

GIULIO CESARE A BAROQUE HERO

GLOSSA

1	GEORGE FRIDERIC HANDEL <i>Va tacito e nascosto</i> (Giulio Cesare in Egitto, London 1724)	6:34
2	FRANCESCO BIANCHI <i>Saprò d'ogn'alma audace</i> (La morte di Cesare, Venice 1788)	5:27
3	GEMINIANO GIACOMELLI <i>Il cor che sdegnato</i> (Cesare in Egitto, Naples 1736)	6:01
4	NICCOLÒ PICCINNI <i>Spargi omai ti dolce oblio</i> (Cesare in Egitto, Milan 1770)	4:03
5	CARLO FRANCESCO POLLAROLO <i>Sdegnoso turbine</i> (Giulio Cesare in Egitto, Rome 1713)	3:02
6	GEORGE FRIDERIC HANDEL <i>Son nata a lagrimar</i> (Giulio Cesare in Egitto, London 1724)	7:59
7	NICCOLÒ PICCINNI <i>Tergi le belle lagrime</i> (Cesare in Egitto, Milan 1770)	6:36
8	GEMINIANO GIACOMELLI <i>Bella tel dica amore</i> (Cesare in Egitto, Venice 1735)	7:06
9	CARLO FRANCESCO POLLAROLO <i>Non temer!</i> (Giulio Cesare in Egitto, Rome 1713)	4:13
10	GEORGE FRIDERIC HANDEL <i>Al lampo dell'armi</i> (Giulio Cesare in Egitto, London 1724)	3:20
11	FRANCESCO BIANCHI <i>Rasserena i mesti rai</i> (La morte di Cesare, Venice 1788)	4:53
<i>bonus track:</i>		
12	GEORGE FRIDERIC HANDEL <i>Scherza infida</i> (Ariodante, London 1734)	11:27

Raffaele Pe *countertenor*
with: Raffaella Lupinacci, mezzo-soprano [track 6]

La Lira di Orfeo
Luca Giardini *concertmaster*

Recorded in Lodi (Teatro alle Vigne), Italy, in November 2017
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Essays by Valentina Anzani and Raffaele Pe
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A BAROQUE HERO

Raffaele Pe
La Lira di Orfeo

Handel | Giacomelli | Piccinni
Bianchi | Pollarolo

<p>GIULIO CESARE A baroque hero</p> <p>Raffaele Pe – countertenor La Lira di Orfeo Luca Giardini</p>	GCD 923516	PC: 01Q
	<p>1 CD</p> <p>2017</p>	

In Baroque opera the dramatic figure of Gaius Julius Caesar received a considerable amount of attention from librettists and composers alike, and not just from G.F. Handel working with Nicola Francesco Haym. With Giulio Cesare, a Baroque hero, **Raffaele Pe** creates a full recital devoted to the Ancient Roman warrior and Dictator of the Republic, drawn from operas spanning the length of the eighteenth century. With refined musicality and artistry the countertenor approaches roles demonstrating contrasting personality traits of the Caesar who was capable not only of heroic acts but also of compassion, of amorous exhilaration, of physical and emotional fragility.

The sweep of the eighteenth century encompassed by these compositions also embraced the onstage heyday of the castratos: including Felice Salimbeni, Senesino, Cusanino, Sciroletto and Gasparo Pacchiarotti – demanding from Raffaele Pe great agility in covering both contralto and soprano castrato tessituras. Alongside excerpts from Handel's Giulio Cesare in Egitto there are arias from works which Pe has been working onto provide modern performing scores together with scholar Valentina Anzani (who provides a historic survey of Caesar in Baroque opera in the accompanying essay), such as by Carlo Francesco Pollarolo, Niccolò Piccinni, Geminiano Giacomelli and Francesco Bianchi.