



A detailed track list
can be found
inside the booklet

Includes
comprehensive
booklet notes
in English

© 2004, 2009
Naxos Rights International Ltd
© 1993, 1995, 1996
HNH International Ltd
© 2017 Naxos Rights US, Inc.
© 2018 Dynamic S.r.l.
© 1981, 1989, 2011, 2016,
2017 Orfeo International
Music GmbH
(see booklet for details)
This compilation © 2021
Naxos Rights US, Inc.
Made in Germany

www.naxos.com



The mezzo-soprano voice, lower than a soprano but higher than a contralto, yet possessing the qualities of both, is notable for a wide vocal range and colour that is especially suitable for operatic roles. It is used to portray characters such as Rossini's lovestruck heroines or the seductive Carmen. Donizetti's *bel canto* lyricism also contrasts sharply with Verdi's dramatic roles, and when a full-throated mezzo gets her teeth into the dark and thrilling *Macbeth*, the rewards are immense. With characters ranging from the youthfully ebullient Isabella in Rossini's *L'Italiana in Algeri* to the emotionally tortured Amneris in Verdi's *Aida*, all of operatic life can be found here.

BEST LOVED opera arias for

Mezzo-soprano and Contralto

- | | |
|--|--|
| <p>1 Georges BIZET (1838–1875)
<i>Carmen</i>
Seguidilla 1:58</p> <p>2 Wolfgang Amadeus MOZART (1756–1791)
<i>Le nozze di Figaro</i> ('The Marriage of Figaro')
Voi, che sapete che cosa è amor 2:48</p> <p>3 Gioachino ROSSINI (1792–1868)
<i>La Cenerentola</i> ('Cinderella')
Non più mesta... 3:20</p> <p>4 Giuseppe VERDI (1813–1901)
<i>Macbeth</i>
La luce langue 4:00</p> <p>5 Christoph Willibald GLUCK (1714–1787)
<i>Orfeo ed Euridice</i> ('Orpheus and Eurydice')
Che farò senza Euridice? 4:06</p> <p>6 Gioachino ROSSINI
<i>L'Italiana in Algeri</i> ('The Italian Girl in Algiers')
Cruda sorte! Amor tiranno! 4:23</p> <p>7 Camille SAINT-SAËNS (1835–1921)
<i>Samson et Dalila</i> ('Samson and Delilah')
Mon cœur s'ouvre à ta voix 5:40</p> <p>8 Gaetano DONIZETTI (1797–1848)
<i>Lucrezia Borgia</i>
Il segreto per esser felice 1:35</p> <p>9 Gioachino ROSSINI
<i>Il barbiere di Siviglia</i> ('The Barber of Seville')
Una voce poco fa 5:53</p> <p>10 Antonio VIVALDI (1678–1741)
<i>Orlando furioso</i> ('The Frenzy of Orlando')
Nel profondo cieco mondo 4:25</p> | <p>11 Pyotr Il'yich TCHAIKOVSKY (1840–1893)
<i>Pique Dame</i> ('The Queen of Spades')
Podrugi milie 3:26</p> <p>12 Gaetano DONIZETTI
<i>La favorite</i> ('The Favourite')
O mio Fernando 6:37</p> <p>13 Giuseppe VERDI
<i>Aida</i>
L'abborrita rivale a me sfuggia 3:55</p> <p>14 Wolfgang Amadeus MOZART
<i>La clemenza di Tito</i> ('The Clemency of Titus')
Parto, ma tu ben mio 6:40</p> <p>15 George Frideric HANDEL (1685–1759)
<i>Serse</i> ('Xerxes')
Frondi tenere... Ombra mai fu... 3:37</p> <p>16 Gioachino ROSSINI
<i>Semiramide</i>
Ahl! Quel giorno ognor rammento 5:30</p> <p>17 Richard WAGNER (1813–1883)
<i>Siegfried</i>
Mein Schlaf ist Träumen 3:06</p> <p>18 Giuseppe VERDI
<i>Un ballo in maschera</i> ('A Masked Ball')
Re dell'abisso affrettati 3:40</p> <p>19 Georges BIZET
<i>Carmen</i>
Habañera – L'Amour est un oiseau rebelle 2:57</p> |
|--|--|

Total Timing: 78:32