



During the 1813–14 carnival season in Naples, Simon Mayr wrote a much-admired *opera semiseria* called *Elena*. The post-revolutionary Napoleonic era saw great enthusiasm for the rescue opera genre and *Elena* is a perfect example, in which a complex plot, based on French models, sees an innocent falsely accused of a capital offence. Mayr's subtle accommodation of Neapolitan opera and Viennese Classicism ensures a series of choruses and recitatives that drive the action forward, punctuated with arias, romances, ensembles, lyric richness and moments of witty *buffo* colour.


 simon-mayr-chor
ensemble e.v.

**Johann Simon
MAYR**

(1763–1845)

Elena

 Opera semiseria in two acts (1814)
 Libretto by Andrea Leone Tottola (?–1831)
 Sung in Italian


Elena / Riccardo	Julia Sophie Wagner, Soprano
Costantino	Daniel Ochoa, Bass
Paolino / Adolfo	Mira Graczyk, Soprano
Carlo	Niklas Mallmann, Bass
Edmondo	Markus Schäfer, Tenor
Anna	Anna-Doris Capitelli, Mezzo-soprano
Ernesta	Anna Feith, Soprano
Governor	Fang Zhi, Tenor
Herald	Harald Thum, Tenor
Urbino	Andreas Mattersberger, Bass

Simon Mayr Chorus
Concerto de Bassus (Theona Gubba-Chkheidze, Concertmaster)

Franz Hauk

A detailed track list can be found inside the booklet, and the Italian libretto, together with a German translation, may be accessed at www.naxos.com/libretti/660462.htm

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