

Vivaldi - New Discoveries II (Sardelli) [2012]

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Antonio Vivaldi: Flute Concerto in D minor, RV 431a, "Il Gran Mogol" 1. *I. Allegro non molto*
2. *II. Larghetto* 3. *III. Allegro*
Antonio Vivaldi: L'inganno trionfante in amore, RV 721
4. *Act II: Aria: Son nel mar d'aspri tormenti* 5. *Act II: S'odo quel rio che mormora*
Antonio Vivaldi: Violin Concerto in A major, RV 817
6. *I. Allegro* 7. *II. Largo* 8. *III. Allegro*
L'inganno trionfante in amore, RV 721
9. *Act I: Aria: Palpita il core, e fremme* 10. *Act II: Aria: Langue ul fio su l'arsa sponda*
Antonio Vivaldi: Violin Sonata in D major, RV 816
11. *I. Allegro* 12. *II. Allegro* 13. *III. Largo* 14. *IV. Allegro*
Antonio Vivaldi: Ipermestra, RV 722
15. *Ipermestra, RV 722, Act I: Vaghe luci, luci belle*
Antonio Vivaldi: Violin Sonata in C major, RV 815
16. *I. Allegro* 17. *II. Largo* 18. *III. Allegro*
Ann Hallenberg (mezzo-soprano) Anton Steck (violin) Alexis Kossenko (flute) Modo Antiquo
Federico Maria Sardelli – conductor

The second album of new Vivaldi discoveries from the group Modo Antiquo and conductor Federico Maria Sardelli wasn't planned when the first such album was released; it simply became feasible, and then necessary, as new Vivaldi works were discovered and authenticated around Europe. The Red Priest worked for most of his life in Venice, but, especially in the fascinating final phase of his career, musicians carried his works far and wide, ultimately leaving them buried in obscure collections where they would resurface two and a half centuries later. This release is less diverse than the original New Discoveries album, containing only concertos, sonatas, and vocal arias. However, the quality of the material is arguably superior, with at least one top-notch concerto, the opening Flute Concerto in D minor, RV 431a ("Il gran mogol"). Vivaldi seems to have written several works inspired by the visits of "moguls" from the East, and they are imposing works indeed; the solo flute part here, expertly rendered by Alexis Kossenko, is one of the jewels of Vivaldi's virtuoso output. The arias, too, are an interesting varied lot, with the opening of "Palpita il core, e fremme" (track 9), from the lost opera L'inganno trionfante in

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amore, deploying the vocal in a non-melodic figure taken directly from the orchestral strings (a device that would recur in various guises later in the 18th century). Modo Antiquo is one of a number of Italian groups that make even Vivaldi's instrumental music sound like opera, with vigorous, dramatic attacks and any hint of string sweetness sacrificed in favor of excitement. If you haven't heard this sort of thing before, it may take you a little while to adjust, but Sardelli's style fits this particular material very well. An exciting addition to a serious Vivaldi library. ---
James Manheim, Rovi

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