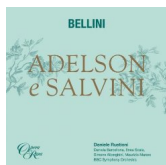


Bellini - Adelson e Salvini (2017)



CD1 01. Act I: Sinfonia - Daniela Barcellona & Enea Scala & Maurizio Muraro 02. Act I: Introduzione-Fanny 'Immagine gradita...' - Kathryn Rudge 03. Act I: Introduzione-Fanny 'Vien gente, ah mi dispiace...' - Kathryn Rudge 04. Act I: Dialogue-'Andate pure, o miei cari...' (Madam Rivers) - Leah-Marian Jones 05. Act I: Aria di Struley 'Geronio ancor non viene...' - Rodion Pogossoff 06. Act I: Dialogue-'Ebbene, hai tu...' (Struley) - Rodion Pogossoff 07. Act I: 'Bonifacio Voccafrola?' - Maurizio Muraro 08. Act I: Cavatina di Bonifacio Dialogue-'Mo che torna...' (Bonifacio) - Daniela Barcellona & Enea Scala & Maurizio Muraro 09. Act I: Duetto Salvini e Bonifacio 'Speranza seduttrice' - Maurizio Muraro 10. Act I: Dialogue-'Dico io...' (Bonifacio) - Maurizio Muraro 11. Act I: Romanza Nelly 'Dopo l'oscuro nembo...' - Daniela Barcellona 12. Act I: Dialogue-'Ma non è quegli Salvini...' - Daniela Barcellona 13. Act I: Finale dell'Atto primo 'Ah! L'opresse il dolor...' - Daniela Barcellona & Enea Scala & Maurizio Muraro 14. Act I: Finale dell'Atto primo 'E quest'alma...' - Daniela Barcellona & Enea Scala & Maurizio Muraro 15. Act I: Finale dell'Atto primo 'Addò site?' - Daniela Barcellona & Enea Scala & Maurizio Muraro 16. Act I: Finale dell'Atto primo 'Noi qui l'attenderemo...' - Daniela Barcellona & Maurizio Muraro & Simone Alberghini 17. Act I: Adelson 'Obliarti? Abbandonarti?' - Simone Alberghini 18. Act I: Adelson 'Ah, mio caro!' - Simone Alberghini 19. Act I: Adelson 'Die piacer la voce...' - Simone Alberghini 20. Act II: Duetto Struley e Geronio 'Eh, Geronio!' - Rodion Pogossoff & David Soar 21. Act II: Dialogue-'E dunque ritornato...' - David Soar & Rodion Pogossoff

CD2 01. Act II: Dialogue-'Vieni, uomo snaturato!' - Simone Alberghini 02. Act II: Duetto Salvini e Adelson 'Torna, o caro...' - Simone Alberghini 03. Act II: Dialogue-'Resta Salvini...' - Simone Alberghini 04. Act II: Aria di Bonifacio 'Taci, attendi, e bedarraje?!' - Maurizio Muraro 05. Act II: Dialogue-'Venite o mie care...' - Simone Alberghini 06. Act II: Finale dell'Atto secondo 'Ecco al n quel caro oggetto...' - Daniela Barcellona & Enea Scala & Maurizio Muraro 07. Act II: Finale dell'Atto secondo 'Al foco...' - Daniela Barcellona & Enea Scala & Maurizio Muraro 08. Act II: Finale dell'Atto secondo 'E il Ciel, che in questa guisa...' - Daniela Barcellona & Enea Scala & Maurizio Muraro 09. Act III: Dialogue-'Che a me si conduca...' - Simone Alberghini 10. Act III: Duetto Adelson e Bonifacio 'Baldanzoso che dici?' - Maurizio Muraro & Simone Alberghini 11. Act III: Dialogue-'Oh con quai rozzi...' - Simone Alberghini 12. Act III: Aria di Salvini con Cori 'Ebben perché respira...' - Enea Scala 13. Act III: Aria di Salvini con Cori 'Si cadro... ma estinto ancora' - Enea Scala 14. Act III: Dialogue-'E già tempo' - Simone Alberghini 15. Act III: Ultimo Coro 'Ah Nelly. Tributo umile...' - Daniela Barcellona & Enea Scala & Simone Alberghini 16. Appendix: Romanza Nelly 'Dopo l'oscuro nembo' - Daniela Barcellona 17. Appendix: Duetto di Salvini e Bonifacio 'Speranza seduttrice' - Enea Scala & Maurizio Muraro 18. Appendix: Finale primo 'Ah!... L'opresse il dolor...' - Daniela

Barcellona & Enea Scala 19. Appendix: Aria con Cori di Struley 'Ehi! Geronio!...' - Rodion Pogossov
Daniela Barcellona (Nelly), Simone Alberghini (Lord Adelson), Enea Scala (Salvini), Maurizio Muraro (Bonifacio), Rodion Pogossov (Colonel Struley), David Soar (Geronio), Kathryn Rudge (Fanny), Leah-Marian Jones (Madama Rivers), Opera Rara Chorus (chorus director: Eamonn Dougan) BBC Symphony Orchestra
Daniele Rustioni (conductor) rec. May 2016, BBC Maida Vale Studios, London

Following the success of Leoncavallo's opera *Zazà*, its first venture into the verismo tradition, Opera Rara returns to Vincenzo Bellini for his first full scale opera *Adelson e Salvini* the label's third opera recording by the Italian composer.

From his student days in Naples, Bellini revered Rossini, then at the height of his powers and a celebrated figure in opera. When Bellini saw *Semiramide* performed at the Teatro San Carlo it made a considerable impression on the young teenager. It therefore comes as no surprise that for his graduation piece Bellini's opera *semiseria* in three acts *Adelson e Salvini* was strongly influenced by Rossini. For his first opera Bellini chose a libretto by Andrea Leone Tottola who had prepared librettos for Donizetti and Rossini. Set in seventeenth century Ireland at Lord Adelson's castle, Tottola's libretto is based on a novella *Adelson et Salvini: Anecdote anglaise* from a collection by François-Thomas-Marie de Baculard d'Arnaud. The first performances of *Adelson e Salvini* were given by an all-male cast of fellow students at the Real Collegio di Musica di San Sebastian, Naples in 1825. It was a hit and extra performances were arranged at the Collegio leading to an opera commission from Teatro San Carlo.

With thoughts of reviving *Adelson e Salvini* Bellini undertook various revisions and additions to the score that he had left unfinished. For an intended performance at the Teatro del Fondo, Naples which never took place, Bellini authorised his friend Francesco Florimo to make amendments leading to a two act version of the score. In 1985 a version of the opera was staged at the Teatro Massimo Bellini in Catania which was the opera's first professional performance. In 2001 when the original orchestral parts were unearthed in Milan this meant the full score could finally be reconstructed and heard as the composer intended at its first performance. For this release conductor Daniele Rustioni has recorded a reconstructed original three-act version of *Adelson e Salvini*, based on a new critical version edition published by Ricordi. After the opera's conclusion three significant set-pieces taken from the second version are also included: Nelly's romance, a duet between Salvini and Bonifacio, and Struley's aria with chorus. Rustioni explains that the score, with its spoken dialogue is rather like an "Italian singspiel" and the Neapolitan dialect used by the amusing character Bonifacio has been retained. Unless one is following the opera with the libretto in hand, hearing the considerable Italian dialogue intrudes, really, diminishing the enjoyment.

Throughout the recording there is a real sense of engagement from all the performers who have clearly bought into this latest Opera Rara project. At times the atmosphere generated at BBC Maida Vale Studios feels very intense, communicating a palpable sense of a live performance. Daniela Barcellona, the best-known soloist here, is in impressive form in the role of Nelly. Raising the temperature the dignified Italian mezzo-soprano communicates penetratingly rich and commanding expression, with her vocal fluidity notable in the affecting romanza 'Dopo l'oscura nembo', which is certainly the finest aria in the work. Barcellona has a stunning voice but sadly this role provides only limited opportunity to hear her. Thoroughly recommendable is Barcellona in the trouser role of Malcolm in Paul Curran's 2015 New York Met production of Rossini's dramatic two act opera *La Donna del Lago* (The Lady of the Lake) filmed live on Erato Blu-ray (review). Completely at home here as Lord Adelson, is the experienced Italian baritone Simone Alberghini. Mature-sounding with ideal weight, his voice is characterful yet graceful in 'Obliarti! Abbandonarti!... Ah, mio caro!' which is, in truth, a rather routine aria. Italian tenor Enea Scala throws himself passionately into the role of lovelorn Salvini, the Neapolitan painter. Clear, lithe and strongly projected in 'Si cadro... ma estinto ancora', Scala excels in meeting the significant demands of the wide tenor range. The highest notes feel a touch pinched but there's nothing to worry about too much. Salvini's act one duet with Bonifacio 'Speranza seduttrice' is worthy of admiration too.

Salvini's servant Bonifacio is taken by Maurizio Muraro, the Italian bass. Although the buffo aria 'Taci, attendi, e allor vedrai' is a touch wearying Muraro does all he can, singing with proficiency, focus and satisfying expression. Colonel Struley is sung by Russian baritone Rodion Pogossov. The nobleman's aria 'Geronio ancor non viene... Tu provo un palpito per tal dimora' is agreeably delivered by Pogossov with lovely warmth, blend and balance. In the role of Fanny, Kathryn Rudge, an English mezzo-soprano sings her aria 'Immagine gradita' (from early in act one) with proficient control, displaying her dark-tinged timbre. In the minor roles bass David Soar, sonorous and expressive, sings Geronio most effectively and mezzo-soprano Leah-Marian Jones as housekeeper Madama Rivers does all that is asked of her. With clarity and impressive unity the Opera Rara Chorus sings characterfully, without undue heaviness. Playing with commitment, the BBC Symphony Orchestra responds splendidly to Daniele Rustioni's direction, which is assured and high on vitality. Recorded at BBC Maida Vale Studios in London the sound team excel providing first class sound, being especially clear and with satisfying balance. Complete Italian text with an English translation is contained in the lavishly produced booklet together with a pair of helpful essays and detailed synopsis.

With this recording Opera Rara continues its mission to promote excellent recordings of forgotten operas, mainly bel canto repertoire of the nineteenth century. Daniele Rustioni's well prepared cast excels and the advantage of having native Italian speakers in the principal roles is very evident. Maybe Opera Rara could turn its attention away briefly from its core Italian repertoire to the forgotten French operas of Fromental Halévy, perhaps his *La Reine de Chypre*,

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