

We refrain from publishing the text of its conclusion, but we cannot ignore the meaning of the suggestion put forward by the author. The latter proposes to compose a dramatic and lyrical work which is to be performed on one of the theatre at Lausanne which is the headquarters of the International Olympic Committee. Lausanne which lost to Rome and failed to be chosen when it applied for the staging of the 1960 Games. Despite its defeat, this city would thus be given the opportunity to contribute handsomely to the Roman celebration of the Games of the XVIIth Olympiad.

The following is the author's suggestion :

‘During the years extending from 1732 to 1795 and probably still later, for I only propose to cite the dates of these performances, no less than 33 operas, all entitled *Olimpiade* which were based on a libretto composed by Métastase, were performed in all the big European cities although chiefly in Italy.

This great Italian poet, who won fame in his native town, (he was born in Rome in 1698), was called to Vienna by royal command of the Emperor Charles VI. It was there that, from 1730, Métastase wrote his lyrical drama *Olimpiade* which was set to music by Pergolese and performed in 1732. It met with great success and of all Métastase's works composed for the stage, *Olimpiade* is certainly his master piece, and according to music lovers, his libretto, a model of its kind, became the main source of inspiration for all the composers of the XVIIIth century.

‘The setting of this lyric drama takes place in Ancient Greece. It is a story of love, sacrifice, heroic friendship, when, the hero Lisidas, in order to win the king's, daughter who presides the Games, comes forward to compete in them. From the artistic point of view, the staging effects and the plot are most attractive. In succession, the stage is made to represent a narrow valley shaded by huge trees, a rustic bridge across the river Alphée, the town of Olympia in the background with an ancient hippodrome and a temple dedicated to Jupiter Olympia. The actual celebration of the Games is not shown, but there are constant reference to them and they are the leit-motiv of the play.

One presumed that the Games had vanished in the memories of men for centuries and that all was forgotten. Yet, barely hundred and fifty years ago, the public at Naples acclaimed this resurrection of an Ancient Greece performance back to the stage. Indeed, in 1829, the last opera being the 34th libretto's version by Métastase, set to music by Conti, was performed at the Saint-Charles' Theatre in Naples. Thus, from 1732 to 1795, a period of over sixty years (exception of the Conti's version), l'*Olimpiade*

A SPECTACULAR

display to praise the Olympic Games of 1960

We take the following extract which seems to us most suggestive from an article written by Alfred Gehri and was published last January in the *Feuille d'Avis of Lausanne*.

of *Métastase* has been the source of inspiration of countless musicians and has been enthusiastically acclaimed by the public. It is worthy of interest to cite the names of the composers who worked on this libretto and set it to music. I would also like to quote the place and the year when their work was performed as they were all called without exception *Olimpiade*. This list is to be found at the end of this article.

‘It was not the Pergolese’s opera which was performed in Paris, but the work of Sacchini translated by Framery. The original version was created in Milan, in 1767. In Paris, the French version, of course named *Olympiade* was performed for the first time in October 2nd 1777 at the Italian Comedy.

‘I do not know how today’s public would react to the performance of one or the other of these operas. One can never foretell what the reactions will be, nor can one say what will happen especially in matter of reception of a play at the theatre where the most unexpected things often happen and where one meets the greatest surprises with regard to how the public reacts to certain shows. The radio could be of great assistance were it to broadcast at the time of the Games, these forgotten lyrics of the past and broadcast the music depicting the action of the Games.

‘Herewith is the list of the composers, some of whom still enjoy today a well deserved fame and who, in the course of a century, have consecrated their talent to glorify the Olympic Games.’

Inspired by the Olympic Games

1732	Vienna	Pergolese
1733	Vienna	Caldara
1734	Venise	Vivaldi
1741	Rome	Duni
1743	Naples	Leo
1747	Milan	Scolari
1752	Venice	Lattilla
1754	Lisbon	Perez
1756	Dresde	Hasse
1761	Rome	Piccini
1764	Bavaria Court	Bernasconi
1764	Vienna	Gassmann
1765	Naples	Bertoni
1765	Stuttgart	Jomelli
1767	Milan	Sacchina
1769	Naples	Cafaro
1769	Vienna	Chrétien Bach
1770	Leningrad	Traetta
1770	London	Arne
1771	Naples	Piccini
		(with new music)
1776	Rome	Anfossi
1779	Naples	Mysliweczer
1780	Leghorn	Andreozzi
1782	Brunswick	Schvanberg
1783	Rome	Sarti
1783	Vicenza	Cimarosa
1784	Placentia	Gatti
1785	Florence	Borghi
1786	Naples	Paisiello
1790	London	Federici
1790	Berlin	Reichardt
1791	Rome	Tarchi
1795	Naples	Perrino
1829	Naples	Conti