



Gioachino Rossini

MAOMETTO II

Dramma per musica in two acts
libretto by Cesare della Valle

Conductor

Gustav Kuhn

Director

Michael Hampe



HD



ROF

Amici e Sostenitori
del Rossini
Opera Festival

DYNAMIC

Gioachino Rossini MAOMETTO II

Francesco Meli (Paolo Erisso)
Marina Rebeka (Anna)
Daniela Barcellona (Calbo)
Enrico Iviglia (Condulmiero)
Michele Pertusi (Maometto II)
Cosimo Panozzo (Selimo)

Conductor
Gustav Kuhn

Director
Michael Hampe

Set: **Alberto Andreis**
Costumes designer: **Chiara Donato**
Light designer: **Franco Marri**

Coro da camera di Praga
Orchestra Haydn di Bolzano e Trento

Video Director:
Tiziano Mancini

Filmed in 16:9 HD
Recorded in August 2008
Duration 180 min.
Sung in Italian
Subtitles ITA-ENG-TED-FRA-SPA

Unlike *Ermione* this other 'serious Rossini' opera is based on a historical episode: the fall of the oriental Roman empire at the hands of the Muslims. The production is entrusted to the German Michael Hampe, who directed the *Gazza ladra* in Pesaro in 1989. The conductor is the Austrian Gustav Kuhn, who has a long-standing connection with Pesaro and the Festival. Michael Hampe's production leads off with fundamental respect for the historical truth and setting, but it also considers the reasons that underlie today the problematic counterposition of two great civilisations, two cultures and two religions which express values of absolute ethical and social relevance.

In particular, in *Maometto II*, Anna's renunciation of happiness is the most moving aspect we hear: for the first time in his creative career perhaps, Rossini evokes her love for Maometto with tones of such sincerity, of such authentic, crude sensuality as to openly flout the rule of reserve and modesty that he had set himself when working on the slippery terrain of sentiments.

The ROF, Rossini Opera Festival all began with him. Obviously, not only thanks to his immortal music but also to his foresight in donating his substantial patrimony to the city of his birth. The adventure of rediscovering a goldmine of masterpieces of nineteenth-century opera began in the 1970s, when the Fondazione Rossini took on the publication, in 1974, of criteria for the critical revision of a host of Rossini manuscript scores that had been forgotten. "It is as though some thirty Shakespeare tragedies had been lost and forgotten somewhere," the superintendent of the Rossini Opera Festival, Gianfranco Mariotti, tells us. "In 199 I presented the project for a festival that was to be the extension of the work of the Foundation, which with Casa Ricordi is overseeing the critical edition of the composer's complete works. Claudio Abbado himself stated that the "Rossini Renaissance" was the only true novelty in this end of the century. A rediscovery that is still in progress.



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