of Naphtali is a God-fearing man. With his wedded wife Hannah he testifies to a son, whom he also called Tobias. The tribal companions fork in the city Rages he borrows ten pounds of silver.
II. Tobias sen. blind: "It came to pass one day when he came home, as he had buried the dead, and was tired and lay down next to a wall and slept, schmeißte a swallow [excrement] out of their nest The cut him truly hot. eyes, of which he became blind. Tobias but is angry and not murmur against God, but thank God all his life."
III. Sarah, daughter of Raguel, is possessed by the evil spirit Asmodeus. This spirit kills all men who want to marry Sarah.
IV. Tobias sen. feels close to its end. He sends his son to the city Rages so that he the ten pounds of silver requesting the return of fork.
V. To Tobias Jr. joins itself as a travel companion, a certain Azarias. Azarias but is in truth the angel Raphael, who is supposed to protect Tobias. The mother questioned whether the trip of a son is necessary, but Tobias sen. relies on his faith in God.
VI. On the move: Tobias Jr. is swallowed by a great fish almost.. Azaria / Raphael asks Tobias to kill the fish and lift the heart and the bile.
VII. Wedding party.
VIII. Wedding night. With the heart of the fish markets Tobias jr. Asmodeus the evil spirit.
IX. Azaria / Raphael calls during which fork of the ten pounds of silver with a fork.
X. Tobias sen. and his wedded wife Hanna worry why her son is absent for so long. Hanna makes her husband allegations. - Tobias Jr. is already on the way back..
XI. Tobias jr heals his father:
"Then Tobias taking of the gall of the fish, and anointed his father's eyes. And he suffered almost half an hour, and the star it went from her eyes like a Häutlein of an egg. And Tobias took it and pulled it from his eyes , and immediately he received his sight again. and they priced God, he and his wife and all who heard."
XII. Azaria reveals himself as the angel Raphael.
XIII. Tobias sen. bless the Lord.
XIV. Finale. And everyone was happy until the day she died.

The scene is the house of the parents Tobias at Nineveh.

The piece dramatises the closing sections of the Book of Tobit, in which the eponymous blind hero, persecuted during the Babylonian exile, regains his sight as a prelude to liberation when his son Tobias returns from his wanderings. In Haydn's version, the archangel Raphael slowly brings father and son together, along with their wives Anna and Sarah, so that the crucial miracle can occur. The protracted dramaturgy advances the action through swaths of recitative interspersed with vast arias for the protagonists, in which moral posturing is equated with vertiginous coloratura.
The Creation (Die Schöpfung) – Hob.XXI:2

Oratorio in 3 Parts
Original language: German & English
Playing time ca. 2 hours
Premiere: 29 and 30 April 1798 (Vienna)
Libretto by Baron van Swieten

Cast Recording

Orchester der Ludwigsburger Festspiele - Wolfgang Gönnenwein; Süddeutscher Madrigalchor - Wolfgang Gönnenwein, Helen Donath (Gabriel,Eve) - Soprano, Adalbert Kraus (Uriel) - Tenor, Kurt Widmer (Adam,Raphael) - Bass
Recorded 1988

Roles:

- Gabriel (Soprano)
- Uriel (Tenor)
- Raphael (Bass)
- Eva (Soprano)
- Adam (Bass)
- Chorus

Action:

The oratorio depicts and celebrates the creation of the world as described in the biblical Book of Genesis and in Paradise Lost.

The text of The Creation has a long history. The three sources are Genesis, the Biblical book of Psalms, and John Milton's Genesis epic Paradise Lost. In 1795, when Haydn was leaving England, the impresario Johann Peter Salomon (1745–1815) who had arranged his concerts there handed him a new poem entitled The Creation of the World. This original had been offered to Handel. When Haydn returned to Vienna, he turned this libretto over to Baron van Swieten. The Baron led a multifaceted career as a diplomat, librarian in charge of the imperial library, amateur musician, and generous patron of music and the arts. He is largely responsible for recasting the English libretto of The Creation in a German translation (Die Schöpfung) that Haydn could use to compose.

The first of the oratorio's three parts begins with “Representation of Chaos,” an orchestral prelude that uses stark chords and shifting harmonies to portray the formlessness and disorder that preceded the Creation.

The six days of creation occupy the remainder of the first and all of the second part, with each day introduced in recitative by the archangels Raphael (bass), Uriel (tenor), and Gabriel (soprano). Each new creation—light, water, landscapes, plants, and beasts of land and sea and air—is depicted with lavish tone painting.

The story of Adam and Eve begins in the third part, with the role of Adam sung by the bass soloist who sang the role of Raphael in the first two parts and the role of Eve sung by the soprano who sang the role of Gabriel.

The oratorio focuses on the happy union between Adam and Eve, culminating in a tender marriage duet; the temptation of Eve and expulsion from the Garden of Eden are only indirectly hinted at in the libretto.
The Seasons (Die Jahreszeiten) – Hob.XXI:3

Oratorio in 4 Parts                                      Original language: German & English
Playing time ca. 2 1/2 hours                           Premiere: 24 April 1801 (Vienna)
Libretto by Baron Gottfried van Swieten

Cast Recording
Orchester der Ludwigsburger Festspiele - Wolfgang Gönnenwein; Süddeutscher Madrigalchor - Wolfgang Gönnenwein, Helen Donath (Hanne) - Soprano, Adalbert Kraus (Lukas) - Tenor, Kurt Widmer (Simon) - Bass
Recorded 1988

Roles:
- Soprano
- Tenor
- Bass
- Chor

Action:

The libretto for The Seasons was prepared for Haydn, just as with The Creation, by Baron Gottfried van Swieten. Van Swieten's libretto was based on extracts from the long English poem "The Seasons" by James Thomson (1700–1748). Whereas in The Creation Swieten was able to limit himself to rendering an existing (anonymous) libretto into German, for The Seasons he had a much more demanding task.

The Seasons was intended as a bilingual work. Since Haydn was very popular in England (particularly following his visits there in 1791–1792 and 1794–1795), he wished the work to be performable in English as well as German. Van Swieten therefore made a translation of his libretto back into English, fitting it to the rhythm of the music. Van Swieten's command of English was not perfect, and the English text he created has not always proven satisfying to listeners.

The oratorio is divided into four parts, one for each of the seasons: Spring, Summer, Autumn and Winter. Each part lasts at least half an hour and consists of the usual recitatives (which tell the story), arias (songs), choruses (for the choir) and ensemble numbers (for the soloists together and often the chorus as well). There are three soloists (instead of the usual four). They represent three simple country people. There is a soprano called Hanne, a tenor called Lucas and a bass called Simon. Hanne is supposed to be Simon's daughter. There is no storyline in the normal sense: it is a series of poems and thoughts about nature during the year.

Part I: Spring
The opening of Spring describes winter going away and spring awakening. There is a chorus which sounds very pastoral (like the countryside) with its 6/8 rhythm and drones (like country bagpipes). Simon then sings about the farmer sowing his seed. He is accompanied by a bassoon which sounds like a lively farmer tilling the earth. There is a gentle hymn of praise with a fugue which sounds like one from Mozart's Requiem. Hanne invites the girls and Simon invites the men to go to the fields and admire the earth, water and air. A chorus praises God.

Part II: Summer
The music describes the countryside. The farmer is called to work in the morning (the oboe wakes him up). The sun rises. Again we thank God for nature. By midday it has become very hot. Later there are insects buzzing and we hear a shepherd playing on his pipe (the oboe). Everything is very dry at first, then there is a storm. The timpani make the sound of the thunder. When the storm has finished everyone is happy. We hear the birds singing, the frog croaking and the evening bell chimes eight times. The day's work is done.

Part III: Autumn
The words at first are about hard work and the rewards for hard work (Haydn thought these were strange words to set to music). Then there is a duet for a loving young couple (Lucas and Hanne). This is the only time that the soloists feel like real characters in a story and talk to one another. Autumn is the hunting season, so there is hunting music. It sounds quite old-fashioned (like Baroque music). The bassoon is the hound (the dog). The hounds become hungry and the music gets faster and faster until, suddenly, the dogs and the music stop. There is a gunshot (timpani) as the deer is shot. Autumn finishes with a drinking chorus.

Part IV: Winter
At first, there is thick winter fog. Then there is a short song (short because nothing grows in winter). Then there is a story about a traveller who is lost in the snow and comes to a cottage where he finds shelter. Hanne and the chorus sing a song about a spinning wheel. Many other composers later wrote music which describes a spinning wheel turning. There is another song which tells a story about a rich nobleman who tries to make love to a country girl but she escapes by riding off on his horse so he is left with no horse and no girl. At times this music sounds quite like the music in Mozart's opera The Magic Flute. Simon sings an aria which compares the seasons with the different stages of life (the seasons are used as a metaphor). Finally the chorus sing about the dawn of life in heaven. The oratorio and the seasons start all over again. The soloists, who have been three country people, are now three angels. There is a final hymn of praise.
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