

THE NEW YORK  
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**ROSSINI**

2 CDs

# La Cenerentola

**DiDonato • Praticò • Zapata**

**Bordogna • Cigna • Borst • Pisaroni • Prague Chamber Choir**

**SWR Radio Orchestra Kaiserslautern**

**Alberto Zedda**



Gioachino  
**ROSSINI**  
(1792-1868)

**La Cenerentola**

or

**La bontà in trionfo**

**Dramma giocoso in Two Acts**

**Libretto by Jacopo Ferretti**

**Angelina, known as Cenerentola**, step-daughter of Don Magnifico . . . **Joyce DiDonato**, Mezzo-soprano  
**Don Ramiro**, Prince of Salerno . . . . . **José Manuel Zapata**, Tenor  
**Dandini**, his valet . . . . . **Paolo Bordogna**, Baritone  
**Don Magnifico**, Baron of Monte Fiascone . . . . . **Bruno Praticò**, Bass-baritone  
**Clorinda**, his daughter . . . . . **Patrizia Cigna**, Soprano  
**Tisbe**, his daughter . . . . . **Martina Borst**, Mezzo-soprano  
**Alidoro**, a philosopher, tutor to Don Ramiro . . . . . **Luca Pisaroni**, Bass-baritone

**Marco Bellei**, Harpsichord

**Prague Chamber Choir**

**SWR Radio Orchestra Kaiserslautern**

**Alberto Zedda**

**Critical Edition by Alberto Zedda, Ricordi BMG**

**Recorded live on 13th November, 2004,**  
**as a co-production between the ROSSINI IN WILDBAD festival**  
**(artistic director: Jochen Schönleber)**  
**and SWR Rundfunkorchester Kaiserslautern**  
**(orchestra manager: Ulrich de Veer)**

**CD 1**

- 1** Overture 7:57

**ACT I: Scene 1**

- 2** Introduction: *No, no, no: non v'è* 10:16  
(Clorinda, Tisbe, Cenerentola, Alidoro, Chorus)
- 3** Recitative: *Date lor mezzo scudo* 1:28  
(Clorinda, Cenerentola, Alidoro, Tisbe)
- 4** Cavatina: *Miei rampolli femmini* (Magnifico) 5:18
- 5** Recitative: *Sappiate che fra poco* 1:13  
(Clorinda, Tisbe, Magnifico)
- 6** Scene and Duet: *Tutto è deserto* 10:20  
(Ramiro, Cenerentola, Tisbe, Clorinda)
- 7** Recitative: *Non so che dir* (Ramiro, Magnifico) 1:21
- 8** Chorus: *Scegli la sposa & Cavatina:* 6:35  
*Come un'ape ne' giorni d'aprile* (Chorus, Dandini, Clorinda, Tisbe, Magnifico, Ramiro)
- 9** Recitative: *Allegriissimamente* (Dandini, 2:04  
Clorinda, Magnifico, Ramiro, Tisbe, Cenerentola)
- 10** Recitative and Quintet: *Signore, una parola* 10:39  
(Cenerentola, Ramiro, Dandini, Magnifico, Alidoro)
- 11** Recitative: *Sì, tutto cangerà* 2:48  
(Alidoro, Cenerentola)
- 12** Aria: *Là del ciel nell'arcano profondo* (Alidoro) 6:32

**Scene 2**

- 13** Recitative: *Ma bravo, bravo, bravo!* 3:02  
(Dandini, Magnifico, Ramiro, Clorinda, Tisbe)

**Scene 3**

- 14** Chorus: *Conciosiasosaché* 5:08  
(Chorus, Magnifico)
- 15** Duet and Finale: *Zitto zitto, piano piano* 5:11  
(Ramiro, Dandini, Clorinda, Tisbe)

**CD 2****ACT I: Scene 3 (cont.)**

- 1** Chorus: *Venga, inoltri* (Chorus, Ramiro, 9:56  
Dandini, Alidoro, Clorinda, Tisbe, Cenerentola)

**79:52**

- 2** Recitative: *Signora Altezza, in tavola* 1:32  
(Magnifico, Clorinda, Tisbe, Cenerentola, Ramiro, Dandini, Alidoro)
- 3** Tutti: *Mi par d'essere sognando* 3:17

**ACT II: Scene 1**

- 4** Chorus: *Ah! Della bella incognita* (Chorus) 3:08  
(Composed by Luca Agolini)
- 5** Recitative: *Mi par che quei birbanti* 2:07  
(Magnifico, Tisbe, Clorinda)
- 6** Aria: *Sia qualunque delle figlie* (Magnifico) 5:02
- 7** Recitative: *Ah! Questa bella incognita* 2:15  
(Ramiro, Dandini, Cenerentola, Alidoro)
- 8** Recitative: *E allor ... se non ti spaccio & Aria:* 6:37  
*Sì, ritrovarla io giuro*  
(Ramiro, Chorus, Alidoro)
- 9** Recitative: *La notte è omai vicina* 2:01  
(Alidoro, Dandini, Magnifico)
- 10** Duet: *Un segreto d'importanza* 5:05  
(Dandini, Magnifico)
- 11** Recitative: *Mi seconda il destino* (Alidoro) 0:40

**Scene 2**

- 12** Canzone: *Una volta c'era un re* (Cenerentola) 3:42  
Recitative: *Quanto sei caro!* (Cenerentola, Clorinda, Magnifico, Tisbe)
- 13** *The Storm* (Instrumental) 2:45
- 14** Recitative: *Scusate, amici* (Dandini, 1:10  
Magnifico, Ramiro, Clorinda, Cenerentola)
- 15** Sextet: *Siete voi!* (Ramiro, Cenerentola, 12:25  
Magnifico, Clorinda, Tisbe, Dandini)
- 16** Recitative: *Dunque noi siam burlate?* 1:10  
(Tisbe, Clorinda, Alidoro)
- 17** Recitative: *La pillola è un po' dura* 0:51  
(Alidoro, Tisbe)

**Scene 3**

- 18** Chorus: *Della Fortuna instabile* 11:05  
(Chorus, Tutti)

## Gioachino Rossini (1792-1868)

### La Cenerentola

On 29th February 1816 Rossini signed a contract with the Teatro Valle which obliged him from October of the same year to be in Rome and there to provide the music for a new libretto, the work to have its première on 26th December. Rossini was first able to come to Rome in the middle of December, as the première of *Otello* had been postponed. At the same time the choice fell on the fairy story of Cinderella, for which Jacopo Ferretti's libretto, based on Charles-Guillaume Etienne's *Cendrillon*, provided the foundation. Within a few days Rossini composed one of his finest operas, taking the overture from *La gazetta* (Naples 1816) and part of the final aria *Nacqui all'affanno* from the aria *Cessa di più resistere* written for the opera *Il barbiere di Siviglia* (1816). The leading performers at the première were Geltrude Righetti Giorgi as Cenerentola, Giacomo Guglielmi as Don Ramiro, Andrea Verni as Don Magnifico, and Giuseppe De Begnis as Dandini. The bass at his disposal for the rôle of Alidoro did not meet Rossini's demands, and he therefore let his collaborator Luca Agolini have the aria *Vasto teatro è il mondo*. At the new performance in 1820 this aria was replaced by Rossini's *Là del ciel nel'arcano profondo*, since he could now count on the eminent singer Gioachino Moncada as Alidoro; this aria is also sung here in the present version. In addition to *Vasto teatro è il mondo* Agolini also wrote the recitative of the chorus at the beginning of the second act, as well as Clorinda's aria *Sventurata! Me credea*, which we have omitted.

### La Cenerentola:

#### Interplay of Intelligence and Fantasy

We do not know why Gioachino Rossini was tempted to tackle the most classical, most popular of fairy stories, *Cinderella*. From a composer who normally shunned realistic actions and rhetorical sentiment in his search for an ideal beauty, suspended somewhere outside the banality of everyday existence, we might have expected a poetic reading of the story, interwoven with abstract fantasies and enlivened by the play of imagination. What could have been more appropriate, therefore, than a story about fairies, elves, Prince Charmings and angelic creatures, struggling with the forces of evil in pursuit of the ultimate triumph of good? Here at last was a subject that would free the composer from the need to explore psychological interpretations, something that was foreign to his nature, and avoided the dangers associated with situations that were ill suited to the aristocratic reserve of his muse. Instead, when Rossini received the libretto by Jacopo Ferretti based on Etienne's *Cendrillon*, he took the opposite course. He replaces the fairy godmother of the story with a knowing and wise tutor; he transforms the tender protagonist into a victim bullied by two stupid half-sisters and a wicked, arrogant father; he changes the routine figure of the tenor lover into a lover capable of real passion and outbursts of generosity; he complicates the simplicity of the story by introducing a character, Dandini, who instead of limiting

himself to the old device of disguises, ventures into meta-theatrical situations, delving into the labyrinth of the subconscious. This preference for a realistic interpretation of the fairy tale, spurning the opportunity to indulge his propensity for the abstract, is yet again evidence of Rossini's intelligence, something which never ceases to surprise.

Rossini realised that, with his kind of limpid, sun-lit music, from which the subtle contrasts of *chiaroscuro* are absent, it would be difficult to project in an imaginary world of fantasy the evanescent figures of the fairy story. So he uses day-to-day actions and real characters in order to achieve the miracle of transforming the *topoi* of the *buffo* genre into the absolutes of poetry. It is not by accident that in *L'italiana in Algeri* the climax of an entertainment of elegant refinement is reached in the comic ceremonies of the *Pappataci*. To this intuitive instinct Rossini here adds the calculated disorder of madness, mixing without restraint dramatic elements that seem irreconcilable.

The hysteria of Clorinda and Tisbe, a symmetrical and stylized representation of robotic vacuity, contrasts with the sad humanity of Cenerentola; she and Ninetta in *La gazza ladra* are the truest and most moving characters of all Rossini's works. In the edgy figuration of *Allegri, Concertati* and *Strette* Clorinda and Tisbe find perfect mechanisms for the frenzied expression of their stupidity, while Cenerentola is sympathetically characterized through sincere and moving music of a kind rare in Rossini's operas. Her path to happiness is marked by a vocal progress beginning with the ingenuous simplicity of the exit canzonetta *Una volta c'era un re*, a subconscious and consolatory anticipation of her own life story; passing through the gentle, dream-like music of the duet with Ramiro, *Un soave non so che*, where the woman in her awakes; through the dramatic pages of the quintet *Signore, una parola*, where a

conscious rebel is born; through the proud affirmation of *Sprezzo quei don*, where true nobility of feeling is expressed; through the generous plea of *Ah, Signor*, where the feeling of infinite goodness emerges, finally culminating in the truly regal Rondo *Nacqui all'affanno*. The sweetness of so many of Cenerentola's melodic phrases sits perfectly alongside pure *bel canto* vocalism, enriching the latter with pathos, and achieving an ideal balance between dazzling, headlong virtuosity and singing which vibrates with the intensity of its sentiments.

Cenerentola is, from beginning to end, a character of *opera seria* who stands out precisely because she is contrasted with characters of the opposite type. Also belonging to *opera seria* are the characters with whom she establishes a positive rapport: Prince Ramiro, who will reveal to her the magic of love, and the worthy Alidoro, who directs his pupil Ramiro to the right choice of wife. The duet between Cenerentola and Ramiro constitutes a remarkable prototype of those wonderful fateful meetings in which love is suddenly born, that are the principal element of lyric opera. As often happens in Rossini's love duets, the two young people do not speak directly to each other or touch each other, but the spark released is so strong as to make Cenerentola drop the dishes she is holding. Then Ramiro and Cenerentola sing independently of their own emotions with a tenderness, an intensity and restraint that leave no doubt as to the cause of their beating hearts. Cenerentola, guided by her feelings, plays the cards of a female seduction that is more credible and more convincingly articulated than that of Rosina, skilfully alternating frailty and haughtiness, tenderness and pride, sadness and happiness.

In the present recording Alidoro sings an extended aria of great difficulty, *Là del ciel nell'arcano profondo*, that Rossini wrote for a performance of Cenerentola in

December 1820 at the Teatro Apollo in Rome. At the première in January 1817 at the Teatro Valle Alidoro had a much more modest aria, *Vasto teatro è il mondo*, written by Luca Agolini, Rossini's collaborator in the opera as well as the composer of the unaccompanied recitatives. Rossini had probably refrained from composing the more taxing aria because the singer available to him could not guarantee a level of performance in line with the importance of the occasion. When he was able to count on the excellent Gioachino Moncada in the repeat performances of 1820, Rossini wrote for the Alidoro a tripartite aria, preceded by a long accompanied recitative that calls for superior *bel canto* technique and a fine high register, difficult to reconcile with the rest of the rôle, conceived for a real bass. Rossini had Luca Agolini write two other numbers of less weight: the knights' chorus *Ah! Della bella incognita* that opens the second act in an appropriately dramatic manner, and an aria for Clorinda, *Sventurata! mi credea*, here omitted so as not to affect the symmetry of the rôle with that of Tisbe. Cenerentola does not succeed in establishing a dialogue with her step-sisters Clorinda and Tisbe, blocked at the outset by their indifference and contempt, nor does she find any return of affection from her father, although she seeks it desperately up to the final bars of the opera, when she invites him to share her triumph. With Dandini the contact remains deferential and polite, yet distant and formal. The impossibility of communication is rendered by Rossini with an inspired device: when Cenerentola, after her appearance at the palace, turns with accents of great nobility to the supposed prince, Dandini finds no better way of answering than by repeating in caricature the same vocal figurations and identical repeats. This is an irresistible comic invention to imitate an aristocratic tone that is alien to him, but it is also the admission of an existential emptiness, the monologue of a person who

does not exist. Don Magnifico too is a character from *opera buffa*, but of a different code from that which marks Clorinda and Tisbe: his gargantuan boasting, plebeian exuberance, selfishness and the maliciousness of decadent nobility put him in the category of *comique significatif*, indicating a type to be found again in the songs of Spaccanapoli, far removed from the abstract and mechanical world of the *comique absolu*, in which Cenerentola's step-sisters drift around.

This mixture of styles, this cohabitation of characters who belong to planets far removed from each other, rather than giving rise to an unconvincing patchwork of heterogeneous ideas, has created a masterwork of exceptionally expressive tension and coherent organic unity. The variety of emotions forced Rossini into a giddy whirl of musical inventiveness, stimulating to the maximum a creativity which rebelled against the normal paths which logic would have dictated, resulting in flashes of originality, unexpected developments, and surprises that open up the rules of melodramatic dramaturgy.

No one is surprised that the search for the ideal bride, solemnly proclaimed in the kingdom, should be limited, with a contemptuous challenge to good sense, to a girl possessing every goodness and virtue and two step-sisters who are sinks of vice. Nor is it surprising that Cenerentola enters the competition, the only feminine presence, in a kingdom inhabited solely by men, an absurdity certainly brought about by the absence of a female chorus at the commissioning theatre, but accepted by Rossini without demur, happy to challenge yet again the rules of common sense.

It is difficult to classify this opera. To reject the usual category of *opera comica* and to place it in the genre of *opera semiseria* is just juggling with words. The description *dramma giocoso* assigned to it by Ferretti, and the classification Mozart and Da Ponte

adopted for *Don Giovanni* and *Così fan tutte*, is nearer the mark. *La Cenerentola* is, however, a key opera for investigating and focussing on the principal characteristics, the expressive potentiality of Rossini's music, and his unique capacity to adapt to the most disparate situations without ever sounding the wrong note and without ever losing the significant force of the work. It is one of the few operas that we are always ready to listen to, as each time it is able to recreate the wonder and freshness of its perfect symmetry, one of the few where Rossini did not have recourse to self-borrowing, to his usual parodies. The literary text, considered without the transfiguring help of the music, is manifestly the fruit of clever work, but it is lacking in higher inspiration. As support for Rossini's theatrical work, however, it shows itself to be ideally suited to the inspired course of his musical invention, intelligently and happily devised to making the sparks fly that light up so many parts of the opera. In the second act sextet *Questo è un nodo avviluppato*, for example, the music preserves the onomatopoeic character of the words, so that the 'intreccio' (plot) of this 'nodo avviluppato' (tangled knot) 'sviluppa' (disentangles) and 'inviluppa' (tangles up), 'sgruppa' (unties) and 'raggruppa' (ties up again) in an amusing tongue-twister that seems never ending. The uniformity of the cadenced movement that

proceeds with the unconcern of a steam-roller to overwhelm every musical rule and to create an effect of hypnotic suspension, is brought to life again with the entry in canon of the voices and the sudden flashes of rapid fourths that leap up and down, entrusted in turn to different characters. Then the inexorable drumming resumes up to the closing cadences, accentuated by the customary crescendo and electrified by a richer use of instrumental inventiveness. There is a fine example of how Rossini succeeds in obtaining the effect of immobility, of a total arrest of events, paradoxically by recourse to movement. The contradiction is achieved by enclosing the musical discourse in a framework of strict symmetry, where the forward propulsion is cancelled out by turning in on itself, as happens with the uniform motion of a spinning-top. This results in an accumulative weight of emotion that creates in the listener an indescribable tension that usually explodes into liberating applause – a provocation that demands the iconoclastic genius of Rossini and gives pleasure to the listener, invited consciously to take part in this game of intelligence and of fantasy.

**Alberto Zedda**

*English version by Keith Anderson and Peter Bromley*

## Synopsis

*In the old palace of Don Magnifico and the castle of the Prince, half a mile away.*

### CD 1

#### 1 Overture

#### Act I, Scene 1

*A room in the dilapidated palace of Don Magnifico. There is a fireplace on the right, a small table, a mirror, a basket of flower and chairs.*

**[2] Introduction:** *No, no, no: non v'è:* Don Magnifico lives with his daughters Clorinda and Tisbe and his step-daughter Angelina, known as Cinderella, whose entire fortune he has taken. She is treated as a servant and bullied by Clorinda and Tisbe. Clorinda is practising dancing, and Tisbe arranging a flower in her hair, while Cinderella is blowing the fire with the bellows to make coffee. Cinderella sings, as she works, of a king who chose as his bride the poorest of three. Clorinda and Tisbe tell her to be quiet. There is a knock at the door, which Cinderella opens to Alidoro, the tutor and confidant of the Prince, Don Ramiro, for whom he is on the look out for a suitable bride. Alidoro is disguised as a beggar, but when Cenerentola gives him something to eat and is beaten for it, he quickly looks through the place. Shortly afterwards courtiers arrive, announcing that the Prince is to marry and invites all young ladies to a ball at his castle. Clorinda and Tisbe are delighted, and order Cinderella to help them prepare.

**[3] Recitative:** *Date lor mezzo scudo:* Clorinda gives Cinderella money for the courtiers, who withdraw, and angrily tells the disguised Alidoro to be off. Cinderella would rather have given the money to Alidoro, but as he

leaves he muses on Cinderella's coming happiness. The two sisters continue to fuss over their preparations, quarrelling as to which of them shall first break the news to their father.

**[4] Cavatina:** *Miei rampolli femmini:* The two sisters are very excited. Don Magnifico enters angrily, in his night-cap and dressing-gown, annoyed to be woken in the middle of a dream of a donkey that grew feathers and flew to the top of a steeple, while the bells rang. He sees in this, rejoicing in his house, a flight above the common crowd, with himself as the flying donkey and his daughters the mothers of little kings.

**[5] Recitative:** *Sappiate che fra poco:* Clorinda and Tisbe tell Don Magnifico of Prince Ramiro's plan to marry and of his invitation. He is more than delighted at the news, since such an alliance will thwart the bailiffs and mend his fortunes. He tells Cinderella to bring him coffee, while excitedly telling the two sisters to dress at their smartest. He retires to his room, and the two sisters to theirs.

**[6] Scena and Duet:** *Tutto è deserto:* While Don Magnifico, Clorinda and Tisbe prepare for the ball, Don Ramiro appears, dressed as his own valet de chambre, on the advice of Alidoro seeking his future wife. Cinderella enters, singing her usual song and carrying a cup of coffee. They fall in love, as Don Ramiro seems to see in her eyes a sweet something (*un soave non so che*). He tells her he is looking for the baron's daughters, and asks who she is. Cinderella tells him that she does not really know: her father is not her father, her mother, mother of her sisters, was a widow, but she ends her explanation in confusion. The voices of Clorinda and Tisbe are heard calling her, and she goes to join them.



**[7] Recitative:** *Non so che dir:* Ramiro is bewildered to find such a pretty girl in such poor clothing. He thinks that his disguise as a servant will help him. Don Magnifico appears, finely dressed, and asks when the Prince will come and he is told in three minutes. He urges his daughters to hurry, while Ramiro is left to wonder how Alidoro has found a bride for him in such a family.

**[8] Chorus:** *Scegli la sposa & Cavatina: Come un'ape ne' giorni d'aprile:* Courtiers appear, urging Ramiro to choose a bride, while the valet Dandini, disguised as Ramiro, plays his part, welcomed by the two sisters and by the Baron, overwhelmed by such a flood of honour. In an aside he asks Ramiro how he is doing, then plays up to the two sisters, pretending to admire them and finding them the very image of their father. Dandini enjoys his masquerade, while Ramiro looks round for Cinderella and the Baron congratulates himself on his daughters' apparent success.

**[9] Recitative:** *Alleggrissimamente:* Dandini continues his compliments to the Baron and his daughters, urged by their father not to let the one they believe to be the prince escape. Dandini makes an even more extravagant speech, explaining his supposed father's death and his need to marry or be disinherited. Cinderella enters, watched by Ramiro, while Dandini invites Clorinda, Tisbe and their father to follow him to his carriage. The Baron sends Cinderella to fetch his hat and stick, while Dandini tells him to follow on his baronial feet. Cinderella seeks a word with her father.

**[10] Recitative and Quintet:** *Signore, una parola:* Cinderella begs her step-father to let her go with them. Dandini returns, told by Ramiro to stay for a moment and watch. Don Magnifico brusquely refuses,

threatening the girl, an ignorant servant, who always tries to rise above her station. Alidoro now appears and causes him some difficulty by asking about his third daughter, of whose existence he knows from old documents. Don Magnifico claims that Cinderella is only a maid and that his third daughter is dead, doing his best to stifle her protests under the direst threats. To avoid further trouble Dandini orders their departure, and Cinderella runs to her room.

**[11] Recitative:** *Sì, tutto cangerà:* Alidoro appears again, dressed once more as a beggar and invites Cinderella to the ball, promising her a prosperous future.

**[12] Aria:** *Là del ciel nell'arcano profondo:* Alidoro reassures Cinderella, telling her not to be afraid, as his carriage is heard approaching: innocence will triumph.

## Scene 2

*The scene is now a room in Don Ramiro's country house. Dandini enters with the two sisters and their father, followed by Don Ramiro.*

**[13] Recitative:** *Ma bravo, bravo, bravo!* Dandini, as the Prince, offers to name Don Magnifico his vintner and invites him to inspect the wine-cellar. He dismisses Ramiro, and Clorinda and Tisbe recklessly besiege the supposed Prince.

## Scene 3

*In another room in Don Ramiro's castle*

**[14] Chorus:** *Conciosiasocaché:* Don Magnifico, in his new office, having sampled thirty barrels, is fêted by the Prince's courtiers, dictating orders that none shall mix water with wine.

**[5] Duet and Finale: Zitto zitto, piano piano:** Dandini reports unfavourably to the Prince on the merits of Clorinda and Tisbe, but Ramiro still insists that Alidoro has told him of the existence in the Baron's household of a suitable girl. The two sisters run in, seeking the Prince, and Dandini, who cannot marry them both, suggests giving one of them to his supposed valet, a suggestion they resent.

## CD 2

**[1] Chorus: Venga, inoltri:** Courtiers are heard, urging someone not to wait, and Alidoro announces the arrival of a mysterious veiled woman. He is questioned anxiously by the two sisters and by Dandini and Ramiro. Cinderella, finely dressed for the festivities, is ushered in, and draws back her veil, to the mixed reactions of the company, bewilderment from the two sisters, and admiration from the rest.

**[2] Recitative: Signora Altezza, è in tavola:** Don Magnifico announces supper, but is amazed at the apparent likeness of the new arrival to Cinderella, although Clorinda and Tisbe deny this, and see no real competition from the newcomer. Dandini invites the company to table, resolved to make the most of his own opportunities there.

**[3] Tutti: Mi par d'essere sognando:** Many of them think they are dreaming, apprehensive about the outcome.

## Act II, Scene 1

*In Don Ramiro's palace*

**[4] Chorus: Ah! Della bella incognita:** The courtiers are delighted at the arrival of the beautiful stranger and laugh at Don Magnifico and his two daughters.

**[5] Recitative: Mi par che quei birbanti:** Don Magnifico is worried and with greater urgency paints for his daughters a picture of the fine life that is promised by the advantageous marriage of one of them with the Prince. He wonders about the stranger, who certainly has a look of Cinderella, although she would never dare to behave like this. He is further anxious about the fact that he has squandered Cinderella's fortune, in order to favour his two daughters, but he has played safe: with one of his two daughters he must win.

**[6] Aria: Sia qualunque delle figlie:** Don Magnifico tells whichever of them is successful not to forget her father, who already sees himself taking bribes for court favours, in a position of power, able to eat the finest food. He leaves, and Clorinda and Tisbe are left briefly to their own rivalry.

**[7] Recitative: Ah! Questa bella incognita:** Ramiro, alone, is in love with Cinderella, while Dandini too, who now enters with her, feels the same affection, but she confesses to him that she does not love him but his valet, who, as we know, is the Prince in disguise. When Don Ramiro comes forward, certain of his good fortune, to win Cinderella for himself, she takes flight. Before this she gives him her matching bracelet and asks him to search her out. Alidoro, who has observed all this, tells Ramiro to follow his heart, and the Prince now resumes his place, demoting Dandini to his original rôle as valet. He summons his retinue.

**[8] Recitative: E allor ... se non ti spaccio & Aria: Sì, ritrovarla io giuro:** Ramiro is determined to find Cinderella again, while his followers declare their support for him in his quest. They hurry away together

**[9] Recitative:** *La notte è omai vicina:* Alidoro, alone, sees his plans maturing, now having arranged for the Prince's carriage to break down outside the Baron's house. As he leaves Dandini comes in, soon to be joined by the Baron, anxious to discover which of his daughters has been successful. Dandini tantalizes the man, offering to reveal to him the secret.

**[10] Duet:** *Un segreto d'importanza:* Dandini leads the Baron on, pretending to seek his advice on how to treat the successful bride. Don Magnifico suggests thirty liveried servants in attendance, 116 horses, dukes, counts, marshals, and dozens of guests. Dandini reveals his true identity, now back to his tasks of making beds, brush clothes and shaving his master. The Baron is indignant, but Dandini tells him to go, sorry, for a moment, for the poor devil.

**[11] Recitative:** *Mi seconda il destino:* They go, to be replaced by Alidoro, seeking Dandini, with his plan proceeding as he had hoped.

## Scene 2

### *The palace of Don Magnifico*

**[12] Canzone:** *Una volta c'era un re:* Cenerentola has resumed her habitual place as a servant, and sings her song of the king seeking a bride and choosing the humblest of three.

**Recitative:** *Quanto sei caro!* She reflects on her love for the man she supposes to be a mere valet. Don Magnifico and his two daughters return home angry, reproaching Cinderella, whom they still do not really identify with the woman they have seen at the Prince's palace. A storm is heard, with thunder and lightning, and the sound of a carriage overturning. The Baron tells Cinderella to go and prepare supper.

## **[13] The Storm**

**[14] Recitative:** *Scusate, amici:* Don Ramiro, Alidoro and Dandini, no longer in disguise, their carriage deliberately breaking down nearby, come to Don Magnifico's palace. The Baron still thinks his daughters have a chance, but Ramiro says that he cannot stay, as another carriage will soon be sent. Cinderella is told to bring the best chair for the Prince. She brings it and offers it to Dandini, only to realise that Ramiro is the Prince. She is surprised, covers her face with her hands, and is about to go, but Ramiro recognises her, seeing the bracelet.

**[15] Sextet:** *Siete voi!* Don Ramiro seeks her hand in marriage, and tells the Baron to hold his tongue. All are perplexed, and Don Magnifico and his daughters are beside themselves with rage, abusing Cinderella for her presumption. The Prince warns them of his anger, while Dandini sees comedy turning to tragedy, to his own delight. Cinderella begs the Prince to forgive them, although they rebuff her. She cannot believe her senses, in all the hubbub. Ramiro takes her hand and leads her off. Dandini and Don Magnifico follow.

**[16] Recitative:** *Dunque noi siam burlate?* Tisbe thinks they have been made fools of, and Clorinda is furious. Alidoro, who has made his appearance, reminds them of his earlier visit, as a beggar, and of their treatment of him. He advises them to throw themselves on Cinderella's mercy, otherwise they will be left destitute. Clorinda angrily rejects the notion.

**[17] Recitative:** *La pillola è un po' dura:* Alidoro assures them that they must accept his advice, and Tisbe reluctantly agrees. Alidoro is left satisfied.

### Scene 3

*In Don Ramiro's castle*

**18** *Chorus: Della Fortuna instabile:* In the Prince's palace the company reflect on the changes fortune

brings. Cinderella is still bewildered, and Don Magnifico kneels to her. She tells of her sorrow and suffering, but now forgives her step-father and sisters, to general approval.

### Joyce DiDonato



The mezzo-soprano Joyce DiDonato is celebrated in the American press as an interpreter of the music of Rossini of the younger generation. Coming from Kansas, she won second prize in 1998 at the Plácido Domingo Operalia Competition in Hamburg and later triumphed in the George London Competition. Various guest engagements followed in famous European and American opera houses, including appearances as Niklaus in *Les contes d'Hoffmann* at the Houston Grand Opera, and as Cherubino in *Le nozze di Figaro* at the Bavarian State Opera under Zubin Mehta. She won great success at Aix-en-Provence as Deianira in *Hercules* and at the Netherlands Opera as Idamante in Mozart's *Idomeneo*. She has sung Cenerentola at La Scala, Milan, and Rosina at Covent Garden.

### José Manuel Zapata



Born in Granada, the Spanish tenor José Manuel Zapata studied with Toni Rosado Casas in Madrid, before making his début in 2001 as Albazar in *Il turco in Italia* under Alberto Zedda at the Teatro Campoamor in Oviedo. He has appeared as guest artist in a number of opera houses, including the Warsaw Opera, Pesaro, where he sang Belfiore, and Libenskof in *Il viaggio a Reims*. He impressed the public at the Barcelona Liceu, where he appeared as Missail in *Boris Godunov*, and subsequently in Rossini's *La gazzezza*, in which he also sang at the Rossini Opera Festival. At the same time he enjoys a busy concert career, appearing as a soloist in works by Bach, Mozart and Haydn.

## Patrizia Cigna



The soprano Patrizia Cigna was born in Volterra and studied with Jolanda Meneguzzer at the Florence Luigi Cherubini Conservatorio. Competition victories have included those of Rocca delle Macie in Siena and Tito Schipa in Lecce. In 1993 she made her operatic debut in a work of Benjamin Britten and quickly embarked on an international career. She later sang in *La serva padrona* in Santander, and appeared as Despina in *Così fan tutte* at the Teatro Regio in Turin, and as Adina in São Paulo. She has sung Ariadne in *Ariadne auf Naxos*, appeared as Micaela in *Carmen* at the Verona Arena, and as Amenaide in *Tancredi* at the Teatro di Emilia. She appeared as Susanna in *Le nozze di Figaro* in Seoul and other cities in South Korea, and has collaborated with the conductors Zubin Mehta, Gary Bertini and many others, making some fifteen recordings.

## Martina Borst



Martina Borst was born in Aachen and studied with Elsa Cavelti at the Frankfurt Musikhochschule and in Milan with Carla Castellani. She was a prize-winner in the VDMK Competition. Opera engagements and guest performances have brought appearances at the Deutsche Oper and Staatsoper in Berlin, and in Munich, Geneva, Buenos Aires, and the Salzburg Festival. She has collaborated with leading conductors, including Lorin Maazel and Bruno Weil, and sung a range of rôles from Orfeo to Octavian. Her concert career, with a repertoire that extends to the contemporary, has brought appearances in the great concert halls of Europe. Her various broadcasts and commercial recordings include *Così fan tutte* under Wolfgang Gönnenwein.

## Paolo Bordogna



Born in 1972, the baritone Paolo Bordogna studied with Roberto Coviello and subsequently with Katia Ricciarelli and Bianca Maria Casoni, winning the Caruso Prize in 2000. The adaptability of his voice and ability as an actor have led to a number of character rôles, including those of Papageno in *Die Zauberflöte* and Belcore in *L'elisir d'amore*. He has appeared in many of the major Italian opera houses and in the Mozart Festival in La Coruña. He has collaborated with well-known conductors, including Alberto Zedda, Alan Curtis, and Gabriele Ferro. Other engagements have included *La fille du régiment* at the Teatro Carlo Felice in Genoa, *Il viaggio a Reims* in Berne, and *La gazzezza* at the Rossini Opera Festival.

## Bruno Praticò



Originating from Aosta in the North of Italy, the bass-baritone Bruno Praticò is one of the best known Italian basses. He studied with Giuseppe Valdengo and took part in master-courses at La Scala, Milan, and with Rodolfo Celletti. At the invitation of Claudio Abbado and other leading conductors he has appeared in all the great international opera houses. In 1998 he was awarded the highest honour of the *Rossini d'Oro* at the Rossini Opera Festival in Pesaro for his interpretation of the rôle of Don Magnifico in *La Cenerentola*. He has appeared at the Bologna Teatro Comunale in *Le Comte Ory* and at La Fenice in Venice in *Le domino noir*, with a number of other Rossini rôles in his repertoire. His recordings include *Don Quichotte*, Leoncavallo's *La Bohème*, Rossini's *Il barbiere di Siviglia* and Donizetti's *La romanziera e l'uomo nero*.

## Luca Pisaroni



Born in Busseto, Verdi's home-town, the bass-baritone Luca Pisaroni began his training at the Verdi Conservatorio in Milan, continuing his studies with Renato Sassola and Rozita Zozulya in Buenos Aires, and with Robert Kettelson in Paris. He has been a prize-winner in a number of international competitions, including the important Eberhard Wächter Medal of the Vienna State Opera, which he was awarded in 2001 as the discovery of the season. His repertoire includes Figaro in *Le nozze di Figaro*, and Melisso in *Alcina*, which he sang at the Paris Opéra Bastille.

## Marco Bellei



The harpsichordist Marco Bellei studied piano on a scholarship from Mirella Freni at the Conservatorio in his native Modena, completing his studies in St Petersburg. A winner in various national and international competitions, from 1994 he worked particularly at the Florence Maggio Musicale with conductors including Roberto Abbado, Zubin Mehta, René Jacobs, Ivor Bolton, and Alessandro de Marchi. A concert tour to Japan and China in 2004 took him to the Conservatory in Xian, where he taught. He has collaborated with Mirella Freni in master-courses, and has worked as a répétiteur and accompanist with distinguished singers, including Juan Diego Flórez, Ronaldo Panerai, Leo Nucci, Carl Guelfi, and Bruno De Simone.

## Prague Chamber Choir

The Prague Chamber Choir was founded in 1990 and has appeared throughout the world with leading orchestras, and with distinguished conductors including Zubin Mehta and Alberto Zedda. Tours have taken the choir throughout Germany, France and Italy and to Japan and Australia. It was a guest at the World Exhibition in Seville, and its concerts have been broadcast by, among others, the BBC, Bavarian Radio, ORF and RAI. The choir appears regularly at the Rossini Opera Festival in Pesaro, and at Wexford.

## SWR Radio Orchestra Kaiserslautern

The SWR Radio Orchestra Kaiserslautern has won an enviable reputation during the last fifty years, with a repertoire ranging from the baroque to the classical and romantic, from opera and operetta melodies to Viennese waltzes, musicals and film music, as well as to the contemporary. Until 1987 the principal conductor Emmerich Smola directed the orchestra, followed by Klaus Arp, Peter Falk and Grzegorz Nowak. Almost all the important German composers of popular music such as Robert Stolz and Franz Grothe have produced their own compositions in Kaiserslautern. In more recent years the orchestra had appeared with Montserrat Caballé, Cecilia Bartoli and Vesselina Kasarova.

## Alberto Zedda



Alberto Zedda was born in Milan in 1928 and is considered the most experienced and perhaps the best Rossini conductor of our time. After studying music in Milan, and music history at the University of Urbino from 1961 to 1963 he was responsible for Italian repertoire at the Deutsche Oper in Berlin, holding the same position with the New York City Opera from 1968 to 1970. In 1992-93 he was artistic director at La Scala, Milan, and has appeared with famous Italian and international ensembles, conducting symphony and opera orchestras in New York, London, Milan, Paris, Tokyo, Shanghai, and Beijing, among other places. He conducted Rossini's little known opera *L'equivoco stravagante* at the Deutsche Oper, and recorded it for Naxos at the 2000 Rossini in Wildbad festival (Naxos 8.660087-88), also presenting it in Tenerife. Alberto Zedda is editor of the Rossini *Gesamtausgabe* and artistic director of the Pesaro Rossini Opera Festival.

All artists' photographs courtesy of Rossini in Wildbad.

*Sung texts for this release are available as PDF files online at [www.naxos.com/libretti/cenerentola.htm](http://www.naxos.com/libretti/cenerentola.htm)  
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Alternating between *opera seria* and *opera buffa*, Rossini's tenth opera, *La Cenerentola*, treats the story of Cinderella with a certain degree of modified realism and occasional dark overtones. The fairy godmother is replaced by a philosopher-courtier, there is no midnight clock or lost slipper, while the two lovers offer a more serious musical contrast to the comic sisters and their vulgar father. Although magic gives way to realism, *La Cenerentola* is characteristically engaging for its rhythmic vitality and memorable melodies, with especially demanding rôles for Cinderella, sung here by the celebrated Rossinian mezzo-soprano Joyce DiDonato, her prince, Don Ramiro (José Manuel Zapata), and a brilliant buffo Don Magnifico (Bruno Praticò).



Gioachino  
**ROSSINI**  
(1792-1868)

ROSSINI  
IN WILDBAD  
*Belcanto Opera Festival*

## La Cenerentola

Cenerentola ..... Joyce DiDonato, Mezzo-soprano  
Don Ramiro ..... José Manuel Zapata, Tenor  
Dandini ..... Paolo Bordogna, Baritone  
Don Magnifico ..... Bruno Praticò, Bass-baritone  
Clorinda ..... Patrizia Cigna, Soprano  
Tisbe ..... Martina Borst, Mezzo-soprano  
Alidoro, a philosopher ..... Luca Pisaroni, Bass-baritone

**Marco Bellei, Harpsichord • Prague Chamber Choir**  
**SWR Radio Orchestra Kaiserslautern • Alberto Zedda**

CD 1	79:52	CD 2	74:47
① Overture	7:57	①-③ Act I cont.	14:45
②-⑮ Act I	71:55	④-⑱ Act II	60:02

A full track list can be found on page 3 of the booklet

The Italian libretto may be accessed at [www.naxos.com/libretti/cenerentola.htm](http://www.naxos.com/libretti/cenerentola.htm)

Recorded live on 13th November, 2004, as a co-production between the ROSSINI IN WILDBAD festival  
(Artistic director: Jochen Schönleber) and SWR Rundfunkorchester Kaiserslautern  
(Orchestra manager: Ulrich de Veer) • Producer: Roland Rublé • Engineer: Rainer Neumann  
Booklet Notes: Alberto Zedda • A co-production with SWR

Cover Photograph: Joyce DiDonato as Angelina (La Cenerentola), Israeli Opera Tel-Aviv Yafo, 2001.  
The Opera House at the Tel Aviv Performing Arts Center, Director, Gian Carlo del Monaco.  
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