

## Handel - Le Cantate Per Il Cardinal Ottoboni (2008)

Written by bluesever

Wednesday, 23 June 2010 16:02 - Last Updated Sunday, 22 December 2013 23:47

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*Ero e Leandro (Qual tu riveggio)*, cantata for soprano, 2 oboes, strings & continuo, HWV 150:  
1. Recitativo. Qual ti riveggio, oh Dio! 2. Aria. Empio mare, onde crudeli 3. Recitativo. Amor che, ascoso 4. Aria (Poco allegro e staccato). Se la mo 5. Recitativo. Questi dalla mia fronte 6. Aria (Adagio e piano). Si muora, si muor 7. Recitativo. Ecco, gelide labra N6 se emenderà jamás, cantata, HWV 140: 8. Aria. No se emendará jamás 9. Recitativo. Si del quereros es causa 10. Aria. Dícente mis ojos Spande ancor a mio dispetto, cantata for bass, 2 violins & continuo, HWV 165: 11. Aria. Spande ancor a mio dispetto 12. Accompagnato. Oh! Che da fiere pene 13. Aria (Andante). Da balza in balza Ah! crudel, nel pianto mio, cantata for soprano & ensemble, HWV 78: 14. Sonata 15. Aria (Adagio). Ah! Crudelo, nel pianto mio 16. Recitativo. Non sdegnarai d'amar 17. Aria. Di quel bel ch'il ciel ti diede 18. Accompagnato e recitativo. Balena il cielo 19. Aria. Per trofei di mia costanza

Performer:

La Risonanza:

Fabio Bonizzoni, harpsichord and direction

Raffaella Milanesi, soprano

Salvo Vitale, bass

Mike Fentross, baroque guitar

Andrea Mion, oboe

Rey Ishizaka, oboe

Nick Robinson, solo violin

Carlo Lazzaroni, violin

Barbara Altobello, violin

Rossella Borsoni, violin

Silvia Colli, violin

Fabio Ravasi, violin

Gianni De Rosa, viola

Caterina Dell'Agnello, cello

Olaf Reimers, cello

Vanni Moretto, violon

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In the third instalment in Fabio Bonizzoni's survey of the secular cantatas with instrumental accompaniment composed by Georg Frideric Handel during his stay in Italy, come a quartet of works associated with the Venice-born maecenas Pietro Ottoboni – including the substantial *Ero e Leandro*, the libretto for which is plausibly considered to have been written by the Cardinal Ottoboni himself. As well as the seldom-performed cantata for bass, *Spande ancora a mio dispetto* and *Ah! Crudel, nel pianto mio* scored for soprano solo, Bonizzoni also directs the Spanish-texted *Nose emendará jamás*.

In this latest outing Bonizzoni continues with his policy of bringing forward accomplished singers with an intense and direct feel for Handel's Italian output. Where the first two volumes saw contributions from Roberta Invernizzi and Emanuela Galli, here, for this "Ottoboni" release, the spotlight falls on soprano Raffaella Milanese and bass Salvo Vitale. As before, our understanding of this neglected area of Handel's genius is enhanced by the accompanying booklet notes. Here they are provided by Livio Marcaletti, an expert on the music of Antonio Bononcini as much as on that of Handel. ---glossamusic.com

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