

**Benedetto Marcello – Arianna (2000)**



CD1 1. Arianna (Ariadne): Sinfonia: Presto - 3:07 2. Arianna (Ariadne): Sinfonia: Largo - 2:40  
3. Arianna (Ariadne): Sinfonia: Presto 1:11 4. Arianna (Ariadne): Part I: Scene 1: Chorus: Su,  
nocchieri sciogliamo le vele (Come, sailors, unfurl the sails) (Sailors) 1:18 5. Arianna  
(Ariadne): Part I: Scene 1: Recitative: Fedra, il tempo quest'e [play](#) (Phaedra, the  
time has come) (Theseus, Phaedra) 2:41 6. Arianna (Ariadne): Part I: Scene 1: Aria: So quanto  
piangerai (I know how much you'll weep) (Phaedra) 7:14 7. Arianna (Ariadne): Part I: Scene 2:  
Recitative: Qual mai gran pena (How great a burden) (Theseus) 0:37 8. Arianna (Ariadne):  
Part I: Scene 2: Aria: Se ad appagar volesse il cielo (If heaven were to act upon) (Theseus)  
5:15 9. Arianna (Ariadne): Part I: Scene 3: Recitative: A terra, a terra (To land, to land!)  
(Bacchus) 0:21 10. Arianna (Ariadne): Part I: Scene 3: Chorus: Ebbre bessaridi (Merry  
Bassarids) (Satyrs, Bassarids and Fauns) 4:34 11. Arianna (Ariadne): Part I: Scenes 4 and 5:  
Recitative: Qual suono strepitoso (What tumultuous noise) (Ariadne, Bacchus, Silenus) 3:10  
12. Arianna (Ariadne): Part I: Scenes 4 and 5: Aria: Re de' venti (King of the winds) (Bacchus)  
6:40 13. Arianna (Ariadne): Part I: Scenes 4 and 5: Accompanied recitative: Ah, che veggo?  
(What is happening?) (Ariadne, Bacchus, Silenus) 2:20 14. Arianna (Ariadne): Part I: Scenes  
4 and 5: Aria: E piu tenace di vischio (More tenacious than birdlime) (Silenus) 4:34 15.  
Arianna (Ariadne): Part I: Scene 6: Recitative: Miseri noi! (We are lost) (Theseus, Phaedra) 1:14  
16. Arianna (Ariadne): Part I: Scene 7: Recitative: No, scellerato! (No, villain!) (Ariadne,  
Phaedra, Theseus) 1:25 17. Arianna (Ariadne): Part I: Scene 7: Aria: Incauta farfalletta (The  
careless moth) (Ariadne) 5:46 18. Arianna (Ariadne): Part I: Scene 8: Recitative: O mio rossor  
(I am so ashamed) (Phaedra, Theseus) 1:57 19. Arianna (Ariadne): Part I: Scene 8: Aria: Se  
vier non poss'io (If I cannot live) (Phaedra) 5:30

**CD2**

1. Arianna (Ariadne): Part I: Scene 9: Recitative: Teseo non dubitar (Theseus, do not vacillate)  
(Bacchus, Theseus, Silenus) 1:08 2. Arianna (Ariadne): Part I: Scene 9: Aria: O quante volte  
sentito avrai (How often must you have heard) (Theseus) 8:06 3. Arianna (Ariadne): Part I:  
Scene 10: Recitative: Come si presto divenisti amante? (How did you fall in love so quickly?)  
(Silenus, Bacchus) 0:43 4. Arianna (Ariadne): Part I: Scene 11: Recitative: Vieni Arianna  
(Come, Ariadne) (Bacchus, Ariadne, Silenus) 1:30 5. Arianna (Ariadne): Part I: Scene 11:  
Aria: Tra gli astri splendera (Among the stars your beauty) (Bacchus) 4:20 6. Arianna  
(Ariadne): Part I: Scene 12: Recitative: Deh scuoprimi, o Sileno (I beg you to tell me, Silenus)  
(Ariadne, Silenus) 0:28 7. Arianna (Ariadne): Part I: Scene 12: Aria: Nel paese dove il sol esce  
fuora (In the land where the sun first rises) (Silenus) 4:04 8. Arianna (Ariadne): Part I: Scene  
12: Recitative: Che favellar e il tuo? (What is the meaning of your words?) (Ariadne, Silenus)

0:27 9. Arianna (Ariadne): Part I: Scene 12: Aria: *Ma gia scoperti d'Amor i crud'inganni* (Now that I have discovered love's cruel deceptions) (Ariadne) 6:00 10. Arianna (Ariadne): Part I: Scene 12: Recitative: *Se no'l conosci ancora* (If you have not recognized him yet) (Silenus) 0:14 11. Arianna (Ariadne): Part I: Scene 12: Chorus: *Viva il forte, viva il grande* (Hail to the strong, hail to the great) (Bacchus' Followers) 6:14 12. Arianna (Ariadne): Part II: Scene 1: Recitative: *Invan mi fuggi* (You cannot escape me) (Ariadne, Phaedra) 1:38 13. Arianna (Ariadne): Part II: Scene 1: Aria: *Non e colpa del mio core* (My heart cannot be blamed) (Phaedra) 7:06 14. Arianna (Ariadne): Part II: Scene 2: Recitative: Arianna (Ariadne) (Theseus, Ariadne) 3:05 15. Arianna (Ariadne): Part II: Scene 2: Aria: *Come mai puoi vedermi piangere ? ?* (How can you see me weeping ? ?) (Ariadne) 10:02 16. Arianna (Ariadne): Part II: Scene 3: Recitative: *E questa la vendetta ? ?*

[play](#)

(Is this the revenge ? ?) (Bacchus, Silenus, Ariadne, Theseus 2:26 17. Arianna (Ariadne): Part II: Scene 3: Aria: *Conosco il mio fallo* (I know myself to be at fault) (Theseus) 4:14 18. Arianna (Ariadne): Part II: Scene 4: Recitative: *Possibile, Arianna ? ?* (Is it possible, Ariadne) (Bacchus, Ariadne) 1:25 19. Arianna (Ariadne): Part II: Scene 4: Aria: *Spero di vendicarmi* (I hope to avenge myself) (Ariadne) 3:56

CD3

1. Arianna (Ariadne): Part II: Scene 5: Recitative: *Qual mai gran doglia ? ?* (How great the grief ? !) (Bacchus, Silenus) 0:56 2. Arianna (Ariadne): Part II: Scene 5: Aria: *Nave che solca profondo mare* (As a ship that sets sail) (Bacchus) 5:35 3. Arianna (Ariadne): Part II: Scene 6: Recitative: *Stelle, voi che reggete* (You stars who govern) (Phaedra, Theseus) 1:08 4. Arianna (Ariadne): Part II: Scene 6: Aria: *Non e si forte la quercia al vento* (The oak tree blown by wind is not as strong) (Theseus) 6:05 5. Arianna (Ariadne): Part II: Scene 7: Recitative: *Teseo, tempo e che siamo ambi felici* (Theseus, it is time we were both happy) (Bacchus, Theseus) 0:26 6. Arianna (Ariadne): Part II: Scene 8: Chorus: *Satiretti lascivetti* (We wanton satyrs) (Bassarids, Satyrs, Peasant Women, Fauns) 5:20 7. Arianna (Ariadne): Part II: Scene 8: Recitative: *Che mai sentiam?* (Have we heard aright?) (Phaedra, Theseus) 0:36 8. Arianna (Ariadne): Part II: Scene 8: Aria: *Lascia di piu languir* (Complain no more) (Phaedra) 9:20 9. Arianna (Ariadne): Part II: Scene 9: Recitative: *Qual forza ignota a ritornar mi tragge?* (What mysterious power compels me to return?) (Ariadne, Theseus, Phaedra, Bacchus) 1:13 10. Arianna (Ariadne): Part II: Scene 9: Aria: *Latte, e mele ecco vegg'io* (Milk and honey now I see) (Theseus) 8:58 11. Arianna (Ariadne): Part II: Scene 10: Recitative: *Signor, questa corona* (My lord, this crown ) (Silenus, Ariadne, Bacchus, Phaedra, Theseus) 1:47 12. Arianna (Ariadne): Part II: Scene 10: Aria: *Che dolce foco in petto* (How sweet beyond compare) (Ariadne) 6:49 13. Arianna (Ariadne): Part II: Scene 10: Recitative: *Dunque non m'odi piu?* (Then you no longer hate me?)

[play](#)

(Theseus, Phaedra, Ariadne, Bacchus) 2:12 14. Arianna (Ariadne): Part II: Scene 10: Duet: *Grande e possente nume Lio* (Great and mighty god of the Lenaeum) (Theseus, Phaedra) 1:09 15. Arianna (Ariadne): Part II: Scene 10: *Serto di stelle lucide* (Diadem of shining stars) (Chorus) 0:46 16. Arianna (Ariadne): Part II: Scene 10: Accompanied recitative: *D'un si gran nume* (Unite so great a god) (Theseus, Silenus, Phaedra) 1:05 17. Arianna (Ariadne): Part II: Scene 10: *Viva Bacco vincitore* (Hail to victorious Bacchus) (Chorus) 1:29

Arianna - Anna Chierichetti - soprano Fedra - Gloria Banditelli - contralto Teseo - Mirko Guadagnini - tenor Bacco - Sergio Foresti - bass Sileno - Antonio Abete - bass Athestis

Chorus Academia de li Musici Filippo Maria Bressan – conductor

Any recording of an opera by Benedetto Marcello will, for many, bring to mind his literary satire, *IL TEATRO ALLA MODA*, subtitled "a safe and easy method of properly composing and producing Italian operas according to modern practice." Within its pages, no one involved in the creation of opera-librettist, composer, singers, impresario-is spared. In one passage, the composer is admonished to "oblige the impresario to provide a great number of violins, oboes, horns, etc., preferring to let him economize on double basses, for these should not be used except in the preliminary tuning." This fine debut recording of Marcello's 'Arianna,' using a recent critical edition by Alessandro Borin, is attentive to the underlying message of Marcello's satire: beware of artistic compromise. The style of the work-an introductory orchestral sinfonia, followed by alternating recitatives and da capo arias, along with an occasional chorus-will be recognized by listeners familiar with the vocal works of Alessandro Scarlatti or Handel. Although the work in its entirety is unlikely to become part of the standard operatic repertoire, a spare, lovely aria entitled "Come mai puoi vedermi piangere" ("How can you see me weeping"), laden with prolonged appoggiaturas and accompanied by inspired writing for two flutes, may become a favorite concert aria. ---Editorial reviews, arkivmusic.com

This world premiere recording of Benedetto Marcello's "Arianna" features great singing, excellent recorded sound, and most importantly, an exceptionally fine work that has waited far too long to see the light of day. "Arianna" is described as "a play in music for five voices", but can also be loosely defined as an opera. It was written when Marcello was at the height of his fame. This great set will be welcomed by any fan of Baroque opera. ---hbdirect.com

The Academia de li Musici under the baton of Filippo Maria Bressan, perform the world premiere recording of Benedetto Marcello's sumptuous opera 'Arianna'.

Using early instruments and applying period performance practices the Academia de li Musici

draws upon some of the best Italian musicians, including several of international renown. The ensemble is conducted by Filippo Maria Bressan who has profound knowledge of choral music and oratorio, specialising in the performance of early music.

Born in Venice in 1686, Benedetto Marcello learnt the violin from his father but took a dislike to it in favour of singing and counterpoint. In 1707 Marcello was chosen to serve on the Grand Council of the Republic which opened the way to a succession of important posts in the public service. His first musical publication, a set of twelve concertos, appeared in 1708. But it was vocal works, both secular and sacred in large-scale and intimate forms, which were to constitute the core of his output.

'Arianna' was first performed in Venice, in the winter of 1726, when Marcello had turned forty and was at the height of his fame. He had just published his 'L'estro poetico-armonico', and enjoyed the success in Vienna of a eulogising serenata commissioned for the birthday of the emperor Charles VI.

Marcello was a high-born amateur musician, who had a clear competitive streak in him, he wanted to shine in everything that he did, particularly in the field of music and against the professional musicians with whom he felt he was competing. His 'Canzoni madrigalesche', for example, were written with the objective of perfecting the style of Antonio Lotti's 'Duetti', and the title of his own magnum opus ('L'estro poetico-armonico') not only recalls, but also goes one better than, Antonio Vivaldi's Op. 3 ('L'estro armonico'). It is striking that in the year following his important Viennese commission coincidences can be observed which link his most important works to events that occurred in the Austrian capital. In 1726 Antonio Caldara's oratorio 'Joaz' had been performed at court, and at almost the same time Marcello set the same text.

'Arianna' is almost contemporary with 'Joaz', and here too the subject is identical to a stage play performed in Vienna the same year, 'La corona d'Arianna', with music by the court Kapellmeister Johann Joseph Fux. It was typical of eighteenth-century librettists to insert a wealth of references to contemporary life which frequently resulted in the accretion of many layers of motifs around a single dramatic nucleus, enriching it to the extent that the survival of the work was guaranteed despite the changes in public taste and that of the commissioning patrons. --- theclassicalshop.net

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Poniedziałek, 19 Listopad 2018 13:58 -

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