

Handel - La Resurrezione (Koopman) [1991]

Written by bluesever

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Parte Prima 1-1 Sonata 3:22 Scena 1 1-2 Disserratevi, O Porte D'Averno (Angelo) 5:18
1-3 Qual'insolita Luce (Lucifero) 1:22 1-4 Caddi, È Ver, Ma Nel Cadere (Lucifero) 4:04 1-5
Ma Che Veggio? (Lucifero) 0:56 1-6 Chi Sei? (Lucifero) 0:54 1-7 D'amor Fu Consiglio
(Angelo) 2:36 1-8 E Ben, Questo Tuo Nume (Lucifero) 1:36 1-9 O Voi, Dell'Erebo (Lucifero)
3:11 Scena 2 1-10 Notte, Notte Funesta
(Maddalena) 0:46 1-11 Ferma L'ali, E Su Miei Lumi (Maddalena) 6:15 1-12 Concedi, O
Maddalena (Cleofe) 1:03 1-13 Piangete, Sì, Piangete (Cleofe) 2:29 1-14 Ahi, Dolce Mio
Signore (Maddalena) 1:52 1-15 Dolci Chiodi, Amate Spine (Maddalena) 3:30 1-16 O Cleofe,
O Maddalena (San Giovanni) 1:40 1-17 Quando È Parto Dell'affetto (San Giovanni) 3:54
1-18 Ma Dinne, E Sarà Vero (Cleofe) 1:04 1-19 Naufragando Va Per L'onde (Cleofe) 5:18
1-20 Itene Pure, O Fide (San Giovanni) 1:18 1-21 Così la Tortorella (San Giovanni) 3:44
1-22 Se Maria Dunque Spera (Maddalena) 0:56 1-23 Ho Un Non So Che Nel Cor
(Maddalena) 2:32 Scena 3 1-24
Uscite Pure, Uscite (Angelo) 1:28 1-25 Il Nume Vincitor (Angelo) 2:28
Parte Seconda
2-1 Introduzione 1:23
Scena 1
2-2 Di Quai Nuovi Portenti (San Giovanni) 0:43 2-3 Ecco Il Sol, Ch'esce Dal Mare (San
Giovanni) 4:40 2-4 Ma Ove Maria Dimora (San Giovanni) 0:23
Scena
2-5 Risorga Il Mondo (Angelo) 3:47 2-6 Di Rabbia Indarno Freme (Angelo) 0:54 2-7
Misero! Ho Pure Udito? (Lucifero) 1:00 2-8 Per Celare Il Nuovo Scorno (Lucifero) 1:44 2-9 O
Come Cieco Il Tuo Furor Delira! (Angelo) 0:35 2-10 Impedirlo Io Saprò (Lucifero) 0:33
Scena 3
2-11 Amica, Troppo Tardo (Maddalena) 0:48 2-12 Per Me Già di Morire (Maddalena) 6:22
2-13 Ahi, Abborrito Nome! (Lucifero) 0:43
Scena 4
2-14 Vedo Il Ciel Che Più Sereno (Cleofe) 3:37 2-15 Cleofe, Siam Giunte Al Luogo
(Maddalena) 1:21 2-16 Se Per Colpa di Donna Infelice (Angelo) 3:14 2-17 Mio Gesù, Mio
Signore (Maddalena) 0:47 2-18 Del Ciglio Dolente (Maddalena) 3:18 2-19 Sì, Sì, Cerchiamo
Pure (Cleofe) 0:22 2-20 Augelletti, Ruscelletti (Cleofe) 2:46
Scena 5
2-21 Dove Sì Frettolosi (San Giovanni) 1:10 2-22 Caro Figlio! (San Giovanni) 4:22 2-23
Cleofe, Giovanni, Udite (Maddalena) 1:21 2-24 Se Impassibile, Immortale (Maddalena) 3:53

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2-25 *Sì, Sì, Col Redentore (San Giovanni)* 0:23 2-26 *Diasi Lode In Cielo, In Terra (Coro)*
2:01

Soprano – Barbara Schlick, Nancy Argenta Alto – Guillemette Laurens Tenor – Guy De Mey
Bass – Klaus Mertens The Amsterdam Baroque Orchestra Conductor - Ton Koopman

Ton Koopman's live recording of Messiah is beautifully polished and elegant. His fine team of soloists is matched in the choruses by exquisitely balanced contributions from The Sixteen. Overall, Koopman projects an impressive sense of dramatic shape, but I would have preferred greater exuberance in the jubilant numbers. A strong cast – pitting Barbara Schlick's outstanding representation of the Angel against Klaus Mertens's aptly weighty Lucifer – makes *La resurrezione* a splendid companion piece, although here the recording could be clearer and fuller. ---Nicholas Rast, classical-music.com

La Resurrezione was composed for the Marchese Ruspoli as part of his spectacular Easter celebrations in 1708. Handel resisted attempts to convert him to the Roman Catholic Church, but this oratorio proves he certainly did not resist the influence of its music. In addition to Handel's own artistic originality and vivid brilliance, his absorption of the styles of composers such as Alessandro Scarlatti and Antonio Caldara is plainly evident. Another influence was Corelli, who led the unusually large orchestra that probably consisted of about 21 violins, 4 violas, a viola da gamba, 5 cellos, 5 double basses, 4 oboes (who also doubled on recorders and flute), 2 trumpets, theorbo, and harpsichord. It is also possible that a bassoonist used trombone in music where Handel indicated trumpets.

The libretto was written by Carlo Sigismondo Capece, a member of the Arcadian Academy, yet the intense emotions and vivid drama are far removed from pastoral musings. The libretto does not feature a musical portrayal of Christ, but instead a series of comments from Mary Magdalene, Mary Cleophas, and St. John. Their grief is potent, and their subsequent rejoicing after the Angel announces His resurrection is infectious. Furthermore, the oratorio's opening scene featuring a gloating Angel's arrival at the gates of hell – and Lucifer's impotent venom – is Handel at his most purely theatrical. --- David Vickers, gfhandel.org

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