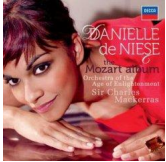


Danielle de Niese - The Mozart Album (2009)

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1. *I Exsultate, jubilate* 2. *Il Fulgit amica dies* 3. *III Alleluja* 4. *Bella mia fiamma* (Concert aria K.528) 5. *Giunse al fin il momento ... Al desio di chi t'adora* 6. *Una donna a quindici anni* (from "*Così fan tutte*" K.588) 7. *Quando avran fine o mai ... Padre, germani, addio!* (from "*Idomeneo*" K.366) 8. *Ah Fuggi il Traditor* (from "*Don Giovanni*" K.527) 9. *Oh, temerario Arbace! ... Per quel paterno amplesso* (Concert aria K.79) 10. *L'amerò* (from "*Il re pastore*" K.208) 11. *La ci darem la mano* (Duet with Bryn Terfel) (from "*Don Giovanni*" K.527) [play](#) 12. *Laudate Dominum* (from "*Vesperae solennes de Confessore*" K.339)
Orchestra of the Age of the Enlightenment Sir Charles Mackerras - conductor

Soprano Danielle de Niese's debut disc for Decca was a collection of Handel arias, presumably designed to capitalise on her success in the Glyndebourne production of *Giulio Cesare*. If this follow-up is intended to demonstrate that De Niese is an equally persuasive Mozart singer, it's not all that convincing, and does more to underline her vocal limitations than display her versatility. With Charles Mackerras and the OAE providing unfailingly stylish accompaniment, there's a bit of everything here - the sacred arias *Exsultate Jubilate* and *Laudate Dominum*, three concert arias and extracts from the Da Ponte operas, as well as numbers from *Idomeneo* and *Il Re Pastore*. But while De Niese glitters and charms as Zerlina in the *Là ci Darem la Mano* duet from *Don Giovanni*, in which she is joined by Bryn Terfel, no less, she sounds underpowered in Elvira's *Fuggi il Traditor* from the same opera, and too often rather pushed (and fractionally out of tune) elsewhere. --- Andrew Clements, guardian.co.uk

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