

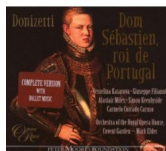
## Gaetano Donizetti - Dom Sébastien, Roi de Portugal (2007)

Written by bluesever

Sunday, 03 April 2011 18:47 - Last Updated Wednesday, 30 October 2013 21:07

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### Disc: 1

1. Act 1. Prélude
2. Act 1. Introduction. Nautonniers, mettez à la voile!
3. Act 1. Introduction. Ainsi nous l'emportons
4. Act 1. Air. Encore ce soldat, qui me poursuit
5. Act 1. Air. Soldat, j'ai rêvé la victoire
6. Act 1. March funèbre et Final. Regarde!
7. Act 1. March funèbre et Final. Quelle est-elle?
8. Act 1. March funèbre et Final. O mon Dieu, sur la terre [play](#)
9. Act 1. March funèbre et Final. Entendez-vous le trompette
10. Act 1. March funèbre et Final. Qui, le ciel m'enflamme et m'inspire!
11. Act 1. March funèbre et Final. Entendez-vous le trompette
12. Act 2. Choeur. Les délices de nos campagnes
13. Act 2. Romance. Que faite? Où cachet ma tristesse?
14. Act 2. Après la Romance. Eh quoi? Ton front toujours voile
15. Act 2. Ballet Music. Pas de Trois
16. Act 2. Ballet Music. Pas de deux
17. Act 2. Ballet Music. Danse final

### Disc: 2

1. Act 2. Final. Eh quoi! des danses et des fêtes!
2. Act 2. Final. Une épée!... une épée!...
3. Act 2. Final. Victoire! victoire! victoire! [play](#)
4. Act 2. Final. Il est tombé!... Parmi ces cadavres
5. Act 2. Final. Grand Dieu!... sa misère est si grande
6. Act 2. Final. Vouloir sauver mes jours
7. Act 2. Final. Courage!... ô mon roi! courage!
8. Act 2. Final. Du sang! du sang!...
9. Act 2. Final. Eh bien donc!...
10. Act 2. Final. Seul sur la terre
11. Act 3. Récitatif et Duo. Pour éteindre une guerre aux deux
12. Act 3. Récitatif et Romance. Sur le sable d'Afrique
13. Act 3. Récitatif et Romance. Qui vive!...
14. Act 3. Final. C'est un soldat qui revient

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- 15. Act 3. Final. *Requiem*
- 16. Act 3. Final. *D'un monarque imprudent oublions*
- 17. Act 3. Final. *Misérable qui arrive*

Disc: 3

- 1. Act 4. Choeur et Final. *O voûtes souterraines!*
- 2. Act 4. Choeur et Final. *Toi qui, par un mensonge impie*
- 3. Act 4. Choeur et Final. *Grand Dieu!*
- 4. Act 4. Choeur et Final. *D'espoir, et de terreur*
- 5. Act 4. Choeur et Final. *Arrête...*
- 6. Act 4. Choeur et Final. *Va, parjure! épouse impie*
- 7. Act 4. Choeur et Final. *Ah! Zayda!* [play](#)
- 8. Act 5. Duo. *Ainsi les Espagnols s'avancent?*
- 9. Act 5. Duo. *Tes jours et ceux de ton complice*
- 10. Act 5. Duo. *La mort! Ce mot naguère*
- 11. Act 5. Duo. *Zayda!*
- 12. Act 5. Duo. *Son âme noble et fière*
- 13. Act 5. Duo. *Entends-tu, Zayda*
- 14. Act 5. Barcarolle. *O matelots, ô matelots...*
- 15. Act 5. Trio. *Camoëns!*
- 16. Act 5. Final. *A moitié du chemin ces remparts*

Zayda, a moorish girl - Vesselina Kasarova  
Dom Sébastien, king of Portugal - Giuseppe Filianoti  
Dom Juam de Sylva, Grand Inquisitor - Alastair Miles  
Abayaldos, a chieftain - Simon Keenlyside  
Camoëns, a poet - Carmelo Corrado Caruso  
Dom Henrique - Robert Gleadow  
Dom Antonio/Fist Inquisitor - John Upperton  
Second Inquisitor - Lee Hickenbottom  
Ben-Sélim - Andrew Slater  
Dom Luis - Martyn Hill  
Soldier - Nigel Cliffe  
Third Inquisitor - John Bernays

The Royal Opera Chorus  
The Orchestra of the Royal Opera House  
Mark Elder  
Recorded live at the Royal Opera House, Covent Garden

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A professional recording of this opera has been missing from the catalogue for altogether too long. Thanks be to Opera Rara for yet another noble effort! The presentation is up to the high standard that they have set for themselves, including a lavishly illustrated, multi-language libretto with a fascinating essay by Jeremy Commons. The score ranks with Donizetti's best, naturally nearer to "La favorite" than to "Lucia." There are melodies galore and plenty of musical place settings, be it Iberia or Morocco. The complete ballet music is included. I followed the recording with the Ricordi Critical Edition of the vocal score and can testify to the performance's completeness. Conductor Mark Elder draws an impassioned performance from the Orchestra and Chorus of the Royal Opera House, Covent Garden. Of the principals, honours go to Giuseppe Filianotti in the title role for his dramatic conviction and clear, ringing tone; and to Simon Keenlyside as the beautifully sung, but menacing, villain. Alastair Miles plays the other villain equally well. As the heroine, Vesselina Kasarova offers plenty of passion in a language that sounds only vaguely like French. I understand that Carmelo Corrado Caruso was a last minute replacement who left me wondering if it was really that difficult to find someone to step in for a concert performance. His sense of pitch is so imprecise that his melodies come across only in the orchestral accompaniment. It really is too bad as this is the only blight on this recording. However, this should not dissuade a purchase of this set, even if I have knocked off of star on his account. This is an enjoyable and welcome addition to my opera collection. ---S. Wells

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