Vivaldi - Dorilla in Tempe (Fasolis) [2017]

Dorilla in Tempe, RV 709: Sinfonia: *1 Sinfonia. Allegro 01:56 2 Sinfonia. Andante 01:55*
Dorilla in Tempe, RV 709, Act I:
3 Act I, Scene 1: Sinfonia. Allegro - Dell' aura al sussurrar 03:22 4 Act I, Scene 1: Or fra questi, o Dorilla (Recitativo) (Elmiro, Dorilla) 01:54 5 Act I, Scene 1: Mi lusinga il dolce affetto (Aria) (Elmiro) 04:57 6 Act I, Scene 2: Figlia, Nomio, oh Dei! (Recitativo) (Admeto, Dorilla, Nomio) 00:59 7 Act I, Scene 2: La speranza ch'in me sento (Aria) (Dorilla) 03:57 8 Act I, Scene 3: Quale, Signor, daresti (Nomio, Admeto) 00:45 9 Act I, Scene 3: Dall'orrido soggiorno (Aria) (Admeto) 03:15 10 Act I, Scene 4: Se Apollo io son sotto (Solo) (Nomio) 00:38 11 Act I, Scene 4: Se al mio ben rivolgo il ciglio (Aria) (Nomio) 03:31 12 Act I, Scene 5: Nume tu, che di Tempe (Admeto) 00:45 13 Act I, Scene 5: Gemiti e lagrime (Coro di pastori) 01:08 14 Act I, Scene 5: Quale portento? - Queste inutili voci (Dorilla, Elmiro, Admeto) 01:56 15 Act I, Scene 6 & 7: Fiero destin che sento! - Senza l'uso de' sensi - Noiosi tormenti (Elmiro, Dorilla, Eudamia) 05:36 16 Act I, Scene 7: Saprò ben con petto forte (Aria) (Elmiro) 02:33 17 Act I, Scene 8: D'un tal disprezzo a fronte - Qui in disparte - No, t'arresta, o Filindo (Eudamia, Filindo) 01:42 18 Act I, Scene 8: Al mio amore il tuo risponda (Aria) (Eudamia) 04:10 19 Act I, Scene 9: Ancor questo di più? Mio cuor (Recitativo) (Filindo) 00:24 20 Act I, Scene 9: Rete, lacci, e strali adopra (Aria) (Filindo) 04:31 21 Act I, Scene 10 & 11: Quest' è il campo fatal, ma glorioso - Non temer, o Dorilla - Oh clemenza del Ciel! Oh prode Nomio! - Parte così Dorilla (Dorilla, Nomio, Admeto) 03:50 22 Act I, Scene 11: Lieta, o Tempe - Ogni cuor grato si mostri 02:21
Dorilla in Tempe, RV 709, Act II:
23 Act II, Scene 1: Ah che da tanta gioia - Come? D'un tal timore (Elmiro, Dorilla) 01:24 24 Act II, Scene 1: Come l'onde in mezzo al mare (Aria) (Dorilla) 04:07 25 Act II, Scene 2: Ah, che non val costanza (Recitativo) (Elmiro) 00:20 26 Act II, Scene 2: Vorrei dai lacci sciogliere (Aria) (Elmiro) 05:14 27 Act II, Scene 3: Admeto padre, e re se ha quanto basta - Se dunque generoso - Del genitor ai cenni (Admeto, Nomio, Dorilla) 02:59 28 Act II, Scene 5: Ma in tal contrasto il fine tuo più degno - Come? Son re, son padre - Non indugiar, libero parla, e tutta - Ma giacché risoluto saperlo (Eudamia, Admeto, Dorilla, Nomio, Filindo) 02:33 29 Act II, Scene 5: Se ostinata a me resisti (Aria) (Admeto)04:20 30 Act II, Scene 6: Ma dimmi, tu, qual parte - Vile, indiscreta tirannia è quella (Dorilla, Eudamia, Nomio, Eudamia) 01:20 31 Act II, Scene 6: Se amarti non poss'io (Aria) (Dorilla) 03:33 32 Act II, Scene 7: Grande fatalità de' nostri affetti - No, Eudamia, ancor non devi (Filindo, Eudamia, Nomio) 00:43 33 Act II, Scene 7: Bel piacer saria d'un core (Aria) (Nomio) 07:30 34 ct II, Scene 8: Ingrata Eudamia, a rendermi infelice (Filindo, Eudamia) 00:35 35 Act II, Scene 8: Arsa da rai cocenti (Aria) (Eudamia) 03:42 36 Act II, Scene 9: Che deggio far? Creder convien (Solo) (Filindo) 00:24 37 Act II, Scene 9: Non vo'

che un infedele (Aria) (Filindo) 04:41 38 Act II, Scene 10: Misero Elmiro, oh Dio! Della sciagura (Elmiro) 00:42 39 Act II, Scene 11: Con eco giuliva 00:51 40 Act II, Scene 11: Tempe qui tutta vedi - La conquista d'un cor (Admeto, Nomio, Dorilla, Eudamia) 01:13 41 Act II, Scene 11: Si beva, si danzi, si canti 00:52 42 Act II, Scene 12: Stuolo de' cacciatori (Filindo, Admeto, Tutti) 00:19 43 Act II, Scene 12: Alla caccia ognuno presti 01:37 Dorilla in Tempe, RV 709, Act III: 44 Act III, Scene 1: Di Dorilla, o signor, tosto in soccorso -L'offesa al mio signore (Filindo, Admeto) 00:49 45 Act III, Scene 1: Col piacer del tuo comando (Aria) (Filindo)02:50 46 Act III, Scene 2 & 3: Ah indegna figlia! Forse - Offeso tu non sei se violata - Signor, ciò ch'in Elmiro - In oltraggio all'amor, (Admeto, Nomio, Elmiro, Dorilla) 03:14 47 Act III, Scene 3: Fidi amanti al vostro amore (Aria) (Nomio) 05:17 48 Act III, Scene 4: Ah padre, deh permetti - Padre crudel spietato (Dorilla, Admeto) 01:44 49 Act III, Scene 4: Il povero mio core (Aria) (Dorilla)06:23 50 Act III, Scene 5 & 6: Olà! Costui fra tanto - Né all'amor della vita già infelice - Lasciami, o traditor! (Admeto, Elmiro, Eudamia) 01:31 51 Act III, Scene 6: Più non vo' mirar quel volto (Aria) (Eudamia) 02:39 52 Act III, Scene 7: Eh che invano tu speri (Recitativo (Elmiro) 00:12 53 Act III, Scene 7: Non ha più pace il cor amante (Aria) (Elmiro) 06:59 54 Act III, Scene 8 - 10: Desolata Dorilla - All'imminente scena - Ah giacché si feroce - Deh oh Dio! (Dorilla, Admeto, Elmiro) 02:35 55 Act III, Scene 11: Ceda il duolo! In riso, in giubilo 00:30 56 Act III, Scene 11: Admeto, ecco tua figlia - A un tal portento (Nomio, Admeto, Elmiro, Dorilla, Eudamia, Filindo) 01:23 57 Act III, Scene 11: Il Cielo ancora
Romina Basso (Dorilla) Serena Malfi (Elmiro) Marina de Liso (Nomio) Lucia Cirillo (Filindo) Sonia Prina (Eudamia) Christian Senn (Admeto) I Barocchisti Diego Fasolis - conductor

Launched in 2000 and now 54 albums later, the ground-breaking Vivaldi Edition returns with the sumptuous opera, Dorilla in Tempe, conducted by Diego Fasolis.

A perfect example of the creativity and diversity of Antonio Vivaldi's musicmaking, the opera Dorilla in Tempe is an enchanting listen. From the pastoral and fairytale-like atmosphere of the story, to the prominent role of the choir (which sings the well known 'Spring') and the insertion of several spectacular arias by fellow composers (thereby creating a 'pasticcio' opera, as was common at the time): everything combines to draw the listener in to the emotional twists and turns of Princess Dorilla in her valley of Tempe, Greece.

As always in the Vivaldi Edition, the recording brings together a high-level vocal cast, including Romina Basso, Sonia Prina, Christian Senn, and Serena Malfi - this time under the baton of maestro Diego Fasolis, who has previously worked with Cecilia Bartoli on several recordings.
---prestoclassical.co.uk

The ball of twine usually required to thread one's way through the maze of most baroque opera plots need not, fortunately, be particularly large for this curious conflation of two classical legends Apollo slaying the Python and Perseus rescuing Andromeda from the rock. Here Nomio (who is Apollo in disguise banished to earth by Zeus for killing the Cyclops) is in love with Drusilla, daughter of King Admeto, who has been constrained to offer her as sacrifice to the sea monster; Nomio slays it (which takes him all of 30 seconds) and saves her; but she is ungrateful and elopes with her lover, the shepherd Elmiro, with disastrous consequences. So far so clear: the complications set in because Elmiro is loved by the nymph Eudamia, with whom, however, another shepherd, Filindo, is enamoured.

Dorilla in Tempe (a valley in Thessaly devoted to the cult of Apollo) was the thirty-third of Vivaldi's 50 or so operas. It was written in 1726, but the form in which it has come down to us is a pasticcio of eight years later that includes arias by Hasse Giacomelli (two brilliant bravura show-pieces for Filindo) and Leo, as well as other interpolations whose origins cannot be traced. Vivaldi, however, stakes his claim to the work by quoting the "Spring" theme from his Four Seasons (which had been published only a few months previously) in the introductory sinfonia and, moreover, linking that with the opening chorus. The work adheres to the traditional opera seria structure of not more than one aria in each 'scene': all of these are in da capo form (the singers here stylishly embellishing the reprises), and several are simile arias, in the fashion of the time. In general the music is vigorous, with plenty of opportunities for the singers to display their prowess, but Vivaldi also knows how to be touching in moments of pathos (as in Dorilla's "Se amarti non poss'io" and "11 povero mio core", with its surprising chromaticisms). There is a short hunting scene to end Act 2, in which the horns in the orchestra have the time of their lives. (The booklet, incidentally, is wrong in stating that the wind instruments play only in ensembles, not in the arias; and Nomio has three arias, not two, as it says.)

The opera is basically well cast throughout, and Bezzina secures a good dramatic flow, with recitatives particularly well handled. The production, however, leaves a good deal to be desired. Without the text (inaccurate as it often is) to guide one, the chorus at the start of the opera might as well be singing in Choctaw; levels between singers (who tend to appear in the extreme left or right channel) and orchestra are uneven, and the excellent Philippe Cantor is consistently louder than the others; the dark-voiced Maria Cristina Kiehr (an Argentinian) is allowed repeatedly to mispronounce 'ch' as in French rather than in Italian; Consuelo Caroli (a Mexican) does not recognize the tearful emotion in two of her arias, but simply stands and delivers; even the dependable John Elwes breaks the sense in one place by taking a breath between an adjective and its attached noun. A performance not without flaws, then, even if its intentions were good; but at least it gives us the chance to become acquainted with Vivaldi in his less familiar role of opera composer.' ---Lionel Salter, gramophone.co.uk

download (mp3 @320 kbs):

yandex mediafire uloz.to cloudmailru

back