

**RECITAL LIRICO  
GIOVANI TALENTI CHIGIANI**

**Anna Roberta Sorbo** soprano  
**Carmine Giordano** basso-baritono  
**Francesco De Poli** pianoforte

**Programma**

**Gioachino Rossini**

Pesaro 1792 - Passy de Paris 1868

Da *La Cenerentola: Come un'ape*  
baritono

Da *Il barbiere di Siviglia: Una voce poco fa*  
soprano

Da *Guillaume Tell: Sois immobile*  
baritono

Da *Guillaume Tell: Ils s'éloignent enfin... Sombre forêt*  
soprano

Da *Il barbiere di Siviglia: Dunque io son*  
duetto

**Vincenzo Bellini**

Catania 1801 - Puteaux 1835

Da *I puritani: Or dove fuggo... Ah per sempre*  
baritono

**Gaetano Donizetti**

Bergamo 1797 - 1848

Da *Don Pasquale: Quel guardo il cavaliere*  
soprano

Da *L'elisir d'amore: Udite, udite, o rustici*  
basso-baritono

Da *L'elisir d'amore: Quanto amore*  
duetto

**Ruggero Leoncavallo**

Napoli 1857 - Montecatini 1919

*À Ninon*, canzonetta  
pianoforte solo

**Giuseppe Verdi**

Roncole di Busseto, Parma 1813 - Milano 1901

Da *Falstaff: Ninfe! Elfi!.. .Sul fil d'un soffio etesio*  
soprano

Da *Falstaff: È sogno? O realtà?*  
baritono

**Giacomo Puccini**

Lucca 1858 - Bruxelles 1924

Da *La bohème: Quando m'en vo'*  
soprano

**Ruggero Leoncavallo**

Da *La Reginetta delle rose: Duettino del telefono*  
duetto

A program, a business card. The five great figures of Italian opera between the nineteenth and twentieth centuries are adequately represented: Rossini, Bellini, Donizetti, Verdi, Puccini, plus Leoncavallo, an historical exponent of our Verismo. The comic Rossini prevails between *Il Barbiere di Siviglia* (1816) and *Cenerentola* (1817), with the extreme production of *Guglielmo Tell* (1829). Bellini, in *Puritani* (1835), allows the baritone to offer one of the most melancholy tunes ever conceived for that vocal register. And then the sparkling Donizetti by Norina, the soubrette (*Don Pasquale*, 1843) and by Dr. Malatesta. The intervention of the baritone, instead, aims to describe, with a very Italian cantabile, the graceful qualities of the "mysterious" sister. Furthermore, the duet Adina-Dulcamara from *Elisir d'amore* (1832) demonstrates Donizetti's ability to keep characters' personalities separate, both from a musical and a scenic point of view. Ford's jealousy bursts with unheard-of violence in Verdi's *Falstaff* (1893), tinging one of the most elegant and profound comedies in the entire repertoire with dramatic and disturbing hues. Another soubrette is the Musetta of *Bohème* (1896), identified by this famous waltz on which the concertato is also grafted. Like Adina and Norina, Musetta also shows herself as a seductive animal, with in addition the sensual and perverse malice of the *femme fatale* of the end of the century. Two pages of the Neapolitan composer Ruggero Leoncavallo, of which this year we remember a hundred years after his death: *À Ninon* (1897), a short piano page in the spirit of the saloon album sheet; the Duettino of the telephone, from *Reginetta delle rose* (1912), a tribute to the frivolous world of operetta, with the two characters, Anita and Don Pedro, exchanging amorous skirmishes through the new and shocking means of communication.