

Giuseppe Sarti - Armida e Rinaldo



Disc: 1 1. Armida e Rinaldo, opera: Act 1. Sinfonia 2. Armida e Rinaldo, opera: Act 1. Coro. Sparso di pure brine 3. Armida e Rinaldo, opera: Act 1. Recitativo. Ah difendete, amiche 4. Armida e Rinaldo, opera: Act 1. Coro. Sparso di pure brine 5. Armida e Rinaldo, opera: Act 1. Recitativo. Ecco l'onda insidiosa 6. Armida e Rinaldo, opera: Act 1. Coro. Vieni al fonte del contento 7. Armida e Rinaldo, opera: Act 1. Recitativo. Che periglioso assalto! 8. Armida e Rinaldo, opera: Act 1. Coro di demoni. Qual è la man che scuote 9. Armida e Rinaldo, opera: Act 1. Aria. Frema, avvampi d'ira 10. Armida e Rinaldo, opera: Act 1. Coro di demoni. Qual sibilo orrendo 11. Armida e Rinaldo, opera: Act 1. Recitativo. Eterno Proveder 12. Armida e Rinaldo, opera: Act 1. Duettino. Qui 'l regno è del contento 13. Armida e Rinaldo, opera: Act 1. Recitativo. Addio 14. Armida e Rinaldo, opera: Act 1. Aria. Non bramo, o caro bene 15. Armida e Rinaldo, opera: Act 1. Recitativo. E non deggio seguirla! 16. Armida e Rinaldo, opera: Act 1. Cavatina. Lungi da te ben mio 17. Armida e Rinaldo, opera: Act 1. Recitativo. Forse, chissà 18. Armida e Rinaldo, opera: Act 1. Aria. Vieni a me sull'ali d'oro 19. Armida e Rinaldo, opera: Act 1. Recitativo. Oh, come in un momento 20. Armida e Rinaldo, opera: Act 1. Scena. Ahimè! Son tradita 21. Armida e Rinaldo, opera: Act 1. Recitativo. Questo arcano 22. Armida e Rinaldo, opera: Act 1. Duetto. Dilegua il tuo timore 23. Armida e Rinaldo, opera: Act 1. Recitativo. E aborrisce l'aiuto 24. Armida e Rinaldo, opera: Act 1. Aria. Vedo l'abisso orrendo
Disc: 2

1. Armida e Rinaldo, opera: Act 2. Scena. Chi sorde vi rende 2. Armida e Rinaldo, opera: Act 2. Recitativo. Misera! Il ciel m'opprime 3. Armida e Rinaldo, opera: Act 2. Aria. Ah, mi tolga almen la vita 4. Armida e Rinaldo, opera: Act 2. Coro. Ah, misera regina 5. Armida e Rinaldo, opera: Act 2. Recitativo. Siam quasi in salvo 6. Armida e Rinaldo, opera: Act 2. Cavatina. Ah, non lasciarmi, no 7. Armida e Rinaldo, opera: Act 2. Recitativo. Aspetta, traditor 8. Armida e Rinaldo, opera: Act 2. Terzetto. Strappami il cor 9. Armida e Rinaldo, opera: Act 2. Recitativo. Misera! 10. Armida e Rinaldo, opera: Act 2. Aria. Quanto è barbaro il dolore 11. Armida e Rinaldo, opera: Act 2. Coro. Ah barbaro, ah senti 12. Armida e Rinaldo, opera: Act 2. Recitativo. Della vendetta, almeno 13. Armida e Rinaldo, opera: Act 2. Aria. Io con voi la nera face 14. Armida e Rinaldo, opera: Act 2. Coro. E agl'ingrati, eterno esempio

Rinaldo - Gloria Banditelli (Alto) Ismene - Carla Brusini (Soprano) Armida - Anna Chierichetti (Soprano) Ubaldo - Federico Lepre (Tenor) Marche Pro Arte Orchestra Coro da Camera Pro Arte Marco Berdondini, 2002

In an age when the demand for Italian musicians throughout Europe was at its peak, Giuseppe Sarti had an exceptionally successful and varied international career. Sarti, nicknamed "Il Domenichino," was primarily known as a composer of serious and comic operas. In the late eighteenth century, when comic opera was the musical entertainment of choice and the popularity of serious opera was in decline, his opere serie attained high acclaim. Franz Joseph Haydn admired his operas. Sarti was also a distinguished composer of sacred music; an accomplished contrapuntist, he mingled his mastery of polyphony with operatic effects.

Born in Faenza, Sarti went to study with the famed educator and composer Padre Martini in Bologna at the age of 10. He wrote his first opera, *Pompeo in Armenia*, in 1752, and a trip to Copenhagen the following year as the director of an opera troupe led to his appointment by King Frederik V of Denmark as court kapellmeister in 1755. During a three-year sojourn starting in 1765, he staged dramatic works throughout Italy and briefly became maestro di coro at Ospedale della Pietà in Venice. Until his final departure from Denmark after a political dispute in 1775, he took on a series of roles at court, chapel, and theater. Upon his return to Italy, Sarti won the title of maestro di capella of Milan Cathedral in 1779, and his operas were mounted in numerous European cities. Among the pupils attracted by his renown was Cherubini. In 1784, at Catherine the Great's invitation, Sarti traveled to St. Petersburg to succeed Paisiello as director of the Imperial Chapel. Intrigues led to his estrangement from court, though he was immediately engaged by Prince Potemkin. In a village in Ukraine awarded him by the Prince, he founded a singing school. After being reinstated at the St. Petersburg court in 1793, he was made director of a conservatory in the Italian mold, where he invented an apparatus to measure pitch.

Sarti absorbed local trends in his years abroad. In Copenhagen, he wrote Danish singspiels; in Russia, he incorporated French operatic elements of the kind fashionable at court, and utilized Russian folk music in dramatic works written in the vernacular. He was sensitive to instrumental color and was quick to exploit exotic instruments like the serpent when they were available. His music, which fell into oblivion after his death, displayed forceful contrasts and an expansive approach to tonal, modal, and chromatic elements.

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