

**Marina Rebeka - SPIRITO**



"With her voluptuous but scalable voice and instinctive sense of musical drama, Rebeka gives a lot of herself in these characterizations, inhabiting each heroine so fully that the music seems her natural communicative idiom."

— *Opera News, USA* — *Critic's Choice CD*

"Among the ever-present memories of Callas, Gencer, Sutherland, Sills, Caballé or Devia, the Latvian soprano finds a place that is anything but modest."

— *Opéra Magazine, France* — 5 (★★★★★)

"A formidable voice and plenty of artistry. Marina Rebeka launches her own label with a selection of bel canto scenes. She scores big points for the nobility and *grandezza* of her performances."

— *Gramophone, United Kingdom*

"Formidable intensity and interpretive intelligence."

— *BBC Music Magazine, United Kingdom*

"Soprano Marina Rebeka is one of the great masters in her field."

— *Opernglas, Germany*

"The voice and the superlative technique of the soprano make wonders: a perfectly homogeneous voice from high to low, brilliance of coloratura, dramatic commitment ... it is faultless!"

— *Rev Opéra, France*

"The soprano's beautiful and refined nature, powerful and expressive, capable of a rich middle register, ample, and carnal, is of the callasian type."

— *Classique News, France* — *CLIC Award Recording*

"In this unteachable amalgamation of musical integrity and dramatic sincerity, Latvian soprano Marina Rebeka has proved in the last decade to be a uniquely-qualified champion of her own variation on the Callas mystique. Her homage is not the flattery of mimicry but the advancement of Callas's sublimely uncomplicated concept of bel canto."

— *Voix des Arts, USA* — *Recording of the month*

"This a must buy CD for any Bel Canto lover. Marina Rebeka showcases that she is a fine interpreter of the Bel Canto style who not only understands the vocal necessities, but also the dramatic implications of the music."

— *Opera Wire, USA*

"Rebeka's approach to the music has real bite, yet she is also capable of remarkable delicacy."

— *The Epoch Times, USA*

"Here Marina Rebeka gives us some real drama."

— *Robert Hugill, United Kingdom* — 4.5 (★★★★½)

"Executed to perfection, not only technically, but also on the emotional level. Marina Rebeka is certainly one of the most talented sopranos on the world opera scene."

— *Ape Musicale, Italy*

"Immediately radiant."

— *Kultur Tipp, Switzerland* — 5 (★★★★★)

"The Mozart and Rossini albums by Marina Rebeka were already very successful. This one brilliantly raises the bar even higher."

— *Classik Forum, France*

"She attacks the phrases with accuracy and plenty of dramatic force. The treble is not a problem for Rebeka, her emission is secure and with potency".

— *Pro Ópera, Mexico*

"Rebeka presents us with an important instrument and a technique especially suited for this repertoire."

— *Ópera Actual, Spain*

A masterpiece of expressiveness and virtuosic performance.

This album combines Marina Rebeka's thrilling singing, dramatic Bel Canto music based on original manuscripts, and Jader Bignamini's nuanced conducting of the Teatro Massimo di Palermo Orchestra and Chorus.

With SPIRITO, Marina Rebeka enchants us once again with her distinctive voice and heartfelt interpretation. Raising the bar after her acclaimed album "Amor Fatale", she has handpicked some of the most challenging arias of the dramatic Bel Canto repertoire and shed a refreshing light on these timeless masterpieces.

For this album, Marina Rebeka traveled the world in search of the original manuscripts of each piece, faithfully rendering the composers' first ideas in this recording. Additionally, and following the longstanding tradition of Bel Canto singers, she wrote her own variations of the soprano parts.



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## Track List

<i>Vincenzo Bellini</i>		
1	Norma: Casta Diva... Fine al rito	9:01
2	Norma: Ah! bello a me ritorna...	4:54
3	Il Pirata: Scena	3:41
4	Il Pirata: Oh! s'io potessi...	4:40
5	Il Pirata: Col sorriso d'innocenza... Qual suono feroce	5:12
6	Il Pirata: Oh! Sole! Ti vela di tenebre oscure	3:01
<i>Gaetano Donizetti</i>		
7	Maria Stuarda: Io vi rivedo alfin!	3:36
8	Maria Stuarda: Deh! Tu di un umile preghiera... Oh colpo!	5:16
9	Maria Stuarda: Di un cor che muore... Giunge il conte	5:33
10	Maria Stuarda: Ah! Se un giorno da queste ritorte...	5:11
11	Anna Bolena: Piangete voi?...	4:49
12	Anna Bolena: Al dolce guidami... Che mai sento	6:25
13	Anna Bolena: Coppia iniqua	3:28
<i>Gaspard Spontini</i>		
14	La Vestale: Ô des infortunés...	2:22
15	La Vestale: Toi que j'implore avec effroi	5:27
16	La Vestale: Sur cet autel sacré...	2:58
17	La Vestale: Impitoyables Dieux	2:15

Total Time: 77:57



## **Marina Rebeka on SPIRITO**

There is such a large amount of literature covering the Bel Canto repertoire and its historical background written by historians, specialists, and musicologists, that I thought I would skip the cold facts that can be found elsewhere and rather share with you my personal relationship and experience with this music and style.

Let's begin by saying that Bel Canto, for me, is a personal experience. I was thirteen years old when I heard opera for the first time. It was Bellini's "Norma". This seemingly small event catalyzed the driving force to become an opera singer and to perform this music—music that has a beating heart and a spirit.

Maybe this is the reason why this particular type of music is known as Bel Canto—Beautiful Singing—because of the deep emotions and unique beauty carried by the voice should lead the listener to catharsis and complete empathy with the interpreter.

This new album, Spirito, came to be as the conjunction of three strong passions in my life: love for Bel Canto, my attraction to manuscripts (originally called autographs), and a need for challenges.

In 2012, while recording Rossini's "Petite messe solennelle" in Rome with Antonio Pappano and the Orchestra and Chorus of Auditorium Santa Cecilia, I had the chance to see first hand how big of a difference there is between a composer's manuscript and the critical edition (the music that is actually being performed) of the same work.

The reason for this is that after creating his opera, the composer had to adapt his music to the actual singers, first interpreters of the role, taking in consideration their vocal abilities and whims, but also to the degree of success of the premiere; the wishes of the impresarios who financed the productions; and other different reasons.

As we all know, the Opera was the place where people came almost every night to see and be seen, to socialize and to further business deals, to gossip and to flirt, and even to eat and have fun. To attract the public attention, the singer had to be not only convincing and skillful, but also musically competent enough to write her or his own variations every night, creating interesting coloraturas and turns of expression, always keeping the correct sense of style that the composer had laid in the work.

Musicologists study this whole process and this is how different critical editions of the same pieces are done.

For this album I wanted to take the composer's initial vision and bring it back to life.

Therefore I traveled the world searching for the original manuscripts, and following the tradition of bel canto, I composed my own variations where needed. With the help of Latvian National Opera and Ballet musical librarian Maria Beate Straujupe, we created this new musical edition specially for this album.

The choice of arias for this recording was based on the idea of joining together the most known and emotionally extreme moments. These scenes are prayers, death scenes and mad scenes. Some characters were real historical people, like Mary Stewart and Anne

Boleyn, others - invented characters, like Bellini's Norma, Imogene in "Il Pirata", or Julia in Spontini's "La Vestale". The spirit of those characters and their stories travel through time to us in music and remain alive.

Through my years onstage I have seen this phenomenon many times, most remarkably, I've seen people moved to tears after a performance, and then saying that it had been their first time at the opera.

As a singer, I have the honor and responsibility to speak to your hearts and stir your emotions, and I hope I succeed in doing so, with this beautiful music of Bel Canto.

## **Marina Rebeka - Bio**

Marina Rebeka is one of the leading sopranos of our time and considered one of the world's best Violetta in Verdi's "La Traviata". She has also gained a wide reputation as one of the greatest Rossini and Mozart singers in the world.

Since her international breakthrough at the Salzburg Festival in 2009 under the baton of Riccardo Muti, Marina has been a regular guest at the world's most prestigious concert halls and opera houses, such as Metropolitan Opera and Carnegie Hall (New York), Teatro alla Scala (Milan), Royal Opera House Covent Garden (London), Concertgebouw (Amsterdam), Bavarian State Opera (Munich), Vienna State Opera, Musikverein (Vienna), and Zurich Opera House.

She collaborates with leading conductors such as Riccardo Muti, Zubin Mehta, Antonio Pappano, Fabio Luisi, Yannick Nézet-Séguin, Daniele Gatti, Marco Armiliato, Michele Mariotti, Thomas Hengelbrock, Paolo Carignani, Stéphane Denève, Yves Abel, Kent Nagano and Ottavio Dantone. Outstanding is her varied repertoire, which ranges from Baroque (Handel) to Belcanto (Rossini, Bellini, Donizetti), and Verdi (La Traviata) to Tchaikovsky (Eugene Onegin) and Britten (War Requiem).

As an active and widely noticed concert performer, she gave recitals at the Rossini Opera Festival in Pesaro, the "Rudolfinum" Concert Hall in Prague, Rosenblatt recitals in London, Teatro alla Scala Milan, Großes Festspielhaus Salzburg accompanied by such ensembles as the Royal Scottish National Orchestra, Czech Philharmonic Orchestra, Orchestra Teatro Comunale di Bologna, Vienna Philharmonic Orchestra and Filarmonici della Scala. (OUT)

Her first solo CD "Mozart Arias" with Speranza Scappucci and the Royal Liverpool Philharmonic Orchestra was released by EMI (Warner Classics) in November 2013. Her next album, "Amor fatale" - Rossini arias with Marco Armiliato and the Münchner Rundfunkorchester was released in summer 2017 by BR-Klassik.

Born in Riga, Marina Rebeka began her musical studies in Latvia and continued in Italy where she graduated at the Conservatorio di Santa Cecilia in Rome (2007). During her studies, she also attended the International summer academy in Salzburg and Rossini Academy in Pesaro.

In the 2017/18 season she was named first ever artist in residence by the Münchner Rundfunkorchester. In December 2016 she was granted the Order of the Three Stars, the highest award of the Republic of Latvia, for her cultural achievements.

## Marina Rebeka - Recordings

2013: Gioachino Rossini: *Petite Messe Solennelle*, Antonio Pappano (conductor), Orchestra e Coro della Accademia Nazionale di Santa Cecilia, Italy - EMI

2013: Wolfgang Amadeus Mozart: *Opera arias*, Speranza Scappucci (conductor), Royal Liverpool Philharmonic Orchestra - Warner Music

2015: Featured in Puccini: *La Boheme Live at the Met*, The Metropolitan Opera New York.

2015: DVD Gioachino Rossini: *Guillaume Tell*, Michele Mariotti (conductor), Orchestra e Coro del Teatro Comunale di Bologna - DECCA

2016: Featured in *Romance at the Met (Live)*, The Metropolitan Opera New York.

2016: Featured in *Die Wiener Staatsoper Jahrbuch 2016*

2017: DVD Giuseppe Verdi: *La Traviata*, Keri Lynn Wilson (conductor), NDR Klassik Open Air - Naxos

2017: Gioachino Rossini: *Amor fatale*, Marco Armiliato (conductor), Munich Radio Orchestra - BR-Klassik

2018: Giuseppe Verdi: *Luisa Miller (Live)* (full opera), Ivan Repušić (conductor), Munich Radio Orchestra - BR-Klassik

2018: Wolfgang Amadeus Mozart: *La Clemenza di Tito (Live)* (full opera), Yannick Nézet-Séguin (conductor) - Chamber Orchestra of Europe, RIAS Kammerchor - Deutsche Grammophon

2018: Featured in: Dmitri Hvorostovsky - Live Recordings - Wiener Staatsoper 1994-2016 - Orfeo

2018: Bellini, Donizetti, Spontini: *Spirito*, Jader Bignamini (conductor), Orchestra e Coro del Teatro Massimo di Palermo - Prima Classic

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