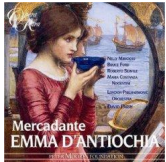


## Saverio Mercadante - Emma D'Antiochia (Parry) [2003]

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Sobota, 20 Kwiecień 2013 16:20 -

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Disc: 1 1. Emma d' Antiochia, opera: Sinfonia 2. Act 1. Introduzione. Coro. Della Sidonia porpora 3. Act 1. Introduzione. Duetto. I tuoi sospetti, Adelia 4. Act 1. Introduzione. Coro. Quai lieti suoni? 5. Act 1. Introduzione. Stretta. Vieni e per noi cominciano 6. Act 1. Introduzione. Recitative. Son ne' miei Lari!... ch'io t'abbracci ancora 7. Act 1. Introduzione. Cavatina. Il mio cuore, il cor paterno 8. Act 1. Introduzione. Cabaletta. Se una madre io diedi a voi 9. Act 1. Scena. Or che di tanto evento 10. Act 1. Scena e Cavatina. Aria. Ah! se commossa io sono 11. Act 1. Scena e Cavatina. Cabaletta. Nobil signor perdonami 12. Act 1. Scena ed aria. Scena. Nel mio cuore lacerato 13. Act 1. Scena ed aria. Aria. Io soffrir: mortale in terra 14. Act 1. Scena e duetto. Scena. Sola son'io 15. Act 1. Scena e duetto. Duetto. Amai quell'alma ingenua 16. Act 1. Scena e duetto. Andante. Emma!... Ruggier! 17. Act 1. Finale Primo. Scena. Ciel! qual suon? Ah! 18. Act 1. Finale Primo. Quartetto. Ei qui dianzi... a me... l'amante 19. Act 1. Finale Primo. Coro. Al tempio! 20. Act 1. Finale Primo. Stretta. Ah! nel tuo volto splendere

Disc: 2

1. Act 2. Introduzione. Introduzione. Banda sul palco 2. Act 2. Introduzione. Recitative. Oh! qual disegno in mente 3. Act 2. Introduzione. Coro. Addio!... Le stelle ascondono 4. Act 2. Introduzione. Scena. Sei tu? Son io 5. Act 2. Finale Secondo. Duetto. Fuggi meco 6. Act 2. Finale Secondo. Trio. Cielo! sei tu che il vindice 7. Act 2. Finale Secondo. Stretta. La vittima vostra

Disc: 3

1. Act 3. Introduzione. Ella a ciascuno involasi... 2. Act 3. Scena ed aria. Recitative. A me Ruggiero 3. Act 3. Scena ed aria. Aria. Non sai tu che il mondo intero 4. Act 3. Scena ed aria. Cabaletta. Ah! non fia che maledetto 5. Act 3. Scena e duetto. Duetto. Emma! Tu qui? 6. Act 3. Scena e duetto. Andante. Il cor, il cor che svegliasi 7. Act 3. Scena e duetto. Scena. Or va: - comincia a sorgere 8. Act 3. Scena e duetto. Cabaletta. Se mai piangente e supplice 9. Act 3. Finale Ultimo. Scena. Emma... t'affretta 10. Act 3. Finale Ultimo. Aria. In quest'ora fatale e temuta 11. Act 3. Finale Ultimo. Cabaletta. Parta, parta. - Ed io pure, ed io pure 12. Act 3. Finale Ultimo. Duetto. Mi lasciate!... Empia donna! 13. Act 3. Finale Ultimo. Lento. Ah! perdona al duol estremo

Emma - Nelly Miricioiu Corrado di Monferrato - Roberto Servile Ruggiero - Bruce Ford Adelia - Maria Costanza Nocentini Aladino - Colin Lee Odetta - Rebecca von Lipinski Geoffrey Mitchell Choir London Philharmonic Orchestra David Parry – conductor

Thirty years ago, Mercadante's name was found only in history books. The past 20 years has seen increased interest, and now there are more than 90 CDs available featuring at least an aria or two or an instrumental piece. He composed more than 60 operas and by 1840 was more respected in Italy than Rossini, Bellini, and Donizetti. As Verdi became more popular, Mercadante turned more and more to instrumental music; contemporary reports suggest he was jealous of the younger composer.

His early works were very Rossinian, filled with showy vocal lines, crescendos, and so forth. In the early 1830s he began to "revolutionize" his style, paying more attention to the orchestra, "banishing" trivial cabalettas, turning large ensembles into true ensembles, with no extended solos. This CD presents three of his songs--a light Tyrolean sweetly sung by William Matteuzzi, a dark, dramatic moment from a dying man sung with rich tone and feeling by Bruce Ford, and a coy, flirtatious ditty enchantingly embraced by soprano Yvonne Kenny, all with David Harper on piano--as well as excerpts from five operas.

The grandest is from the early *Gabriella di Vergy*, a sextet with a lovely slow start, a bridge, and then an exciting six-voiced, complex cabaletta; this last is then repeated with wild embellishments from all six singers. A trio for tenor, baritone, and bass (with chorus) from *Orazi e Curiazi* is a dark oath, with noodling clarinet figures to set the mood. A somber prayer from *Emma d'Antiochia* could be by Bellini and is nicely etched by Nelly Miricioiu; a big aria for tenor (with bass and chorus) from *Virginia*, Mercadante's last opera, begins in a distinctly Verdian, dramatically exclaimed fashion but ends in a jolly-jaunty cabaletta, seemingly just the type the composer was supposed to have eschewed. There's a trio and a duet from *Zaire*, both beautiful and both featuring the lovely Majella Cullagh and heroic, stylish Bruce Ford (with Alastair Miles). Miricioiu and baritone Anthony Michaels-Moore end the CD with a rousing, highly dramatic confrontational duet and *lento* aria finale with chorus from *Orazi e Curiazi*.

As suggested, this CD is filled with wonderful singing of music by a fascinating and undeservedly overlooked composer. The accompaniments are superb, the sonics are ideal. Precisely why Opera Rara chose to leave out texts and translations for such rare material is a mystery (although as always they include intelligent notes and synopses)--but there's no mystery about the fact that this is a terrific CD. --Robert Levine, ClassicsToday.com

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