

Myslivecek - L'Olimpiade 2013

Written by bluesever

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1. Acte I 2. Acte II 3. Acte III *Dramma per musica in tre atti* Libretto: anonimo, da Pietro Metastasio Prima rappresentazione: Napoli, Teatro di S. Carlo, 4 novembre 1778 Clisthene - Johannes Chum (tenor) Aristeia - Simona Houda-Šaturová (soprano) Argene - Sophie Harmsen (mezzo-soprano) Licida - Tehila Nini Goldstein (soprano) Megacle - Raffaella Milanesi (soprano) Aminta - Krystian Adam (tenor) Alcandro - Helena Kaupová (soprano)
Coro: Alena Hellerová (soprano) | Jan Mikušek (countertenor) Václav Čížek (tenor) | Tomáš Král (bass) Collegium 1704 Dir. : Václav Luks Stavovské divadlo v Praze [The Estates Theatre in Prague] Monday 6 May 2013, 19.00 (3rd performance, 2nd with cast) Broadcast CRO3 Vltava, 11.V.2013

The mature musical works of Josef Mysliveček (1737-1781) are rightly compared to the pieces his close friend and admirer W. A. Mozart wrote in his mid-period. Although the opera *L'Olimpiade*, dating from 1778, is one of the most accomplished of Mysliveček's compositions, it has virtually been omitted from the modern operatic repertoire. This is the first-ever National Theatre production. Mysliveček's *L'Olimpiade* has many renowned predecessors composed to Metastasio's libretto, including Antonio Vivaldi's and Giovanni Battista Pergolesi's versions. The dramatic talent of the Czech, who gained unprecedented fame as an "Italian" opera composer, is still highly valued.

Against the backdrop of the Ancient Greek Olympic Games, a symbol of the Classical ideal of a mentally and physically balanced man, another timeless "fight for primacy" takes place with a certain bitter undertone – the close friends Megacle and Lycidas have no inkling that they are striving for the love of the same woman. Circumstances gradually force them to take fateful decisions – they either dishonour their friendship and the promises once given or renounce their love. We are presented with a view of the reverse side of human relationships, the heedless blindness of desire and passion which, just like excessive trust in friendship, leads to injudicious actions. Václav Luks and his Collegium 1704 orchestra will explore and present the work in a historically informed interpretation. And the stage direction, entrusted to Ursel promises another

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exciting integration of “early opera” and sophisticated contemporary theatre poeticism. ---
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