

The flourishing genre of the comic opera had its roots in eighteenth-century Italian *opera buffa*, whose irrepressible brio was soon taken up outside the country's borders. In France it produced *opéra comique* and *opéra*, and in German-speaking countries *Spieloper* and Viennese *opéra*. Some of the world's most popular comic opera overtures, filled with gorgeous tunes, brilliant orchestration and race-to-the-finish endings, are presented here. They include staples of the concert repertoire such as Hérold's dramatic *Zampa*, the textual delicacy of Wolf-Ferrari's *Il segreto di Susanna* and the vivid colour of Lortzing's *Zar und Zimmermann*.

GREAT COMEDY OVERTURES

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| 1 | Ferdinand Hérold (1791-1833): Overture to <i>Zampa</i> (1831) | 8:27 |
| 2 | Otto Nicolai (1810-1849): Overture to <i>The Merry Wives of Windsor</i> (1849) | 8:22 |
| 3 | Ermanno Wolf-Ferrari (1876-1948): Overture to <i>Il segreto di Susanna</i> (1909) | 3:06 |
| 4 | Ambroise Thomas (1811-1896): Overture to <i>Mignon</i> (1866) | 8:24 |
| 5 | Emil Nikolaus von Reznicek (1860-1945): Overture to <i>Donna Diana</i> (1894) | 6:01 |
| 6 | Friedrich von Flotow (1812-1883): Overture to <i>Martha</i> (1847) | 8:24 |
| 7 | Daniel-François-Esprit Auber (1782-1871): Overture to <i>Fra Diavolo</i> (1830) | 8:13 |
| 8 | Albert Lortzing (1801-1851): Overture to <i>Zar und Zimmermann</i> (1837) | 6:05 |
| 9 | Domenico Cimarosa (1749-1801): Overture to <i>Il matrimonio segreto</i> (1792) | 6:43 |
| 10 | Adolphe Adam (1803-1856): Overture to <i>Si j'étais roi</i> (1852) | 7:18 |
| 11 | Peter Cornelius (1824-1874) (arr. Felix Mottl, 1856-1911):
Overture to <i>Der Barbier von Bagdad</i> (1858) | 8:39 |



Royal Scottish National Orchestra • Lance Friedel

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