Marilyn Horne – Recital (Handel & Vivaldi) [1996]

1. Arie Di Rinaldo: Arie Di Rinaldo: 'Or la tromba' (Rinaldo, Act III, scene 9) 2. Arie Di Rinaldo: Arie Di Rinaldo: 'Cara sposa' (Rinaldo, Act I, scene 7) 3. Arie Di Rinaldo: Arie Di Rinaldo: 'Venti, turbini' (Rinaldo, Act I, scene 9) 4. Arie Di Rinaldo: Arie Di Rinaldo: 'Cor' ingrato' (Rinaldo, Act I, scene 3) 5. Aria Di Serse: Aria Di Serse: 'Frondi tenere...Ombra mai fu' ISerse, Act I, scene 1) 6. Aria Di Arsace: Aria Di Arsace: 'Furibondo spira il vento' (Partenope, Act II, scene 9) 7. Aria Di Poppea: Aria Di Poppea: 'Bel piacere' (Agrippina, Act III, scene 10) 8. Aria Di Almirena: Aria Di ?Almirena: 'Lascia ch'io pianga' (Rinaldo, Act II, scene 4) 9. Aria Di Orlando: Aria Di Orlando: 'Fammi combattere' (Orlando, Act I, scene 10) 10. Aria Di Orlando: Aria Di Orlando: 'Nel profondo' (Orlando Furioso, Act I, scene 1) 11. Aria Di Orlando: Aria Di Orlando: 'Sorge l'irato nembo' (Orlando Furioso, Act II, scene 2) 12. Aria Di Orlando: Aria Di Orlando: 'Fonti di pianto' (Orlando Furioso, Act III, scene 6) Marilyn Horne - mezzo-soprano
I Solisti Veneti Claudio Scimone - conductor

In terms of bel canto and Romantic opera, Marilyn Horne is and will always be remembered as a talented and unique milestone in the history of opera, a singer who set the standard for such roles as Adalgisa in Bellini's "Norma," Carmen in Bizet's opera of the same name, and various lead Rossini roles. To many connoisseurs of the opera of the Baroque age, Horne will be remembered as a pioneer, someone who singlehandedly took the forefront in reviving the castrato roles of Baroque opera's greatest son, Georg Friedrich Haendel, and encouraged other opera singers in the mainstream to do the same. We have Marilyn Horne to thank for the first Met staging of any Baroque opera, and also such mainstream singers as Cecilia Bartoli and Renee Fleming are indebted to her whenever they take the stage (or record) in such roles as Almirena or Alcina. Before Horne's pioneering work, Vivaldi was heard only in the concert hall, or occassionally in the church. Her encouragement of the performance of "Orlando furioso" for the 300th anniversary of the birth of Vivaldi marked a new chapter in the studies of Vivaldi's operas, as well as his other works and the operas of other Italian composers of the period. This CD recording is an important testament to Horne's legacy in the field of pre-Mozartean Italian opera.

In displaying her vocal fireworks in "Or la tromba" and "Venti, turbini," and providing new shades of never heard before nuance in "Cor ingrato" and of course, "Ombra mai fu," Marilyn Horne shows her genuine appreciation for the operatic music of Haendel, which unfortunately was for a long time performed in the same fashion as, say, Baroque oratorio.

Now on to a few of the arias themselves. "Or la tromba" is magificently sung and played, and one admires both Horne's impressive command and agility of voice and her emphasis on making a castrato aria sound like a piece for a hero, thereby acquiring a manly and heroic timbre as opposed to a relatively seductive female one acquired by far too many recitalists. In "Ombra mai fu," she proves that the famous aria, formerly known as "Handel's Largo," can still have many things to offer in terms of interpretation and nuance. The opera "Serse," from which the aria is taken, is a combination of comic and romantic strains in opera, and Horne realizes that in her interpretation of the aria. In "Cor ingrato" and "Cara sposa," Horne shades and colours the arias to reveal the pain and suffering (and yet very Baroque self-conscious sentimentality) of the hero who has lost his beloved. ---Harpsichord Fan, amazon.com

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