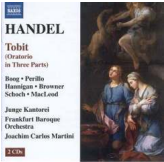


Handel – Tobit (2007)

Written by bluesever

Thursday, 05 June 2014 10:49 -

Handel – Tobit (2007)



Disc 1 1. Part I: Ouverture 00:05:04 2. Part I Scene 1: Recitative: Happy Assyria (A Ninevite) 00:00:15 3. Part I Scene 1: Hear us, O Baal (Chorus) 00:01:53 4. Part I Scene 2: Recitative: How Soon Eclips'd is human joy (Tobit) 00:00:51 5. Part I Scene 2: O Lord, whom we adore (Tobit) - Hear from thy mercies seat (Chorus) 00:04:59 6. Part I Scene 3: Recitative: The Lord hath heard my pray'r (Tobias) 00:00:27 7. Part I Scene 3: Air: Will God, whose mercies ever flow (Tobias) 00:02:18 8. Part I Scene 3: Recitative: But Say, my Rightous Lord (Anna, Tobit) 00:00:43 9. Part I Scene 3: Duet: To Steal a Grave (Anna, Tobit) 00:04:42 10. Part I Scene 3: Recitative: Your Pardon (Tobias) 00:00:26 11. Part I Scene 3: Air: Boistrous Winds and Billows rolling (Tobias) 00:07:40 12. Part I Scene 3: Tyrants may a while presume (Chorus) 00:02:51 13. Part I Scene 4: Sinfonia 00:00:49 14. Part I Scene 4: Accompagnato: Ah, Wretched Sarah! (Sarah) 00:01:18 15. Part I Scene 4: Air: Paid be my Adoration (Sarah) 00:02:36 16. Part I Scene 4: Recitative: Be comforted, my Daughter (Raguel) 00:00:38 17. Part I Scene 4: Air: The Lord Sends his Thunders (Raguel) 00:03:11 18. Part I Scene 4: All Pow'r in Heav'n above or Earth beneath (Chorus) 00:02:51 19. Part II Scene 1: Sinfonia 00:00:44 20. Part II Scene 1: Accompagnato: Alas! To what Variety of Ills (Tobit) 00:01:55 21. Part II Scene 1: Air: In great Jehovah (Tobit) 00:01:25 22. Part II Scene 2: Recitative: Happy in thee, my Son (Tobit) 00:00:39 23. Part II Scene 2: Air: Descend, kind Pity (Azarias) 00:08:57 24. Part II Scene 2: Impartial heav'n (Chorus) 00:03:04 25. Part II Scene 3: Recitative: If Blindness, Scorn, Contempt and Misery (A Ninevite) 00:00:45 26. Part II Scene 3: O Baal, Monarch of the Skies! (Chorus) 00:01:51 27. Part II Scene 3: Ritornello 00:00:32 28. Part II Scene 4: Recitative: Pain'd as I am (Tobit, Anna) 00:00:51 29. Part II Scene 4: Air: Thy pleasing Face (Anna) 00:07:42 30. Part II Scene 4: Recitative: O thou bright sun! (Anna) 00:00:33 31. Part II Scene 4: Air: With darkness Deep, as is my woe (Anna) 00:02:38 32. Part II Scene 5: Sinfonia 00:00:21 33. Part II Scene 5: Recitative: What caution is too great (Tobit, Azarias) 00:00:52 Disc 2 1. Part II Scene 5: Air: Thou, God most high (Azarias) 00:05:00 2. Part II Scene 5: Duet: Cease thy Anguish (Azarias, Tobias) 00:05:43 3. Part II Scene 5: The Clouded Scene begins to clear (Chorus) 00:03:49 4. Part II Scene 6: Sinfonia 00:03:09 5. Part II Scene 6: Recitative: How happy, Daughter (Raguel, Sarah) 00:00:56 6. Part II Scene 6: Air: To nobler Joys aspiring (Sarah) 00:04:54 7. Part II Scene 7: Recitative: O Azarias, I must freely own (Tobias, Azarias) 00:00:40 8. Part II Scene 8: Recitative: The gratefull Tribute of our thanks (Raguel) 00:00:20 9. Part II Scene 8: Air: Let Songs of varied measure (Raguel) 00:04:26 10. Part II Scene 8: Now Love, that everlasting Joy (Chorus) 00:02:28 11. Part II Scene 8: Happy, happy shall they be (Chorus) 00:03:14 12. Part III Scene 1: Sinfonia 00:00:44 13. Part III Scene 1:

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Accompagnato: Still am I persecuted (Tobit) 00:00:37 14. Part III Scene 1: Air: Cease your Pride, deluded mortals (Tobit) 00:02:20 15. Part III Scene 1: Tremble, Guilt, for Thou Shalt find (Chorus) 00:02:42 16. Part III Scene 2: Sinfonia 00:01:40 17. Part III Scene 2: Recitative: Hail, Tobit! (Raphael, Tobit) 00:00:18 18. Part III Scene 2: Accompagnato: Henceforth through all the changing Scenes of Life (Anna) 00:00:32 19. Part III Scene 2: Air: My Son, how happy in this thy Sweet Return (Anna) 00:04:03 20. Part III Scene 2: Let none Despair (Chorus) 00:03:29 21. Part III Scene 3: Accompagnato and Recitative: Blest be the God of Heav'n (Tobit, Raguel) 00:01:25 22. Part III Scene 3: Air: May true Joy (Raguel) 00:04:06 23. Part III Scene 3: Terzetto: More chearfull appearing (Anna, Tobias, Sarah) 00:05:03 24. Part III Scene 3: Air: Watchful angels (Sarah) 00:01:32 25. Part III Scene 3: Recitative: O King of Kings (Sarah) 00:00:29 26. Part III Scene 3: Air: Allelujah (Sarah) 00:03:21 27. Part III Scene 3: Swift our numbers (Chorus) 00:02:39 28. Part III Scene 3: Recitative: 'Tis well (Raphael) 00:00:21 29. Part III Scene 3: Accompagnato: O Nineveh! (Raphael) 00:01:25 30. Part III Scene 3: Air: In Jehovah's awful sight (Raphael) 00:02:02 31. Part III Scene 3: Symphony 00:02:38 32. Part III Scene 3: Recitative: Saw ye the radiant Streams of Light (Tobit) 00:00:39 33. Part III Scene 3: Ye servants of th'eternal King (Soloists, Chorus) 00:03:17

Maya Boog - Soprano Alison Browner - Mezzo-Soprano Barbara Hannigan - Soprano
Stephan MacLeod - Bass Linda Perillo - Soprano Knut Schoch - Tenor Frankfurt Baroque
Orchestra Junge Kantorei Choir Joachim Carlos Martini – Conductor

The big "Handel" at the top of the front cover may occasion confusion in the mind of the listener who can't remember any Handel oratorio called Tobit (or Tobias). That's because the work is a pastiche of Handel's music, fitted with new words and arranged into a facsimile of a coherent story drawn from the Book of Tobias in the Bible. The creator was John Christopher Smith, the son of a German copyist and longtime associate of Handel born Johann Christoph Schmidt who anglicized his name when he went to work for Handel in London. The tunes are drawn from a variety of lesser Handel oratorios (none is from Messiah or Judas Maccabeus), with recitatives written by Smith himself and various holes filled in with new music by the conductor of the present recording, Joachim Carlos Martini. The Junge Kantorei shows itself to be one of the profusion of regional German choirs with a startlingly warm sound and well-honed ensemble, and the Frankfurt Baroque Orchestra is smooth and ingratiating. The singers, especially tenor Knut Schoch as Tobit, betray little in the way of non-English accents and have a fine mastery of the bright, public Handelian oratorio style. The only fly in the ointment is the work itself, which is certainly of interest to those fascinated by the question of how Handel got from King George to your local bunch of Christian teens who put synthesized beats to Messiah every Christmas. But the work is a footnote to Handel, not Handel undiluted. "It will be seen," writes annotator Keith Anderson, "that the oratorio expects some previous knowledge of the story, as a number of elements in the original narrative are omitted." Which is another way of saying that this large work doesn't really hang together. Texts are available on the Naxos website, and the singers involved offer decent intelligibility. --- James Manheim, Rovi

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