

NAXOS

# PUCCINI

## La rondine

2 CDs

Vassileva • Dashuk • Sartori  
Giannino • Giossi

Orchestra and Chorus of the Puccini Festival  
Alberto Veronesi



Fondazione  
Festival  
Pucciniano



**Giacomo  
PUCCINI**

(1858–1924)

**La rondine  
(The Swallow)**

Commedia lirica in Three Acts

Libretto by Giuseppe Adami

after a plot outline by Alfred Willner and Heinz Reichert

Magda .....	Svetla Vassileva
Lisette .....	Maya Dashuk
Ruggero .....	Fabio Sartori
Prunier .....	Emanuele Giannino
Rambaldo .....	Marzio Giossi
Périchaud .....	Fernando Ciuffo
Gobin .....	Giorgio Berrugi
Crébillon .....	Andrea Patucelli
Yvette .....	Polina Volfson
Bianca .....	Alessandra Meozzi
Suzy .....	Annunziata Vestri
Fleury .....	Katia De Sarlo
Mariette .....	Chang Chiung Wen
Roro .....	Elisabetta Lombardo
Un maggiordomo .....	Alessandro Manghesi

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Alberto Veronesi

Chorus Master: Stefano Visconti

CD 1	68:28	<b>21</b> Ti prego: dignità, grazia, contegno!... ( <i>Prunier, Lisette</i> )	0:40
<b>Act 1</b>		<b>22</b> Che caldo! Che sete! ( <i>Magda, Ruggero</i> )	2:30
<b>1</b> Prelude ( <i>Orchestra</i> )	0:54	<b>23</b> Perché mai cercate di saper ( <i>Magda, Ruggero, Adolfo, Rabonier, All</i> )	2:15
<b>2</b> Ah! no! no!... Non dite questo ( <i>Yvette, Bianca, Prunier, Magda, Lisette, Suzy, Rambaldo</i> )	3:53	<b>24</b> Dio!... Lei!... Chi? ( <i>Lisette, Prunier, Ruggero, Magda</i> )	2:32
<b>3</b> Chi il bel sogno di Doretta ( <i>Prunier, Magda, All</i> )	5:01	<b>25</b> Già che il caso ci unisce ( <i>Ruggero, Magda, Lisette, Prunier</i> )	0:23
<b>4</b> No... Adesso non burlatemi ( <i>Magda, Périchaud, Crébillon, Gobin, Rambaldo, Prunier, Yvette</i> )	2:11	<b>26</b> Bevo al tuo fresco sorriso ( <i>Ruggero, Magda, Lisette, Prunier, All</i> )	3:11
<b>5</b> Un momento: scusi, ecco ( <i>Lisette, Rambaldo, Magda</i> )	1:14	<b>27</b> Rambaldo! ( <i>Prunier, Magda, Lisette, All, Ruggero, Rambaldo</i> )	2:46
<b>6</b> Come fate a sopportarla? ( <i>Prunier, Magda, Bianca, Yvette, Suzy</i> )	1:08	<b>28</b> Nella trepida luce d'un mattin ( <i>Soprano Voices</i> )	0:57
<b>7</b> Denaro... denaro... nient'altro che denaro!... ( <i>Magda, Bianca, Yvette, Suzy</i> )	5:59	<b>29</b> Paulette!... Un momento! ( <i>Ruggero, Magda</i> )	3:05
<b>8</b> E poi?... Basta... È finito... ( <i>Yvette, Magda, Bianca, Suzy, Prunier</i> )	3:16	CD 2	34:10
<b>9</b> Ah! Ruggero Lastouc... ( <i>Rambaldo, Ruggero, Prunier, Yvette, Bianca, Suzy, Magda</i> )	1:06	<b>Act 3</b>	
<b>10</b> Forse come la rondine ( <i>Prunier, Magda, Rambaldo, Ruggero</i> )	0:58	<b>1</b> Prelude ( <i>Orchestra</i> )	3:25
<b>11</b> Parigi! ( <i>Ruggero</i> )	2:30	<b>2</b> Ah!... Il nostro nido è nido di baci ( <i>Magda, Ruggero</i> )	2:55
<b>12</b> Poeta raffinato, dite un po' <i>(Rambaldo, Prunier, Lisette, Yvette, Bianca, Suzy, Gobin, Crébillon, Magda)</i>	3:20	<b>3</b> Chi c'è?... Chi è là? ( <i>Magda, Ruggero, Three Hawkers</i> )	1:29
<b>13</b> Buonasera ( <i>Rambaldo, Magda, All</i> )	1:12	<b>4</b> O mia povera cara... ( <i>Ruggero, Magda</i> )	1:37
<b>14</b> ... Forse come la rondine ( <i>Magda</i> )	1:08	<b>5</b> Dimmi che vuoi seguirmi ( <i>Ruggero</i> )	2:23
<b>15</b> T'amo... Menti! ( <i>Prunier, Lisette</i> )	3:25	<b>6</b> Che più dirgli?... ( <i>Magda</i> )	0:51
<b>16</b> Ma sì, chi mi riconoscerebbe? ( <i>Magda</i> )	1:57	<b>7</b> È qui? Non so! ( <i>Lisette, Prunier</i> )	4:07
<b>Act 2</b>		<b>8</b> No! Non m'inganno ( <i>Lisette, Prunier, Servant</i> )	1:39
<b>17</b> Via, su, presto! presto! ( <i>Florists, Students, Waiters, Dressmakers, Young Men, Painters, Two Lovers, Grisettes, Drinkers, Adolfo, Georgette, A Young Man, Gabriella, Lolette</i> )	2:13	<b>9</b> Ma come, voi vi ricordate ancora ( <i>Magda, Lisette, Prunier</i> )	3:37
<b>18</b> Chi è? – Mai vista! – Esita! ( <i>Students, Magda</i> )	2:19	<b>10</b> Mi dia da fare subito! ( <i>Lisette, Magda</i> )	0:50
<b>19</b> Scusatemi... scusate ( <i>Magda, Ruggero</i> )	2:29	<b>11</b> Che volete da me? ( <i>Magda, Rambaldo</i> )	1:42
<b>20</b> Nella dolce carezza della danza ( <i>Magda, Ruggero, All</i> )	3:47	<b>12</b> Son di moda a Parigi ( <i>Rambaldo</i> )	1:04
		<b>13</b> Lui!... Lui!... Vi supplico! ( <i>Magda, Ruggero</i> )	2:09
		<b>14</b> Non maledire, ascolta ( <i>Magda, Ruggero</i> )	2:31
		<b>15</b> O mia Lisette! ( <i>Magda, Lisette</i> )	3:47

## Giacomo Puccini (1858–1924)

### La rondine

*La rondine* was first performed at the Théâtre de l'Opéra, Monte Carlo on 27 March 1917

Among the mature operas of Giacomo Puccini, *La rondine* surely remains the least known, perhaps unjustifiably outshone in the public favour by *La Bohème*, *Tosca*, *Madama Butterfly* and *Turandot*; but the story of this charming work's creation is a complex, fascinating trail, one that led to an innovative production at Torre del Lago during the 2007 Giacomo Puccini Festival, as presented on these CDs (also available on DVD: Naxos 2.110266).

Following the success in both the United States and Europe of *La fanciulla del west*, with its colourful Californian Gold Rush setting, Puccini sought an appealing subject for his next work. Friends and collaborators offered several suggestions, including R.D. Blackmore's novel *Lorna Doone* and Oscar Wilde's *A Florentine Tragedy*, but neither these, nor a handful of other possibilities, seemed suitable and were rejected. It was on a visit to Vienna, to attend the local première of *La fanciulla del west* in October 1913, that Puccini was first encouraged to compose a lighter piece which, in due course, became *La rondine* (The Swallow).

During his Austrian sojourn Puccini met Heinrich Berté and Otto Eibenschütz, directors of the Carl-Theater, who offered him a most generous fee to compose an operetta. He seemed to like the idea. For an operetta he would be required to write less music than for a through-composed opera, since spoken dialogue would be included, and shortly afterwards he was presented with a libretto for approval. Following an apparent change of heart, Puccini told a friend that it would not do – he did not, after all, wish to write an operetta. He would, however, be happy to compose '... A comic opera, yes, like *Rosenkavalier*, but more amusing and more organic'. Almost three years earlier, Richard Strauss's lush Viennese comedy had been premièred in Dresden and perhaps Puccini had hopes of achieving similar acclaim with his proposed new work. A fresh libretto in German was prepared by the writers Alfred Willner and Heinz

Reichert and, despite the fact that Puccini neither spoke nor read the language fluently, he accepted the text and signed the contract.

The intention was that the German libretto would be translated into Italian to provide a basis for Puccini's musical composition. Once the score was complete and any textual changes had been made, the Italian would be re-translated into German for its presentation at the Carl-Theater. The writer whom Puccini chose to collaborate with him in this complex arrangement was Giuseppe Adami, later librettist of *Il tabarro* and *Turandot*, and their project started well. The composer wrote that the new work was: '... a light, sentimental opera, with touches of comedy, agreeable, limpid to sing with a little waltz music ...' He might fairly have added that it also includes one of his most enchanting melodies, '*Chi il bel sogno di Doretta*', the number for which *La rondine* is now best remembered; by late 1914 the first act was finished.

The second and third acts followed slowly and with much anguish for Puccini, who wrote to Adami: 'I am utterly discouraged! That third act is tormenting me to such a horrible degree that perhaps *La rondine* will remain, with its two acts only, to be published after the death of the composer. The plot won't do – it doesn't convince me ...'

The tragedy that overtook Europe in August 1914 with the outbreak of war naturally overturned plans for the opera's first performance. In 1915 Italy declared war on Austria and it was clear that while hostilities lasted there could be no Vienna performance of the Italian composer's opera, despite the contractual agreement. Undeterred, Puccini completed the score and in April 1916 he was able to write: '*La rondine* is absolutely finished! I think the last scene is very good'. He could also negotiate (on neutral territory) with representatives of the Carl-Theater about an alternative first production and it was agreed that the première would take place in Monte Carlo the following year. Exceptionally amongst Puccini's *œuvres*,

*La rondine* was not accepted by his publisher, Tito Ricordi, who inelegantly described it as “Austrian folly” and “bad Lehár”; so this, alone of all his operas, was published by the rival Milanese firm of Sonzogno.

By this time Puccini was already engaged on his next operatic venture, the ambitious *Il trittico*, a group of three contrasting operas (*Il tabarro*, *Suor Angelica* and *Gianni Schicchi*), which were first performed shortly after the First World War at the New York Metropolitan; this was one of the most active periods of his life.

*La rondine* finally took to the Monte Carlo stage in March 1917 with a largely Italian cast and proved a great success. Magda was sung by 24-year-old Gilda Dalla Rizza, Ruggero by Tito Schipa, Ines Maria Ferraris was Lisette and Francesco Dominici, Prunier. The conductor was Gino Marinuzzi. It was the last occasion on which Puccini attended the world première of one of his operas. During May the original soprano and conductor braved the dangers of the Atlantic when it was presented at the Teatro Colón, Buenos Aires. In June, at the Teatro Comunale in Bologna, it was less enthusiastically received, despite the presence of the young Beniamino Gigli in the cast. The first performance in Vienna finally took place in 1920, at the Volksoper. In the United States *La rondine* was staged at the New York Met in March 1928, with Lucrezia Bori and a somewhat older Gigli, and the first British production was by Opera Viva in London in 1965. The opera finally reached Covent Garden in May 2002 with Angela Gheorghiu and Roberto Alagna in the leading rôles.

Puccini may have believed that he had completed composition in April 1916 – but he had not. He was soon changing, transposing and improving, having not only second but third thoughts as well. The character Prunier became a baritone (but was later changed back to a tenor); an aria was composed for Ruggero’s entrance in Act I (which, following current practice, is included in the

present performance) and Act III was considerably altered. Most of these 1917-1921 modifications were retained for just a few performances, after which the original version was generally re-adopted.

The dramatic imagination of more recent directors, however, has brought further changes to *La rondine*. For a 1994 Turin production the Italian composer and conductor Lorenzo Ferrero (born 1951) was invited to orchestrate sections of the third (1921) version, some of which had survived only in piano score, the original full score of this edition having been destroyed by bombing during the Second World War. Specifically, this re-orchestration involved episodes from Act III: the Prelude, the scene with the *vendeuses* and the Magda/Rambaldo duet. These sections, together with the inclusion of the tenor aria in the first act and Ruggero’s furious desertion of Magda at the opera’s close (rather than her leaving him), have now been brought together to create yet another version of *La rondine*, which was first performed by Opera North in Leeds in 2006 and was staged at Torre del Lago the following year. This release is thus the world première recording of the fourth edition of Puccini’s masterpiece. Ferrero’s skilful scoring has also been heard in several other productions of the third version throughout the world, attracting and delighting fresh audiences. Like their predecessors, versions three and four are published by Casa Musicale Sonzogno in Milan.

*La rondine* may never draw the great audiences that some of Puccini’s other works have attracted for over a hundred years; but it remains a lyrical, poignant piece of theatre that certainly deserves to be better known. Neither grand opera nor operetta, it is in a distinguished class of its own.

*With acknowledgments to The Complete Operas of Puccini by Charles Osborne, published by Gollancz, from which some quotations have been taken.*

## Synopsis

### CD 1

*The opera is set in the mid 19th century.*

### Act 1

*The salon of Magda's house in Paris*

#### 1 Prelude

2 The poet Prunier is entertaining a group of Magda's guests by discussing the notion of sentimental love. They scoff at the idea but Magda herself tells them not to take it so lightly. Prunier mentions Doretta, the heroine of his latest verse, and the ladies ask him to sing for them.

3 He does so and relates how Doretta has a dream in which a king offers her wealth in return for love. She rejects the king, but the verse ends there – Prunier has not yet completed the story. Strangely prescient, Magda offers an ending, in which Doretta truly does find love with a young student, but Magda's friends tease her for her romanticism.

4 Magda's protector, Rambaldo, joins them and makes great show of presenting her with an extravagant necklace. She hands him back his gift and claims that this *largesse* does not influence her feelings on the subject of love.

5 Lisette, Magda's maid, tells Rambaldo that a young man is waiting outside. Magda agrees that Rambaldo may see him and Lisette is instructed to admit him.

6 Prunier shows apparent distaste for Lisette's over-familiar attitude but Magda supports her maid, saying she brings sunshine into her life. Yvette, Suzy and Bianca muse over Rambaldo's great generosity to Magda ...

7 ... who responds, telling them that money is not everything; she wistfully remembers a long-past incident at Bulliers Restaurant when an opportunity for true love nearly came her way.

8 Her guests suggest that Prunier might use her story in a future verse. The poet claims that he can read a woman's future in the palm of her hand and he offers to read Magda's.

9 Ruggero Lastouc, who has just arrived in the city, enters; he has been waiting to meet Rambaldo, an old friend of his father's, for whom he has a letter of introduction. Prunier is with Magda, reading her palm.

10 He prophesies that she, like a swallow, may fly towards the sun and find happiness, but also hints darkly that fate is two-faced.

11 Ruggero looks forward to the many pleasures that Paris affords and asks Rambaldo where he should visit on this, his first evening in the capital.

12 Rambaldo in turn questions Prunier, whose cynical attitude prompts the group of friends to protest. Lisette, in particular, enthuses at the prospect of Ruggero's first experience of the wonderful city. The friends all offer suggestions but agree that Bulliers, with its many pleasures, is the place to go. As he leaves, Magda shows concern for Ruggero.

13 Rambaldo and Magda's other guests depart but she herself stays behind and Lisette leaves her alone, as she remembers Prunier's earlier prophesy.

14 But, thinking again, she remembers Bulliers and runs to her boudoir with a plan in mind.

15 Lisette returns, wearing some of Magda's finest clothes, and meets Prunier, who declares his love for Lisette, a fact which has been carefully concealed from their friends; but he criticises her choice of hat and cape, which she changes. She asks his advice about her make up and they set out, kissing before they leave the salon.

16 Magda emerges from her boudoir, dressed plainly as a

*grisetto*. Remembering the story of Doretta she, too, departs, clearly determined not to be recognised but anticipating an interesting evening ... *chez* Bullier.

## Act 2

*At Bulliers, later the same evening*

[17] A large crowd of colourful dancers, students and flower sellers are celebrating at Bulliers.

[18] A group of men watch a hesitant young woman enter and one of them offers to escort her. She is Magda, but refuses his offer, claiming that she already has a rendezvous. By chance, her gaze falls on Ruggero who arrived shortly before her and ...

[19] ... she approaches his table. He is pleased to welcome the simply-dressed Magda, as she seems so different from the other girls there; but he does not recognise her as his hostess from earlier in the evening. He asks her to dance ...

[20] ... and she, as if in a dream, agrees. They join the spirited waltzing crowd on the floor.

[21] As Prunier and Lisette arrive they argue; she complains that he always tries to educate her and wants to stop her having fun. But then they, too, join in the dancing.

[22] Magda and Ruggero return to their table and she relives an old memory of an evening at Bulliers. Still not recognising her, Ruggero asks his new-found friend who she is and she writes 'Paulette', which he finds charming. He tells her his name, ...

[23] ... and they talk affectionately. As they kiss, some of the young partygoers call for a little quiet consideration for Magda and Ruggero.

[24] Amazed at what she sees, Lisette recognises them but Prunier – deliberately – does not accept that it is Magda, accusing Lisette of having too much to drink. Ruggero introduces 'Paulette' and Lisette tells him that her mistress at home is very much like her; but Magda's secret is soon

confidentially shared with her maid and Prunier.

[25] All four drink a toast to love ...

[26] ... as both couples express their feelings.

[27] When Rambaldo arrives unexpectedly, Prunier helps Magda's predicament by asking Ruggero to take Lisette into the garden; his real intention, however, is that Lisette should ensure Ruggero is out of Rambaldo's sight. As the other guests start to leave Magda refuses to do so and is confronted by Rambaldo. He demands to know what she means by her behaviour at Bulliers; in an outburst she tells her protector that she has found love at last and, asking his forgiveness, says that all is over between them. He leaves abruptly, hoping that she will not regret her actions. The room empties and Magda is left alone.

[28] Distant voices welcome the dawning day and sing a quiet warning not to be too trusting of love.

[29] Ruggero returns to his 'Paulette' and, still uncertain, Magda proclaims her fears, her happiness and her love.

## CD 2

### Act 3

*In a garden by the sea shore – three months later*

[1] Prelude

[2] Magda and Ruggero enter the garden, telling of their happiness in the secluded retreat. Each has brought the other love and refreshment and they exchange promises never to part.

[3] Three *vendeuses* from Thompsons fashion house join them, offering Magda a fine array of clothing and accessories. Ruggero wants them sent off as, in any case, he and Magda have no money to spend on such things.

[4] As the *vendeuses* go on their way, Ruggero assures Magda that their poverty won't last for much longer; he has

written to his father for money and permission to marry her. Magda is surprised at this unexpected development but Ruggero again swears his undying love.

5 He invites Magda to visit his home, set in beautiful countryside. He assures her of a contented life perhaps, in time, with a child of their own. Ruggero leaves the garden and Magda is troubled by his fervent hopes.

6 Alone, she cannot decide whether to reveal to him her past life as a kept woman.

7 She leaves, unseen by Prunier and Lisette who now arrive. They are arguing again; Prunier has tried to launch Lisette into a singing career, but her performance the previous evening was a disaster and she is trying to avoid meeting anyone who might have seen it.

8 Magda's butler appears and Prunier asks him to tell his mistress that two friends from Paris have come to visit. Lisette irritably complains that her dreams of a career have been shattered and that she wants just a little solitude.

9 Magda greets them, showing how happy she is, but Prunier says that her friends in Paris cannot understand how this new lifestyle can suit her, sacrificing so much that she has previously held dear. It is agreed that Lisette will resume her former duties as Magda's maid. Prunier confides to Magda that he comes with a message from someone who is greatly concerned for her welfare. The name Rambaldo is implied but not mentioned. Magda protests and Prunier will say no more on the matter. Before

going, he promises to see Lisette later in the evening.

10 The maid is glad to be working again for Magda and begins her duties.

11 Rambaldo suddenly appears and confronts Magda. He has been waiting for her for three months.

12 Friends have been asking when to expect the return to Paris of the migrating 'swallow'. He urges her to consider her future and furtively allows her see his wallet – full of money – which he lets fall to the ground.

13 This meeting has been witnessed by Ruggero, so Rambaldo leaves hurriedly. Ruggero furiously challenges Magda with news he has just received – that Magda has been Rambaldo's lover – and he demands an explanation of her lies. She protests that Ruggero has saved her from her former life and that she has been faithful to him since they met. He sees the wallet and, realising it is Rambaldo's, flings the money at Magda.

14 Magda, broken-hearted, pleads for Ruggero's understanding but he can see only her betrayal of his love and he storms out furiously.

15 Lisette joins her distraught mistress, who tells her what has happened; all is over, her dream is at an end. Lisette offers hope but Magda wants simply to be left alone with her grief. The swallow that flew happily for a while towards the sun has fallen to earth ...

**Paul Campion**





### **Svetla Vassileva**

A native of Bulgaria, Svetla Vassileva boasts a wide operatic repertoire. She sang Liù in *Turandot* for the Los Angeles Opera, the Vienna State Opera, San Francisco Opera, and the New Israeli Opera. Violetta in *La traviata* in Florence and in Japan with Mehta, at Covent Garden, Verona and in Liège, Alice Ford in *Falstaff* in Bologna with Gatti, and the title rôle of *Cendrillon* at the Grand Théâtre de Genève. Other performances have included Adina in *L'elisir d'amore* at Washington Opera and in Genoa, Gilda in a new production of *Rigoletto* at Florence's Teatro Comunale, Mimì in *La Bohème* in Toulon, Micaela in *Carmen* at the Arena di Verona, and Desdemona in *Otello* at the Rome Opera and at La Scala, Milan, with Manon Lescaut and Mimì in Turin. She has performed the rôle of Nedda in *Pagliacci* for the Rome Opera, Lyric Opera of Chicago, Grand Théâtre de Genève, both the Ravenna Festival and Covent Garden opposite Plácido Domingo, Catania's Teatro Bellini with Daniel Oren, and at the Teatro Comunale in Florence with Bartoletti. She has also filmed *Pagliacci* opposite Roberto Alagna.



### **Maya Dashuk**

Born in St Petersburg, Maya Dashuk studied there at the Rimsky-Korsakov Conservatory and made her début at the Rome Teatro dell'Opera as Musetta in *La Bohème*, a rôle she repeated at the Teatro Regio in Parma, in Turin and at the Verona Teatro Filarmonico. Other rôles have included Mimì at the Torre del Lago Festival, Liù in *Turandot* and Micaela in *Carmen* at the Verona Arena, and the title rôle of *Carmen* at Avenches and in Seoul. She made her début as Tatiana in *Eugene Onegin* in Zurich, where she has also sung Marfa in a new production of Rimsky-Korskov's *The Tsar's Bride*. Her other rôles have included Lisa in *The Queen of Spades* and Donna Elvira in *Don Giovanni*. She has appeared in concert and in oratorio throughout Europe and in America, in collaboration with conductors and orchestras of distinction.



### **Fabio Sartori**

Born in Treviso, Fabio Sartori completed his vocal studies at the Venice Benedetto Marcello Conservatory, continuing with Leone Magiera. After his début as Aufide in *Moïse et Pharaon* and as a Shepherd in *Tristan und Isolde* at La Fenice, he returned to Venice for his début in the rôle of Rodolfo in *La Bohème* in the 1995/96 season. He opened the 1997/98 season at La Scala in Milan as Macduff in *Macbeth* under Riccardo Muti, and in the latter year appeared in Bologna as Gabriele Adorno and there and in Parma in the title rôle of *Don Carlo*. 1999 saw his débuts in Berlin, at the Vienna State Opera and in Chicago. His international career has continued with appearances throughout Europe, including Don Carlo under Zubin Mehta for the opening of the new Oslo Opera House, and engagements in Italy in Verona, at the San Carlo in Naples, La Scala and elsewhere. He has collaborated in a number of important recordings.



### **Emanuele Giannino**

Emanuele Giannino studied at the Messina Corelli Conservatory and triumphed thereafter in two important international competitions, the Spoleto Belli in 1987 and the Toti Dal Monte in 1992. After his début at Spoleto in *L'Italiana in Algeri* and *La Sonnambula* his career continued with appearances in leading theatres throughout the world, including the Liceu in Barcelona, the Zurich Opera House, La Monnaie in Brussels, the Paris Opéra, Dresden Semperoper, Rome Teatro dell'Opera, La Scala, Milan, the Bologna Teatro Comunale and the Florence Maggio Musicale. He has collaborated in a number of recordings, including Cimarosa's *Le donne rivali*, Hasse's *Piramo e Tisbe*, Rossini's *Messa di Gloria* and Duni's *La Clochette*.



### **Marzio Giossi**

Born in Bergamo, Marzio Giossi studied there with Giuditta Paris, continuing his training with Clotilde Ronchi in Bologna. He first came to public notice with his success in a number of competitions, including the Battistini in Rieti, the Alessandria Laboratorio Lirico, Siena Bastianini, Busseto Voci Verdiane and the 2005 Premio Mascagni d'oro in Bagnara di Romagna. He has enjoyed a brilliant career in Italy and abroad, singing major baritone rôles in a wide range of operas, the principal works of Italian operatic repertoire, from Belcore in *L'elisir d'amore* to Sharpless in *Madama Butterfly* and to the world première of Carlo Boccardo's *Donna del Quadro*. He has appeared in the world's leading theatres, collaborating with great conductors, including Abbado, Muti, Gavazzeni and Steinberg, and with distinguished stage directors, including Miller, Ronconi, Gregoretti, Samaritani, Joel, Santicchi, Scaparro and Auvray. He has taken part in a number of compact disc and DVD recordings.

### **Puccini Festival of Torre del Lago Orchestra and Chorus**

The Orchestra and Chorus of the Puccini Festival at Torre del Lago were formed for the Festival performances of operas by Puccini, in Italy and abroad. They have undertaken important tours throughout Europe, Asia and the United States with a repertoire ranging from the baroque to the twentieth century. Particularly notable have been stagings of *Madama Butterfly* in Tokyo, Kobe and Nagasaki, and of *Turandot* in Beijing, with a new finale by the Chinese composer Hao Weiya. The connection with Japan has continued with a Puccini Marathon in 2007 and 2008, bringing collaboration between Italian and Japanese artists. The Orchestra and Chorus have been directed at Torre del Lago by a distinguished list of musicians, including Plácido Domingo, Yoel Levi, Alberto Veronesi, Claudio Scimone, Keri Lynn Wilson, Julian Kovatchev, Laurence Gilgore, and Stewart Robertson.



### Alberto Veronesi

Born in Milan, Alberto Veronesi studied there at the Conservatory and at the Siena Accademia Chigiana. Since 2001 he has served as resident conductor and artistic director of the Palermo Ente Autonomo Orchestra Sinfonica Siciliana. Since 1998 he has been musical and artistic director of the Puccini Torre del Lago Festival and since 1993 conductor of the Milan Guido Cantelli Orchestra and from 2000 of the Orchestra Sinfonica d'Italia. He won second prize in 1999 at Cannes in the preromantic opera category for his recording of Salieri's *Falstaff* (Chandos) and the 1999 Koch prize in Munich for the best opera recording of the year. He has made a number of acclaimed recordings for major record companies and appears regularly in television transmissions. His career has brought conducting engagements throughout the world and collaboration with singers and soloists of the highest distinction.





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Although one of his most consistently lyrical operas, *La rondine* (The Swallow) remains one of Puccini's least known. Dissatisfied with the result of his work, Puccini wrote three versions, with two different endings, and continued to make further revisions up to his death in 1924. The innovative 2007 production at the Torre del Lago Giacomo Puccini Festival, presented here, is in effect a fourth version, which combines Acts I and II of the first version (1917), with Lorenzo Ferrero's 1994 orchestration of parts of the Finale of Act III of the incomplete third version (1921), some of which had survived only in piano score, as well as Ruggero's Act I romanza, *Parigi è la città dei desideri*, from the second version (1920).

Giacomo  
**PUCCINI**  
(1858–1924)  
**La rondine**

Recorded by



Magda .....	Svetla Vassileva
Lisette .....	Maya Dashuk
Ruggero .....	Fabio Sartori
Prunier .....	Emanuele Giannino
Rambaldo .....	Marzio Giossi
Périchaud .....	Fernando Ciuffo
Gobin .....	Giorgio Berrugi
Crébillon .....	Andrea Patucelli
Yvette .....	Polina Volfson
Bianca .....	Alessandra Meozzi
Suzy .....	Annunziata Vestri

**Orchestra and Chorus of the Puccini Festival**  
**Alberto Veronesi**  
**Chorus Master: Stefano Visconti**

CD 1 [1–16] Act 1 / [17–29] Act 2 68:28 • CD 2 [1–15] Act 3 34:10

A full track list can be found on page 3 of the booklet

The Italian libretto may be accessed at [www.naxos/libretti/660253.htm](http://www.naxos/libretti/660253.htm)

Recorded live at the 53rd Puccini Festival, Torre del Lago, Italy, 8, 10 & 16 August 2007

Producer: Alberto Dellepiane • Engineer: Matteo Costa • Editor: Fabio Framba

Fondazione Festival Pucciniano in co-production with Opéra de Nice • Booklet notes: Paul Champion

Publisher: Casa Musicale Sonzogno • Cover image from photos by Aldo Umicini

This recording is also available on Naxos DVD 2.110266

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Playing Time  
112:38



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