

Andreas Scholl – The Voice

Written by bluesever
Friday, 18 May 2012 16:55 -

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1. *The Three Ravens* 3:22 2. *Barbara Allen* 3:12 3. *Messiah: Air "But who may abide the day of His coming?"* 4:45 4. *Serse: Sinfonia* 1:15 5. *Serse: Recitativo "Frondi tenere"* 0:41 6. *Serse: Aria "Ombra mai fù" (Atto I, scena 1)* 3:06 7. *Cantate RV 684: Largo e sciolto. "Cessate, omai cessate"* 2:01 [play](#) 8. *Cantate RV 684: Larghetto & Andante molto. "Ah ch'infelice sempre"* 5:17 9. *Cantate RV 684: Andante. "A voi dunque ricorro"* 1:17 10. *Cantate RV 684: Allegro. "Nell'orrido albergo ricetto di pene"* 3:44 11. *Mass in B minor: Agnus Dei* 6:36 12. *Stabat Mater: "Eja mater, fons amoris"* 2:46 13. *Stabat Mater: "Fac ut ardeat"* 1:40

[play](#)

14. *Stabat Mater: "Amen"* 1:10 15. *Maddalena ai piedi di Cristo: Recitativo "Di miei dardi possenti"* 0:38 16. *Maddalena ai piedi di Cristo: Aria "Da quel strale che stilla veleno"* 7:05 17. *Cantata "Jubilate Domino"* 8:46 18. *Ach Liebste, laß uns eilen* 3:11 19. *Kunst des Küssens* 2:10 20. *Cantata "Hercules auf dem Scheidewege": Aria "Treues Echo"* 6:45 21. *Matthäus-Passion: Aria "Erbarme dich"* 6:38

Arts Florissants Orchestra Conductor: René Jacobs, Philippe Herreweghe, William Christie, Chiara Banchini

Versed in all Italian, German and English Early Music repertoire - Andreas Scholl, young as he indeed is, deserved such a compilation of his awesome singing career dating back to the late 80s. Such a cd should not forget his magnificent Bach, both religious (his "Agnus Dei" from Bach's Mass in B minor is indeed the finest I have heard, only comparable to Bowman's) and secular, which has often brought him the applause of critics from all over the world (including some not so much in favour of his voice type - the lately rather fashionable countertenor one). Neither have they forgotten his award-winner Vivaldi, mainly represented in this album by the cantata "Cessate, omai cessate" as dramatically powerful both the work and the reading as one could ever wish for. So much could one add about his delighting english folksongs, which will undoubtedly lead most listeners to his forthcoming Dowland album, to be released in a few weeks. Indeed, a excellent introduction not only to Mr Scholl's unique singing but also to the interesting figure of the countertenor and to the intensely compelling music prior to Mozart.

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