

failed him. What of the staging at Martina Franca? At first it seemed that the title of the opera would have to be changed once more ("*Il faleg*"?) as the performance ended after 20 minutes under a torrent from an unsympathetic deity watching from above. On later days two complete performances emerged, when, sadly, many frustrated donizettiani had departed (but there will of course be a recording). From what one could see the staging was elegant and nicely conceived but the voices - though stylish and well-chosen - were a bit underpowered. Donizetti's delicious opera will be revived (keep your fingers crossed) before long at La Fenice and Bergamo, or so we are told (we have heard this sort of thing so many times before!) The cast included Vito Priante as Pietro; Eufemia Tufano as Caterina; Rosa Anna Peraino as Madama Fritz (the prima donna); Rosa Sorice as Annetta; Alessandro Codeluppi as the falegname; Giulio Mastrototaro as Ser Cuccupis (the Magistrato); Claudio Sgura as Firman; Vittorio Bari as the soldier Hondediski and Michele Bruno as the notaio. The costumes were excellent. Extremely positive the literary preparation in the Martina Franca programme with fine articles by Maria Chiara Bertieri (the revisore), Giorgio Appolonia, Giorgio Gualerzi and Bepi Morassi (metteur-en-scène), as remarkable an operatic quartet as any.