

## Gaetano Donizetti – L'Elisir D'Amore (Bonynge) [1983]

Written by bluesever

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## Gaetano Donizetti – L'Elisir D'Amore (Bonynge) [1983]



CD1 01. Atto I. Preludio 02. *Bel conforto al mietitore (Giannetta, mietitori)* 03. *Quanto e bella, quanto e cara (Nemorino)* 04. *Benedette queste carte (Adina)* 05. *Come Paride vezzoso (Belcore)* 06. *Or se m'ami, come io t'amo (Belcore)* 07. *Una parola, o Adina (Nemorino)* 08. *Che vuol dire cotesta suonata? (Donne)* 09. *Udite, udite, o rustici (Dulcamara)* 10. *Ardir! Ha forse il cielo mandato (Nemorino)* 11. *Voglio dire, lo stupendo elisir (Nemorino)* 12. *Caro elisir! sei mio! (Nemorino)* 13. *Chi e mai quel matto? (Adina)* 14. *Esulti pur la barbara (Nemorino)* 15. *Tran tran tran tran...In guerra ed in amor (Belcore)* 16. *Signor sargente (Giannetta)*

CD2

01. *Adina credimi (Nemorino)* 02. Atto II. *Cantiamo, cantiam, cantiam (Belcore, ess)* 03. *Barcaruola a due voci (Dulcamara)* 04. *Silenzio! E qua il notaro (Belcore)* 05. *La donna e un animale (Belcore)* 06. *Ai perigli della guerra (Nemorino)* 07. *Saria possibile? (Contadine)* 08. *Dell 'elisir mirabile (Nemorino)* 09. *Io gia m'immagino (Nemorino)* 10. *Quanto amore! Ed io spietata! (Adina)* 11. *Una furtiva lagrima (Nemorino)* 12. *Prendi; per me sei libero (Adina)* 13. *Alto! Fronte! (Belcore)* 14. *Ei corregge ogni difetto (Dulcamara)*

Adina - Joan Sutherland Nemorino - Luciano Pavarotti Belcore - Dominic Cossa Dulcamara - Spiro Malas Giannetta - Maria Casula Ambrosian Opera Chorus English Chamber Orchestra Conductor - Richard Bonynge, 1970

This appealing opera about Nemorino (Pavarotti), a poor young Italian peasant, hopelessly in love with Adina (Sutherland), daughter of a wealthy landowner, has a wealth of comic incidents, mostly based on the character of Dr. Dulcamara, a traveling huckster of patent medicines who sells Nemorino a bottle of wine on the pretext that it is a love potion. It also has some of the most gorgeous melodies of all time, including the tenor favorite "Una furtiva lagrima," and a sentimental happy ending that brings out the best in Sutherland's temperament. The singing is gorgeous (this may go into history as Pavarotti's finest recording), and Sutherland elaborates the vocal line and even uses unfamiliar variations in the text that date back to Donizetti's lifetime. The comedy is handled reasonably if not exceptionally well. --Joe McLellan, amazon.com

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