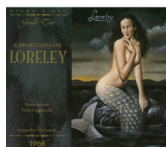


Catalani – Loreley (Gavazzeni) [1968]

Written by bluesever

Thursday, 22 September 2011 09:06 - Last Updated Friday, 27 September 2013 21:40

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CD1 1. Loreley: Overture 6:37 2. Loreley: Act One: Buona preda! 3:32 3. Loreley: Act One: Bella virtù di prodi in verità! 1:24 4. Loreley: Act One: Da me Walter che brama? 1:43 5. Loreley: Act One: Candida e bella gentil donzella 0:54 6. Loreley: Act One: Nel verde maggio, un dì dal bosco 3:29 7. Loreley: Act One: Salvezza tu chiedi 2:05 8. Loreley: Act One: Dunque tutto fini! 5:19 9. Loreley: Act One: Lascia per or che libero 1:34 10. Loreley: Act One: Non fui da un padre mai benedetta 2:54 11. Loreley: Act One: Maledici l'istante 1:51 12. Loreley: Act One: lo stesso dunque Anna ho perduta 4:14 13. Loreley: Act One: Hio! Hio! Heja hio! 3:56 14. Loreley: Act One: Ove son?... Ma forse è un orrido sogno 8:49

CD2 1. Loreley: Act Two: Gorgheggiate, usignoli, a volo libero 5:11 2. Loreley: Act Two: Amor celeste, ebbrezza e pena 9:07 3. Loreley: Act Two: Alteri ergete le auguste cime 2:29 4. Loreley: Act Two: Danziam, danziam! (Waltz of the Flowers) 6:19 5. Loreley: Act Two: Non t'angosciar, se il riso tarda 3:07 6. Loreley: Act Two: L'altar di candidi veli e di porpora 4:50 7. Loreley: Act Two: Vuoi tu provar gli spasimi 3:57 8. Loreley: Act Two: Vieni! Sul Reno ho un'isola 2:40 9. Loreley: Act Three: Si va facendo al bosco il giorno fosco 12:37 10. Loreley: Act Three: Ove sono? Che fu? 6:09 11. Loreley: Act Three: Dance of the Undines 6:50 12. Loreley: Act Three: Vieni al mio seno! 4:37 13. Loreley: Act Three: Deh! Ti rammenta quel dì beato 6:53

Piero Cappuccilli (Baritone), Gianfranco Cecchele (Tenor), Agostino Ferrin (Bass), Rita Talarico (Soprano), Elena Suliotis (Soprano) Milan Teatro alla Scala Orchestra, Milan Teatro alla Scala Chorus Gianandrea Gavazzeni – conductor

For the most part, Italian operatic composers exhibited indifference if not hostility toward the new musical language of Richard Wagner, and the aesthetics of the German Romantics. However, there were those composers, such as Catalani, who admired and emulated the German developments. Catalani's harmonies and textures exhibit an indebtedness to Wagnerian writing, and his dramatics eschew any verismo influences whatsoever. The opera's libretto was written by a group of composers, and was a reworking of the libretto to an earlier opera of Catalani, called *Elda*, a *dramma fantastico*. The original libretto was by Carlo D'Orville, and he helped with the rewrite as well. The other authors included Angelo Zanardini, Giuseppe Depanis, Illica, Giacosa, and Catalani himself. The story is a highly romantic one, and taken from mythology. The setting is the Rhine River, into which both heroine and hero

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eventually cast themselves in despair. The third act contains some of the best music of the opera, and is the emotional high point as well. Some of the most effective theatrical scenes include a dance for the water spirits, and a funeral tableaux. The opera premiered at Turin's Teatro Regio on February 16, 1890, and was moderately successful. ---All Music Guide

Loreley is a three-act azione romantica opera by Alfredo Catalani, composed to a libretto by Angelo Zanardini, Giuseppe Deplanis, Carlo D'Ormeville and others. The opera is an extensive reworking of Catalani's dramma fantastico Elda, originally with a text by Carlo D'Ormeville, first given in Turin in 1880 under Carlo Pedrotti, with Garbini, Boulicioff, Barbacini and Athos.

Loreley was first performed at the Teatro Regio in Turin on 16 February 1890 under Edoardo Mascheroni. It was subsequently given at Covent Garden in London on 12 July 1907. The first American performance was presented by the Chicago Opera Association at the Auditorium Building in Chicago on 17 January 1919 with Anna Fitziu in the title role.

Loreley is an orphan unhappily in love with Walter who loves Anna. Loreley makes a pact with the Alberich, King of the Rhine to make her irresistible. Everything goes wrong, Walter drowns himself and Loreley is left eternally on her rock, calling young men to their doom. ---wikipedia

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