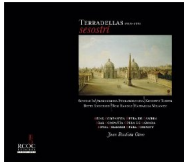


Terradellas – Sesostri (Otero) [2011]

Written by bluesever

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Disc: 1 1. *Sesostri re d'Egitto, opera: Sinfonia* 2. *Sesostri re d'Egitto, opera: Act 1. Scene 1. Recitativo secco. Degno di te fu il colpo* 3. *Sesostri re d'Egitto, opera: Act 1. Scene 1. Aria. Già sono al porto in faccia* 4. *Sesostri re d'Egitto, opera: Act 1. Scene 2. Recitativo secco. Artenice, idol mio* 5. *Sesostri re d'Egitto, opera: Act 1. Scene 2. Aria. Cara, tu fosti e sei* 6. *Sesostri re d'Egitto, opera: Act 1. Scene 3. Recitativo secco. Vorrei; ne so fidarmi* 7. *Sesostri re d'Egitto, opera: Act 1. Scene 4. Recitativo secco. Vieni Artenice, e ascolta* 8. *Sesostri re d'Egitto, opera: Act 1. Scene 5. Recitativo secco. Signor, su l'orme tue* 9. *Sesostri re d'Egitto, opera: Act 1. Scene 5. Aria. Talor se freme irato* 10. *Sesostri re d'Egitto, opera: Act 1. Scene 6. Recitativo secco. Qui, signor, qui trafitto* 11. *Sesostri re d'Egitto, opera: Act 1. Scene 7. Recitativo secco. Fanete, qual sembiante?* 12. *Sesostri re d'Egitto, opera: Act 1. Scene 7. Aria. Serbami al grande impero* 13. *Sesostri re d'Egitto, opera: Act 1. Scene 8. Recitativo secco. Vada or Nitocri* 14. *Sesostri re d'Egitto, opera: Act 1. Scene 9. Recitativo secco. (Qui il genitor!)* 15. *Sesostri re d'Egitto, opera: Act 1. Scene 10. Recitativo secco. Padre, signor* 16. *Sesostri re d'Egitto, opera: Act 1. Scene 10. Aria. Fra l'ombra del timore* 17. *Sesostri re d'Egitto, opera: Act 1. Scene 11. Recitativo secco. Giorno per me sereno* 18. *Sesostri re d'Egitto, opera: Act 1. Scene 11. Aria. Vanne pur, sei menzognero* 19. *Sesostri re d'Egitto, opera: Act 1. Scene 12. Recitativo secco. Misera più, quanto più cieca* 20. *Sesostri re d'Egitto, opera: Act 1. Scene 12. Aria. Tutta da voi dipende* 21. *Sesostri re d'Egitto, opera: Act 1. Scene 13. Recitativo secco. Morto è Sesostri* 22. *Sesostri re d'Egitto, opera: Act 1. Scene 13. Aria. Si piangete, o luci belle*
Disc: 2

1. *Sesostri re d'Egitto, opera: Act 1. Scene 14. Recitativo secco. Fausti vegliate o dei* 2. *Sesostri re d'Egitto, opera: Act 1. Scene 15. Recitativo secco. Eterni dei, che labertinto è questo?* 3. *Sesostri re d'Egitto, opera: Act 1. Scene 15. Aria. Se si trova in lacci stretto* 4. *Sesostri re d'Egitto, opera: Act 2. Scene 1. Recitativo secco. Al tuo cenno real* 5. *Sesostri re d'Egitto, opera: Act 2. Scene 2. Recitativo secco. La promessa m'attendi.* 6. *Sesostri re d'Egitto, opera: Act 2. Scene 2. Aria. So che ridotta a piangere* 7. *Sesostri re d'Egitto, opera: Act 2. Scene 3. Recitativo secco. A sì funesto oggetto* 8. *Sesostri re d'Egitto, opera: Act 2. Scene 4. Recitativo secco. Il real padre* 9. *Sesostri re d'Egitto, opera: Act 2. Scene 4. Aria. Conosco le tue pene* 10. *Sesostri re d'Egitto, opera: Act 2. Scene 5. Recitativo secco. Regina il giorno omai piega* 11. *Sesostri re d'Egitto, opera: Act 2. Scene 6. Recitativo secco. Ecco al disegno mio* 12. *Sesostri re d'Egitto, opera: Act 2. Scene 6. Aria. Talor se perde i figli* 13. *Sesostri re d'Egitto, opera: Act 2. Scene 7. Recitativo secco. Lo stranier non trovasti?* 14. *Sesostri re d'Egitto, opera: Act 2. Scene 7. Aria. Fidarsi della sorte* 15. *Sesostri re d'Egitto, opera: Act 2. Scene 8. Recitativo secco. Fanete! Alto regnante* 16. *Sesostri re d'Egitto, opera: Act 2. Scene 9.*

Recitativo secco. Bella. Quale a me riedi? 17. *Seostri re d'Egitto, opera: Act 2. Scene 11. Recitativo accompagnato. Dubbioso, irresoluto* 18. *Seostri re d'Egitto, opera: Act 2. Scene 11. Aria. Di quel superbo core* 19. *Seostri re d'Egitto, opera: Act 2. Scene 12. Recitativo secco. Solitudini amene* 20. *Seostri re d'Egitto, opera: Act 2. Scene 12. Cavatina. Spiega omai le placid'ali* 21. *Seostri re d'Egitto, opera: Act 2. Scene 12. Recitativo secco. Deh, chi m'adita il reo* 22. *Seostri re d'Egitto, opera: Act 2. Scene 12. Recitativo accompagnato. Quale improvviso gelo* 23. *Seostri re d'Egitto, opera: Act 2. Scene 13. Recitativo secco. Destati Osiri* 24. *Seostri re d'Egitto, opera: Act 2. Scene 13. Aria. Tremate, sì, tremate*

Disc: 3

1. *Seostri re d'Egitto, opera: Act 2. Scene 14. Recitativo secco. Vuò che l'empia s'uccida* 2. *Seostri re d'Egitto, opera: Act 2. Scene 14. Aria. Quel core all'arti usato* 3. *Seostri re d'Egitto, opera: Act 2. Scene 15. Recitativo secco. Sai tu, Osiri* 4. *Seostri re d'Egitto, opera: Act 2. Scene 16. Recitativo secco. Come Artenice?* 5. *Seostri re d'Egitto, opera: Act 2. Scene 16. Aria. A questi accenti ignoti* 6. *Seostri re d'Egitto, opera: Act 2. Scene 17. Recitativo secco. Qual sventura è la mia?* 7. *Seostri re d'Egitto, opera: Act 2. Scene 17. Aria. Se perde l'usignolo* 8. *Seostri re d'Egitto, opera: Act 3. Scene 1. Recitativo secco. Ma lasciami in riposo* 9. *Seostri re d'Egitto, opera: Act 3. Scene 1. Aria. Felici belve* 10. *Seostri re d'Egitto, opera: Act 3. Scene 2. Recitativo secco. Sol per pochi momenti* 11. *Seostri re d'Egitto, opera: Act 3. Scene 3. Recitativo secco. Vieni, o bella* 12. *Seostri re d'Egitto, opera: Act 3. Scene 5. Recitativo secco. Vieni, appressati, e leggi* 13. *Seostri re d'Egitto, opera: Act 3. Scene 5. Aria. Vo a render felice* 14. *Seostri re d'Egitto, opera: Act 3. Scene 6. Recitativo secco. Artenice, il conosco* 15. *Seostri re d'Egitto, opera: Act 3. Scene 6. Terzetto. Empio minacci in vano* 16. *Seostri re d'Egitto, opera: Act 3. Scene 7. Recitativo secco. In periglio sì grande* 17. *Seostri re d'Egitto, opera: Act 3. Scene 7. Aria. Fra tanti dubbi, e tanti* 18. *Seostri re d'Egitto, opera: Act 3. Scene 8. Recitativo secco. Plachisi omai l'ombra* 19. *Seostri re d'Egitto, opera: Act 3. Scene 8. Recitativo accompagnato. Deh se ti placa il pianto* 20. *Seostri re d'Egitto, opera: Act 3. Scene 8. Aria. Squarciami pur le vene* 21. *Seostri re d'Egitto, opera: Act 3. Scene 9. Recitativo secco. Mori tu scellerato* 22. *Seostri re d'Egitto, opera: Act 3. Scene 9. Coro. In sì bel giorno*

Sunhae Im (Sesostri), soprano Alexandrina Pendatchanska (Nitocri), soprano Kenneth Tarver (Amasi), tenor Ditte Andersen (Artenice), soprano Rafaella Milanese (Orgonte), soprano Tom Randle (Fanete), tenor Real Compañía Opera de Cámara Juan Bautista Otero - conductor

After the premiere of Artaserse, the Real Compañía Opera de Cámara addresses another unpublished work by Terradellas, Sesostri, a great find for all fans of opera, with the most wonderful cast.

Sesostri is the last opera composed by Barcelona-born Doménec Terradellas, who lived between 1713 and 1751, dying just after the premiere of this opera in Rome. His career developed mainly in Italy, and in Spain today he is mostly unknown. Sesostri had its Barcelona

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premiere in 1754 but did not return there until December 2010, when it was offered in concert and without its recitatives at the Auditori.

Sesostri seems to have been a Pharaoh in the 12th century BC, briefly mentioned by Herodotus and citing a bitter struggle between two brothers in ancient Egypt. This serves as the basis for the libretto of this opera, which is both remarkably complicated and highly implausible! The protagonist Sesostri, Korean soprano Sunhae Im, not only gives the title to the opera but also has a lot to sing, no less than 5 arias, a trio and the short final ensemble, in short, a remarkable performance. ---prestoclassical.co.uk

As baroque goes, this music is complex, exhilarating, and beautifully rendered by each singer. Historically, baroque operas were collaborations between composer and singer. The composer would act more as a designer of the basic score rather than the dictatorial creator of a final piece. The singer, on the other hand, would normally demand enough figures in the vocal line, make changes in tempo and passagios, and call the shots down to the number, duration, and vowels in the vocal runs. Whims ultimately ran acrimonious between the parties as singers fought the composer for the chance to upstage the other singers. Having said this and judging from this music, Terradellas must have gone through some turmoil trying to satisfy the big egos this opera was written for. Who were these singers? Sesostri was billed Terradellas' best. The shroud of mystery as to murder or suicide following the composer's death shortly before Sesostri's premiere in his native Barcelona only adds a deep sense of upheaval to his final days.

Without doubt, Pendatchanska is electrifying, a great singer and voice actress. She in the role of Nitocri is the most distinctive character conjuring up a woman conflicted between mercy and vendetta, being a forgiving step-mother and her biological son's avenger. Her arias never veer off this psyche. She delivers "Talor se perde i figli" with heart thumping, blood pumping passion. This aria's vocal line is the epitome of the soprano-mezzo-contralto castrato coloratura, and well brought to fusion by Pendatchanska. Her evolving shifts in range during the aria are seamless and acrobatic. Even her gasps for breath are perfectly placed for dramatic effect and bravado. She amalgamates the moment when inanimate air meets human breath and breeds it into beautiful singing.

Sunhae Im in the title role of Sesostri is awesome, sweetly melodic, and has the virtuosity to

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infuse enough ornamentation that no bars are ever sung alike. Her vocal runs are rich in vibrato, discrete in the divisions, her vowels are pure, and her diction is immaculate. Her technique is beautiful as baroque is ornate. She launches the vocal pyrotechnics in other two of Otero's operas *Il Sogno* and *La Dora Festeggiante*, and again here in *Sesostri*. Her cavatina di *Sesostri* is sung in a most delicate timbre, and profound sorrow.

Amasi's "Talor se freme irato" provides a peek into the singers' demands imposed on Terradellas, mainly because Amasi is not the opera's prima donna or primo amoroso; yet, this aria is extraordinarily flamboyant and capable to outshine any title role. Kenneth Tarver sings Amasi with total abandonment and whoever listens to him can become completely indulgent and an instant fan. This aria hurls the high notes to an unprecedented frequency unheard of in recorded opera history. --- Dennis Figueroa, amazon.com

„Sesostri” – ostatnia w dorobku Terradellasa opera – pod Juanem Bautistą Otero jawi się jako byt osobny i niepodobny do niczego, co kojarzy się z estetyką baroku. Niby bucha z niej barokowy patos. Niby arie skrzą się od wokalnych fajerwerków. Niby nie brakuje tu nieoczekiwanych muzycznych zwrotów akcji. Jest jednak jeden szczegół – o s o b n o ś ć poszczególnych postaci; tu każdy głos jawi się jako równouprawniony. Nie ma bohatera głównego i drugoplanowego. Nie ma partii ważnych i ważniejszych. Jest za to rozpięty na wszystkie głosy, mieniający się różnymi odcieniami dramatyzm.

Jest też „Sesostri” wreszcie kopalnią barokowych evergreenów. Zapierająca dech, kaskaderska „Talor se freme irato”. Teatralna „Vanne pur, sei menzognero” (studium oddechu?). Idealnie sielska, leśna „Se si trovain lacci stretto” i „A questi accenti ignoti”. Patetyczna, rozpisana na triumwirat: Artenice, Sesostri i Amasi „Empio mingacci in vano”. --- dwutygodnik.com

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