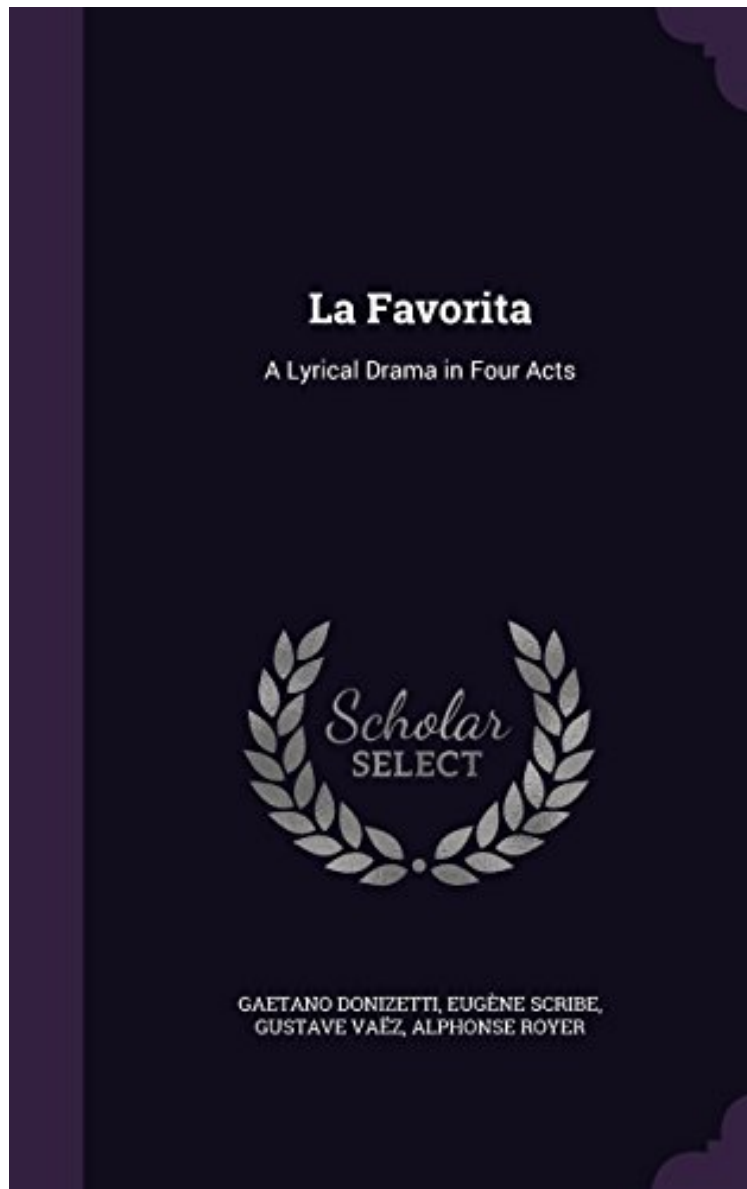


(Library ebook) La Favorita: A Lyrical Drama in Four Acts

La Favorita: A Lyrical Drama in Four Acts

Gaetano Donizetti, Eugene Scribe, Gustave Vaez
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Gaetano Donizetti, Eugene Scribe, Gustave Vaez : La Favorita: A Lyrical Drama in Four Acts before purchasing it in order to gage whether or not it would be worth my time, and all praised La Favorita: A Lyrical Drama in Four Acts:

7 of 8 people found the following review helpful. Good, but could have been betterBy Rod TiermanI tend to agree with our friend from Chattanooga, Tennessee. The cuts in this performance are disappointing and at times not done in

the most graceful of manners. If you are familiar with the music, the cuts can be distracting. Cossotto, Cappuccilli, and Vinco are all in excellent voice, but I can not so easily say the same about the great Pavarotti. In his first arietta, "Una Vergine", he appears to be slightly struggling and with his last act aria, "Spirto Gentil", he actually cracks on the High C. Otherwise the Pavarotti sound is pretty good on this recording. This collection is definitely worth having, if for no other reason, because it is one of only two existing "full length" recordings available (Decca has, regrettably, deleted their full length recording, with once again Cossotto and Pavarotti in much better voice than one finds them here, of this Donizetti masterpiece). There is another full length recording with the magnificent Alfredo Kraus, Viorica Cortez and Renato Bruson on the Myto label, which may be a preferable purchase, though considerably more expensive. The performance level was a bit disappointing to me on this Pavarotti/ Cossotto recording, as compared to other outstanding Gala recordings, but the music in this recording is glorious and the performances are acceptable, so this selection may be worth your while.

12 of 15 people found the following review helpful. The Real ThingBy moravcs
The existing reviews exhibit the sort of nit-picking that give opera buffs a bad name--much as we may appreciate the obsessional commitment behind it. Yes, the great Pav cracks for a split second on a high C; yes, there are audience noises; and yes, the sound is not studio quality, though quite listenable. But this is the Real Thing! There is an electricity of a live theatrical performance, urgent and exciting conducting, and voice, voice and voice. There is Pavarotti, one of the great artists of the century, might not be at his smoothest but he is at his most dramatic--far rarer with him and it matters more in this music. Cossotto, in my opinion one of the most underrated female singers of the late 20th century, singing with overt emotionality, warm tone, yet controlled tone and very secure high notes. There is fine baritone support. And this was still an era when an unknown Italian conductor could perform this music with the dramatic urgency it was meant to have; today no one can. Finally, it is wonderful to feel--yes, and hear--the commitment of an Italian audience following every note. Overall, this is Italian opera sung and conducted as we have not heard it in a quarter century. It makes the studio recording of FAVORITA by Bonyngge seem boring, and anyway it's currently unavailable. For \$-\$, every Italian opera lover should grab this.

28 of 36 people found the following review helpful. You get what you pay for.....By dbri@chatt.mindspring.com
One would think that in this time of performers and conductors being sensitive to what the composer actually wrote that what is on this recording would NEVER happen! Unfortunately, it happens quite a lot! What, you ask, am I blabbering about? The fact that so many Donizetti opera recordings consist of performances in which, for whatever reason, the conductor has decided to omit sections of the music!! If a person is not aware of the true nature of Donizetti's music, he/she would probably never notice, but I AM aware of the nature of Donizetti's music, and I DO notice! Particularly in the codas of several arias and acts, the conductor has chosen to "cut to the chase" if you will, however, in order to do that, he skips the actual chase, that is to say, the FUN part of Donizetti's style!! I'm expecting a stretto finale, and all I get is an awkward "jump" to the final chords! VERY disappointing. I will say that the sound quality is not bad, considering this is a live recording that was probably used for Italian radio broadcasts. That also means that you get a fair serving of coughs and sneezes, farts, whatever sounds the audience members make during the performance is caught on the CD. The recording was made in 1974, when the Pav. was in his full force power, and it shows!! His performance is stellar!! But, the sound quality sometimes makes the performance chaotic and muddy, as it does in the finale to Act two. A wonderful choral finale with several leading parts weaving in and out that make it breathtaking, however, in this recording, it's just a muddy mess! I would recommend this recording only to a person who doesn't have the money to spend for an updated recording. The price is nice, and the quality overall of the CD is worth the price. But, as stated above, the recording is a HUGE disappointment, at least in my opinion.

D. Brian Ailey Chattanooga, Tennessee, USA

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