

Handel - Il Trionfo Del Tempo (Haim) [2007]

Wpisany przez bluesever

Czwartek, 22 Październik 2009 20:05 - Zmieniony Sobota, 22 Październik 2016 20:31

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CD1 1. Overture Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 4:54 2. Aria : "Fido specchio" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 4:58 3. Recit.: "Io che sono il Piacere" (Bellezza/Piacere) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:24 4. Aria: "Fosco genio, e nero duolo" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 3:07 5. Recit.: "Ed io, che' Tempo sono" (Disinganno/Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:20 6. Aria: "Se la Bellezza perde vaghezza" (Disinganno) Emmanuelle Haïm/Le Concert D`Astrée 4:03 7. Recit.: "Dunque si predan l'armi" (Bellezza/Piacere) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:15 8. Aria: "Una schiera de piaceri" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 3:28 9. Recit.: "I colossi del sol" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:15 10. Aria: "Urne voi, che racchiudete" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 7:04 11. Recit.: "Sono troppo crudeli" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 0:09 12. Duo: "Il voler nel fior degl'anni" (Bellezza/Piacere) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 5:01 13. Recit.: "Della vita mortale" (Bellezza/Disinganno) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:28 14. Aria: "Un pensiero nemico di pace" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 3:54 15. Recti.: "Folle, tu niegh' l tempo" (Bellezza/Piacere/Disinganno) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:56 16. Aria: "Nasce l'uomo" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 2:14 17. Aria: "L'uomo sempre se spesso" (Disinganno) Emmanuelle Haïm/Le Concert D`Astrée 2:34 18. Recit.: "Questa è la reggia mia" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 1:30 19. Sonata: "Taci, qual suono ascolto!" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 2:34 20. Aria: "Un leggiadro giovinetto" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 3:43 21. Recit.: "Fra nella destra l'ali" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:12 22. Aria "Venga il Tempo" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 3:17 23. Aria: "Crede l'uom ch'egli riposi" (Disinganno) Emmanuelle Haïm/Le Concert D`Astrée 7:53 24. Recit.: "Tu credi che sia lungi" (Bellezza/Disinganno/Tempo) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:50 25. Aria: "Folle, dunque tu sola presumi" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 3:28 26. Recit.: "La reggia del Piacer vedesti" (Disinganno/Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:18 27. Quartetto: "Se non sei più ministro" (Bellezza/Piacere/Disinganno/Tempo) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 4:08 CD2 1. Recit.: "Se del faso Piacere" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:59 2. Aria: "Chiudi, chiudi vaghi rai" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 3:20 3. Recit.: "In tre parti divise" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:46 4. Aria: "Io sperai trovar nel vero"

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(Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 6:57 5. Recit.: "Tu vivi invan dolente" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 0:12 6. Aria: "Tu giurasti di mai non lasciarmi" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 3:58 7. Recit.: "Sguardo, che inferno ai rai" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:21 8. Aria: "Io vorrei due cori in seno" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 3:45 9. Recit.: "Io giurerei, che tu chiudesti" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:39 10. Aria: "Più non cura" (Disinganno) Emmanuelle Haïm/Le Concert D`Astrée 4:51 11. Recit.: "E un' ostinato errore" (Tempo) Emmanuelle Haïm/Le Concert D`Astrée 0:12 12. Aria: "E ben folle quel nocchier"(Tempo) Emmanuelle Haïm/Le Concert D`Astrée 2:15 13. Recit.: "Dicesti il vero" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:18 14. Quartetto: "Voglio Tempo" (Bellezza/Piacere/Disinganno/Tempo) Natalie Dessay/Emmanuelle Haïm/Le Concert d`Astrée /Ann Hallenberg/Sonia Prina/Pavol Breslik 3:53 15. Recit.: "Presso la reggia ove'l Piacer" (Bellezza/Disinganno) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 1:13 16. Aria: "Lasci la spina" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 6:25 17. Recit.: "Con troppo chiare note" (Bellezza/Disunganno) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:27 18. Aria: "Voglio cangiar desio" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 5:16 19. Recit.: "Or che tiene la destra" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:16 \$ 20. Aria: "Chi già fu del bondo crine" (Disinganno) Emmanuelle Haïm/Le Concert D`Astrée 2:12 21. Recit.: "Mà che beggio? Che miro?" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:38 22. Aria: "Rico pino, nel cammino" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 4:03 23. Recit.: "Si bella penutenza" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:45 24. Duetto: "Il bel pianto dell'Aurora" (Disinganno/Tempo) Emmanuelle Haïm/Le Concert D`Astrée 6:24 25. Recit.: "Piacer, che meco già vivesti" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:28 26. Aria: "Come membo que fugge" (Piacere) Emmanuelle Haïm/Le Concert D`Astrée 5:29 27. "Pure del cielo intelligenze" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 0:46 28. Aria: "Tu del ciel ministro eletto" (Bellezza) Natalie Dessay/Emmanuelle Haïm/Le Concert D`Astrée 6:05 Natalie Dessay (Soprano) Emmanuelle Haïm (Harpsichord, Organ) Sonia Prina (Alto) Ann Hallenberg (Mezzo Soprano) Pavol Brslik (Tenor) Le Concert D`Astrée Emmanuelle Haïm – conductor

Composed in Rome in 1707, this is Handel's first oratorio. The title translates as "The Triumph of Truth and Enlightenment", and the plot, such as it is, is one of those sappy religious allegories in which Beauty is tempted to a life of hedonism by Pleasure. After a couple of hours of vacillation in a series of arias, duets, and quartets, and with the help of trusty Time and Enlightenment, Beauty learns how to be God-fearing and miserable, just like the rest of us. What could be--and often is--a tendentious bore in the hands of other composers (including Mozart in his similar pieces), is redeemed not by faith in Christian morality, but by Handel's music, which is incredibly entertaining right from the zippy opening Sonata, with its violin solos believed to have been written for, and performed by, none other than Corelli.

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The work calls for four soloists, all high voices (soprano, mezzo-soprano, alto, and tenor), and happily the women here are excellent, and all have a very distinctive sound that permits them to characterize their roles effectively. Natalie Dessay is completely convincing as Beauty, singing with her trademark lovely tone and plenty of agility. She has a lot to do--about nine arias, plus a couple of ensembles, including the touching conclusion, Tu del Ciel ministro eletto, with its ethereal accompanying violin solo. Especially in this last number Dessay's breath control and legato phrasing rivet the attention despite the very slow tempo, making the soft ending anything but anti-climactic.

As Pleasure, Ann Hellenberg's rich mezzo brings the right measure of seductiveness to the part, but not so much that Sonia Prina's magnificent work as Enlightenment and Pavel Breslik as Time can't make their respective less sexy, more cerebral points with the necessary persuasiveness. Breslik lacks a true trill (let's face it, most singers do), but you have to be impressed by the way he handles his runs in his frantic Part Two aria, È ben folle quell nocchier. The last half hour or so, in which Handel gives all of the characters a chance to show off some particularly fine tunes (including a gorgeous duet for Time and Enlightenment, I bell pianto dell'aurora), finds the young composer at his pre-English-period best. Indeed, much of this music turned up in later works, not to mention the English-language version of this one, renamed The Triumph of Time and Truth, at the very end of the composer's career.

If you've been following Emmanuelle Haïm's work on Virgin Classics, and in particular her terrific Monteverdi recordings, you know what to expect here: lively tempos, highly varied colors from the continuo, and pristine "authentic"-style textures that never turn cold or inexpressive. One minor caveat comes in the form of Stéphanie-Marie Degand's solo violin playing. She's one of those anonymous, "period performance" clones with a tone of vanishing thinness. Somehow I doubt that Corelli ever sounded like this, but her intonation is spot-on, and her very lack of presence insures that she stays out of the way of the excellent singing. This is two and a half hours of good, clean fun, and there's even a moral at the end, if you care. --David Hurwitz, ClassicsToday.com, arkivmusic.com

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