

Stradella - Amanti, olà, olà! (2006)

Wpisany przez bluesever

Czwartek, 21 Listopad 2013 17:07 -

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Part One 30:15 1 Adagio - Allegro - 3:13 2 Allegro 1:01 3 'Amanti, olà, olà!' 0:22
Madrigale a cinque voci 4 Recitative: 'Or no si chi paventi' 1:02 Amore 5 Aria: 'Non
sempre dispiega' 1:16 Bellezza 6 Recitative: 'Or voi, dame vezzose' 0:28
Amore 7 Duet: 'D'Amore all'invito' 2:14 Bellezza, Cortesia 8 Recitative: 'Che sia
della Belta vanto primiero' 1:01 Bellezza 9 Aria: 'La belta d'un vago viso' 6:45
Bellezza 10 Recitative: 'Chi rese delirante' 1:57 Bellezza 11 Aria: 'Sembianza ch'è
bella' 1:01 Accademico I 12 Duet: 'L'umana alterezza' 2:05 Bellezza,
Accademico II 13 Recitative: 'Ragioni assai possenti' 1:01 Amore, Cortesia 14
Aria: 'Quel violento affetto' 1:57 Cortesia 15 Recitative: 'Dell'alma ch'è immortale'
1:49 Cortesia 16 Aria: 'La Bellezza persuade coi suoi rai' 1:50 Bellezza, Amore
17 Trio: 'Ogn'alma d'ambidue gode esser serva' 1:14 Amore, Cortesia, Accademico II
Part Two 21:55 18 Allegro 1:28 19 Recitative: 'Con erudita lingua'
2:46 Amore, Rigore 20 Aria: 'Le donne più belle' 2:43 Cortesia 21 Duet:
'Cruda beltč ch'idolatrie sol brama' 2:15 Accademico I, Accademico II 22 Recitative:
'Con concetti poetici e bizzarri' 0:55 Amore, Capriccio 23 Aria: 'Nere luci il vostro sole'
2:31 Capriccio 24 Arioso: 'Di rai biancheggianti' 1:56 Amore 25 Aria:
'Corriero sincero' 0:48 Bellezza 26 Recitative: 'Benché ascritto non sia' 0:30
Disinganno 27 Aria: 'Si guardi' 2:09 Disinganno 28 Recitative: 'Come, come fu
ammesso' 0:17 Amore 29 Aria: 'Dal libro d'Amor' 1:00 Amore 30 Recitative:
'Unito al Disinganno' 0:51 Amore 31 'Dotto Maestro' 1:47 Madrigale a cinque
voci
Rosita Frisani soprano - Bellezza (Beauty)
Cristiana Presutti soprano - Cortesia (Courtesy) Anna Chierichetti soprano - Capriccio (Fancy)
Gianluca Belfiori Doro alto - Amore (Love) Mario Cecchetti tenor - Rigore (Discipline)
Makato Sakurada tenor - Accademinco I (First Academician) Riccardo Ristori bass -
Accademico II (Second Academician) & Disinganno (Disenchantment) Chi resiste al
Dio bendato 21:14 Serenata a 3 voci 32
Sinfonia: Allegro 0:45 33 Sinfonia: Andante - Presto - Adagio - Presto 3:23 34 Aria: 'Chi
resiste al Dio bendato' 1:36 Soprano I 35 Duet: 'IO, io de' cori amanti' 1:06
Soprano II, Basso 36 Aria: 'Fra lacci e catene' 2:17 Soprano II, Basso 37 Arioso:
'Deitř coeca' 0:55 Soprano I 38 Aria: 'Chi del bendato arcier' 6:57 Soprano I
39 Duet: 'Nume sovran' 1:34 Soprano II, Basso 40 Aria: 'Chi vive con amor' 2:42
Soprano I 73:43
Rosita Frisani soprano I Anna Chierichetti soprano II Riccardo Ristori basso Alessandro
Stradella Consort Estevan Verlarði - conductor

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Italy's Alessandro Stradella Consort, after recording works by Alessandro Scarlatti and other Italian Baroque composers, have turned back to their namesake with several impressive discs. Stradella's life was a dramatic one, containing sex and violence in equal measure, but some of the genres in which he worked have less prime-time appeal. This disc presents chamber vocal music Stradella wrote for his aristocratic patrons -- semi-dramatic works whose texts are both talky and stilted. *Amanti, olà, olà* is a setting of a sort of Platonic disputation on the nature of Love, featuring as characters Beauty, Courtesy, Fancy, Love itself, Discipline, Disenchantment, and two Academicians. The smaller three-part *Chi resiste al Dio bendato* treads similar territory, but Stradella doesn't let these abstract texts slow him down. His treatment of his small instrumental ensemble is extraordinarily atmospheric, and his moods are matched step for step by the Alessandro Stradella Consort under Estevan Velardi. Stradella perfected a dramatically effective type of vocal line that Handel must have known well, directly or indirectly. Sample track 38, *Chi del bendato arcier schiavo fedel si trova* (Those who find themselves faithful slaves of the blind archer) for an example of Stradella's ability to infuse real lackadaisical lovesickness into a conventional text, and also to hear the voice of soprano Rosita Frisani, the singer among Velardi's group who is most often featured here. It's effective if you've heard some Baroque-specialist singers before, but it may take some getting used to. The music and performances here aren't quite the revelation of those on the Stradella Consort's *Vola, vola in altri petti* recording, but they offer new illustrations of the unknown riches to be found in Stradella's music. Both the works here are receiving their premiere recordings. --- James Manheim, Rovi

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