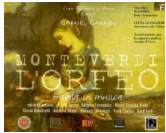


Claudio Monteverdi – Orfeo (Garrido) [1996]

Written by bluesever

Friday, 23 October 2009 17:13 - Last Updated Monday, 24 February 2014 14:38

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La favola d'Orfeo, opera, SV 318 Disc 1 1 Prologue.: Toccata 1:28 2 Prologue.: "Dal mio Permeso amato" 5:51 3 Act 1.: "In questo lieto e fortunato giorno" 3:35 4 Act 1.: "Lasciate i monti" 2:37 5 Act 1.: "Rosa del ciel" 3:51 6 Act 1.: "Vieni, Imeneo" 1:50 7 Act 1.: "Alcun non sia che disperato in preda" 5:00 8 Act 2.: "Ecco pur ch'a voi ritorno" 1:30 9 Act 2.: "In questo prato adorno" 4:13 10 Act 2.: "Ahi caso acerbo!" 3:27 11 Act 2.: "In un fiorito prato" 4:07 12 Act 2.: "Tu se'morta, mia vita, ed io respiro?" 2:29 13 Act 2.: "Ahi caso acerbo" 4:09 14 Act 2.: "Chi ne consola, ah lassì?" 5:45

Disc 2

1 Act 3.: "Scòrto da te, mio Nume" 2:53 2 Act 3.: "Ecco l'atra palude" 3:57 3 Act 3.: "O tu ch'innanzi" 2:10 4 Act 3.: "Possente spirto" 4:29 5 Act 3.: "Orfeo son io" 3:39 6 Act 3.: "Sol tu, nobil Dio" 2:51 7 Act 3.: "Ei dorme" 2:53 8 Act 3.: "Nulla impresa" 3:55 9 Act 4.: "Signor quel infelice" 7:29 10 Act 4.: "Qual onor di te fia degno" 2:36 11 Act 4.: "O dolcissimi lumi" 2:42 12 Act 4.: "E la virtute un raggio" 3:37 13 Act 5.: "Questi i campi di Tracia" 7:42 14 Act 5.: "Perch'a lo sdegno" 4:43 15 Act 5.: "Salam cantando al cielo" 1:17 16 Act 5.: "Vanne, Orfeo, felice e pieno" 5:42

Orfeo - Victor Torres Euridice - Adriana Fernández Sylvia, Messaggiera - Gloria Banditelli Speranza, La Musica – Maria Cristina Kiehr Caronte – Antonio Abete Plutone, Pastore IV – Furio Zanasi Proserpina, Ninfa - Roberta Invernizzi Apollo - Maurizio Rossano Pastore I – Gerd Turk Pastore II – Fabian Schofrin Pastore III, Spirito I – Giovanni Caccamo Spirito II – Salvatore Sutura Coro Antonio Il Verso Ensemble Elyma Direction - Gabriel Garrido

Opera in five acts and a prologue Libretto by Alessandro Striggio First performed at Palais ducal in Mantoue, February 24th, 1607 Monteverdi's Orfeo is considered one of opera's founding masterpieces. This opera still enjoyed the influence of the learned Renaissance art of the madrigal but was already part of the transition to the Baroque, which would soon see music serving text, poetry and the expression of passions. What better myth than that of Orpheus and Eurydice to bring about the birth of this new approach to making music? --- opera-lausanne.ch

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