

Uccellini - Sonate, Correnti e Arie dall'Opera Quarta (1995)

Written by bluesever

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01. *Aria decima quarta a doi violini sopra La mia Pedrina* [4:44] 02. *Aria prima a violino solo* [1:50] 03. *Corrente nona a violino solo* [1:05] 04. *Aria duodecima a doi violini detta Bigaran* [2:36] 05. *Sonata settima a violino e basso detta La Prosperina* [2:54] 06. *Aria ottava a violino solo* [1:46] 07. *Corrente undecima a violino solo* [1:39] 08. *Sonata quarta a violino solo detta La Hortensia Virtuosa* [3:11] 09. *Aria decima a violino solo* [2:40] 10. *Corrente sesta a violino solo* [1:26] 11. *Sonata vigesima quinta a 3 doi violini e basso* [3:07] 12. *Aria nona a violino solo* [1:49] 13. *Corrente decima quinta a violino solo* [1:51] 14. *Sonata decima a violino e basso* [3:58] 15. *Aria seconda a violino solo* [2:48] 16. *Corrente decima a violino solo* [1:09] 17. *Sonata vigesima terza a 3 doi violini e basso* [4:30] 18. *Sonata seconda a violino solo detta La Luciminia contenta* [3:36] 19. *Aria decima terza a doi violini sopra Questa bella Sirena* [3:23] 20. *Sonata nona a violino e basso* [3:19] 21. *Aria sesta a violino solo* [2:42] 22. *Corrente vigesima a violino col secondo ad libitum* [1:08] 23. *Sonata vigesima sesta sopra La Prosperina a 3* [3:24] 24. *Aria terza a violino solo* [2:48] 25. *Corrente decima sesta a violino solo* [0:56] 26. *Sonata vigesima settima a doi violini e basso* [4:12] 27. *Aria decima quinta sopra La scatola degli aghi* [2:30] Concerto Vago: Marino Lagomarsino - violin Ernest Braucher - violin Marco Vitali - violoncello Ero Maria Barbero - harpsichord Massimo Lonardi – archlute
Recorded Feb. 24-27, 1995, Church S. Bartolomeo di Cavasco, Genoa.

I very much enjoyed Romanesca's disc of Biagio Marini's violin music (Harmonia Mundi, 9/97). This companion recital features violin sonatas, instrumental arias and correntes by Marini's contemporary Marco Uccellini. Uccellini, along with Marini, Fontana, Turini and several others, developed an idiomatic, virtuosic approach to violin writing in which they aspired to emulate the expressive range of the human voice. With their imaginative exploration of the violin's technical potential and in the pioneering spirit of the time, these composers made significant and lasting contributions both to technique and form. Thus in Uccellini's music we are at once made aware of a distinctively exploratory, improvisatory idiom in which there is a highly developed sense of fantasy.

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It is one of Andrew Manze's many strengths that he unfailingly responds to the technical and interpretative challenges of this repertoire with curiosity, stylistic propriety and playful imagination. Expressive delicacy, engaging inflexions and a discerning love of detail are all of the greatest assistance in bringing these pieces to life. In each of these departments Romanesca succeeds admirably, enlivening Uccellini's extravagant gestures with demonstrative panache and rhythmic vigour, the more introspective ones with affectionate warmth. The gamut of Uccellini's expressive range, and Romanesca's realization of it, are vividly displayed in the fine Sonata No. 1 from the composer's Op. 7 (1660).

If I marginally prefer the Marini disc, then it is because I find the music has an even bolder, more colourful originality than Uccellini's. But that is a personal reaction, and readers who have enjoyed the earlier release are likely to be interested in and stimulated by this new one. The instrumental sonorities are rewarding, and this aspect of the performance has been very well captured by the sympathetic recorded sound.' --- Nicholas Anderson, gramophone.co.uk

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