



**ARIEN FÜR · ARIAS FOR**  
*Nancy Storace*  
(1765–1817)

1. ANTONIO SALIERI „AH SIA GIÀ“ - *La scuola de' gelosi (Gräfin/Countess)* ..... 7:37  
 2. GIUSEPPE SARTI „AHIMÉ - NON POTRO“ - *Fra i due litiganti (Dorina)\** ..... 6:33  
 3. GIOVANNI PAISIELLO „INFEDEL“ - *Il re Teodoro in Venezia (Lisetta)* ..... 3:59  
 4. ANTONIO SALIERI „D'UN DOLCE AMOR“ - *La grotta di Trofonio (Ofelia)* ..... 4:13  
 5. VICENTE MARTÍN Y SOLER „SON ANCORA TENERELLA“ - *Il burbero di buon cuore (Angelica)* ..... 3:16  
 6. WOLFGANG AMADEUS MOZART „DEH VIENI“ - *Le nozze di Figaro (Susanna)* ..... 4:25  
 7. VICENTE MARTÍN Y SOLER „DOLCE MI PARVE UN DI“ - *Una cosa rara (Lilla)* ..... 2:39  
 8. STEPHEN STORACE „CHE DELIRIO – AH COME“ - *Gli equivoci (Safronia)\** ..... 5:06  
 9. WOLFGANG AMADEUS MOZART *Konzertarie mit obligatam Hammerflügel/ Concert ario with obligata fortepiano KV505 · „CH'IO MI SCORDI DI TE?“* ..... 9:45  
 10. ANTONIO SALIERI Ofelia's Aria „LARALA“ - *La grotta di Trofonio, als Duett/duet version* ..... 1:50

TOTAL TIME: 48:48

\* world premiere recording  
 Marie-Sophie Pollak (Track 1|3|5|7|9|10) und  
 Katharina Ruckgaber (Track 2|4|6|8|10) Sopran · soprano  
 Accademia di Monaco *auf historischen Instrumenten · on period instruments*  
 Mary Utiger *Konzertmeisterin · Concertmaster*  
 Joachim Tschiedel *Dirigent · conductor*

Booklet: deutsch/english

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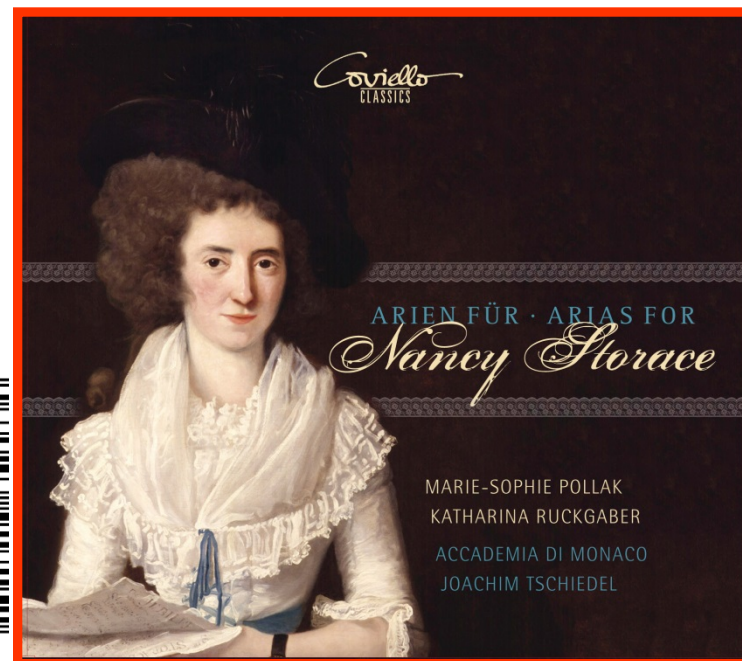
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live recording  
**accademia di monaco**  
ANTHONY PERINARD

BSCW Stiftung

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MARIE-SOPHIE POLLAK  
KATHARINA RUCKGABER  
ACCADEMIA DI MONACO  
JOACHIM TSCHIEDEL

<b>ARIAS FOR NANCY STORACE</b> <b>Works by Salieri, Sarti et al.</b>	<b>COV 91715</b>	<b>PC: 01Q</b>
	1 CD	
Marie-Sophie Pollak – soprano Katharina Ruckgaber – soprano Accademia Di Monaco Joachim Tschiedel – conductor	2016	

London born soprano Nancy Storace was a good friend with both W.A. Mozart and J. Haydn. During her stay in Vienna she performed in about 20 operas, including the world premiere of Mozart's *Le nozze di Figaro* (with Benucci in the title role), among other things. The role was particularly written for her. But also Salieri, Paisiello and Martín y Soler wrote works, which were literally made for her. On the basis of some of these arias, **Marie-Sophie Pollack** and the **Accademia di Monaco** draw a portrait of the singer, which gives information on the operatic and vocal aesthetics of the late 18th century.