

**Il Crociato in Egitto**

G. Masini; Kenny, Diaz, Palmer, Blake, Krueger, Cales  
(New York, Carnegie Hall - 28 March 1979)

**Robert le Diable**

N. Sanzogno; Scotto, Malagù, Merighi, Christoff, Antonini  
(Firenze - 17 May 1968 - sung in Italian)

M. Minkowski; Miricioiu, Hahn, Zhang, Youn, Schmidt  
(Staatsoper Berlin - 11 March 2001 - sung in French)

**Les Huguenots**

R. Heger; Terkal, Bak, Cunitz, Berry, Frick, Köhre  
(Vienna - 1955 - sung in German)

G. Gavazzeni; Corelli, Sutherland, Simionato, Tozzi, Ghiaurov  
(Milano, La Scala - 28 May 1962 - sung in Italian)

E. Märzendorfer; Gedda, Shane, Tarres, Petkov, Diaz  
(Vienna - 13 February 1971 - sung in French)

**Ein Feldlager in Schlesien**

F. Weisse; Sharp, Wilsing, Engert, Hopferwieser, Horn, Romer  
(Berlin - 18 April 1984)

**Le Prophète**

H. Lewis; Gedda, Horne, Rinaldi, el Hage, Peter, Carmeli  
(RAI Torino - 2 July 1970)

M. Viotti; Domingo, Baltsa, Loukianetz, Hawlata, Johnson  
(Vienna State Opera - 21 May 1998)

**L'Étoile du Nord**

R. Brydon; Price, Cook, Oliver, King, Watt, Ross  
(Camden-Festival London - 25 February 1975)

**Dinorah**

M. Liljefors; Mei, Schneider, Previati, Spotti, Secco  
(Parma - 12 March 2000 - sung in Italian)

A. Kobe; Park, de Vries, Hellgren, Schneider  
(Dortmund - 3 May 2000 - sung in French)

**L'Africaine**

R. Muti; Norman, Luchetti, Guelfi, Sighele, Ferrin, Cesarini  
(Firenze - 1971 - sung in Italian)

G. Albrecht; Arroyo, Lamberti, Milnes, Brunner, Malta, Rydl  
(Munich - February 1977 - sung in French)

# Audio Encyclopedia



## The Operas of Giacomo Meyerbeer

The performances presented here are largely drawn from broadcasts and inhouse recordings. None is of the audio quality one seeks in a commercial recording or even what can be achieved from a master from those who hold rights to their distribution. We seek here to provide a listening experience which is pleasurable in itself and which inspires you to seek releases in better sound than we can provide. Our purpose is to make the masterworks of Meyerbeer available and thereby to inspire a resurgence of interest in his music. Ideally, we will encourage the audience for performances and recordings and increase the number and quality of each.

The historical excerpts suggest one reason Meyerbeer's operas fell into disfavor: artists capable of realizing their merits became scarce in the heyday of verismo. The rebirth of interest in bel canto in recent decades has inspired singers and conductors to develop both the technical and the musical skills needed for these operas. If we succeed in our efforts here, they may be further encouraged and we may again experience these works as they were heard when mainstays of the great houses of the world.

The development of this disc transcended space, with contributions from three continents to collect and prepare performances in many venues and languages. Meyerbeer's operas may be an acquired taste, but it appears that music lovers around the globe can acquire it even on a single exposure. With this synoptic view of his compositions, we hope to snare many who have known him only from a few selections until now.

*Audio Encyclopedia*