

Luciano Berio - Coro (Kölner R.S.O) [1980]



For 40 voices and instruments:

- 01. I "Today is mine"-*"Wake up woman rise up woman"* 4:35
- 02. II *"Venid a ver"* 1:42
- 03. III *"Your eyes are red"* - IV. *"Venid a ver"* - V. *"Your eyes are red"/"Stand up"* 1:58
- 04. VI *"Venid a ver la sangre por las calles"* - VII *"Wake up woman rise up woman"* 1:59
- 05. VIII *"Venid a ver la sangre por las calles"* 4:36
- 06. IX *"I have made a song"* - X. *"Venid a ver la sangre por las calles"* - XI.
"I have made a song" 3:52 [play](#)
- 07. XII *"Venid A Ver La Sangre"* - XIII. *"Wake Up Woman Rise Up Woman"* - XIV.
"Venid A Ver La Sangre" 2:55
- 08. XV *"Komm in meine Nähe"* - XVI. *"Today is mine"* 2:32
- 09. XVII *"Pousse L'Herbe E Fleurit La Fleur"* - XVIII. *"Go My Strong Charm/Venid A Ver"* - XIX.
"It Is So Nice"
- Xx. *"Your Eyes Are Red/El Día Palido S Asoma"* 5:14
- 10. XXI *"Mirad mi casa muerta"* 3:31
- 11. XXII *"Je m'en vais où ma pensée s'en va"* 1:48
- 12. XXIII *"Pousse L'Herbe Et Fleurit La Fleur"* - XXIV. *Oh Issa/Ich Sehe Tautropfen/
Komm In Meine Nähe/Your~Eye* 2:54
- 13. XXV *"Oh Isselo In Alto/Komm In Meine Nähe"* - "XXVI. *"Come Ascend The Ladder"* -
XXVII.
"When We Came To This World" 3:34 [play](#)
- 14. XXVIII *"El Día Oscila Rodeado"* - XXIX. *"Hinach Yafà Raayatí"* 5:52
- 15. XXX *"El día palido se asoma"* 4:44
- 16. XXXI *"Spin colours spin/El día palido se asoma"* 5:06

Kölner Rundfunkchor,
Kölner Rundfunk-Sinfonie-Orchester,
Luciano Berio – conductor

Recorded in 1979 and originally released in 1980

It was in *Coro* - first performed in 1977, but which had been gestating for most of the previous decade - that Berio put his belief in the power of folk music most stringently and ambitiously to the test. At 50 minutes, it's the longest of all his works for the concert hall, combining a chorus of 40 voices with an orchestra of the same size. But the two groups are never treated as separate sound blocks to be juxtaposed or pitted against each other in conventional choral-music fashion: instrumentalists and singers sit together, with each voice paired with a particular instrument, and used both as soloists and combined in mass effects.

>The text, which Berio compiled himself, is a multilingual patchwork drawn from folk songs from around the world - the first is from the Sioux tribe of north America, the second from Peru, the third from Polynesia - while a line from Pablo Neruda's long poem *Residencia en la Tierra* ("Come, see the blood in the streets") acts as a refrain, binding the collage together. Though there are 29 separate "songs" in *Coro*, the effect is of a continuous, sustained piece, with solo voices and instruments emerging to create new musical contexts and then slipping back into the sound continuum as the textures evolve and overlap. It is music that is in continuous flux, and though there are very few direct musical quotations from the folk sources (Berio does include some quotations from other works of his own), the techniques of those different musics are absorbed directly into Berio's own, constantly colouring and articulating it. – Guardian2005

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