

Nicola Vaccaj - La Sposa di Messina (2009)

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Środa, 10 Luty 2016 17:17 -

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CD1 1 *Preludio: Allegro* 2:00 2 *Introduzione e Terzetto: Oh ben giunti!* (Chorus, Diego) 3:59
3 *Act I: Ecco i fratei* (Chorus, Cesare, Emanuele) 3:55 4 *Act I: Emanuele!* (Cesare,
Emanuele, Diego, Chorus) 4:58 5 *Act I: Recitativo: Dunque, amico?* (Isabella) - *Cavatina*
Isabella: Figli a una sola patria (Isabella, Diego, Chorus) 8:13 6 *Act I: Romanza e Duetto:*
Emanuel! Così tu m'hai lasciata (Beatrice) 5:39 7 *Act I: Esce dal bosco* (Beatrice, Cesare)
6:10 8 *Act I: Scena: Ite, o fedei!* - *Romanza: Chi fida l'anima* (Emanuele) 7:40 9 *Act I:*
Finale: Dove in silenzio restasi (Chorus) 3:24 10 *Act I: O figli, a voi dal tumulto* (Isabella,
Emanuele, Cesare) 5:33 11 *Act I: Si giuri omai* (Emanuele, Cesare, Isabella, Chorus, Diego)
5:11 12 *Act I: La mia figlia, la mia vita* (Isabella, Chorus, Emanuele, Cesare, Diego) 6:17
CD2

1 *Act II: Coro: Voi pur vedeste* (Chorus, Cesare) - *Aria: Mio fratello? Ei stesso* (Cesare,
Chorus) 7:57 2 *Act II: Scena: Per la selva vicina* (Emanuele) - *Duetto: O desio della mia vita*
(Emanuele, Beatrice, Cesare, Chorus) - *Terzetto: Così i tuoi giorni serbansi* (Cesare,
Emanuele, Beatrice) 9:04 3 *Act II: Finale: Sovra il suo viso languido* (Chorus, Isabella) 5:15 4
Act II: Dove son io? (Beatrice, Isabella, Chorus) 4:23 5 *Act II: Egli morì* (Chorus, Isabella,
Beatrice, Diego, Cesare) 6:14 6 *Act II: Al fratel, deh! che almeno mi unisca* (Cesare, Isabella,
Beatrice, Chorus) 7:25

Donna Isabella, principessa di Messina – Jessica Pratt (Soprano) Don Emanuele, suo figlio –
Filippo Adami (Tenor) Don Cesare, altro suo figlio – Armando Ariostini (Baritone) Beatrice –
Wakako Ono (Mezzo-soprano) Diego – Maurizio Lo Piccolo (Bass) Classica Chamber Choir,
Brno Virtuosi Brunensis Antonino Fogliani – conductor

The operas of Nicola Vaccaj, renowned as a vocal teacher and still known today for his *Metodo di Canto*, employ a similar *bel canto* style to that of his rival Bellini. Based on a tragedy by Friedrich Schiller, the powerfully dramatic plot of *La sposa di Messina* deals with the inescapable and, in this case, destructive nature of destiny. Vaccaj's own 1839 premiere was dogged by bad luck, and the subject proved too controversial for Venetian audiences despite its numerous superb set pieces. After one complete and one partial performance, it was not staged again until the 2009 revival heard on this live recording. Antonino Fogliani's many conducting engagements have taken him to leading international opera houses and concert halls. For

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Rossini in Wildbad he has directed *Ciro in Babilonia*, *L'occasione fa il ladro*, *Mos+” in Egitto*, *La scala di seta*, *Il signor Bruschino* and *Otello*, as well as Vaccaj's *La sposa di Messina*.
---Editorial Reviews, amazon.com

Italian composer Nicola Vaccaj (also spelled Vaccai) is known today primarily for vocal exercises, but in his own time he was a successful as well as controversial contemporary of Bellini. *La sposa di Messina* here receives its first recording and has been performed only once since its disastrous premiere in 1839, when it was withdrawn midway through the second performance. It's an ambitious work, adapted from Schiller's play *Die Braut von Messina* (The Bride of Messina). The play was Schiller's best attempt to emulate Sophocles, with a pair of brothers who fall in love with the same woman, unaware that she is their sister and that, moreover, it has been prophesied that she will cause their destruction. There are tough soprano arias that British soprano Jessica Pratt, in the title role of Isabella, handles very well indeed. A chorus of courtiers has a varied, expressive role. And Vaccaj has a real feel for dramatic scenes such as Isabella's harp-haunted awakening from the dead faint into which she falls as the plot approaches its denoument (CD 2, track 3). A worthwhile operatic revival, but Naxos makes you go online for the otherwise unavailable libretto by Jacopo Cagianca. ---James Manheim, Rovi

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