

Antonio Salieri – Falstaff (1998)

Written by bluesever

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CD1 1. Falstaff: Overture: Allegro di contradanza 4:14 2. Falstaff: Act I Scene 1: Introduction: Viva il comune amico (Falstaff, Mrs. Ford, Mrs. Slender, Slender, Guests) 3:17 3. Falstaff: Act I Scene 1: Sia pur l'ultimo bicchiere (Falstaff) 2:54 4. Falstaff: Act I Scene 1: Ma già l'alba s'avvicina (Mistress Ford) 1:58 5. Falstaff: Act I Scene 2: Vedete che capriccio ? (Bardolf) 0:49 6. Falstaff: Act I Scene 2: Accompanied recitative: Non reggo più dal sonno ? (Bardolf) 5:00 7. Falstaff: Act I Scene 3: Mangiar da principe ? (Bardolf) - Duet: Con molta degnazione (Falstaff, Bardolf) 2:23 8. Falstaff: Act I Scene 3: Da scrivere (Falstaff) 3:19 9. Falstaff: Act I Scene 4: Li porto o non li porto? ? (Bardolf) 0:44 10. Falstaff: Act I Scene 5: Cavatina: Vicino a rivedere (Ford) - Di dubitar di lei non ho motivo ? (Ford) 3:18 11. Falstaff: Act I Scene 6: Oh, tinozzo ambulante! ? (Mistress Slender) 0:45 12. Falstaff: Act I Scene 6: Aria: Vendetta, si vendetta (Mistress Slender) 2:01 13. Falstaff: Act I Scene 6: Comare, in questo punto ? (Mistress Slender) 0:50 14. Falstaff: Act I Scene 6: Duet: La stessa, la stessissima (Mistress Ford, Mistress Slender) 1:12 15. Falstaff: Act I Scene 6: Ma parlando serio ? (Mistress Slender) 0:51 16. Falstaff: Act I Scene 7: Ho capito, ma spero che non sarà poi vero ? (Slender) 1:25 17. Falstaff: Act I Scene 8: Quartet: Oh, quanto vogliam ridere (Mistress Ford, Mistress Slender, Ford, Slender) 5:00 18. Falstaff: Act I Scene 9: Eh! Mia moglie, compare ? (Ford) 0:54 19. Falstaff: Act I Scene 9: Aria: Venga, venga pure il cavaliere (Slender) 3:19 20. Falstaff: Act I Scene 10: A un uom della mia sorte ? (Falstaff) 0:57 21. Falstaff: Act I Scene 11: Guten morgen, mein Herr ? (Mistress Ford) 1:41 22. Falstaff: Act I Scene 11: Aria: Oh, die Manner kenn ich schon [play](#) (Mistress Ford) 3:14 23. Falstaff: Act I Scene 12: E che ti par, Falstaff ? (Falstaff) 3:56 24. Falstaff: Act I Scene 12: Aria: Nell' imperto di Cupido (Falstaff) 3:19 25. Falstaff: Act I Scene 12: Accompanied recitative: Ah, vile! Ah seduttore! ? (Ford) - Aria: Or degli affanni i palpito (Ford) 5:22 26. Falstaff: Act I Scene 13: Restate la vicini ? (Mistress Ford) 2:05 27. Falstaff: Act I Scene 14: Finale: Bricconcella, alfin t'ho colta (Falstaff) 7:45

CD2 1. Falstaff: Act I Scene 14: Finale: Si. Son geloso a torto (Ford) 8:34 2. Falstaff: Act II Scene 1: Sentite pure ? (Betty) 0:49 3. Falstaff: Act II Scene 1: Trio: Nell'acqua il buzzone (Betty, Mistress Ford, Mistress Slender) - Questa a buon conto ? (Mistress Ford) 2:46 4. Falstaff: Act II Scene 2: Ehi! Bardolfo! A chi dico? ? (Falstaff) - Act II Scene 3: Corpo di Satanasso! ? (Falstaff) 2:21 5. Falstaff: Act II Scene 4: E preparato? ? (Falstaff) - Duet: Ah, Signore, se sapesse ((Betty, Falstaff) 0:58 6. Falstaff: Act II Scene 4: Si degni almen di legger questo foglio ? (Betty) 0:39 7. Falstaff: Act II Scene 4: Trio: Si mi vedeste il core (Betty, Falstaff, Bardolf) 3:27 8. Falstaff: Act II Scene 5: E il nostro Signor Broch ? (Falstaff) - Act II Scene 6: Il Signor Broch vi attende ? (Bardolf) 0:59 9. Falstaff: Act II Scene 7: Se un pranzo non vi basta (Ford) 1:21 10. Falstaff: Act II Scene 7: Accompanied

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recitative: Che sento! ? E quando ei venne ? (Ford, Falstaff) - Or dunque quella bestia ? (Falstaff) 1:12 11. Falstaff: Act II Scene 7: Cavatina: Nella stanza in un cantone (Falstaff, Ford) - Or, quando fui nel cesto ? (Ford) 1:29 12. Falstaff: Act II Scene 7: Cavatina: Io, sotto titolo di roba sudicia (Falstaff) 0:41 13. Falstaff: Act II Scene 7: Signor, son penetrato del piu vivo dolor ? (Ford) 1:20 14. Falstaff: Act II Scene 8: Accompanied recitative: Stelle sogno o son desto? ? (Falstaff) - Aria: Furie che mi agitate (Falstaff) 2:23 15. Falstaff: Act II Scene 9: Presto Betty, che torna gia l'amico ? (Mistress Ford) - Duet: Su, mio core, a gioir ti prepara! (Mistress Ford, Falstaff) 2:48 16. Falstaff: Act II Scene 10: Ma siam sicuri? ? (Falstaff) - Act II Scene 11: Ehi, comare presto! ? (Mistress Slender) - Duettino: Pre carita, celatevi (Mistress Ford, Falstaff) 1:02 17. Falstaff: Act II Scene 11: Siete sola? ? (Mistress Slender) 1:38 18. Falstaff: Act II Scene 11: Trio: Primo ancor che Mastro venga (Mistress Ford, Mistress Slender, Falstaff) 1:03 19. Falstaff: Act II Scene 11: Ma dunque, care amiche? ? (Falstaff) - Act II Scene 12: Ha, ha! Sarebbe bella se cosi travestito ? (Mistress Ford) 2:39 20. Falstaff: Act II Scene 13: Accompanied recitative: Ecco, amici! Ah! Ribaldo! ? (Ford) 0:33 21. Falstaff: Act II Scene 13: Ensemble: Che vedo! Oh, me infelice!

[play](#)

(Betty, Mistress Ford, Mistress Slender, Ford, Slender, Friends) 2:51 22. Falstaff: Act II Scene 13: Orben, colui che cerco ? (Ford) 1:43 23. Falstaff: Act II Scene 13: Duet: Benedetto quel bastone (Mistress Ford, Mistress Slender) 0:49 24. Falstaff: Act II Scene 14: Aria: Sorte pettegola, meco la vuoi (Falstaff) 1:35 25. Falstaff: Act II Scene 15: Se in Londra si sapessero le mie delusioni ? (Falstaff) 0:57 26. Falstaff: Act II Scene 15: Aria: La sua fede si gradita (Ford) 1:37 27. Falstaff: Act II Scene 15: Arietta: Sorte pettegola, meco la vuoi (Falstaff, Ford) - Chi dite mai? ? (Ford) - Arietta: Sorte pettegola, meco la vuoi (Falstaff) 0:55 28. Falstaff: Act II Scene 16: Che dici? ? (Falstaff) 1:08 29. Falstaff: Act II Scene 16: Consolatevi amico ? (Falstaff) 1:02 30. Falstaff: Act II Scene 17: Aria: Reca in amor la gelosia (Slender) - Zitto: vien qualchedun ? (Slender) 2:53 31. Falstaff: Act II Scene 17: Finale: Siete gia qui ((Mistress Ford, Mistress Slender, Falstaff, Ford, Slender, Spirits) 7:25 32. Falstaff: Act II Scene 17: Fate verdi, turchine e bianche e nere (Mistress Ford) 7:32

Sir John Falstaff - Romano Franceschetto Mistress Ford - Lee Myeounghee Master Ford - Giuliano de Filippo Master Slender - Fernando Luis Ciuffo Mistress Slender - Chiara Chialli Bardolf - Filippo Bettoschi Betty - Natalia Valli Guido Cantelli Orchestra Milan Milan Madrigalists Alberto Veronesi - conductor, 1997

Amadeus, a great movie, made Antonio Salieri a sort of celebrity, but in terms of his value as a composer, it was misleading. This first recording, long overdue and very welcome, should help readjust Salieri's reputation. By far the best opera based on Shakespeare's *The Merry Wives of Windsor*, is Verdi's *Falstaff*. But the lazy, cowardly, greedy, overweight, alcohol-soaked, sexually predatory, and somehow (despite everything) endearing antihero is big enough for more than one opera. Salieri's *Falstaff* is much simpler and smaller in scale than Verdi's, less inventive and energetic. But this is a sophisticated, funny, brightly performed treatment of Falstaff's attempt to woo two married women with identical love notes. --Joe McLellan

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Falstaff, ossia Le tre burle (Falstaff, or The Three Jokes) is a dramma giocoso in two acts by Antonio Salieri, set to a libretto by Carlo Prospero Defranceschi after William Shakespeare's The Merry Wives of Windsor.

One of the earliest operatic versions of Shakespeare's play, Salieri's Falstaff is notable for a general compression and streamlining of the original plot, note the absence of the two young lovers, Fenton and Anne, and the addition of a scene in which Mistress Ford pretends to be German to charm Falstaff (actually two such scenes exist, one in a separate score by Salieri was probably omitted from the original Viennese productions). Defranceschi moves the plot and structure away from Elizabethan drama and closer to the standard conventions of late 18th century opera buffa.

Highlights include the Sinfonia (overture) in the style of contra dances. The entire opera shows the influence of Mozart's Le nozze di Figaro, which was being successfully revived at the time. Among the musical highlights, besides the sinfonia, are Falstaff's strutting Act I patter aria, the quartet in Act I, the duettino "La stessa, La stessissima", the technically brilliant "laughter" trio in the opening moments of Act II, the canonical duet of Mr. and Mrs. Ford toward the end of Act II (featuring a rare late 18th century cello solo) and the grand finale to Act II. Throughout the score Salieri employs careful tone painting, parody of opera seria conventions, a more harmonically interesting structure for the secco recitative, and more involved counterpoint; traits that have helped return Falstaff to the playing boards.

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