

Rossini (2)

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Niedziela, 24 Marzec 2013 15:58 - Zmieniony Niedziela, 18 Marzec 2018 10:42

Rossini - Stabat Mater



Stabat Mater dolorosa (Introduction) Cujus animam gementem Quis est homo Pro peccatis suae gentis Eja, Mater, fons amoris Sancta Mater, istud agas Fac, ut portem Christi mortem Inflammatus et accensus Quando corpus morietur Amen. In sempiterna saecula Anna Netrebko - soprano Ildebrando d'Arcangelo - bass-baritone Marianna Pizzolato – mezzo-soprano Matthew Polenzani – tenor Coro and Orchestra dell'Accademia Nazionale di Santa Cecilia Antonio Pappano – conductor Rossini's Stabat Mater, held at the Grosses Festspiele, Salzburg on 8. and 9. Aug 2011

Although Rossini focused heavily on opera, he was still able to find some time to undertake commissions of a non-operatic nature. Supreme among these was to be the Stabat Mater. "I would say that the Stabat Mater - the picture of the Virgin Mary standing below the crucifix watching her son die and this beautiful set of prayers or scene setting is sublimely put to music by Rossini." says Maestro Pappano.

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2. La Pietra Del Paragone (mp4)



Giocondo - José Manuel Zapata La Marchesa Clarice – Sonia Prina Aspasia - Jennifer Holloway Fulvia – Laura Giordano Asdrubale - François Lis Macrobio - Joan Martín-Royo Pacuvio - Christian Senn Fabrizio - Filippo Polinelli Coro del Teatro Regio di Parma Ensemble Matheus Jean-Christophe Spinosi – conductor December 2007

La pietra del paragone (The Touchstone) is an opera, or melodramma giocoso, in two acts by Gioachino Rossini, to an original Italian libretto by Luigi Romanelli. La pietra del paragone was first performed at La Scala, Milan, on 26 September 1812. It was the composer's first commission from a major opera house and was an instant success, being performed 53 times during its first season.

The improbable, not to say convoluted plot, involves the affluent Count Asdrubale who wants a wife who will love him for himself not his status or wealth. He is pursued by three widows and constructs a plot to be seen to be bankrupt which enables him to ascertain that it is only Clarice of the three who really loves him. She in turn tests the Count by disguising herself as her own twin brother and threatening to remove Clarice. Needless to say all ends happily.

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