

## Antonio Vivaldi – Motets (Magda Kalmar) [1987]

Written by bluesever

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Laudate pueri Dominum, "Psalm 112", RV 601

01. *Laudate pueri*

02. *Sit nomen*

03. *A solis ortu*

04. *Excelsus*

05. *Suscitans*

06. *Ut collocet*

07. *Gloria*

08. *Gloria - Sicut erat*

09. *Amen*

In furore iustissimae irae, RV 626

10. *Aria: In furore iustissimae irae*

11. *Recitative: Miserationum Pater piissime*

12. *Aria: Tunc meus fletus evadet laetus*

13. *Alleluia*

Nulla in mundo pax sincera, RV 630

14. *Aria: Nulla in mundo pax sincera*

15. *Recitative: Blando colore oculos*

16. *Aria: Spirat anguis*

17. *Alleluia*

MAGDA KALMAR (Soprano)

Liszt Ferenc Chamber Orchestra (Budapest)

Frigyes Sándor (Conductor)

This CD is not separately available any more, but it's included in the Brilliant Classics Vivaldi Masterworks box. I've just posted a review of *Laudate Pueri* and *In Furore* as sung by Sandrine Piau with the Accademia Bizantina. It's worth a listening-test comparison of the two performances, if both are available to you.

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The three motets on this CD are among Vivaldi's most emotionally vibrant vocal compositions. Written for a soprano with both a Mozartian coloratura range, up to Queen of the Night pitches, and Donizetti agility, they make maximum demands on the singer. Magda Kalmar acquits herself well on this CD - excellent pitch, ringing tones without warbling vibrato, athletic phrasing - but she's not Sandrine Piau. She doesn't have the expressiveness or the subtle control of dynamics, and her highest half-octave timbre is slightly wiry. Still, she's awfully good, easily good enough to deserve a hearing. It's the orchestra that is sorily deficient - an oversized ensemble of modern instruments playing by conservatory tuning without any audible sense of Baroque phrasing. For poor Magda, it must feel like dancing on a plush carpet. I've never heard a side-by-side comparison of two recordings that demonstrates more clearly the value of historical performance practices. ---Giordano Bruno, amazon.com

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