

Jommelli - L'Uccellatrice (2003)



1.Part I: Overture 4:42 2.Part I: Chi ha perduto l'amoroso (Don Narciso) 1:51
3.Part I: Oh stranissima cosa (Don Narciso) 0:59 4.Part I: Non fuggirete (Mergellina)
2:19 5.Part I: E Diana senz'altro (Don Narciso, Mergellina) 2:17 6.Part I: V'ho
capito, occhi furbetti (Don Narciso) 4:30 7.Part I: Dunque, poiche volete (Mergellina,
Don Narciso) 0:39 8.Part I: Ecco che viene un calandrino (Don Narciso) 1:55
9.Part I: A voi, a voi (Mergellina, Don Narciso) 0:25 10.Part I: Uccelletto, bell'uccelletto
(Mergellina, Don Narciso) 1:45 11.Part I: Eh dico, dove andate ... (Don Narciso,
Mergellina) 2:12 12.Part I: Con me vuoi far l'amore? (Mergellina, Don Narciso) 2:24
13.Part II: Overture from Croesus 5:49 14.Part II: Chi vuol comprar (Mergellina)
2:20 15.Part II: Ma io sono pur pazza (Mergellina, Don Narciso) 3:16 16.Part II:
Chi e bello non dona (Don Narciso) 0:50 17.Part II: Onde no? (Mergellina, Don Narciso)
0:21 18.Part II: Ma voglio quell'anello (Mergellina) 4:16 19.Part II: Oh fierissimo
assalto (Don Narciso) 0:22 20.Part II: Esci, esci, oh che pena! 2:07 21.Part II:
Gia sento i cani (Don Narciso) 2:43 22.Part II: Ma io sono anche intatto (Don Narciso)
0:39 23.Part II: March 0:49 24.Part II: Mettetevi d'intorno a questa valle
(Mergellina, Don Narciso) 1:42 25.Part II: Narcisetto insolentello (Mergellina, Don
Narciso) 3:54 Emanuela Galli - Soprano Luciano Grassi - Tenor Orchestra da Camera
Milano Classica Vanni Moretto - Conductor

This bauble—an “intermezzo” very much like Pergolesi’s better-known *La serva padrona*—concerns a full-of-himself gentleman (Don Narciso) who, in search of a new female conquest, happens upon a lovely bird catcher (Mergellina) who is smarter than he: she tells him she’ll be his if he gives her the ring he wears. “The handsome man does not give presents,” he answers, and Mergellina swears revenge. She disguises herself as Diana, the huntress, appears with a pack of dogs, and convinces Don Narciso that he’s been transformed into a stag, about to be devoured by the dogs. He is so terrified that she takes pity on him and tells him the truth; this brings out the nice person in him and they make up, go hunting, and seem to be on their way to living happily ever after.

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The music is nicely bubbly, all of the arias are brief and syllabic (this is not technically challenging music), and the two singers, a tenor and a soprano, do well by their characterizations. Neither has a particularly appealing voice, but the 55 minutes goes by fast. There is an overture introducing each half of the work (the second from Jommelli's Croesus) and Vanni Moretto leads his little band, complete with horns, with impressive energy in this live performance. As I said, this is a "bauble"; if you like this sort of thing, help yourself. There's almost nothing to it. ---www.classicstoday.com

This delightful intermezzo per musica in two acts - recounting the old story of a naïve young nobleman and of a sly girl who, after a series of squabbles and pranks, following the best of traditions, declare eternal love to each other and decide to get married - has pleased audiences ever since its first performance at the San Samuele theatre in Venice in 1750, and is here recorded for the first time. At that time the intermezzo was already a well-defined and self-standing music form, detached from opera seria, with which, originally, it had been combined. It was also, however, in a declining phase and nearing its disappearance. And yet L'uccellatrice by Niccolò Jommelli enjoyed many performances (Leipzig, 1751; Bologna, Ravenna and Vicenza, 1753; Parma, 1756; Florence, 1760; Pescia, 1772) and was even translated into French, with the score adapted and enlarged. --- Editorial Reviews, amazon.com

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