

Gioachino Rossini - La Pietra Del Paragone (1993)

Wpisany przez bluesever (Bogdan Marszałkowski)
Niedziela, 31 Styczeń 2021 09:17 -

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Disc: 1 1. Act One, Scene One - Orch Sinfonica Di Graz/Coro Da Camera Sluk Di Bratislava/Bruno Aprea 2. Act One, Scene One: Del Conte Asdrubale - Coro Da Camera Sluk Di Bratislava/Bruno Aprea 3. Act One, Scene One: 'Ombretta'..... - Marco Camastra 4. Act One, Scene Three: Mille Vati Ai Suolo Io Stendo - Jose Fardilha/William Matteuzzi 5. Act One, Scene Four: Quel Dirmi, Oh Dio! Non T'Amo - Sara Mingardo 6. Act One, Scene Four: Eco Pietosa - Sara Mingardo 7. Act One, Scene Five: Se Di Certo Io Non Sapessi - Pietro Spagnoli 8. Act One, Scene Six: Conte, Udite - Pietro Spagnoli/Sara Mingardo 9. Act One, Scene Seven: Dove Mai Si Caccio - Maria Cristina Zanni 10. Act One, Scene Seven: Ombretta Sdegnosa - Marco Camastra 11. Act One, Scene Eight: Eccomi Ai Vostri Cenni - Gioacchino Zarrelli 12. Act One, Scene Nine: Vol Volete, E Non Volete - Sara Mingardo/Pietro Spagnoli/William Matteuzzi/ Jose Fardilha 13. Act One, Scene Ten: Come Va, Donna Fulvia? - Elisabetta Gutierrez 14. Act One, Scene Ten: Chi E Cloei Che S'Avvicina - Jose Fardilha 15. Act One, Scene Eleven: Il Conte Asdrubale - Coro Da Camera Sluk Di Bratislava/Bruno Aprea 16. Act One, Scene Twelve: Oh Caso Orribile - Elisabetta Gutierrez/Maria Cristina Zanni 17. Act One, Scene Thirteen: Lui Star Conta - Pietro Spagnoli/Jose Fardilha/Elisabetta Gutierrez/ Maria Cristina Zanni/Gioacchino Zarrelli... Disc: 2 1. Act One, Scene Fourteen: Non Serve A Vil Politica - Sara Mingardo/Pietro Spagnoli/ William Matteuzzi 2. Act One, Scene Fifteen: Marchesina...Contessina - Jose Fardilha/Marco Camastra/ Elisabetta Gutierrez/Maria Cristina Zanni/Sara Mingardo... 3. Act One, Scene Fifteen: Viva, Viva! - Jose Fardilha/Marco Camastra/Elisabetta Gutierrez/ Maria Cristina Zanni/Sara Mingardo... 4. Act Two, Scene One: Lo Stranier Con Le Pive Nel Sacco - Maria Cristina Zanni/ Elisabeth Guitierrez/Jose Fardilha/Pietro Spagnoli/William Matteuzzi... 5. Act Two, Scene Two: Nel Vicin Bosco Amici - Pietro Spagnoli 6. Act Two, Scene Three: A Caccia, O Mio Signore - Coro Da Camera Sluk Di Bratislava/Bruno Aprea 7. Act Two, Scene Three: Si, Si, Ci Parlermo - Marco Camstra 8. Act Two, Scene Four: Oh, Come Il Fosco...Quell'Alme Pupille - William Matteuzzi 9. Act Two, Scene Five: Amici! Oh Qual D'Una Sorella - Sara Mingardo/Pietro Spagnoli/ William Matteuzzi/Jose Fardilha 10. Act Two, Scene Six: Prima Fra Voi Coll'Armi - Pietro Spagnoli/Jose Fardilha/ William Matteuzzi 11. Act Two, Scene Seven: Eccolo - Gioacchino Zarrelli 12. Act Two, Scene Eight: Se L'Itale Contrade...Amor Trionfi - Sara Mingardo/ Coro Da Camera Sluk Di Bratislava/Bruno Aprea 13. Act Two, Scene Eight: Scusate, Capitan - Pietro Spagnoli 14. Act Two, Scene Eight: Ah! Se Destarti In Seno - Pietro Spagnoli 15. Act Two, Last Scene: Count, Io Spero - Sara Mingardo 16. Act Two, Last Scene: Voi Clarice? - William Matteuzzi/Pietro Spagnoli/ Sara Mingardo/Elisabetta Gutierrez/Jose Fardilha/Marco Camastra Il Conte Asdrubale - Pietro Spagnoli,(Bass) La Marchese Clarice - Sara Mingardo, (Alto) La

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Baronessa Aspasia - Elisabetta Gutierrez, (Mezzo Soprano) Il Cavalier Giocondo - William Matteuzzi, (Tenor) Donna Fulvia - Maria Cristina Zanni, (Soprano) Macrobio - José Fardilha, (Baritone) Pacuvio - Marco Camastra, (Baritone) Fabrizio - Gioacchino Zarrelli, (Baritone) Bruno Aprea, Conductor, Orchestra - Grazer Symphoniker, Chorus - Suk Chamber Chorus of Bratislava.

The great novelist Stendhal may not be reliable as a biographer of Rossini, but in his eminently readable "life" of the composer he does regard this little known (today) treasure Rossini's "masterpiece in the buffo genre". Whether or not one goes along with that opinion it should at least arouse some interest considering the source. And it turns out to be a delectably entertaining comedy, treating with deft satirical strokes the roles of critics and journalists, young love, and mistaken identity courtesy of Luigi Romanelli's libretto -- all catnip for Rossini, who serves up his most scintillating quick-tempo crescendos, patter songs, and a few grand arias with plenty of twisty fioriture. The performance, with which I've been familiar for some 20 years, is live -- recorded, exceedingly well, with it would seem, every footfall of the peripatetic cast captured with optimum presence. Which might sound like negative criticism, but in fact contributes to the feeling of actually attending this production at the 1993 Valle d'Itria Festival in Martina Franca, near the heel of the Italian boot. One (this one) assumes the edition presented is heavily cut, but what we have is treasurable. There are three outstanding vocal performances, by the mezzo Sara Mingardo, a few years into a significant European career; tenor William Matteuzzi, a noted tenore di grazia at the time; and a terrific -- in voice and verbal pointing -- basso-buffo named José Fardilha. The conductor, Bruno Aprea, leads with irresistible sparkle the endearingly scrappy Graz Symphony and the vibrant Sluk (there's a character with that name, or something close, in another sparkling Rossini rarity, La Cambiale di Matrimonio) Chamber Chorus of Bratislava. Get this recording while it's still around. ---Herbert Glass, amazon.com

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