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Jakub Józef ORLIŃSKI & il Pomo d'Oro
Beyond

2024.3.21 Sat. 19:30

Weiwuying Concert Hall

Duration is 80 minutes without intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

- C. MONTEVERDI: "E pur io torno qui" from *L'incoronazione di Poppea*
- C. MONTEVERDI: "Voglio di vita uscir"
- B. MARINI: Passacalio from *Per ogni sorte di strumento musicale*, Op. 22
- G. CACCINI: "Amarilli, mia bella" from *Le nuove musiche*
- G. FRESCOBALDI: "Così mi disprezzate" from *Arie musicali*, Book 1
- J. C. KERLL: Sonata for Two Violins in F Major
- B. STROZZI: "L'amante consolato" from *Cantate, ariette e duetti*, Op. 2
- F. CAVALLI: "Incomprensibil nume" from *Pompeo Magno*
- C. PALLAVICINO: Sinfonia from *Demetrio*
- G. C. NETTI: "Misero core" - "Si, si, si scioglia si" - "Dolcissime catene" from *La Filli*
- A. SARTORIO: "La certezza di tua fede" from *Antonino e Pompeiano*
- G. C. NETTI: "Quanto più la donna invecchia" from *L'Adamiro*
- G. C. NETTI: "Son vecchia, pazienza" from *L'Adamiro*
- A. JARZĘBSKI: "Tamburetta" from *Canzoni e concerti*
- G. MORATELLI: "Lungi dai nostri cor" from *La Faretra smarrita*

Program Notes

Written by CHEN Hsi-ju (Professor, Department of Music, National Kaohsiung Normal University)

Translated by HSIEH Lin

Opera: A Beautiful Misunderstanding in European Music History

In late 16th-century Florence, a circle of Renaissance-inspired intellectuals and artists sought to rediscover the soul-stirring, purifying power of ancient Greek tragedy. Their aim was to revive the past; unwittingly they opened a brilliant new chapter in music history: opera. As Greek poetic declamation evolved into recitative, the intricate polyphony since the 9th century gave way to expressive solo song. The pursuit of harmonic unity was replaced by dramatic contrast, all in service of a single goal: to move the human heart once more. Thus, opera was born – a bold new genre that would come to define the Seicento.

The Countertenor Revival

Unlike castrati, whose voices were shaped by surgical intervention, countertenors naturally produce their sound through highly refined falsetto and resonance techniques. Though long overshadowed by the fame of the castrati, the countertenor has reemerged as a leading voice of our time, propelled by the 20th-century Early Music Revival and particularly the revival of Baroque opera. This collaboration between Jakub Józef ORLIŃSKI and il Pomo d'Oro brings together celebrated masterpieces and rediscovered treasures of early opera. Framed by cantatas, sonatas, overtures, dances, and serenades, the program vividly evokes the grandeur and expressive richness of 17th-century Baroque music.

ORLIŃSKI's *Beyond*

Titled "Beyond," this concert affirms the enduring vitality of classical masterpieces across the boundaries of time and place. At its core lies emotion, the driving force of Baroque aesthetics, in which music exists to embody the sentiment of the lyrics and awaken profound empathy in the listener. Carefully curated by Yannis FRANÇOIS, the 17-track program unfolds as a continuous emotional journey. Instrumental works are seamlessly interwoven with vocal pieces, serving as lead-ins, transitions and continuations that shape a unified experience.

An Emotional Storm: From Quiet Adoration to Desperate Madness

The concert opens with "E pur io torno qui" from Claudio MONTEVERDI's *L'incoronazione di Poppea*. In the quiet dawn, Ottone confesses his devotion at Poppea's door, only to be confronted by Emperor Nero's guards—an instant revelation of betrayal that plunges him into despair. This is followed by "Voglio di vita uscir," another MONTEVERDI masterpiece, where dance-like lightness contrasts starkly with lyrics boding death, capturing the fractured words of love-driven madness. Biagio MARINI's "Passacalio" then brilliantly bridges these extremes, employing chromaticism, dissonance, and sighing motifs that echo the expressive contours of the vocal narration.

A Brilliant Transformation: From Innocent Affection to Vengeful Resentment

After the three previous heavy tragic pieces, Giulio CACCINI's "Amarilli, mia bella" offers a moment of radiant simplicity, revealing the sincerity and intensity of youthful love. The atmosphere darkens with irony in Girolamo FRESCOBALDI's "Così mi disprezzate?," where rejection provokes a bitter vow of revenge. This spirit of provocation flows seamlessly into Johann Caspar von KERLL's Sonata for Two Violins in F Major, in which the instruments engage in fierce rivalry. Their dissonant exchanges resemble a duel, giving vivid instrumental form to the vengeful emotions of the preceding aria.

A Place of Repose: A patch of Serenity Amid the Emotional Torrent

At this point in the program, two works emerge like flat, straight roads after an arduous mountain ascent, granting the audience a brief moment of repose. Barbara STROZZI's "L'amante consolato" unfolds with a buoyant rhythm, portraying a wounded heart that regains confidence and once again dances gracefully through the social world of love. This is followed by Francesco CAVALLI's "Incomprensibil nume," which presents a solemn prayer by the Roman general Pompey. Its grave, majestic rhythm carves out a rare moment of serene stillness within the concert.

The Hero's Entrance: From Forbidden Desire to a Feast of Revenge

Carlo PALLAVICINO's Sinfonia from *Demetrio* opens the concert's second half. Three subsequent vocal works drawn from Act II of *La Filli* by the featured composer Giovanni Cesare NETTI trace the violent emotional arc of the shepherd Berillo, who discovers that his beloved is his brother's wife. His turmoil unfolds across "Misero core," a lament to cruel fate; "Sì, sì, sì, scioglietevi," where he vows to renounce desire; and "Dolcissime catene," in which he ultimately surrenders once more to love's sweetest chains. NETTI's masterful handling of abrupt emotional shifts captures the character's inner conflict with striking delicacy.

Antonio SARTORIO's "La certezza di sua fede" depicts the Roman nobleman Pompeiano moved by his wife's unyielding fidelity despite the Emperor's threats and temptations, celebrating their love through powerful rhythms and florid melodies. Ultimately, the couple stabs the Emperor to death, completing their brutal revenge amidst an elegant, light-hearted dance.

Emotional Climax: When Comedy Collapses into Solitude

The buffoon tradition of 17th-century Italian operas was vital for balancing the tension of the main plot. In Act I of *L'Adamiro*, the nurse Crinalba appears as a typical "old woman" comic archetype, describing her lingering romantic desires in "Quanto più la donna invecchia." However, in Act II's "Son vecchia, pazienza," NETTI deliberately allows the melody to linger without accompaniment, highlighting her isolation within the musical space. One moment she is teasing the audience with spicy puns; the next, she is merely an aging woman facing the decay of time, dwelling on her solitude. This marks the emotional peak of the entire concert.

The Quest for Love: Where Has It Gone?

Adam JARZĘBSKI's instrumental "Tamburetta" echoes the previous song's solitude. Where the preceding aria removed accompaniment, "Tamburetta" abandons ornate melody, leaving only a primal rhythmic pulse. The journey concludes with Sebastiano MORATELLI's "Lungi dai nostri cor," recounting Cupid's loss of his quiver and his wandering search across the world. Set in the Americas, this work is a lament sung by Cupid after being misunderstood, mourning the disappearance of love from the world...

The idea of developing a programme for Jakub's voice had been gestating in my mind for quite some time...

This is an excerpt from the introduction by programme creator Yannis FRANÇOIS for the album *Beyond*. Today, we are about to witness how Jakub Józef ORLIŃSKI employs his exquisite technique and stage charisma to navigate the diverse emotions of these songs, proving that early music retains vivid, heart-touching appeal in the modern era. Thus, as the performance concludes with Cupid's search for his arrows, it serves as a sincere reflection offered to the contemporary world across four centuries of time.

Countertenor

Jakub Józef ORLIŃSKI



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One of the most beloved and celebrated opera stars of this decade, Jakub Józef ORLIŃSKI has established himself as one of the world's leading artists, triumphing on stage, in concert, and in recording. His sold-out concerts and recitals throughout Europe, America and Asia have attracted new followers to the art form. His album *#LetsBaRock* was released in September 2024, following the success of *Beyond*, which was released in October 2023; both albums will continue to tour the world through the 2025/26 season.

ORLIŃSKI has been the recipient of many prestigious awards such as the Opus Klassik Award for Male Singer of the Year (2023), the Gloria Artis Gold Medal for Merit to Culture in Poland (2024), the BBC Music Magazine Award for his performance in *Beyond* (2024), the International Classical Music Award for his album *Anima Aeterna*, France (2022), as well as two Grammy nominations for recordings of *Agrippina* and *Eurydice*.

Jakub has a global fanbase with hundreds of thousands of social media followers and has worked as a model and influencer with international brands including Rolex, Netflix, Orange, Louis VUITTON, Levi's, NIKE, BMW, LACOSTE, and MAC Cosmetics. He is also an accomplished breakdancer – prizes include fourth place at the Red Bull BC One Poland Cypher competition, and second place at both the Stylish Strike – Top Rock Contest and The Style Control competition. Few other opera singers can claim to have conquered the stages of the world's greatest concert halls and the covers of Polish Vogue, Esquire, and Elle, but this is a testament to Jakub's unique pop star appeal. His "ravishing" (*The Guardian*) live performances have sold out concert halls and opera houses all over the world.

As an exclusive recording artist for Warner Classics/Erato, ORLIŃSKI has earned critical acclaim for his recordings of undiscovered early music gems. His album, *Beyond*, released in October 2023, was named one of *The Times*' best classical albums of the year. In September 2024, he released *#LetsBaRock*, an innovative album reimagining baroque music with contemporary instruments, including drums, bass guitar and moog.

il Pomo d'Oro



©Giulia Fassina

Il Pomo d'Oro was founded in 2012 and is characterized by an authentic, dynamic interpretation of operas and instrumental works from the Baroque and Classical period. The musicians, all well-known specialists, are among the best in the field of historical performance practice. The ensemble has become known for its performance and recording of many operas-in-concert, and has worked with conductors Riccardo MINASI, Maxim EMELYANYCHEV, Stefano MONTANARI, George PETROU, Enrico ONOFRI and Francesco CORTI. Concert master Zefira VALOVA leads the orchestra in various projects. Since 2016 Maxim EMELYANYCHEV has been its chief conductor, and since 2019 Francesco CORTI is principal guest conductor.

The ensemble has collaborated on performances and recordings with world renowned instrumentalists including Francesco CORTI, Giovanni SOLLIMA, Edgar MOREAU, Shunske SATO, and Dmitry SINKOVSKY, and superstar singers including Joyce DiDONATO, Cecilia BARTOLI, Jakub Józef ORLIŃSKI, Michael SPYRES, Ann HALLENBERG, Sandrine PIAU, Mélissa PETIT, Franco FAGIOLI, Max Emanuel CENČIĆ, Xavier SABATA, Lisette OROPESA, and Fatma SAID to name a few.

Il Pomo d'Oro is a regular guest in prestigious concert halls and festivals all over Europe and regularly collaborates with mezzo soprano Joyce DiDONATO. After the worldwide success of their programmes of *In War and Peace* and *My Favorite Things*, il Pomo d'Oro and Maxim EMELYANYCHEV rejoined Joyce DiDONATO for a worldwide tour of her *EDEN* project that spanned three years, finishing in September 2024. The project won numerous accolades, including a Grammy nomination, a *Gramophone* award, a "Choc" from *Classica*, and an Opus Klassik Award.

Il Pomo d'Oro is official ambassador of El Sistema Greece, a humanitarian project to provide free musical education to children in Greek refugee camps. il Pomo d'Oro plays charity concerts and offers workshops and music lessons according to the El Sistema method on a frequent regular basis in various refugee camps in Greece.

The name of the ensemble *il Pomo d'Oro* refers to Antonio CESTI's opera from the year 1666. Composed to the wedding celebrations of Emperor Leopold I and Margarita Teresa of Spain, *Il Pomo d'Oro* was probably one of the largest, most expensive and most spectacular opera productions in the still young history of the genre.

Members of il Pomo d'Oro

Violin I: Alfia BAKIEVA

Violin II: Margherita PUPULIN

Viola: Giulio D'ALESSIO

Viola da Gamba and Lirone: Rodney PRADA

Cello: Ludovico MINASI

Double Bass: Jonathan ALVAREZ

Theorbo, Archlute and Guitar: Miguel RINCON

Harpichord and Organ: Alberto GASPARDO

Harp: Margherita BURATTINI

Cornetto and Flute: Pietro MODESTI

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Weiwuying Online Questionnaire 

蒙台威爾第：〈我仍歸來〉，選自《波佩亞的加冕》

C. MONTEVERDI: "E pur io torno qui" from *L'incoronazione di Poppea*

歌詞	Libretto	Lyrics
我還是回來了， 像通往中心的線， 像燎原的火星， 像奔向大海的小溪， 即使天光未透， 我清楚知道， 我的太陽就在這裡頭。	E pur io torno qui, qual linea al centro, qual foco a sfera e qual ruscello al mare, e se ben luce alcuna non m'appare, ah, so ben io, che sta'l mio sol qui dentro.	And here I am again, like a line returning to its origin, or like fire-rays to the sun or a river to the sea, and although I see no light within I know full well that, ah, my star does here reside.
親愛的愛之屋， 我命脈的所在，我心愛之人的居所， 我的步伐和我的心都前來臣服於妳。	Caro tetto amoroso, albergo di mia vita, e del mio bene, il passo e'l cor ad inchinarti viene.	Dear and cherished dwelling place, refuge of my life and love, my heart has come to pay obedience to you.
打開陽台的窗吧，波佩亞！ 用妳那主宰我命運的美麗面龐， 來吧，心愛的，提前揭曉黎明的來到。	Apri un balcon, Poppea, col bel viso in cui son le sorti mie, previeni, anima mia, precorri il die.	Open a window, Poppea, appear, my love, your beautiful face, arbiter of my fate, anticipating the dawn.
起來，是時候驅散 天空中的黑暗與陰霾 緩緩睜開妳那迷人的雙眸。	Sorgi, e disgombrami, da questo ciel caligini e tenebre con il beato aprir di tue palpebre.	Arise and rid the skies of all this mist and darkness with the blessed opening of your eyes.
幻夢啊，展開你們的翅膀， 讓我的愛人在甜蜜的夢境中 聽見我那愛的呼喚。	Sogni, portate a volo, fate sentire in dolce fantasia questi sospir alla diletta mia.	May the wings of dreams transport these sighs of mine as delicious fantasies to my beloved.
但我看見了什麼，何其不幸？ 那並非幽靈或夜晚的遊魂， 那些是尼祿的侍衛。	Ma che veggio, infelice? Non già fantasmi o pur notturne larve, son questi i servi di Nerone.	But what do I see, wretch that I am? These are no phantoms or spectres of the night but Nero's servants.

哎！
我對無情的風
傾訴我的悲痛，
我懇求岩石為我哭泣。
我只能向大理石傾訴真心，
對著陽台哭泣，
而尼祿正安睡在波佩亞的懷中。

他已命令侍衛提防叛徒，
哦，可憐王子們的安危何在？
他的衛兵都已沉睡。

噢，虛情假意的波佩亞，
這就是那些曾令我
熱血沸騰的海誓山盟？
這就是妳的忠貞？

噢，天啊，我的天！
我就是那個奧托內
那追隨妳、
渴望妳、
侍奉妳、
那傾慕妳
的奧托內，
為了打動妳、
軟化妳那堅硬的心，
我流下苦澀的懇求之淚，
將我的理智獻祭給妳。

最終，妳許諾
我將在妳美麗的胸懷中
擁抱幸福的愛情：
我滿懷信心播撒了希望的種子，
然而，天空和蒼穹卻與我作對……

Ahi, ah! dunque,
agl'insensati venti
lo diffondo i lamenti,
Necessito le pietre a deplorarmi.
Adoro questi marmi,
amoreggio con lagrime un balcone,
e in grembo di Poppea dorme
Nerone.

Ha condotti costoro,
per custodir se stesso dalle frodi.
O salvezza de' precinpi infelice:
dormon profondamente i suoi
custodi.

Ah', ah', perfida Poppea,
son queste le promesse e i
giuramenti ch'accisero
il cor mio? Questa è la fede?

o dio, dio, dio!
Io son quell'Ottone
che ti seguì,
che ti bramò,
che ti servì,
quell'Ottone,
che t'adorò,
che per piegarti
e intenerirti il core
di lagrime imperlò preghi devoti,
gli spirti a te sacrificando in voti.

M'assicurasti al fine
ch'abbracciate averei nel tuo bel
seno le mie beatitudini amorose;
io di credula speme il seme sparsi,
ma l'aria e' il cielo a' danni miei
rivolto...

Alas, and so to the heartless winds
I propagate my sighs.
I beg these stones to weep for me,
these marble halls,
how I long for them,
my tears of love directed to a
window while Nero sleeps
in Poppea's arms.

He has ordered them
to defend him from treachery.
Ah, precarious security of princes:
his own guards now fast asleep!

Ah, ah, faithless Poppea,
are these the vows and promises
that set my heart aflame?
Such is fidelity?

o gods!
I am the same Ottone
who pursued and
longed for you,
who served you,
yes, Ottone,
who adored you and,
to bend and touch your heart,
shed loving tears of supplication
and sacrificed my sanity to you
in love.

At last you gave your word
that, clasped to your fair breast,
the fullest bliss of love I would
receive;
I sowed the seed of credence
and of hope, but now the
heavens have forsaken me...

蒙台威爾第：〈我心向死〉

C. MONTEVERDI: "Voglio di vita uscir"

歌詞	Libretto	Lyrics
我心向死， 我要讓這身骨頭化為塵土， 讓四肢化為灰燼， 讓我的啜泣沒入陰影中。 因為那讓柔嫩青草更顯動人的雙腳 總是離我而去， 唉！它們並被 維納斯之子邱比特的陷阱困住。 我要讓地獄深淵見證我的悲痛， 讓復仇女神為我的殉難而哭泣， 讓墮入地獄的靈魂 為我的折磨而動容。	Voglio di vita uscir, voglio che cadano quest'ossa in polve e queste membra in cenere, e che i singulti miei tra l'ombre vadano, già che quel piè ch'ingemma l'erbe teneresempre fugge da me, né lo trattengono i lacci, ohimè, del bel fanciul di Venere. Vo che gl'abissi il mio cordoglio vedano, e l'aspro mio martir le furie piangano, e che i dannati al mio tormento cedano.	I wish to depart this life and for these bones and limbs to crumble into dust and ash, and my sobs to die away among the shadows, because her feet that grace the tender grass are always running from me, nor are they caught, alas, in the snares of Venus' cherub-boy. I want Hell to be a witness to my anguish, and the furies to weep for my bitter pain, and the damned to be awed by my agony.
永別了， 殘酷的人兒， 留著妳的驕傲去殘害別人。 我放棄妳， 我不想再因妳而希望破滅。	A Dio crudel, gl'orgogli tuoi rimangono a incrudelir con gl'altri. A te rinunzio, né vo' più che mie speme in te si frangano.	Farewell, cruel one, may your arrogance live on to torture others. I give you up, for you to dash my hopes is no longer my desire.
墓穴開啟， 我向妳宣告我的死亡。 請灑下一滴淚， 在這最後一刻賜給我， 哪怕只是一點暗示， 妳遲來的憐憫， 若我曾因愛而冒犯了妳， 現在請原諒我。	S'apre la tomba, il mio morir t'annuncio. Una lagrima spargi, et alfin donami di tua tarda pietade un solo nuntio, e s'amando t'offesi, homai perdonami.	The tomb is opening: witness now my death. Shed a tear and, at the last, display a single sign of your belated pity, and if I caused offence by loving you, pardon me, I pray.

卡契尼：〈阿瑪莉莉，我的愛人〉，選自《新音樂》

G. CACCINI: "Amarilli, mia bella" from *Le nuove musiche*

歌詞	Libretto	Lyrics
阿瑪莉莉，我的愛人， 妳難道不信， 我心懷甜蜜渴望， 盼妳做我的愛人？	Amarilli, mia bella, non credi, o del mio cor dolce desio d'esser tu l'amor mio?	O my lovely Amaryllis, do you not know, o my heart's sweet desire, that you are the one I love?
妳大可信了，而如果憂慮侵襲妳， 拿起這支箭， 劃開我的胸膛吧，妳將見到我心中 刻著：	Credilo pur e se timor t'assale, prendi questo mio strale, aprimi il petto e vedrai scritto in core:	Know it to be so and, if you still have doubts, take this arrow of mine, open my breast and see written on my heart:
阿瑪莉莉是我摯愛。	Amarilli è il mio amore.	Amaryllis is my love.

弗雷斯科巴第：〈你竟如此輕視我？〉，選自《詠嘆調集》第一冊)

G. FRESCOBALDI: "Così mi disprezzate" from *Arie musicali*, Book 1

歌詞	Libretto	Lyrics
您就這般輕視我？ 您就如此嘲弄我？ 遲早，愛情 將以您傷害我的方式 讓您心碎。 無需多言，永別了！	Così mi disprezzate? Così voi mi burlate? Tempo verrà, ch'Amore farà di vostro core quel, che fate del mio. Non più parole, addio!	Is this how you scorn me? Is this how you mock me? The time will come when Love will do to your heart what you are doing to mine. No more words, farewell!
儘管折磨我吧， 嘲笑我的哀嘆， 不屑施捨我一絲憐憫， 褻瀆我的忠心， 但總有一天，您將經歷 您所加諸於我的一切。	Datemi pur martiri, burlate i miei sospiri, negatemi mercede, oltraggiate mia fede, ch'in voi vedrete poi, quel che mi fate voi.	Continue to torment me, mock my sighs, deny me pity, profane my constancy, but one day you will suffer what you are doing to me now.
美貌難以長存， 而若您仗勢美貌 蔑視我的忠誠， 請相信我， 今日您可以折磨我， 但明日您將悔不當初。	Beltà sempre non regna, e s'ella pur v'insegna a dispregiar mia fè, credete pur a me, che s'oggi m'ancidete, doman vi pentirete.	Beauty does not reign forever, and if it goads you into scorning my fidelity, believe me when I say that if today you injure me tomorrow you will repent of it.
我並不否認，愛神 對您特別眷顧， 但我也知道，歲月使然 美貌稍縱即逝、一去不返。 若您已沒有了愛， 我也不願再承受煎熬。	Non nego già, ch'in voi Amor ha i pregi suoi, ma sò, ch'il tempo cassa beltà, che fugge e passa. se non volete amare, io non voglio penare.	I do not deny that Love holds you in high esteem, but I also know that time invalidates beauty which slips away and fades, and if you do not wish to love, I do not wish to suffer either.
您那金色的秀髮 泛紅的雙頰 凋零之快更甚五月花季 轉眼即逝 好好把握珍惜吧 因為到頭來笑看一切的會是我。	Il vostro biondo crine, le guance purpurine veloci più che Maggio tosto faran passaggio, prezzategli pur voi, ch'io riderò ben poi.	Your golden hair and rosy cheeks will fade more swiftly than the month of May, so make the most of them for the last laugh will be mine.

斯特羅濟：〈得到慰藉的愛人〉，選自《清唱曲、詠嘆調與二重唱》，作品 2
B. STROZZI: "L'amante consolato" from *Cantate, ariette e duetti*, Op. 2

歌詞	Libretto	Lyrics
我尋尋覓覓 終於找到了 我朝思暮想的她 儘管飽受折磨。 啊，這次我不會再如此自欺欺人， 也不會再沉溺於痛苦！	Son tanto ito cercando che pur alfin trovai colei che desiai duramente penando, oh questa volta sì ch'io non m'inganno, s' io non godo mio danno!	I sought so hard and finally found my longed-for lady but suffering greatly through it. Ah, this time I shan't be so deluded and won't be a glutton for punishment!
我終於享受到這般快樂 何等美妙 經歷了漫長的折磨後 我感覺如獲新生。 但並非人人都能像我一樣 免於沉溺於痛苦！	Son tali quei contenti che pur alfin io provo che tutto mi rinnovo doppo lunghi tormenti. Ma tutti com'io fo far non sapranno chi non gode suo danno.	Such are the delights that I'm finally enjoying that I feel reborn after such long torment. But not everyone will know to do as I do to not be a glutton for punishment!

卡瓦里：〈不可思議的神〉，選自《龐培大帝》

F. CAVALLI: "Incomprensibil nume" from *Pompeo Magno*

歌詞	Libretto	Lyrics
不可思議的神， 祢在於萬有之中， 一切卻蘊含於祢之中； 光之源啊， 我越是凝望祢，越是不解， 我感謝祢賜給我勝利。	Incomprensibil nume, che sei per tutto e fuor di te non sei; Luce, che più che miro, e meno intendo, delle vittorie mie grazie ti rendo.	Incomprehensible god, who are immanent yet disincarnate; o star, the longer gazed upon, the less I apprehend you, I thank you for my victories.
唯祢自己知曉 永恆的起點與無限的終點； 祢使一切從虛無中不斷產生； 我感謝祢賜給我勝利。	Noto solo a te stesso principio eterno ed infinito fi ne; ch'il tutto vai dal nulla ognor traendo delle vittorie mie grazie ti rendo.	Only your purpose do I acknowledge, eternal and infinite source that brings forth all from nothingness; I thank you for my victories.

內提：〈悲慘的心〉；〈是的，是的，是的，斷絕關係吧〉；〈最甜蜜的枷鎖〉，選自《菲莉》

G. C. NETTI: "Misero core"-"Si, si, si scioglia si"-"Dolcissime catene"
from *La Filli*

歌詞	Libretto	Lyrics
<p>詠嘆調 悲慘的心啊， 對那殘酷的愛人 你還有何企盼？ 我已一無所求 只求這痛苦 能賜我一死； 讓這殘酷的命運 就此了結。</p>	<p>Aria Misero core, dal crudo amore che spero tu? Altra speranza più non m'avanza che il mio dolor, dandomi morte, dell'empia sorte cessi il rigor.</p>	<p>Aria Wretched heart, from cruel love what did you expect? No hope is open to me other than my sorrow, bringing my death; cease now the cruelty of my ignominious fate.</p>
<p>也讓這飽受折磨的靈魂 擺脫傷痛， 不再受苦。</p>	<p>E l'alma afflitta, dal duol trafitta, non peni più.</p>	<p>And sorrowing soul of mine, pierced with pain, suffer no more.</p>
<p>宣敘調 放棄吧，貝里洛，帶著輕蔑 為你淌血的心復仇雪恨。 現在，輕蔑望向 那雙你曾深愛的眼睛。</p>	<p>Recitativo Datti pace, Berillo, e col dispregio vendica le tue offese. Sian da te vilipese quelle luci ch'avesti in tanto pregio.</p>	<p>Recitativo Be at peace, Berillo, and scornfully avenge your wrongs. Be contemptuous now of those eyes you loved so well.</p>
<p>詠嘆調 是的，是的，是的，斷絕關係吧， 不屑地掙脫 愛神所羅織的 可恥陷阱。</p>	<p>Aria Sì, sì, si sciolga, sì per man di sdegno quel laccio indegno ch'Amore ordì.</p>	<p>Aria Yes, yes, may anger now dissolve those shameful snares that Love contrived.</p>

不，不，不愛了，不了。
那位失明的弓箭手，
那目空一切的戰士，
折斷了弓。

宣敘調

啊，這些並不是
我的真實想法，您若執意
背叛那顆
我經由愛神的手
交給菲莉的心。

詠嘆調

最甜蜜的鎖鏈，
我將永遠愛慕你。
苦難中亦堅定不移
我永遠不會抱怨你。

無論菲莉待我多麼殘忍，
我都將對她忠貞不渝。

No, no, più s'ami, no.
Del cieco arciero,
sdegno guerriero,
l'arco spezzò.

Recitativo

Ah, che miei voi non siete,
pensier, se pretendete
di ribellarvi al core
che a Filli già donai per man
d'Amore.

Aria

Dolcissime catene,
sempre v' adorerò.
Costante nelle pene,
di voi mai mi dorrò.

Si ami pur quanto vuol Filli
crucele, io gli sarò fedel.

No, no, love is over now.
Warlike wrath
has snapped in two
the blind archer's bow.

Recitativo

Ah, these are not true thoughts
of mine
that presume
to disavow the heart
I gave to Phyllis, conveyed to her
by Love.

Aria

Sweetest chains,
I shall always adore you.
Steadfast in my suffering
I shall never complain of you.

As cruel as Phyllis wishes to be to
me, I shall remain faithful to her.

薩爾托里歐：〈你堅定不移的愛〉，選自《安東尼諾與龐培亞諾》

A. SARTORIO: "La certezza di tua fede" from *Antonino e Pompeiano*

歌詞	Libretto	Lyrics
你堅定不移的愛 能讓我心重獲新生， 能讓我起死回生， 你恆久不渝的愛 能讓幸運之神重新眷顧我。	La certezza di tua fede può dar vita a questo core, può dar morte a la mia morte, può tornarmi la mia sorte la costanza del tuo amore	The sureness of your devotion can bring life to this heart of mine and death to my own death; and the constancy of your love can restore good fortune to me.

內提：〈她容顏漸老〉，選自《亞達米羅》

G. C. NETTI: "Quanto più la donna invecchia" from *L'Adamiro*

歌詞	Libretto	Lyrics
女子越老， 越渴望一位夫君。 但愛神手持火炬， 對年邁之人毫不留情。 當美貌不再， 感官的撩撥 只會帶來更多的想望。	Quanto più la donna invecchia più desidera il marito. Con la face il dio d'amor non perdona a vecchia età. Quando manca la beltà, della carne il pizzicor dà più somma al prurito.	The more a lady ages, the more she desires her husband. But with his torch, the god of love is unforgiving of old age. When beauty fades from the complexion, itchy rashes follow in its wake.

內提：〈我老了，認命吧〉，選自《亞達米羅》

G. C. NETTI: "Son vecchia, pazienza" from *L'Adamiro*

歌詞	Libretto	Lyrics
我老了，不要緊， 那激情燃燒靈魂 的年紀已經逝去。 看到這些戀人們前來 向我尋求憐憫 何等欣慰。	Son vecchia, pazienza, passò quell'età che l'anime ardea. Che lieta vedea gl'amanti in presenza cercarmi pietà.	I am old, sorry, the age has passed that fires our hearts. How happy I was to see the lovers here coming to seek my compassion.

莫拉特利：〈離我們的心遠去〉，選自《迷失的箭袋》

G. MORATELLI: "Lungi dai nostri cor" from *La Faretra smarrita*

歌詞

離我們的心遠去
迷失了愛的艱險苦難。

愛之名
雖仍鮮活，就要消逝。

Libretto

Lungi dai nostri cor
si rigido martir.

Il nome d'Amor
è in vita a morir.

Lyrics

Far from our hearts
such cruel torment.

The name of Love
perishes though still alive.