

Maria Callas (2)

Written by bluesever

Friday, 28 October 2011 17:15 - Last Updated Monday, 10 February 2014 13:23

Maria Callas

1. Hamburg 1959 & 1962 (Mp4)

350 MB



Première partie: Concert 1959 1. *Tu Che Invoco Con Orrore* (Gaspere Spontini: *La Vestale*) [12:46] 2. *Nel Di Della Vittoria Io le Incontraì.../Vieni, T'Affretta* (Giuseppe Verdi: *Macbeth*) [7:04] 3. *Una Voce Poco Fa* (Gioachino Rossi: *Il Barbiere di Siviglia*) [8:44] 4. *Tu Che le Vanità* (Giuseppe Verdi: *Don Carlo*) [13:39] 5. *Oh! S'lo Potessi Dissipar le Nubi* (Vincenzo Bellini: *Il Pirata*) [19:33]

Deuxième partie: Concert 1962 6. *De Cet Affreux Combat.../Pleurez Mes Yeux* (Jules Massenet: *Le Cid*) [8:32] 7. *Overture* (Charles Gounod: *Mireille*) [6:10] 8. *Prélude* (Georges Bizet: *Carmen*) [2:01] 9. *Habanera* (Georges Bizet: *Carmen*) [4:14] 10. *Entr'acte* (Georges Bizet: *Carmen*) [2:17] 11. *Séguidille* (Georges Bizet: *Carmen*) [3:48] 12. *Overture* (Giuseppe Verdi: *La Forza del Destino*) [8:29] 13. *Surta È la Notte...Ernani, Involami* (Giuseppe Verdi: *Ernani*) [5:23] 14. *Nacqui All'Affanno e al Pianto.../Non Più Mesta* (Gioachino Rossini: *La Cenerentola*) [7:12] 15. *O Don Fatale, O Don Crudel* (Giuseppe Verdi: *Don Carlo*) [8:21]

This DVD of the Callas 1959 Hamburg concert must be bought if you know people -- specially your children -- who never saw Callas on stage, and all they know is that La Divina sang a touching aria featured in the sound track of the film Philadelphia. As is known, even the most adoring critics of Callas write that she was "divine", despite the terrible aspects of her singing, specially her disastrous high notes! The fact is that Callas was a rather good mezzo-soprano who insisted in offering her own version of coloratura operas, such as Lucia de Lammermoor, until Dame Joan Sutherland came along and set the record straight! One of the most repeated

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fables is that the Callas live recordings are wonderful, because it was the adrenalin of facing a public that made her so dramatic and exciting to hear, whereas in studio recordings, with no public, the excitement was not present and only the defects in her voice were noticeable!

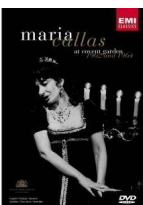
Well, watch and listen to this live concert. After her voice cracks in the top High C of the very second piece (recitative of Lady Macbeth's opening scene), you will discover that the adrenalin is there, alright! But not on her, on you! You become so nervous that she will not make the next notes, that when she does get to the end of the arias, after quite a few screeches, you jump up and applaud, just by being relieved of the tension! Something like seeing your team, after a poor day in the field, finally score the tying point at the very last second of the game. --- Carlos James Woodward

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2. Covent Garden 1962 (Mp3)

60 MB



Verdi Don Carlo, Act IV: *Tu ch le vanita;* Bizet Carmen: *Prelude, Habanera, Entracte, Seguedille;* Orchestra of the Royal Opera House, Covent Garden Georges Pretre – conductor

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Finally we have the 1962 Covent Garden concert on DVD (previously it was available only on VHS). Of course, for many Callas fans, the coulomb lapse at the end of "tu che vanita" is piece of cake, but this is not the only reason to have this sound document. Maria is relaxed and her voice is in good condition (you will not hear any problems in the upper register here). She is happy and that's all we need from an outstanding artist. One should physically see the young Georges Pretre (with whom Callas recorded in these years Carmen). He conducts in the very extraordinary way, especially the I and III Act preludes from Carmen. ---J. Meija (Cincinnati, OH United States)

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