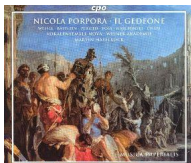


Nicola Porpora - Il Gedeone (1999)

Il Gedeone (Oratorium in 2 Teilen) (Gesamtaufnahme)



Disk 1 1 Introduzione 2 Rezitativ: Principe a te ritorno apportatore (1. Teil) 3 Arie: Quasi locuste che intorno 4 Rezitativ: Mar forse disperati 5 Arie: Quell' aura lusinghiera 6 Rezitativ: Padre non più vana 7 Arie: Tu se' il minore de tuoi fratelli 8 Rezitativ: Signor del popol tutto 9 Arie: Mi vegga, oh Dio 10 Rezitativ: In qual dubbio d'affetti 11 Arie: Di nemico sangue il campo 12 Arie: Odo le strida, già vaggio il volto 13 Rezitativ: Oh Dio, che troppo sono potenti 14 Rezitativ: D'una dolce speranza 15 Arie: Cadranno i lupi fieri 16 Terzett: A quella onnipotente man 17 Chor: Signor, le tue minacce noi provampmp
Disk 2 1 Sinfonia (2. Teil) 2 Rezitativ: Sichemi perche mai lui 3 Arie: L'alte strida 4 Rezitativ: Ove' son giunto, ohime infelice 5 Arie: A pur vinto, o sorte barbara 6 Rezitativ: Alfin sè giunto al varco dallo 7 Arie: O beato fortunato 8 Rezitativ: Che fia di Gedeone? 9 Chor: Lodi al Dio delle vittorie 10 Rezitativ: Non le mie 11 Arie: Cogliete, amici, il frutto di vostra fede 12 Rezitativ: M'abbondano le lagrime per doppia gioia 13 Chor: Chi nel signor confida non perisce in eterno

Kai Wessel (countertenor) Ulf Bästlein (bass) Linda Perillo (soprano) Jörg Waschinski (countertenor) Vokalensemble Nova Wiener Akademie Martin Haselböck - conductor

With a libretto based on the Old Testament account of Gideon and his non-violent triumph over the Midianites, the Neapolitan composer Nicola Porpora (1686-1768) produced a score which, though far from consistent, has moments of great beauty. Among them are Gideon's aria 'Cadranno i lupi'; a sublime Sinfonia at the opening of Part Two; a couple of fine choruses and, above all, beautifully wrought recitatives. These apart, don't expect a forgotten masterpiece. This performance – the first in modern times – boasts competent and well-matched soloists. Countertenor Kai Wessel as the eponymous hero gives a poised and musical account, though his voice could benefit from a weightier lower register. Male soprano Jörg Waschinski produces an ethereal, emasculated sound that is, perhaps, as close as we can come to that of the original soprano castrato who sang the part of Gideon's enemy, Oreb. (Pity the man – he ends up losing his head, not to mention his unmentionables.) But most impressive is soprano Linda Perillo

(Gideon's wife, Sichemi) whose singing is by turns agile, sensuous and dramatic. Martin Haselböck draws some silvery string playing from the Vienna Academy, and if his shaping of the oratorio can lack momentum, at least he avoids the aggressively hard-driven style of some period performances. ---Kate Bolton,classical-music.com

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