

The baroque soprano was called upon to portray both **female** and **male** characters, creating an opportunity to examine masculinity and the social status of women. For the contemporary singer, this remains an engaging and amusing challenge, offering a means to express the duality of the female soul.

dualità

GEORGE FRIDERIC HANDEL

1685–1759

ARIANNA IN CRETA

1 "Qual leon, che fere irato, se sua prole" (**Tauride**)

AMADIGI DI GAULA

2 "Il crudel m'abbandona"...

3 "Ah! spietato! e non ti muove" (**Melissa**)

DEIDAMIA

4 "Ai Greci questa spada sovra i nemici estinti" (**Achille**)

PARTENOPE

5 "Qual farfalletta gira a quel lume" (**Partenope**)

RADAMISTO

6 "Ombra cara di mia sposa" (**Radamisto**)

ALCINA

7-8 "Ah! Ruggiero crudel"..."Ombre pallide" (**Alcina**)

FARAMONDO

9 "Se ria procella sorge nell'onde" (**Adolfo**)

GIULIO CESARE IN EGITTO

10-12 "Che sento? oh dio!"... "Se pietà di me non senti, giusto ciel"
Da tempeste il legno infranto" (**Cleopatra**)

RADAMISTO

13 "Qual nave smarrita tra sirti" (**Radamisto**)

LOTARIO

14 "Scherza in mar la navicella" (**Adelaide**)

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