

NAXOS

HANDEL

3 CDs

Rinaldo

**Barber • Enns Modolo • Hannigan • Newman
Tomkins • Watson • Whalen
Opera In Concert • Aradia Ensemble
Kevin Mallon**



George Frideric

HANDEL

(1685-1759)

RINALDO

Opera in three acts (1711 version)

Libretto by Giacomo Rossi, based on a scenario by Aaron Hill,
after Torquato Tasso's *Gerusalemme liberata*

Goffredo (Captain General of the Christian Forces) Marion Newman
Almirena (his daughter, betrothed to Rinaldo) Laura Whalen
Rinaldo (Christian hero, betrothed to Almirena) Kimberly Barber
Eustazio (Goffredo's brother) Jennifer Enns Modolo
Argante (King of Jerusalem, lover of Armida) Sean Watson
Armida (Sorceress, Queen of Damascus and lover of Argante) . Barbara Hannigan
Mago cristiano (A Christian magician) Giles Tomkins
Donna (A woman) Nicole Bower
Due sirene (Two Sirens) Catherine Affleck, Melinda Delorme
Un araldo (A herald) Lenard Whiting

Opera in Concert • Aradia Ensemble

Kevin Mallon

Recorded in Grace Church on-the-Hill, Toronto, Canada from June 19th to 22nd,
and from August 25th to September 2nd, 2004

Producers: Bonnie Silver and Norbert Kraft

Engineer: Norbert Kraft

Editor: Bonnie Silver

Performing edition: Kevin Mallon

Harpichord built, and prepared by Claviers Baroque of Toronto
pitch a=415, Valotti, performed on original instruments

CD 1**78:47****1** Overture (Largo - Allegro - Largo, Gigue) 5:33**Atto primo****Scena I****2** **Recitativo:** Delle nostre fatiche siam prossimi alla meta (Goffredo)
Aria: Sovra balze scoscesi e pungenti (Goffredo) 4:44**3** **Recitativo:** Signor, già dal tuo senno (Rinaldo, Goffredo, Almirena) 2:01**4** **Aria:** Combatti da forte (Almirena) 3:55**5** **Recitativo:** Questi saggi consigli accogli nel tuo sen (Eustazio, Rinaldo)
Aria: Ogni indugio d'un amante è una pena (Rinaldo) 4:11**Scene II****6** **Recitativo:** Signor, che delle stelle emuli i pregi (Araldo, Goffredo, Eustazio)
Aria: Sulla ruota di fortuna va girando la speranza (Eustazio) 3:50**Scena III****7** **Aria:** Sibillar gli angui d'Aletto (Argante) 4:40**8** **Recitativo:** Goffredo, se t'arrise sin qui fortuna (Argante, Goffredo)
Aria: No, no, che quest'alma scontenti non dà (Goffredo) 3:38**Scena IV****9** **Recitativo:** Infra dubbi di Marte resta sospeso il cuore (Argante)
Aria: Vieni, o cara, a consolarmi (Argante) 4:10**Scena V****10** **Aria:** Furie terribili (Armida)
Recitativo ed Accompagnato: Come a tempo giungesti, cara (Argante, Armida) 3:40**11** **Aria:** Molto voglio, molto spero (Armida) 2:58**Scena VI****12** **Aria:** Augelletti, che cantate (Almirena) 4:54**13** **Recitativo:** Adorato mio sposo, vieni a bear quest'alma (Almirena, Rinaldo)
Duetto: Scherzano sul tuo volto le grazie vezzosette (Almirena, Rinaldo) 5:03**Scena VII****14** **Recitativo:** Al valor del mio brando cedi la nobil preda (Armida, Almirena, Rinaldo)
Prelude 1:17**15** **Aria:** Cara sposa, amante cara, dove sei? (Rinaldo) 10:29**Scena VIII****16** **Recitativo:** Ch'insolito stupore lega i sensi tuoi (Goffredo, Eustazio, Rinaldo)
Aria: Cor ingrato, ti rimembri, e non scoppi di dolor? (Rinaldo)
Recitativo: Io allora impugno il brando (Rinaldo, Goffredo, Eustazio) 5:12**17** **Aria:** Col valor, colla virtù or si vada a trionfar (Eustazio) 3:51**Scena IX****18** **Recitativo:** Di speranza un bel raggio ritorni (Rinaldo)
Aria: Venti, turbini, prestate le vostre ali a questo piè! (Rinaldo) 4:41

CD 2**52:15 Scena VI****Atto secondo****Scena I****1** **Aria:** Siam prossimi al porto (Eustazio) 5:33**Scene II****2** **Recitativo:** A quel sasso bramato (Rinaldo, Goffredo, Eustazio)**Scene III****Recitativo:** Per raccor d'Almirena i più dolci respiri (Donna) 1:16**3** **Aria a due:** Il vostro maggio de' bei verdi anni (Sirene) 1:50**4** **Recitativo:** Qual incognita forza mi spinge (Rinaldo, Goffredo, Eustazio, Donna)
Aria: Il Tricerbero umiliato (Rinaldo) 3:16**5** **Recitativo:** Signor, strano ardimento! (Eustazio)
Aria: Mio cor, che mi sai dir? (Goffredo) 3:31**Scena IV****6** **Recitativo:** Armida dispietata! (Almirena, Argante) 2:25**7** **Aria:** Lascia ch'io pianga mia cruda sorte (Almirena) 6:03**8** **Recitativo:** Ah! sul bel labbro Amore di possente magia formò le note (Argante)
Aria: Basta che sol tu chieda (Argante) 3:05**Scena V****9** **Recitativo:** Cingetemi d'alloro le trionfali chiome (Armida)**8.660165-67****Recitativo:** Perfida, un cor illustre ha ben forza bastante (Rinaldo, Armida) 3:20**10** **Duetto:** Fermati – No, crudel (Armida, Rinaldo) 2:06**Scena VII****11** **Recitativo:** Crudel, tu ch'involesti al mio core la calma (Armida si cangia in Almirena, Rinaldo)
Aria: Abbrugio, avvampo e fremo (Rinaldo) 4:33**Scena VIII****12** **Recitativo accompagnato:** Dunque i lacci d'un volto (Armida)
Aria: Ah! Crudel, il pianto mio, deh! Ti mova (Armida) 6:51**Scena IX****13** **Recitativo:** Riprendiam d'Almirena il mentito sembianza (Armida)**Scena X****Recitativo:** Adorata Almirena, ogni breve dimora (Argante, Armida) 1:59**14** **Aria:** Vo' far guerra, e vincer voglio (Armida) 6:27**CD 3****48:44****Atto terzo****Scena I****1** **Recitativo:** Quivi par che rubelle la terra s'alzi (Eustazio, Goffredo)

Scena II

Recitativo: La causa che vi spinge in sì remota parte
(Mago, Goffredo, Eustazio) 1:49

2 Sinfonia 2:51

3 Recitativo: Qui vomita Cocito tutta sua nera peste
(Goffredo, Eustazio, Mago)
Aria e recitativo: Andate, o forti, fra stragi e morti
(Mago) 4:02

Scena III

4 Recitativo: Mori svenata! - O Numi! (Armida,
Almirena, Rinaldo)

Scena IV

Recitativo: Nella guardata soglia come osaste portar
sicuro il piede? (Armida, Goffredo, Rinaldo, Eustazio,
Almirena) 2:47

5 Aria: Sorge nel petto certo diletto (Goffredo) 4:40

6 Recitativo: Al trionfo s'affretti senza ritardo il
corso! (Rinaldo)
Aria: È un incendio fra due venti (Rinaldo) 4:07

Scena V

7 Recitativo: Chiuso fra quelle mura langue il comun
valore (Argante)

Scena VI

Recitativo: Per fomentar lo sdegno a fronte d'un sleal
anco mi trovo? (Armida, Argante)
March 4:26

8 Recitativo: In quel bosco di strali (Argante, Armida)
Duetto: Al trionfo del nostro furore or corriamo
(Argante, Armida) 3:41

Scena VII

9 Recitativo: Di quei strani accidenti se la serie
ripiglio (Goffredo, Almirena, Rinaldo)
Aria: Bel piacere è godere fido amor! (Almirena) 2:59

Scena VIII

10 Recitativo: Signor, l'oste nemica con barbari ululati
s'avvicina (Eustazio, Goffredo, Rinaldo, Almirena)
Aria: Di Sion nell'alta sede (Eustazio) 4:23

Scena IX

11 March 1:50

12 Recitativo: Se ciò t'è in grado, o prence (Rinaldo,
Goffredo)
Aria: Or la tromba in suon festante mi richiama a
trionfar (Rinaldo) 5:01

Scena X

13 Recitativo: Miei fidi, ecco là un campo colmo di
mille furti (Argante)

Scena XI

Recitativo: Magnanimi campioni, ecco l'ultimo giorno
delle vostre fatiche (Goffredo) 1:06

14 Battaglia 1:36

Scena XII

15 Recitativo: Goffredo, ecco il superbo in lacci
avvolto (Rinaldo, Argante, Goffredo)

Scena XIII

Recitativo: Ecco, german, la cruda (Eustazio, Argante,
Armida, Rinaldo, Almirena, Goffredo) 2:14

16 Coro: Vinto è sol dalla virtù degli affetti il reo livor
(Armida, Almirena, Rinaldo, Eustazio, Argante,
Goffredo) 1:14

George Frideric Handel (1685-1759)

Rinaldo, HWV 7a

George Frideric Handel was born in Halle in 1685, the son of an elderly and distinguished barber-surgeon by his second wife, the daughter of a Lutheran pastor. He showed an early interest in music, an activity not altogether encouraged by his father, whose patron, the Duke of Saxe-Weissenfels, intervened in the boy's favour. His father died in 1697 but Handel's general and musical education continued, allowing him, five years later, to matriculate at the University of Halle, and to accept, a month afterwards, the position of organist at the Calvinist cathedral. The following year he abandoned his studies and his native town in order to embark on a career as a musician.

Handel's first employment was in the city of Hamburg. There he worked at the opera, at first as a rank-and-file second violinist and then as harpsichordist and composer, establishing his first connection with England by giving lessons to the son of the English Resident. In Hamburg he was associated with Johann Mattheson, a musician his senior by four years, who was, rightly or wrongly, to claim a share in Handel's education as a composer. From Hamburg Handel travelled in 1706 to Italy, at the invitation of Prince Ferdinando de' Medici, heir to the Grand Duchy of Tuscany. He was to remain there until 1710, spending time in Florence, in Venice, and in Rome, absorbing more fully the Italian style that he had already attempted in opera in Hamburg, and impressing audiences with his ability as an organist and harpsichord-player.

It was through his acquaintance with Baron Kielmansegge, Master of Horse to the Elector of Hanover, whom he met in Venice, and perhaps through an earlier meeting with the Elector's brother, Prince Ernst August, that Handel found himself offered the position of Kapellmeister in Hanover, an appointment followed, according to prior agreement, by immediate leave of absence for twelve months.

In moving north Handel seems to have had London in mind as a possibly rich field for musical speculation.

England was under the rule of Queen Anne, the second of the daughters of the exiled Catholic King James II. The last of the Stuarts was to be succeeded after her death in 1714 by the Elector of Hanover, who ascended the English throne as King George I. On his first visit to London Handel had remained for eight months, seeing to the mounting early in 1711 of his new Italian opera *Rinaldo*, with a libretto based on an outline sketch by Aaron Hill. He then returned to Hanover, but after fifteen months he was back once more in London, with leave from the Elector to stay for a reasonable length of time. Handel in the event settled in England for the rest of his life, whether with or without the approval of his patron is not clear. He was, however, to enjoy royal patronage after the accession of George I.

In London Handel was concerned to a considerable extent with the Italian opera, a risky venture that was to undergo various changes of fortune during the following decades. Later in his career he was to turn to English oratorio, a form that, in his hands, had all the musical advantages of Italian opera without the disadvantage of a foreign language, lavish production costs or liability to native criticism on the grounds of improbability or incomprehensibility. Handel wrote music for other occasions, for the church and for the pleasure gardens, and enjoyed immense popularity and esteem, his pre-eminence serving to eclipse lesser talents. He died in 1759.

London had a well established dramatic tradition. Purcell and his contemporaries had contributed to the genre more recently known as 'semi-opera', in which spoken drama was coupled with a separate and parallel musical element. This was proving less satisfactory, particularly since Purcell's death in 1695. The early years of the eighteenth century brought various experiments in operatic entertainment, often in the form of *pasticcio*, as rival impresarios sought to attract audiences. Attempts at English opera had led nowhere, with Thomas Clayton's setting of Joseph Addison's

Rosamund, the first entirely sung English opera, a notable failure in 1707, withdrawn after three performances. France had, with Lully, found its own operatic tradition, and in Germany Italian opera companies had found a place. In London Italian singers appeared with some success in concerts or in musical interludes between the acts of plays and, amid the confusing commercial rivalry of the London theatres and their supporters, the time seemed to have come at last for Italian opera in its true form.

There had been attempts to lure the composer Bononcini to England, but the first Italian opera composer of significant reputation to work in London was Handel, who reached the city towards the end of 1710. His opera *Rinaldo* was based on a scenario by Aaron Hill, the enthusiastic young director of the Haymarket Theatre, whose ambition, as he declared in his Preface to the libretto of *Rinaldo*, had been to establish 'English opera more splendid than her Mother, the Italian'. Based on an episode from Tasso's *Gerusalemme liberata*, the Italian libretto, by Giacomo Rossi, was published with an English translation by Hill. Rossi himself regretted, in his own preface to the libretto, that he had had to write at some speed, while Handel had seemingly accomplished his part in the work in the space of a fortnight. He might have added that Handel made some use of words that he had already set earlier and that these had to be incorporated into the libretto. Much of the music, in fact, however revised or remodelled, was drawn from earlier compositions, written during Handel's years in Italy.

Rinaldo opened at the Queen's Theatre, Haymarket, on 24th February 1711. The cast included the highly praised alto castrato Nicolò Grimaldi, known as Nicolini, as Rinaldo, the contralto Francesca Vanini-Boschi as Goffredo, the alto castrato Valentino Urbani, known as Valentini, as Eustazio, the soprano Isabella Girardeau as Almirena, the soprano Elisabetta Pilotti-Schiavonetti as Armida, the bass Giuseppe Maria Boschi as Argante, and the alto castrato Giuseppe Cassani as the Christian magician. The opera was successful and had fifteen performances in the season,

with later revisions and performances in the following years. While *Rinaldo* won public success, there were those who took exception to the inevitable lack of verisimilitude. Addison, in particular, writing in *The Spectator* on 6th March, mocked the inclusion of real sparrows 'to act the part of Singing Birds in a delightful Grove', with the likely consequences of such casting, the description of Armida as an 'Amazonian Enchantress', the presence of a heterodox 'Christian-Conjuror', and 'Nicolini exposed to a Tempest in Robes of Ermin, and sailing in an open Boat upon a Sea of Paste-Board'. Addison returned to the subject of opera in later papers, finding more to praise in Lully's French opera. Whatever Addison's objections, as the unsuccessful author of *Rosamund*, spectacle was an important part of *Rinaldo*, with the requisite transformation scenes common to Italian opera of the time and, indeed, to English semi-opera.

For *Rinaldo* Handel borrowed extensively from his earlier compositions. Some of these are listed in the synopsis below. A fuller account of Handel's borrowings is given in *Handel's Operas 1704-1726* by Winton Dean and John Merrill Knapp (Oxford, 1987), where due acknowledgement is made to the work of Dr John H. Roberts on this subject.

Synopsis

CD 1

1 Overture. The overture, taken from the 1708 cantata *Arresta il passo (Aminta e Fillide)*, is in the French overture form, an introductory *Largo* in dotted rhythm leading to a fugal section, after which a brief *Largo* provides a link to the final *Gigue*.

Act I

Scene 1

2 The scene reveals Jerusalem under siege. The city gate can be seen, from which soldiers emerge for battle.

On one side is a great pavilion with a throne, upon which Goffredo (Godfrey of Bouillon) is seated, surrounded by his guards, with Rinaldo, Almirena and Eustazio. Goffredo tells Rinaldo that the Christian forces are near the end of their goal, with victory now in sight. He expands on this in the da capo aria *Sovra balze*, from the cantata *Solitudini care*.

③ Rinaldo, in a recitative, praises the prowess of Goffredo, and expresses his desire to be united with Goffredo's daughter Almirena. Goffredo promises that she shall, in due course, be his, once Jerusalem is captured. Almirena adds her wishes that Rinaldo go forth to battle, so that they may be together.

④ In a da capo aria, drawn from *Arresta il passo*, Almirena urges him to fight bravely.

⑤ In a short recitative Eustazio thinks these are wise words, and Rinaldo muses on the power of the god of love. His aria *Ogni indugio*, borrowed from the earlier opera *Agrippina*, suggests that any delay is painful for a lover.

Scene 2

⑥ A trumpet sounds and a herald comes from the city, with two guards, approaching Goffredo. The herald brings a message from his king, who seeks a parley. Goffredo assents and Eustazio perceives some reason of state in this. The latter continues, in a da capo aria, *Sulla ruota di fortuna*, taken from an earlier Latin motet, suggesting the changes of fortune to which hope may be subject, as the wheel turns.

Scene 3

⑦ Argante comes out of the city, riding in a carriage drawn by horses, although Steele, in *The Spectator* of 16th March, regretted the absence of the horses that his Opera-Book had promised him. Argante is followed by a great number of guards on foot and mounted.

Alighting from his carriage, he approaches Goffredo. His da capo aria *Sibillar gli angui*, lifted from *Aci, Galatea e Polifemo*, with its snakes of Alecto and the barking of Scylla, may seem dramatically inappropriate.

⑧ After this inauspicious opening, Argante continues, seeking for a three-day truce, which Goffredo grants. His da capo aria *No, no, che quest'alma scontenti non dà*, using material from *Almira* and *Agrippina*, expresses agreement.

Scene 4

⑨ Alone, Argante will have recourse to his beloved Armida, whom he summons in his aria *Vieni, o cara, a consolarmi*, based on an earlier Latin motet.

Scene 5

⑩ The sorceress Armida appears in the air, in a chariot drawn by two fire-breathing dragons, an episode that again won witty disparagement from Steele in *The Spectator*. The very dramatic aria *Furie terribili*, has its predecessor in *Agrippina*. She descends for an accompanied recitative with Argante, in which she promises to distract Rinaldo from his warlike purposes.

⑪ In her da capo aria *Molto voglio, molto spero*, used in *Aci, Galatea e Polifemo* and *Agrippina*, she asserts her magic prowess.

Scene 6

⑫ The scene is now a pleasant grove, with fountains, avenues and the sound of birds, vividly depicted. Almirena wonders where her lover is, in her aria *Augeletti che cantate*.

⑬ She is joined by Rinaldo, and in a recitative they sing of their love, continuing their delight in the following duet, *Scherzano sul tuo volto le grazie vezzosette*, from the cantata *Cor fedele*.

Scene 7

[14] Armida appears and seizes Almirena, in spite of Rinaldo's attempts. He draws his sword, but she turns it aside and a black cloud descends, full of terrible monsters, with flames, smoke and cries, covering Armida and Almirena and leaving in their place two Furies, who mock Rinaldo, before disappearing.

[15] In his da capo aria *Cara sposa, amante cara*, recalling *Caro figlio di Resurrezione*, Rinaldo laments the disappearance of his beloved Almirena.

Scene 8

[16] Rinaldo stands transfixed, approached by Goffredo and Eustazio, who seek the cause of his apparent distress. Rinaldo explains what has happened, continuing in the aria *Cor ingrato*, in an agitated central passage expressing his anger at what has transpired. In the following recitative he expresses his intention of saving his beloved. Goffredo is equally affected, but Eustazio tells of a magician who may help them.

[17] In his da capo aria *Col valor, colla virtù*, recalling the cantata *Tra le fiamme*, Eustazio encourages them with hope of triumph.

Scene 9

[18] Rinaldo is left alone, resolving to fight for his beloved. His da capo aria *Venti, turbini*, recalling the cantata *La terra è liberata*, summons the winds to his aid.

CD 2

Act II

Scene 1

[1] The scene presents a calm sea, in which the rays of

the sun are reflected. Near the shore a ship is at anchor, and at its helm is a spirit in the form of a beautiful woman. Two Sirens are seen amid the waves. The act starts with a meditative da capo aria from Eustazio, *Siam prossimi al porto*, for which Handel had recourse to the cantatas *Cor fedele* and *Arresta il passo*.

Scene 2

[2] Rinaldo and Goffredo hurry in, seeking the magician who may help them.

Scene 3

The woman in the boat invites Rinaldo to join her.

[3] Rinaldo, Eustazio and Goffredo stand amazed, while the Sirens sing and sport. In the aria *Il vostro maggio* a Siren seeks to lure Rinaldo away.

[4] Rinaldo hesitates then decides to embark, but is held back by his companions. The Siren calls to him again, and he seeks again to break away. In his da capo aria *Il Tricerbero umiliato* he resolves to conquer Cerberus, as Hercules once did, and embarks. The woman suddenly puts out to sea and they are soon out of sight, as the Sirens sink down into the sea.

[5] Goffredo and Eustazio look on in confusion, with the former, in his da capo aria *Mio cor, che mi sai dir?*, at a loss.

Scene 4

[6] The scene changes to a beautiful garden in the enchanted palace of Armida. Almirena laments the cruelty of Armida, urged by Argante, who has joined her, not to weep, vowing his love for her.

[7] Almirena expresses her sorrow in the moving aria *Lascia ch'io panga*, heard earlier in *Almira* and *Il Trionfo del Tempo*.

8 Argante urges his love for her, moved by her aria. In his da capo aria *Basta che sol tu chiedi*, its source in *Agrippina*, he promises her all he can.

Scene 5

9 Their place is taken by Armida, calling for a laurel garland, now she has triumphed over Rinaldo.

Scene 6

Two spirits lead Rinaldo in and he reproaches her, seeking the return of Almirena. He is Armida's prisoner, but now she begins to feel love for him, a sentiment to which she gradually gives way.

10 Rinaldo makes to leave, but Armida stops him; he will have no more, while Armida protests her love.

Scene 7

11 Armida is transformed by magic into Almirena, to Rinaldo's consternation, but as he seeks to embrace her, she resumes her true form, to his horror. She turns once again into Almirena and he makes to embrace her again, but stops. In his da capo aria *Abbrugio, avvampo e fremo*, which has its predecessors in *Almira*, a Latin motet, *La terra è liberata* and elsewhere, Rinaldo expresses his determination and his fears, as he goes.

Scene 8

12 Armida, alone, and now in her own form, laments Rinaldo's cruel rejection of her in an accompanied recitative, calling the Furies to her aid. In her da capo aria *Ah! Crudel, il pianto mio, deh!*, used in the cantata *Un sospir* and in *Agrippina*, she laments Rinaldo's cruelty, while, in a central section, expressing more violent feelings of revenge.

Scene 9

13 Armida resolves to take again the form of Almirena.

Scene 10

She is joined by Argante, who expresses his love for her, while she regards him with increasing disdain, and when he seeks to embrace her, she resumes her true form, accusing him of treachery. He repeats his love for Almirena, now resolved to rely on his sword rather than Armida's magic. He rushes out in anger.

14 In her vigorous da capo exit aria *Vo' far guerra*, from *Il Trionfo del Tempo* and *Agrippina*, Armida declares her intention of triumphing.

CD 3

Act III

Scene 1

1 The scene is now a rugged mountain with waterfalls. On the summit can be seen the enchanted castle of Armida, guarded by various monsters. In the walls there is a gate with columns of crystal and every kind of gem. At the foot of the mountain is a cave, where the Magician lives. Goffredo and Eustazio stand looking at the mountain, wondering if this is the object of their search. At the mouth of the cave Eustazio calls out to the Magician.

Scene 2

The Magician comes out. He already knows the reason for their presence, and tells them of Armida's prisoners in her castle. Goffredo and Eustazio make to climb the hill, with their men, but the Magician calls them back.

2 As they approach the summit, they are met by terrible monsters, and some of the soldiers turn back in terror,

while other monsters block their way. To their confusion the mountain opens, with flames, smoke and great cries coming from within. Goffredo, Eustazio and some of their men return to the Magician.

③ For Goffredo this is the mouth of Hell, but the Magician provides them with magic wands, their means of gaining access. They climb the mountain again, watched by the Magician, who sings to encourage them. The monsters appear again, but take flight at the magic wands. When they reach the summit they touch the gates of the castle with their wands. At this the walls and the mountain disappear with a great noise and in their place the sea, in turbulence, remains. Goffredo and Eustazio reach a rock, then are seen to descend. The Magician's song of encouragement, *Andate, o forti*, from the cantata *Clori, ove sei*, is followed by a short recitative, while he retires into his cave, the magic of the mountain now defeated.

Scene 3

④ In her garden Armida holds a dagger to the breast of Almirena, to kill her. Rinaldo tries to save her, drawing his sword, but suddenly spirits emerge from the earth to protect Armida.

Scene 4

They are joined by Goffredo and Eustazio, and Armida calls on spirits to defend her. Goffredo and Eustazio touch the magic garden with their wands and it suddenly disappears, leaving only a desert place, in the background of which the city of Jerusalem can be seen. In the walls there is a great gate, at the foot of which there is a road that winds into the distance. Goffredo, Eustazio and Rinaldo embrace, while Armida holds Almirena, threatening to kill her. Taking his sword, Rinaldo strikes at Armida, who disappears.

⑤ Goffredo, in his da capo aria *Sorge nel petto certo diletto*, welcomes the peace of their victory.

⑥ Rinaldo urges his companions to battle, and they leave, while Rinaldo, in his da capo aria *È un incendio fra due venti*, a borrowing from *Aci, Galatea e Polifemo* and other sources, sings of the flames of love, fanned too by the search for martial glory.

Scene 5

⑦ Argante enters, followed by three generals. He urges them to victory.

Scene 6

Armida enters, reproaching Argante for his earlier treachery, but they are finally reconciled, resolved to fight. Martial instruments are heard and the army marches out of the city, parading before Argante and Armida, whom they salute.

⑧ Argante will defeat the enemy in the wood, where they stand. In a duet they celebrate their coming triumph, *Al trionfo del nostro furore*, from the cantata *Se pari*, again in da capo form.

Scene 7

⑨ Goffredo, Rinaldo and Almirena express their astonishment at events. Almirena's da capo aria *Bel piacere è godere fido amor*, taken from *Agrippina*, tells of the joy of love.

Scene 8

⑩ They are joined by Eustazio, who brings news of the approach of the enemy. In his following da capo aria *Di Sion nell'alta sede*, from the cantata *Clori, mia bella Clori* and used in the Latin motet *Saeviat tellus*, he sings of the courage and virtue that will be shown that day.

Scene 9

¶11 The instruments of the Christian army sound out and the soldiers march solemnly past, some on foot, others mounted, saluting Goffredo and Rinaldo as they pass.

¶12 Rinaldo foresees the capture of Jerusalem. Goffredo approves and leaves, while Rinaldo, in his martial *Or la tromba in suon festante* tells of their coming triumph.

Scene 10

¶13 Argante enters with his army, which disposes itself in battle order.

Scene 11

Goffredo enters with his men, ready for battle.

¶14 The battle takes place. The enemy is put to flight, when Rinaldo attacks from the flank.

Conductor's Note

This recording of *Rinaldo* was made after performances of the work in Toronto. As such, we tried to keep a sense of the drama and movement of the live performances. Extensive use of percussion gives an impression of the extravagant theatrical effects, such as thunder and lightning, of the early performances, although live birds were not used for Act 1, Scene 6, as was the case in 1711. Handel made several versions of the opera, starting in 1711, with revisions between 1712 and 1717, before an extensive rewriting in 1731. Although we have used the original text of 1711, we have adopted Handel's spirit of recasting and have allocated the original castrati rôles of Rinaldo and Eustazio to women and the Mago to a bass. Interestingly, the rôle of Goffredo, Captain General of the Christian Forces, was originally sung by a contralto, as on our recording. In recent times, there has developed a fashion for adding exotic instruments to the continuo. The argument for this is that other instruments were available at the time, and it is conceivable that they could have been used. We have resisted this urge, with the hope that the expression of the words, and the corresponding reaction of a "standard" team of harpsichord, cello and lute is enough.

Kevin Mallon

Scene 12

¶15 Rinaldo, victorious, leads in Argante in chains. Goffredo praises Rinaldo's achievement.

Scene 13

Eustazio joins them, with Almirena, leading Armida as a prisoner. Rinaldo is overjoyed to see Almirena again. They embrace. Armida admits her defeat by a mightier god, and Argante comments on the changes of fortune. In repentance she breaks her magic wand, and happily changes her religion, to be freed by Goffredo and embraced by her lover Argante, who follows her example.

¶16 A final chorus, taken from *Il Trionfo del Tempo*, affirms the expected happy ending.

Keith Anderson

Marion Newman

The native Canadian mezzo-soprano Marion Newman has been described as a “jewel in Canada’s impressive performing arts crown”, having appeared in a number of operatic rôles, including Rosina in *Il barbiere di Siviglia*, Margret in *Wozzeck* and Juno in *The Tempest*. International touring includes the Czech Republic and Germany in Mozart’s *Die Gärtnerin aus Liebe*, Puccini’s *Gianni Schicchi* and *Suor Angelica* in Italy, as well as *Carmen* with Opera 2005 in Ireland. She has performed with many ensembles including the Victoria Symphony, Portland Baroque Orchestra, Symphony Nova Scotia, and the Elora Festival Singers. Her repertoire extends from the baroque to contemporary music. In 2004 she traveled to Lithuania with the ERGO ensemble to perform at the *Is Arti New Music Festival*. Marion Newman has been featured four times as soloist on CBC’s *National Aboriginal Achievement Awards*, and in the opening of the 2002 *Royal Golden Jubilee Gala* at Roy Thompson Hall, performing with the Toronto Symphony Orchestra before Her Majesty Queen Elizabeth II.

Laura Whalen

Laura Whalen has made her mark as a lyric soprano whose performances are notable for beauty of tone and musical finesse. Chosen to create the title rôle in the world première of Estacio’s *Filumena*, she has been hailed in Spain, Germany, Latin America and the United States. She has appeared at the Kennedy Center in D.C., at Canada’s National Arts Centre, and at the Harris Center for Music and Dance in Chicago in such works as *Carmina Burana*, Beethoven’s *Symphony No. 9* and Britten’s *A Midsummer Night’s Dream*. In the Canadian Opera Company’s Ring Cycle, she was heard as the Waldvogel and Woglinde, and other rôles include Pamina in *Die Zauberflöte*, Mimi in *La Bohème*, Norina in *Don Pasquale* and Juliette in *Roméo et Juliette*. She also performs with the Toronto Symphony, Chicago Opera Theatre, The Florida Orchestra, Washington Choral Arts, Vancouver Symphony, Rochester Philharmonic, Calgary Opera and Opera Ontario.

Kimberly Barber

Career highlights of Canadian mezzo-soprano Kimberly Barber include the title rôle in *Ariodante* and Annio in *La clemenza di Tito* for the Paris Opéra, the Composer in *Ariadne auf Naxos* for Lyric Opera of Chicago, Despina in *Così fan tutte* for Seattle Opera, Nero in *Agrippina* for New York City Opera and Nicklausse/Muse in *Les contes d’Hoffmann* for the opening of the new opera house in Frankfurt. She has collaborated with conductors including Seiji Ozawa, Myung Whun Chung, André Previn, Yves Abel, Patrick Summers and Charles Dutoit. She has appeared with Gerard Schwarz’s Mainly Mozart Festival in New York City, at Rome’s Accademia di Santa Cecilia, at the Wigmore Hall in London and Carnegie Hall in New York City, as well as with the Chicago, Toronto, Minnesota, and Montréal Symphony Orchestras and the St Paul Chamber Orchestra. Recordings range from *L’heure espagnole* (Concepción) to the songs of Aaron J. Kernis and a disc of Handel and Hasse arias with Montreal’s baroque ensemble, Arion.

Jennifer Enns Modolo

Jennifer Enns Modolo is a young mezzo-soprano who is making a name for herself in Canada and abroad. She has sung with numerous groups in Ontario, including the Toronto Mendelssohn Choir, the Kitchener-Waterloo Philharmonic Choir, the Kitchener-Waterloo Symphony, the Elora Festival Singers, the Toronto Classical Singers and the Grand River Baroque Festival. Her repertoire ranges from Bach, Handel and Mozart to Beethoven and Respighi. As well, she has premiered and performed works of several Canadian composers including Bramwell Tovey, Imant Raminsch and Michael Purves-Smith. On the opera stage she has sung the title rôle in Rossini's *La Cenerentola* with the Orford Arts Centre, and a country maiden in Mozart's *Le nozze di Figaro* with Opera Ontario. Other rôles include the Third Lady in Mozart's *The Magic Flute* and Jennie Hildebrand in Weill's *Street Scene*.

Sean Watson

A graduate of the University of Toronto Opera School, the baritone Sean Watson has sung throughout Canada, Europe and the Middle East and has been a featured soloist on international television and radio broadcasts. After a period spent in Europe, he returned to Canada to a burgeoning career that encompasses both opera and oratorio. Engagements have included his début for Opera Ontario as Dr Bartolo in *Il barbiere di Siviglia*, to be followed by *Don Giovanni*. Other appearances have included performances with the Toronto Bach Consort, Kitchener-Waterloo Philharmonic Choir, Kingston Symphony, Amadeus Choir of Greater Toronto, Chorus Niagara, Montreal's St. Lawrence Choir, the Ottawa Choral Society, the Ottawa Bach Choir, Les Voix Baroques of Montréal, Le Grand Choeur de Montréal, Choeur de la Montagne, Carmel Bach Festival and Masterworks Chorale of Washington. He has also toured in Europe with the Ottawa Choral Society and was a Grand Prize winner for Les Jeunes Ambassadeurs Lyriques.

Barbara Hannigan

The Canadian soprano Barbara Hannigan received her Bachelor and Master of Music degrees from the University of Toronto where she studied with Mary Morrison. Operatic rôles include Lucia in Britten's *The Rape of Lucretia*, Anne in Stravinsky's *The Rake's Progress*, Despina in Mozart's *Così fan tutte*, the title rôles in Hasse's *La contadina* and *La fantesca*, Bastienne in Mozart's *Bastien und Bastienne* and Dalinda in Handel's *Ariodante*. She has performed with the Berlin Philharmonic, the Cleveland Orchestra, the Finnish Radio Symphony, the Toronto Symphony Orchestra, the Frankfurt Radio Symphony, the London Sinfonietta, and Holland's Radio Philharmonic, in works by Bach, Handel, Mozart, Ligeti, Dutilleux and Knussen. She has been featured at the Salzburg Festival, the BBC Proms, the Paris Festival de l'Automne, Berliner Festspiele, and the Holland Festival, and has worked with conductors including Esa-Pekka Salonen, Jukka-Pekka Saraste, Kurt Masur, Ingo Metzmacher, Reinbert de Leeuw and Peter Eötvös.

Giles Tomkins

The baritone Giles Tomkins's operatic rôles include Don Alfonso in *Così fan tutte*, Figaro in *Le nozze di Figaro*, Colline in Puccini's *La Bohème*, and Somnus in Handel's *Semele*. Other recordings featuring Giles Tomkins on the Naxos label include Charpentier's *Messe de Minuit pour Noël*, Rameau's *Castor et Pollux (version 1754)*, and Vivaldi's *Dixit Dominus*, all with Toronto's Aradia Ensemble. He also performed the rôle of Superintendent Budd in Britten's *Albert Herring* at the 2005 Britten Festival in Aldeburgh, England. He holds a Master of Music degree in Operatic Performance from the University of Toronto, where he studied with Lorna MacDonald.

Nicole Bower

The lyric coloratura soprano Nicole Bower is a native of Calgary, Alberta. Following an extensive musical and performing childhood, she travelled to the United States for her undergraduate studies. She went on to complete a master's degree in Voice Performance at the University of Western Ontario, studying under Theodore Baerg and Irena Welhasch. Her rôles include Despina in *Così fan tutte*, Blondchen in *Die Entführung aus dem Serail*, Gretel in *Hansel and Gretel*. Susanna in *Le nozze di Figaro*, Norina in *Don Pasquale* and Pamina in *Die Zauberflöte*. Wendy Nielson, Nico and Carol Castel, Tracy Dahl, Nancy Argenta, Mary Morrison, Ben Butterfield and Michael McMahon have also been influential in her vocal development.

Catherine Affleck

The soprano Catherine Affleck joined Opera in Concert for its Canadian opera double bill of Charles Wilson's *The Summoning of Everyman* in the rôle of Good Deed and Timothy Sullivan's *Dream Play* in the combined rôles of Lina, Kristin, Edith and Victoria. She has performed the rôles of Cathleen in Ralph Vaughan Williams's *Riders to the Sea*, Helena in *A Midsummer Night's Dream*, Cleopatra in the Summer Opera Lyric Theatre's production of *Julius Caesar*, Pamina in *The Magic Flute*, and Sally in *Die Fledermaus*, for the Toronto Operetta Theatre. She has received numerous awards, including the Sir Henry Pellatt Scholarship and the Arminah Ouzounian Scholarship for Voice and the Jean Scott Scholarship in Voice.

Melinda Delorme

Melinda Delorme is originally from Port Perry, Ontario. She is a graduate of the University of Toronto (Mus.Bac.Perf.2002) and (M.Mus.2005), studying with Lorna Macdonald. On the concert stage she has appeared as the alto soloist in Vivaldi's *Gloria* and Handel's *Messiah*, and has been featured in a Young Artists Recital with the Aldeburgh Connection. She has appeared several times with Opera in Concert, and has also appeared with Toronto Operetta Theatre. Her operatic rôles have included Cherubino, Ruggiero in Handel's *Alcina*, Augusta in *The Ballad of Baby Doe*, Dorabella in *Così fan tutte*, Polly Peachum in *The Beggar's Opera*, Dunyasha in *The Tsar's Bride*, the Composer in *Ariadne auf Naxos*, Savitri in *Savitri* and Juno in Handel's *Semele*.

Lenard Whiting

Lenard Whiting, lyric tenor, performs regularly in concert, opera and oratorio. He has received glowing press reviews for his performances of Handel's *Messiah*, the Evangelists in Bach's *St John* and *St Matthew Passions*, and Mendelssohn's *Elijah*. Operatic repertoire includes Don José in Bizet's *Carmen*, Rodolfo in Puccini's *La Bohème*, and Turridu in Mascagni's *Cavalleria rusticana*. He is a Lecturer at the University of Toronto, organist and choir director of Trinity Presbyterian Church, Toronto, and is represented by Orion House Artist's Management in Toronto.

Opera in Concert (Guillermo Silva-Marin, General Director)

"...rarities in performance"

Opera in Concert, founded in Toronto in 1974, has presented over 129 operas, covering a stylistic gamut of rarely performed operatic repertoire ranging from Handel's *Ariodante* to Verdi's *I Vespri Siciliani*. Opera in Concert's 20th anniversary performance of Ambroise Thomas' *Hamlet* was broadcast by the Canadian Broadcasting Corporation and by Radio Canada followed by a second CBC radio broadcast of another Thomas opera, *Mignon* with Isabel Bayrakdarian and the Kitchener-Waterloo Symphony conducted by Robert Cooper. In 1994 Guillermo Silva-Marin was appointed General Director of Opera in Concert with a renewed mandate to present operas seldom, if ever performed in Canada. Marschner's *Der Vampyr*, Verdi's *Luisa Miller*, Bellini's *La Sonnambula*, Arrieta's *Marina*, and Rimsky-Korsakov's *Sadko* joined the company's first Canadian works including Timothy Sullivan's *Florence*, *The Lady With The Lamp*, Healey Willan's *Deirdre* and John Beckwith's *The Shivaree* as examples of the adventurous repertoire opera lovers can expect from Opera in Concert in the new millennium. Opera in Concert has collaborated with Aradia Ensemble performing Handel's *Semele*, Rameau's *Castor et Pollux* and Handel's *Rinaldo*.

Aradia Ensemble

One of the most exciting new groups to emerge in the early music world, the Toronto-based Aradia Ensemble specialises in presenting an eclectic blend of orchestral, operatic and chamber music played on original instruments. The group records for Naxos. They have made two music videos, one film soundtrack, have collaborated with Isadora Duncan and Baroque dancers, have co-produced opera and worked with Balinese Gamelan. While focusing heavily on the repertoire of seventeenth-century France and England, Aradia also performs works by the Italian and German masters of the baroque, as well as contemporary pieces commissioned by the group. In July 2000 Aradia was the featured ensemble in residence at the New Zealand Chamber Music Festival and in July 2003 performed at Musica nel Chiostro in Tuscany. According to Robert Graves, Aradia was the daughter of Apollo's twin sisters. She was sent by the gods to teach mankind to order the music of the natural world into song.

Violins: Julia Wedman (concert-mistress), Aisslinn Nosky, Cristina Zacharias, Genevieve Gilardeau, Paul Zevenhuisen, Johannes Gerbauer (principal 2nd), Liz Johnston, Bethany Bergman, Catherine Emes

Violas: Angela Rudden, Max Mandel, Tony Rapoport, Tom Georgi, Marguerite Schabas

Cellos: Katie Reitman (continuo), Felix Deak • **Double bass:** Curtis Scheschuk

Bassoon: Nadina Mackie Jackson • **Contra bassoon:** Fraser Jackson

Soprano recorder: Alison Melville • **Alto recorder:** Kathryn Montoya, Colin Savage

Oboes: Stephen Bard, Kathryn Montoya • **Trumpets:** Norman Engel, Andras Molnar, David Wilms, Steven Marvin

Harpichord: Paul Jenkins • **Theorbo:** Lucas Harris • **Timpani:** Richard Moore • **Percussion:** Ed Reifel, Aisslinn Nosky

Kevin Mallon

The Irish musician Kevin Mallon, now resident in Canada, is quickly developing a world-wide reputation. With an impressive background that includes conducting studies with John Eliot Gardiner, composition with Peter Maxwell Davies, training at Chetham's School of Music and the Royal Northern College of Music in Manchester, and at Dartington College of Arts, he learnt his craft as a violinist with such orchestras as the Hallé and the BBC Philharmonic, and later as concert-master with Le Concert Spirituel and Les Arts Florissants in Paris. With these groups he has recorded extensively and toured the world. He has performed concerts all over Europe, including Vienna, London, Berlin and Paris, with appearances in Russia, the Baltic States, China, Japan, New Zealand, the United States and Canada. Before moving to Canada to take up positions with the University of Toronto and the Tafelmusik Baroque Orchestra, Kevin Mallon was active in both his native Ireland and throughout Europe. He was conductor of the Irish Baroque Orchestra as well as the Musical Director of the Harty Ensemble in Belfast. He also conducted numerous orchestras and opera companies in Ireland, including the Ulster Orchestra, Castleward Opera and the National Chamber Choir. Kevin Mallon formed and became the Music Director of the Aradia Ensemble in 1996. This vocal and instrumental group has achieved extraordinary successes. All their recordings for Naxos have received international praise. The ensemble was featured in 2000 at the New Zealand International Chamber Music Festival, and in 2003 at the Musica nel Chostro festival in Tuscany. Although Kevin Mallon specialises in music of the Baroque period, he is in demand to conduct a wider repertoire. As part of his recording contract with Naxos, he is Music Director of the Toronto Camerata, a group made up of some of Toronto's best orchestral musicians, with whom he has already made nine recordings. In recent years he has also developed an association with the contemporary opera company Opera Anonymous, with which he has conducted Stravinsky's *The Rake's Progress* and the early nineteenth-century opera *Lucas et Cécile* by the Canadian Joseph Quessnel. He has also conducted Toronto's Opera in Concert in a varied repertoire. Kevin Mallon's recordings for Naxos include works by Charpentier, Rameau, Boyce, Saint-Georges and Handel. Engagements as a guest conductor have taken him to Finland, Sweden, Poland and the United States. He has recently taken up the position of Music Director of Opera 2005 in Cork, Ireland, conducting a series of operas as part of Cork's tenure as European Capital of Culture. Also interested in Irish music, he is a member of the Toronto-based traditional group Dulaman.

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HANDEL
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HANDEL
Ode
for
St Cecilia's Day
(1739)

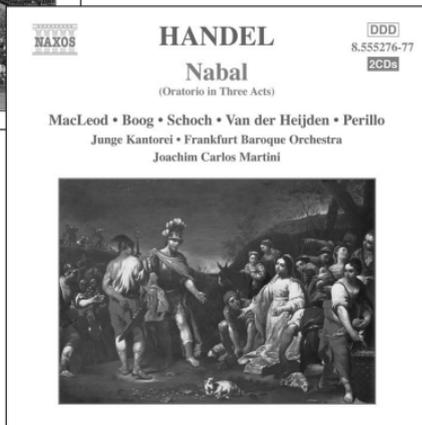
Dorothee Miels, Soprano
Mark Wilde, Tenor
Ailsfelder Vokalensemble
Concerto Polacco
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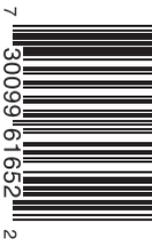
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And to all those who wish to remain anonymous...

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Playing Time
2:59:46

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Booklet notes and synopsis in English

Rinaldo, its plot drawn from Tasso's epic of the Crusades, was Handel's first opera for London, where it was staged in 1711. The Italian libretto was set in the space of just two weeks by Handel, who made full use of earlier compositions, particularly those from his recent years in Italy. The novel Italian singing style with its arias and recitatives, and the sheer variety of colourful orchestral effects, ensured that *Rinaldo* won immediate and widespread success. On this recording an impression of the original theatrical effects is created by extensive use of percussion.



George Frideric
HANDEL
(1685-1759)
Rinaldo

Sun 
Life Financial

Goffredo (Captain General of the Christian Forces) Marion Newman
Almirena (his daughter, betrothed to Rinaldo) Laura Whalen
Rinaldo (Christian hero, betrothed to Almirena) Kimberly Barber
Eustazio (Goffredo's brother) Jennifer Enns Modolo
Argante (King of Jerusalem, lover of Armida) Sean Watson
Armida (Sorceress, Queen of Damascus and lover of Argante) . Barbara Hannigan
Mago cristiano (A Christian magician) Giles Tomkins
Donna (A woman) Nicole Bower
Due sirene (Two Sirens) Catherine Affleck, Melinda Delorme
Un araldo (A herald) Lenard Whiting

Opera in Concert • Aradia Ensemble
Kevin Mallon

CD 1	78:47	CD 2	52:15	CD 3	48:44
1 Overture	4:44	1-14 Act II	52:15	1-16 Act III	48:44
2-18 Act I	74:03				

A full track listing can be found on pages 3 to 5 of the booklet

The Italian libretto can be found at www.naxos.com/libretti/rinaldo.htm

Recorded in Grace Church on the Hill, Toronto, Canada, from June 19th to 22nd,
and from August 25th to September 2nd, 2004

Producers: Bonnie Silver & Norbert Kraft • Engineer: Norbert Kraft • Editor: Bonnie Silver
Performing edition: Kevin Mallon • Booklet Notes: Keith Anderson

Cover image: *Rinaldo's departure from Armida* by Giovanni Battista Tiepolo (1696-1770) (akg-images)