

Umberto Giordano – Siberia (2003)

Written by bluesever

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CD1 1. Giordano: Siberia: Godi dunque il suo sole 4:03 2. Giordano: Siberia: L'epidemia delle donne come Stephana 2:28 3. Giordano: Siberia: O bella mia 5:45 4. Giordano: Siberia: E Gleby!... Non lo temo! 3:00 5. Giordano: Siberia: Ogni giorno in me amor si fa gigante 3:33 6. Giordano: Siberia: Signora nel ricamo! 2:43 7. Giordano: Siberia: Sei giovane! Soldato! 3:47 8. Giordano: Siberia: Introduction 4:26 9. Giordano: Siberia: Buon di! Salute a Vostre Signorie! 5:38 10. Giordano: Siberia: Malori! Dolori! Languire! Soffrire 4:17 [play](#) 11. Giordano: Siberia: La poloo-tappa della Steppa d'Omsk? 3:13 12. Giordano: Siberia: Sara la mia!... Orride steppe, torrida estate! 3:13 13. Giordano: Siberia: E qui con te il mio destin 6:07

CD2

1. Giordano: Siberia: Dalle nuvole ha il cielo snidato 4:12

[play](#)

2. Giordano: Siberia: Chi mai sara?... Che ti turba? 3:42 3. Giordano: Siberia: Sua Nobilta il Governatore. In rango! 2:49 4. Giordano: Siberia: stephana: ho modo per fuggire! 5:22 5. Giordano: Siberia: A te portai l'anima mia, o Siberia 2:44 6. Giordano: Siberia: Or vedrete che scena! Strano incontro! 2:54 7. Giordano: Siberia: La conobbi quand'era fanciulla 2:52 8. Giordano: Siberia: Fiele!... Da un'ora!... Contro te! 3:52 9. Giordano: Siberia: Perdona a me, Stephana! 2:48 10. Giordano: Siberia: Cristo e risorto! 4:29 11. Giordano: Siberia: Ah, disgraziata!... Non piangere!... Sollevami! 4:37

Stephana - Luisa Maragliano Vassili - Amedeo Zambon Gleby - Walter Monachesi Principe Alexis - Mario Ferrara Nikona - Laura Londi Ivan - Mario Guggia Walnoff - Gino Calò RAI Orchestra & Chorus, Milano Danilo Belardinelli - conductor, 1974

Several attempted revivals of Siberia throughout the last hundred years have failed to establish a place for the opera in the repertoire, and it is not really hard to see why. It is far inferior to Andrea Chenier and Fedora, and even to some of Giordano's less well-known operas. The setting is also reminiscent of Alfano's Risurrezione - another verismo opera revived by Opera d'Or and a clearly superior work as well. Siberia is very loosely based on Dostoevsky, but the music doesn't at all reflect the harshness and desolation of its setting. Still, there is some fine music here and some rather effective use of Russian folk music (but the Volga Boatmen theme is overused). But as a whole the work is lacking in inspiration and the whole thing is

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atmospherically shallow, despite some nice touches. The story and libretto are no more than mediocre. It is, in the end, worth hearing, though - Giordano was a fine craftsman and was able to bring some inventive uses of the rather thin material. This live performance dates from 1973, and the sound quality is hardly excellent though it includes very little stage-noise. But it is clear enough to display orchestral detail and capture the atmosphere of the score, so it should present absolutely no obstacle to those who are used to these kinds of releases (despite a slightly unreal tinge to the voices which makes them meld rather poorly with the orchestra whose acoustics are more natural). The orchestral playing is in any case pretty good, and Belardinelli's approach is thoughtful, detailed and structurally coherent. The soloists are decent enough, but Maragliano is uneven (although she does have some nice touches and solos in between). Overall, though, the cast is pretty good, with most of the minor roles taken by more than able singers. In the end, this release will hardly make any huge impact, but it is nice enough and worth a listen. --- G.D., amazon.com

Siberia is an opera in three acts by Umberto Giordano from a libretto by Luigi Illica. There is no direct source for the plot of Siberia and it is quite possible that this is an original work by Illica. It was suggested at the New York premiere that it was based on Leo Tolstoy's Resurrection (novel) or one of the novels within it. The première took place on 19 December 1903 at the Teatro alla Scala in Milan and was revised in 1927. The première was not successful, despite having an illustrious first-night cast (Puccini's Madama Butterfly had been cancelled and Siberia took the same vocal distribution so the singers were re-engaged for Giordano's opera), it received more praise in its opening in Genoa and then in Paris in May 1905. It was premièred in the USA, in New York City at the Manhattan Opera on 5 February 1908. The composer Faure thought highly of the first act when he heard it in Paris in 1905.

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