

Filling in the Blanks: Nourrit, Rubini and Tamburini - Mercadante, Niedermeyer, Pacini, Coccia, Auber, Balfe, Generali and Marliani

Charles Jernigan, March 2018

This is a review of three concerts that took place at Bad Wildbad in 2016 and 2017 featuring three well known singers of today: Michael Spyres, Maxim Mironov and Vittorio Prato, in concerts paying tribute to three outstanding singers of the 19th century : Adolphe Nourrit, Giovanni Battista Rubini and Antonio Tamburini. At the end he has added the concert programmes and a list of operas that have been performed at Wildbad by composers other than Rossini

Most of us who love bel canto want more. Yes, *Norma* is a wonderful work, but wouldn't it be interesting to hear even more singing Druids in Pacini's *La sacerdotessa d'Irminsul*? We may never tire of *L'elisir d'amore*, but can we also hear Auber's *Le Philtre*, the source for Donizetti's perennial opera? And what about all those 'other' composers, active in the first half of the nineteenth century who are little more than names in a history of opera? Of course there are several entities and festivals dedicated to exhuming rare operas, and none more active than the Rossini Festival in Bad Wildbad, Germany.

Every year, Reto Müller, the Research and Scientific Coordinator for the Rossini in Wildbad Festival researches musical sources for the rare operas and concerts of unknown music which Wildbad performs, coordinating with well-known musicologists on the preparation of performing editions and liaising with singers and conductors about what they will sing. Jochen Schönleber, the Festival's Artistic Director and General Manager makes the ultimate decisions on major repertory, but it is Mr. Müller who, in a way, "fills in the blanks"—identifies worthy obscure arias and finds the music for them. The Festival, of course, concentrates on its namesake composer, who went to Wildbad to take the waters in 1856, and it has produced 33 of Rossini's 39 operas and a number of cantatas, sacred pieces and chamber works over its 30 years (in 2018) of existence. Perhaps less well known is the Festival's dedication to other bel canto composers active in Rossini's time. For example, the Festival's new recording of Bellini's *Bianca e Gerlando*, the first version of his *Bianca e Fernando* is just out. That 2016 performance was the first since the nineteenth century. As for Rossini, Wildbad remains the only company/festival to perform the wonderful pasticcio *Eduardo e Cristina* in modern times—twice, in fact. In other words, the Rossini in Wildbad Festival has long since established its bona fides for offering rare and unusual repertory from the *primo ottocento*.

Part of Reto Müller's "research and scientific" work last winter was to search out repertory linked to Antonio Tamburini (1800-1876), a baritone who was a crucial player in the

premieres of many Bellini and Donizetti operas, for a projected concert with baritone Vittorio Prato, whose range (and, incidentally, handsome good looks) suggested that he might be ideal to sing arias and operas once sung by the handsome Tamburini. The internet has made such musicological research easier than it once was, especially in the case of a singer like Tamburini who has not been graced with a modern biography which details his repertory. Using the website “Corago” (maintained by the University of Bologna, <http://corago.unibo.it>), Müller was able to create a list of operas sung by Tamburini, including premieres, and then, with the site internetculturale.it, he was able ascertain which scores were available on line. For some possibilities he enlisted the help of friends and colleagues: for instance, Alan Jackson in London forwarded an alternative aria for Belcore in *Elisir d’amore* that Donizetti composed for Tamburini, and Jeremy Commons in New Zealand sent an aria from Balducci’s *Riccardo l’intepido*. Two excerpts were edited for the concert by Édouard Garo, Coordinator of the Association Niedermeyer in Nyon, Switzerland, birthplace of the composer. Once the music from various operas in Tamburini’s repertory was assembled, it was possible to offer Sig. Prato the various options from which he could choose.

These “Homage” concerts which contemporary singers offer to great singers of the past have been a popular ploy for about a decade now, at least since 2007 when Cecilia Bartoli’s *Maria* was released with an elaborate book in which Bartoli saw herself in the role of her illustrious predecessor, Maria Malibran. In 2009, Joyce DiDonato followed suit with *Colbran, the Muse*, a collection of Rossini arias associated with Isabella Colbran. Bartoli’s album, super-puffery aside, did allow the aficionado to sample some otherwise unknown gems from the *primo ottocento* that Mme. Malibran had sung.

In 2014, the Wildbad Festival took the cue, and has offered “Homage” concerts with Michael Spyres, Maxim Mironov and Vittorio Prato singing repertory associated with famous singers of the past who presumably had vocal characteristics similar to their own.

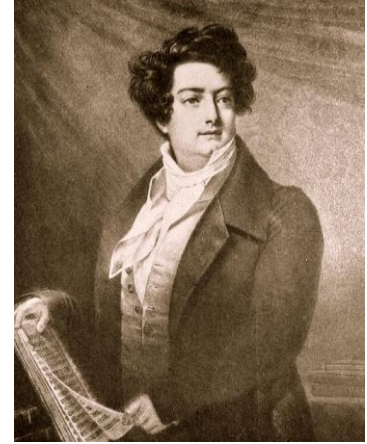
Spyres: Nourrit, Auber and Niedermeyer

In 2014 Mr. Spyres generously sang two concerts in the tiny Königliches Kurtheater of music associated with Adolphe Nourrit, many well known scenes and arias from *La Juive*, *Guillaume Tell*, *Le Comte Ory*, *Poliuto*, *La Muette de Portici* and *Les Huguenots*. But there were also arias from Cherubini’s *Ali Baba* (a new production of which has been announced for La Scala in September, 2018), Niedermeyer’s *Stradella* and Auber’s *Le Philtre*.



Michael Spyres

Niedermeyer, born in Switzerland, studied in Naples where he became fast friends with Rossini. In 1823 he moved to Paris where his friendship with Rossini was rekindled once the latter settled there, and for Rossinians, Niedermeyer's most significant contribution was working with the Master to create the pastiche *Robert Bruce* (Paris, 1846) from existing Rossini operas. Rossini repaid the compliment by using a melodic phrase by Niedermeyer for the "Christe eleison" of the Kyrie in his own *Petite messe solennelle* (1863); Niedermeyer had died two years earlier. Niedermeyer's French operas for Paris (after *La casa nel bosco*, written for the Théâtre Italiens in 1828) - *Stradella* (1837), *Marie Stuart* (1844) and *La Fronde* (1853) - were associated with Nourrit and Nourrit's rival and supplanter, Gilbert Duprez.



Adolphe Nourrit

Stradella in particular had an interesting fortune, connected with both tenors and Cornélie Falcon. Falcon and Nourrit premiered this work, Niedermeyer's first attempt at grand opera. Falcon of course was important enough to give her name to a particular kind of soprano voice, but for her, the opera proved a disaster; at the second performance she lost her voice and her career quickly declined. When asked by Nourrit/*Stradella* if she were willing to flee with him, she replied, "Je suis prête," but her answer came out as a croak, "whistling notes that faded like a flute filled with water," according to Berlioz, who witnessed the debacle.

After *Stradella*, the dispirited Nourrit gave a farewell performance and left Paris for Italy...and depression and eventual suicide. Niedermeyer revised the opera for Duprez, who sang it successfully for a few years. Falcon's career never recovered. Michael Spyres sang the Barcarolle "Voyageur, à qui Venise" from *Stradella* in his Wildbad Nourrit recitals. (Aside: Niedermeyer's *Marie Stuart* was represented in a concert at Caramoor in 2016 by Marie's achingly beautiful farewell to France. One would like very much to hear more.)

Auber's *Le Philtre* is of course the libretto model for Donizetti's *L'elisir d'amore*, and we discovered from Spyres' rendition of Guillaume's aria "Philtre divin" from Auber's work that some of Nemorino's melody (as he gets drunk on the philtre/elisir) is forecast there as well. The Spyres concert, conducted ably by David Parry with the Camerata Bach Choir of Poznan and the Virtuosi Brunenses Orchestra, also included the overture to *Le Philtre*. Perhaps the whole opera will appear on the Wildbad schedule before long.

Spyres repeated several of the arias in a Nourrit-linked concert in Pesaro in the summer of 2016, but oddly, as I write this, Opera Rara has released a recital disc of Spyres singing repertory based on roles associated with Nourrit's great rival, Gilbert Duprez. Duprez, of course, was the first tenor to sing the "ut de poitrine," the high C as a chest note. The frenzy caused by Duprez' feat cast poor Nourrit in the shadow and perhaps contributed to his suicide in 1839. Sadly, with Spyres now channeling Duprez, it seems that the latter has bested Nourrit again, some 178 years after Nourrit's death. In Wildbad (and Pesaro) Mr. Spyres sang Poliuto's aria "Fu macchiato l'onor mio," a role which Nourrit would have sung at the premiere had the Naples authorities not forbidden the performances. Instead, it fell to Duprez to sing the role in Paris

when Donizetti recast the Italian opera as the French *Les Martyrs* (another superb Spyres role and recording). Spyres' current recording does not repeat the arias in the Wildbad concerts, and unfortunately, no legitimate recording of either of the extraordinary Wildbad or Pesaro concerts has surfaced.

Mironov: Rubini, Niedermeyer, Balducci and Pacini

In 2016 Maxim Mironov sang a concert with full orchestra and chorus at Wildbad based on the repertory of Giovanni Battista Rubini (1794-1856), perhaps the greatest tenor of the nineteenth century. Rubini, born near Bergamo in 1797 (his retirement home is a museum today), debuted in 1814 in the opera *Le lagrime d'una vedova* by Pietro Generali. After spending ten years in Naples singing works by Rossini and his others, Rubini's career became truly international, and he was inseparably linked to Donizetti and Bellini, especially the latter. He premiered the roles of Gernando in *Bianca e Gernando*, Gualtiero in *Il pirata* and Elvino in *La sonnambula*, but perhaps most importantly he was a member of the famous "Puritani Quartet" which sang in the premiere of that opera in Paris.



Maxim Mironov

As one would expect, Mironov's Rubini program included works by Rossini, Bellini and Donizetti (*Anna Bolena*—Rubini was the first Percy), but there was also Ernesto's aria "Se amistà ti parla al core" from Louis Niedermeyer's 1821 opera *Il reo per amore* along with that opera's overture. Composed for Naples, *Il reo per amore* was Niedermeyer's first opera, and the aria and overture reinforce Pacini's dictum that it was impossible for an Italian composer to divorce himself entirely from Rossini in that period.

Mironov's Wildbad concert featured another Neapolitan work which figured in Rubini's early career in Naples, Giuseppe Balducci's first opera, *Il sospetto funesto*, with the cavatina "Cari luoghi." Balducci (born in Jesi, 1796) had a brief career in the major theaters of Naples where perhaps his best known opera was *Tazia*, before being hired as tutor or guardian for the three daughters of Matilde Capece Minutolo, whose husband had recently died. He worked for the family for many years, writing five chamber operas between 1827 and 1839 for the daughters to perform—four of which have been mounted at Wildbad between 2006 and 2016. *Il sospetto funesto* (1820), like Niedermeyer's first opera, is heavily influenced by the Rossinian style.

The fabled "Puritani Quartet," as all bel canto enthusiasts know, consisted of Rubini, Giulia Grisi, Antonio Tamburini and Luigi Lablache, all of whom had premiered Bellini's *I puritani* in Paris in 1835. They went on to sing together in other operas (and at Bellini's

funeral). Among those were the others that Rossini had organized for the Théâtre Italien by presenting young, up-and-coming Italian composers in the 1835-36 season, like Bellini, Donizetti and Mercadante. Bellini's *Puritani* was the unqualified winner of this unannounced 'contest', and Donizetti's *Marino Faliero* did well enough, but Mercadante's *I briganti*, based on the same Schiller play as Verdi's *I masnadieri*, did not fare so well and soon slipped into oblivion. The Wildbad Festival gave the first modern performance in 2015 (with Mironov), and fortunately that performance made it onto CD. In his concert, Mironov sang Ermano's Scena and Preghiera from that work, "Fra nemi crudeli," and another aria from a work premiered by the fabled Quartet, Fenton's aria "Ah! la mia mente estatica" from William Michael Balfe's *Falstaff* (London, 1838). (A complete recording of Balfe's *Falstaff* exists on the RTE label.)

Perhaps most interesting of the Mironov-Rubini arias was Licida's cantabile and cabaletta from Giovanni Pacini's *Niobe*. The fabled cabaletta of this aria, "I tuoi frequenti palpiti," was the hit of the opera when it premiered with him in 1826, and it became a Rubini specialty. He continued to insert it into other operas up until 1840 and to sing it in concerts, always to great effect. Giuditta Pasta also took up the aria, recast for soprano, and according to Hillary Poriss in her book *Changing the Score: Arias, Prima Donnas and the Authority of Performance*, once attributed her rise to stardom to the frenzy she aroused when singing this cabaletta. It was popular enough to be turned into numerous piano transcriptions, most notably by Liszt, and in that incarnation it has been recorded many times, so in a sense, it can be heard.



Giovanni Battista Rubini

But alas, a vocal rendition of the *Niobe* aria, "Il soave e bel contento," and its cabaletta are unavailable on CD so far as I know—and Mironov sang it complete and in the original key. Would that his memorable recital could be released for *his* adoring public!

Prato: Tamburini, Generali, Coccia, Balfe and Marliani

The 2017 Wildbad Festival featured Vittorio Prato's concert using music associated with another member of the *Puritani* Quartet, Antonio Tamburini. Baritones never enjoyed the adulation accorded tenors and sopranos (and sometimes mezzos) in the early nineteenth century, but that does not mean that a lot of beautiful music was not composed for them.



Vittorio Prato

Tamburini, as much as anyone, was responsible for establishing the baritone as a separate Fach, distinguishing the type from the different kinds basses that dominated the lower registers in Rossini's day. Born in Faenza in 1800, Tamburini, like Rubini, made his debut in a Generali opera, *La contessa di Colle Erbose*, at age 18. By the time his career ended in the 1850's in London at Covent Garden and the Haymarket, he had sung over 95 roles, including most of Rossini's operas and thirteen (plus one cantata) by Donizetti. He created roles in at least 21 operas, 11 of them by Donizetti: *Chiara e Serafina* (1822-Picaro), *L'ajo nell'imbarazzo* (1824-Don Giulio), *Alahor in Granata* (1826-Alahor), *Alina, regina di Golconda* (1828-Volmar), *Gianni di Calais* (1828 - Rustano), *Imelda de'Lambertazzi* (1830 - Bonifacio), *Francesca di Foix* (1831-il Re), *La romanzesca e l'uomo nero* (1831-Filidoro), *Fausta* (1832-Constantino), *Marino Faliero* (1835-Israele Bertucci) and *Don Pasquale* (1843-Malatesta).



Antonio Tamburini

The Prato/Tamburini concert (with the Camerata Bach Choir from Poznan and the Virtuosi Bruenses conducted by Jose Miguel Pérez-Sierra) included music by Generali, Balducci, Donizetti, Bellini, Coccia, Mercadante, Marliani and Balfe.

Pietro Generali (1773-1832), born in northern Piedmont, began composing operas in 1800. His most remembered success was the *farsa Adelina* (1810) which premiered at the San Moisè in Venice just one month before Rossini's first *farsa*, *La cambiale di matrimonio*, premiered in the same theater. (Wildbad produced and recorded *Adelina* in 2010.) The Rossini Rocket seems to have chased Generali out of Italy, like Mercadante a decade later, and he went to Spain, where he, like Mercadante, composed and managed an opera company. In 1820 he returned to Naples, composing and teaching, and it was there, in the winter of 1820-1821, that he produced the opera semiseria *Chiara di Rosembergh* to a libretto by Andrea Leone Tottola and the opera buffa *La testa meravigliosa*. Tamburini of course had made his debut (like Rubini) in a Generali opera, and he sang in both of these works in Naples. The Wildbad excerpt, from *Chiara di Rosembergh* (1821), was Montalban's Scena and Aria, "Montalban! Che vedesti?" and "Nel periglio istante." Montalban, having secretly witnessed the heroine Chiara embraced by her estranged mother, is shocked and feels great conflict.

The aria shows that by 1820 (and back in Naples) Generali was successfully channeling Rossini, as did Balducci four years later when his *Riccardo l'intrepido* (1824) came out at the Teatro Valle in Rome. In this opera, about Richard Lionheart, Tamburini sang the role of Blondello, the *trouvère* Blondel (Richard's court musician in the opera), who has arrived at the Castle of Dürnstein where Richard is being held prisoner in an attempt to rescue him. This legend, quite popular in the eighteenth and nineteenth centuries, was also the basis of Grétry's *Richard Coeur de Lion*. Balducci's libretto by Jacopo Ferretti, the Roman writer who wrote two librettos for Rossini (*Cenerentola* and *Matilda di Shabran*), five for Donizetti and numerous ones for the Ricci brothers, is wild with anachronisms for Blondello, who is supposed to be a medieval *trouvère*, but who sings about the genres he composes (waltzes, *savojardas* and *taices*—the last a country dance also mentioned by Dandini in *Cenerentola*) and the instruments he can muster—all typical dances or orchestral instruments of the 1820's, but hardly of the twelfth century. This Rossinian aria begins by demanding action and not words ("Bravi, bravi! non le ciarle") in the attempt to rescue Richard and ends with with a cabaletta promising victory: "Si: vittoria! Io non m'inganno," a demanding coloratura piece which runs from low B to high F. It is also notable that Tamburini's wife, contralto Maria (or Marietta) Gioia Tamburini, played a secondary role in *Riccardo l'intrepido*.

The Donizetti pieces assayed by Sig. Prato included Malatesta's aria "Bella siccome un angelo," and also the much lesser known "Una barchetta il mar solcando va," Rustano's cavatina from *Gianni di Calais* (1828), reminding me that this is one of the few Donizetti operas which still does not enjoy a complete recording (like *Chiara e Serafina*). On the basis of this very attractive barcarolle (and the sextet recorded on Opera Rara album ORR207, "Donizetti: Scenes and Overtures") one would very much like to hear the whole opera. *Gianni di Calais* was a Naples opera, premiered at the Teatro Fondo, and it included Rubini and Rubini's wife Adelaide Comelli in the cast in addition to Tamburini. It takes place in Portugal and concerns the King's

daughter Metilde. While escaping from her intended fiancé, the wicked courtier Rogiero, she is captured by pirates, but rescued by Gianni. They fall in love, marry and have a child, unbeknownst to the King, just as Metilde's status is unknown to Gianni. Rustano, Gianni's chief sailor, is the one who makes everything right in the end by rescuing Gianni and Metilde's son from Rogiero and restoring the couple to each other with the King's blessing. The aria in question is Rustano's entrance and since he is a sailor, his cavatina is of course a barcarolle. The opera itself did travel some, but it was this aria which really "had legs," enjoying transcriptions and entering into collections for baritone.

Carlo Coccia's *Edoardo in Iscozia* is an even lesser known piece today, although we know something about Coccia thanks to the informative articles by Alexander Weatherson on Coccia's *Caterina di Guisa* and *Maria Stuart* available on the Donizetti Society website. A few Coccia operas, including *Caterina* are available on CD or DVD and there is also a particularly beautiful excerpt from Coccia's *Rosmunda* available on Opera Rara ORCH104, "A Hundred Years of Italian Opera," Vol 3. Domenico Gilardoni wrote the libretti for both *Gianni di Calais* and this opera, which debuted at the San Carlo in 1831. To my mind, Gilardoni is one of the more interesting librettists of the 1820's; he died at 33, but he wrote 21 libretti in the five years before his death, 11 of them for Donizetti. His stories are often unusual and set in odd places—Siberia; Zaandam, Holland; Portugal; Benares, India; and the setting of this Coccia piece, which must be the only opera set on the Isle of Skye. Edoardo, the title character, is none other than Charles Edward Stuart, "Bonnie Prince Charlie," who mounted the last of the Jacobite attempts to regain the throne for the Stuarts many years after the abdication of James II and the accession of William and Mary. In 1746 he was defeated by the forces of George II at the Battle of Culloden, and, fleeing, ended up on Skye, awaiting transport by ship back to exile in France.

His romantic adventures there are the subject of Gilardoni's libretto for Coccia. In Act II, Edoardo is preparing to escape the island by night and sings the Andante accelerato "Non speranza di grandezza" wherein he hopes not for wealth or greatness but for safety and peace for those who have helped him. His escape is thwarted, but he is saved because he is in disguise—as his host; he sings the andante cabaletta "Bell'alme in cui dal cielo" which turns into a grand ensemble with four other characters and chorus. Coccia, who wrote 38 operas, is certainly a composer from whom one would like to hear more.

Ford's aria from Balfe's *Falstaff* and Corrado's aria "Ah no, vivi" from Mercadante's *I briganti*, both works premiered by the Puritani Quartet, were on Sig. Prato's Tamburini concert program, and both are available on CD. But most interesting to me was the most obscure of these pieces, the "Orgia Gradenigo" from Marco Aurelio Marliani's *Il bravo*.

Marliani (1805-49) came from an aristocratic family in Milan with close connections to the intelligentsia of the time. In his early twenties he went to Siena to study, but in 1830 he moved to Paris, partly for political reasons—he had exhausted his allowance in support of the Carbonari—and once there, he studied with Rossini. *Il bravo* (1834) was his first opera, produced at the Théâtre Italien with Tamburini, Giulia Grisi and Rubini. A success, it was heard the same year in London as *The Red Mask or The Council of Three*. Like Mercadante's opera of the same name (but with a different libretto), it was set in Venice and based on James Fenimore

Cooper's *The Bravo*. That same year Marliani produced an opera in French at the Opéra Comique, *Le Marchand forain*. *Ildegonda* (1836) was first presented in the fashionable salon of Countess Maria de Merlin and a year later transferred to the Italien with Rubini, Grisi and Lablache, who promptly took it to London. In 1839 came Marliani's greatest success, *La Xacarilla*, a one-act comic opera to a libretto by Scribe presented at the Opéra.

In 1847 Marliani moved back to Italy, settling in Bologna, where he produced his last work, *Gusmano il buono o L'assedio di Tarifa*, a tragedy. He took part in the first war for Italian independence, and died of wounds received from Austrian troops on 8 May, 1849. In Paris, Marliani had published several salon songs, and one of these is the only recorded excerpt of his work known to me, the lugubrious "Odi d'un uom che muore" on the Opera Rara album "La Remembranza."

Gradenigo's "Orgia" is anything but lugubrious, however. It is a wonderfully tuneful drinking song which comes at the beginning of Act II of *Il bravo*. Gradenigo is a Venetian patrician and the act opens in his "casino di delizie" on the Brenta canal. The chorus joins this irresistible musical "orgy," "Il fasto e lo splendore." Pomp and circumstance are false vanities, he sings, the only happiness is in wine and love. The words by Arcangelo Berrettoni may not be exactly novel, and the inspiration may or may not be Orsini's Brindisi from *Lucrezia Borgia*, but the music is infectious. It was so good that Prato sang it again as a rousing encore to his recital and had the audience applauding and stamping its feet in approval.

Those of us who love the melodic music of these nineteenth century composers owe a great debt to researchers like Mr. Müller, Mr. Weatherson and others who have brought them back from their long slumbers, and to all the intendants, conductors and singers who persist in making them sound again. Now how about *La Xacarilla*?

The Concert Programmes and a list of Wildbad performances of operas by composers other than Rossini

Michael Spyres' Nourrit Concerts, Wildbad, 2014

Concert 1: July 11, 2014

Rossini, *Le Comte Ory*

Air, Ory, "Que les destins prospères"

Meyerbeer, *Les Huguenots*

Romance, Raoul, "Plus blanche que la blanche hermine"

Auber, *Le Philtre*

Overture

Rossini, *Guillaume Tell*

Air, Arnold, "Asile héréditaire"; "Amis, secondez ma vengeance"

Rossini, *Le Siège de Corinthe*

Choral Prayer, "O toi que je révère"; Air, Néoclès, "Grand Dieu, faut-il qu'un peuple qui t'adore"

Mercadante, *Omaggio all'immortale Rossini*

Fantasy for Orchestra

Halévy, *La Juive*

Air, Eléazar, "Rachel, quand du Seigneur"

Niedermeyer, *Stradella* (encore)

Barcarolle, Stradella, "Voyageur, à qui Venise"

Concert 2: July 13, 2014

Cherubini, *Ali Baba ou les quarante voleurs*

Recitative and Romance, Nadir, "C'en est donc fait"; "C'est de toi, Délie"

Auber, *Gustave III ou le bal masqué*

Air, Gustave, "O vous par que ma vie"

Pacini, *La Stella di Napoli*

Overture

Auber, *La Muette de Portici*

Air and Cavatine, Masaniello, "Du pauvre seul ami fidèle"

Auber, *Le Philtre*

Air, Guillaume, "Philtre divin"

Meyerbeer, *Les Huguenots*

Romance, Raoul, "Plus blanche que la blanche hermine"

Auber, *Le Philtre*

Overture

Donizetti, *Poliuto*

Scena and Aria, Poliuto, "Veleno è l'aura"; "Fu macchiato l'onore mio"

Niedermeyer, *Stradella* (encore)

Barcarolle, "Voyageur, à qui Venise"

Rossini, *Le Comte Ory* (encore)

Air, Ory, "Que les destins prospères"

Maxim Mironov's Rubini Concert, Wildbad, 2016

Rossini, *La pietra del paragone*,

Scena and Aria, Giocondo, "Oh come il fosco"; "Quell'alme pupille" and Overture

Niedermeyer, *Il reo per amore*

Aria, Ernesto, "Se amistà ti parla al core"

Overture

Balducci, *Il sospetto funesto*

Scena and Cavatina, Federico, "Dove m'inoltro"; "Cari luoghi"

Balfe, *Falstaff*

Overture

Aria, Fenton, "Ah! la mia mente estatica"

Pacini, *Niobe*

Aria, Licida, "Il soave e bel contento"; "I tuoi frequenti palpiti"

Rossini, *La riconoscenza*

Aria, Fileno, "Gratitudine cara ai celesti"

Bellini, *Il pirata*

Scena and Aria, Gualtiero, "Tu vedrai la sventurata"; "Ma non fia sempre odiata"

Donizetti, *Anna Bolena*

Scena and Aria, Percy, "Vivi tu"; "Nel veder la tua costanza"

Mercadante, *I briganti*

Scena and Preghiera, Ermano, "Ermano, ove sei tu"; "Fra nembi crudeli"

Rossini, *La Cenerentola*

Overture

Rossini, *Semiramide*

Aria Idreno, "La speranza più soave"

Mercadante, *I briganti* (encore)

Orgia, Ermano, "Trova ovunque e patria e tetto"

Vittorio Prato's Tamburini Concert, Wildbad, 2017

Generali, *Chiara di Rosembergh*

Scena and Aria, Montalban, "Montalban! che vedesti"; "Nel periglioso istante"

Donizetti, *Gianni di Calais*

Cavatina Rustano, "Una barchetta il mar solcando va"

Donizetti, *Don Pasquale*

Overture

Balducci, *Riccardo l'intrepido*

Scena and Aria, Bjondello, "Bravi, bravi!"; "Si: vittoria!"

Bellini, *Adelson e Salvini*

Overture

Bellini, *I puritani*

Aria, Riccardo, "Ah! per sempre io ti perdei"

Coccia, *Edoardo in Iscozia*

Coro, Scena and Aria, Edoardo, "Non speranza di grandezza"; "Bell'alme in cui dal cielo"

Marliani, *Il bravo*

Orgia, Gradenigo, “Il fasto e lo splendore”

Donizetti, *L'ajo nell'imbarazzo*

Overture

Mercadante, *I briganti*

Scena and Aria, Corrado, “Tutto riposa”; “Ah no, vivi”

Balfe, *Falstaff*

Overture

Aria, Ford, “Chi mai vedo”

Marliani, *Il bravo (encore)*

Orgia, Gradenigo, “Il fasto e lo splendore”

Rossini at Wildbad Festival - Complete Operas by Composers Other Than Rossini

Adam, *Le Châlet* (2013)

Balducci, *Boabdil, re di Granata* (2007) First Modern Performance

Balducci, *Il conte di Marsico* (2016)

Balducci, *I gelosi* (2006)

Balducci, *Il noce di Benevento* (2011)

Bellini, *Bianca e Gernando* (2016) First Modern Performance*

Carafa, *I due Figaro* (2006) First Modern Performance*

Garcia, *Le cinesi* (2015, 2017)

Generali, *Adelina* (2010) First Modern Performance*

Lindpaintner, *Il vespro siciliano* (2015) First Modern Performance

Mayr, *L'accademia di musica* (2003) First Modern Performance

Mayr, *L'amor coniugale* (2004)*

Mercadante, *I briganti* (2012) First Modern Performance*

Mercadante, *Don Chisciotte alle nozze di Gamaccio* (2007) First Modern Performance*

Meyerbeer, *Semiramide* (2005) First Modern Performance*

Morlacchi, *Tebaldo ed Isolina* (2014) First Modern Performance

Mosca, *L'Italiana in Algeri* (2002)*

Pacini, *Il convitato di pietra* (2008) First Modern Performance*

Pavesi, *Ser Marcantonio* (2011) First Modern Performance*

Pucitta, *Verter* (2001) (Previously attributed to Mayr) First Modern Performance*

Vaccari, *La sposa di Messina* (2009) First Modern Performance*

Winter, *Maometto* (2002) First Modern Performance*

*Recording available on Naxos, Bongiovanni or Marco Polo labels