

PRIMA CLASSIC PRESENTS



A New NORMA

An unmissable studio recording starring Marina Rebeka, Karine Deshayes, Luciano Ganci, Marko Mimica, Anta Jankovska, and Gustavo De Gennaro. Orquesta y Coro del Teatro Real, Madrid, under the baton of John Fiore.

New critical edition by Roger Parker for Casa Ricordi, includes a musicological essay and the full libretto in Italian and English.

In June 2025, Marina Rebeka will perform NORMA at Teatro Alla Scala, Milano, where the opera has not been performed since 1977, with Montserrat Caballé in the title role.

Out on October 4th, 2024

Available digitally on every streaming service. We recommend listening to the High-Resolution Audio or ATMOS versions of this album.

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The Orchard Distribution
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Catalog PRIMA022

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3 CD Boxset UPC 198588395042

Proper Distribution
www.propermusicgroup.com

NORMA

Marina Rebeka

Norma, daughter of Oroveso, High-Priestess of the Druids

Karine Deshayes

Adalgisa, Priestess in the grove of the Irminsul statue

Luciano Ganci

Pollione, Roman proconsul in Gaul

Marko Mimica

Oroveso, Norma's father; chief of the Druids

Anta Jankovska

Clotilde, Norma's friend

Gustavo De Gennaro

Flavio, Pollione's companion

Druids, Bards, Gallic Priests, Warriors and Soldiers.

The scene is set in Gaul, in the sacred forest and in the temple of Irminsul.

Orquesta y Coro del Teatro Real, Madrid

John Fiore

conductor

Andrés Máspero

choirmaster

"In the autograph, Norma's famous preghiera is written in G major, a key that would make extreme demands on most sopranos who sing the role.

In this recording Marina Rebeka sings the aria in G major.

The final part of the Act One finale clearly underwent significant change, probably after the first performance; the first Ricordi vocal score and various manuscript sources have a different version of the last part of the number, with an altered disposition of the vocal parts, some variations in the melodic material and no choral intervention.

This recording features the version with chorus.

[there is also the] alternative ending to the coro 'Guerra, Guerra' in Act Two.

Although, again, the version in the autograph is likely to be Bellini's last thought on the matter, the alternative ending, with the return of music from the Sinfonia, opens up a vital new colour in the opera's final number, and this is the version used in the present recording."

—Roger Parker

CREDITS

Executive producers: Edgardo Vertanessian and Marina Rebeka

Producers: Marina Rebeka, Anete Toča and John Fiore

Recording engineer: Edgardo Vertanessian

Recording assistant: Eduardo Rubio

Editing, mixing and mastering: Edgardo Vertanessian

Recorded at the Teatro Real, Madrid, Spain, in August 2022.

This is not a recording from a live performance.

Artwork design: Tatyana Vlasova and Andrew Vlasov

Editorial consultant and booklet layout: Carlos Céster

Essay: Roger Parker

Essay translators: Pierre Élie Mamou (French),

Susanne Lowien (German), Andrea Friggi (Italian), Pedro Elías (Spanish)

Libretto translator: Mark Wiggins

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and Roger Parker for his support and availability throughout the recording.**

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The full booklet is available for free download at www.primaclassic.com

PRIMA
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Available in Hi-Res Audio (96/24), Apple Digital Masters,
Amazon Ultimate HD, and Dolby ATMOS

www.primaclassic.com

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