

Cecilia Bartoli - Salieri Album (2003)

Written by bluesever

Wednesday, 21 October 2009 20:34 - Last Updated Saturday, 04 June 2016 12:44

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1. *La Secchia rapita / Act 2 - Son qual lacera tartana* 3:08
2. *La Scuola dei gelosi / Act 2 - Or ei con Ernestina...Ah sia già* 8:25
3. *La Fiera di Venezia / Act 3 - Vi sono sposa e amante* 6:16
4. *Palmira, Regina di Persia / Act 2 - Voi lusingate invano lo smarito cor mio...Misera abbandonata* 2:55
5. *La Cifra / Act 2 - E voi da buon marito...Non vò già' che vi suonino* 3:43
6. *La Cifra / Act 2 - Alfin son sola...Sola e mesta* 8:22
7. *Il Ricco d'un giorno / Act 2 - Dopo pranzo addormentata* 3:15
8. *La Secchia rapita / Act 2 - No, non vacillerà...Sulle mie tempie* 7:45
9. *Palmira, Regina di Persia / Act 1 - Lungi da me sen vada quella veste fatal...Dunque anche il cielo...Contro un'alma sventurata* 4:04
10. *La Finta scema / Act 2 - Se lo dovessi vendere* 1:47
11. *Il Ricco d'un giorno / Act 2 - Eccomi più che mai...Amor pietoso Amore* 5:42
12. *La Grotta di Trofonio / Act 2 - La ra la* 1:35
13. *Armida / Act 2 - E non degg'io seguirla!...Forse chi sà...Vieni a me sull'ali d'oro* 9:59

Cecilia Bartoli – mezzo-soprano Rachel Brown – flute Andrea Perugi – organ Anthony Robson – oboe Orchestra of the Age of Enlightenment Alan Fischer – Conductor

Antonio Salieri is, unfortunately, best known as Mozart's great Viennese rival. Some of his work has appeared on recordings, and he was clearly an interesting composer of well-crafted, entertaining music. But now that a singer with the stature and prodigious gifts of Cecilia Bartoli has undertaken an entire CD of his opera arias, he may just become a quasi-household name. Here he proves himself a composer who wrote for virtuosos; Bartoli is nothing if not a virtuoso. And, indeed, this CD opens with an impressive bang: An aria from *La secchia rapita* features a wild vocal line complete with wild coloratura, huge leaps, a range from low G to high D flat (Bartoli flirts more and more with the soprano range while using her chest register even more forcefully!), and vast dynamic changes accompanied by a full orchestra augmented with grand, martial trumpets. Other arias--one from *Palmira, Regina di Persia*, for example--are more introspective and are spun out with a graceful, seamless legato and seemingly endless

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pianissimo. Everything one loves about Bartoli is here: the intensity, absolute fluidity in execution, breath control, glorious trill, the ability to whisper or holler, and an identification with the character she's portraying which makes the situation credible and involving for the listener. At the same time, we can't overlook a tendency to overstatement and exaggeration and a breathiness to some of the delivery which can be an annoying mannerism. But where else can one get such excitement and commitment coupled with an irresistible charm in a singer so clearly at her peak? Most/all of the arias and operas here are virtually unknown; this CD whets our appetites for more Salieri. The accompaniments are as superbly thought-out and played as one would hope for--the wacky pizzicato strings and solo wind and brass lines in an aria from La Cifra, for instance, will delight. Bartoli fans and fans of great singing should not wait another moment before ordering this. ---Robert Levine, Editorial Reviews

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