

The NAXOS logo is located in the top left corner, featuring a stylized architectural facade above the word "NAXOS" in a bold, white, sans-serif font, all contained within a blue rectangular box.

NAXOS

Rossini
ADINA

Franco • Blanch • Arrieta

Godfrey-Mayes • Zong

Kraków Philharmonic Chorus
and Orchestra

Luciano Acocella

ROSSINI
in WILDBAD
Belcanto Opera Festival

Gioachino
ROSSINI
(1792–1868)

Adina

Farsa in one act (1818)

Libretto by Gherardo Bevilacqua-Aldobrandini (1791–1845)

First performance: 12 June 1826 at the Teatro de São Carlos, Lisbon

Il Califo, the (unknown) father of Adina Emmanuel Franco, Baritone
Adina, a slave girl Sara Blanch, Soprano
Selimo, a young Arab César Arrieta, Tenor
Alì, Califo's confidant Aaron Godfrey-Mayes, Tenor
Mustafà, gardener of the Seraglio Shi Zong, Bass

Gianluca Ascheri, Fortepiano [2] [5] [8] [10] [14] [16] [18]

Kraków Philharmonic Chorus (Marcin Wróbel, Chorus Master)

Kraków Philharmonic Orchestra (Alexander Humala, Artistic Director)

Luciano Acocella

The Italian libretto can be accessed at www.naxos.com/libretti/660606.htm



No. 1			
1	Introduzione Splende sereno e fulgido (<i>Coro, Selimo, Mustafà, Califo</i>)	10:37	
2	Recitativo Andate! (<i>Califo, Ali</i>)	3:04	
No. 2			
3	Cavatina Fragolette fortunate (<i>Adina</i>)	6:35	
No. 3			
4	Coro Vezzosa Adina (<i>Coro</i>)	1:53	
5	Recitativo Quanto d'intorno vedi (<i>Califo, Adina, Mustafà, Selimo</i>)	3:19	
Recitativo e Terzetto* (from <i>La schiava di Bagdad</i> by Giovanni Pacini (1796–1867) Text: Vittorio Pezzi. Adapted by Fabio Tranchida 6 – 7)			
6	Recitativo E tu mel chiedi? (<i>Selimo, Adina</i>)	1:24	
7	Terzetto Tu sospiri? Incerta stai? (<i>Selimo, Mustafà, Adina</i>)	8:01	
8	Recitativo Or vola, amico (<i>Selimo, Mustafà, Adina, Califo</i>)	2:30	
No. 4			
9	Duetto Se non m'odii, o mio tesoro (<i>Califo, Adina</i>)	5:34	
10	Recitativo Che ti arresta, o Signor? (<i>Ali, Califo</i>)	1:42	
No. 5			
11	Aria D'intorno il serraglio (<i>Califo</i>)		4:40
No. 6			
12	Scena e Aria S'alza la notte (<i>Selimo</i>)		1:29
13	Giusto ciel, che i dubbi miei (<i>Selimo</i>)		5:53
14	Recitativo Ahi! ahi! Che avvenne? (<i>Mustafà, Selimo</i>)		0:43
No. 7			
15	Quartetto Nel lasciarti, o caro albergo (<i>Adina, Selimo, Mustafà, Califo</i>)		10:57
16	Recitativo Oh! sconoscente Adina (<i>Ali</i>)		0:24
No. 8			
17	Aria Pur troppo la donna (<i>Ali</i>)		4:04
18	Recitativo Sì, dalla mia presenza (<i>Califo, Adina</i>)		3:31
No. 9			
19	Finale Apri i begli occhi (<i>Coro</i>)		1:29
20	Dove sono? (<i>Adina, Coro, Selimo, Califo</i>)		9:34
*WORLD PREMIERE RECORDING			

Gioachino Rossini (1792–1868)

Adina

Adina – An Exception Among Rossini's Operas

The Commission

Although *Adina* didn't premiere until 12 June 1826, it was written eight years earlier. On 21 December 1817, an anonymous private individual from Lisbon got in touch with Rossini.

My warm regard for a lady [...] who [...] sings here at the Teatro São Carlos leads me to make her a gift in the form of a new *farsa musicale*. [...] I leave the choice of a dainty libretto to your good taste and professional judgement so that you will be all the more inspired. I should like the *farsa* to include chorus [...] You may give your inspiration free rein as you see fit, without any restrictions [...] The aforementioned lady sings soprano [...] You are dealing with an individual who will make appropriate recompense for your talent.

Rossini accepted the commission, because on 7 April 1818 a contract was signed. The writer of the original letter, the contracting partner and a further intermediary were frontmen for the real patron, a wealthy Portuguese man, probably an aristocrat. Rossini undertook to write the *farsa semiseria* based on the pre-existing libretto *Adina* and to deliver the score by 10 June 1818. The price was set at 540 ducats, with the first instalment due on receipt of the libretto, the second on delivery of the ensembles and the third on delivery of the complete score.

The Format

The extent to which the one-act *farsa Adina* can be compared to the earlier one-act operas Rossini wrote for the small theatre of San Moisè in Venice is limited. As requested, it includes a chorus, though Rossini limited himself to just men. It lasts just 75 minutes, rather than the usual 80 to 90. Rossini dropped a trio he had initially envisaged writing. The lack of an overture is in keeping with an artistic development over the course of Rossini's career whereby he increasingly dispensed with this convention for dramatic reasons. *Adina's* structure exhibits a new weighting. The big ensemble marking the culmination of both the music and the plot no longer occupies a central position in the work and is clearly shifting towards the end instead. The four music numbers for the main characters that follow on from the three-part *Introduzione* **1** (a *Cavatina* **3**), a *Duetto* in two parts **9**, an *Aria* in three sections **11** and a *Scena e Aria* **12–13**) build in intensity, something that is repeated and heightened in the ensuing quartet ensemble comprising an arioso, *duettino*, trio scene and quartet **15**, which would make a worthy Finale I. The *Finale* **19–20**, a big concluding rondo that constitutes a further and greater musical and vocal climax within the overall scheme of this one-act work, then follows on immediately in 'Act II' so to speak, after a palate-cleansing 'sorbetto' aria **17**. In doing this, Rossini was reflecting the experience he had gained in the meantime with two-act operas, but retaining just the elements he considered essential.

The Choice and Adaptation of the Libretto

Rossini was free to base his opera on material that corresponded fully with his tastes and interests. By the time the contract was finalised, Rossini had already made his choice: a '*farsa semiseria*, namely the opera entitled *Adina*'. His chosen librettist, Gherardo Bevilacqua-Aldobrandini, condensed an existing libretto for it: Felice Romani's *Il califo e la schiava* (though the

libretto didn't become public knowledge until Francesco Basili's opera premiered on 21 August 1819 in Milan). Rossini had been offered the libretto in 1817 but had set it aside in favour of *La gazza ladra*. He now handed the unpublished text to his friend Bevilacqua to adapt, possibly with Romani's agreement. (Romani himself then submitted the original libretto to Francesco Basili in 1819.) The subject matter sits within the tradition of the 'magnanimous Turk', which goes back at least as far as Jean-Philippe Rameau's *Les Indes galantes* (1735) and is most famously represented by Pasha Selim in Mozart's *Die Entführung aus dem Serail* (1782).

Romani's libretto has a standard operatic plot: the love of two young people (a slave girl and a youthful governor) is impeded by an elderly ruler (the Caliph). There's also plenty of situation comedy provided by two *buffo* roles (a bustling shoemaker and an elderly woman who oversees the slave girls in the harem). This was a classic *opera buffa* with all the ingredients of the genre, and more narrowly a Turkish opera like *L'Italiana in Algeri* and *Il Turco in Italia*. Furthermore, it contained several scenes that were overly reminiscent of *Il barbiere di Siviglia*. It's no wonder, then, that the innovative libretto to *La gazza ladra* had been Rossini's preference back in 1817, given that he was always on the lookout for a fresh challenge. But now, thanks to the relaxed nature of the Lisbon commission, he was able to develop Romani's libretto by having it shortened and substantially altered. Bevilacqua's reduction to a single act is extremely deft and an obvious dramatic improvement that has a clear conception and doubtless satisfied Rossini's requirements. Firstly, the two *buffo* roles are rolled into one: Mustafà. He's no longer a shoemaker but the harem's gardener, which means that all the action can be set in the seraglio. He loses his *buffo* aria and now only appears in the *Introduzione* and the quartet. This drastically reduces the comic element of this *farsa sentimentale* or *semiseria*. The *Introduzione* already introduces us to Selimo, Mustafà and the Caliph. The arias for the solo roles are arranged in order of ascending formal complexity, and their sequencing reflects the relative importance of the main protagonists – Adina's aria comes straight after the *Introduzione*, the Caliph's in the middle and Selimo's last. The little 'sorbetto' aria for the Caliph's confidant Ali just injects a pause between the big ensemble and the rondo finale.

The configuration of the plot is also redefined. In a classic scenario, A is the prisoner of B, who wants to possess her, whereas she remains faithful to a missing C. C arrives unexpectedly and, aided and abetted by D, plans to escape with A but fails. B realises A is a relative, however, and sanctions her union with C. But in *Adina* there's an important difference to this traditional stereotype, which is so firmly embedded in audiences' minds that they tend not to notice the variation. At the start of the action, Rossini's A (Adina) is not faithful to C (Selimo) – she's completely forgotten about him and doesn't spare him a single thought. In her 'strawberry aria' [3], Adina isn't singing about her former lover as we might initially suppose, but about the Caliph, whom she is soon to marry. Adina has every reason not to pine for her former lover, because she believes he was killed trying to stop her being carried off by a band of robbers. The corresponding passage in Romani's libretto just mentions the abduction, with her lover not there at the time. Later on Adina tells the Caliph about her relationship with Selimo. He's no longer a governor who's fallen in love with a simple girl, as he is in Romani, rather, he 'was my dearest companion from when we were children, and he was destined to be mine from the day he was born'. That Rossini's heroine has come to terms with the (presumed) fact that the man she loved is dead and bases her decisions on the realities of her situation is in keeping with the composer's rationalism. She is willing to marry the 'generous Turk' not because she's an opportunist but out of gratitude for his patient forbearance and a love she naturally can't quite explain. She believes the social distance between a slave girl and a caliph militates against any relationship between them, but in the final analysis her reserve turns out to be the 'voice of nature' born of a filial affection that inspires devotion but not surrender.

In Bevilacqua's version, the encounter between Selimo and Adina is facilitated by Mustafà and takes place in the garden of the seraglio, rather than it being left until the wedding ceremony as it is in Romani and Basili's opera. This makes it possible for Adina, whose former love is reawakened, plunging her into difficulty, to ask the Caliph to delay their marriage. The Caliph's duet with his slave girl is no longer a standard advance, as it is in Romani, and instead becomes a reaction to Adina's change

of heart, which he finds inexplicable and she can't explain. To convey this, Rossini (or his collaborator) employs a highly unusual formal device, dropping the standard cabaletta and ending the duet with the lyrical slow section, because both are literally lost for words to express how they feel or talk things through. Another clever move dramatically speaking is that after this fruitless exchange the sweet-natured, understanding Caliph still doesn't suspect Adina of anything. It's not until Ali tells him about Adina's secret meeting with a stranger that he starts to become suspicious. In contrast, Romani's Caliph becomes suspicious earlier on, and his confidant's observations just confirm he's right, triggering his rage and revenge aria with chorus, whereas Rossini's Caliph continues to voice his hope that Adina will prove innocent in an extended melancholy, lyrical section [11].

Selimo, who first appears as the impetuous lover, immediately denouncing a breach of faith on Adina's part without stopping to ask any questions, is rehabilitated over the course of the opera by Rossini by virtue of a more nuanced characterisation. Dropping the trio omits his nasty ploy of applying psychological pressure (by threatening suicide) to force Adina to run away. Instead Rossini gives him a big *Scena e Aria* [12]-[13] that brings out his human side as he pleads for divine help and expresses his longing for Adina.

All these alterations and emphases are designed to trigger a conflict of loyalty in Adina between the man she was destined to love and the generous Caliph. This conflict is voiced in her monologue at the start of the *Quartetto* [15] and forms the emotional climax of the opera.

Romani's dénouement is rather clumsy, and his heroine is fully conscious of it. Adina, on the other hand, faints, so she doesn't experience anything of the *anagnorisis* (the recognition scene). When she comes to, she again thinks her lover is dead. The news that he's been rescued and the revelation that the man she nearly gave herself to is her own father quite literally bowl her over. Scarcely able to grasp the unaccustomed sense of happiness, she simply asks to be allowed to take a deep breath. In contrast, Romani and Basili's final rondo is an absolutely conventional closing number celebrating a happy ending.

Rossini didn't want to just repeat the kind of social elevation in *La Cenerentola*, where a servant girl suddenly becomes a princess. He wanted to bring more psychological depth to this transformation and develop it further. People have speculated that in Cenerentola's concluding rondo 'Non più mesta', her singing reflects her confusion and her shock at her sudden coronation and they're expressed in her breath-taking coloratura. But if you set aside academic speculation and fully immerse yourself in Angiolina's singing, the only obvious feelings there are liberation, happiness and gratitude. Angiolina is ready for this reversal from the get-go – her *Canzone* about the prince has already considered it hypothetically, and wise Alidoro accompanies her on her path to 'Goodness Triumphant'. Unlike in *Cenerentola*, Adina's rondo isn't a concluding song of liberation but the expression of a tormented soul struggling to keep up with what's happening. *La Cenerentola* isn't the true conclusion of Rossini's evolution from *opera buffa* with cardboard cut-out characters to psychological opera, *Adina* is.

Composition

The day he signed the contract, Rossini wrote to his mother that he would stay in Bologna for a good three months that summer 'to write an opera for Lisbon'. The theatre in his home town of Pesaro reopened early after restoration work, however, and overseeing its inaugural revival of *La gazza ladra* delayed work on *Adina*. It wasn't until August, when he was back from Pesaro, that he turned his attention to the new opera, focussing initially on the ensemble numbers and pieces for the *prima donna*, as stipulated in the contract. The *Introduzione* (No. 1), the big *Quartetto* (No. 7) and the *Finale* with its concluding rondo (No. 9) are entirely by him, while Adina's entrance aria (No. 2) was sketched out and its orchestration left mainly to a collaborator who still hasn't been identified. This collaborator also wrote the *Duetto* (No. 4) and the Caliph's aria (No. 5). The remaining three music numbers – the chorus (No. 3), Selimo's *Scena e Aria* (No. 6) and Ali's aria (No. 8) – were taken from *Sigismondo* and adapted. One unusual feature is a small contribution by Rossini's father, Giuseppe, who furnished the trumpet fanfare that precedes the chorus (No. 3). That Rossini only wrote four of the nine numbers from scratch and large

tracts of the opera are borrowed from elsewhere or written by other people is misleading, however. Counting the number of bars within the individual music numbers reveals that two-thirds of the opera was freshly composed by Rossini (1019 bars for Nos. 1, 2, 7 and 9). 311 bars were taken from *Sigismondo* (Nos. 3, 6 and 8), and only 182 bars were composed by the unknown collaborator (Nos. 4 and 5).

The Matter of the Trio

There is one key number missing in Rossini's opera, however – a piece for Adina and her returning lover. In Romani and Basili's opera the elderly overseer of the harem facilitates a meeting between the slave girl and her lover, who urges her to run away. And Bevilacqua did in fact envisage a matching trio (with Mustafà instead of the old woman, of course), as the recitative writer noted the term 'Terzetto' in the autograph libretto of *Adina* after the words 'Che far potea, crudele?' to indicate the next number. But the piece was never written, and 'Terzetto' therefore got crossed out. Was it sheer lack of time that made Rossini omit it? Did he find the situation too reminiscent of the trio in *Barbiere* where Figaro is urging Rosina and Almaviva, who are together again at last, to get a move on? Or did he, as when he omitted the duet for Isabella and Lindoro in *L'Italiana in Algeri*, think a dose of billing and cooing did nothing to advance the plot? Or was he bothered by its negative portrayal of a lover whom he had rendered more sympathetic and easier to pity by giving him an aria of his own? In any event, his omission creates a hiatus in the drama, because the lovers' reconciliation and them arranging to escape together is missing. What is more, taken together the recitatives before and after the music number that is now missing are uncharacteristically long. This was recognised in Lisbon in 1826 and the recitative adapted and broken up by inserting a chorus (*No. 3bis: Il regio talamo*). This simple solution by an unknown composer has been adopted in more recent times.

The gap in the action was also noticed when Casa Ricordi were preparing the piano reduction of *Adina* in 1861. One of their employees noted: 'In the event of the opera being performed in future, what's in the libretto to the opera *La schiava di Bagdad*, verse by Pezzi, music by Maestro Pacini, could be inserted so that the work proceeds more normally and there are no plot failings.' This opera was another adaptation of Romani's libretto, premiered in Turin during the autumn season of 1820 at the suggestion of the celebrated *buffo* singer Luigi Pacini and set to music by his son Giovanni. It managed to remain in opera houses' repertoires until 1839. In 2022, Rossini in Wildbad adopted Fabio Tranchida's idea and implemented the 1861 suggestion for the first time in the present recording. Although it is partially at odds with Rossini's concept, the music benefits from this trio, which the plot needs.

Synopsis

The scene is Baghdad, in the Caliph's seraglio.

❶ In the Caliph of Baghdad's seraglio, the chorus rejoices at the beautiful, radiantly sunny day. Selimo is pretending to be the gardener Mustafà's assistant in the hope of being able to see his beloved Adina again. When he learns that the Caliph intends to marry her that very day, he is desperate.

❷ The Caliph orders his men to decorate the seraglio sumptuously. His confidant, Alì, is amazed that his master has been so patient with Adina despite her resistance. The Caliph explains that the girl reminds him of his past love, Zora.

❸ Adina has been picking strawberries and pictures her beloved Caliph tasting them. But being a slave girl, she is terrified of the distance between her and her master and doesn't trust her good fortune.

- 4 Trumpet fanfares herald the arrival of the chorus to hymn Adina's beauty and virtue. The Caliph orders his servants to obey her commands while he makes arrangements for their wedding.
- 5 Mustafà manages to talk to Adina without witnesses and confronts her with Selimo, who she thought was dead. Her erstwhile lover starts by showering her with reproaches.
- 6 Adina assures him of her fidelity but doesn't want to appear ungrateful to the Caliph. 7 Only when Selimo threatens to kill himself and Mustafà warns of the dangers of their tête-à-tête being discovered does she agree to run away with him. Their flight is to take place that very night.
- 8 Selimo and Mustafà are about to make their final preparations. Adina wants to follow her lover but feels bad when she asks the Caliph to postpone their wedding.
- 9 The Caliph is deeply hurt by this inexplicable development, while Adina is tormented by her conflicted feelings.
- 10 Ali tells his master about Adina's clandestine meeting with a stranger. The Caliph is dismayed that she might have betrayed him.
- 11 The Caliph orders that a seamless security cordon be thrown around the seraglio. His faith in the world will be shattered if his pure Adina turns out to have deceived him. He is overwhelmed with jealousy.
- 12 The dark, moonless night fills Selimo with hope that their escape attempt will succeed. He hopes Adina is as strong as he himself is and prays to heaven to restore her to him. 13 One moment in her arms would make him happy.
- 14 Mustafà approaches, totally unnerved by the thick darkness. When the two of them hear footsteps, he's even more afraid. They both withdraw.
- 15 Adina slips out of the seraglio. The call of love is stronger than the voice within that accuses her of ingratitude. The lovers locate each other in the darkness and believe they will soon be rescued. But then a shot rings out, and a terrified Mustafà reports that the boat has been seized and the river bank is swarming with soldiers. All three expect to be killed. The Caliph arrives in a rage. Selimo challenges him to a duel. Adina pleads with the Caliph to show him mercy. The injured Caliph has them led away separately. All feel their hearts fail them for terror, rage or love, and Mustafà can already see himself ending up impaled on a stake.
- 16 Ali can't understand why Adina has rejected the Caliph's generosity for a stranger's sake.
- 17 He philosophises on the nature of women. They despise good and delight in evil.
- 18 Adina manages to get to the Caliph and pleads for mercy for Selimo, who was pledged to her from childhood. When the Caliph orders that he be executed immediately, Adina faints. The Caliph feels a fresh wave of sympathy. Then he discovers her necklace. It's a portrait of him that he once gave to Zora, and it bears the inscription 'Adina's father'. Then he realises that she is his daughter and hurries away to stop her lover from being executed.

19 The chorus supports Adina, who comes round. 20 She launches into a despairing outburst over Selimo's presumed execution. Then she hears someone in the distance calling her name. It's Selimo, who's followed by the Caliph and all the others. She is staggered to learn that the Caliph is her father. He at once marries her to Selimo. Adina can scarcely believe her sudden good fortune and happiness. The others anticipate happy days ahead.

Reto Müller

English translation: Susan Baxter



Emmanuel Franco

Mexican baritone Emmanuel Franco has worked with eminent conductors and performed worldwide, including at the Badisches Staatstheater Karlsruhe (*Le nozze di Figaro*), Opera Tijuana (*L'elisir d'amore*, *Madama Butterfly*, *Il barbiere di Siviglia*), and Wexford Festival Opera, and has appeared in numerous productions at Rossini in Wildbad. A resident artist at the Opéra Studio of the Opéra national du Rhin, where he appeared in *La cambiale di matrimonio* under Antonino Fogliani, Franco studied at the San Francisco Conservatory of Music and Dutch National Opera Academy. He also appeared with the Orquesta Filarmonica del Estado de Chihuahua as the soloist in Orff's *Carmina Burana* and Bacalov's *Misa Tango* in San Francisco. Franco recorded Aliprando in *Matilde di Shabran*, was Macacco in *I tre gobbi* by García in Kraków/Bad Wildbad and Dandini in Teatro Coccia as well as Germano in Verona. www.emmanuelfrancobaritone.com



Sara Blanch

Soprano Sara Blanch studied at the Sabadell Conservatory and the Liceu Theatre Conservatory, Barcelona. Since 2013 she has undertaken major roles including Oscar (*Un ballo in maschera*), the title role in Donizetti's *Rita* and Queen of the Night in *Die Zauberflöte* at the Teatro Farándula. She has also appeared at the Teatre de Sarrià, Gran Teatre del Liceu, Ópera de Oviedo, Teatro Real and the Wiener Staatsoper. In 2015 she made her debut at Rossini in Wildbad as Elvira in *L'Italiana in Algeri* and as Aurelia in Lindpaintner's *Il vespro siciliano* and won the Audience Prize of the Bel Canto Academy, returning in 2019 in *Matilde di Shabran*. She appeared in *Zelmira* at the 2025 Pesaro Rossini Opera Festival. www.sarablanch.com



César Arrieta

Venezuelan Tenor César Arrieta made his professional debut as Nemorino in *L'elisir d'amore* (Ópera de Tenerife/Tbilisi State Opera), and has since appeared in opera houses across Europe, including the Opéra Grand Avignon (*Die Entführung aus dem Serail*), Ópera de Tenerife (*L'elisir d'amore*), Teatro Auditorio Roquetas de Mar (*Così fan tutte*) and Ópera de Las Palmas (*Manon Lescaut*). As a guest artist at Rossini in Wildbad (2015–16) he has appeared in Naxos recordings of *Sigismondo* (8.660403-04), *Demetrio e Polibio* (8.660405-06) and Lindpaintner's *Il vespro siciliano* (8.660440-43). A prizewinner of the Medinaceli, Logroño and Clermont-Ferrand competitions, he has also dedicated his career to oratorio and Lied repertoire. Arrieta studied in Caracas and the Escuela Superior de Música Reina Sofía in Madrid.



Aaron Godfrey-Mayes

Tenor Aaron Godfrey-Mayes graduated with honours from the Royal Academy of Music before continuing his studies at the Royal Academy Opera under Mark Wildman and Iain Ledingham. Thanks to his teachers, he worked alongside Masaaki Suzuki and Philippe Herreweghe in the Kohn Foundation's Bach cantata cycle, and was awarded the 19th Century Opera Aria Prize at the Mozart Singing Competition (MSC). Godfrey-Mayes has appeared in *Così fan tutte* with the Covent Garden Chamber Orchestra, Boito's *Mefistofele* with the Chelsea Opera Group, and *Rigoletto* at the Nevill Holt Festival. He participated in the Garsington Opera Festival on a scholarship, where he played the role of Triquet in *Eugene Onegin* in 2021. He currently studies at the Fondazione Mascarade Opera in Florence, where he is the recipient of a young talent scholarship. www.aarongodfrey-mayes.co.uk



Shi Zong

Bass Shi Zong was born in Ulanhot, China. After graduation from the Odessa National A.V. Nezhdanova Academy of Music in 2007, he studied on a scholarship at the Conservatorio di Musica Santa Cecilia in Rome, and at the Accademia Donizetti in Masate, Milan. He made his debut at the Rossini Opera Festival, and has returned for numerous subsequent productions, most recently *Zelmira* in 2025. He has also performed at the Pandino, Cunardo and Tyrolean Festival Erl opera festivals, sung under distinguished conductors, and collaborated with leading directors. Previous roles include Sparafucile (*Rigoletto*), Raimondo (*Lucia di Lammermoor*) and Haly (*L'Italiana in Algeri*), with performances in China and opera houses throughout Italy. Awards include First Prize at the Deiva Marina International Vocal Competition and the Special Prize at the Premio Boni International Vocal Competition. <https://shizongbass.com>



Kraków Philharmonic Chorus and Orchestra

The award-winning Kraków Philharmonic Chorus was recognised as a professional ensemble in 1950, and presents a rich repertoire including oratorios, opera and a cappella pieces ranging from the 17th century to the present day. The chorus has toured extensively. The Kraków Philharmonic Orchestra was established in February 1945. From 1988 to 1990 Krzysztof Penderecki held the position of artistic director. The orchestra has appeared with leading soloists, including Yehudi Menuhin, Arthur Rubinstein, Igor and David Oistrakh, Sviatoslav Richter, Arturo Benedetti Michelangeli,

Bella Davidovich, Maurizio Pollini, Mstislav Rostropovich, Nigel Kennedy, Emanuel Ax, Yo-Yo Ma and Gidon Kremer, and with similarly distinguished guest conductors. The orchestra has also performed in major international concert venues. www.filharmoniakrakow.pl



Luciano Acocella

After completing his studies in composition, piano and conducting at the Conservatorio di Santa Cecilia in Rome and at the Royal Academy of Music in Copenhagen, Luciano Acocella continued his training at the Accademia Musicale Chigiana in Siena, the Accademia Nazionale di Santa Cecilia in Rome, and attended the Kondrashin conducting masterclass in Hilversum. He also studied classical literature and musicology at La Sapienza University in Rome. In 1996 he won the International Prokofiev and Dimitri Mitropoulos conducting competitions which led to his appointment as assistant to Daniele Gatti. He has conducted extensively across Europe, Asia and the United States to critical acclaim. He was General Music Director of the Opéra de Rouen-Haute Normandie between 2011 and 2015.

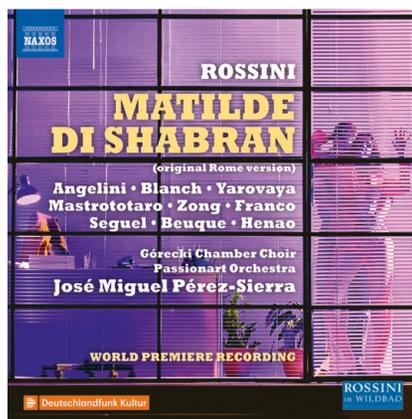
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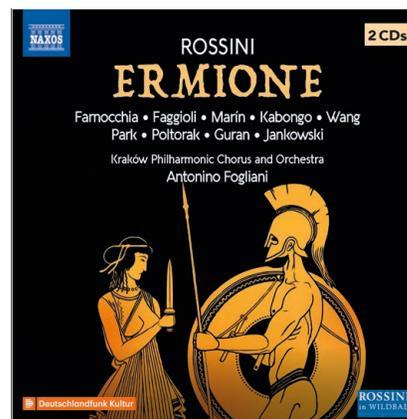
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Rossini's *Adina* is a one-act *farsa sentimentale* or *semiseria* set in a seraglio in Baghdad where we find the Caliph determined to marry Adina who is also loved by Selimo. To this standard story Rossini brought an unexpected psychological depth, augmented by coloratura arias and male choruses of richness and daring. However, for unknown reasons he omitted a vital Terzetto, which has made the work problematic to fully realise in performance. This recording employs the Terzetto from Giovanni Pacini's opera *La schiava in Bagdad*, a solution first proposed in 1861, much to the benefit of the opera's pacing.

Playing Time
87:25

**Gioachino
ROSSINI**
(1792–1868)

ROSSINI
in WILDBAD
Belcanto Opera Festival

Adina

Farsa in one act (1818)

Libretto by Gherardo Bevilacqua-Aldobrandini (1791–1845)

Il Califo **Emmanuel Franco, Baritone**
Adina **Sara Blanch, Soprano**
Selimo **César Arrieta, Tenor**
Ali **Aaron Godfrey-Mayes, Tenor**
Mustafà **Shi Zong, Bass**

Gianluca Ascheri, Fortepiano [2] [5] [8] [10] [14] [16] [18]

Kraków Philharmonic Chorus (Marcin Wróbel, Chorus Master)

Kraków Philharmonic Orchestra (Alexander Humala, Artistic Director)

Luciano Acocella

A detailed track list can be found inside the booklet

The Italian libretto can be accessed at www.naxos.com/libretti/660606.htm

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