

### Joan Sutherland, Luciano Pavarotti - Operatic Duets (2007)



1. *Lucia di Lammermoor: Sulla tomba che rinsera... Verranno* 2. *Rigoletto: E' il sol dell' anima* 3. *L'Elisir d'Amore: Chiedi all' aura lusinghiera* 4. *Maria Stuarda: Da tutti abbandonata* 5. *La fille du régiment: Depuis l'instant* 6. *I puritani: Fini... Me lassa* Dame Joan Sutherland (Soprano) Luciano Pavarotti (Tenor) Gillian Knight (Mezzo Soprano) [2] Royal Opera House Covent Garden Orchestra [1,5,6] London Symphony Orchestra [2] English Chamber Orchestra [3] Bologna Teatro Comunale Orchestra [4] Richard Bonyngue – conductor

Sutherland's collaboration with Pavarotti began in 1966 with *Beatrice di Tenda*. These duets are highlights from the great partnership of Pavarotti & Sutherland, excerpted from their studio recordings of *Lucia di Lammermoor*, *Rigoletto*, *L'Elisir D'Amore*, *Maria Stuarda*, *La Fille du Régiment*, and *I Puritani*.

Sutherland's first partner in Italian opera on records was Renato Cioni: and she might have done much worse. Nicola Monti, Carlo Bergonzi, Pierre Duval and John Alexander followed. The collaboration with Pavarotti began in 1966 with *Beatrice di Tenda*, and continued up to the *Norma* issued last year... Those whose mental picture of Sutherland's voice has been formed by her singing during the last ten years or so will enjoy hearing the clearer, steadier tones of her middle years. Among Pavarotti's admirers will be some who will come to this, as I have done, directly from his Carnegie Hall recital of 1987, and for them it will be impressive to observe how the 20-year gap between that and the earliest of the excerpts (*La fille du regiment*) has brought little of the change and decay that afflicts ordinary mortals. In these extracts he also appears as the more expressive of the two singers, who are generally well matched, sympathetic in the quieter, more reflective passages and exciting on the high Cs (and even higher).

Their work with Richard Bonyngue has of course been an integral part of the partnership with each other and this too goes well, with a satisfying balance of rhythmic tautness and lyrical

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flexibility. — Gramophone [3/1989], arkivmusic.com

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