

CHANDOS

OPERA IN
ENGLISH

Rossini
THE **ITALIAN
GIRL**
IN ALGIERS
Highlights

Jennifer Larmore

Philharmonia Orchestra
Brad Cohen

CHAN 3160

PETER MOORES FOUNDATION



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Gioachino Rossini

Gioachino Rossini (1792–1868)

THE ITALIAN GIRL IN ALGIERS

Highlights

Dramma giocoso in two acts to a libretto substantially derived from
Angelo Anelli's libretto for Luigi Mosca's *L'italiana in Algeri*

English translation by David Parry

Mustafà, Bey of Algiers	Alastair Miles <i>bass</i>
Elvira, Mustafà's wife	Sarah Tynan <i>soprano</i>
Zulma, slave, and Elvira's confidante	Anne Marie Gibbons <i>mezzo-soprano</i>
Haly, Captain of the Algerian Corsairs	David Soar <i>bass</i>
Lindoro, Mustafà's favourite slave	Barry Banks <i>tenor</i>
Isabella, Italian lady	Jennifer Larmore <i>mezzo-soprano</i>
Taddeo, Isabella's companion	Alan Opie <i>baritone</i>

Geoffrey Mitchell Choir	
Philharmonia Orchestra	Martin Fitzpatrick <i>assistant conductor</i>
	Brad Cohen

[1]	Overture	Time 8:13	Page [p. 32]
	<i>from Act I</i>		
[2]	No 2, Cavatina: 'In dreams of endless pleasure' <i>Lindoro</i>	7:16	[p. 32]
[3]	No 3, Duet: 'When I choose a girl to marry' <i>Lindoro, Mustafâ</i>	4:13	[p. 32]
[4]	<i>from</i> No 4, Cavatina: 'Fate is cruel!' <i>Isabella, Chorus</i>	4:46	[p. 33]
[5]	No 5, Duet: 'From the buffets of misfortune' <i>Isabella, Taddeo</i>	7:34	[p. 34]
[6]	No 6, Aria: 'I am filled in an exquisite fashion' <i>Mustafâ</i>	3:16	[p. 35]
	No 7, First finale		
[7]	'We salute you, oh master of women' – <i>Chorus, Haly, Mustafâ</i>	2:21	[p. 35]
[8]	'Oh, how amusing! He looks frightful!' – <i>Isabella, Mustafâ</i>	4:03	[p. 36]

[9]	'Please tell me where my niece is' – <i>Taddeo, Haly, Mustafâ, Isabella</i>	Time 2:08	Page [p. 36]
[10]	'Though we must part from you' – <i>Elvira, Zulma, Lindoro, Isabella, Haly, Taddeo</i>	3:47	[p. 37]
[11]	'Tell me, who is this woman?' <i>Isabella, Mustafâ, Elvira, Zulma, Lindoro, Taddeo, Haly, Chorus</i>	5:27	[p. 38]
	<i>from Act II</i>		
[12]	No 10, Aria: 'All this shouting makes my head ache' <i>Taddeo, Chorus</i>	3:45	[p. 39]
[13]	No 11a, Cavatina: 'Sweetest treasure, dearest pleasure' <i>Isabella, Mustafâ, Taddeo, Lindoro</i>	7:27	[p. 40]
[14]	No 14, Trio: 'Sugar-daddy! How delightful!' <i>Mustafâ, Lindoro, Taddeo</i>	5:58	[p. 41]
[15]	<i>from</i> No 15, Rondo: 'Think of your country' <i>Isabella, Chorus</i>	6:19	[p. 42]

TT 77:20

On session: Alan Opie, Alastair Miles and Jennifer Larmore



The Italian Girl is one of Rossini's most wonderful comic operas, with a plot full of wit, warmth and endearing craziness, its music bubbling with fun and laughter. So sit back – and whether you know the story, or not, listen to 'the best bits' with Jennifer Larmore giving her all in one of her most famous roles as the irresistible Italian Girl, Isabella, running rings round the menfolk in her life – superbly supported by Barry Banks, Alastair Miles and Alan Opie, under the lively baton of Brad Cohen conducting the Philharmonia Orchestra.

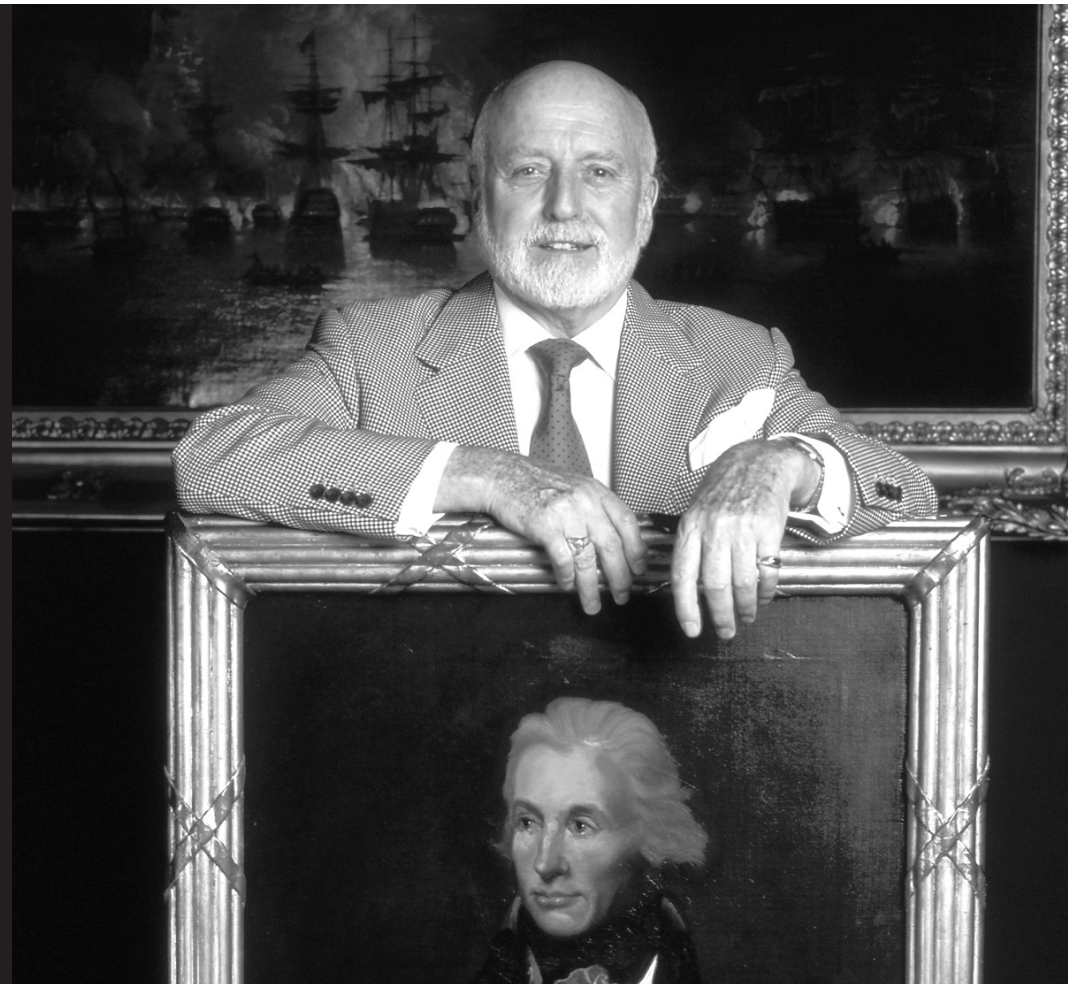
Peter Moores

Sir Peter Moores, CBE, DL

April 2009

Sir Peter Moores with a portrait of Admiral Lord Nelson
by Lemuel Francis Abbott, acquired for Compton Verney

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The Italian Girl in Algiers

The author seems to delight in expressing a precipitate and multitudinous mirth; and sometimes works up and torments a passage, and pours in instrument upon instrument, till orchestra and singers all appear drunk with uproariousness, and ready to die on the spot. He is like a wit, fond of punning and intoxicated with social enjoyment.

Leigh Hunt, *The Examiner*
31 January 1819

Since Leigh Hunt's avowed aim in life was 'to reap pleasure from every object in creation' we should not be surprised to find him taking so obvious a delight in the first English staging of Rossini's *The Italian Girl in Algiers* in London in 1819. He was a great talent-spotter (famously prescient in the cases of both Keats and Tennyson) with a gift for charming a society whose judgements he often declined to share.

Early English opinion of Rossini was that he was a noisy brute, shamelessly intent on turning the world upside down. Old-time music-lovers, such as the Earl Mount-Edgumbe, were genuinely shocked by what they heard.

Even Hunt had wavered at first, 'thrown' by the comic ferocity of *The Barber of Seville*. Later, he concluded that any man who failed to be fired by Rossini's music must be a poor fish. 'Rossini is the genius of sheer animal spirits. It is a species as inferior to that of Mozart, as the cleverness of a smart boy is to that of a man of sentiment; but it is genius nevertheless.'

Like Mozart, Rossini was a prodigy and *The Italian Girl in Algiers* reveals the prodigy's talent for creating a method that can produce a work of genius more or less on the spur of the moment. Though at the time of writing the opera in May 1813 Rossini was only just twenty-one years old, he had already completed ten operas for the professional stage. Several had been smash-hits, including *La pietra del paragone*, whose triumphant reception in Milan had won him exemption from military service, no small privilege in 1812.

Strangely, *La pietra del paragone* had flopped in Venice, leaving a gap in the schedules of the Teatro San Benedetto. When the composer Carlo Coccia added to the local impresario's problems by failing to deliver his latest commission, Rossini was asked if he could

have a new work ready within the month. He agreed, with the proviso that, since there was no time to commission a fresh libretto, an existing text could be used. He chose Angelo Anelli's *The Italian Girl in Algiers* which the composer Luigi Mosca had set for La Scala, Milan five years previously. It was a strategy Rossini would deploy again in the case of *The Barber of Seville* – reworking a text which a lesser composer had already used.

The fact that *The Italian Girl* is Rossini's first fully-fledged comic masterpiece is due in no small measure to the fine formal ordering of the score. This stands out even more clearly when we compare Rossini's treatment of the text with Luigi Mosca's, which is long on bustle and charm but short on stylistic self-awareness and formal control.

It is not known who Rossini used to adapt Anelli's libretto for the San Benedetto. What we do know is that many of the alterations came at his specific request. There are instances of alliterative and onomatopoeic effects being added when the characters are *in extremis*, as they are in the Act I finale where the entire company is in a state of delirium, strange noises ringing their heads. In 'Fate is cruel!' (track [4](#)), the entrance aria of the heroine Isabella, heroic posturing is followed by feline wheedling in a

newly added section ('I suspect they're rather curious'). This balancing of the heroic and the domestic is entirely characteristic of the opera. Rossini does not parody serious opera in *The Italian Girl*; rather, he allows his heroine to deploy a number of its devices as strategic weapons in her politico-sexual armoury.

What Rossini deleted from the original libretto is equally interesting. There is no love duet for Isabella and Lindoro in Rossini's version. This is as much to do with his dislike of duets written for the male and female voice as it is evidence of that absence of 'heart' which some people – Verdi's wife Giuseppina Strepponi, for example – fancied they detected in Rossini's psychopathology. In *The Italian Girl*, passion is often communicated by indirection, as in Isabella's rapt Act II aria, 'Sweetest treasure' (track [19](#)), where she expresses her true feelings in the knowledge that her outraged lover is listening nearby.

Though Rossini was as adept as Bach and Handel in the art of recycling old music to meet new demands, virtually every note of *The Italian Girl* was new, even the overture. By 1813, what we now know as the 'Rossini Overture' was up and running, elegantly styled and finely engineered: a Ferrari alongside the buzzing runabouts of rival composers. The form

was innovative. It included a slow introduction followed by a sonata-form *allegro* with the development stripped out and in its place the famous *crescendo*, itself a masterpiece of rhythmic and sonic engineering. In *The Italian Girl* the sonorities are especially striking. In the *crescendo* fire burns on ice, the violins playing chillingly *sul ponticello*, against the bridge. Later, in the recapitulation, the second theme returns, not on the oboe but on a Laurel-and-Hardy combination of piccolo and bassoon.

Rossini had a superb cast for the first night on 22 May 1813 and he himself received rave reviews. Yet sections of the audience noisily accused him of plagiarising Mosca's earlier score. After a month of factional in-fighting, Rossini's Isabella, Maria Marcolini, decided to settle matters once and for all by singing Mosca's setting of 'Pensa alla patria' as well as Rossini's ('Think of your country', track [15]). It was a brilliant ruse; the Mosca version was booed off the stage before it was half over.

Rossini and Marcolini could have chosen more or less any number to illustrate the point. The Act I duet between Isabella and her hapless admirer Taddeo ('From the buffets of misfortune', track [5]) is a classic demonstration of Rossini's ability to create comedy with purely musical means. After a thematically charged

orchestral introduction which Haydn might have been pleased to write, the two characters take it in turn to have their say before Isabella stops Taddeo in his tracks with her cry 'Oh, to hell with you!' Since this is, musically speaking, the point of recapitulation after the duet's formal exposition, the interruption is endowed with all the authority of an axiomatic utterance. An exquisite transition, in which the characters weigh up the odds, gives way to a concluding section that is stirringly militaristic (love as a battleground, an old literary and musical conceit). Here Rossini turns Isabella's cadential flourishes into another spectacular piece of comic by-play. Unable to get a word in edgewise between these coloratura fireworks, Taddeo is reduced to a state of gibbering inarticulacy.

These sophisticated musical jokes complement well the opera's broader-brush comic effects. Mustafa, the Bey of Algiers, is rendered ridiculous in the opera's opening scene by the grotesque intervals and elaborate coloratura he is given to sing. Yet as we head towards the great Act I finale Rossini's musical characterization is carefully shaded. Finally convinced that his wife is off his hands, Mustafa contemplates new erotic adventures with palpable relish ('I am filled in an exquisite fashion', track [6]).

The tonal structure of the Act I finale (tracks [7] – [11]) need not detain us here. Of special interest, however, is a freely modulating episode which grows out of the finale's delectably scored minuet-like *andantino*. Mustafa's wife Elvira, her confidante Zulma, and the young Italian slave Lindoro steal in to take their leave of Mustafa who has granted Lindoro his freedom provided he takes Elvira with him. It is at this point that Isabella and her fellow-Italian Lindoro recognize one another. It is a truism that in the hands of a master a recognition scene can be a thing of special potency. On this occasion Rossini demonstrates his mastery by dropping us quietly into the minor key and a series of modulations of hypnotic simplicity. The text is no more than nine lines of stereotyped exclamation, the music little more than a transition back to the home key. Yet the episode stands at the very heart of the opera: the lovers' suppressed ardour touchingly juxtaposed with Mustafa's bumbling expressions of earthbound bemusement. At moments such as this, Rossini, like Mozart before him, shames his more long-winded successors with the simplicity of his means.

At Isabella's entry, the strings make a furtive step-by-step ascent from C to E flat, as if following Isabella's astonished gaze upwards towards Mustafa's face. A slow round begins

with her cry 'Oh, how amusing!', Italian opera's equivalent of Lady Bracknell's shocked exclamation 'A handbag!' in Oscar Wilde's *The Importance of Being Earnest*. What follows is a wonderful marriage of solemnity and barely suppressed laughter. When Isabella finally turns on Mustafa, the whole company is sent into a state of delirium, their heads echoing to the sounds of bells ('din din', the women), a hammer ('tac tac', Lindoro), crowing ('cra cra', Taddeo) and a cannon ('boom boom', Mustafa). It is one of Rossini's most brilliant Act I finales.

As is sometimes the case with Rossini's short-notice commissions, the second act is not quite as full of good things as the first, though Act II of *The Italian Girl* has its fair share of memorable episodes. These include the investing of Taddeo with the spurious order of Kaimakan ('All this shouting', track [12]) and Mustafa's initiation into the order of the Pappataci ('Sugar-daddy!', track [14]). The word 'Pappataci' implies, not so much a cuckold, as the kind of long-suffering husband immortalized by that hang-dog creature forever trailing after his formidable wife in Jacques Tati's *Les Vacances de M. Hulot*. Initiation ceremonies were part of comedy's stock-in-trade, yet in *The Italian Girl*'s earliest years paranoid authorities occasionally called in the police, fearful that 'Kaimakan'

and ‘Pappataci’ were subversive attacks on state paraphernalia.

Musically, Rossini was one of the world’s great subversives. Politically, however, he was a conservative, someone who, even as a young man, feared disorder and change for change’s sake. *The Italian Girl* contains one reference that must have warmed the heart of his stoutly republican father. It is the allusion to the ‘Marseillaise’ shortly before Isabella’s patriotically stirring Act II aria, ‘Think of your country’ (track [15]). In general, though, national politics interested Rossini less than the politics of humanity at large. In the Act I finale the characters are frozen in time before being released on a rising tide of rhythm and melody that finally engulfs them. (The image of shipwreck is there in the text.) It is a finale in which images of riotous hedonism are set alongside those of vanity, instability, and the vulnerability of powerful men. Mustafà is no Napoleon but he is as perplexed and vulnerable as any of the world’s power-brokers.

The novelist Stendhal, Rossini’s first biographer, thought *The Italian Girl in Algiers* ‘perfection in the opera buffa style’. It was, he argued, a work of pure escapism, so rich in enchantment and sensual delight that we suspend all critical judgment whilst watching it. What Stendhal omits to notice is the element of

desperation in some of the music and Rossini’s sense of humanity’s lemming-like inclinations. Like many great comedians, Rossini was often prey to melancholy. Born and brought up in a world at war, he remained throughout his life pressingly aware of the thinness of the ice over which civilisation heedlessly skates.

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Synopsis

Overture (track [1])

Act I

Mustafà’s palace, a small hall in the Bey’s apartments, the sea behind
Elvira complains that her husband, the Bey Mustafà, no longer loves her, and she is comforted by Zulma, her confidante. Mustafà himself bursts in, sending Elvira away when she complains. He then orders Haly (Captain of the Bey’s corsairs) to arrange for the marriage of Elvira to Lindoro, one of Mustafà’s slaves. Mustafà himself would like to take an Italian wife and orders Haly to provide him with one!

Lindoro laments his separation from his sweetheart Isabella (‘In dreams of endless pleasure’, track [2]). In Lindoro and Mustafà’s

duet (‘When I choose a girl to marry’, track [3]) Lindoro lists all the virtues he would hope to find in the girl he might marry, and Mustafà declares that he can have Elvira, who possesses them all.

The seashore

Elsewhere along the shore a shipwreck is spotted, and Haly and his men capture the survivors. He is delighted to find that one of them is an Italian girl, Isabella. Arriving on the shore, she sings of how fate has rewarded her for trying to find her lover, Lindoro (‘Fate is cruel’, track [4]). We soon learn that she is confident in her ability to charm men. Isabella and Taddeo, an ageing admirer of Isabella’s whom she has brought along as her escort on the journey, begin to argue (‘From the buffets of misfortune’, track [5]). However, they eventually decide that the best way to deal with the situation is to stay together, and pretend to be uncle and niece.

A small hall in Mustafà’s palace

Mustafà sends Elvira and Zulma away, and excitedly contemplates meeting the Italian girl (‘I am filled in an exquisite fashion’, track [6]).

A hall in Mustafà’s palace

Hailed by the eunuchs as the ‘master of women’

and ‘scourge of the feeble’, Mustafà welcomes Isabella (‘We salute you, oh master of women’, track [7]). Aside, she remarks that he ‘looks frightful’ and she feels confident that she knows how to deal with him (track [8]). Taddeo enters, asking after his ‘niece’, and narrowly escapes the gallows (track [9]). When Lindoro, Elvira and Zulma arrive to say their goodbyes before leaving for Italy, Isabella and Lindoro are stunned to recognize each other (‘Though we must part from you’, track [10]). To prevent Lindoro’s departure, Isabella insists that she will never get on with Mustafà if he banishes his wife. Elvira must stay and Lindoro should remain as Isabella’s personal servant. This leads to a great frenzy (track [11]).

ACT II

A small hall in the Bey’s apartments

The eunuchs comment on how easily the Italian woman has dealt with Mustafà, who is besotted with Isabella. Elvira tells Isabella that Mustafà has invited Isabella to take coffee with him. Isabella is upset to hear that Lindoro had agreed to marry Elvira, but, having managed to persuade Isabella of his loyalty to her, he is jubilant when she agrees to try to escape with him.

Mustafà tells Taddeo that he is to be honoured as the bey’s Kaimakan (track [12]). Taddeo has no choice but to accept this

position. Mustafa hopes that this 'gift' will help him win Isabella's affections.

A magnificent apartment

Aware that she is being watched by Mustafa, Taddeo and Lindoro, Isabella gets dressed, preparing for Mustafa's visit. Her cavatina ('Sweetest treasure,' track ^[13]) is part love song for Lindoro, and part mocking of Mustafa.

Isabella presents herself to Mustafa, and, to his frustration, she invites Elvira to stay for coffee. Elsewhere in the palace, Haly reflects that Mustafa is no match for the Italian woman.

Taddeo declares that Isabella loves Mustafa, and Lindoro announces that Isabella wants to prove Mustafa's worthiness by making him her 'sugar-daddy'; Lindoro explains that this means Mustafa must 'honour a woman's graces', as well as sleep, eat and drink well. Also, he must keep silent, oblivious to what may be going on around him ('Sugar-daddy! How delightful!' track ^[14]). Aside, Haly and Zulma wonder what Isabella is planning.

In her apartment Isabella approaches Mustafa's Italian servants to help in her escape ('Think of your country,' track ^[15]). Mustafa arrives and Lindoro and Taddeo remind him of the ceremony which will make him Isabella's 'sugar-daddy'. Isabella flirts with Taddeo, and

Mustafa is forced to remain quiet. A ship draws up alongside. Isabella and Lindoro prepare to escape under cover of the ceremony. Too late, Taddeo realizes what is happening and tries to warn Mustafa, who recognizes that Italian girls are too clever for him. Having learned his lesson, Mustafa begs Elvira for forgiveness and wishes Lindoro and Isabella a safe journey home.

© Susie Ahlburg



Jennifer Larmore (Isabella) is an outstanding American mezzo-soprano who has turned operatic success in Europe into international stardom. She is known particularly for excelling in the coloratura roles of the baroque and *bel canto*.

Following her European debut in 1986, she quickly established herself as an emerging star performing leading roles in Paris, Vienna, Prague, London, Rome, Berlin, Madrid, Lisbon, Brussels, Geneva, Amsterdam, Milan, Tokyo, Melbourne, Seoul, Buenos Aires, and Salzburg. Operatic roles have included Giovanna Seymour (*Anna Bolena*), Mélisande (*Pelléas et Mélisande*), Isolier (*Le Comte Ory*), Dorabella (*Così fan tutte*),

Romeo (*I Capuleti e i Montecchi*), Isabella (*The Italian Girl in Algiers*), Ruggiero (*Alcina*), Sesto (*La clemenza di Tito*), the title roles in *Carmen*, *Giulio Cesare*, *La Cenerentola* and *Orfeo*, Orlovsky (*Die Fledermaus*), Hansel (*Hansel and Gretel*), and Giulietta (*Les Contes d'Hoffmann*), as well as Rosina (*The Barber of Seville*), a role with which she is particularly associated.

Recital and symphonic repertoire plays a large role in Jennifer Larmore's career, with the works of Mahler, Schoenberg, Mozart, de Falla, Debussy, Berlioz and Barber featuring prominently. She has worked under the direction of such renowned conductors as Riccardo Muti, James Levine, Jesús López-Cobos, Leonard Bernstein, Donald Runnicles, Giuseppe Sinopoli, Kurt Masur, Christoph von Dohnányi, René Jacobs, Jean-Christoph Spinosi, Daniel Barenboim, Eve Queler, Sir Charles Mackerras, Richard Bonyng, Lorin Maazel and Seiji Ozawa.

Jennifer Larmore has made over seventy recordings to date, making her the most recorded mezzo-soprano of all time. These recordings include a disc of Great Operatic Arias and the *Grammy* Award-winning *Hansel and Gretel* for Chandos' Opera in English series, as well as *Lucia di Lammermoor*, *Giulio Cesare*,

Orfeo, Il barbiere di Siviglia, La Cenerentola, and, for Opera Rara, *L'incoronazione di Poppea, Bianca e Falliero, Elisabetta regina d'Inghilterra, Francesca di Foix*, and *Adelaide di Borgogna*. In France in 2002 Jennifer Larmore was appointed a *Chevalier de l'ordre des arts et des lettres* in recognition of her contribution to classical music.

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A Peter Moores scholar at the Royal Northern College of Music, **Barry Banks** (Lindoro) has established himself as one of today's finest interpreters of the Italian *bel canto* repertoire. He is much in demand on the

international opera platform, performing at the Royal Opera House Covent Garden, The Metropolitan Opera, Opéra National de Paris, English National Opera, Théâtre du Châtelet, the Salzburg Festival, La Monnaie, The Santa Fe Opera and Teatro Comunale di Bologna amongst others. His roles include Edgardo (*Lucia di Lammermoor*), Tonio (*La Fille du regiment*), Lindoro (*The Italian Girl in Algiers*), Nemorino (*L'elisir d'amore*), Don Ramiro

(*La Cenerentola*), Oreste (*Ermione*), Tom Rakewell, Tamino (*Die Zauberflöte*), Don Narciso (*Il turco in Italia*), Belfiore and Libenskof (*Il viaggio a Reims*), L'Astrologue (*Le Coq d'or*), Don Ottavio (*Don Giovanni*) and Uberto (*La donna del lago*).

A committed concert artist Barry Banks has sung *Fidelio* with the City of Birmingham Symphony Orchestra under Walter Weller, Bruckner's Requiem with the Scottish Chamber Orchestra under Sir Charles Mackerras, *War Requiem* with the Orchestre Philharmonique de Strasbourg under Jan Latham-Koenig, Rossini's *Petite Messe solennelle* with the Royal Philharmonic Orchestra under Daniele Gatti, *Armida* at the Edinburgh Festival under Carlo Rizzi and *Ermione* in concert at Carnegie Hall, and Bellini's *I puritani* and Donizetti's *Linda di Chamomix* at Caramoor Festival.

Barry Banks' discography includes a disc of Great Operatic Arias, *The Elixir of Love*, *Don Pasquale*, *Don Giovanni*, *The Thieving Magpie* and *The Magic Flute* for Chandos' Opera in English series, *La Bohème* under Kent Nagano, *Un ballo in maschera* under Carlo Rizzi, and *Trial by Jury* under Sir Charles Mackerras. DVD releases include *Billy Budd* in the English National Opera production, and *Die Entführung aus dem Serail* which was recorded at Buckingham Palace.

© Shelia Rock



Alastair Miles (Mustafa) studied flute at the Guildhall School of Music and Drama and became an orchestral player and teacher before embarking on his highly successful vocal career. He won the 1986 Decca

Kathleen Ferrier Award and was soon in demand by opera companies, orchestras and recording companies alike. He has a stylistically wide repertoire, equally at home with Baroque music as he is with the full-blooded romanticism of Verdi, and the flexibility of voice to encompass both.

Alastair Miles has sung at the Metropolitan Opera, La Scala, Vienna, Paris, Munich, San Francisco amongst others, and regularly appears with all the UK companies. He has appeared on the concert platform with the world's most prestigious orchestras and conductors. Recent projects have included performances of *La Damnation de Faust*, *The Dream of Gerontius* and *Messiah* with Sir Colin Davis and the London Symphony Orchestra, Schumann's *Faustszenen* with Nikolaus Harnoncourt and the Concertgebouw, and Beethoven's Ninth

Symphony with the San Francisco Symphony under Michael Tilson-Thomas.

His impressive discography is fast approaching the 100 mark, including, as part of Chandos' Opera in English series, a solo disc of Great Operatic Arias, Colline (*La Bohème*), Mephistopheles (*Faust*), Ramfis (*Aida*), and Nourabad (*The Pearl Fishers*, highlights). He enjoys a close relationship with Opera Rara, and shares their aim of bringing the delights of neglected nineteenth-century Italian and French opera to a wider public. His recordings for the label include Mayr's *Medea in Corinto*, Mercadante's *Orazi e Curiazi* and *Zaira*, and Donizetti's *Rosmonda d'Inghilterra*. A keen recitalist, Alastair Miles features on a volume of Strauss' Complete Songs. He lives near Cambridge with his wife and three children.

Alan Opie (Taddeo) appears frequently at the Royal Opera House, Covent Garden, English National Opera, the Metropolitan Opera, La Scala, Bayerische Staatsoper Munich, Vienna State Opera and the Glyndebourne Festival. The roles with which he is most closely identified include Beckmesser (*Die Meistersinger von Nürnberg*) which he has sung at Amsterdam, Bayreuth, Munich, Turin, Vienna, Berlin (State Opera) and with the Chicago Symphony



Orchestra; Balstrode in (*Peter Grimes*) at the Saito Kinen Festival, at the Paris Opéra Bastille, in Vienna, at the Metropolitan Opera, English National Opera, the Teatro Comunale Florence, and at Covent

Garden; Sharpless (*Madama Butterfly*) at the Metropolitan Opera, in Munich, at Covent Garden, Cagliari, Tokyo, Sumida and Beijing; Giorgio Germont (*La traviata*) at Covent Garden, English National Opera and at the Deutsche Oper Berlin; Falstaff at English National Opera, Norwegian Opera, Opera du Rhin, and in Strasbourg; The Forester (*The Cunning Little Vixen*) for English National Opera, Scottish Opera, the Spoleto Festival and La Scala; and Rigoletto for English National, Canadian Opera, and in Toronto and Philadelphia.

He has participated on more than twenty complete opera recordings for Chandos singing the roles of di Luna (*Il trovatore*), Enrico (*Lucia di Lammermoor*), Tonio (*Pagliacci*), Marcello (*La Bohème*), Don Carlo (*Ernani*), and Figaro (*The Barber of Seville*) as part of the Opera

in English series, as well as Balstrode (*Peter Grimes*). He has won two Grammys and has been nominated for the Olivier Award for 'Outstanding achievement in opera' for his performance of Falstaff with the English National Opera.



Sarah Tynan (Elvira) studied at the Royal Northern College of Music and the Royal Academy of Music where she was awarded the Queen's Commendation for Excellence. She appeared as Iphis

in Handel's *Jephtha* in the acclaimed Welsh National Opera production and was then invited to join the English National Opera Young Singers Programme, later becoming an ENO Company Principal, a position she held until 2006/7. Following her acclaimed role debut singing Susanna (*The Marriage of Figaro*) at English National Opera, she was invited to make her house debut at Houston Grand Opera singing Sophie (*Der Rosenkavalier*), and to sing Susanna at Cincinnati Opera. She has sung Servilia (*La clemenza di Tito*) in concert with

the Orchestra of the Age of Enlightenment and Edward Gardner in London and New York.

Operatic roles have included Tytania (*A Midsummer Night's Dream*), Woodbird (*Siegfried*), Atalanta (*Xerxes*), Sister Constance (*The Carmelites*), Yum-Yum (*The Mikado*), Dalinda (*Ariodante*), the Governess (*The Turn of the Screw*), Melanto and Fortune (*Il ritorno d'Ulisse in patria*), Megan in James MacMillan's new opera *The Sacrifice* for Welsh National Opera, the title role *The Cunning Little Vixen* under Sir Charles Mackerras, Zerlina (*Don Giovanni*) under Sir Colin Davis, Drusilla (*L'incoronazione di Poppea*) and Feu/Rossignol (*L'Enfant et les sortilèges*). Recordings include *Hansel and Gretel*, *The Marriage of Figaro*, and *The Carmelites* for Chandos' Opera in English series.

Among Sarah Tynan's concert performances include her BBC Proms debut with the BBC Symphony Orchestra and Sir Andrew Davis, a semi-staged performance of *The Pilgrim's Progress* under Richard Hickox, Mozart's Requiem under Sir Roger Norrington, and a tour of China with the London Philharmonic Orchestra.

Anne Marie Gibbons (Zulma) studied at the DIT Conservatory of Music and Drama



and subsequently at the Royal Northern College of Music, supported by the Peter Moores Foundation.

Engagements have included the title roles in *Ariodante* and *La Cenerentola* for Opera

Theatre Company; Siegrune (*Die Walküre*) and Guttrune (*Götterdämmerung*) with the National Youth Orchestra of Ireland; Dorabella (*Così fan tutte*) conducted by Edward Gardner, Anna (*The Trojans at Carthage*) and Ascanius (*The Trojans*) both under Paul Daniel, Anna (*Maria Stuarda*) for Chelsea Opera Group, and Pippo (*The Thieving Magpie*) for Opera North. For English National Opera (where she was a member of the Young Singers Programme) she has performed Nero (*Agrippina*), Annio (*La clemenza di Tito*), Ino (*Semele*), Sister Mathilde (*The Carmelites*), Pitti-Sing (*The Mikado*), Flora (*La traviata*), Bacchis (*La Belle Hélène*).

She has an extensive oratorio and concert repertoire including Handel's *Messiah* and *Judas Maccabeus*, Mozart's Coronation Mass and Requiem, Vivaldi's Gloria, Verdi's

Requiem, Beethoven's Mass in C and Ninth Symphony, Bach's *Christmas Oratorio* and Magnificat, Rossini's *Petite Messe solennelle*, and Mendelssohn's *Elijah*.



David Soar (Haly) was born in Nottinghamshire and studied organ and singing at the Royal Academy of Music. After working as a freelance organist, singer and conductor he joined the Chorus

of Welsh National Opera, and after further study at the National Opera Studio he returned as an Associate Artist, where roles have included the title role in *The Marriage of Figaro*, Colline (*La Bohème*), Zuniga (*Carmen*), Ferrando (*Il trovatore*), Alidoro (*La Cenerentola*), and The King (*Aida*). Other roles include Banquo (*Macbeth*), Zaccaria (*Nabucco*) and Alvisé Badoero (*La Gioconda*) for Opera Holland Park, and Donner (*Das Rheingold*) for the Lucerne Festival.

A wide concert repertoire includes *Messiah*, *Creation*, *Elijah*, the Mozart, Brahms and Verdi

Requiems, Beethoven's Ninth Symphony and *Missa Solemnis*, Elgar's *The Dream of Gerontius* and Bach's Mass in B minor, *St John Passion*, *St Matthew Passion*, and *Christmas Oratorio*.

Geoffrey Mitchell's singing career has encompassed a remarkably wide repertoire from early to contemporary music and has taken him to Scandinavia, Germany, the former Czechoslovakia, Canada and Australasia. Early conducting experience with the BBC led to a wider involvement with his own singers and in turn to the establishment of the **Geoffrey Mitchell Choir**. Early recordings resulted in the Choir's long-term involvement with Opera Rara for which it has made over thirty recordings. The Choir is enjoying a growing reputation with further work from the BBC and international record companies. For Chandos the Geoffrey Mitchell Choir has participated in numerous recordings in the acclaimed Opera in English series sponsored by the Peter Moores Foundation.

At the beginning of 2008/09 season, Esa-Pekka Salonen took up the position of Principal Conductor and Artistic Advisor of the **Philharmonia Orchestra**; Christoph von Dohnányi became Honorary Conductor for

Life. Other conductors associated with the Orchestra include Lorin Maazel (as Associate Principal Conductor), Riccardo Muti (as Principal Conductor and Music Director), Giuseppe Sinopoli (as Music Director) and, currently, Kurt Sanderling (as Conductor Emeritus), Vladimir Ashkenazy (as Conductor Laureate) and Sir Charles Mackerras (as Principal Guest Conductor), besides such eminent figures as Otto Klemperer, Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan and Carlo Maria Giulini.

Resident Orchestra at the Royal Festival Hall, the Philharmonia Orchestra maintains a central position in British musical life also through regional residencies which provide an ideal opportunity to expand a dynamic educational and community-based programme. Winner of numerous awards, it has garnered unanimous critical acclaim for its innovative programming policy, at the heart of which is a commitment to performing and commissioning new music by today's leading composers. An increasing number of the Orchestra's concerts are being broadcast by BBC Radio 3, including its annual performance at the BBC Proms. As the world's most recorded symphony orchestra, with over 1000 releases to its credit, among

these a number of television and feature film soundtracks, the Philharmonia Orchestra enjoys a worldwide reputation. The discography includes, for Opera Rara, several recital discs as well as numerous complete operas, and for Chandos, in the Opera in English series sponsored by the Peter Moores Foundation, *Hansel and Gretel*, *The Marriage of Figaro*, *The Thieving Magpie*, *Wozzeck*, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La Bohème*, *Madam Butterfly*, *Turandot*, the award-winning *Tosca* and solo recital albums of operatic arias with Christine Brewer, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny and John Tomlinson. The Philharmonia Orchestra continues to consolidate its international renown through regular tours and through prestigious residencies at the Châtelet Théâtre Musical in Paris, the Megaron in Athens and the Lincoln Center for the Performing Arts in New York.

Brad Cohen graduated from St John's College, Oxford, and studied with Celibidache and Bernstein in Germany, making his professional debut at the 1992 Almeida Festival. In 1994 he was awarded first prize in the Leeds Conductors' Competition, and has since



conducted orchestras including the London Philharmonic, Philharmonia Orchestra, Royal Philharmonic, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Stuttgarter

Philharmoniker, Stavanger Symphony Orchestra, Het Gelders Orkest, Orchestre Philharmonique de Monte Carlo, Melbourne Symphony Orchestra, West Australian Symphony Orchestra, National Symphony Orchestra of Ireland, Royal Liverpool Philharmonic Orchestra, Scottish Chamber Orchestra, and the City of London Sinfonia.

He has conducted *From the House of the Dead* and *Carmen* for English National Opera; *Carmen*, *The Merry Widow*, *Roméo et Juliette*, *L'elisir d'amore* and *La Cenerentola* for Opera Australia; *The Magic Flute*, *The Pearl Fishers* and *The Reluctant King* for Opera North; and *Rigoletto* and *Figaro* for English Touring Opera. For Almeida Opera he conducted the world premiere of Thomas Adès' *Powder her Face* (also at the Cheltenham Festival and in Bath and Oxford) and Guo Wenjing's *Wolfcub*

Village and *Night Banquet* (also at the Hong Kong Festival).

Other operatic work includes *Les Vêpres siciliennes*, *Poliuto*, *Anna Bolena*, *Andrea Chénier*, *Beatrice di Tenda* and *Macbeth* for Chelsea Opera Group, touring the chamber works of Frank Zappa, and commissioning music for the opening of the Millennium Dome. In 2002 he was Musical Director of Jonathan Dove's television opera *When She Died: Death of a Princess*. In 2006

the same team created the TV opera *Man on the Moon* for Channel Four. He also led the Australian premiere of Jonathan Dove's opera *Flight* at the 2006 Adelaide Festival. For Chandos' Opera in English series he has conducted a disc of highlights Bizet's *The Pearl Fishers*.

Brad Cohen has become an accomplished operatic editor, and he has completed and published editions of *Maometto secondo*, *Il barbiere di Siviglia*, and *Norma*.

On session: Alastair Miles



PETER MOORES FOUNDATION

British philanthropist Sir Peter Moores established the Peter Moores Foundation in 1964 to realise his charitable aims and, to fulfill one of these, the Compton Verney House Trust in 1993 to create a new art gallery in the country. Through his charities he has disbursed many millions to a wide variety of arts, environmental and social causes 'to get things done and open doors for people'.

Sir Peter's philanthropic work began with his passion for opera: in his twenties he helped a number of young artists in the crucial, early stages of their careers, several of whom – Dame Joan Sutherland, Sir Colin Davis and the late Sir Geraint Evans amongst them – became world-famous.

Today, the Peter Moores Foundation supports talented young singers with scholarships, has made it possible for Chandos Records to issue the world's largest catalogue of operas recorded in English translation, and enabled Opera Rara to record rare bel canto repertoire which would otherwise remain inaccessible to the general public.

In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals.

Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment of a Faculty Directorship and Chair of Management Studies at Oxford University (providing

the lead donation which paved the way for the development of the Said Business School).

In 1993 the Foundation bought Compton Verney, a Grade I Georgian mansion in Warwickshire, designed by Robert Adam, with grounds by Capability Brown. Compton Verney House Trust was set up by Sir Peter to transform the derelict mansion into a world-class art gallery that would provide an especially welcoming environment for the 'first-time' gallery visitor. The gallery, which houses six permanent collections, a Learning Centre for all ages, and facilities for major visiting exhibitions, was opened in March 2004 by HRH the Prince of Wales. The Compton Verney website can be found at: www.comptonverney.org.uk

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and at the same time was an assistant producer with the Vienna State Opera, working with Viennese artists in Naples, Geneva and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980 and remained a director until 1993.

He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In 1992 he was appointed a Deputy Lieutenant of Lancashire by HM the Queen. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts.



Jennifer Larmore as Isabella in the Turin Opera's production of *The Italian Girl in Algiers*





On session: Alastair Miles, Jennifer Larmore and David Soar

from The Italian in Algiers

1 Overture

from Act I

No 2, Cavatina

Lindoro

- 2** In dreams of endless pleasure I find the one I treasure:
but when I wake, what torment to live without her all day!
Like a mirage her image seems just to fade away.
I'll banish resentment amid the pain and anguish
and dream in contentment of her for whom I languish:
I know she is faithful to her lover from afar.

No 3, Duet

Lindoro and Mustafa

Lindoro

- 3** When I choose a girl to marry
I will spend an age in looking:
I want more from her than cooking:
all the virtues must be there.

Mustafa

You want beauty? You want duty?
Riches?... Affection?...
You shall have them!

Many girls can make you love them,
but this woman's past compare.

Lindoro

For example, I would want her open and honest...

Mustafa

That's her exactly, yes, exactly!

Lindoro

One requirement is essential:
eyes that sparkle.

Mustafa

They are dazzling, yes, they're dazzling!

Lindoro

Black hair?

Mustafa

Black hair!

Lindoro

Dimples?

Mustafa

Dimples!

Lindoro

Smooth skin?

Mustafa

Smooth skin!

Lindoro

Slim hips?

Mustafa

Sumptuous!

Lindoro

I'm afraid at every turning
I'll be deeper in the mire now.

Mustafa

When you see her you'll be burning,
you'll be fainting with desire.

Lindoro

I am reeling with confusion
in this dreadful situation
and at every palpitation
my poor heart's about to stop.

Mustafa

Get a move on!
Are you ill or just excited?
Come on, what's the matter?
You'll never find one better:
I assure you she comes top.

from No 4, Cavatina

Isabella

- 4** Fate is cruel!
And love's a tyrant to reward me in such a way!
There's no pain, no fear more violent
than one I've suffered today.
Just for your sake, my own Lindoro,
I set out on this strange adventure.
But it's hopeless: I'll never find you:
I just wish that I were dead.

Chorus

What a treat for Mustafa!

Isabella

I suspect they're rather curious,
their attention makes me furious!
That's enough of all this weeping:
I will show them who I am!
Through years of practising
I have perfected
the gesture languishing
the sigh affected:
the man capitulates just like a lamb.
However rough they are, however gentle,
men are ridiculous and sentimental,
they're rough, they're gentle,
they're all ridiculous and sentimental:
they always plead for it, they always sigh for it;
but what they're falling for is simply sham.

No 5, Duet

5 Isabella

From the buffets of misfortune
I have learnt to be phlegmatic;
but a jealous old rheumatic
is much more than I can stand.

Taddeo

I'm more patient and more unselfish
than a handsome younger lover,
but it's foolish, I discover,
to expect you to be kind.

Isabella

Old admirers are unexciting.

Taddeo

Heartless women are uninviting.

Isabella

Dark and swarthy is quite charming.

Taddeo

Simple violence is disarming.

Isabella

Oh, to hell with you!
You just bore me:
I won't hear another word.

Taddeo

Very well then, you ignore me!
My devotion was absurd.

Isabella

But, if he leaves me here, lonely and friendless
with these barbarians, I'll be defenceless!
What can the answer be? What shall I do?

Taddeo

But, if I leave her, they will enslave me
and make me work for them: no one will save me!

Isabella and Taddeo

What can the answer be?
What shall I do?

Taddeo

Lady Isabella?

Isabella

Master Taddeo?

Taddeo

(She seems much calmer now.)

Isabella

(He's laughing: what an idiot!)

Taddeo

Are you still cross with me?

Isabella and Taddeo

What do you think?
Ah, No! We'll stay together,
however bad the weather,
and face the heathen nations
as very close relations.
As niece and uncle we shall succeed!

Taddeo

But that Bey sounds fearful:
I think of him with dread.

Isabella

It's better to be cheerful:
who knows what lies ahead?
Don't think of that!

No 6, Aria

Mustafa

6 I am filled in an exquisite fashion
with a quite uncontrollable passion
which inspires me with deepest contentment,
yet consumes me with raging desire.
(*to Elvira*)
Leave this instant!...
I've told you you're a nuisance.
(*to Zulma*)
You go with her!...
Stop snivelling: just obey me!
(*to Haly*)
Bring the girl straightaway to my presence:

show respect as your duties require.
Now I'm burning, I'm shaking, I'm dying;
I don't know if I'm laughing or crying:
soon the moment will come when I show her
how her beauty has set me on fire.
Leave this instant! You're a nuisance!
Just obey me! You're a nuisance!
You go with her! Please stop snivelling!

(*Exit Mustafa with Haly and attendants.*)

No 7, First Finale

(*A magnificent hall: right a sofa for the Bey. At the back a practicable balcony on which are the women of the harem. Mustafa, seated, is surrounded by the chorus of Eunuchs.*)

Chorus

7 We salute you, oh master of women,
we salute you, oh scourge of the feeble!
If a man treats his women as people,
he should learn from the great Mustafa.
We salute you, oh master of women,
we salute you, oh scourge of the feeble!

Haly

Your Italian girl is waiting to see you.

Mustafa

Bring her! Bring her!

Chorus

What a beautiful sight!

(Isabella, Mustafa, the Eunuchs)

Isabella

⁸ Oh, how amusing! He looks frightful!
And he wants me: I know the symptoms!
Tricking him will be delightful:
he will learn what women are.

Mustafa

(Oh! This woman is delicious!
Slim and charming... And capricious!
She enchants me... I adore her...
But I must not go too far.)

Isabella

Dragged around like some appendage
and subjected to shameful bondage,
I appeal to you, beloved,
to console me in my plight.

Mustafa

(Ah, she called me her beloved!
Can I bear such pure delight?)

Isabella

(He's overcome by passion:
he shan't escape his fate.)

Mustafa

(I'm overcome with passion:
I don't think I can wait.)

(Enter Taddeo, pushing back Haly who is trying to draw him away.)

Taddeo

⁹ Please tell me where my niece is:
I am the lady's uncle.
D'you hear me?
Yes, yes, her uncle!
Get out: You're in my way!
Monsieur... My lord...
Gracious highness...
(My god! My god! How does she do it?
She's making the Turkish tyrant as docile as a
lamb!
I must be less compliant and take her like a man.)

Haly

My lord, this wretched fellow's...

Mustafa

Just take him off to the gallows!

Taddeo

God help me... He's mad...
Isabella, listen, the man's a killer!

Isabella

He is my uncle.

Mustafa

Good heavens! Haly, leave him alone.

Isabella

Dearest, an ardent lover is always good and kind.

Mustafa

You were not made to suffer:
dearest, you may command.

Taddeo

(To hang me without a hearing?
That really is most unkind!)

Haly

(It's rather reassuring
to watch him lose his mind.)

Isabella

Dearest.

Mustafa

Dearest, don't suffer!
You may command, dearest,
your wish is my command.

Isabella

An ardent lover is always good and kind.

(Enter Zulma, Elvira and Lindoro)

Elvira, Zulma and Lindoro

¹⁰ Though we must part from you, sad and dejected,
do not think badly of those you've rejected:
we shall remember you when we have gone.

Isabella

(Oh heavens!)

Lindoro

(It can't be!...)

Isabella

(Is it?...)

Lindoro

(It can be!... It's Isabella!)

Isabella

(Yes, it's Lindoro!)

Lindoro

(I'm trembling!...)

Isabella

(I'm shivering!...
What shall I say?)

Isabella and Lindoro

(What shall I say?
I must think carefully which game to play.)

Elvira and Zulma

(This silence is quite a mystery:
They seem in ecstasy or else in agony:
it's hard to say.
I really can't decide what I should say.
No, no, no, no, no, no.)

Isabella

(This quirk of history leaves me in ecstasy,
silence is agony: what shall I say?
I really can't decide what I should say.
No, no, no, no, no, no.)

Lindoro

(Oh heavens!
This quirk of history leaves me in ecstasy;
silence is agony: what shall I say?
I really can't decide what I should say.
No, no, no, no, no, no.)

Haly

(This is a mystery!
They seem in ecstasy or else in agony:
it's hard to say.
I really can't decide what I should say.)

Taddeo

(This wretched mystery will be the death of me.
Annoy a tyrant and you will pay!)

Mustafa

(This silence is quite a mystery:
they seem in ecstasy or else in agony,
it's hard to say.
I really can't decide what I should say!)

Isabella

¹¹ Tell me, who is this woman?

Mustafa

This woman was my first wife.

Isabella

And now?

Mustafa

I am divorcing her: now I have you, my dearest!
I gave this man his freedom to marry her instead.

Isabella

You mean to throw your wife out
and turn to me for amusement?
Men who intend to win our love
cannot behave like that.
Your charming wife must stay here...

Mustafa

But listen: I can't bear her!

Isabella

And he will be my servant!

Mustafa

But listen: That really can't be done!

Isabella

If that's the case, to hell with you!
We never will get on!

Mustafa

Ah no!...
Beloved,... Please calm yourself!...
Ah! She's making me distraught!

Elvira, Zulma and Lindoro (*laughing*)

(Look at the scourge of women now:
he's well and truly caught!)

Taddeo and Mustafa

Rather cross and rather muddled,
I am totally befuddled:
like a boat without an anchor
I will soon be on the rocks.

Elvira, Zulma, Isabella, Lindoro and Haly

Rather cross and rather muddled,
I am totally befuddled:
like a boat without an anchor.
I will soon be on the rocks.

Chorus

Rather angry and rather muddled,
we will shortly be on the rocks.

Elvira, Zulma and Isabella

In my head a bell is ringing
with a maddening din din.

Lindoro and Haly

In my head a hammer's banging
with a deafening tac tac.

Taddeo

Like a crow without its feathers
I can only say cra cra.

Mustafa

Like a distant cannon sounding
in my head I hear a boom boom.

Chorus

Rather cross and rather muddled,
they will shortly, they will soon be on the rocks.
End of Act I

*from Act II***No. 10, Aria****Taddeo**

¹² All this shouting makes my head ache
and the climate doesn't suit me;
so I think that, for my health's sake,
I should not accept this duty,
though I really am most conscious
of the honour you bestow.

(He looks angry! Oh god... how dreadful!)
 Understand me, sir, it's too much for me.
 (But he terrifies me so!
 Just a little thought is needed:
 I refuse him and I'll be beheaded;
 I accept him and I am destined
 to a life of coming second:
 It's the harem or else the coffin!
 To decide which way to suffer?
 Taddeo, there's no choice.)
 I accept this generous offer:
 I can't bear to cause offence.

Chorus
 Welcome, gracious Kaimakan,
 hero both of god and man.

Taddeo
 All this bowing! I'm embarrassed...
 Thank you, thank you! I'm quite harassed...
 Please don't bother, I must run!...
 To impress her with your kindness
 and convince her of her blindness,
 I shall go to seek my niece out
 and explain what you have done.
 (Oh, if only when we were shipwrecked,
 Isabella had let me drown!)

Chorus
 Welcome, gracious Kaimakan,
 hero both of god and man.

No. 11a, Cavatina
Isabella
 [13] Sweetest treasure, dearest pleasure,
 be still, be still my love.
 wait, wait for me,
 be still and wait for my love.
 See, I implore you, how I adore you
 I shall be charming and pretty for your sake.
 (Wait a moment, you think you know me,
 but you're making a big mistake.)

Mustafa
 (Dearest!)

Taddeo
 (Temptress!)

Mustafa
 (Sweetest!)

Lindoro
 (Seductress!)

Lindoro, Taddeo and Mustafa
 (There can be no doubt about it,
 There's no doubt she is unique.)

Isabella
 Would this veil be better higher?
 I can't wear it at that angle.
 No, like this... Oh, what a tangle,
 I can manage all alone.

Oh, I'm longing for him to see me,
 and I must be at my best.
 Sweetest treasure, dearest pleasure,
 be still, be still my love, wait for me.
 (It's so simple, now I have you:
 you're completely within my power.)

Lindoro and Taddeo
 (She's a paragon of women:
 any man would fall for her,
 she's a paragon of women;
 any man would fall for her.)

Isabella
 (It's so simple, now I have you:
 you're completely in my power.)

No. 14, Trio
Mustafa
 [14] Sugar-daddy! How delightful!
 I am honoured, truly grateful!
 But excuse me, sugar-daddy...
 Can you tell me what that is?

Lindoro
 When a man is kind to women
 and respectful of their station,
 It's the custom of our nation
 that this title should be his.

Taddeo
 This we do in reciprocation
 for my glorious elevation.
 Kaimakan and sugar-daddy
 sounds just right, what do you say?

Mustafa
 These Italian girls are charming:
 they can steal your heart away.

Lindoro and Taddeo
 (Now he's falling for this nonsense,
 We will surely win the day!)

Mustafa
 Sugar-daddy...

Lindoro
 A great position...

Taddeo
 An ideal one for you.

Mustafa
 But explain to me, in that case,
 what sugar-daddy has to do.

Lindoro
 He must honour a woman's graces,
 only think of sweet embraces,
 He must sleep well and eat and drink well.
 Sugar-daddy has to eat, sugar-daddy has to sleep.

Taddeo
Sugar-daddy has to sleep, sugar-daddy has to eat.

Mustafa
How amazing! And how enchanting!
It's a life of pure delight!
Sugar-daddy has to eat, sugar-daddy has to sleep.

from No. 15, Rondo

Isabella
[15] Think of your country and dedicate your life to its service,
your life and spirit to its service.
Follow those proud examples of courage and selflessness
which spring up, true and strong,
those proud examples so true and strong.
(*to Taddeo*)
Idiot! You're laughing...Idiot!
You're really laughing.
Leave us: you make me angry
(*to Lindoro*)
Dearest, your soul is hungry for love,
that love which triumphs over wrong.
My dear friends, I'm proud to know you!

Chorus
We trust you and we're ready!

Isabella
You follow and I will show you.

Chorus
Yes, we are sure and steady.

Isabella
At last the crucial moment...

Chorus
...when right will vanquish wrong.

Isabella
What delight!
Now I am certain we shall see our precious country,
(for the passion that inspires me,
gives me courage in our plight.)

Chorus
Very soon they'll see what happens
when Italians have to fight.

Angelo Anelli, English translation by David Parry



Jennifer Larmore as Isabella in the Turin Opera's
production of *The Italian Girl in Algiers*

On session: Sarah Tynan, Martin Fitzpatrick (assistant conductor) and Anne Marie Gibbons



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CHAN 3157(2)	Strauss: Salome	CHAN 3035	Yvonne Kenny
CHAN 3119(2)	Wagner: The Flying Dutchman	CHAN 3099	Yvonne Kenny 2
CHAN 3148(4)	Wagner: The Mastersingers	CHAN 3049	Della Jones
CHAN 3054(3)	Wagner: The Rhinegold	CHAN 3142	Jennifer Larmore
CHAN 3038(4)	Wagner: The Valkyrie	CHAN 3010	Diana Montague
CHAN 3045(4)	Wagner: Siegfried	CHAN 309 3	Diana Montague 2
CHAN 3060(5)	Wagner: Twilight of the Gods	CHAN 3112	Barry Banks
CHAN 3065(16)	Wagner: Complete Ring Cycle	CHAN 3006	Bruce Ford
CHAN 3133	Bartók: Bluebeard's Castle	CHAN 3100	Bruce Ford 2
CHAN 3101(2)	Janáček: The Cunning Little Vixen	CHAN 3088	Bruce Ford sings Viennese Operetta
CHAN 3029	Janáček Osud (Fate)	CHAN 3013	Dennis O'Neill
CHAN 3106(2)	Janáček: Jenůfa	CHAN 3105	Dennis O'Neill 2
CHAN 3138(2)	Janáček: The Makropulos Case	CHAN 3085	Alan Opie
CHAN 3145(2)	Janáček: Katya Kabanova	CHAN 3077	Andrew Shore
CHAN 3007	Mussorgsky: Boris Godunov (highlights)	CHAN 3032	Alastair Miles
CHAN 3128(2)	Smetana: The Bartered Bride	CHAN 3044	John Tomlinson
CHAN 3042(2)	Tchaikovsky: Eugene Onegin	CHAN 3076	John Tomlinson 2
		CHAN 3118	Sir Thomas Allen
		CHAN 3155	Sir Thomas Allen 2
		CHAN 3078	Baroque Celebration

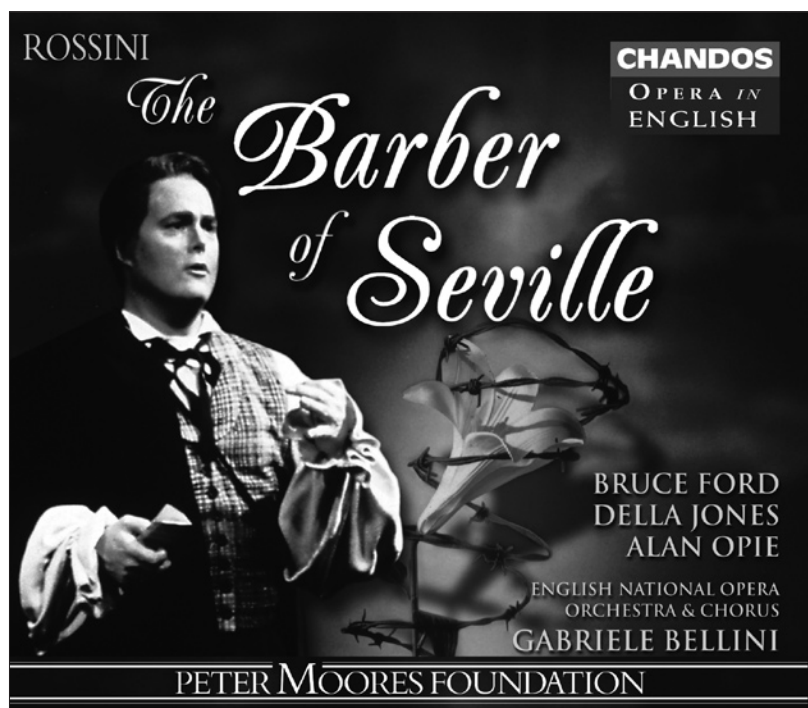
On session: Sarah Tynan



On session: Jennifer Larmore



Also Available



CHAN 3025(2)

50

Also Available



CHAN 3097(2)

51

Also Available



On session: Brad Cohen

On session: Jennifer Larmore



Vocal and language consultant: Ludmilla Andrew
Staging director: Charles Kilpatrick
Music librarian: David Mundon (Philharmonia Orchestra)
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Session photos by Bill Cooper

Executive producer Brian Couzens
Producer Brian Pidgeon
Sound engineer Ralph Couzens
Assistant engineer and editor Jonathan Cooper
Operas administrator Sue Shortridge
Recording venue Blackheath Halls; 20–22 August 2008
Front Photograph of Jennifer Larmore by Clive Barda
Back cover Photograph of Brad Cohen on session by Bill Cooper
Design Cassidy Rayne Creative
Booklet editor Kara Reed
Publisher G Ricordi & Co (London) Ltd, edition edited by Corghi
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ROSSINI: THE ITALIAN GIRL IN ALGIERS HIGHLIGHTS - Phil. Orch./Cohen

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Gioachino Rossini
(1792–1868)

THE
ITALIAN GIRL
IN ALGIERS
Highlights

Dramma giocoso in two acts to a libretto substantially derived from
Angelo Anelli's libretto for Luigi Mosca's *L'italiana in Algeri*

English translation by David Parry

Mustafà, Bey of Algiers	Alastair Miles <i>bass</i>
Elvira, Mustafà's wife	Sarah Tynan <i>soprano</i>
Zulma, slave, and Elvira's confidante	Anne Marie Gibbons <i>mezzo-soprano</i>
Haly, Captain of the Algerian Corsairs	David Soar <i>bass</i>
Lindoro, Mustafà's favourite slave	Barry Banks <i>tenor</i>
Isabella, Italian lady	Jennifer Larmore <i>mezzo-soprano</i>
Taddeo, Isabella's companion	Alan Opie <i>baritone</i>

Geoffrey Mitchell Choir
Philharmonia Orchestra

Brad Cohen
TT 77:20

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