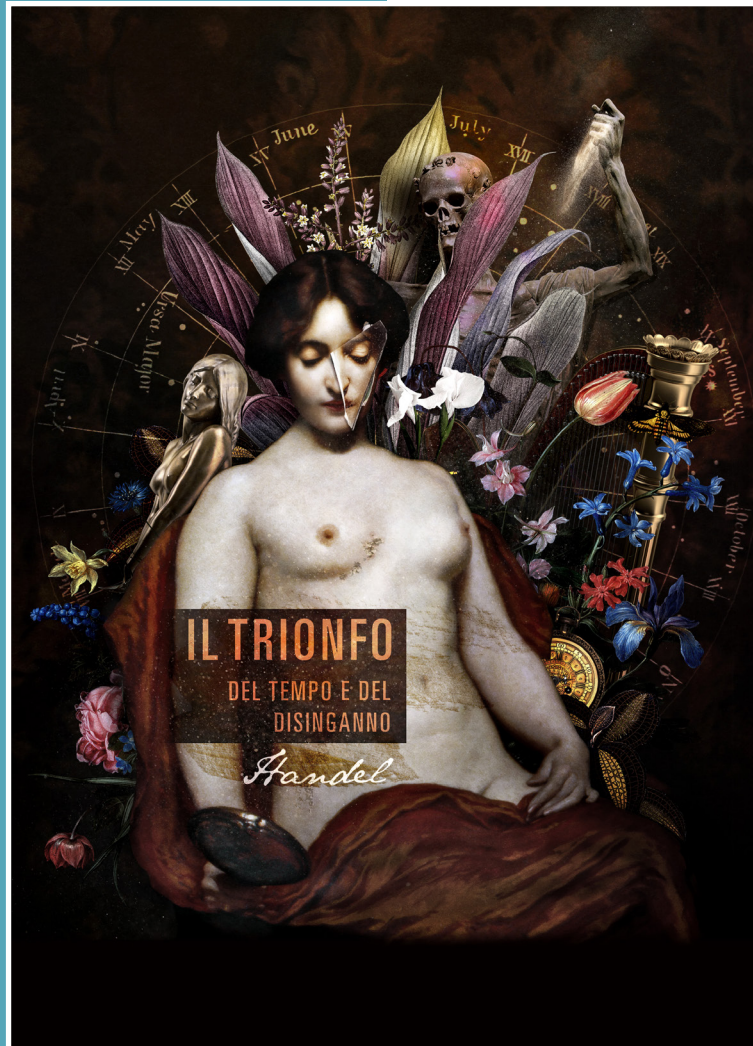


BIF

Buxton
International
Festival



IL TRIONFO DEL TEMPO E DEL DISINGANNO

George Frideric Handel (1685 – 1759)

Libretto by Cardinal Benedetto Pamphili

A Buxton International Festival Production with the
Early Opera Company

Sung in Italian with English side-titles

First performed 1707 in Rome

DATES & TIMES

Sunday 7 July	7.15pm
Thursday 11 July	2pm
Monday 15 July	7.15pm
Thursday 18 July	2pm

VENUE

Buxton Opera House

DURATION

3 hours, including a 20-minute interval


Colwinston
CHARITABLE TRUST

THE
MICHAEL BISHOP
FOUNDATION

CREATIVES

Conductor	Christian Curnyn
Director	Jacopo Spirei
Designer	Anna Bonomelli
Lighting Designer	DM Wood

CAST

Bellezza (Beauty)	Anna Dennis
Piacere (Pleasure)	Hilary Cronin
Disinganno (Disillusion)	Hilary Summers
Tempo (Time)	Jorge Navarro Colorado

ORCHESTRA: The Early opera company

Violin I	Catherine Martin, Miki Takahashi, Ellen O'Dell
Violin II	Persephone Gibbs, Asuka Sumi
Viola	Emilia Benjamin
Cello	Vladimir Waltham
Double Bass	Judith Evans
Theorbo	Eligio Quinteiro
Oboes/Recorders	Nicola Barbagli, Bethan White
Bassoon	Zoe Shevlin
Harpsichord/Organ	Oliver John Ruthven

SYNOPSIS

Handel's first oratorio dramatises a moral contest in which three archetypes – **Piacere (Pleasure)**, **Tempo (Time)** and **Disinganno (Disillusion)** – seek to convince a young woman **Bellezza (Beauty)** of their virtue.

ACT I

Bellezza (Beauty) admires herself in the mirror, aware that her beauty will one day fade. Piacere (Pleasure) tries to cheer her up, promising eternal beauty if she remains faithful only to pleasure. Bellezza promises to do so or else accept severe punishment. Piacere warns against useless worry, but now Tempo (Time) and Disinganno (Disillusion) insist on the ephemeral nature of beauty, which quickly wilts like a blossom. Piacere challenges them to a competition since Bellezza has been convinced that time can do nothing to her beauty. So Tempo points out that one need only open the graves to be convinced that beauty decays, while Bellezza and Piacere reply that it is a waste of time for the young to be concerned with thoughts of death. Disinganno reminds them of the limited nature of earthly life within eternity and he and Disinganno argue that self-destruction is part of human nature, while time constantly renews itself. Bellezza begins to seem pensive, at which Piacere presents her with a full spectrum of conceivable pleasures. Helpfully, a graceful youth with seductive sounds passes nearby, recalling the eternal beauty of music. Bellezza says that time can never rob her of this pleasure, but again the two nay-sayers are able to cast doubt: if Bellezza will not accept the ravages of time on earth, she should at least be concerned about her place in eternity before it is too late.

Unsure, Bellezza agrees for once to cast eyes on the truth which Tempo and Disinganno claim to represent, to see for herself where true pleasure is to be found. Piacere warns against this, to no avail.

ACT II

Tempo beckons Bellezza to look into the mirror of truth, while Piacere urges her to shield her eyes. Tempo explains that her life is divided into three parts: the past, which she has wasted; the present, which is hurrying by; and the future, which remains concealed to her if she refuses to face the truth. Bellezza can find nothing pleasurable about these explanations, but is worried about her future which suddenly seems threatened. A furious Piacere reminds her of her vow to accept a dire fate if she renounces pleasure. Bellezza cannot decide and offers a compromise: she would bear two hearts in her bosom: one for pleasure, the other for remorse. Tempo and Disinganno seize on her uncertainty and vividly portray the advantages of a virtuous life. They urge her to mend her ways and repent her mistakes. Bellezza asks for time to decide. But time, Tempo reminds her, is marching on. Bellezza makes the decision to change her life and in the hour of death to appear before God without remorse. She surrenders to the guidance of Tempo and Disinganno. Her beauty now seems a burden; she puts aside her jewellery, requesting instead to be draped in sackcloth, and curses the day she came to know pleasure. Furious, Piacere rushes off as Bellezza decides to spend the rest of her days as a nun in a remote cloister. She pleads to the heavens for succour.



BELLEZZA

Il Trionfo del Tempo e del Disinganno
BUXTON FESTIVAL 2024

PIACERE

Il Trionfo del Tempo e del Disinganno
BUXTON FESTIVAL 2024

DISINGANNO

Il Trionfo del Tempo e del Disinganno
BUXTON FESTIVAL 2024



CHRISTIAN CURNYN
Conductor

Christian Curnyn, conductor, harpsichordist and baroque music specialist, was born in Glasgow. He read Music at the University of York, then postgraduate studies on the harpsichord at the Guildhall School of Music and Drama. In 1994, he founded the award-winning Early Opera Company. Curnyn has conducted for all the major

UK opera houses and is a regular at English National Opera. Successes at The Royal Opera, Covent Garden, include Handel's *Alcina* directed by Richard Jones (2022). Alongside his international conducting work and collaborations with specialist early music ensembles, Curnyn takes a particular interest in performing Baroque and Classical repertoire with modern forces. His recorded work has won awards including BBC Music Opera Recording of the Year, Gramophone Editor's Choice, Sunday Times Record of the Year, and a Diapason d'Or.



JACOPO SPIREI
Director

Winner of the audience prize in Salzburg for best production at the Landestheater, Jacopo Spirei's opera engagements as director include: Festival Verdi, San Francisco Opera, Teatre del Liceu Barcelona, Donizetti Festival, Macerata Opera Festival, Teatro San Carlo, Badisches Staatstheater Karlsruhe, Teatro Sao Carlos

Lisbon, Salzburg Landestheater, Theater an der Wien, Danish Royal Opera, Lugo Opera Festival, Teatro Comunale di Bologna, Buxton International Festival. Jacopo Spirei is professor of Opera at the Oslo National Academy of the Arts KHiO, Norway.



ANNA BONOMELLI
Designer

Anna Bonomelli trained with Set and Costume Designer Paul Brown. Design credits include: *Il Paese dei Campanelli* (Festival della Valle d'Itria), *Savitri* and *The Blond Eckbert* (GSMD, London), *Pagliacci* (Sferisterio Macerata), *Dialogues des Carmélites* (RNCM, Manchester) *Don Giovanni* (Opera di Roma),

Almost an Evening (Teatro Leonardo, Milano), *Le Nozze in Villa* (Teatro Donizetti, Bergamo), *La Tragédie de Carmen* (Pop Up Opera, London), *La Traviata* (HGO). She was the first prize recipient designer of Donizetti Theatre 2019 contest with 'Don Gaetano – a speed date with' a site-specific immersive performance about the life of the composer Donizetti.



DM WOOD
Lighting Designer

Works include designs for the Royal Opera House, Garsington Opera, Santa Fe Opera, The Norwegian National Opera, Grand Théâtre de Genève, the Stuttgart Ballet, Bayerische Staatsoper, The Royal Danish Opera, Deutsche Oper Berlin, Opera Di Firenze, Gran Teatre del Liceu, Greek National Opera, Northern Ireland Opera, Opéra National de Lorraine, Opéra

Orchestre National Montpellier, Opéra National du Thin and The Bolshoi. Ms Wood received the UK's 2012 Knight of Illumination Opera Award for her design of *Suor Angelica* (Royal Opera House, Covent Garden).

**ANNA DENNIS***Bellezza (Beauty)*

Anna Dennis, recipient of the 2023 Royal Philharmonic Society's Singer award, studied at the Royal Academy of Music. Her numerous opera performances include roles in all three Monteverdi operas during John Eliot Gardiner's world tour of the trilogy. She recently created the title role of Violet in Tom Coult's debut opera. In concert she has sung with all the major orchestras

in the UK and abroad. Recent highlights include Anthony Burgess' setting of TS Eliot's *The Wasteland* with Benedict Cumberbatch and Britten Sinfonia at the Charleston Festival. Her numerous recordings include Handel's *Amadigi di Gaula* with Early Opera Company under Christian Curnyn.

**HILARY CRONIN***Piacere (Pleasure)*

A BBC Music Magazine Rising Star of 2022, Hilary Cronin won First Prize and the Audience Prize at the 2021 London Handel International Singing Competition. Since then, she has sung *Poppea Agrippina* with English Touring Opera and worked with major orchestras including Freiburg Baroque Orchestra, Academy of St Martin-in-the-Fields, English Chamber

Orchestra, The English Concert, as well as making her debuts at the Handel Festival, Halle, for Francesca Cuzzoni and Teatro La Fenice (Fauré's Requiem). Her recordings include Second Lady *Dido and Aeneas* with La Nuova Musica, now available on Pentatone SACD.

**HILARY SUMMERS***Disinganno (Disillusion)*

Hilary Summers, contralto, has long been in demand in Handelian roles, and as a specialist in contemporary repertoire. Her three-octave range has excited the attention of many composers. Highlights this season include performances of Kurtág's *Fin de Partie* for the Hungarian premiere as well as at the Elbphilharmonie Hamburg and Kölner Philharmonie, George

Benjamin's *Into the Little Hill* with the Finnish Radio Symphony, and a return to Opéra de Paris to perform the role of Leonora Palma *The Exterminating Angel*.

**JORGE NAVARRO****COLORADO***Tempo (Time)*

Jorge studied singing at GSMD and the Britten-Pears and Samling programmes. Highlights include *Telemaco II Ritorno d'Ulisse*, GT Genève (Biondi), Mozart's Requiem, OBC (Pinnock), L'Auditori, Gualtiero, Griselda, La Fenice (Fasolis). Arias for Ballino, O Settecento, LHF. Lotario, Rodrigo and Ariodante, Göttingen HF

(Cummings). Stravinsky's *Pulcinella* and Falla's *El Retablo de Maese Pedro*, BBC NOW. Haydn's *Die Schöpfung*, OBC, The Messiah, *Vespres d'Arnadí*, OS Bilbao, OB Sevilla in the main auditoriums in Spain. Goffredo, Rinaldo, Capella Cracviensis, Halle HF and Lelio, Scipione, EOC, LHF. Jorge's discography includes Handel's *Lotario* and *Rodrigo* (Accent), *Cleofida* by Telemann/Handel with Il Gusto Barocco (CPO), German Cantatas with Ensemble Diderot (Audax) and *Infinite Refrain* with the AAM led by Cummings (Signum).