

Franz Joseph Haydn - L'Infedelta Delusa (2014)

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(1) Act 1 [55'59"] (2) Act 2 [47'03"] Sophie Klußmann, soprano (Sandrina) Ines Lex, soprano (Vespina) Krystian Adam, tenor (Filippo) Anicio Zorzi Giustiniani, tenor (Nencio) José Antonio López, baritone (Nanni) Capella Augustina Andreas Spering – conductor Period instruments August 30/31, 2014, Schloss Augustusburg, Brühl

Haydn's rather obscure opera -- scored to Marco Coltellini's libretto for the Eszterházy court where Haydn was biding his time as composer, and whose royal family, namesake of the tasty dessert, the work was written for -- was premiered in July 1773 and was only heard on three occasions during Haydn's lifetime. It was written for a party in the royal Eszterházy palace to honor the saint day of the princess Maria Anna Luisa, widow of Paul II Anton.

While the recitative is full of snappy, witty retorts, the arias instead are sumptuous, descriptive, gorgeously harmonic, and gallop the plot throughout Haydn's theatrical narrative. This is the inception of opera buffa and undoubtedly paved the way for the later genre, and the framework of Rossini's patented convergences.

There's a harmonic purity throughout the opera, scored in a major key (with just one aria in a minor key). The arias are well-distributed (with the exception of Vespina's) between the five singers, and the opera is an absolutely fluid, organic work where the language of the music forms the traditional narrative we're already accustomed to in Italian opera buffa. ---
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The plot of L'infedelta Delusa is typically complex and tends, appropriately, towards the absurd. A father, Fillipo, has a beautiful daughter he intends to marry to a rich man, Nencio. The daughter, Sandrina, loves Nanni the brother of Vespina. Vespina, naturally enough, loves Nencio. Sandrina is obliged to obey her father and lets Nanni know that all is lost, which inspires his sister to embark on a series of disguises in which she impersonates variously an old woman who says that Nencio has abandoned her daughter (thus making Fillipo refuse to allow his daughter to marry him), a servant, a marquis and a notary. Eventually, all four are married, each to the right person, by Vespina's deception. --- José M Irurzun, musicweb-international.com

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