

Anna Netrebko & Rolando Villazon – Duets (2007)

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1. "O soave fanciulla" 2. Lucia perdona...Sulla tomba 3. "Giovanna, ho dei rimorsi...E il sol dell'anima" 4. Va! je t'ai pardonné ... Nuit d'hyménée 5. No.8 Chanson: "De mon amie, fleur endormie" - No.9 Duo "Léila! Léila! Dieu puissant" 6. Toi! Vous!... Ah! Viens, Manon, je t'aime! 7. "Tvajo malchan'je nepan'atna" (original version) 8. Cállate, corazón! Durmete y calla!
Soprano Vocals – Anna Netrebko Tenor Vocals – Rolando Villazón Staatskapelle Dresden
Conductor – Nicola Luisotti + Baritone Vocals – Nicola Luisotti Mezzo-soprano Vocals – Nadine Weissmann

Rolando Villazon and Anna Netrebko, opera's "golden couple" (or is it "dream team?") have just released their first CD of duets. In the duet that closes the first act of *Bohème*, both singers are in rapturous voice, their phrasing sensitive and sincere. The Lucia-Edgardo duet is passionate and tender by turns, with Villazon particularly good--he takes his solo softly and in a long breath. The Duke and Gilda are roles made for them: She sounds sweet and vulnerable and he sounds like he believes what he's singing at the moment, and their final high D flat together is a dazzler. A hypnotic *Roméo et Juliette* duet follows, with gentle singing from both, and they make the most of Leila and Nadir's scene from *The Pearl Fishers*, turning in a languorous, smooth performance. The big duet from the third act of *Manon* finds Netrebko at her most seductive and a duet from *Iolanta*, probably the most lyrical tenor-soprano moment in Russian opera, is a nice rarity, with Villazon very at home in the Russian idiom and the pair soaring to great emotional heights. A delicious number from Torroba's *Zarzuela Luisa Fernando* ends the CD on a soft, tender note. Netrebko's diction remains unfortunate and while singing with a partner whose diction is as clean and clear as Villazon's, it becomes more noticeable. But there's precious little to complain about here--it's a true pleasure to hear singing and communicating of this caliber.
--Robert Levine, Editorial Reviews

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