

Playing
Time
69:13

Maria
CALLAS
(1923-1977)

Puccini Heroines and Lyric Arias

PUCCINI:

Manon Lescaut:

In quelle trine morbide (Act 2) 2:52

Sola, perduta, abbandonata (Act 4) 5:53

Madama Butterfly:

Un bel di vedremo (Act 2) 4:32

Con onor muore; Tu, tu, tu, piccolo iddio (Act 3) 3:44

La Bohème:

Sì, mi chiamano Mimì (Act 1) 4:48

Donde lieta uscì (Act 3) 3:21

Suor Angelica: Senza mamma 5:35

Gianni Schicchi: O mio babbino caro 2:35

Turandot:

Signore, ascolta! (Act 1) 2:30

In questa reggia (Act 2) 6:24

Tu, che di gel sei cinta (Act 3) 2:48

CILEA: Adriana Lecouvreur:

Ecco: Respiro appena ... Io son l'umile ancella (Act 1) 3:47

Poveri fiori (Act 4) 3:12

GIORDANO:

Andrea Chénier: La mamma morta (Act 3) 4:51

CATALANI:

La Wally: Ebben? Ne andrò lontana (Act 1) 4:50

BOITO:

Mefistofele: L'altra notte in fondo al mare (Act 3) 7:30

Philharmonia Orchestra • Tullio Serafin

Recorded in Watford Town Hall, London

15th-21st September, 1954

1954 was for Callas an exceptionally busy year. As well as appearing regularly at La Scala, Milan, and elsewhere in Italy, she made her American début at the Chicago Lyric in November. Her September 1954 Watford Town Hall sessions featured on this recording were released on two albums, one devoted to Puccini arias, not without blemishes, and the second featuring a selection entitled *Coloratura Lyric Arias*, which remains justly famous to this day. In the two arias from Cilea's *Adriana Lecouvreur*, Callas' interpretation benefits from her remarkably expansive breath span. In Boito's *L'altra notte* Callas revolutionises performance practice: she not only correctly sings all the written notes, but she understands implicitly what the dramatic situation calls for in her treatment of the cadenzas at the end of each verse. Throughout the remarkable length of her phrases, her choice of vocal colours, her command of *rubato* and her dynamic range reveal much more than one had thought the music contained.

Reissue Producer and Audio Restoration Engineer: Mark Obert-Thorn

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