

MARCO
POLO

Saverio
MERCADANTE

La vestale
Opera in Three Acts

Milazzo • Alcalá • Bienkowska • Damiani

Wexford Festival Opera Chorus
Cracow Philharmonic Orchestra
Paolo Arrivabeni



2 CDs

**Saverio
MERCADANTE**

(1795-1870)

La vestale

Opera in Three Acts

Libretto by Salvatore Cammarano

The Wexford Festival Opera 2004 production

Directed by Thomas de Mallett Burgess and Designed by Jamie Vartan

Emilia, a vestal Doriana Milazzo, Soprano
Decio, Licinio Murena's son Dante Alcalá, Tenor
Giunia, a vestal Agata Bienkowska, Mezzo-Soprano
Publio Davide Damiani, Baritone
La Gran Vestale Danna Glaser, Soprano
Metello Pio, the High Priest Andrea Patucelli, Bass-Baritone
Licinio Murena, a consul Ladislav Elgr, Tenor
Lucio Silano, a consul Mattia Denti, Bass

Wexford Festival Opera Chorus (Chorus Master: Lubomír Mátl)
Cracow Philharmonic Orchestra • Paolo Arrivabeni

Recorded at the Theatre Royal, Wexford, Ireland, on 23rd, 26th and 29th October, 2004

New score edited by Marco Galarini for Wexford Festival Opera from the original manuscript

Act 1

- ① Prelude and morning prayer: *Salve O Dea protettrice di Roma* (Coro di Vestali, Gran Vestale, Emilia, Giunia) 4:37
- ② Recitative after the prayer: *Sì, ministre dell'ara* (Gran Vestale, Emilia, Giunia) 2:08
- ③ Scena and Duet: *Ingiusto ciel ... Di conforto un raggio solo* (Emilia, Giunia, Coro di Vestali) 10:06
- ④ Triumphal Chorus: *Plauso al Duce vincitore* (Coro generale) 3:40
- ⑤ Scena and Largo of the Pezzo Concertato: *Padre! – Decio, m'abbraccia ... Quanto mi cinge, quanto m'apparve* (Decio, Licinio, Metello, Publio, Gran Vestale, Emilia, Giunia, Lucio, Coro di Vestali, Popolo) 6:33
- ⑥ Continuation and Stretta of the Pezzo Concertato: *Si compia il rito* (Licinio, Metello, Giunia, Emilia, Decio, Publio, Popolo, Gran Vestale, Lucio, Coro di Vestali) 4:41
- ⑦ Scena and Duet, Finale I: *Publio, mi sei tu vero amico? ... È la patria, è Roma insano!* (Decio, Publio) 6:36

Act 2

- ① Introduction and Prayer: *Se fino al cielo ascendere* (Giunia) 4:01
- ② Scena and Duet: *A te commetto la sacra face ... No, l'acciar non fu spietato* (Gran Vestale, Emilia, Decio) 9:05
- ③ Scena and Aria: *Ah, il foco – È spento ... Versate amare lagrime* (Emilia, Decio, Publio, Giunia, Coro di Vestali, Coro di Flamini, Metello) 7:32
- ④ Scena before the Act II Finale: *Sull'attonita fronte* (Licinio, Lucio, Metello, Giunia, Emilia, Coro di Vestali, Coro di Sacerdoti) 5:47
- ⑤ Continuation and Largo of Finale II: *Consoli, più s'aspetta?* (Metello, Licinio, Lucio, Decio, Emilia, Publio, Coro di Sacerdoti, Giunia) 4:43
- ⑥ Continuation and stretta of Finale II: *Padre! – Di Roma un Console figli non ha* (Decio, Licinio, Metello, Publio, Giunia, Gran Vestale, Coro di Vestali, Emilia, Licinio, Lucio, Coro di Sacerdoti) 3:49

Act 3	23:47
7 Chorus, Scena and Aria: <i>Il Console ci ascolti ... Se non potrà la vittima</i> (Coro di Centurioni, Publio, Licinio)	8:11
8 Chorus before the Duet: <i>Ah, questa vittima</i> (Coro di Vestali, Coro di Flamini, Popolo)	4:14
9 Scena and Duet, Finale III: <i>Ove tratta son'io ... Ah! mira gl'incensi</i> (Emilia, Coro di Vestali, Giunia, Metello, Lucio, Coro di Flamini, Popolo, Decio, Coro di Sacerdoti)	11:21

Saverio Mercadante (1795-1870):

La vestale: Re-forming Myth

After the successful première of *La vestale* at the Teatro San Carlo in Naples on 10th March 1840, the 44-year-old Saverio Mercadante was arguably second only to Donizetti in the field of Italian opera composers. Rossini had withdrawn in 1829, Bellini had died in 1835, and Verdi would not emerge as a forceful presence until his *Nabucco* two years later. Mercadante already had a string of recent successes that started with *Il giuramento* (1837) and continued through *Le due illustri rivali* (1838), *Elena da Feltre* (1839), and *Il bravo* (1839), and *La vestale* too had an enthusiastic reception: in its first five years it travelled to Paris, Vienna, Berlin, and at least 32 Italian cities. Some critics, including the illustrious Verdi scholar, Frank Walker, regard it as Mercadante's masterpiece. Its librettist, Salvatore Cammarano (1801-1852), was one of the most celebrated of his day. In fashioning the libretto he seems to have been most influenced by two sources: *La vestale* by Etienne de Jouy and Gaspard Spontini (Paris Opéra, 1807) — both Cammarano and Mercadante surely attended productions of this work at the San Carlo as early as the 1810s — and the scenario of Salvatore Viganò's ballet *La vestale* (La Scala, 1818). Spontini's opera had the time-honoured *lieto fine*, or happy ending, featuring a spectacular storm in which a bolt of lightning provides a sign from heaven by re-igniting the flame. In 1840 this was no longer an option; Cammarano followed Viganò's ballet closely here except for one small detail: in the ballet Emilia is entombed and Decio, at first pleading with the High Priest then attempting to attack him, is cut down by the guards, rather than committing suicide.

Walker has suggested that the story of *Aida*, with its triumphal march and entombment scene, 'released from [Verdi's] subconscious mind fairly numerous reminiscences of *La vestale*, which had lain there since 1840-41'. The only reminiscence cited, however, that I

find not merely coincidental is the close resemblance of the High Priestess's phrase '*de' Galli vincitor*' (in the first recitative) to Amneris's '*Ritorna vincitor*', and we should not make too much of it. I prefer here to point out a few ways in which Mercadante's *Vestale* is different from Verdi, less square and less conventional (but not necessarily better on that account). Let us trace a few strands from the most quoted paragraph Mercadante ever wrote, from a letter of 1838 about his 'reform operas' in general, and *Elena da Feltre* in particular: 'I have continued the revolution begun with *Il giuramento*; forms varied, trivial cabalettas banished, crescendos exiled, vocal lines simplified, fewer repeats, some new things in the cadences, emphasis on the drama, orchestra rich but without overpowering the voices, no long solos in the ensembles — which force the other parts to stand coldly by to the detriment of the action, not much bass drum, and very little brass band'. The vocal lines are indeed simplified: there are no passages of coloratura, not even in Emilia's little mad scene in the final duet. The vocal excesses of Verdi's Abigaille or Lady Macbeth are not for her or any of the other characters.

If Mercadante's 'forms varied' may refer to the form of the opera as a whole, it is significant that *La vestale* includes only three solo numbers. Giunia has an exquisitely orchestrated prayer at the beginning of Act II, and later in the act Metello Pio has a splendidly lugubrious minor-mode aria with chorus, unusual for the time in that it refuses to end in the brighter major mode. Only Publio is given a so-called 'double aria', one with both a slow movement (here an *Andante sostenuto* in which he pleads with Licinio) and a cabaletta (in which, following Licinio's refusal, he rouses the troops). Normally, each 'star singer' would be entitled to a 'double aria' — in *Il trovatore* (1853), to pick a familiar example, the soprano has two, the tenor

and baritone one each. But remarkably, neither Emilia or Decio has any extended solo number. Where one would expect Emilia to have an aria, right before her Act II duet, as in Spontini, there is just recitative. As for Decio, as the dying hero he sings two matching lyrical four-bar phrases, threatening a full-scale slow movement, but his line then disintegrates, eventually mustering a mere six bars of recitative. All four duets depart in some ways from what an 1859 treatise on Verdi famously termed the ‘*solita forma de’ duetti*’ (the usual form of duets): a ‘*tempo d’attacco*’ (initial movement, generally establishing the points of view of the two characters), slow movement, ‘*tempo di mezzo*’ (middle movement), and cabaletta. The ‘*tempo d’attacco*’, especially before Verdi, often includes a section where the two characters have parallel statements of similar lyrical music before breaking into more rapid dialogue. In keeping with Mercadante’s ‘reform’ tendencies, each of these duets, though recognizable as a variant of the ‘*solita forma*’ lacks some elements. That is, the more introspective duets of Emilia and Giunia lack the ‘*tempo d’attacco*’, perhaps because they are already so close in spirit that an entire movement emphasizing dialogue to set out conflicting points of view is hardly necessary. These consist of a slow movement, a middle movement and a cabaletta. On the other hand, the Decio/Publio and Decio/Emilia duets forego the lyrical contemplative slow movement, moving instead from the initial ‘*tempo d’attacco*’ movement directly into an energetic cabaletta. Whether a particular cabaletta is ‘trivial’ or not is a matter of personal taste, but there can be no doubt that those in *La vestale* are unconventional, far more so than most in early Verdi operas.

Another area in which Mercadante introduces

‘some peculiarities that break the normal procedures’, to use his phrase from another letter, is the melodic construction. For example, almost all melodies in this period, including Verdi’s, begin with a ‘thematic block’ of two similar four-bar phrases, but the cabalettas of the Decio/Publio and the Act III Emilia/Giunia duets do not — the opening phrase is not repeated. Moreover, even when the second phrase is a varied repetition of the first, Mercadante often plays with the phrase structure — the six-bar phrase answering the initial four-bar phrase of the Vestal Virgins’ theme song, the three-plus-three-bar phrases of the cabaletta of Publio’s aria, the six-plus-six-bar phrases of the cabaletta of the Emilia/Decio duet, and so on.

But we should not leave *La vestale* without commenting on what may be its strongest features, the big-boned pieces involving soloists and chorus. In his review of the Parisian première, A. Specht wrote of the Act I finale that ‘if the rest of the opera were up to the level of that beautiful adagio, Mercadante would not need fear comparison [...] with any composer in Europe’. To Specht the stretta of this finale seemed, on the other hand, ‘very ordinary’. I was tempted to rush to the rescue, countering his characterization by detailing subtleties in the phrase structure or by claiming that the excruciating banality of the official Roman music was an exquisitely ironic commentary on the concept of Rome, but in the end I think I do not want to argue with him. Unless one wants to listen to the two or three perfect operas over and over again without respite — not my idea of heaven, certainly — one must take the merely passable or even bad bits along with the excellent.

David Rosen

*A libretto for this release is available as a PDF file online at
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La vestale: Synopsis

CD 1: Act I

[1] In the sacred wood the vestal virgins are worshipping Vesta, the powerful Goddess of Rome, [2] when the High Priestess makes an exciting announcement: the military hero Decio, previously thought lost on the battlefield, has won a victory over the Gauls and is on his way home. [3] Emilia, one of the virgins, who consecrated herself to Vesta out of despair believing her lover Decio to be dead, is at once delighted and distraught. The devoted sympathy of her friend Giunia, another vestal virgin, is of some consolation, but the tragedy of her situation remains. [4] The army returns in triumph [5] but upon the arrival of the hero Decio himself, he too finds that there is precious little to celebrate when he discovers his beloved Emilia, whose face he had been seeking in vain in the crowd, [6] is the vestal virgin now offering him the laurel wreath. The couple lament the agony of their now impossible love. Decio's warrior spirit, however, soon turns his sorrow into rage: he will defy the Goddess. [7] Publio, sworn friend of Decio —who saved his life in battle —offers all the support a close friend can, while trying at the same time to bring Decio back to his senses and remind him of his responsibilities towards his country. But while he is initially forceful in his attempts at deterring Decio from any course of action that might be against the law or contrary to the dictates of religion, Publio eventually offers no further resistance and decides to help. He will arrange an opportunity for Decio to be alone with Emilia one more time: he knows of a secret way into the temple of Vesta. Publio, loyal friend that he is, renews his oath of faith to Decio.

CD 2: Act II

[1] In the temple of Vesta Giunia is praying for her friend [2] as the High Priestess solemnly commends Emilia to her duty of guarding the sacred flame. She pronounces a dire warning: if the flame were ever allowed to go out, great woe would befall Rome and the vestal guardian responsible would have to expiate her crime by death. Decio arrives through an underground passage to find his beloved alone by the altar. A turbulent exchange ensues, during which the lovers express their infinite despair. Decio decides to kill himself but Emilia stops him, and the two share a passionate moment of intimacy, which ends abruptly when the sacred flame goes out. [3] Emilia's horrified reaction attracts the attention of Publio, standing lookout, who drags Decio away just before the authorities arrive on the scene. Emilia faints and Giunia comes to her aid. Metello, the High Priest, assesses the crime and calls for the Senate formally to try Emilia, admonishing all other vestals. [4] Outside the temple, in the sacred wood, the Senate meets. Licinio, Consul of Rome and Decio's father, pronounces Emilia's death sentence, a necessary example to all the other vestal virgins which alone will stop the Goddess from taking revenge on the whole of Rome. Giunia, who has stood faithfully by Emilia's side throughout her recent tribulations, tries to take the blame upon herself. But all is in vain: Emilia will not allow her generous friend to go to her death on her behalf. [5] A trial follows, in which Decio too begs for mercy on Emilia's behalf, revealing his part in her transgression. [6] He appeals to his father's feelings, but Licinio disowns him.

Act III

⑦ Publio makes a final attempt to help his friend's case by leading an appeal to the Consul in support of the recently crowned hero, but not even the news of Decio's threat to commit suicide will shake Licinio's determination to make his own suffering an example of civic and religious virtue. ⑧ Enter Emilia's funeral cortege; Emilia herself has been driven mad by shame and grief, and believes the gathering to be for her wedding. But when she approaches the entrance to her tomb, she comes to her senses only to be moved to fresh despair and horror. ⑨ A touching farewell to Giunia and the other vestals ensues. As she is buried alive, Decio and his entourage march against her executioners, but too late. Decio attacks Metello, the High Priest, but Licinio shields him and Decio, with nothing left to live for, turns his weapon against himself.

Rosa Solinas

Doriana Milazzo

Born in Catania, the soprano Doriana Milazzo started her musical studies at a very young age. She studied the violin at the Vincenzo Bellini Conservatory in Catania and was the winner of several national competitions. After a few years, during which she also played in the orchestra during the summer opera season at the Teatro Mancinelli in Orvieto, she decided to devote herself completely to the study of singing, graduating relatively recently from the G. B. Martini Conservatory in Bologna. During the 2002/03 season she performed in several concerts in Bologna and Florence. In July 2003 she won fourth prize ex-aequo in the Umberto Sacchetti National Competition (third edition) and second prize in the International Singing Competition in Orvieto. She made her proper operatic debut during the 2003/04 season at the Teatro Comunale in Modena, where she sang in the world première of Marco Biscarini's *La famosa invasione degli orsi in Sicilia*. Other engagements have included a return to the Teatro Comunale in Modena in Britten's *Peter Grimes*.



Dante Alcalá

The Mexican tenor Dante Alcalá was born in Guadalajara, and started his musical studies in Querétaro city, where his first performances were recitals at the Republic Theatre and at the Culture House. Since attending the Music School at the Cabanas Cultural Institute in Guadalajara he has continued his studies with Gabriel Mijares. In June 2000 he made his debut at the Teatro de Bellas Artes in Mexico as Ruiz in Verdi's *Il trovatore*. He then sang in Donizetti's *L'elisir d'amore* in the same theatre. In September 2001 he sang Macduff in Verdi's *Macbeth* at the Teatro de Bellas Artes and at the Cervantine International Festival with the baritone Genaro Sulvarán. Other performances include Cassio in Verdi's *Otello*, Snout in Britten's *A Midsummer Night's Dream*, and Ishmael in Verdi's *Nabucco*.



Agata Bienkowska

The Polish mezzo-soprano Agata Bienkowska studied the piano in her native Gdynia, before taking up singing and acting at the Akademia Muzyczna in Gdansk and then at the Hochschule für Musik in Stuttgart. She has sung over thirty rôles from a list of operas that includes Rossini's *Il barbiere di Siviglia*, *L'italiana in Algeri*, *Il viaggio a Reims*, *Tancredi* and *La donna del lago*, Monteverdi's *L'incoronazione di Poppea*, Mozart's *La clemenza di Tito*, Donizetti's *Lucrezia Borgia*, Bellini's *I Capuleti e i Montecchi*, Berlioz's *Béatrice et Bénédict*, Massenet's *Werther*, Tchaikovsky's *Eugene Onegin* and *The Maid of Orleans*, and Rimsky-Korsakov's *May Night*. She has worked with conductors such as Alberto Zedda, Jesús Lopez-Cobos, Nello Santi, Daniel Oren, Zoltán Peskó, Vladimir Jurowski, John Neschling, Daniele Gatti and Josep Caballé-Domenech in venues around the world. Among them the Gran Teatre del Liceu in Barcelona, Teatro Comunale in Bologna, Teatro Massimo in Palermo, Opera di Roma, Teatro Regio in Turin, Théâtre des Champs Élysées in Paris, Théâtre Royal de Wallonie in Belgium, and the Teatro de la Maestranza in Seville. She has also appeared at Festival Mozart de la Coruña, the Rossini Opera Festival in Pesaro and, in 2001, at the Wexford Festival Opera. Her recordings include Rossini's *Matilde di Shabran* and *Elisabetta, regina d'Inghilterra* (Bongiovanni), *La pietra del paragone* (Naxos 8.660093-95), Luigi Mosca's *L'italiana in Algeri* and Massenet's *Sapho* (Foné).



Davide Damiani

The baritone Davide Damiani studied in Pesaro, Parma and Bologna and has worked with conductors such as Riccardo Muti, Zubin Mehta, Rafael Frühbeck de Burgos, Carlo Rizzi, Daniel Oren and Riccardo Chailly. Among his many performances are Belcore in Donizetti's *L'elisir d'amore* at San Carlo in Naples, the title rôle in Mozart's *Don Giovanni* in Verona, Lescaut in Puccini's *Manon Lescaut* in Palermo, Tarquinius in Britten's *The Rape of Lucretia* at Maggio Musicale Fiorentino, Nick Shadow in Stravinsky's *The Rake's Progress* in Modena, *Don Giovanni* and Harlekin in Strauss' *Ariadne auf Naxos* at St Gallen, Sharpless in Puccini's *Madama Butterfly* and Germont in Verdi's *La traviata* in Tokyo, Enrico in Donizetti's *Lucia di Lammermoor* in Tel Aviv, *Don Giovanni* and Almaviva in Mozart's *Le nozze di Figaro* in Dusseldorf, Marcello in Puccini's *La bohème* in Bergamo, Paquiro in Granados' *Goyescas* in Cagliari, Alexandre in Vacchi's *Les oiseaux de passage* in Bologna, Iarbe in Piccinni's *Didon* in Bari, Ford in Verdi's *Falstaff* in Basel, Manfredo in Mercadante's *Il giuramento* and the title rôle in scenes from Verdi's *Rigoletto* at Wexford. Other engagements include Beethoven's *Symphony No. 9* in Milan, Balstrode in Britten's *Peter Grimes* in Graz, Verdi's *Nabucco* and Iago in *Otello* at the Split Summer Festival, *Don Giovanni* in Bari, and Tarquinius in *The Rape of Lucretia* in Parma.



Danna Glaser

The soprano Danna Glaser began her professional career as a cellist after studying at the University of Southern California. She studied singing at the same time and won prizes in competitions such as the François Shapira in Tel Aviv, 'Maria Callas' in Athens and 'Tito Gobbi' in Italy. In 1999 she made her debut in Strauss's *Ariadne auf Naxos* with the Israel Philharmonic Orchestra conducted by Zubin Mehta and sang in Wagner's *Die Walküre* with Opera di Roma conducted by Giuseppe Sinopoli. In the 2001/2002 season she sang the title rôle in Verdi's *Aida* at the Göteborgsoperan in Sweden. From the Italian repertoire she has also sung Verdi's *Requiem* and Puccini rôles such as Mimì in *La bohème* and the title rôles in *Suor Angelica* and *Madama Butterfly*. Her numerous symphonic and oratorio performances include Strauss's *Vier letzte Lieder* with the Orquesta de la Ciudad de Malaga and the Orchestra Siciliana in Palermo, Beethoven's *Symphony No. 9* with the Bergen Symphony Orchestra in Milan, Rossini's *Stabat Mater* and Mahler's *Symphony No. 2* in Jerusalem.



Andrea Patucelli

On graduating from the Brescia Conservatory in 2001, the bass-baritone Andrea Patucelli won several prizes, including the 'Città di Brescia', Piero Boni and a Rotary Lyons grant. He made his debut as Rodolfo in Bellini's *La sonnambula* in Fidenza, before singing in Paisiello's *Il fanatico in Berlino* (recorded on Kicco Classic), Dulcamara in Donizetti's *L'elisir d'amore*, the King in Verdi's *Aida* and Alidoro in Rossini's *La Cenerentola* in Milan, Don Annibale, Pistacchio and Enrico in Donizetti's *Il campanello* in Parma. Winner of the 2002 Lignano Sabbiadoro, he sang the title rôle in Donizetti's *Don Pasquale*, then Don Basilio in Rossini's *Il barbiere di Siviglia* in Pisa, Volterra and Milan and Mustafa and Haly in *L'italiana in Algeri* in Brescia, Como, Pavia, Cremona and Ravenna. His Alidoro in *La Cenerentola* won him the XXXII Toti dal Monte prize. From Mozart's *Don Giovanni* he sang Leporello in Busseto and Masetto in Trento, Bolzano, Rovigo and Cosenza; he was Don Basilio in an As.Li.Co. production, Lord Sidney in Rossini's *Il viaggio a Reims* in Reggio Calabria, and Monterone in Verdi's *Rigoletto* in Piacenza. Subsequent engagements have included Schubert's *Die Freunde von Salamanca* and Mozart's *Requiem* in Bologna, and Pacini's *Il corsaro* in Parma. His concert career includes Haydn's *Missa Sanctae Caeciliae* and Rossini's *Petite messe solennelle* in several major venues.



Ladislav Elgr

The Czech tenor Ladislav Elgr began his vocal studies at the Plzeň Conservatory in 1996 and continued studying opera singing at the Music Academy of Performing Arts in Prague. He also attended the International Summer Academy Prag-Wien-Budapest in Baden bei Wien. In 2004 he sang the rôles of Alfred in Strauss's *Die Fledermaus* and Gaston in Verdi's *La traviata* at the Czech State Opera, with Vašek in Smetana's *The Bartered Bride* at the National Theatre in Prague. He has performed at the Auditorio Nacional de Música de Madrid in Spain and has appeared in guest performances in Portugal, Germany, Austria and Japan.



Mattia Denti

Born in Piacenza, the bass Mattia Denti studied music and vocal technique there. In 2001 and 2002 he attended the opera course at the Spazio Musica in Genoa, which led to his appearance in two Verdi rôles at the end of year productions, Pistola in *Falstaff* and Sparafucile in *Rigoletto*. During the course he worked on the rôles of the Commendatore in Mozart's *Don Giovanni*, Tom in Verdi's *Un ballo in maschera* and Simone in Puccini's *Gianni Schicchi*. He subsequently won a scholarship for the 2003 opera course at Spazio Musica, and in 2004 sang the rôle of Zio Bonzo in Puccini's *Madama Butterfly*. He also worked at the Opéra de Nice, where he sang the rôle of Dottor Grenvil in Verdi's *La traviata*. At the Summer Festival at the Anfiteatro Romano in Bene Vagienna, near Turin, he sang Sparafucile in *Rigoletto* and Gran Sacerdote in *Nabucco*. He has also performed from the sacred and lyrical repertoires in concerts around Italy.



Wexford Festival Opera Chorus

Chorus Master: Lubomír Mátl

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Zuzana Hanzlová
Lana Kos
Anna Kroftová
Barbara Kubátová
Lenka Kučerová
Sylvie Laštůvková
Melanie Lodge
Dagmar Mašková
Mary O'Sullivan
Vlasta Prudičová
Kim Sheehan
Wendy Dawn Thompson
Ivana Vlasáková
Dagmar Williams
Věra Zěmberí
Ludmila Zovláňková
Hannah Pedley

Gentlemen

Josef Brozman
Sean Clayton
Roland Davitt
Mattia Denti
Jiří Hannsmann
Jan Honců
Stewart Kempster
Ivan Kozumplik
Petr Málek
David Nykl
Jiří Prudič
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Daryl Simpson
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Beata Kwiatkowska-Pluta
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Anna Woźniak
Joanna Dowhyłuk-Berniak
Zofia Kucharska-Omiotek
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2nd Violin

Bogusława Ziegelheim
Krzysztof Wojczuk
Jan Nazimek
Danuta Bonior
Piotr Piechowski
Agnieszka Łuciuk-Wojczuk
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Ewa Mazurkowska-Morasiewicz
Janusz Pisarski
Danuta Gabryś
Grażyna Piechowska
Krzysztof Wieczorek
Edyta Korczewska-Brylińska
Elżbieta Terlecka

Cello

Jacek Kociuban
Agata Zajac
Tadeusz Błachut
Edward Rynduch
Magdalena Zubrzycka

Double Bass

Marek Kalinowski
Konrad Maż
Antoni Markowski

Flute

Zbigniew Witkowski
Ewa Dumanowska
Agata Kielar
Magdalena Kołodziejczyk

Oboe

Paweł Nyklewicz
Andrzej Łukaszek
Anna Michalek

Clarinet

Jan Cielecki
Zbigniew Staniak
Andrzej Zajac

Bassoon

Zdzisław Bogacz
Adam Mróz
Marcin Krakowski

French Horn

Wiesław Worek
Łukasz Nowak
Andrzej Pisula
Adam Kozłowski
Jarosław Jaworski

Trumpet

Stanisław Majerski
Bogdan Skocz
Czesław Dołęga
Tomasz Ślusarczyk

Trombone

Teodor Grodecki
Marek Pawlik
Janusz Szewczuk

Tuba

Jarosław Jastrzebski

Harp

Irena Czubek-Davidson

Timpani

Ryszard Haba

Percussion

Leszek Żurek
Piotr Kania
Paweł Mielcarek

Cracow Philharmonic Orchestra

Formed in 1945, the Cracow Philharmonic started touring abroad in 1959, when political circumstances first allowed. Since then it has performed in over thirty countries, including most of Europe, Iran, Japan, South Korea and the United States, with some eight hundred or more concerts outside Poland. Applauded in the most prestigious venues, including La Scala, San Marco in Venice, Carnegie Hall, the Salle Pleyel and Notre Dame in Paris, the Cracow Philharmonic has played at numerous festivals at home and abroad, among them the Warsaw Autumn, Musica Contemporanea in Venice, Maggio Musicale Fiorentino, the Bonn Festival, the Bruckner Festival in Linz, Berliner Festwochen and the Holland Festival. Over the years the orchestra has enjoyed the leadership of prominent conductors such as Stanislaw Skrowaczewski, Krzysztof Penderecki, Zygmunt Latoszewski, Bohdan Wodiczko, Andrzej Markowski, Antal Dorati, Rafael Kubelik, Sir John Pritchard, Helmuth Rilling and Giuseppe Sinopoli.



Paolo Arrivabeni

Paolo Arrivabeni's career has taken him all around Italy and Europe, at the helm of many leading orchestras. Highlights of recent engagements include Rota's *La notte di un nevrasenico* and Rossini's *Tancredi* at the Teatro Verdi in Trieste, Rossini's *La Cenerentola* in Bilbao, Rossini's *Otello*, *Ivanhoe* and *Robert Bruce* at the Valle d'Itria Festival in Martina Franca, Bellini's *Norma* and Verdi's *La traviata* at the Teatro Verdi in Salerno, Milhaud's *Le pauvre Matelot* at the Teatro Rossini in Lugo, *Le farse rossiniane* at the Rossini Opera Festival in Pesaro, Donizetti's *Don Pasquale* and *L'elisir d'amore* at the Teatro de La Maestranza in Seville, Rossini's *Tancredi* on a Japan tour of the Teatro Verdi in Trieste, and Donizetti's *Le convenienze e inconvenienze teatrali* at the Opéra de Montecarlo. He has conducted Rossini's *Stabat Mater* with the Radio Vara Orchestra at the Concertgebouw in Amsterdam, and Rossini's *Il turco in Italia* at the Opéra de Marseille, where he returned with Verdi's *Requiem* and *Rigoletto* and Rossini's *L'italiana in Algeri*. Other engagements have included more Donizetti operas: *L'elisir d'amore* at San Carlo in Naples, *Lucrezia Borgia* in Oviedo, *Pia dè Tolomei* at the Teatro La Fenice in Venice and *L'elisir d'amore* in Toulouse. At Wexford he conducted Mercadante's *Il giuramento* in 2002 and Weber/Mahler's *Die drei Pintos* (Naxos 8.660142-43) in 2003.



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Regarded by many as Mercadante's masterpiece, *La vestale* (The Vestal Virgin) was first staged in Naples in 1840. It tells the tragic story of Emilia, who takes her vows as a vestal, thinking her beloved Decio dead. His triumphant return from war offers a dilemma that is only finally resolved by the death of the lovers, Decio by his own hand, and Emilia buried alive. Military triumph and the final entombment of Emilia anticipate events in Verdi's *Aida*, written thirty years later. Wexford Festival Opera is acclaimed world-wide for its courageous programming of neglected repertoire and its high production values.

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Saverio
MERCADANTE
(1795-1870)

La vestale – Opera in Three Acts

Emilia Doriana Milazzo, Soprano
Decio Dante Alcalá, Tenor
Giunia Agata Bienkowska, Mezzo-Soprano
Publio Davide Damiani, Baritone
La Gran Vestale Danna Glaser, Soprano
Metello Pio Andrea Patucelli, Bass-Baritone
Licinio Murena Ladislav Elgr, Tenor
Lucio Silano Mattia Denti, Bass

Wexford Festival Opera 2004 production

Directed by Thomas de Mallett Burgess • Designed by Jamie Vartan

Wexford Festival Opera Chorus (Chorus Master: Lubomír Mátl)
Cracow Philharmonic Orchestra • Paolo Arrivabeni

CD 1	38:23	CD 2	58:42
1-7 Act I		1-6 Act II	34:55
		7-9 Act III	23:47



New score edited by Marco Galarini for Wexford Festival Opera
from the original manuscript • Sung in Italian
Recorded during performances at the Theatre Royal, Wexford, Ireland,
on 23rd, 26th and 29th October, 2004, using 24-bit technology
Producer, Engineer and Editor: Andrew Lang (K&A Productions Ltd.)
Cover photograph: Scene from *La vestale*, Wexford Opera 2004 production
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Playing Time
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