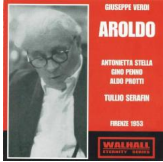


Giuseppe Verdi – Aroldo (2010)

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01. Act I 02. Act II 03. Act III 04. Act IV Aroldo: Gino Penno Mina: Antonietta Stella
Egberto: Aldo Protti Briano: Ugo Novelli Godvino: Gustavo Gallo Enrico: Valiano Natali Elena:
Nada Paoli Un pastore: Mario Frosini Coro e orchestra del Maggio Musicale Fiorentino Tulio
Serafin – conductor Live from Firenze 1953

Aroldo is Verdi's reworking of his 1850 *Stiffelio*, largely because he felt that the plot of the earlier work stood in the way of its success. For the largely Catholic audiences in Italy, the idea of a married priest, one who forgives his wife's infidelity, was problematic, so Verdi rewrote the work to set it in the Crusades, and turn the minister *Stiffelio* into the crusader, *Aroldo*. For the most part, the only changes in the first acts are trivial -- it is the last act that receives major dramatic and musical reworking.

The music is typical middle-period Verdi, fairly conventional but occasionally showing flashes of great imagination or psychological insight. For example, Egberto, Mina's father, has a cabaletta in which his thirst for revenge on his daughter's lover is depicted in quiet and dangerous near-whispers, making the final forte outburst all the more dramatic. *Aroldo's* hard-won control in the scene in which he asks Mina for a divorce is depicted powerfully, as well, and the last-act music for Mina and Egberto is yet another of Verdi's powerful depictions of a father-daughter relationship. --- Anne Feeney, Rovi

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