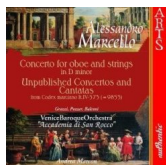


Alessandro Marcello - Concerto for Oboe and Strings • Concertos and Cantatas (1998)

Written by bluesever

Tuesday, 03 August 2010 10:35 - Last Updated Sunday, 09 February 2014 10:49

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1. *Concerto Per Oboe, Archi E Continuo In Re Minore: I. Andante Spiccato* 3:11
2. *Concerto Per Oboe, Archi E Continuo In Re Minore: II. Adagio* 3:14
3. *Concerto Per Oboe, Archi E Continuo In Re Minore: III. Presto* 3:26
4. *Concerto Decimo Con L'Eco, B Dur: I Andante* 3:06
5. *Concerto Decimo Con L'Eco, B Dur: II. Larghetto* 3:32
6. *Concerto Decimo Con L'Eco, B Dur: III. Spiritoso* 1:36
7. *Concerto XVI In Fa Maggiore, Per Due Oboi, Archi E Continuo: I. Allegro* 2:16
8. *Concerto XVI In Fa Maggiore, Per Due Oboi, Archi E Continuo: II. Larghetto* 2:13
9. *Concerto XVI In Fa Maggiore, Per Due Oboi, Archi E Continuo: III. Andante Ma Non Presto* 2:48
10. *La Lontananza: Aria: Lontananza Crudel* 9:05
11. *La Lontananza: Recitativo: Poiche Chi Troppo Tempo* 0:27
12. *La Lontananza: Aria: Chi Troppo Tempo* 1:36
13. *Concerto XIV In La Maggiore, Per Due Oboi, Archi E Continuo: I. Andante Spiritoso-Adagio* 2:18
14. *Concerto XIV In La Maggiore, Per Due Oboi, Archi E Continuo: II. Allegro* 1:42
15. *Concerto XIV In La Maggiore, Per Due Oboi, Archi E Continuo: III. Presto* 2:13
16. *Irene Sdegnata: Ouverture: Allegro* 1:11
17. *Irene Sdegnata: Lento Spiritoso* 3:02
18. *Irene Sdegnata: Adagio* 0:22
19. *Irene Sdegnata: Recitativo: Contra L'Empio Fileno - Andante* 1:35
20. *Irene Sdegnata: Aria: Ingrato. Spietato - Moderato* 4:54
21. *Irene Sdegnata: Recitativo: Va Tiranno - Andante* 0:45
22. *Irene Sdegnata: Aria: Si, Va Pur - Allegro* 3:28

Venice Baroque Orchestra

Andrea Marcon – director

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Alessandro Marcello was an Italian nobleman and dilettante who excelled in various areas, including poetry, philosophy, mathematics and, perhaps most notably, music. Much of what is known about Alessandro Marcello comes not from his few compositions, but from his professional career and social activities as a member of Venice's nobility. Both he and his younger and more famous brother Benedetto Marcello (1686-1739) studied law and were members of the city-state's high council. Alessandro was educated at the Collegio di S. Antonio.

After studies, Alessandro Marcello joined the Venetian Arcadian society, the Accademia degli Animosi in 1698, and served the city as a diplomat in the Levant and the Peloponnese in 1700 and 1701. After returning to Venice, he took on a series of judiciary positions while dabbling in a number of creative endeavors. He was responsible for paintings found in the family palaces and parish church and, after joining the literary society, the Accademia della Crusca, published eight books of couplets, *Ozii giovanili*, in 1719. That same year, he was named head of the Accademia degli Animosi, and as such, he did much to expand its collection of musical instruments, many of which are now in Rome's National Museum of Musical Instruments. A slightly older contemporary of Antonio Vivaldi, Marcello held concerts at his hometown of Venice. Being a nobleman, he played and wrote music for pleasure alone.

Alessandro Marcello's compositional output is small, consisting of not much more than a dozen each of chamber cantatas, violin sonatas, and concertos, as well as several arias and canzonets. Most of his works were published under the pseudonym "Eterio Stinfalico," his name as a member of the celebrated Arcadian Academy (Pontificia Accademia degli Arcadi). He composed and published several sets of concertos, including six concertos under the title of *La Cetra* (The Lyre). Although his works are infrequently performed today, Marcello is regarded as a very competent composer. His *La Cetra* concertos are "unusual for their wind solo parts, concision and use of counterpoint within a broadly Vivaldian style," according to Grove, "placing them as a last outpost of the classic Venetian Baroque concerto." His cantatas dealt primarily with pastoral subjects and contained topical references, and, befitting his station in society, were clearly intended for Venice's and Rome's best singers, including Farinelli, Checchino, Laura and Virginia Predieri, and Benedetto's student, Faustina Bordoni. His instrumental works reflect a knowledge and understanding of the differences in French, Italian, and German music of the time, including choices of instruments for both the solo and continuo parts and use of ornamentation. Of all of his works, what is best known is the Adagio from the Oboe Concerto, which has become a staple of wedding music collections. ---bach-cantatas.com

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