

Vivaldi – In furore, Laudate pueri e concerti sacri (2006)

Written by bluesever

Sunday, 13 September 2015 16:00 -

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1. Mottetto RV626 - Aria: *In furore iustissimae irae* (Allegro) 2. Mottetto RV626 - Recitativo
3. Mottetto RV626 - Aria: *Tunc meus fletus* (Largo) 4. Mottetto RV626 - Alleluia (Allegro) 5.
Sinfonia RV169 *nAl Santo Sepolcron* (Adagio Molto) 6. Sinfonia RV169 *nAl Santo Sepolcron*
(Allegro ma Poco) 7. RV601 *nLaudate puerin - Laudate pueri* (Allegro non Molto) 8. RV601
nLaudate puerin - Sit nomen Domini (Allegro) 9. RV601 *nLaudate puerin - A solis ortu*
(Andante) 10. RV601 *nLaudate puerin - Excelsus super omnes* (Larghetto) 11. RV601
nLaudate puerin - Suscitans a terra (Allegro Molto) 12. RV601 *nLaudate puerin - Ut collocet*
eum (Allegro) 13. RV601 *nLaudate puerin - Gloria Patri e Filio* (Larghetto) 14. RV601
nLaudate puerin - Sicut erat (Allegro) 15. RV601 *nLaudate puerin - Amen* (Allegro) 16.
Concerto RV541 *in re minore* (Allegro) 17. Concerto RV541 *in re minore* (Grave) 18.
Concerto RV541 *in re minore* (Allegro Molto) 19. Concerto RV286 (Largo Molto e Spiccato,
Andante Molto) 20. Concerto RV286 (Largo) 21. Concerto RV286 (Allegro non Molto)
Sandrine Piau - soprano Stefano Montanari - violin Accademia Bizantina [on period
instruments] Ottavio Dantone - conductor

In furore is the ideal score for any soprano who's spoiling for a fight – with herself! So says Sandrine Piau in the booklet for this latest release in Naïve's estimable Vivaldi edition, and she could have added that it also makes a superb opener for any disc. The motet could have been made for a singer of Piau's avian lightness and agility, and sure enough she throws herself into it, bringing to it her usual precision and, with a technique that enables plenty of dazzling extra ornaments, winning personality.

Deborah York, performing for Robert King's Vivaldi sacred music series (Hyperion, 7/96), is almost as effortlessly accurate but her performance lacks Piau's energy and imagination; crucially, Piau manages to find contrast in the work, not just between its fearful opening movement and more penitential second, but on a local scale as well. In the Laudate pueri, an altogether more urbane offering, she sings with poise, expressive sophistication and tonal power, compared to which King's singer, Carolyn Sampson, is more charmingly artless but also

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less technically polished (A/01).

Piau's quickness of mind is matched by the orchestral playing of Accademia Bizantina, whose sound, typically for an Italian group, is grainier than The King's Consort but allows for a more alert and intense approach to interpretative detail. Thus they never fail to enhance the mood of a particular number, a skill which they also put to good use in the disc's three orchestral works. --- Lindsay Kemp, gramophone.co.uk

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