

Domenico Scarlatti – Tetide in Sciro (2001)

Written by bluesever

Tuesday, 04 January 2011 19:22 - Last Updated Thursday, 24 April 2014 13:39

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CD1

1. *Tetide In Sciro – Sinfonia* [play](#)
2. *Atto I – Vi Lancio*
3. *Per Credere*
4. *Vorebbe Dal Tuor Cor*
5. *Sapre Ben Il Petto Opperre*
6. *A Che D'inutil Ferro*
7. *L'uccidero, Io Svenero*
8. *Impara*
9. *Se Non Vedo*
10. *Si, Si Piu Che Non Vuoi*
11. *Atto II – Sento L'aura Scherza Tra La Fronde* [play](#)
12. *Deidamia Molto Osserva*
13. *Atterato, Fulminato*
14. *Amando E Tacendo*
15. *Deidamia, Com Sola*
16. *Io Creda Che Fosse Pena*

CD2

1. *Non e Il Ciel*
2. *Madre Se Quest'amore*
3. *Lascia Mi Piangere*
4. *Atto III – E'ontano Il Mio Tormento*
5. *Achille Dell'attica Tromba*
6. *Se Vuoi D'alloro*
7. *Quando In Notte* [play](#)
8. *Filarte Ascolta*
9. *Cosi Orgogliosa*
10. *Lancio Te Ma Non Lancio*
11. *Quanto Troia Vinta Cada*
12. *Deh! Ferma*
13. *Son Tuo Figlio E Sono Amante* [play](#)
14. *Misera Genitrice*
15. *O Numi Tiranni*

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16. *Antiope, Ben Presago*
17. *Che Vedo I Guisti Numi*
18. *Crudel Che Piu Tardi*
19. *Che Tirana*
20. *Cassino I Vostri Gemiti*
21. *Licomedede, Tu Vedi Viva Deidamia*
22. *Quando Amor Chiama A Godere*

Tetide - Marzanna Rudnicka

Antiope - Marta Boberska

Deidamia - Dorota Lachowicz

Achille - Wolciech Parchem

Ulisse - Jaroslaw Brek

Licomedede - Andrzej Klimczak

Musicae Antiquae Collegium Varsoviense

Lilianna Stawarz, 2001

First world recording of the opera which has survived in its entirety and original shape, written in Rome (1712) for Polish queen Maria Casimira.

Domenico Scarlatti was an exact contemporary of JS Bach and Handel but, while his keyboard music has received a good deal of attention, his vocal works have been comparatively neglected. Certainly his only opera seria, *Tetide in Sciro*, of which this is the best of my knowledge the only recording ever made, is no match for Handel at his best, but I was pleased to make its acquaintance. ---musicweb-international.com

Pierwsze w historii fonografii nagranie jedynej opery, która przetrwała do naszych czasów, napisanej w Rzymie (1712) dla królowej Marii Kazimiery; wystawieniem której Warszawska Opera Kameralna uświetniła obchody 400 lat opery na świecie.

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