

**HD**

George Frideric Handel  
**ARIODANTE**

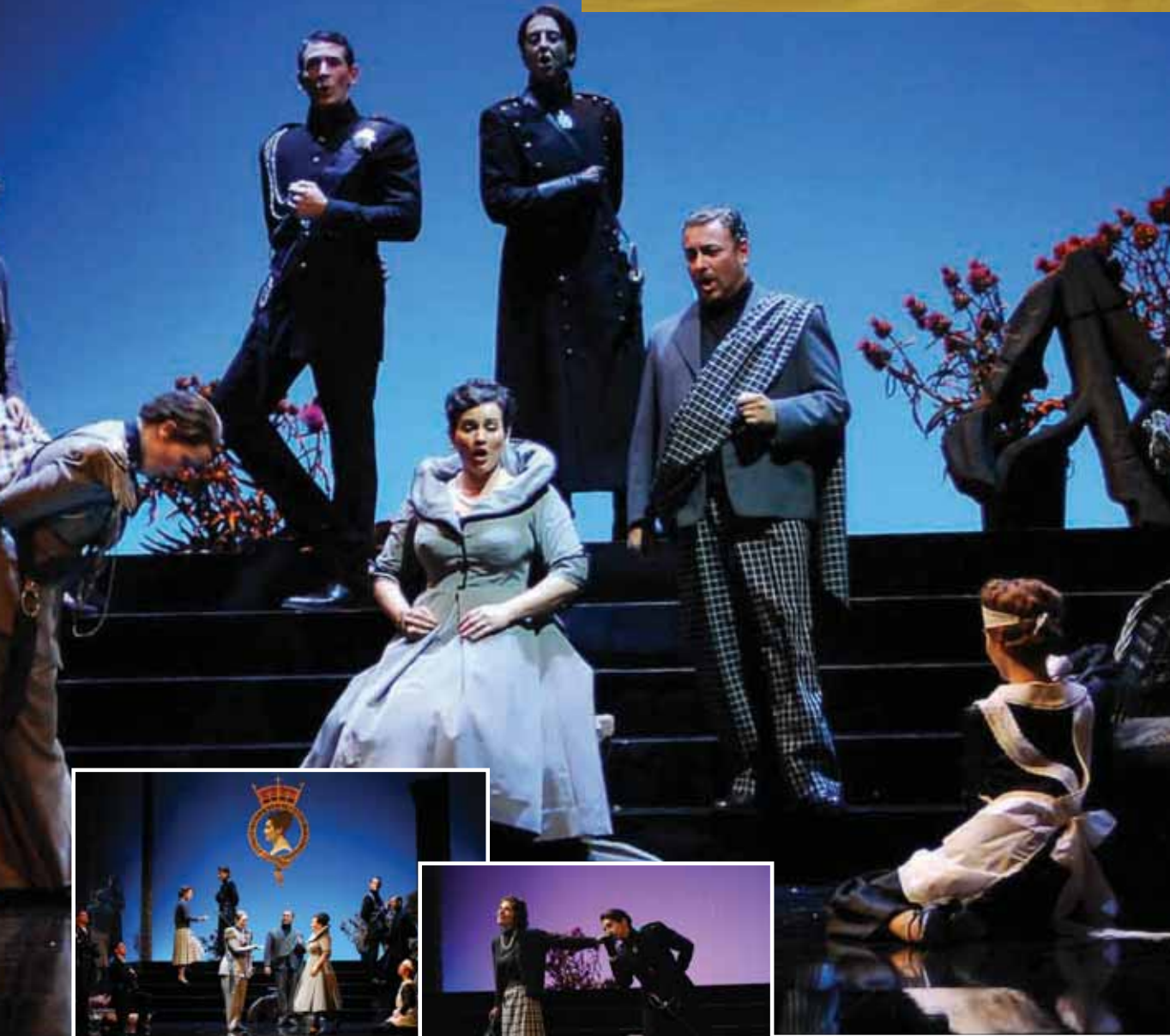
*Dramma per musica in three acts*

Conductor

**Alan Curtis**

Director, set and costum e designer

**John Pascoe**



**Spoleto Festival**  
fondatore  
Gian Carlo Menotti

presidente e direttore artistico  
Frances Menotti

**DYNAMIC**



## George Frideric Handel

# ARIODANTE

*Dramma per musica* in three acts  
 Libretto anonymously adapted from *Ginevra, Principessa di Scozia (1708)* by Antonio Salvi based on *Orlando furioso (1532, canti 4-6)* by Ludovico Ariosto.

Ariodante	<b>Ann Hallenberg</b>
Ginevra	<b>Laura Cherici</b>
Dalinda	<b>Marta Vandoni Iorio</b>
Polinesso	<b>Mary-Ellen Nesi</b>
Re di Scozia	<b>Carlo Lepore</b>
Lurcanio	<b>Zachary Stains</b>
Odoardo	<b>Vittorio Prato</b>

Conductor  
**Alan Curtis**

Director, set and costume designer  
**John Pascoe**

Orchestra Il Complesso Barocco

Video Director  
**Matteo Ricchetti**

Filmed in 16:9 HD  
 Recorded in July 2007  
 Duration 157 min.  
 Sung in Italian

On 8th January 1735 at the Covent Garden in London, Georg Friderich Handel presented his new opera *Ariodante* on a libretto by Antonio Salvi adapted by Paolo Rolli and inspired by Ariosto. The opera did not immediately win public favour and thus failed to furnish a definitive solution for the fate of Handel's company, but with time it was to be understood and appreciated and has remained on playbills among the more successful and interesting titles. Handel's particular attention to the expressive aspect was most probably the reason for the opera's limited commercial success: the characters fit only partially into the customary types of opera of the day. The tendency to formulate autonomous patterns in the expressive genre is also underlined by an illustrious contemporary, John Mainwaring, in his *Memoirs of the life of George Frederick Handel*. Extraordinary is also the strength of the instrumental composition, which again in *Ariodante* is intended now as support to the voices now as independent, coinciding with steps in the sinfonia and with delightful dance motives. In this production of the Spoleto Festival, at his 50th anniversary, Alan Curtis conducts the Complesso Barocco and an extraordinarily agile Ann Hallenberg in the title role. Scenes and costumes by John Pascoe.



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