



NAXOS

MUSSORGSKY

Sorochintsi Fair

(ed. Bollon)

Salammbô Suite

(arr. Bollon)

Tazhi • Bagiyani

Schmieger • Gröning

Thammathi • Junbum Lee

Jin Seok Lee • Naydenov

Cantus Juvenum

Karlsruhe

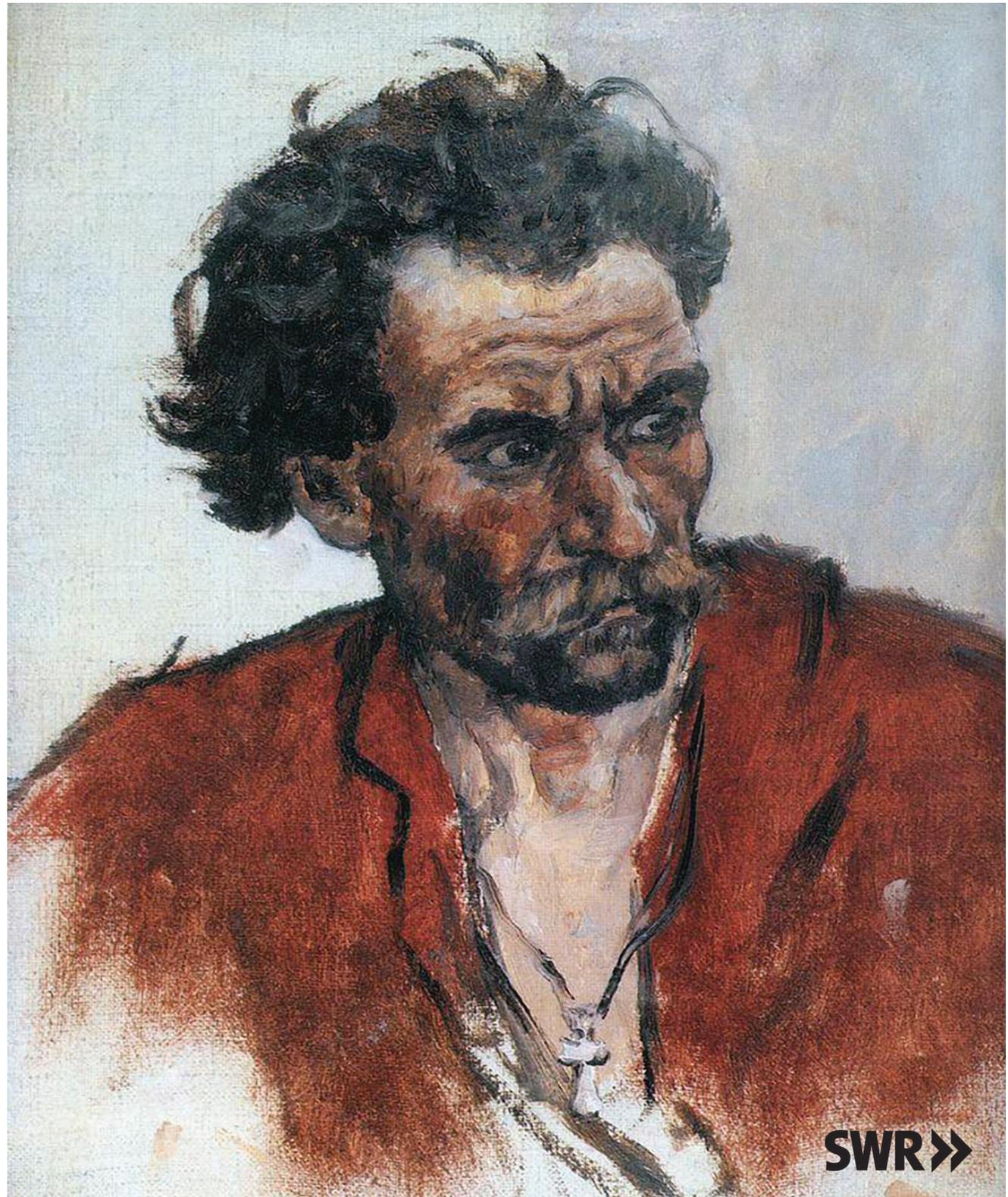
Members of the

Opernchor des

Theater Freiburg

The Lily's Project

Fabrice Bollon



Modest
MUSSORGSKY
(1839–1881)

Sorochintsï Fair

Opera in three acts (1874–80)

Version based on the composer's extant material, ed. Fabrice Bollon (2021)

Libretto by Modest Mussorgsky based on the story by Nikolay Gogol (1809–1852)

Cherevik	Tair Tazhi, Bass
Hivria	Greta Bagiyan, Mezzo-soprano
Parasja	Carina Schmieger, Soprano
Kum	Hans Gröning, Bass-baritone
Grizko	Nutthaporn Thammathi, Tenor
Afanasii Ivanovich	Junbum Lee, Tenor
The Gypsy / Chernobog	Jin Seok Lee, Bass
Friend of Cherevik	Petar Naydenov, Bass

Cantus Juvenum Karlsruhe

Paula Bender, Paulina Bosch, Alexandra Delius, Sophia Dichtiar, Eva Eisler, Maria Engel,
Alexia Grisot Roca, Evalotte Haupt, Pauline Hoppenz, Mai Johannsen, Kathrin Kirchgessner,
Tara Priemer, Jule Priemer, Saskia Schmitt, Tabea Sitzmann, Miriam Stier, Teresa Tampe,
Liv Ulvr, Alma Unseld, Bianca Venanzi, Lily Wischnack
(Project leader: Dr Violetta Schneider)

Members of the Opernchor des Theater Freiburg

Bonnie Frauenthal, Kyong-Eun Lee, Margarete Nüßlein, Chloe Robbins, Soprano
Christiane Klier, Jelena Milovic, Melissa Serluco, Alto
Yeonjo Choi, Jörg Golombek, Jung-Nam Yoo, Tenor
Pascal Hufschmid, James Turcotte, Rui Xiao, Jaeseung Yu, Bass
(Choir rehearsal: Norbert Kleinschmidt)

Thomas Schmieger, Vocal coach and assistant

Fabrice Bollon, Conductor

Salammbô Suite (1863–66)

Arranged by F. Bollon for chamber orchestra (2021)

The Lily's Project

Gaby Pas van Riet, Flute, Piccolo • Annette Schütz, Oboe, English Horn
Dirk Altmann, Clarinet • Hanno Dönneweg, Bassoon
Chikayo Hayashi, Harp • Christoph Grund, Piano, Keyboard
Muriel Cantoreggi, Violin I • Fiona Milla Jäntti, Violin II
Alexander Akimov, Viola • Dina Fortuna-Bollon, Cello • Burak Marlali Double bass

Fabrice Bollon, Conductor

Sorochintsï Fair (1874–80, arr. 2021)

1 Overture

2:55

Act I

2 Kaliessa! – Vot garschki! ('Here are pots! Watermelons!') (Chorus)

0:38

3 Zhaluyte, panove ('Welcome gentlemen') (Chorus)

1:22

4 Ach, djadja, schotzh eta za ljemty (‘Oh Dad, what kind of ribbons are those’) (Parasja, Cherevik, Chorus)

1:48

5 Zdarova. Dabrje ljudy! (Hello! Good people, good day!) (Gypsy, Kum, Cherevik, Grizko, Parasja)

2:32

6 Schtoj! Schtoj! Scho ty brat! ('Stop! Just! What's the matter with you brother?') (Cherevik, Grizko)

1:54

7 Kaliessa! – Vot garschki! ('Here are pots! Watermelons!') (reprise) (Chorus)

1:44

8 Oh, Chumak, Oh Cherevik ('Oh Chumak, Oh Cherevik') (Cherevik, Kum)

2:32

9 Kabyła pradal? ('Did you sell the mare?') (Hivria, Cherevik)

5:34

Act II

10 Zhe nje vyspalsja ('Has not slept yet') (Hivria, Cherevik)

3:38

11 Prichadi skorei, moj milienky (‘Come quickly my darling, my good one’) (Hivria, Cherevik)

2:55

12 Njet, dobre lyudi ('No, dear people, look') (Hivria)

1:13

13 Oy, nje pridjot ('No, no, not to see') (Hivria)

2:29

14 Otkali zhe ja Brudeussa vstrjetila (‘When I did meet Brudeus’) (Hivria)

2:39

15 Ohoj! (Afanasii, Hivria)

5:24

16 Jeschjo galushek, a mozhe i varjenikav? (‘More halushki, or vareniki?’) (Hivria, Afanasii)

3:29

17 Bozhe, bozhe moy! ('Oh my God!') (Hivria, Afanasii)

1:01

18 A? Chto? ('What? What?') (Grizko, Cherevik, Kum, Chorus)

1:06

19 Nu chto, Kuma? ('And then what, Kum?') (Kum, Hivria, Cherevik, Grizko)

1:40

20	O pjat! ('Again!')			
	<i>(Kum, Cherevik, Friend, Grizko)</i>	1:29		
21	Xhot' by siyu zhe minutu... ('I'll leave my new hat here')			
	<i>(Kum, Cherevik, Grizko, Friend)</i>	2:00		
22	Shto eta za pienju ('What a song you are singing')			
	<i>(Hivria, Friend, Kum, Grizko, Cherevik)</i>	1:01		
23	Kum, a Kum! ('Cousin, listen, cousin!')			
	<i>(Cherevik, Kum, Hivria)</i>	1:37		
24	Shto ty Cherewik! ('What are you saying, Cherevik?')			
	<i>(Kum, Friend, Grizko, Cherevik)</i>	1:33		
25	Sagana, Sagana!			
	<i>(Chorus)</i>	2:55		
26	Aksafat!			
	<i>(Chorus, Chernobog)</i>	1:18		
27	Sagana! – Skuzhba Chernabagu			
	('Mass for Chernobog'): Tsop			
	<i>(Children's choir, Chorus)</i>	1:26		
28	Ei, vy, dietki, patjeshajtjes'! ('Hey kids, have fun!')			
	<i>(Chernobog, Chorus, Children's choir)</i>	0:44		
29	Ballet – Sagana!			
	<i>(Chorus, Children's choir)</i>	2:10		
30	Satana!			
	<i>(Chorus, Grizko)</i>	3:53		
			Act III	
			31	Ty nje grusti, moj milij
				('What is the use of complaining, my beloved?')
				<i>(Parasja)</i>
				2:37
			32	Zjeljenjen'kij barvinochku
				('Lie down fine green periwinkle')
				<i>(Parasja)</i>
				1:18
			33	Zachem ty, serdtse, rydayesh' i stanjesh'?
				('Why are you crying, heart, and moaning?')
				<i>(Grizko)</i>
				4:22
			34	Ot dobre, bat'ka s datchkoy zateyali zdjes'
				sami svad'bu!
				('By good luck, the father and daughter started
				a wedding here themselves!')
				<i>(Cherevik, Parasja, Grizko, Hivria, Gypsy)</i>
				1:30
			35	Hopak: Na bjerjezhku u stavka
				('Gopak: On the bank of a clear stream')
				<i>(Parasja, Chorus, Grizko, Cherevik, Hivria)</i>
				1:45
				Salammbô Suite (1863–66)
			36	I. Allegro assai
				3:05
			37	II. Allegro energico
				4:00
			38	III. Adagio
				6:14
			39	IV. Allegro assai
				1:21
			40	V. Andantino tranquillo
				5:22

Recorded: 5 36–40, 6, 7 and 11 September 2023 1–35

at Hans-Rosbaud-Studio, SWR, Baden-Baden, Germany

Producer: Tobias Hoff (SWR) • Engineer: Norbert Vossen (SWR) • Editor: Bernd Künzig (SWR)

Booklet notes: Ben Hogwood, Fabrice Bollon

Publisher: Edition Peters • A co-production with Südwestrundfunk

The Lily's Project would like to thank Malvina and Thies Knauf, Dr Anschl and Ferdinand Gillmeister

Modest Mussorgsky (1839–1881)

Sorochintsī Fair • Suite from Salammbô

No overview of 19th-century opera would be complete without two contributions from Modest Mussorgsky. Yet while his output is dominated by the two epic operas *Boris Godunov* and *Khovanshchina*, there are other notable works that remained unfinished, of which *Sorochintsī Fair* is the most prominent example.

In this recording, Fabrice Bollon presents Mussorgsky's three-act opera in a version using only the composer's original material, aside from the multitude of completions by other hands. It is effectively reduced to a chamber opera, its leaner orchestration a foil for the irony and caricature within Gogol's short story, on which it is based.

Mussorgsky worked on *Sorochintsī Fair* and *Khovanshchina* side by side, though the two operas could hardly be further apart in their source material. *Khovanshchina*, a substantial historical drama about the Khovansky affair, was left unfinished but quickly completed for the stage by Rimsky-Korsakov and premiered in 1883. *Sorochintsī Fair* did not receive quite so much attention.

Mussorgsky began work on the opera in 1874, intending it as a present to mark the jubilee of Osip Petrov, the great Ukrainian bass who sung the role of Varlaam in the first performance of *Boris Godunov*. With him in mind, Mussorgsky sourced original Ukrainian folk songs to bolster his melodic material. As 1874 progressed, *Sorochintsī Fair* took precedence even over *Khovanshchina*, but soon the latter edged ahead in Mussorgsky's thinking, and with the unexpected death of Petrov early in 1878 the composer's motivation cooled significantly, the opera lying unfinished.

Several composers were entrusted with *Sorochintsī Fair*'s completion. Mussorgsky's friend and fellow 'Mighty Handful' group member César Cui completed a performing version in 1915. Further versions followed from Nikolay Tcherepnin, who included music from the early project *Salammbô* among other Mussorgsky works, and a version completed in 1930 by Vissarion Shebalin, part of the Russian State Music Publishing Corporation's quest for a complete edition of the composer's music outside of previous revisions.

In Gogol's fantasy tale the village fair in question is under the curse of a red jacket, obtained from the devil by a Jewish pawnbroker. Cherevik and wife Hivria arrive at the fair with their daughter Parasja. She becomes a target for marriage to Grizko, son of a close friend. His advances are overruled by Hivria, however, at which point Grizko makes a pact with a Gypsy to get Cherevik to change his mind.

Meanwhile Hivria engages in a secret affair with the village priest's son Afanasii, though their Act II tryst is interrupted when Cherevik and his cousin arrive. The tale of the red jacket is recounted, but the devil appears as a pig's face, wearing the red jacket at a window. Confusion reigns, during which the Gypsy arrests Cherevik for stealing a mare. This tactic revives under duress the promise of Grizko's marriage to Parasja. The chaotic fragments of Act III include the wedding celebrations. As part of his own libretto, Mussorgsky included music from his hitherto unsuccessful choral work *Night On Bald Mountain* in a newly-composed dream sequence destined for the start of the second act. This he completed in the late summer of 1877.

In spite of its turbulent genesis *Sorochintsī Fair* has fluent inspiration, its distinctive half-spoken, half-sung dialogue moving at a lively pace. Mussorgsky provides vivid instrumental commentary and scene setting, especially in moments such as late in Act I, where the rich tones of low register viola and cello depict the uncertain movements of the Cherevik and his cousin as they stagger home from the inn. There are also effective evocations of a barrel organ, part of the bustle of the fair. The beginning of Act II features a touching lament from Hivria, pouring out her marital woes before Afanasii, voiced by a high tenor, sets her heart racing. The panic at the devil's appearance and the nightmarish appearance of the *Night On Bald Mountain* music brings tumult and uncertainty, Mussorgsky also drawing on the symbolism that proved so effective in *Pictures at an Exhibition*. There are wild choruses and chaotic action before the bare aftermath closing the act brings touching solos from clarinet and oboe.

The truncated Act III nonetheless contains profound solo arias for both Parasja and Grizko, before the action ends with a celebratory *gopak*, the popular excerpt arranged for orchestra by Mussorgsky and subsequently for piano by Rachmaninov.

Sorochintsī Fair earned Mussorgsky a good deal of supposedly constructive criticism which dented the composer's confidence – as indeed it did with *Khovanshchina* – and after the death of Petrov his focus turned to other projects.

Mussorgsky had, however, demonstrated keen aptitude for dramatic scene setting from his early twenties when he had moved back to St Petersburg. Living in an active literary household he was an avid consumer of new novels. Among these were Gustave Flaubert's *Salammbô*, published in France the previous year but quickly available in a Russian translation. Set in Carthage, North Africa, in the third century BC, Flaubert's story tells of the theft of a sacred veil from the Temple of Moloch by the mercenary leader Matho, in spite of it being guarded by the beautiful Princess Salammbô. Opting for his own libretto, Mussorgsky immediately fashioned the central scene where Salammbô falls asleep, waking to find that Matho, though entranced by her beauty, has stolen the veil. His scope widened towards an opera depicting Salammbô's attempt to regain the veil from Matho's tent under disguise, along with the surrounding scenes from the story, with its host of barbaric deeds and battles.

Though distracted by other projects, Mussorgsky returned to *Salammbô* on several occasions, completing the *War Song of the Libyans*, a male chorus, the *Song of the Balearic Islander*, and scenes for projected third and fourth acts – music on which he drew when writing *Boris Godunov*. This was in effect a concession of defeat for the project, which by 1867 was dormant. Its surviving material, however, suggests that under different circumstances Mussorgsky could have completed a compelling and original drama, albeit one in need of dramatic focus. Rimsky-Korsakov, while praising the 'beauty of the themes and ideas', rebuked the 'disorderliness' of many scenes. Fabrice Bollon's suite begins with the *Song of the Balearic Islander*, then the *Chorus of the Libyans*, a scene where Salammbô invokes the goddess Tanit, whose veil has been stolen, a *Chorus of the Carthaginians* and finally the *Chorus of the Priestesses*.

Elements of Mussorgsky's mature style can be witnessed in development, his melodic and harmonic writing sufficiently advanced to move between keys in a modal fashion, and his scene setting travelling far beyond Russian borders for inspiration.

Ben Hogwood

Synopsis

Sorotschinzy Fair is a bustling hive of activity: the hawker's cries of vendors and gypsies fill the air, and lads and Cossacks tease passers-by. Girls dance and flirt, teasing the youths [1–3](#).

Young Parasja is at the fair with her father, Cherevik and mother Hivria. She wants a present from her father [4](#). An old gypsy appears and tells them that the marketplace is cursed. He warns everyone to be beware of a red jacket. Cherevik is rattled by this news [5](#). Parasja, meanwhile, has met a boy, Grizko, and the two are in love. When Cherevik learns that Grizko is the son of the old Cossack Ochrim, he gives the marriage his blessing, and goes to the inn to celebrate with his future son-in-law [6–7](#).

Evening falls, and everyone leaves the square and goes to the inn [7](#).

Later that night, Cherevik and his cousin Kum drunkenly stumble out of the inn and make their way home, singing as they go [8](#). When he gets back, Cherevik is confronted by his wife Hivria, who is horrified that the mare that should have been sold at the fair has vanished. She also does not approve of Parasja's marriage to Grizko under any circumstances, as he insulted her that afternoon. Hivria argues with her somewhat intoxicated husband, and orders him to sleep outside in the cart [9](#).

Hivria prepares the evening meal alone. She watches her husband through the window as he repeatedly disturbs the peaceful twilight with his singing [10](#). She is also anxious for Cherevik to go to sleep in the cart, because she is waiting for her lover Afanasii, the son of the village priest [11–14](#). Afanasii appears, falls clumsily down into some nettles, and finally makes his way inside [15](#). He eats a delicious meal [16](#). Suddenly, there is a loud knock at the door. Afanasii hides [17](#). Cherevik, Kum, Grizko and a neighbour enter. They recount the gypsy's warning of the cursed red jacket, and terrified, they drink copiously [18–21](#). After Afanasii has almost been discovered several times, and the men become more and more afraid [22–24](#). The earth suddenly opens up and the gypsy in the figure of Chernobog, the old Slavic 'black god', appears with a host of devils, dwarves and creatures [25–26](#). A satanic Mass follows and everyone is led away [27–29](#). Only Grizko has remained undiscovered and wonders whether he has just been dreaming [30](#).

Day breaks. Parasja longs for her lover Grizko. But she cheers herself up with a dance [31–32](#). Grizko, for his part, believes his marriage to Parasja is doomed [33](#). Cherevik appears and leads Parasja to Grizko. The people and the gypsy detain Hivria, as she still wants to stop the engagement [34](#). The engagement is celebrated with a dance by all, the *Hopak* [35](#).

Fabrice Bollon

English translation: Naxos

Tair Tazhi



Originally from Kazakhstan, bass Tair Tazhi studied with Yevgeny Nesterenko in Vienna. He began his opera career at the Abay Kazakh National Opera Theatre, and has since performed at the Summer Academy of the Vienna Philharmonic, Carnegie Hall, Immling Festival, Mainfranken Theater Würzburg, Musiktheater im Revier Gelsenkirchen, Aalto Theater Essen and with the New York City Opera, among others. He has worked with conductors Constantine Orbelian, Andrea Sanguineti, Giuliano Betta, Fabrice Bollon, Richard Barrett, Giuseppe Acquaviva, Vittorio Parisi and Evan Alexis Christ. Tazhi has appeared in over 35 operas and symphonies worldwide.

Greta Bagiyany



Photo: Tigran Arakelyan

Mezzo-soprano Greta Bagiyany was born in Yerevan, Armenia. In 2003 she graduated from the Komitas State Conservatory of Yerevan where she studied with Svetlana Kolosaryan. Since 2005 she has been a soloist of the Armenian National Opera and Ballet Theatre. She has appeared in leading roles in *Carmen*, *Aida*, *Il trovatore*, *Cavalleria rusticana*, Giordano's *Andrea Chénier*, *Die Zauberflöte*, *Norma*, *Eugene Onegin* and *Madama Butterfly*, among others.

Carina Schmieger



Photo: Martina Fenske

German lyric soprano Carina Schmieger trained at the Hochschule für Musik Karlsruhe, appearing at Theater Freiburg in numerous productions both before and during her studies. In 2016 she was a member of the Opera Studio of Badisches Staatstheater Karlsruhe, returning in 2018 in the role of Oberto in *Alcina* at the Händel-Festspiele Karlsruhe. In 2018 she was part of the Young Singers Project at Salzburger Festspiele, and from 2018 to 2022 was a member of Staatsoper Stuttgart. Schmieger received nominations in the Singer of the Year and Newcomer (Vocal) of the Year from *Opernwelt's* critics' choice awards in 2014, 2017 and 2018. In 2023 she made her debut as Sandrina (*Violante*) at the Theater an der Wien/Kammeroper, where she will also return in December 2024 for the production of Valtinoni's *The Little Prince*.

Hans Gröning



Photo: Christian Palm

Baritone Hans Gröning made his debut as a prizewinner of the International Singing Competition Schloss Rheinsberg. He appeared in the title role in a Belgian production of Wolfgang Rihm's *Jakob Lenz* at the Copenhagen Opera House, as well as in Brussels, Rotterdam, Luxembourg and at Opéra Bastille. One of his many roles at the Komische Oper Berlin was the Gypsy in Mussorgsky's *Sorochintsī Fair*. Gröning is closely associated with the Staatstheater Nürnberg and Staatstheater am Gärtnerplatz. In Munich, his repertoire has included Ollendorf (Millöcker's *Der Bettelstudent*) as well as Bartolo (*Il barbiere di Siviglia*).

www.hansgroening.de

Nutthaporn Thammathi



Tenor Nutthaporn Thammathi (b. 1988) graduated with a Bachelor of Arts from the College of Music, Mahidol University in 2010 and a Bachelor and Master of Arts from the Mozarteum University Salzburg in 2019, and currently studies with Mario Antonio Diaz Varas. Thammathi has performed in opera houses across Europe since 2015, appearing in numerous leading roles such as Rodolfo (*La Bohème*), Tito (*La clemenza di Tito*), Alfredo (*La traviata*), Cavaradossi (*Tosca*) and the titular role in *Faust*. In 2019 Thammathi became a member of the Badisches Staatstheater Karlsruhe.

Junbum Lee



Tenor Junbum Lee was awarded First Prize at the 2016 Grandi Voci opera singers competition in Austria, Second Prize at the 2014 Concorso International de Canto 'Elena Teodorini' 2014 and Third Prize at the 2017 Maria Callas International Grand Prix. A member of the Theater Freiburg opera studio since 2018, he has sung the roles of Chevalier Belfiore (*Il viaggio a Reims*), Luigi (*Il tabarro*), Roberto (*Maria Stuarda*), Monsieur Triquet (*Eugene Onegin*), Basilio (*Le nozze di Figaro*) and Macduff (*Macbeth*), among others.

Jin Seok Lee



Jin Seok Lee was born in South Korea and completed his singing studies at Hanyang University in Seoul, continuing at the Piacenza Conservatory. Success in a number of competitions led to engagements at the Baden-Baden Festival, the New Israeli Opera in Tel Aviv, the Palau de la Música Catalana in Barcelona and the Teatro Giuseppe Verdi in Busseto. He has been a member of Theater Freiburg since the 2009–10 season with roles including Mefistofele, Sarastro, Zaccaria, Fasolt, Titirel, Sparafucile and Procida.

Photo: Felix Groteloh

Petar Naydenov



Bulgarian bass Petar Naydenov made his operatic debut in the title role of *Don Giovanni* at the Sofia National Opera at the age of 24. In 2009 he was a participant in the Plácido Domingo Operalia, the World Opera Competition. From 2012 to 2015 he was a soloist at the Volksoper Vienna, appearing as Ferrando (*Il trovatore*), Colline (*La Bohème*) and Timur (*Turandot*), among others. Recent role highlights include Padre Guardiano (*La forza del destino*, Linz), Méphistophélès (*Faust*, Tel Aviv), Sarastro (*Die Zauberflöte*, Trieste), Del Conte di Walter (*Luisa Miller*, Graz) and Zaccharia (*Nabucco*, Freiburg), as well as performances in Helsinki, Bergen, Malmö, Cagliari, Bologna, Cairo and Sofia.

www.opera4u.com/#!/artist/petar-naydenov

Cantus Juvenum Karlsruhe

Peter Gortner, Artistic Director



Cantus Juvenum Karlsruhe is the joint singing school of the youth choirs of the Stadtkirche and Christuskirche in Karlsruhe, and was founded in 2006 with a focus on sacred choral music. The choir has been performing for over 15 years, appearing in international concerts and church services, and performing at opera houses in Karlsruhe, Freiburg and Heidelberg, as well as with renowned orchestras throughout Germany including the Berliner Philharmoniker and Balthasar-Neumann Ensemble. In 2022 the girls' concert choir won the Baden-Württemberg choral competition, and in 2023 placed third at the German Choir Competition in Hanover. The artistic director of the girls' choir is Cantor Peter Gortner. Bass baritone Hanno Müller-Brachmann serves as chairman of the association.

www.cantus-juvenum.de

The Lily's Project



From left to right: Muriel Cantoreggi, Fiona Milla Jääntti, Alexander Akimov, Annette Schütz, Gaby Pas-Van Riet, Dina Fortuna-Bollon, Fabrice Bollon, Nico Wolbert, Hanno Dönneweg, Chikayo Hayashi, Dirk Altmann, Christoph Grund, Burak Marlali.

The Lily's Project is a music collective based around the composer and conductor Fabrice Bollon, which develops musical projects in unexpected, unusual and often surprising forms, and realises them to the highest standards. A wide variety of genres are included, with, for example, opera being cast in a chamber music setting and pop music in a classical form. Jazz musicians make music together with classical musicians, opera singers work with chamber musicians, and Baroque musicians collaborate with modern instrumentalists. What distinguishes these projects is the seamlessness with which the genre boundaries are blurred, as well as their beguiling musical quality.

Fabrice Bollon



Photo: Kolata

Fabrice Bollon studied with Michael Gielen and Nikolaus Harnoncourt in Paris and at Salzburg's Mozarteum before completing his studies with Georges Prêtre and Mauricio Kagel. He has made numerous appearances with many renowned European orchestras, and from 2009 to 2021 served as general music director/chief conductor at Germany's Theater Freiburg, overseeing numerous recordings for Naxos including a remarkable interpretation of Korngold's *Das Wunder der Heliane* in 2018 (8.660410-12). His work in Freiburg garnered international acclaim, including Editor's Choice accolades in *Gramophone* magazine and Diapason d'Or Awards, among others. He has been chief conductor of the Staatskapelle Halle and general music director of the Halle Opera since August 2022. Bollon is also an acclaimed composer, and his operas *Oscar und die Dame in Rosa* and *The Folly* have been highly acclaimed by both critics and audiences. In 2020 his album of original compositions released on Naxos (8.574015) received a Choc de Classica award and an ICMA nomination.

www.fabricebollon.com

Modest Mussorgsky's operatic output is dominated by the epic *Boris Godunov* and *Khovanshchina*, but of his notable unfinished works *Sorochintsï Fair* is the most prominent example. Based on a story by Gogol, this is a comic opera in which amorous encounters intermingle with a devil's curse. This chamber orchestra version by Fabrice Bollon uses only original music by Mussorgsky unlike other completions. Potentially a compelling and original drama, *Salammbô* was Mussorgsky's first attempt at an opera, praised by Rimsky-Korsakov for the 'beauty of its themes and ideas'.



Modest
MUSSORGSKY
(1839–1881)

Sorochintsï Fair

Opera in three acts (1874–80), ed. Fabrice Bollon (2021)

Cherevik Tair Tazhi, Bass
Hivria Greta Bagiyan, Mezzo-soprano
Parasja Carina Schmieger, Soprano
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**Cantus Juvenum Karlsruhe • Members of the Opernchor
des Theater Freiburg • The Lily's Project • Fabrice Bollon**

Salammbô Suite (1863–66), arr. Fabrice Bollon (2021)

The Lily's Project • Fabrice Bollon

WORLD PREMIERE RECORDINGS

1–9 Act I 20:58 10–30 Act II 45:40 31–35 Act III 11:32 36–40 Salammbô Suite 20:02

A detailed track and cast list and full recording details can be found inside the booklet
The English libretto and German synopsis can be accessed at www.naxos.com/libretti/660547.htm
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Publisher: Edition Peters • Cover: *Cossack with Red Shirt* (c. 1901) by Vasily Surikov (1848–1916)

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