

Antonio Vivaldi - Tito Manlio RV 738 (2003)

Wpisany przez bluesever

Niedziela, 19 Wrzesień 2010 22:35 - Zmieniony Czwartek, 19 Czerwiec 2014 23:23

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Disk 1 1 *Sinfonia: Allegro - Start* 2 *Andante - Start* 3 *Presto Start* 4 *Popoli, chi è Romano, e chi di Roma (1. Akt) Start* 5 *Quando Tito ora giurò* 6 *Di Flegetonte al nume Start* 7 *Per le Romane Vergini tu ancora Start* 8 *Manlio* 9 *Se il cor guerriero Start* 10 *Ah Manlio Start* 11 *Perché t'amo Start* 12 *O Dio! Sento nel petto* 13 *Liquore ingrato Start* 14 *Sì per Vitellia io lascio Start* 15 *Alla caccia d'un bell'adorato Start* 16 *Vanne, Amante felice Start* 17 *E' pur dolce ad un' anima amante Start* 18 *E ch'a Geminio Start* 19 *O Silenzio del mio labbro Start* 20 *Parla, tenta, e minaccia Start* 21 *Orribile lo scempio Start* 22 *E Catene di ferro io darò al piede Start* 23 *Parla a me speranza amica Start* 24 *Volerò a Tito il Padre Start* 25 *Di verde ulivo Start* 26 *Bramo stragi Start* 27 *Nemico allor all'or* 28 *Signor Start* 29 *L'intendo e non l'intendo Start* 30 *Qual di pochi Romani Start* 31 *Fermatevi* 32 *Parto, ma lascio l'alma* 33 *Che feci mai!* 34 *Sia con pace, o Roma augusta*

Disk 2 1 *Dunque l'occulta, e grave* 2 *Non ti lusinghi la crudeltade* 3 *Padre: A te solo io palesar intendo* 4 *D'improvvisorie de il riso* 5 *Manlio, di Tio il filio* 6 *E questa, Manlio, è questa* 7 *Dovea, dunque, dovea* 8 *Se non v'aprite al dì* 9 *No: Fermati Signora* 10 *Grida quel sangue Vendetta* 11 *Vitellia: Dove?* 12 *Rabbia che accendasi* 13 *Mia Servilia* 14 *Manlio: Tito al tuo piede* 15 *Dar la morte a te mia vita* 16 *Alto Campione* 17 *Vedrà Roma, e vedrà il Campidoglio* 18 *Ingrata Roma* 19 *Combatta un gentil cor* 20 *Già da forte Catena* 21 *Decio che porti?* 22 *Nò, che non morirà* 23 *Amor, su queste labbra* 24 *Andrò fida e sconsolata* 25 *Forte cor: Non ti scuota o prego* 26 *Legga, e vegga* 27 *Addio* 28 *Povero amante cor* 29 *Vanne perfida, vè* 30 *Frà le Procelle*

Disk 3 1 *Sonno, se pur sei sonno (3. Akt)* 2 *Deposta amor la benda* 3 *Tu dormi in tante pene* 4 *O crudo, indegno laccio* 5 *Parto contenta* 6 *Toglie, s'ella più resta* 7 *Chi seguir vuol la costanza* 8 *Servilia: Tu qui resti* 9 *Non mi vuoi con te* 10 *Signora: D'ogni intorno* 11 *Brutta cosa è far la spia* 12 *Bella Vitellia* 13 *A te sarò fedele* 14 *No che non vedrà Roma* 15 *Padre, Tito, Signor, a queste labbra* 16 *Ingrato Manlio, ascolta* 17 *Ti lascierei gl'affetti miei* 18 *O tu, che per Alcide* 19 *Sempre copra notte oscura* 20 *Servilia viene* 21 *Sinfonia funebre* 22 *E qui Servilia?* 23 *Viva il Martre del Tebro* 24 *Doppo sì rei disastri* 25 *Non morì Manlio* 26 *Sparì già dal petto* 27 *Tu dormi in tante pene*

Rosa Dominguez - Mezzosopran Sergio Foresti - Bass Thierry Grégoire - Countertenor
Nicki Kennedy - Sopran Davide Livermore – Tenor Elisabeth Scholl - Sopran Lucia
Sciannimanico - Mezzosopran Bruno Taddia – Baritone Modo Antiquo Federico Maria
Sardelli – conductor

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Between 1718 and 1720, Vivaldi worked as the maestro di cappella da camera of the governor of Mantua, Philipp Landgrave of Hesse-Darmstadt. Vivaldi's opera Tito Manlio was intended to be part of the wedding celebrations of the governor to Princess Eleanora of Guastalla. Although the wedding never took place, the premiere of the opera did, at the Teatro arciduciale 'detto il comico, in 1719.

The production was extremely lavish, as befits the wedding celebrations of a prince. No expense was spared in the costumes, scenery, or spectacle, and the musical resources at Vivaldi's disposal were elaborate as well. He had a particularly fine orchestra in Mantua, which included strings, oboes, horns, trumpets, soprano and contralto flutes, bassoon, timpani, continuo, and viola d'amore. Vivaldi was especially fond of elaborate instrumental obbligato writing, and pairing a single instrumental timbre with the solo voice. He also liked changing the textures of his orchestration as mood shifts in arias or scenes occurred. Although he had a full orchestra at his disposal, he could write for as few or as many instruments, and any combination of instruments, as he wished. At various points in the opera, one can find soloistic writing for violin, viola, oboe, trumpet, bassoon, and viola d'amore. Especially effective is the second-act aria "Non ti lusinghi la crudeltade" which combines oboe with the solo voice in a haunting, ethereal manner. Another instance of imaginative instrumental writing is the sinfonia to the third act. It is one of Vivaldi's finest, and was written to provide atmosphere as Prince Manlio is led to his execution. The strings, oboes, and trumpets are all muted while bassoons and timpani play a slow march with repeated eighth notes and falling ninths. The libretto to the opera was written by Matteo Noris, and the themes are heroic and serious. However there are comic characters and scenes, and in these Vivaldi also shines. The character of Lindo was given several arias and written as a classic buffo bass, as one finds in the intermezzi of the era and the later comic opera. --- Rita Laurance, Rovi

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