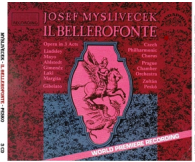


Mysliveček - Il Bellerofonte (1990)

Written by bluesever

Monday, 22 April 2019 19:02 -

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CD1 Sinfonia 1-1 *Allegro / Andante / Presto* 7:14 Act 1 1-2 Chorus "Rendi Alle Selve" 3:42 1-3 Scene 1 / Scene 2 / Aria "Splende Così Talora" 11:00 1-4 Scene 3 / Aria "Giusti Dei Che Ben Vedete" 8:56 1-5 Scene 4 / Aria "La Frode Se Adempio" 8:46 1-6 Scene 5 / Scene 6 / Scene 7 / Aria "Non È La Morte" 8:36 1-7 Scene 8 / Aria "Prometti Ognor La Calma" 6:53
CD2 2-1 Scene 9 / Aria "Di Due Pupille Amabili" 9:36 2-2 Scene 10 / Scene 10 / Scene 11 / Duet "Vanne Pur Ma Dimmi Pria" 9:28 Act II 2-3 Scene 1 / Aria "Già Cinto Sembra Mi" 6:06 2-4 Scene 2 / Aria "Come Potrai, Tiranno" 5:08 2-5 Scene 3 / Scene 4 / Aria "Parto: Ma In Quest' Istante" / Scene 5 11:34 2-6 Scene 6 / Recitative "Sarete Al Fin Contenti" / Aria "Ch'io Mai Capace" 11:04
CD3
3-1 Scene 7 / Scene 8 / Scene 9 / Scene 10 / Aria "Pria Ch'io Perda" 9:56 3-2 Scene 11 / Aria "Palesar Vorrei Col Pianto" 10:43 3-3 Scene 12 / Aria "Se Ognor Fra Cento Affani" 6:10 3-4 Scene 13 / Recitative "Su Quell' Orride Sponde" / Aria "Di Quei Sassi" 10:16
Act III
3-5 Scene 1 / Scene 2 / Aria "Nuove Procelle Ancora" 7:00 3-6 Scene 3 / Aria "Turbido, E Nero Il Di" 4:14 3-7 Scene 4 / Scene 5 / Aria "Qual Ristretto In Picciol Letto" 5:21 3-8 Scene 7 / Scene 8 / Trio "Barbare Stelle Ingrate" 6:25 3-9 Scene 10 / Chorus "Se Dei Numi A Questo Segno" 3:05
Soprano [Argene] – Gladys Mayo Soprano [Bellerofonte] – Celina Lindsley Mezzo-soprano [Briseide] – Krisztina Laki Tenor [Ariobate] – Douglas Ahlstedt Tenor [Atamante] – Raul Giménez Tenor [Diomede] – Štefan Margita Chorus – Czech Philharmonic Chorus Chorus Master – Lubomír Mátl French Horn, Harpsichord – František Langweil Harpsichord [Continuo] – František Xaver Thuri, Stefano Gibelato Violone [Continuo] – František Pošta Orchestra – Prague Chamber Orchestra Conductor – Zoltán Peskó

His Times Mysliveček followed the standard 18th-century route into composing, starting in the church and ending in the theatre. This was a time when composers were itinerant and needed aristocratic patronage: Mysliveček got support from Count Vincenz von Waldstein and traveled to Rome in 1763 to learn his operatic craft with his schooling as a church violinist (and his

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previous life as an apprentice miller) behind him. He rode the crest of the Italian's hunger for serious operas, winning his first success with 'Il Bellerofonte' (1767) in Naples and scoring numerous hits before two failures at the Carnival of 1780 signaled his decline; welcome to the harsh world of Italian entertainment in the late 1700s.

His Music Mysliveček's music is Italian in style and design. He wasn't an innovator, but instead perfected existing operatic traditions – responding with a keen ear to the reforms that called for simpler tunes and accompaniments (even though complexity and brilliance in those areas had been one of his hallmarks). He wrote ear-catching oratorios and simply symphonies. In all his music there are unusually fresh melodies and interesting harmonic touches.

Himself So rich and full of intrigue was Mysliveček's life that it was itself the subject of an opera in 1912, Stanislav Suda's *Il divino buemo*. Unfortunately Suda had to speculate as to the facts. Mysliveček was a 'country boy made good' with no musical experience from his miller father. He struck up a close (but doomed) friendship with Mozart, letters from whom describe Mysliveček as 'full of fire, spirit and life' and hint at his sexual promiscuity; he was linked romantically with numerous sopranos including Caterina Gabrielli. Like Mozart, Mysliveček died in poverty in 1781. His funeral was paid for by a mysterious Englishman known only as 'Barry'. ---oae.co.uk

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