

Vivaldi – 'Il Proteo' Double and Triple Concertos (1995)

Written by bluesever

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- 01 - Concerto in Re+ RV564 - Allegro [play](#)
- 02 - Concerto in Re+ RV564 - Largo
- 03 - Concerto in Re+ RV564 - Allegro
- 04 - Concerto in Fa+ RV551 - Allegro
- 05 - Concerto in Fa+ RV551 - Andante
- 06 - Concerto in Fa+ RV551 - (Allegro)
- 07 - Concerto in sol- RV531 - Allegro
- 08 - Concerto in sol- RV531 - Largo
- 09 - Concerto in sol- RV531 - Allegro
- 10 - Concerto in La+ RV552 - Allegro
- 11 - Concerto in La+ RV552 - Largo
- 12 - Concerto in La+ RV552 - Allegro
- 13 - Concerto in Do+ RV561 - Allegro
- 14 - Concerto in Do+ RV561 - Largo
- 15 - Concerto in Do+ RV561 - Allegro
- 16 - Concerto in Fa+ "Il Proteo o sia Il Mondo al rovescio" RV544 - Allegro
- 17 - Concerto in Fa+ "Il Proteo o sia Il Mondo al rovescio" RV544 - Largo [play](#)
- 18 - Concerto in Fa+ "Il Proteo o sia Il Mondo al rovescio" RV544 - (Allegro)

Christophe Coin (cello),
Il Giardino Armonico
Giovanni Antonini – director

I Giardino Armonico have been captivating record collectors and concerto audiences alike with their fresh and invigorating performances of Italian baroque music. This disc, the most interesting so far, brings together six of Vivaldi's concertos for two and three solo stringed instruments. The Concerto in G minor for two cellos (RV531) and the Concerto in A major (RV552) are well known to lovers of this composer's music, but the remaining pieces may be

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less familiar. All of them are in Vivaldi's best manner, revealing his extraordinary invention and poetic fantasy. Such qualities as these are lost neither on the Ensemble nor on their wonderfully gifted guest artist, the cellist Christophe Coin. His discipline tempers the more wildly extravagant gestures of the ripieno while losing none of the vitality and lyricism without which Vivaldi's genius, subtler by far than some would aver, suffers immeasurably. The programme has been thoughtfully chosen both in respect of musical quality and variety of texture and colour. There are no disappointments here; the technical excellence of the ensemble, Coin's own instrumental artistry, and first-rate recorded sound have created an issue of outstanding merit. -- Gramophone [11/1996]

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