RESPIGHI

MARIA EGIZIACA

Francesca Dotto
Simone Alberghini
Vincenzo Costanzo

Orchestra e Coro del Teatro
La Fenice di Venezia

Manlio Benzi, Conductor

Ottorino

RESPIGHI

(1879–1936)

Maria Egiziaca

(‘Saint Mary of Egypt’)

***Mistero* in three episodes (1929–31)**
Libretto by Claudio Guastalla (1880–1948)
after *Vitae Patrum (Vite dei Santi Padri)* by Domenico Cavalca (c. 1270–1342)
First performance: 16 March 1932 at Carnegie Hall, New York (concert) /
10 August 1932 at the Teatro Goldoni, Venice (staged)

Maria	**Francesca Dotto, Soprano**
Il pellegrino (‘Pilgrim’) / L’abate Zosimo (‘Abbot Zosimo’)	**Simone Alberghini, Baritone**
Il marinaio (‘Sailor’) / Il lebbroso (‘Leper’)	**Vincenzo Costanzo, Tenor**
Un compagno (‘First Companion’)	**Michele Galbiati, Tenor**
Un altro compagno (‘Second Companion’) / Il povero (‘Poor Man’)	**Luigi Morassi, Tenor**
La cieca (‘Blind Woman’) / La voce dell’angelo (‘Voice of the Angel’)	**Ilaria Vanacore, Soprano**
Una voce dal mare (‘Voice from the Sea’)	**William Corrò, Bass-baritone**

Roberta Paroletti, Harpsichord

Coro del Teatro La Fenice di Venezia
(Alfonso Caiani, Chorus Master)

Orchestra del Teatro La Fenice di Venezia
Manlio Benzi, Conductor

The Italian libretto and an English translation can be accessed at www.naxos.com/libretti/660591.htm

Primo episodo

1	[Introduction]: Andante	3:02
2	Giammai non mi conforto *(Il marinaio, Maria)*	4:55
3	O giovine, ti prego che tu mi prenda teco *(Maria, Voci dalla cave, Il marinaio)*	2:00
4	Odimi, pellegrino, che vai pensoso e chino *(Maria, Il pellegrino)*	1:57
5	Tu certo mel puoi dire *(Maria, Il pellegrino)*	1:53
6	A te gli aliossi! *(Compagni, Maria, Il marinaio, Il pellegrino)*	2:17
7	Guarda, son bella! *(Maria, Il marinaio)*	2:10
8	Ben sì, ben sì, ch'ella è giovine *(Compagni, Il marinaio, Maria, Una voce dal mare)*	1:39
9	Intermedio I	2:53

Secondo episodo

10	Non è l'ora, fratello? – Vexilla Regis prodeunt *(Il povero, Il lebbroso, Voci dal Tempio)*	5:25
11	È qui, straniera *(La cieca, Voci dal Tempio, Maria)*	2:23
12	Or dove vai? *(Il pellegrino)*	2:30
13	Schiuma il tuo furore e guizza *(Maria)*	2:12
14	Che faremo, anima mia? *(Maria)*	2:10
15	O bianco astore, angelo del Signore *(Maria)*	4:12
16	O Salutare, che non oso nomare *(Maria)*	3:04
17	Di là dal fiume sacro del divino lavacro – O Crux, ave spes unica! *(La voce dell'angelo, Coro)*	1:27
18	Intermedio II *(Coro)*	5:56

Terzo episodo

19	Il segno! Ecco: Dio chiama… *(Zosimo)*	1:27
20	Chi sei, che t'avvicini *(Zosimo, Maria)*	4:39
21	Ah! Non son degna di sciogliere il laccio *(Maria, Zosimo)*	3:03
22	L'ombra dei dì perduti *(Maria, Zosimo)*	5:17
23	Laudato sii, Signore! *(Angeli, Zosimo)*	3:00

Playing time: 69:32

Ottorino Respighi (1879–1936)
Maria Egiziaca

Ottorino Respighi's *Maria Egiziaca* started as a concert triptych in 1931. By then, the composer had already written five operas, among them the successful *Belfagor* (1922) and *La campana sommersa* (1927). For *Maria Egiziaca* he sought the collaboration of the librettist Claudio Guastalla (1880–1948), choosing as subject the life of Saint Mary of Egypt, from *Vite dei Santi Padri* by Domenico Cavalca, a writer and friar who lived between 1200 and 1300. This Medieval legend, faithfully followed, tells the story of Mary, a young prostitute from Alexandria who, after converting to Christianity, spent 47 years in the desert in atonement of her sins, and was later proclaimed a saint. The opera's linear structure is divided into three episodes, centred on sin (with the departure of Maria from Alexandria), conversion (with her arrival in Jerusalem), and atonement (with the description of her last moments of life after her long retreat in the desert). The work was first performed at New York's Carnegie Hall on 16 March 1932, with the composer himself conducting, having had to replace Arturo Toscanini at the last moment. The opera was well received, but it was even more successful in Rome, where it was repeated at the Teatro Augusteo on 24 April of the same year. On that occasion, it aroused the interest of the Venice Biennale, which inserted *Maria Egiziaca* in the programme of the International Festival of Modern Music, where it received its first scenic form performance on 10 August at the Teatro Goldoni. Two years later, in 1934, Respighi conducted the opera again in concert form at the Opéra Comique in Paris, to great success.

The story revolves entirely around the theme of faith, described differently through the various characters. The sailor and his crew, who in the first episode are conquered by Mary's allure, are far from it. The pilgrim represents a looming moral warning, both in the first and second episodes. The poor man, leper and blind woman, who go to Jerusalem's temple for the feast of the Exaltation of the Cross, symbolise the strength of faith in adversity. The monk Zosimo, who meets Maria in the desert during his Lent retreat, represents the purity of faith. Through the characters Maria encounters, her journey from sinner to saint becomes explicit. The gothic scenography imagined by Respighi and Guastalla is described at the beginning of the score:

> A large, closed triptych with a finely carved frame is set on top of three steps against a wall covered in purple velvet. Two delicate angels in white robes and without wings slowly emerge from the wall, on each side of the painting: lightly and silently, they open the *volets* of the triptych and then vanish. The first painting portrays the port of Alexandria, crowded with sails and masts: one ship is moored, and a young sailor is sitting on its edge leaning against the shroud, singing; on shore, on a low pillar around which some hawsers are coiled, Maria looks dreamily into the distance, towards the sea. The second painting shows the desert beyond the river Jordan, and the cave where Abbot Zosimus spends in solitude the period of Lent; a lion is painted in the act of digging a pit, and his mane is as red as the desert around him; a palm tree can be seen at the back. In the last painting we see the door of the temple of Jerusalem, where on the feast of the Triumph of the Cross the holy wood is shown to the faithful.

Musically speaking, Respighi leans on tradition, adopting a structure in which dialogues and recitatives alternate with intensely lyrical passages. The composer's inclination towards symphonism remains evident (his greatest successes were the well-known 'Roman' symphonic poems), in particular in the two broad instrumental interludes that separate the three episode and represent the two journeys of the protagonist: the crossing of the sea and of the desert. These are two crucial transitions, in which music emphasises the states of mind of Maria, who from a carefree approach to life first becomes aware of her sinful conduct and then experiences contrition. (In the first 1931 Ricordi edition of the libretto, the

two interludes come with quotes from Cavalca's *Vite dei Santi Padri*, in which Maria describes her journeys in the light of her final conversion). In the music, references to Gregorian style alternate with moments of pathos that emphasise Maria's mystic experience (one example is the cantabile in the key passage of the conversion, at the end of the second episode, *O bianco astore, angelo del Signore*, followed by *O Salutare, che non oso nomare*). The choral lines are mostly in unison, except for the final praise to the Lord (which in the libretto quotes St Francis of Assisi). An important element of this musical fresco is the careful balance between eloquent and expressive musicality and formal immediacy. The intensely dramatic yet linear and essential character of *Maria Egiziaca* makes it a work formally half-way between an oratorio and an opera.

Manlio Benzi: 'A fascinating enigma'
Conductor Manlio Benzi describes the opera and his approach to Respighi's work.

I would like to start with my journey within this score, which I had never conducted before and – I confess – until I received Fenice's proposal only knew of its existence but it remained, for me, surrounded in mystery. I must say that as soon as I began to study it, I was deeply fascinated, and its mystery, rather than becoming clear, turned into an intriguing enigma. *Maria Egiziaca* is a sort of hybrid, difficult to place in a precise category. Its ambiguity starts with the subtitle: 'Mystery. Triptych for concerto'. Indeed, its 1932 New York premiere was basically in concert form, even though the work would later acquire a tradition as a staged opera. It lies in a sort of middle land in between the symphonic and operatic, and this already makes it unique. In a way, it is an opera like no other, which obviously tells a story but – again – it is difficult to catalogue.

The word 'Triptych' used by Respighi explicitly refers to the iconographic tradition of the Medieval panelled painting. Indeed, we have three panels just like in the polyptychs of our Medieval and Renaissance churches. It stands, therefore at a crossroads, where its primary element, which is undoubtedly music, encounters an almost iconographic dimension. This is the first thing that jumps out: the opera is at a junction between music and iconography. This is why I feel very fortunate to have worked on it with a director such as Pier Luigi Pizzi, who bases his theatrical work on a vast culture and refined knowledge of iconography.

What are the opera's characteristics, musically speaking?
It is an extremely interesting score. As I was saying, it is structured in three panels, each with its clear and specific musical and dramaturgical colour.

The seamless transition from one panel to the next is provided by two beautiful instrumental interludes, acting as bridges. This is an eminently symphonic work, using chamber orchestra forces where each choice of instrument is indicative and never facile: flute, oboe, two clarinets, two horns, trumpet, two trombones, harpsichord (creating an exotic aura, more than an echo of antiquity), and strings. The instruments are very carefully chosen, for the composer had a very clear idea of the musical colours he wanted. Therefore, in addition to the three panels, we have these two broad instrumental interludes, which determine the opera's markedly symphonic nature. The first quality of this work by Respighi is its remarkable overall balance. This abundant hour of music is perfectly proportioned in its parts. Equally meticulous and refined is its instrumental structure. Returning to the three panels of the triptych, each of them has its own essence: it is a journey, the story of the protagonist's transformation. When she first enters the scene, Maria is incredibly enigmatic, mysterious… It goes without saying that this is not an opera where the central point of view is the characters' psychology. It is, rather, a step by step transformation from the flesh to the beyond, which takes place in Maria: in the first panel, she is a *femme fatale*, a prostitute; the second episode revolves around the awareness of sin, which is stigmatised quite violently by the figure of the pilgrim; the third panel, lastly, describes her transfiguration in the afterlife.

Musically speaking, it is very interesting, for it manages to depict very different things in a perfect blend. It begins with a modal page, typical of the composer, who for years investigated, rediscovered and studied the works of the old Italian tradition. The atmosphere lies between the sacred and the ancient, and the instrumentation to describe all that is far from obvious. This initial structure, however, is not the preponderant element of the first panel, which I would characterise as the scene of the 'tension', of the 'yearning for'. We find ourselves in a sort of non-place open to the beyond, and here Maria arrives: to board a ship that will take her away, she is prepared to pay any price, even to prostitute herself to the sailors. In this non-place we hear echoes of Strauss and, in passages, of Mahler (like in the melody of flute and oboe that makes me think of the melancholic mood of the beginning of the *Abschied* from *Das Lied von der Erde*), or even Debussy-like harmonies, when the composer describes Maria's charm at that moment. It is followed by a beautiful interlude, which goes well beyond the simple display of instrumental virtuosity and is, on the contrary, quite powerful from a dramaturgical point of view. It is a passage in which themes we have already heard blend with others that foreshadow what is to happen. This first interlude could be called 'marine': we are on a shore, and the yearned for beyond I was mentioning before can only be reached by boat… A voice from the sea calls, as, in the second panel, the Voice of an Angel will. And so, the journey begins, in a stormy, even orgiastic atmosphere. It is like a movie: music is the camera passing from one place to the next. The storm theme abates, ferrying us to another land, that of the second panel, where we find ourselves at the gates of Jerusalem and witness the struggle of Maria's conscience, personified by the pilgrim, a baritone who in the last panel will sing the role of Zosimo. This is quite complex, because the same singer interprets two characters with a very different type of voice. In the second scene, the pilgrim accuses Maria of her sin, and does so harshly. Here the music recalls the roughness of an early Stravinsky or of Hindemith. At the end of this path, which could be associated with Purgatory, Maria finally acquires human depth. In the second part of this panel, some more operatic elements appear, with ariosi that almost become arias, and Maria's voice getting warmer, more intense. The second symphonic interlude, which starts from the dimension of the Cross, is extremely dramatic, before dissolving into a transfiguration. In the third panel, we basically find ourselves elsewhere. Here the music soars, more transparent and lyrical. There is a great final duet with the hermit, which reminds me very much of some endings by Strauss.

What else can you tell us about Maria's vocal writing?
It is very interesting, because it reflects this changing of situations. In the first panel we see her rather bold, recalling Salome, then gradually she acquires greater weight. It is a complex role, despite the brevity of the score. Dramaturgically speaking, it also requires great charisma, musically, vocally and theatrically speaking. I never make too much difference between musical and theatrical dramaturgy. Maria is the only female character in the opera, her vocal part stands out over the male world, in which, like in a mirror, all her facets are reflected, from the carnal to the transfigured.

Notes drawn from
Fondazione Teatro La Fenice di Venezia's
concert programme for Maria Egiziaca

Synopsis

First Episode

At the port of Alexandria in Egypt, Maria, eager to embark on a journey, chats with a sailor who is about to set sail with his crew 2–3. Near their ship, she meets a pilgrim, and she asks his destination. The man reveals his faith: he is departing for the Holy Land 4. Impressed, the young woman asks if the sailor would take her on board, and when the pilgrim suggests that all she needs to do is pay for the trip, she declares herself willing do so by prostituting herself to the crew. Shocked, the pilgrim storms off and embarks 5. Tempted by Maria's offer, the sailors welcome her enthusiastically on board. The moment the ship leaves, the protagonist hears a mysterious voice calling her from across the sea 6–8.

Second Episode

On the feast of the Exaltation of the Cross, outside the temple of Jerusalem, a poor man and a leper wait for the door to be opened, so they can go inside, kiss the Cross, and receive a blessing 10. Shortly after, Maria also arrives, accompanied by a blind woman 11. She would follow the faithful inside, but the pilgrim bars her way, cursing her once again 12. All the same, Maria takes a few steps towards the door, but she experiences a mysterious force that holds her back. Rapt in ecstasy, the young woman has a fleeting vision of an angel of God 13–15. Collapsing on the threshold, she confesses her sins and asks for forgiveness 16. Then she enters the temple 17.

Third Episode

Several years later, Abbot Zosimo has retreated during Lent into the desert, in a cave outside which a lion has dug a pit 19. An indistinct figure approaches: it is Maria, now old 20. After spending her life wandering in the desert doing penance, she has been led by God to Zosimo. The monk is convinced that the pit has been dug as his grave, but Maria tells him her story and reveals that the Angel of God has guided her to him, at the end of her life, so that he can absolve her from her sins: the grave is for her 21–22. They pray together, and while Maria bends over the pit, the Angels sing praise to the Lord 23.

Courtesy of the Fondazione
Teatro La Fenice di Venezia

Photo © Fabrizio Scarpa

Francesca Dotto

Born in Treviso, soprano Francesca Dotto studied flute in Bologna and singing with soprano Elisabetta Tandura. In 2011 she received an award from the Ministero dell'Università e della Ricerca, and graduated from the Conservatorio di Musica 'Agostino Steffani' in Castelfranco Veneto. In 2012 she made her debut at Teatro La Fenice as Musetta in *La Bohème*, subsequently appearing in *La traviata* in various international theatres. Recent engagements include *Luisa Miller* at the Festival Verdi in Parma, a leading role in *Marin Faliero* at Donizetti Opera Festival in Bergamo, and *La Bohème* in Hong Kong. Dotto has appeared in numerous productions at Teatro La Fenice, including *Il trovatore*, *Don Giovanni*, *Turandot* and the 2020 New Year's Concert. **www.francescadotto.com**

Simone Alberghini

Italian baritone Simone Alberghini studied with Oslavio Di Credico, Leone Magiera and Carlo Meliciani. In 1994, he won Operalia, The World Opera Competition, and has since performed in prestigious international theatres such as Teatro alla Scala, The Metropolitan Opera House, Royal Opera House, Covent Garden, Bayerische Staatsoper and the New National Theatre in Tokyo, and at festivals including the Rossini Opera Festival, Glyndebourne Festival and the Edinburgh International Festival. He regularly collaborates with conductors such as Roberto Abbado, Riccardo Chailly, Vladimir Jurowski and Riccardo Muti. At the Teatro La Fenice, he has appeared in *La traviata*, *L'Italiana in Algeri*, *Le nozze di Figaro*, *Don Giovanni* and *Thaïs*. **www.simonealberghini.com**

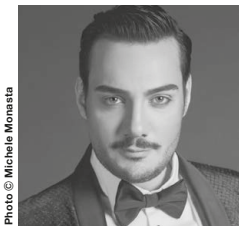

Photo © Michele Monasta

Vincenzo Costanzo

Tenor Vincenzo Costanzo began his studies in singing at a young age, first with Marcello Ferraresi, then under the guidance of Piero Giuliacci. The winner of the 2014 International Opera Award 'Oscar della Lirica', Costanzo is a regular guest at prestigious venues including the Teatro di San Carlo in Naples, Arena di Verona and Deutsche Oper Berlin, and has collaborated with conductors such as Myung-whun Chung, James Conlon and Daniele Gatti. He has also worked with eminent directors Franco Zeffirelli, Pier Luigi Pizzi and Emma Dante, among many others. Recent highlights include appearing in the roles of Cavaradossi (*Tosca*) in Rome, Livorno and Pisa, Maurizio (*Adriana Lecouvreur*) in Lyon, and Pinkerton (*Madama Butterfly*) in Torre del Lago. **www.vincenzo-costanzo.com**

Photo © Michele Monasta

Michele Galbiati

Tenor Michele Galbiati began vocal studies at the Conservatorio di Musica 'Claudio Monteverdi' in Cremona in 2021, and is currently a student at the Accademia del Maggio Musicale Fiorentino. In 2023, he attended the Accademia Rossiniana where he appeared in *Il viaggio a Reims*. In the same year, he played Lindoro in *L'Italiana in Alger*i and Count Almaviva in *Il barbiere di Siviglia*. Galbiati has given recitals across Italy, and participated in the 2022 Ticino Musica International Silvio Varviso International Opera Studio, and the 2022/23 Laboratoire Lyrique *Don Pasquale* in Luxembourg. He is also a classical guitarist, studying the instrument at the Conservatorio di Musica in Milan and the Conservatorio di Musica 'Claudio Monteverdi'.

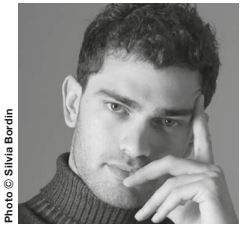

Photo © Silvia Bordin

Luigi Morassi

Tenor Luigi Morassi studied with Fernando Cordeiro Opa, and attended the Conservatorio di musica Giovan Battista Martini, the Accademia del Belcanto 'Rodolfo Celletti', the Accademia del Maggio Musicale Fiorentino and the Accademia Rossiniana. Winner of the Rodolfo Celletti Bel Canto Prize (Festival della Valle d'Itria) and the scholarship of the Accademia d'Alto Perfezionamento di Belcanto, he has appeared across Europe, including at the Theater an der Wien, Accademia Nazionale di Santa Cecilia, Monteverdi Festival and the Puccini Festival. Recent highlights include *Anna Bolena* at the Teatro La Fenice in Venice, *Il convito d'Alessandro* at the Händel-Festspiele Halle and *Otello* at the Teatro Massimo Bellini in Catania. **https://www.inartmanagement.com/it/artisti/morassi**

Photo © Michela Leo

Ilaria Vanacore

Born in Cagliari, award-winning soprano Ilaria Vanacore studied in her home city with Elisabetta Scano, at the academy of the Teatro Comunale, Modena with Mirella Freni, and with Barbara Frittoli. Recent operatic highlights include Violetta in *La traviata* for the Sawakami Opera Foundation in Tokyo, Rosalinde in *Die Fledermaus* at the Teatro Lirico di Cagliari and the world premiere of Nicola Campogrande's *La notte di San Nicola* at the Teatro Petruzzelli, Bari. She also regularly appears on the concert stage, with performances including Mozart's *Mass in C minor* with the Orchestra del Teatro Olimpico di Vicenza, and Mahler's *Symphony No. 4* with the Roma Tre Orchestra. Prior to her career as a soprano she was a renowned concert pianist.

William Corrò

Born in Venice in 1981, baritone William Corrò started working at La Fenice Theatre as a mime, while studying singing. Recent engagements include *Il barbiere di Siviglia* and *I Lombardi alla Prima Crociata* in Parma, *Fedora* in Modena and Piacenza, *La pietra del paragone* and *Il barbiere di Siviglia* in Pesaro, *Rinaldo* in Florence, and *Tosca* in Torre del Lago. Corrò regularly collaborates with Teatro La Fenice, and has appeared in *Faust*, *La traviata* and *Madama Butterfly*, *Die Zauberflöte* and *Boris Godunov*, among many others.

Roberta Paroletti

The Venetian born pianist, Roberta Paroletti, refined her skills under the instruction of Maestro Gino Gorini. She graduated both high school and college at the Conservatorio di musica Benedetto Marcello in Venice, Italy. Paroletti's passion for chamber music and opera has driven her to complete advanced master courses worldwide. She has won numerous national and international competitions, and performs extensively. Since 2004, Roberta Paroletti is pianist, vocal coach, rehearsal accompanist and stage assistant at the Teatro La Fenice di Venezia.

Photo © Michele Crosera

Orchestra e Coro del Teatro La Fenice di Venezia

The Teatro La Fenice Chorus is a permanent ensemble whose members are selected through international competitions. In addition to its commitment to the theatre's opera programming, it has gradually expanded its presence in the sacred, symphonic and chamber music repertoire. Today, it is also a fixture in La Fenice's symphonic programming and performs concerts in Italy and abroad, both with the Teatro La Fenice Orchestra and in independent formations or with other orchestral ensembles. The history of the orchestra of the Teatro La Fenice is closely associated with that of the theatre. In 1938 the Teatro La Fenice became an autonomous entity, and the orchestra was developed further via its active participation in the Biennale Musica International Festival of Contemporary Music. Over the course of the 19th and 20th centuries the orchestra was directed by leading conductors and composers, including Richard Strauss, Pietro Mascagni, Gian Francesco Malipiero and Ermanno Wolf-Ferrari. In the 1940s and 1950s the orchestra presented a series of historic concerts under the guidance of, among others, Arturo Toscanini, Leonard Bernstein and Igor Stravinsky. Many other distinguished conductors have worked with the orchestra, among them Herbert von Karajan, Riccardo Muti, Seiji Ozawa and Lorin Maazel. Alongside operatic productions, the orchestra regularly appears in concert, and has toured across Italy and abroad. Principal conductors have included Eliahu Inbal, Vjekoslav Sutej and Isaac Karabtchevsky. Recent highlights include Filippo Perocco's *Aquagranda*, the winner of the 2017 Premio speciale Franco Abbiati, and Giorgio Battistelli's *Le baruffe*, commissioned by Teatro La Fenice and staged in 2022.

https://www.teatrolafenice.it/en/la-fenice-foundation/orchestra-choir/

Photo © Marco Pozzi

Manlio Benzi

Born in Rimini, conductor Manlio Benzi studied at the Conservatorio di Musica Arrigo Boito and the Università degli studi in Parma. He has appeared in prestigious opera houses worldwide, including the Bayerische Staatsoper, Staatsoper Stuttgart, Opéra national de Paris, Oslo Opera House and the Teatro alla Scala, Milan, as well as at the Lincoln Center in New York. He has also conducted numerous eminent international orchestras in symphonic repertoire, such as the Orchestra National de France, Orchestra del Maggio Musicale Fiorentino, Orchestra dell'Accademia Nazionale di Santa Cecilia and Orchestra I Pomeriggi Musicali. Benzi has been regularly invited to appear at Opera Holland Park in London and the Festival della Valle d'Itria. Since December 1999 he has combined his conducting career with a professorship in orchestral conducting at the Conservatorio Statale di Musica 'G. Rossini' in Pesaro.

www.manliobenzi.it

Ottorino Respighi's *Maria Egiziaca*, described by the composer as a 'mystery in three episodes', narrates the life of Saint Mary of Egypt in a profoundly moving and deeply sensuous musical representation of Christian faith as seen through its various characters. This work, depicting Maria's journey from prostitution to sainthood through sin, conversion and atonement, started out as a concert triptych and sits somewhere between an oratorio and an opera. The intensely dramatic and at times symphonic qualities of *Maria Egiziaca* are imbued with ancient Italian musical traditions, with two beautiful symphonic interludes separating the three episodes.

Ottorino
RESPIGHI
(1879–1936)

Maria Egiziaca

('Saint Mary of Egypt')
Mistero in three episodes (1929–31)
Libretto by Claudio Guastalla (1880–1948)

Maria ..... **Francesca Dotto, Soprano**
Pilgrim / Abbot Zosimo ..... **Simone Alberghini, Baritone**
Sailor / Leper ..... **Vincenzo Costanzo, Tenor**
First Companion ..... **Michele Galbiati, Tenor**
Second Companion / Poor Man ..... **Luigi Morassi, Tenor**
Blind Woman / Voice of the Angel ..... **Ilaria Vanacore, Soprano**
Voice from the Sea ..... **William Corrò, Bass-baritone**

Roberta Paroletti, Harpsichord
Coro del Teatro La Fenice di Venezia (Alfonso Caiani, Chorus Master)
Orchestra del Teatro La Fenice di Venezia
Manlio Benzi, Conductor

A detailed track list can be found inside the booklet

The Italian libretto and an English translation can be accessed at www.naxos.com/libretti/660591.htm
Recorded live: 10 March 2024 at the Teatro Malibran, Venice, Italy • Producer: Alberto Dellepiane
Engineering: Audiovisual Department of Teatro La Fenice di Venezia
Editing: Masclassica Audio Recording – Antonio Martino and Claudio Speranzini • Booklet notes courtesy of the Fondazione Teatro La Fenice di Venezia
Edition: Casa Ricordi, Milan • Stage Production of Fondazione Teatro La Fenice di Venezia, directed by Pier Luigi Pizzi • Cover photo: © Roberto Moro