

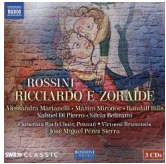
## Gioachino Rossini - Ricciardo e Zoraide (2013)

Written by bluesever

Wednesday, 25 April 2018 13:15 -

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## Gioachino Rossini - Ricciardo e Zoraide (2013)



Disc 1 1. Act I Scene 1: Sinfonia e Introduzione 00:08:41 2. Act I Scene 1: Cinto di nuovi allori (Chorus) 00:02:41 3. Act I Scene 1: Recitative: Popoli della Nubia, ecco tra voi (Agorante) 00:01:01 4. Act I Scene 1: Cavatina: Minacci pur: disprezzo (Agorante) 00:04:25 5. Act I Scene 1: Sì, con quel serto istesso (Chorus, Agorante) 00:04:47 6. Act I Scene 2: Quai grida!... Qual giubilo!... (Chorus, Zoraide, Fatima) 00:02:58 7. Act I Scene 3: Recitative: Deh! frena il lungo duol (Fatima, Zoraide) 00:01:26 8. Act I Scene 4: Scene: Zoraide, e qui ten stai (Zomira, Zoraide) 00:03:01 9. Act I Scene 4: Duet: Invan tu fingi, ingrata (Zomira, Zoraide) 00:05:49 10. Act I Scene 4: Duet: Io più non resisto (Zomira, Zoraide) 00:02:47 11. Act I Scene 5: Recitative: A voi ritorno alfine (Agorante, Zomira, Zoraide) 00:02:56 12. Act I Scene 5: Trio: Cruda sorte! Oh amor tiranno (Zoraide, Agorante, Zomira, Bridesmaids) 00:05:01 13. Act I Scene 5: Trio: Dunque ingrata (Agorante, Zoraide, Zomira) 00:04:19 14. Act I Scene 6: Chorus: Che recate Tutto è calma (Soldiers, Scouts) 00:03:19 15. Act I Scene 7: Recitative: Eccoci giunti al desiato loco (Ricciardo, Ernesto) 00:04:05 16. Act I Scene 7: Cavatina: S'ella mi è ognor fedele (Ricciardo, Ernesto) 00:03:36 17. Act I Scene 7: Cavatina: Qual sarà mai la gioia (Ricciardo, Ernesto) 00:03:34 18. Act I Scene 8: Recitative: Elmira, e non degg'io - Scene 9: Ch'entri l'ambasciator (Zomira, Elmira, Agorante, Ernesto, Ricciardo) Disc 2 1. Act I Scene 10: Se al valore compenso promesso (Chorus, Agorante) 00:03:25 2. Act I Scene 11: Recitative: Scaccia ogni tema - Scene 12: Che veggo! (Agorante, Zoraide, Ricciardo) 00:02:10 3. Act I Scene 12: Finale: Cessi omai (Agorante, Ricciardo, Ernesto, Zoraide) 00:04:14 4. Act I Scene 12: Finale: Risolvesti! - Scene 13: T'arresta (Ernesto, Agorante, Zoraide, Ricciardo, Chorus, Zomira) 00:07:11 5. Act II Scene 1: Recitative: Zamorre, ed è pur quegli! - Scene 2: Sicuro e franco (Agorante, Zamorre, Ricciardo) 00:03:34 6. Act II Scene 2: Duet: Donala a questo core (Agorante, Ricciardo) 00:05:53 7. Act II Scene 2: Duet: Teco or sarà (Agorante, Ricciardo) 00:04:02 Disc 3 1. Act II Scene 3: Recitative: Partì... Che mai farò - Scene 4: Cielo, che veggo! (Ricciardo, Zoraide) 00:03:11 2. Act II Scene 4: Duet: Ricciardo!... che veggo (Zoraide, Ricciardo) 00:05:54 3. Act II Scene 4: Duet: Sarem noi sempre insieme (Zomira, Ricciardo, Zoraide) 00:03:14 4. Act II Scene 4: Recitative: Ah, dimmi, spiegami - Scene 5: Oh ciel, che sento! - Scene 6: Ah! gl'impeti raffrena (Zoraide, Ricciardo, Agorante, Ircano) 00:04:52 5. Act II Scene 6: Quartet: Contro cento e cento prodi (Ircano, Agorante, Zoraide, Ricciardo) 00:05:02 6. Act II Scene 6: Nel più profondo carcere (Agorante, Zoraide, Ricciardo, Ircano, Guards) 00:03:03 7. Act II Scene 7: Scene: Un stranier nella reggia! - Scene 8: Che intesi!... (Zomira, Chorus, Elmira) 00:02:29 8. Act II Scene 8: Aria: Più non sente quest'alma dolente (Zomira) 00:05:04 9. Act II Scene 9:

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*Coretto e Strofette: Il tuo pianto, i tuoi sospiri (Chorus, Zoraide) 00:03:30 10. Act II Scene 10: Recitative: Zomira! oh ciel! - Scene 11: Vendicata son io... - Scene 12: Come! - Scene 13: L'inganno*

□ *(Zoraide, Zomira, Agorante, Followers) 00:05:12 11. Act II Scene 14: Qual giorno, ahimè! d'orror! (Chorus, Zoraide, Ricciardo) 00:06:20 12. Act II Scene 15: Scene: Che veggo... - Scene 16: E ancor non eseguite (Zoraide, Ircano, Ricciardo, Agorante) 00:02:46 13. Act II Scene 16: Aria: Salvami il padre almeno (Zoraide, Agorante, Ircano, Ricciardo, Chorus) 00:06:02 14. Act II Scene 16: Aria: No: ceda nel petto - Scene 17: Sorpresi, traditi (Zoraide, Agorante, Chorus, Ircano, Ricciardo, Zomira, Ernesto) 00:04:43 15. Act II Scene 17: Finale: Or più dolci intorno al core (Ernesto, Ricciardo, Zoraide, Ircano, Chorus, Agorante, Zomira) 00:03:05* Agorante, King of Nubia, infatuated with Zoraide - Randall Bills, Tenor Zoraide, daughter of Ircano, in love with Ricciardo - Alessandra Marianelli, Soprano Ricciardo, a Christian paladin knight, in love with Zoraide - Maxim Mironov, Tenor Ircano, a Nubian prince - Nahuel Di Pierro, Bass Zomira, wife of Agorante - Silvia Beltrami, Mezzo-soprano Ernesto, friend of Ricciardo, Christian camp ambassador - Artavaszd Sargsyan, Tenor Fatima, confidante of Zoraide - Diana Mian, Soprano Elmira, confidante of Zomira - Anna Brull, Mezzo-soprano Zamorre, confidant of Agorante - Bartosz Żołubak, Tenor Camerata Bach Choir, Poznań "Virtuosi Brunensis" José Miguel Pérez-Sierra Live recording of a concert performance produced by "Rossini in Wildbad" for the XXV Festival at the Trinkhalle, Bad Wildbad, Germany, July 15th-20th, 2013.

Based on an epic poem by Niccolò Forteguerra and set in the times of the Crusades, Ricciardo e Zoraide is a drama full of infatuations and jealousy, imprisonment and murderous plots, concluding with a gallant rescue and a benevolent outcome. The problems of such a complex and intense libretto were solved by Rossini through sheer dramatic skill, sophisticated melodic inventiveness, an emphasis on contrasts between dark and light, and the innovative and extensive use of on-stage musicians. This rarely heard opera is a true bel canto feast that reinvents the long tradition of chivalrous tales that still fascinate us today. ---naxos.com

No, sir: Ricciardo e Zoraide is not an obscure opera from the young Rossini. In the same year, 1818, the maestro had already stunned the world of lyrical music with Tancredi, L'Italiana in Algeri, Il turco in Italia, The Barber of Seville, Otello, La cenerentola, La gazza ladra and a good fifteen or so others. But then, why should the "drama" Ricciardo e Zoraide remain in the shade, even today when there is something of a fashion for unearthing forgotten works? Let's just say that the script is worse even than most badly-put-together scripts. As Richard Osborne has it (in Rossini, his life and work), "with all these details, the work reads like a Marlowe epic re-written

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by the Marx brothers; only Rossini's music brings to life and carries these crude dramatic archetypes." ... And yet: what a musical treasure! From the overture... There isn't an overture, at least, not one of those overtures which is pretty much interchangeable between operas: Rossini unfolds an ample musical prologue, which describes the start of the action, with the rather spectacular addition of a backstage orchestra. Airs, ensembles, choirs, the score contains innumerable splendours and it would be a crying shame for them to go unheard. We should add that after its first performance in 1818, Ricciardo e Zoraide was performed all over Europe, translated into German and French, and given a last outing at la Scala in 1846, before disappearing until 1990, and then falling out of sight yet again, before being unearthed for a performance at the Wildbad Rossini Festival 2013 in Germany. And here is a live recording of that very concert: a discographic rarity which merits discovery. ---qobuz.com

Ricciardo e Zoraide is one of the less performed operas composed by Gioacchino Rossini. It is the fifth (out of nine) he wrote for the Teatro San Carlo in Naples, where it premiered in 1818 with some of the best singers of the time: apart from the predictable "muse", Isabella Colbran, as Zoraide, Giovanni David (Ricciardo) Andrea Nozzari (Agorante) and Benedetta Rosamunda Pisoni (Zomira) rounded off the cast.

The opera was successful, as reported in the Giornale delle Due Sicilie, but not enough to make history. Forgotten in the course of the 19th century, the Rossini Opera Festival revived it at the end of the 20th. The singers of the modern premiere were Bruce Ford, June Anderson and William Matteuzzi, while no less a conductor than Riccardo Chailly led the Orchestra del Teatro Comunale di Bologna.

Five years later, in 1995, the same Bruce Ford and William Matteuzzi, together with Nelly Miricioiu and Della Jones under David Parry's baton made a studio recording of Ricciardo e Zoraide. Even though not exceptional, that recording was good enough to present this opera in a decorous way. ---themusicgala.com

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