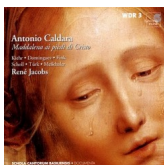


Antonio Caldara – Maddalena ai piedi di Cristo (1996)

Wpisany przez bluesever

Sobota, 21 Sierpień 2010 10:21 - Zmieniony Sobota, 28 Wrzesień 2013 10:37

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CD 1

1. Part 1. No. 1. Sinfonia
2. Part 1. No. 2. Aria. Dormi, o cara, e farmi il sonno
3. Part 1. No. 3. Recitativo. Così godea la mente
4. Part 1. No. 4. Aria. Deh, librate amoretto
5. Part 1. No. 5. Recitativo. Del sonno lusinghiero
6. Part 1. No. 6. Aria. La ragione, s'un'alma consiglia
7. Part 1. No. 7. Recitativo. Così sciolta da' lacci de' sui error
8. Part 1. No. 8. Allegro. Alle vittorie
9. Part 1. No. 9. Recitativo. Oimè, troppo importuno
10. Part 1. No. 10. Aria. In un bivio è il mio volere
11. Part 1. No. 11. Recitativo. Maddalena, nel cielo fissa la sguardo
12. Part 1. No. 12. Aria. Spera, consolati
13. Part 1. No. 13. Recitativo. Troppo dura è la legge
14. Part 1. No. 14. Aria. Fin che danzan le grazie sul viso
15. Part 1. No. 15. Recitativo. Germana, al ciel, deh, volgi
16. Part 1. No. 16. Aria. Non sdegnà il ciel le lacrime
17. Part 1. No. 17. Recitativo. Omai spezza quel nodo
18. Part 1. No. 18. Aria. Pompe inutili
19. Part 1. No. 19. Recitativo. E voi, dorati crini
20. Part 1. No. 20. Aria. Il sentier ch'ora tu prendi
21. Part 1. No. 21. Recitativo. Maddalena, coraggio!
22. Part 1. No. 22. Aria. Diletti non più vanto
23. Part 1. No. 23. Recitativo. Dell'anima tua grande
24. Part 1. No. 24. Aria. Vattene, corri, vola
25. Part 1. No. 25. Recitativo. Marta, ho risolto
26. Part 1. No. 26. Aria. Voglio piangere
27. Part 1. No. 27. Recitativo. A tuo dispetto, Amor Terreno
28. Part 1. No. 28. Duetto. La mia virtude

CD 2

1. Part 2. No 1. Sinfonia
2. Part 2. No 2. Recitativo. Donna grande e fastosa
3. Part 2. No 3. Aria. Parti, che di virtù il gradito splendore

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4. Part 2. No 4. Recitativo. *Cingan pure quest'alma*
5. Part 2. No 5. Aria. *Chi con sua cetra*
6. Part 2. No 6. Recitativo. *Maddalena, deh, ferma!*
7. Part 2. No 7. Aria. *In lagrime stemprato il cor qui cade*
8. Part 2. No 8. Recitativo. *Oh ciel, chi vide mai la penitenza*
9. Part 2. No 9. Aria. *Ride il ciel e gl'astri brillano*
10. Part 2. No 10. Recitativo. *A tuo dispetto, Amor Terreno*
11. Part 2. No 11. Aria. *Me ne rido di tue glorie*
12. Part 2. No 12. Recitativo. *Se non ho forza a superar costei*
13. Part 2. No 13. Aria. *Orribili, terribili*
14. Part 2. No 14. Recitativo. *Maddalena, costanza*
15. Part 2. No 15. Aria. *O fortunate lacrime*
16. Part 2. No 16. Recitativo. *Mio Dio, mio Redentor*
17. Part 2. No 17. Aria. *Chi drizzar di pianta adulta*
18. Part 2. No 18. Recitativo. *D'esser costante, o mio Gesù, non temo*
19. Part 2. No 19. Aria. *Per il mar del pianto mio*
20. Part 2. No 20. Recitativo. *L'atto immenso che, uscito*
21. Part 2. No 21. Aria. *Del senso soggiogar*
22. Part 2. No 22. Recitativo. *Di miei dardi possenti*
23. Part 2. No 23. Aria. *Da quel strale che stilla veleno*
24. Part 2. No 24. Recitativo. *Sempre dagl'astri scende*
25. Part 2. No 25. Aria. *Questi sono arcani ignoti*
26. Part 2. No 26. Recitativo. *Cittadini del ciel*
27. Part 2. No 27. Aria. *Sù, lieti festeggiate*
28. Part 2. No 28. Recitativo. *Voi, che in mirarmi oppresso ogn'or godete*
29. Part 2. No 29. Aria. *Voi del Tartaro*
30. Part 2. No 30. Recitativo. *Va dunque Maddalena*
31. Part 2. No 31. Aria. *Chi serva la beltà*

Maddalena - Maria Christina Kiehr

Marta - Rosa Dominguez

Amor Terreno - Bernarda Fink

Amor Celeste - Andreas Scholl

Fariseo - Ulrich Messthaler

Cristo - Gerd Türk

Chiara Banchini: violin,

Schola Cantorum Basiliensis

René Jacobs: conductor

Despite the title of this piece, this is not 'churchy' music. It has everything that good drama has,

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and if it were a book it would be unputdownable. Caldara gives us action, showing himself to be every bit as much dramatist as composer. The story and the pace never flag for a minute. René Jacobs moves it along at a cracking pace and makes it a memorable event. It must have been wonderful to take part.

Amor Celeste and Amor Terreno are battling for the heart and soul of Maddalena. It opens with Fink's stunning Amor Terreno, seductive enough to capture the heart of a stone. In trying to win Maddalena, her ornamentations paint vivid pictures of "drunk with pleasure". Then, in charges Scholl's Amor Celeste, powerful and confident of winning the battle hands down - but then so is Fink's Amor Terreno, full of strength and depth. You can't take sides at their declaration of war, the duet Alle vittorie, because both are convincing - and their voices blend perfectly. The sheer strength of Scholl's voice in this piece brushes aside the familiar accusations of "too ethereal".

Their awesome battle duets punctuate the unfolding drama as Maddalena agonises - in dialogue with her sister - over her choices, and the orchestra supports them with real fire. The chest-thumping opening provided by Chiara Banchini's string band in the duet La mia virtude/Il senso è un nemico makes an impact that would lift you off your seat in a concert hall (if only). When Amor Terreno is finally defeated, the colours of her fury are so vivid you can taste it, and it's clear that the only destiny for such rage is Hell. Amor Celeste's victory-celebration Su, lieti festeggiate has the earthy gusto of mens' peasant dances.

This recording made Maria Cristina Kiehr a star, and she has never sounded better than as Maddalena. Her clear voice expresses longing, indecision, passion and tranquillity with equal facility, and is never less than completely beautiful. Her expressions, as Maddalena changes course, develop brilliantly. Her cry of "Signor, pietate!" is the pivot of the whole thing - high drama indeed. ---J.R. Gunsell, amazon.com

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