

# DONIZETTI

## Aristea (Cantata)

**Brown • Hershkowitz • Adler • Frey • Sellier • Burkhart**  
**Members of the Bavarian State Opera Chorus**  
**Simon Mayr Chorus and Ensemble**  
**Franz Hauk**



# Gaetano DONIZETTI

(1797–1848)

## Aristea

Cantata for soloists, chorus and orchestra

Naples 1823

Libretto by Giovanni Schmidt (c. 1775–c. after 1839)

Aristea/Cloe, secret wife of Filinto . . . . . Andrea Lauren Brown, Soprano  
Filinto, son of Comone . . . . . Sara Hershkowitz, Soprano  
Corinna, shepherdess, in love with Filinto . . . . . Caroline Adler, Soprano  
Licisco, Prince of Messenia . . . . . Cornel Frey, Tenor  
Erasto, shepherd, supposed father of Aristea . . . . . Robert Sellier, Tenor  
Comone, nobleman of Messenia . . . . . Andreas Burkhardt, Bass  
Lisandro, infant son of Filinto and Aristea . . . . . Silent Rôle

Chorus of Shepherds and Shepherdesses

Concertmaster: Theona Gubba-Chkheidze

Members of the Bavarian State Opera Chorus

Simon Mayr Chorus and Ensemble

Conducted by

Franz Hauk

<b>1</b>	1. Sinfonia	6:26	<b>9</b>	9. Recitativo: Empia! T'arresta ( <i>Comone, Cloe, Corinna, Filinto</i> )	1:23
<b>2</b>	2. Introduzione: Seconda i nostri voti ( <i>Coro, Corinna</i> )	4:17	<b>10</b>	10a. Quartetto: Taci iniquo; io non t'ascolto ( <i>Comone, Filinto, Cloe, Licisco</i> )	5:25
<b>3</b>	3. Recitativo: Amar che giova ( <i>Corinna, Cloe, Filinto</i> )	3:20	<b>11</b>	10b. Quartetto: Misero cor, non sai ( <i>Cloe, Filinto, Licisco, Comone</i> )	2:02
<b>4</b>	4. Duetto: La bell'alma che nel petto ( <i>Filinto, Cloe</i> )	9:08	<b>12</b>	10c. Quartetto: Lungi dagli occhi miei! ( <i>Comone, Licisco, Filinto, Cloe</i> )	4:19
<b>5</b>	5. Coro: Qui tenera e fida	1:58	<b>13</b>	Recitativo: Perché più dell'usato ( <i>Corinna, Licisco, Comone, Filinto, Erasto, Cloe</i> )	5:27
<b>6</b>	6. Recitativo: Signor, dopo tant'anni ( <i>Comone, Licisco</i> )	2:30	<b>14</b>	Finale: Fra così cari oggetti ( <i>Cloe, Coro, Comone, Filinto, Licisco</i> )	4:56
<b>7</b>	7. Cavatina: Soffro il destino irato ( <i>Licisco</i> )	5:44			
<b>8</b>	8. Recitativo: Misero prence! ( <i>Comone, Corinna</i> )	2:12			
				<b>Total</b>	<b>59:15</b>

## Gaetano Donizetti and his scenic cantata *Aristea*

During the first half of the nineteenth century, all composers wrote “mini operas” as well as full-scale ones. They were generally written for a definite occasion and for panegyric reasons – to mark a ruler’s birthday or name-day, for example. Their plots were usually mythological and allegorical, serving to praise and even deify the person in whose honour they were performed. As a rule, they demanded a full complement of singers, a chorus and a full orchestra, and recitatives, arias, ensembles and choruses succeeded one another in just the same manner as in the normal staged number operas of the period. The difference between scenic cantatas and fully-fledged operas lay primarily in the fact that the former were shorter (lasting between sixty and ninety minutes) and demanded a simpler, more restrained staging. Because they were written for a specific occasion, they normally only received one performance, occasionally two, before being consigned to oblivion, and composers often recycled the music for other purposes.

Having produced his first works for the stage, from 1820 onwards Gaetano Donizetti composed several operas a year – early proof of both his talent and his ability to write quickly. His career break came in 1822 in Rome with *Zoraida di Granata*, the exceptional success of which brought the up-and-coming composer to the attention of the most powerful Italian impresario of the day, Domenico Barbaia, manager of the royal opera houses in Naples. Other operas followed in quick succession, mainly for Naples, but also for other Italian cities. Donizetti did, of course, have his failures. After a frustrating début at La Scala in Milan with *Chiara e Serafina* in the autumn of 1822, he returned to Naples, immediately throwing himself into the two works with which he was scheduled to make his début at the Teatro San Carlo in mid-1823. These were, first, the scenic cantata *Aristea*, in honour of the Bourbon monarch Ferdinand I, King of the Two Sicilies’ name-day on 30th May 1823 (with one repeat performance on 5th June), and then the *opera seria* (“dramma per musica”) *Alfredo il grande*, whose première was scheduled for 2nd July 1823.

It was Giovanni Schmidt, the house librettist at Naples, who furnished the text for *Aristea*. The printed libretto gives the piece the rather unusual label of *componimento melodrammatico*, the title page of the autograph score simply

describes it as a “cantata”. As I have demonstrated elsewhere, the libretto is a *rifacimento* of one by Ferdinando Moretti for Giuseppe Sarti’s opera *Zenoclea* (1786), which was never performed. More about this later. Two of Donizetti’s letters give us some insight into the circumstances surrounding the genesis of the cantata. He was less than thrilled by the old-fashioned subject and the stiff and frigid text. But it is interesting that Donizetti refers to *Aristea* as an “opera”, and it is indeed the case that of all his cantatas, this is the borderline case par excellence – far more clearly so than *I voti de’ sudditi*, the *azione pastorale melodrammatica* he wrote two years later, also to a libretto by Schmidt. *Aristea* is fully worked out and fully staged. Moreover, it makes no allusion to the monarch, or to his name-day, for which the cantata was written, and it lacks the kind of eulogistic celebratory chorus normally found in commissions for the Neapolitan court.

The action takes place in ancient Greece, in an idyllic, bucolic landscape, and contrasts the old rivalries between the Spartan tribes with the pastoral ambience of Arcadia. When Licisco, Prince of Messenia and *Aristea*’s father (sung by Andrea Nozzari), flees the Spartan yoke, he is forced to leave his young daughter in a shepherd’s hut. Many years later, the two are reunited. *Aristea* has been given the name Cloe and brought up by the shepherd Erasto as if she were his own child. She has married the nobleman Filinto. The plot proper of this short opera in the classical vein consists in the misapprehensions and confusions before father and daughter are happily reunited.

From a compositional point of view, the action falls into a number of blocks of music (tracks [1](#) [2](#) [4](#) [5](#) [7](#) [10–12](#) [14](#)) linked by recitatives with string accompaniment ([3](#) [6](#) [8](#) [9](#) [13](#)). The overture ([1](#)), taken from *Zoraida di Granata* is followed by the musical numbers – the Introduction, an extensive shepherds’ chorus with a solo for Corinna ([2](#) *Seconda i nostri voti*); Cloe and Filinto’s duet ([4](#) *La bell’alma che nel petto*); another, shorter chorus ([5](#) *Qui tenera e fida*) that leads into Licisco’s cavatina ([7](#) *Soffro il destino irato*); Cloe, Filinto, Licisco and Comone’s quartet, which the audience applauded wildly ([10–12](#) *Taci iniquo*); and the vaudeville finale ([14](#) *Fra così cari oggetti*).

Donizetti’s setting of *Aristea* is extremely grateful. Whilst his musical language is, like that of his colleagues Merca-

dante and Pacini, influenced by Mayr, Rossini and the late or neo-Neapolitan school, his early style is nevertheless distinctly independent and innovative, often hinting at what was to come in his later operas. This early promise would come to fruition when, in the 1830s and 1840s and already famous, Donizetti carved out an international career for himself in the main operatic centres of Italy, such as Milan, Naples and Venice, as well as in the European centres of Vienna and Paris, creating such immortal masterworks as *Anna Bolena*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Belisario*, *La Fille du régiment*, *La Favorite*, *Don Pasquale*, *Linda di Chamounix* and *Dom Sébastien*.

As I have already mentioned, Giovanni Schmidt's text plagiarises a libretto written more than 35 years earlier. The librettist, Ferdinando Moretti, who was active in the late eighteenth century, had written the *dramma (per musica)* *Zenoclea* in 1786 for Giuseppe Sarti, who set the two-act work for the court opera in St Petersburg. The performance was abandoned owing to the sudden departure of the Empress, and Sarti's score, which had clearly been completed, has been lost. Schmidt undoubtedly knew Moretti's *Opere drammatiche*. He renamed the heroine of the title, Zenoclea, as Aristeia; her husband Filinto was originally called Celeno; otherwise, Schmidt largely retained

the characters and names without alteration. He also consolidated the two acts into one and cut the libretto significantly. Whilst not infrequently taking over whole passages verbatim, both in the recitatives and in the musical numbers, he also often limited himself to partial quotations and to reformulating and paraphrasing content. In the later scenes, and particularly in the finale, the cutting is particularly obvious; here, Schmidt had to leave out whole strands of the plot (such as a storm with dramatic consequences) for lack of time. Nevertheless, he also added new scenes, especially where his conservative eighteenth-century source lacked the kind of more complex musical numbers that would satisfy contemporary taste. A detailed analysis and summary of both librettos can be found online at [http://thomaslindner.members.cablelink.at/zenoclea\\_aristeia.pdf](http://thomaslindner.members.cablelink.at/zenoclea_aristeia.pdf).

The recycled libretto explains the peculiarity that *Aristeia* contains no reference to the occasion for which it was composed, and consequently no panegyric elements. Its pronounced operatic nature and resulting borderline character are readily explained by the transformation and compression of a "full" opera.

**Thomas Lindner**

*English translation: Susan Baxter*



**Simon Mayr  
Chorus and  
Ensemble**

Martin Peterdamm



### Andrea Lauren Brown

Born in Wilmington, Delaware, Andrea Lauren Brown was a prize-winner of the Salzburg Mozarteum International Summer Academy in 2002. She also took second prize in the Munich ARD International Singing Competition. She made her operatic debut at the age of seventeen in Libby Larsen's *A Wrinkle in Time*. As a soloist she has taken part in recordings of Handel's *Dixit Dominus*, Caldara's *Missa Dolorosa* and Heinrich Schütz's *Symphoniae Sacrae II*. The latter was awarded a Diapason D'Or, a Deutschen Schallplattenpreis and a GRAMMY®. She has undertaken engagements in the United States and in Europe, making her debut in 2006 at the Theater an der Wien.



### Sara Hershkowitz

Sara Hershkowitz was born in Los Angeles. From 2007 to 2012 she was a member of the Theater Bremen company, twice acclaimed in *Opernwelt* as Singer of the Year. In the 2011/2012 season she sang the Queen of the Night at the Hamburg State Opera, the New Israeli Opera, the Weimar German National Theatre and the Kiel Theatre. She took the rôle of the Governess in Britten's *The Turn of the Screw* at Bremen, Armida in *La Finta Giardiniera* in Bonn and Adele in *Die Fledermaus* at the Opéra National de Lorraine. In June 2012 she took the title rôle in the newly discovered opera *Zanaïda* by Johann Christian Bach at the Vienna Konzerthaus with Opera Fuoco.

Katharina Scheerer



### Caroline Adler

After her schooling, Caroline Adler studied for two years at the Tyrol Regional Conservatory with Gabriele Erhard. She was a member of the Bavarian Singing Academy and the Audi Young Choral Academy. She sang under the director of the Bavarian Radio Chorus, Peter Dijkstra, and completed her training in master-courses with Cornelio Murgu, Julie Kaufmann and Brigitte Fassbänder. Engagements have taken her to Austria, Switzerland, Paris and Hawaii. Since 2011 she has studied under Frieder Lang at the Munich Hochschule für Musik und Theater.

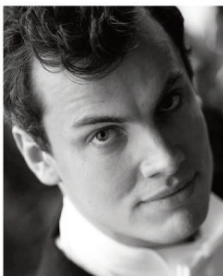
Klaudia Taday



### Cornel Frey

Cornel Frey was born in 1977 and sang with the Lucerne Boys Choir, later studying in Bern. Holder of various awards, he has made his name particularly in performances of Bach in the concert hall. He has also enjoyed success in the opera house, from 2003 to 2009 with the Wuppertal Theatre and in 2009/2010 at the Munich State Theatre in the Gärtnerplatz. Engagements have included festival appearances under Wolfgang Gönnenwein, Alois Koch and Niklaus Harnoncourt. Since 2012 he has been a member of the German Oper am Rhein in Düsseldorf.

David Jerusalem



### Robert Sellier

The tenor Robert Sellier was born in Munich in 1979 and studied in Augsburg, winning various awards and prizes. He has appeared with a number of early music ensembles and has sung Emilio in Mozart's *Il sogno di Scipione* at Klagenfurt and the Salzburg Festival. He has sung Belmonte (*Die Entführung aus dem Serail*) in Bielefeld and Rossini's Count Almaviva (*Il Barbiere di Siviglia*) at the Berlin Comic Opera. Other rôles have included Roderigo in *Otello* and Ferrando in *Così fan tutte* in Augsburg and Don Curzio (*The Marriage of Figaro*), Fenton (*Falstaff*), Count Almaviva, and Tamino (*The Magic Flute*) at the Munich State Theatre. He has also served as a member of the Halle Opera.

Christine Schneider



### Andreas Burkhart

Born in Munich in 1984, the baritone Andreas Burkhart was a chorister with the Tölz Boys Choir, going on to study at the Bavarian Singakademie and from 2005 with Frieder Lang at the Munich Hochschule für Musik und Theater. Winner of a number of prizes, in 2011 he appeared at the Bonn Beethoven Festival in a recital of songs by Poulenc, Liszt, Schumann and Schubert. He is a member of the chorus of the Bavarian Radio Symphony Chorus

Andy Frank



### Theona Gubba-Chkheidze

Theona Gubba-Chkheidze, the daughter of a violinist and an internationally distinguished theatre director, was born in Georgia and as a child enjoyed performing at home and abroad. A pupil of Konstantin Vardeli and Lina Isakadze, from 1995 she studied at the Munich Hochschule für Musik und Theater. Since 2006 she has been a member of the Georgian Chamber Orchestra in Ingolstadt and leader of the Simon Mayr Ensemble.

Karin Eberhardt



### Franz Hauk

Born in Neuburg an der Donau in 1955, Franz Hauk studied church and school music, with piano and organ, at the Munich Musikhochschule and in Salzburg. In 1988 he took his doctorate with a thesis on church music in Munich at the beginning of the nineteenth century. Since 1982 he has served as organist at Ingolstadt Minster, and since 1995 also as choirmaster. He has given concerts in Europe and the United States and made a number of recordings. Since October 2002 he has taught in the historical performance and church music department of the Munich Hochschule für Musik und Theater.

### **Bavarian State Opera Chorus**

The Bavarian State Opera Chorus has a distinguished history and appears in a wide operatic repertoire, with performances at the Munich National Theatre, the Prince Regent Theatre and the Old Residence Theatre. The director since 2003 has been Andrés Maspéro, with Stellario Fagone as deputy director and Anna Hauner as répétiteur.

### **Simon Mayr Chorus and Ensemble**

The Simon Mayr Chorus was established by Franz Hauk in 2003. The repertoire of the choir includes works from the sixteenth to the twentieth century. A special emphasis is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level. Members of the choir are vocal students from the Munich Hochschule für Music und Theatre and singers selected from Ingolstadt and the region. The orchestra is formed by leading professional players.

### **Gaetano Donizetti und seine szenische Kantate *Aristea***

Zur Zeit der ersten Hälfte des 19. Jahrhunderts schrieben alle Komponisten auch „Miniopern“, die zumeist einen konkreten Anlaß und panegyrischen Hintergrund hatten – etwa zu Ehren des Geburtstags oder Namenstags eines Herrschers – sowie eine mythologisch-allegorische Handlung aufweisen; diese diente dem Lobpreis, ja geradezu der Apotheose der gefeierten Persönlichkeit. Dabei kam im Regelfall eine komplette Sängerriege, Chor und volles Orchester zum Einsatz, die Nummerndisposition ließ Rezitative, Arien, Ensembles und Chöre ganz im Stil der damals üblichen Bühnenwerke abwechseln. Der Unterschied zur vollwertigen Oper bestand vor allem darin, daß solche szenischen Kantaten im großen und ganzen kürzer waren (mit einer Dauer zwischen 60 und 90 Minuten) sowie eine demgemäß einfachere und zurückhaltendere bühnentechnische Realisierung erforderten. Sie gelangten, anlaßbezogen, zudem meist nur ein einziges Mal, seltener schon zweimal zur Aufführung, verschwanden dann in der Versenkung und wurden von den Komponisten musikalisch häufig wiederverwertet.

Nach seinen ersten Bühnenproduktionen komponierte Gaetano Donizetti ab 1820 mehrere Opern pro Jahr, in denen er bereits sein Talent und seine Schnelligkeit unter Beweis stellte. Der eigentliche Karrierebeginn zeichnete sich 1822 in Rom mit *Zoraida di Granata* ab, deren ungewöhnlicher Erfolg den damals mächtigsten Impresario Italiens, Domenico Barbaja in Neapel, auf den aufstrebenden Komponisten aufmerksam machte. Es entstanden in schneller Folge Opern vornehmlich für Neapel, aber auch für

andere italienische Städte. Freilich war Donizetti auch vor Mißerfolgen nicht gefeit. Nach dem frustrierenden Debüt an der Mailänder Scala mit *Chiara e Serafina* im Herbst 1822 kehrte er nach Neapel zurück und widmete sich unmittelbar der Arbeit an den beiden Werken, mit welchen er etwa um die Jahresmitte 1823 am Teatro San Carlo debütieren sollte; dies war zunächst die szenische Kantate *Aristea* zu Ehren des Namenstags des Bourbonen Ferdinand I., Königs beider Sizilien, am 30. Mai 1823 (mit einer singulären Reprise am 5. Juni), sodann die ernste Oper («dramma per musica») *Alfredo il grande* mit ihrer Uraufführung am 2. Juli 1823.

Den Text für *Aristea* lieferte der neapolitanische Hauslibrettist Giovanni Schmidt. Im gedruckten Libretto wird das Stück mit dem nicht gerade gängigen Etikett «componimento melodrammatico» apostrophiert, das Titelblatt der autographen Partitur weist es einfach als «Cantata» aus; es handelt sich – wie der Autor dieses Artikels aufgezeigt hat – um ein *rifacimento* eines von Ferdinando Moretti verfaßten Librettos, und zwar der nicht aufgeführten Oper *Zenoclea* von Giuseppe Sarti (1786); dazu unten mehr. In zwei Briefen des Komponisten erfahren wir ein wenig über die Entstehungsumstände: Donizetti war alles andere als erfreut über das altmodische Sujet und über die kalte und steife Dichtung. Interessant ist aber, daß Donizetti von *Aristea* als einer „Oper“ spricht, und in der Tat ist dieses Werk von allen Kantaten des Komponisten der Grenzgänger schlechthin, um vieles deutlicher noch als bei der zwei Jahre später entstandenen, ebenfalls von Schmidt verfaßten «azione pastorale melodrammatica» *I voti de' sudditi*. Voll aus-

komponiert und inszeniert, beinhaltet es darüber hinaus keinerlei Anspielungen auf den Monarchen und seinen anlaßstiftenden Namenstag, etwa in der üblichen Form eines Jubelchores als typisches elogisches Element der Auftragswerke für den neapolitanischen Hof.

Die Handlung spielt im antiken Griechenland in einer bukolisch-idyllischen Landschaft und kontrastiert die alten Stammesrivalitäten der Spartaner mit dem pastoralen Ambiente Arkadiens. Licisco, der Prinz von Messenien und Aristea Vater (von Andrea Nozzari verkörpert), entflohen dem Joch Spartas und mußte dabei seine kleine Tochter in der Hütte eines Schäfers zurücklassen. Erst nach vielen Jahren finden sich die beiden wieder – Aristea ist inzwischen unter dem Namen Cloe vom Schäfer Erasto an Kindes statt aufgezogen worden und mit dem Edelmann Filinto vermählt –, wobei die Irrungen und Wirrungen bis zur glücklichen Wiedervereinigung von Vater und Tochter den eigentlichen Handlungsstrang dieser antikisierenden Kurzoper ausmachen.

In kompositorischer Hinsicht ist das Geschehen in mehreren musikalischen Blöcken (Track 1 2 4 5 7 10–12 14) realisiert, die durch streicherbegleitete Rezitative (Track 3 6 8 9 13) verbunden sind: Nach der Ouvertüre (1 Parodie aus *Zoraida di Granata*) kommen die musikalischen Nummern Einführung als großflächiger Chor der Schäfer mit einem Soloauftritt Corinnas (2 «*Seconda i nostri voti*»), das Duett zwischen Cloe und Filinto (4 «*La bell'alma che nel petto*»), wiederum ein diesmal kürzerer Chor (5 «*Qui tenera e fida*») als Auftakt für die Kavatine des Licisco (7 «*Soffro il destino irato*»), das vom Publikum heftig akklamierte Quartett zwischen Cloe, Filinto, Licisco und Comone (10–12 «*Taci iniquo*») sowie das Vaudeville-Finale (14 «*Fra così cari oggetti*»).

Donizetti vertonte *Aristea* in einer äußerst gefälligen Musiksprache, welche zwar – wie diejenige seiner Komponistenkollegen Mercadante und Pacini auch – von Mayr, Rossini und der spät- bzw. neuneapolitanischen Schule beeinflusst war; nichtsdestoweniger erweist sich sein früherer Personalstil aber doch als bereits merklich eigenständig und innovativ und läßt zahlreiche Anklänge in späteren Opern vorausahnen. Das sollte sich schließlich bewahrheiten, als der bereits gefeierte Komponist in den 1830er und 1840er Jahren in den bedeutendsten Opernzentren Italiens, etwa in Mailand, Neapel und Venedig, sowie in den europäischen

Metropolen Wien und Paris insbesondere mit *Anna Bolena*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Belisario*, *La fille du régiment*, *La favorite*, *Don Pasquale*, *Linda di Chamounix* oder *Dom Sébastien* eine internationale Karriere machte und unsterbliche Meisterwerke schuf.

Wie zuvor schon angedeutet, ist Giovanni Schmidts Text ein Plagiat eines über 35 Jahre älteren Librettos. Der im späten Settecento tätige Librettist Ferdinando Moretti hatte im Jahr 1786 für Giuseppe Sarti das «dramma (per musica)» *Zenoclea* verfaßt, dieser wiederum komponierte das zweiaktige Stück für die St. Petersburger Hofoper. Freilich kam es aufgrund einer plötzlichen Abreise der Zarin zu keiner Aufführung, Sartis offenkundig fertiggestellte Partitur ist seitdem verschollen. Schmidt kannte ohne Zweifel Morettis *Opere drammatiche*. Er benannte indes die Titelheldin Zenoclea in Aristea um, ihr Gatte Filinto hieß ursprünglich Celeno; ansonsten behielt er das Personen- und Nameninventar im großen und ganzen bei. Weiters zog der Kompilator die ursprünglichen zwei Akte in einen zusammen und kürzte den Text beträchtlich. Nicht selten übernahm er, sowohl in den Rezitativen wie auch in den Versen der Musiknummern, wortident ganze Passagen, er beschränkte sich häufig aber auch auf Teilzitate sowie sinngemäße Umformulierungen und Paraphrasierungen. In den späteren Szenen, vornehmlich im Finale, fällt die Raffung besonders ins Auge, hier mußte Schmidt ganze Handlungsstränge (etwa einen Gewittersturm mit dramatischen Folgen) aus Zeitgründen weglassen. Dennoch hat er auch neue Szenen hinzugefügt, insbesondere dort, wo in der konservativen Settecento-Vorlage keine – dem aktuellen zeitgenössischen Geschmack entsprechende – komplexeren Musiknummern zur Verfügung standen. Eine eingehende Analyse und Synopse beider Libretti findet sich online unter [http://thomaslindner.members.cablelink.at/zenoclea\\_aristea.pdf](http://thomaslindner.members.cablelink.at/zenoclea_aristea.pdf).

Aus der Parodie erklärt sich auch das Spezifikum, daß in *Aristea* keinerlei Anspielungen auf den Anlaß und damit auch keine panegyrischen Elemente vorkommen. Die ausgeprägte Opernhaftigkeit und das daraus resultierende Grenzgängertum des Stücks sind durch die, wenngleich auch komprimierende, Transformation einer „vollwertigen“ Oper leicht verständlich.

Thomas Lindner

Gaetano Donizetti's 'mini opera' *Aristea* follows the 19th century fashion for composing celebratory scenic works with a large cast and full orchestra, in this case to honour Ferdinand I, King of the Two Sicilies. Librettist Giovanni Schmidt recycled *Aristea* from an earlier abandoned opera set in idyllic Greek surroundings. This tells the classical story of enforced separation of a father from his daughter, their subsequent confusions and final happy reunion. Donizetti's early style was influenced by Rossini but is nevertheless independent and innovative, often hinting at his later operatic masterpieces.

Kulturfonds Bayern  
Bayerisches Staatsministerium für  
Wissenschaft, Forschung und Kunst



Gefördert von  
Margarete Baronin  
de Bassus.

# Gaetano DONIZETTI (1797–1848) *Aristea* (Cantata)

bezirk oberbayern

Freunde der Musik Gaetano Donizettis



*Aristea*/Cloe, secret wife of Filinto . . . . . Andrea Lauren Brown, Soprano  
Filinto, son of Comone . . . . . Sara Hershkowitz, Soprano  
Corinna, shepherdess, in love with Filinto . . . . . Caroline Adler, Soprano  
Licisco, Prince of Messenia . . . . . Cornel Frey, Tenor  
Erasto, shepherd, supposed father of *Aristea* . . . . . Robert Sellier, Tenor  
Comone, nobleman of Messenia . . . . . Andreas Burkhardt, Bass

Chorus of Shepherds and Shepherdesses

**Members of the Bavarian State Opera Chorus**  
**Simon Mayr Chorus and Ensemble**  
**Franz Hauk**

**WORLD PREMIÈRE RECORDING**

A detailed track list will be found in the booklet

The Italian libretto may be accessed at [www.naxos.com/libretti/573360.htm](http://www.naxos.com/libretti/573360.htm)

Recorded at the Kongregationssaal, Neuburg an der Donau, Germany, 3–6 September 2012

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Sponsors: Baronin Margarete de Bassus, Stadt Neuburg/Donau, Bezirk Oberbayern, Freunde der Musik

Gaetano Donizettis, Kulturfonds Bayern, Simon Mayr-Chor, Freunde der Musik am Münster

Cover painting: *Dreamland*, 1884, by Percy Anderson (1850-1928)

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