

Puccini – Tosca (Sabata) [2002]

Wpisany przez bluesever

Wtorek, 04 Maj 2010 20:13 - Zmieniony Środa, 26 Marzec 2014 10:21

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Act 1 1-1 *Ah! Finalmente!* 5:30 1-2 *Dammi I Colori...Recondita Armonia* 4:21 1-3 *Gente Là Dentro!* 1:10 1-4 *Mario! Mario! Mario! .. Son Qui* 6:56 1-5 *Ah, Quegli Occhi...Quale Occhio Al Mondo Può Di Paro* 5:04 1-6 *È Buona La Mia Tosca* 4:56 1-7 *Un Tal Baccano In Chiesa!* 3:22 1-8 *Tutto È Chiaro...Tosca? Che Non Vi Meda...Mario! Mario!* 3:02 1-9 *Ed Io Venivo A Lui Tutta Dogliosa* 3:55 1-10 *Tre Sbirri, Una Corrozza* 4:13 Act 2 2-1 *Tosca È Un Buon Falco!* 3:05 2-2 *Ha Più Forte Sapore* 2:17 2-3 *Meno Male!* 3:15 2-4 *Dov'è Dunque Angelotti?* 2:00 2-5 *Ed Or Fra Noi Parliam Da Buoni Amici* 3:57 2-6 *Orsù, Tosca, Parlate* 3:00 2-7 *Basta, Roberti* 1:26 2-8 *Nel Pozzo...Del Giardino* 3:49 2-9 *Se La Giurata* 3:36 2-10 *Vissi D'Arte* 3:12 2-11 *Vedi, Le Man Giunte Io Stendo A Te!* 3:39 2-12 *E Qual Via Scegliete?* 6:21

Act 3

2-13 *Io De' Sospiri* 5:35 2-14 *Mario Cavaradossi?* 3:02 2-15 *E Lucevan Le Stelle* 3:46 2-16 *Ah! Franchigia A Floria Tosca* 2:33 2-17 *O Dolci Mani* 4:51 2-18 *E Non Giungono* 2:25 2-19 *Com'è Lunga L'Attesa!* 2:14 2-20 *Presto! Su, Mario! Mario! Su! Presto! Andiam!* 1:14

Floria Tosca – Maria Callas (soprano) Mario Cavaradossi - Giuseppe Di Stefano (tenor) Scarpia - Tito Gobbi (baritone) Spoletta - Angelo Mercuriali (tenor) Cesare Angelotti – Francesco Calabrese (bass) Sagrestano - Melchiorre Luise (bass) Sciarrone & Un Carceriere – Dario Caselli (bass) Un Pastore - Alvaro Cordova Coro Del Teatro Alla Scala, Milano Orchestra Del Teatro Alla Scala, Milano Victor De Sabata – conductor

Yes, it's the Callas Tosca yet again...and it's still the one version that you must own if you've been visiting another galaxy this past half-century and for some reason haven't heard it yet. It has the incomparable Callas, fiery yet also touching and vulnerable where necessary, the lusty-lunged Giuseppe di Stefano shouting up a storm, and the best of all possible Scarpias in Tito Gobbi. Okay, I have to be honest: the legendary Victor de Sabata doesn't bring anything to the work that others haven't subsequently done equally well, but he certainly stands with the best conductors of this score, and EMI's honest mono engineering still sounds like honest mono engineering--solid, natural, a bit restricted in dynamic range but listenable to the point where the performance very quickly takes over from sonic considerations. Buy. Own. Enjoy. [10/4/2004]

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---David Hurwitz, ClassicsToday.com

This is one of the most justly revered operatic recordings ever made -- a dramatic and musical gold standard for Tosca despite its advancing age and monophonic sound. It was the last major recording project for Victor de Sabata, one of opera's greatest, yet least often recorded conductors. He brought a distinctive rhythmic urgency to this performance that you can hear from the very first bars, and he wove the vocal and orchestral textures together so organically that they still sound vivid today. He deserves a lot of the credit for making this one of the rare studio recordings that captures the energy and dramatic tension of a live performance. Maria Callas is at the top of her game, and still very much in her vocal prime. Her dramatic approach to Tosca is arguably even better captured in the live recordings from Covent Garden a decade later, but at that point her voice had lost some of its bloom; depending on your tastes, this may be the better example of her doing the role. Tito Gobbi owned the role of Scarpia, and considered it his finest characterization. Although he and Callas wouldn't perform the opera together on-stage for another 10 years, the chemistry and tension they brought to those later live performances are already in evidence here, as if they have done these roles together many times. The excitement of the second act is electric. And Giuseppe di Stefano still sounds youthful and fresh, not yet vocally worn from years of heavy singing. He makes the perfect partner for Callas, bringing an optimistic passion to the opening scene that sets off her more complicated persona. His final "E lucevan le stelle" is truly heartbreaking. --- Allen Schrott, Rovi

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