

HANDEL

Lotario

Lombardi Mazzulli

Vistoli

Bonitatibus

Adam

Tomkiewicz

Park

Händelfestspiel-
orchester Halle

Attilio Cremonesi



George Frideric
HANDEL

(1685–1759)

Lotario

Dramma per musica in three acts, HWV 26 (1729)

Libretto by Giacomo Rossi (fl. 1710–1731)

after *Adelaide* (1722) by Antonio Salvi (1664–1724)

First performance: 2 December 1729 at the King's Theatre,
Haymarket, London

Adelaide, Queen of Italy	Francesca Lombardi Mazzulli, Soprano
Lotario, King of Germany	Carlo Vistoli, Countertenor
Matilde, consort of Berengario	Anna Bonitatibus, Mezzo-soprano
Berengario, King of Italy	Krystian Adam, Tenor
Idelberto, son of Berengario	Rafał Tomkiewicz, Countertenor
Clodomiro, general of Berengario	Ki-Hyun Park, Bass

Händelfestspielorchester Halle

Continuo:

Johannes Hartmann, Anne Well, Burghard Müller, Cello

Dorothea Ockert, Double bass

Fabian Borggrefe, Katharina Aures, Bassoon

Andreas Nachtsheim, Archlute

Attilio Cremonesi, Anna Fontana, Harpsichord I–II

Attilio Cremonesi

1	Ouverture	5:50
Act I		
2	Scene 1 Aria: Grave è 'l fasto di regnar (<i>Berengario</i>)	3:19
3	Recitative: Signor, vuole il mio fato (<i>Idelberto, Berengario</i>) – Scene 2 Recitative: Alto Signor, dall'Alpi (<i>Clodomiro, Berengario, Idelberto</i>) – Scene 3 Recitative: Sposo! – Regina! (<i>Matilde, Berengario, Idelberto</i>)	2:55
4	Aria: Non pensi quell'altera (<i>Berengario</i>)	4:59
5	Scene 4 Recitative: Madre, e Reina! (<i>Idelberto, Matilde</i>)	0:48
6	Aria: Vanne a colei che adori (<i>Matilde</i>)	4:52
7	Recitative: Finch'io non chiuda (<i>Idelberto</i>)	0:13
8	Aria: Per salvarti, idolo mio (<i>Idelberto</i>)	5:11
9	Scene 5 Accompagnato: Soglio, degli avi miei retaggio illustre (<i>Adelaide</i>)	0:45
10	Recitative: Attenta ogni mio cenno (<i>Adelaide</i>) – Scene 6 Recitative: Bella Reina: il cielo (<i>Adelaide, Lotario</i>)	2:00
11	Aria: Rammentati, cor mio (<i>Lotario</i>)	6:24
12	Recitative: Or venga il messaggiero (<i>Adelaide</i>) – Scene 7 Recitative: Regina, anche fra l'armi (<i>Clodomiro, Adelaide</i>)	1:11
13	Aria: Se il mar promette calma (<i>Clodomiro</i>)	4:45
14	Scene 8 Recitative: Nel ciel si spera, e poi... (<i>Adelaide, Lotario</i>)	0:52
15	Aria: Quel cor che mi donasti (<i>Adelaide</i>)	7:02
16	Recitative: O del mio caro ben voci gradite (<i>Lotario</i>)	0:21
17	Aria: Già mi sembra al carro avvinto (<i>Lotario</i>)	3:11
18	Scene 9 Chorus: Viva e regni fortunato (<i>Tutti</i>)	1:37
19	Recitative: Popoli generosi (<i>Berengario, Matilde</i>) – Scene 10 Recitative: Dell'altrui fellonia (<i>Adelaide, Berengario, Clodomiro, Idelberto, Matilde</i>)	2:32
20	Aria: Orgogliosetto va l'augelletto (<i>Matilde</i>)	1:27
21	Recitative: Quanto più fien tenaci (<i>Adelaide</i>)	0:22
22	Aria: Scherza in mar la navicella (<i>Adelaide</i>)	6:09
Act II		
23	Scene 1 Sinfonia ed Accompagnato: Son vinto, o Ciel, son vinto! (<i>Berengario</i>)	
	Scene 2 Recitative: Sei prigioniero! (<i>Lotario, Berengario</i>)	1:44
24	Aria: Regno e grandezza (<i>Berengario</i>)	2:00
25	Scene 3 Recitative: Se del fiero tiranno (<i>Lotario</i>)	0:16
26	Aria: Tiranna, ma bella (<i>Lotario</i>)	2:36
27	Scene 4 Aria: Menti eterne, che reggete de' mortali (<i>Adelaide</i>)	5:23
28	Scene 5 Recitative: Con due doni, Adelaide (<i>Clodomiro, Adelaide</i>)	0:47
29	Aria: Non t'inganni la speranza (<i>Clodomiro</i>)	2:54
30	Scene 6 Recitative: Adelaide, che pensi? (<i>Adelaide, Matilde</i>) Scene 7 Recitative: Hai tanto ardir? (<i>Matilde, Idelberto, Adelaide</i>) Scene 8 Recitative: Reina, infausti avvisi (<i>Clodomiro, Matilde</i>)	2:38

31	Aria: Arma lo sguardo (<i>Matilde</i>)	3:43
32	Scene 9 Recitative: Di miglior genitor figlio (<i>Adelaide, Idelberto</i>)	0:26
33	Aria: Bella, non mi negar (<i>Idelberto</i>)	2:31
34	Scene 10 Accompagnato: Sommo rettor del cielo (<i>Adelaide</i>)	0:45
35	Aria: D'una torbida sorgente (<i>Adelaide</i>)	2:41
36	Scene 11 Aria: Quanto più forte è il valor (<i>Lotario</i>)	1:45
37	Recitative: Presi gli ostaggi (<i>Lotario, Matilde</i>)	
	Scene 12 Recitative: Lotario, alza la fronte (<i>Matilde, Lotario</i>)	
	Scene 13 Recitative: No, no, colla mia vita (<i>Idelberto, Adelaide, Matilde, Lotario</i>)	
	Scene 14 Recitative: Berengario, rifletti (<i>Lotario, Berengario, Idelberto</i>)	3:02
38	Aria: D'instabile fortuna (<i>Berengario</i>)	3:10
39	Scene 15 Recitative: Alla tenda reale vada Idelberto (<i>Lotario</i>)	0:30
40	Aria: Non disperi peregrino (<i>Lotario</i>)	7:26

Act III

41	Scene 1 Sinfonia	0:27
42	Recitative: Sciolta dalle catene (<i>Matilde, Berengario</i>)	
	Scene 2 Recitative: Vieni, o bella Adelaide (<i>Berengario, Matilde, Adelaide</i>)	2:55
43	Aria: Non sempre invendicata (<i>Adelaide</i>)	4:59
44	Scene 3 Recitative: Ben conosce Adelaide (<i>Berengario, Matilde</i>)	0:53
45	Aria: Vi sento, sì, rimorsi entro al mio sen (<i>Berengario</i>)	4:58
46	Scene 4 Recitative: Non mi tradir, speranza (<i>Matilde</i>)	0:13
47	Aria: Quel superbo già si crede (<i>Matilde</i>)	2:13
48	Scene 5 Recitative: Berengario al mio campo (<i>Lotario</i>)	0:27
49	Sinfonia	0:39
50	Recitative: Misero me! Che veggio? (<i>Lotario</i>)	
	Scene 6 Recitative: Ah! Signor, se la vita d'Adelaide ti è cara (<i>Idelberto, Lotario</i>)	
	Scene 7 Recitative: A tempo qui giungesti (<i>Lotario, Idelberto, Berengario</i>)	
	Scene 8 Recitative: Alla regal mia tenda (<i>Lotario</i>)	
	Scene 10 Recitative: Inclito Re, Pavia (<i>Lotario</i>)	2:19
51	Aria: Vedrò più liete e belle (<i>Lotario</i>)	6:01
52	Scene 11 Recitative: Lasciami, iniquo figlio! (<i>Matilde, Idelberto</i>)	0:43
53	Aria: Impara, codardo (<i>Matilde</i>)	3:21
54	Scene 12 Recitative: Omai non v'è più speme, alta Reina (<i>Clodomirol, Matilde, Idelberto</i>)	0:49
55	Aria: S'è delitto trar da' lacci un' innocente (<i>Idelberto</i>)	2:37
56	Scene 13 Accompagnato: Furie del crudo averno, e dove siete? (<i>Matilde</i>)	1:28
57	Recitative: Ecco la cruda (<i>Lotario, Matilde</i>)	
	Scene 14 Recitative: Matilde, e qual furore? (<i>Berengario</i>)	
	Scene 15 Recitative: Lascia, mio Re, mio difensor (<i>Adelaide, Lotario</i>)	
	Scene 16 Recitative: Deh! Mia Reina salva chi la vita mi diè (<i>Idelberto, Adelaide, Lotario, Matilde, Berengario</i>)	2:25
58	Duet: Sì, bel sembante (<i>Adelaide, Lotario</i>)	6:08
59	Recitative: Cessi di Marte (<i>Lotario</i>)	0:12
60	Chorus: Gioie e serto (<i>Tutti</i>)	2:05

Lotario at the Händel-Festspiele Halle

In 2023, the Händelfestspielorchester Halle celebrated its 30th anniversary. To mark this important milestone in the best musical tradition, we performed two of G.F. Handel's masterpieces: *La resurrezione*, an oratorio in two parts written and performed in Rome in 1708, and *Lotario*, an opera in three acts written and staged in London in 1729.

I was profoundly impressed by the music of *Lotario* from the moment I first read through the score. The variety, colourings and effects of the arias and *accompagnato* recitatives, which are regularly highlighted by Handel's choice of extreme keys like E major and F, B flat and G sharp minor, and the calibre of the recitatives, testify to the incisive and imaginative dramatic power of this work.

In the same way as Handel engaged some of the best Italian and German singers of his age, we were able to rely on the outstanding calibre of some of the leading exponents of Handel in our own – Carlo Vistoli, a virtuosic *Lotario* who brought a wealth of exquisite moments of great melodic intensity; Krystian Adam, a powerful and indomitable Berengario with the vocal capacity to transform himself into a loving husband and father; Anna Bonitatibus, a fiendish, manipulative Matilde with a thousand colours in her voice and superb ornamentation skills; Francesca Lombardi Mazzulli, an incorruptible Adelaide of great musical intensity and vocal power; Rafał Tomkiewicz, whose mellow voice is ideally suited for expressing the purity of Idelberto's soul; and Ki-Hyun Park, a steadfast, loyal Clodomiro of impressive vocal presence and agility.

In view of the relatively small stage of Halle's Opera (where the concert on which this live recording is based took place) compared to Handel's King's Theatre in London, the Händelfestspielorchester played with a smaller string section than he probably had at his disposal in 1729 – 16 violins and violas against the King's Theatre's 24. In addition we used three cellos, two double basses, two oboes, two bassoons, one trumpet and two horns. The *secco* recitatives were accompanied by two harpsichords, archlute, theorbo, cello and double bass.

Attilio Cremonesi

English translation: Susan Baxter

George Frideric Handel (1685–1759)

Lotario

Born in the German town of Halle in 1685, Handel studied briefly at the University of Halle before moving to Hamburg in 1703, where he served as a violinist in the opera orchestra and subsequently as harpsichordist and composer. From 1706 to 1710 he was in Italy, where he further developed his mastery of Italian musical style. Appointed Kapellmeister to the Elector of Hanover, the future George I of England, he visited London, where he composed the first London Italian opera, *Rinaldo*, in 1710 and settled two years later. He enjoyed aristocratic and later royal patronage, and was occupied largely with the composition of Italian opera with varying financial success until the 1740s. He was successful in developing a new form, the English oratorio, which combined the musical felicities of the Italian operatic style with an increased role for the chorus, relative economy of production, and the satisfaction of an English and religious text (elements that appealed to English Protestant sensibilities). In London he won the greatest esteem and exercised an influence that tended to overshadow the achievements of his contemporaries and immediate successors. He died in London in 1759 and was buried in Westminster Abbey in the presence of some 3,000 mourners.

Handel wrote over 40 Italian operas, the majority for staging in London. The operatic conventions of the time, restricting subject and form, and the major use of castrato singers in the principal male roles led to a general neglect of this important part of Handel's work, but the increased cultivation of male soprano and male alto voices and a growing understanding of Handel's achievement within the limitations of the genre generated a renewed appreciation in recent years. Arias and other operatic excerpts, however, have retained a continued place in vocal and to some extent instrumental repertoire.

Naxos

In December 1729 the painter and keen gardener Mary Pendarves reported to her sister in a letter that London and its opera-going public were struggling with George Frideric Handel's opera *Lotario*. 'The opera is too good for the vile taste of the town', she wrote, going on to explain that 'The present opera is disliked because it is too much studied [i.e. carefully considered], and they love nothing but minuets and ballads.'

After Handel's Royal Academy of Music was declared bankrupt in 1728, Londoners looked for their amusement to a rival establishment, Lincoln's Inn Fields Theatre, where John Gay and Johann Christoph Pepusch's musical satire *The Beggar's Opera* was going down a storm. Interest in Italian opera had not completely died out, however, and in early 1729 a group of aristocrats who were planning to set up a new opera academy offered Handel a fresh opportunity, commissioning him to travel to Italy to engage new singers. Back in London, preparations for the new season at the King's Theatre, Haymarket were gaining momentum. In October and November Handel composed *Lotario*, the first of the new operas. It premiered on 2 December, three weeks after its completion, and it was in *Lotario* that Handel's new singers made their first appearance on the opera academy stage. Among them was the bass Johann Gottfried Riemschneider, playing Clodomiro. He'd grown up in Halle and been a childhood friend of Handel. Paolo Antonio Rolli described him in a letter as acting 'like a sucking pig' and looking 'more like a valet than anything' that evening. Handel had brought the castrato Antonio Bernacchi back from Italy with him to fill the title role, but despite his individual strengths, he didn't appeal to the critical London public as much as the flamboyant star singers they were accustomed to.

Clearly the auspices for *Lotario* weren't good, but the opera nevertheless managed a further nine performances before falling into a deep slumber for the next 250 years, like some operatic Sleeping Beauty. It wasn't just the singers' failure to please that was responsible. Handel had chosen a subject from German heroic legend that was an ideal projection of courtly power. But London audiences now favoured light entertainment, as the passage from the letter at the head of this article demonstrates.

For his libretto, Handel fell back on Antonio Salvi's *Adelaide*. Various composers had used it as a basis for operas in the course of the 1720s, so that augured well. Handel probably encountered it in Giuseppe Maria Orlandini's setting when travelling in Italy early in 1729 and had it adapted for London by his librettist Giacomo Rossi. The historical 10th-century background to the action is King Otto I of Germany's dispute with Berengar of Ivrea (Berengar II) regarding the Italian crown. Berengar held Queen Adelaide prisoner. She was freed by Otto, who went on to marry her. Handel only changed the name of the hero from Ottone to Lotario while he was writing the music, in order to avoid any confusion with his earlier opera *Ottone* (HWV 15), which was about Emperor Otto II.

Handel's librettist wasn't backward about changing the existing libretto. Cuts, freshly written recitatives and adaptation or rewriting of almost half the arias and ensembles created a libretto that is not just easier to understand than the original one but also makes the action more dynamic. One contributory factor is a reduction in the number of characters. Everardo, a confidant of Ottone/Lotario, was axed and Matilde was changed from a small part to a major role, meaning that in Handel's version the action is carried by four main and two secondary characters (Adelaide, Lotario, Matilde and Berengario, plus Idelberto and Clodomiro). Unlike Salvi's version, the 'good' and 'evil' characters are given roughly equal weighting in terms of the number of scenes where they appear, and the conflict is sustained until almost the end of the opera.

Musically speaking, Handel's ambition of re-establishing Italian opera in London succeeded. To that extent, it is difficult to understand why *Lotario* is probably one of his least-known operas and is only now gradually coming to be appreciated. Handel's music wins us over with its melodically rich, emotionally charged arias – those of Lotario where he's expressing his devotion with wistful lyricism or hopefulness, for example. Magnificent coloratura and intimate moments alternate, furnishing compelling evidence of Handel's talent for writing convincing drama. He used the seven simile arias to give the singers an opportunity to display their virtuosity. The duet for the royal couple Adelaide/Lotario near the end of Act III is probably one of the most effective love duets in all of Baroque opera, and as early as the end of the 18th century Charles Burney praised Adelaide's bravura aria *Scherza in mar la navicella* as a 'spirited song, in which not only the singer, but orchestra, has much to do'.

Handel himself was well aware of the quality of his opera. He later inserted several of its finest arias into other operas. Others found their way to Hamburg a few years after the opera premiered, and there found a new home in a *pasticcio* by Georg Philipp Telemann.

Cordula Timm-Hartmann
English translation: Susan Baxter

Synopsis

Act I

Berengario and his army are besieging Pavia, and the Duke complains about the onus placed on a ruler. Idelberto, Berengario's son, reproaches his father for robbing Queen Adelaide (who remains in the besieged town) of both her realm and her husband. Clodomiro reports that Lotario, the German king, is hurrying to Pavia's aid with an army. Berengario wants to take the town before Lotario arrives. His wife Matilde appears and reports that the city gates will shortly be opened by traitors from within. Berengario orders that Adelaide be offered peace and the security of her city on the condition that she marries Idelberto. Mathilde agrees. However, Idelberto would rather die for Adelaide than offer her a choice between a forced marriage and his father's wrath.

The newly widowed Adelaide is in the Pavia throne room and declares that she intends to avenge her husband, the murdered King Lothar. A warrior enters, declares his intent to take vengeance on Berengario, and reveals himself to be King Lotario. He pleads for Adelaide's love in return for this service and she gives him hope. Berengario's messenger Clodomiro demands that Adelaide choose whether she wants to marry Idelberto or face Berengario's armies. She replies that she wants to avenge her first husband and can only wed a legitimate king. Lotario reports that the people of Pavia are rioting and that they are opening the gates to the enemy. Her reply is that he should go and avenge her husband, and return as the victor.

The Duke of Spoleto's forces overwhelm the city, and Berengario makes the citizens pay homage. Berengario proposes to grant Adelaide a husband in the form of his son, the realm as queen, and her liberty. Adelaide replies that the crown is already hers, and that she refuses Idelberto's love since it is a gift from her enemy. Clodomiro reports that Lotario and his forces are already standing on the banks of the River Ticino.

Act II

Outside the city walls, Lotario's army has conquered Berengario's, and the Duke is taken prisoner. Unaware of these happenings, in the dungeon at Pavia Adelaide longs for death so that she can be united with her husband.

Clodomiro brings her gifts from Matilde – a dagger and poison (to use should she reject Idelberto), and a sceptre and crown as her reward should she wed him. Adelaide chooses the dagger and poison. Just as she is about to drink the draught, Idelberto hands his own weapon to his mother and presents his chest as he wishes to die with Adelaide. When Adelaide again draws the pitcher toward her lips, Idelberto grabs her dagger and points it at his breast, whereupon Matilde snatches both the poison and the dagger back. Clodomiro reports that Berengario's army has been defeated and that nothing is known of the fate of the Duke. Matilde calls upon Clodomiro to encourage the Spoleto defenders of the city to stay strong and commands him to look for her husband. She advises her son to stay with Adelaide and woo her. Adelaide admits to Idelberto that she cannot reciprocate his love, and gives thanks to God that her enemy has a kind soul.

Lotario's army besieges Pavia. The German king offers Matilde forgiveness for the wrong she has done to Adelaide, if she willingly restores Adelaide to the throne. If she will not, Lotario warns Mathilde that there will be a massacre. Clodomiro enters with the captive Adelaide. Matilde tells him to withdraw his forces, otherwise Adelaide will be killed. Lotario hesitates. As Matilde moves to carry out her threat, Lotario calls out to her that Berengario is in his power, and has him brought to the scene. Adelaide tells Lotario that as Idelberto is willing to sacrifice himself for her, her plight is not as grave as it seems. Matilde, flabbergasted, accuses her son of treason, while Idelberto voluntarily declares himself Lotario's hostage till such time as Adelaide is no longer at risk from his mother. Adelaide says she will return to the dungeon. Berengario is brought in. Lotario orders the Duke to have Matilde surrender both Adelaide and the city – otherwise Idelberto is to be executed.

Act III

Berengario is with Matilde. The guards bring in Adelaide. Berengario explains to her that she can bring about peace, if she will only marry Lotario. Adelaide replies that then the Duke's men must open the city gates at once, so that Lotario can enter Pavia. Berengario and Mathilde ask Adelaide to request mercy from Lotario so that they can leave in peace and keep their realms. However Adelaide replies that she has no such right to ask any such thing. She intends to return to the dungeon unless her crown is restored; then, and only then, will she write to Lotario. Berengario starts to regret his misdeeds in the face of Adelaide's nobility.

Outside the city, Lotario gives the command for the walls to be stormed. Through a breach, Clodomiro and Adelaide can be seen standing before the soldiers of the city. Lotario orders that Berengario and Idelberto be sent to meet their troops, bare-chested. Father and son are each ready to sacrifice their life for the other. Lotario commands that Idelberto should go alone to save Adelaide and then return with her; otherwise his father is to die. Idelberto steps through the breach and pulls Adelaide back. Berengario is taken away. Lotario receives a letter from the Pavian citizens in which they proclaim him as the victor of the siege.

In Pavia, Idelberto attempts to restrain Matilde from running headlong into the fray; but Matilde insists the choice is her own. Clodomiro reports to her that Pavia has fallen. Now, Matilde says she will kill Adelaide, and orders that she be brought before her. Idelberto confesses to his mother that he freed Adelaide of her chains, and asks her not to be angry. Lotario and Berengario enter. Matilde lets herself be chained. Adelaide announces that she is willing to wed Lotario, and pleads with him to leave the enemies to her. Idelberto implores Adelaide to spare his parents. She takes off Berengario's and Matilde's chains and decrees that Idelberto reign in his father's place. The mercy of the victors is praised by all.

Naxos

Francesca Lombardi Mazzulli



Francesca Lombardi Mazzulli's concert and opera activity has seen her play a leading role alongside orchestras, ensembles and conductors devoted to the historically informed rediscovery of 17th- and 18th-century repertoire, such as Accademia Bizantina Orchestra conducted by Ottavio Dantone, La Venexiana with Claudio Cavina, Il Complesso Barocco with Alan Curtis, l'arte del mondo conducted by Werner Ehrhardt, and Fabio Biondi's Europa Galante, with whom she recently made her debut at the Wiener Konzerthaus in Handel's *Silla* as part of the Resonanzen festival. She has been invited to appear at prestigious Early Music festivals, including Innsbrucker Festwochen der Alten Musik, The Styrian Festival, Haydn Festival Eisenstadt, Schleswig-Holstein Musik Festival, Händel-Festspielen Halle and Roma Festival Barocco.

www.francescalombardi.com

Carlo Vistoli



A guitarist and pianist by training, Carlo Vistoli began his studies as a countertenor in 2007. In 2015, his admission into Le Jardin des Voix des Arts Florissants (William Christie) led to an acceleration of his career, with concerts all over the world. In 2017 he was selected by John Eliot Gardiner for the Monteverdi 450 Project tour. Opera appearances include Gluck's *Orfeo ed Euridice* (title role) at Komische Oper Berlin, Teatro dell'Opera di Roma and Palau de les Arts Reina Sofía; Tolomeo in *Giulio Cesare* under the baton of Philippe Jaroussky, and subsequently the title role at Opéra de Monte-Carlo and Wiener Staatsoper alongside Cecilia Bartoli; and Arsace in *Partenope* at San Francisco Opera.

www.carlovistoli.com

Photo: Nicola Allegri

Anna Bonitatibus



Anna Bonitatibus made her debut at Teatro alla Scala in Milan in 1999 in *Don Giovanni* under the baton of Riccardo Muti. Since then, her interpretations have included over 50 operatic titles, covering early Baroque to bel canto repertoire. Distinguishing herself through the operas of the Baroque period, Neapolitan *opera buffa*, French repertoire, and *en travesti* roles, Bonitatibus has collaborated with all the major conductors and directors on Europe's leading stages and in concert halls worldwide, as well as on numerous award-winning recordings. Anna Bonitatibus is the recipient of the 2023 Handel Prize of the City of Halle, awarded by the Handel House Foundation.

www.annabonitatibus.com

Krystian Adam



Particularly appreciated and in demand for his interpretations of repertoire of the 17th and 18th centuries, Polish tenor Krystian Adam regularly collaborates with illustrious conductors including Claudio Abbado, Fabio Biondi, Riccardo Chailly, John Eliot Gardiner, Václav Luks, Raphaël Pichon, Jean-Christophe Spinosi and Andris Nelsons. Notable past engagements include *Idomeneo* (title role) in Tel Aviv, Olympia Municipal Music Theatre Maria Callas, Royal Opera House, Covent Garden under Marc Minkowski, and Teatro La Fenice under the baton of Jeffrey Tate; *Don Giovanni* at the Teatro dell'Arte and in Tel Aviv; *Oedipus Rex* at the Philharmonie Berlin under conductor Kirill Petrenko; and Grimoaldo in Handel's *Rodelinda* in Lyon under Stefano Montanari.

www.krystianadam.com

Photo: Piotr Kucia

Rafał Tomkiewicz



Photo: Zbigniew Malak

Rafał Tomkiewicz studied at the Fryderyk Chopin University of Music in Warsaw and the opera studio of the Polish National Opera. Engagements have taken him to the Handel Festivals in Halle, Göttingen and Karlsruhe, Styriarte in Graz and Teatro Stabile di Bolzano, as well as opera houses and concert halls across Poland. His repertoire includes the title roles of Cavalli's *Giasone* and Eötvös' *Radames*, as well as numerous operas by Handel. He has appeared in Orff's *Carmina Burana*, Bach's *St John Passion*, and works by Handel at venues across Europe, such as the Wiener Musikverein and the National Concert Hall, Dublin. Tomkiewicz has worked with Paul Esswood, Claus Guth and Krystian Lada, among others.

www.rafaltomkiewicz.com

Ki-Hyun Park



Korean bass Ki-Hyun Park was born in Seoul and studied in his home city, Dresden and Rome. He is a winner of the International Antonín Dvořák Singing Competition, and the Mozart Prize and the Special Prize of the National Theatre in Prague, among others. He has been a member of Oper Halle since 2002, where he has interpreted roles in *Faust*, *Orlando*, *A Midsummer Night's Dream*, *Le nozze di Figaro*, *Rigoletto*, *Manru* and *Tristan und Isolde*, most recently appearing as Baron Ochs in *Der Rosenkavalier* and Doctor Bartolo in *Il barbiere di Siviglia*. Concert tours have taken him to Dublin and Seoul as well as the Gewandhaus Leipzig and the Konzerthaus Berlin.

Händelfestspielorchester Halle



The Händelfestspielorchester Halle has been making music on historical instruments since 1993, and in its capacity as an Early Music specialist ensemble continues the decades-long tradition of nurturing the music of Handel in Halle. It enjoys a unique affiliation with the Staatskapelle Halle, a concert and opera orchestra that plays on modern instruments. In recent years, the Händelfestspielorchester Halle has appeared at Musikfest Stuttgart, Leipzig Bach Festival, the Elbphilharmonie Hamburg and Semperoper Dresden, at the Handel festivals in Göttingen and Halle, where it is involved in the annual staging of a Handel opera, and across Europe and in South Korea. The orchestra has worked with international experts such as Paul McCreesh, Marcus Creed, Michael Schneider, Fabio Biondi, Wolfgang Katschner, Sergio Azzolini and Enrico Onofri. Bernhard Forck served as artistic director from 2007 until 2019, with Attilio Cremonesi taking up the role in 2021/22. The orchestra's discography includes Volumes I and IV of the *Haendeliana Hallensis* series (Querstand), and *Care pupille* (Orfeo), which features excerpts from works by Handel and Gluck, with the orchestra, conducted by Michael Hofstetter, appearing alongside soprano Samuel Mariño.

www.buehnen-halle.de/de/staatskapelle/haendelfestspielorchester

Attilio Cremonesi



Photo: LICHT und NICHT

Acclaimed conductor Attilio Cremonesi studied piano, organ, harpsichord and conducting in Piacenza and Basel, and is today one of the most renowned specialists of rarely performed Classical and Baroque compositions. His numerous award-winning recordings are a testament to his remarkable success. As a much sought-after interpreter of Mozart, Handel and Monteverdi, as well as Rameau, Vivaldi, Purcell, Sartori, Hasse, Haydn and Rossini, Cremonesi is a welcome guest at renowned festivals and opera houses worldwide, such as the Innsbrucker Festwochen, Wiener Festwochen, Dresdner Musikfestspiele, Händel-Festspiele Halle, Schwetzingen SWR Festspiele, Lucerne Festival, Prague Spring Festival, Staatsoper Unter den Linden Berlin, Nationaltheater Mannheim, Theater an der Wien, Stadttheater Klagenfurt, Teatro Municipal de Santiago and the Théâtre du Capitole, Toulouse. He has collaborated with distinguished orchestras and ensembles such as the Akademie für Alte Musik Berlin, Vocalconsort Berlin, Münchner Symphoniker, Concerto Köln, Freiburger Barockorchester, Beethoven Orchester Bonn, La Cetra Barockorchester Basel, Orchestra del Teatro La Fenice, Collegium Vocale Gent, Nederlandse Bachvereniging, Balthasar Neumann Ensembles, Kammerorchester Basel and Kärntner Sinfonieorchester. Cremonesi is artistic director of the Händelfestspielorchester Halle as well as conductor in residence at Staatstheater Karlsruhe.

www.attiliocremonesi.com

Handel's success with Italian-style opera in London had passed its initial peak by 1729. *Lotario* – a tale of revenge and heroism based on events in the life of Holy Roman Empress Adelaide of Italy – was the first of a new series of works intended to revive interest and challenge society's new 'vile taste' for satire and light entertainment. Despite being one of Handel's least-known operas, it displays his renowned talent for writing convincing drama with melodically rich and emotionally charged arias. This live recording is performed on period instruments by the Händelfestspielorchester Halle.

George Frideric
HANDEL
(1685–1759)

Lotario

Dramma per musica in three acts, HWV 26 (1729)

Libretto by Giacomo Rossi (fl. 1710–1731)
after *Adelaide* (1722) by Antonio Salvi (1664–1724)

 Staatskapelle

 Bühnen Halle



HÄNDEL-FESTSPIELE
HALLE

Adelaide, Queen of Italy **Francesca Lombardi Mazzulli, Soprano**
Lotario, King of Germany **Carlo Vistoli, Countertenor**
Matilde, consort of Berengario **Anna Bonitatibus, Mezzo-soprano**
Berengario, King of Italy **Krystian Adam, Tenor**
Idelberto, son of Berengario **Rafał Tomkiewicz, Countertenor**
Clodomiro, general of Berengario **Ki-Hyun Park, Bass**

Händelfestspielorchester Halle

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1 Ouverture 5:50 **2–22 Act I** 60:57 **23–40 Act II** 44:16 **41–60 Act III** 45:53

A detailed track list can be found inside the booklet

Recorded live: 8–10 June 2023 during the Händel-Festspiele at the Halle Opera House, Germany

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