

## Hasse - Serpentes Ignei in deserto (2006)

Written by bluesever

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1.Introduzione 2.Rezitatif Eliab und Eleazar 3.Arie Eliab 4.Rezitatif Moyses 5.Arie Moyses  
6.Rezitatif Josue 7.Arie Josue 8.Rezitatif Angelus und Moyses 9.Arie Angelus 10.Rezitatif  
Nathanael 11.Arie Nathanael 12.Rezitatif Eliab, Eleazar und Moyses 13.Arie: Eleazar  
14.Rezitatif Angelus und Moyses 15.Arie Angelus 16.Rezitatif Josue und Eleazar 17.Duett  
Josue und Eleazar 18.Rezitatif Moyses 19.Arie Moyses 20.Epilogus Valérie Gabail -  
Angelus (soprano) Isabelle Poulenard - Josue (soprano) Stéphanie d'Oustrac – Eliab et  
Nathanael (mezzosoprano) Annette Markert - Moyses (contralto) Robert Expert - Eleazar  
(countertenor) Ensemble Les Paladins Jérôme Correas – director

One of the most performed composers of the eighteenth century. Hasse bridges the gap between the baroque and the classical. His oratorio Les Seprents de feu dans le désert is a perfect example of this. ---ambronay.org

First of all, this not too long oratorio by Johann Adolf Hasse (78 minutes) was done for women singing and in Latin language. Because of that, there are only high voices, included that of a countertenor, that fit nicely with all the women. This oratorio is a showpiece for the voice, all the singers (the countertenor Robert Expert, Michelle Poulenard, Annette Markert, Valerie Gabail and Stephanie D'Oustrac) are outstanding, but I loved most the arias sung by Stephanie D'Oustrac, because they were the "dramatic" ones, in my opinion. This work is strange in the way that if you hope find melodies that reflect strong and emotive feelings, like the title suggests (Serpents of fire in the desert), there are only the mentioned above, in two different roles by the singer (Eliab and Nathanael) and in the recitatives. But the rest is of a lyrical beauty that betrays its name. That means if you expect something "fiery" you will not find it, but you will find some of the loveliest melodies and singing in an oratorio in the baroque, apart of their difficulty,

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vocal ornamentation and length, being the arias of the "da capo" kind, (e.g., once finished, it begins again with the first verse). The orchestra plays in period instruments splendidly, that is 1736-39, with no exact date of composition. It is a very good way to know another "german" composer that could compose in the best "italian" style, giving us proof that not only Handel learned that craft at the highest level. It is a pity we can hear only a small output of this legendary composer, a worthy contemporary of Handel. The CD comes with libretto in latin with french and english translations, so you will know the biblical history that gives the name to this masterpiece. ---DaDomingo Warner, amazon.com

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