

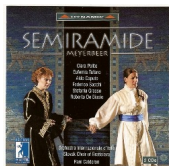
## Giacomo Meyerbeer – Semiramide (2007)

Wpisany przez bluesever

Piątek, 12 Sierpień 2011 10:43 - Zmieniony Niedziela, 23 Luty 2014 12:58

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## Giacomo Meyerbeer – Semiramide (2007)



1. Sinfonia & Act I 1. *Semiramide riconosciuto, opera: Sinfonia* 2. *Semiramide riconosciuto, opera: Act 1. Dall'Olimo a noi scende* 3. *Semiramide riconosciuto, opera: Act 1. March* 4. *Semiramide riconosciuto, opera: Act 1. Dalla Sarmazia* 5. *Semiramide riconosciuto, opera: Act 1. Deh, sospendi la scelta* 6. *Semiramide riconosciuto, opera: Act 1. Sogno o son desto?* 7. *Semiramide riconosciuto, opera: Act 1. Sperai su questa sponda* 8. *Semiramide riconosciuto, opera: Act 1. Amico, in rivederti* 9. *Semiramide riconosciuto, opera: Act 1. Siam soli, or parlerà* 10. *Semiramide riconosciuto, opera: Act 1. Ella è la fiamma mia* 11. *Semiramide riconosciuto, opera: Act 1. La scaltrezza che va!* 12. *Semiramide riconosciuto, opera: Act 1. Che farò!* 13. *Semiramide riconosciuto, opera: Act 1. Udrai di strage orribile* 14. *Semiramide riconosciuto, opera: Act 1. Egli morrà* 15. *Semiramide riconosciuto, opera: Act 1. Più non si tardi* 16. *Semiramide riconosciuto, opera: Act 1. Il piacer, la gioja scenda* 17. *Semiramide riconosciuto, opera: Act 1. In lucido cristallo* 18. *Semiramide riconosciuto, opera: Act 1. Qual sorpresa* 19. *Semiramide riconosciuto, opera: Act 1. Di gioja, di pace* 2. Act II 1. *Semiramide riconosciuto, opera: Act 1. Mora l'Indo audace* 2. *Semiramide riconosciuto, opera: Act 1. Ah, balena, minaccia sdegnato* 3. *Semiramide riconosciuto, opera: Act 2. Mirteo non lusingarti* 4. *Semiramide riconosciuto, opera: Act 2. D'un genio che m'accende* 5. *Semiramide riconosciuto, opera: Act 2. Vieni Sibari / E dove?* 6. *Semiramide riconosciuto, opera: Act 2. Barbaro non dolerti* 7. *Semiramide riconosciuto, opera: Act 2. Crudel! Morir mi vedi* 8. *Semiramide riconosciuto, opera: Act 2. Cedi il ferro* 9. *Semiramide riconosciuto, opera: Act 2. Io prigionier!* 10. *Semiramide riconosciuto, opera: Act 2. Quando ti deggio, amico* 11. *Semiramide riconosciuto, opera: Act 2. Ah, più soffrir non voglio* 12. *Semiramide riconosciuto, opera: Act 2. Nol voglio udir* 13. *Semiramide riconosciuto, opera: Act 2. Io partir? Chi l'impone?* 14. *Semiramide riconosciuto, opera: Act 2. Parti; de' cenni miei* 15. *Semiramide riconosciuto, opera: Act 2. Ove s'asconde?* 16. *Semiramide riconosciuto, opera: Act 2. Mirteo, per quanto io tardi* 17. *Semiramide riconosciuto, opera: Act 2. Non temere* 18. *Semiramide riconosciuto, opera: Act 2. A forza io passerò* 19. *Semiramide riconosciuto, opera: Act 2. Se non nacqui* 20. *Semiramide riconosciuto, opera: Act 2. Alma grande*

Performer: Clara Polito, Eufemia Tufano, Aldo Caputo, Federico Sacchi, Stefania Grasso, Roberto De Biasio, Orchestra Internazionale d'Italia Slovak Choir of Bratislava Rani Calderon – director

Giacomo Meyerbeer (5 September 1791 – 2 May 1864) was a noted German opera composer, and the first great exponent of "grand opera." At his peak in the 1830s and 1840s, he was the most famous and successful composer of opera in Europe, yet he is rarely performed today.

The vitriolic campaign of Richard Wagner against Meyerbeer was to a great extent responsible for the decline of Meyerbeer's popularity after his death in 1864. This campaign was as much a matter of personal spite as of racism - Wagner had learnt a great deal from Meyerbeer and indeed Wagner's early opera *Rienzi* (1842) has, facetiously, been called 'Meyerbeer's most successful work'. Meyerbeer supported the young Wagner, both financially and in obtaining a production of *Rienzi* at Dresden.

However, Wagner resented Meyerbeer's continuing success at a time when his own vision of German opera had little chance of prospering. After the May Uprising in Dresden of 1849, Wagner was for some years a political refugee facing a prison sentence or worse in Saxony. During this period when he was gestating his Ring cycle, he had few sources of income apart from journalism and benefactors, and little opportunity of getting his own works performed. The success of *Le prophète* sent Wagner over the edge, and he was also deeply envious of Meyerbeer's wealth. After Meyerbeer's death Wagner reissued his 1850 essay *Das Judentum in der Musik* (Judaism in Music), in 1868, in an extended form, with a far more explicit attack on Meyerbeer. This version was under Wagner's own name - for the first version he had sheltered behind a pseudonym - and as Wagner had by now a far greater reputation, his views obtained far wider publicity.

These attacks on Meyerbeer (which also included a swipe at Felix Mendelssohn) are regarded by Paul Lawrence Rose as a significant milestone in the growth of German anti-Semitism.

Meyerbeer's costly operas, requiring grand casts of leading singers, were gradually dropped from the repertoire in the early 20th century. They were banned by the Nazi regime because the composer was Jewish, and this was a major factor in their further disappearance from the repertory. However, the operas are now beginning to be regularly revived and recorded, although (despite the efforts of such champions as Dame Joan Sutherland, who took part in performances of, and recorded, *Les Huguenots*) they have yet to achieve anything like the huge popular following they attracted during their creator's lifetime.

Amongst reasons often adduced for the dearth of modern productions are the scale of Meyerbeer's more ambitious works and the cost of mounting them, as well as the alleged lack

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of virtuoso singers capable of doing justice to Meyerbeer's demanding music. However, recent successful productions of some of the major operas at relatively small centres such as Strasbourg (L'Africaine, 2004) and Metz (Les Huguenots, 2004) show that this conventional wisdom is not unchallengeable.

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