Anna Netrebko – Opera Arias (2003)



1. Idomeneo: Recitativo ed Aria "Quando avran fine omai" - Mozart 2. Don Giovanni: Recitativo accompagnato e Rondo "Crudele!" - Mozart 3. Benvenuto Cellini: Cavatine "Entre l'amour et le devoir" - Berlioz 4. La Sonnambula: Recitativo e Cavatina "Care compagne, et voi, ternei amici" - Bellini 5. Manon: Air du Cours-la-Reine "Suis-je gentille ainsi?" - Massenet 6. Lucia di Lammermoor: Scena e Cavatina "Ancor non giunse!" - Donizetti 7. Faust: Ricitatif "Les grands seigneurs ont seuls des airs..." - Gounod 8. Rusalka: "Mesicku na nebli hlubokem" - Dvorak 9. La Boheme: "Quando me'n vo' (Musette's Waltz)" – Puccini Anna Netrebko, soprano Elina Garanca, mezzo-soprano David Aronson, harpsichord Wiener Staatsopernchor Wiener Philharmoniker Gianandrea Noseda – conductor

Here, a year after her sensational Metropolitan debut as Prokofiev’s Natasha from War and Peace, comes the debut solo recital album of 30-something soprano Anna Netrebko. She hails from southern Russia, and her emergence from the life of a conservatory student has a touch of the Cinderella tale—the bit, that is, about being discovered by Gergiev mopping floors for the Kirov as a part-time job and making her way into the Kirov's ranks. Later she became a favorite at San Francisco Opera, trying on for size a swath of comic and dramatic roles. Opera Arias parades Netrebko's way through a spectrum of vocal styles and characters. This mesmerizing lyric soprano engages--at times thrillingly grips--the listener with an imagination far greater than the disc's title (couldn't someone have dreamt up a less ridiculously bland handle?), but most significantly leaves an impression that the enterprise here isn't merely about singing. Netrebko's Ilia and Donna Anna are flesh-and-blood characters in real situations, as Mozart wanted them to be. The results are a bit more uneven with her bel canto heroines, where the required balance between Netrebko's emotional identification, so obviously a forte, and the musical phrasing thereof is a delicate one. Her shading of Lucia's mood swings, vocal and emotional, isn't consistently compelling. On the other hand, Netrebko uncovers gemlike facets not just in Gounod's "Jewel Song" but particularly in her stunning, passionately realized and beautifully phrased Manon (even if her trills disappoint). A shame that samples of her Russian repertory are missing here, though Netrebko's "Song to the Moon" from Dvorak's Rusalka concentrates and sets a mood with enviable mastery. Netrebko's musical intelligence and theatrical savvy seem destined to ensure her a magnificent career, so it's no surprise that many fans are already

clamoring for more than the tease of an aria collection. ---Thomas May, Editorial Reviews

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