

Leonardo Vinci – Artaserse (Diego Fasolis) [2012]

Written by bluesever

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1. Atto primo *Sinfonia* *Rec.: Addio, Sentimi Arbace* *Aria: Conservati fedele* *Rec.: Figlio, Arbace. Signor* *Aria: Fra cento affanni* *Rec.: Coraggio o miei pensieri* *Aria: Su le sponde del torbido Lete* *Rec.: Qual vittima si svena! - Dove, principe, dove?* *Aria: Per pietà, bell'idol mio* *Rec.: Gran cose io temo* *Aria: Sogna il guerrier le schiere* *Rec.: Voi della Persia* *Aria: Bramar di perdere* *Rec.: Ah, Mandane... Artaserse - Signore. Amico* *Rec.: Artaserse respira* *Rec.: Arbace e il reo* *Aria: Deh respirar lasciatemi* *Rec.: E innocente dovrai traggi soffrir* *Aria: Non ti son padre* *Rec.: Ma per qual fallo mai* *Aria: Torna innocente e poi* *Rec.: Mio ben, mia vita... Aria: Dimmi che un empio sei* *Recitativo accompagnato: No che non ha* *Aria: Vo un mar crudele*

2. Atto secondo *Rec.: Dal carcere o custodi* *Aria: Rendimi il caro amico* *Rec.: Son quasi in porto* *Aria: Mi scacci sdegnato!* *Rec.: I tuoi deboli affetti - Figlia, e questi il tuo sposo* *Aria: Amalo e se al tuo sguardo* *Rec.: Ascolta o Megabise* *Aria: Non temer ch'io mai ti dica* *Rec.: Qual serie di sventure* *Aria: Se d'un amor tiranno* *Rec.: A qual di tanti mali* *Aria: Se del fiume altera l'onda* *Rec.: Mio re, chiedono a gara - Artaserse pietà - E vana la tua, la mia pietà* *Rec.: Tanto in odio alla Persia* *Aria: Per quel paterno amplesso* *Rec.: A pezzo del mio sangue* *Aria: Va' tra le selve ircane* *Rec.: Quanto, amata Semira* *Aria: Per quell'affetto* *Rec.: Dell'ingrata Semira* *Aria: Non conosco in tal momento* *Rec.: Son pur solo una volta* *Aria: Così stupisce e cade*

3. Atto terzo *Arioso: Perché tarda e mai la morte* *Rec.: Arbace. Oh dei, che miro!* *Aria: L'onda dal mar divisa* *Rec.: Quella fronte sicura e quel sembiante* *Aria: Nuvoletta opposta al sole* *Recitativo: Figlio, Arbace, ove sei?* *Aria: Ardito ti renda* *Rec.: Trovaste avversi dei* *Aria: Figlio se più non vivi* *Rec.: Ne pur qui la ritrovo* *Duetto: Tu vuoi ch'io viva o cara* *Rec.: A voi popoli io m'offro* *Rec. accompagnato: 'Lucido dio per cui l'aprile fiorisce'* *Rec.: Al riparo signor - Ferma o germano* *Rec.: Ecco Arbace, o monarca, a' piedi tuoi* *Rec. accompagnato: 'Lucido dio per cui l'aprile fiorisce'* *Rec.: Ferma; e veleno* *Coro: Giusto re, la Persia adora*

Artaserse - Philippe Jaroussky (countertenor) Mandane - Max Emanuel Cencic (countertenor) Artabano - Daniel Behle (tenor) Arbace - Franco Fagioli (countertenor) Semira - Valer Bama-Sabadus (countertenor) Megabise - Yuriy Mynenko (countertenor) Concerto Köln Diego Fasolis – conductor 25.11.2012 Théâtre Municipal de Lausanne

The opera libretto Artaserse (Artaxerxes) by Pietro Metastasio was the hit of the 18th century

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opera seria. It was set more than 40 times, including once in English (by Thomas Arne), and its popularity lasted into the 19th century. The opera by Leonardo Vinci recorded here, however, was the very first one, dating from 1730. It's easy to see even at this late date why Metastasio's libretto appealed to opera composers and operagoers so much. The story, concerning the Persian king Xerxes' son Artaxerxes I (based very loosely on actual events), features royal pomp, young love, betrayal, tragic self-sacrifice, and, to top it all off, a happy ending. Musically the opera is odd by present-day standards; it called for an all-male cast, women being banned from Roman theaters at the time. The cast consisted of five castrati, sung here by countertenors, and one tenor, the villain Artabano. It's a big work, with sober processional and spectacular arias for almost all the characters. French countertenor Philippe Jaroussky has never been in better voice, but the performance is equally notable for introducing some lesser-known countertenors, such as the creamy-voiced Valer Barna-Sabadus as Semira, Artaserse's frustrated lover. It's not until now, as a matter of fact, that a critical mass of countertenors has been available to perform music of this difficulty, and the results are worth hearing on several levels. Slowly but surely, the history of opera in the 18th century is being rewritten. ---James Manheim, Rovi

Leonardo Vinci, (born 1690, Strongoli, Kingdom of Naples [Italy]—died May 27, 1730, Naples), Italian composer who was one of the originators of the Neapolitan style of opera; along with Nicola Porpora, his followers included Giovanni Battista Pergolesi and Johann Adolph Hasse.

Vinci's first known work was a comic opera in the Neapolitan dialect, *Lo cecato fauzo* (1719; "The False Blind Man"). He served as chapelmaster to the prince of Sansevero and in 1725 received a conductorship of the royal chapel at Naples, a post he held until his death. His earliest extant serious opera, *Silla dittatore* (1723; "Silla the Dictator"), inaugurated a series of about 40 operas, most written for Naples but some for Rome. Arias from his operas were published in London in 1758 under the title *Collection of Songs*. In addition to his operas, Vinci also composed oratorios, masses, and motets. --- britannica.com

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