

Sopranos y Castrati En El Londres De Farinelli 'Caro Dardo' (2007)

Wpisany przez bluesever

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Domenico Scarlatti 1 *Narcissus: Dio D'amor* 0:03:32 *Duetto* 2 *Narcissus: Caro Dardo*
0:02:05 Thomas Roseingrave 3 *Narcissus: Rivilgo Il Passo Altrove*
0:02:12 *Duetto* Nicola Porpora 4
Polifemo: Senti Il Fato 0:08:28
Johann Adolf Hasse
5 *Artaxerxes: Pallido Il Sole* 0:04:05
Thomas Arne
6 *Concierto Para Clave No. 5 En Sol Menor: Largo* 0:02:07 7 *Concierto Para Clave No. 5*
En Sol Menor: Allegro Con Spirito 0:04:13 8 *Concierto Para Clave No. 5 En Sol Menor:*
Adagio 0:01:30 9 *Concierto Para Clave No. 5 En Sol Menor: Vivace* 0:05:06
Francesco Maria Veracini
10 *Adriano: Prendi o Cara* 0:04:05 *Duetto*
George Frideric Handel
11 *Rodelinda: Ombre, Piante* 0:05:32 12 *Rodelinda: Io T'abbraccio* 0:06:45 *Duetto*
13 *Rodelinda: Vivi Tiranno* 0:02:21 14 *Rodelinda: Vado e Vivo* 0:05:56 *Duetto*
Olalla Aleman (Soprano Voice) Xavier Sabata (Countertenor Voice) La Tempestad
(Ensemble): Antonio Clares (Viola) Guillermo Penalver (Transverse Flute) Leo Rossi (Violin)
Mercedes Ruiz (Cello) Pablo Prieto (Violin) Silvia Marquez (Harpsichord) Ventura Rico (Viola)

First let me confess that I know absolutely nothing about Spanish. From my very limited knowledge of Latin, I guess that this album is on arias or duetts (mainly) performed in London by Farinelli and some other soprano. In this recording which appears to be taken from live performances in the Palacio Real de Aranjuez on 19 or 21st June 2006, the La Tempestad together with soprano Olalla Aleman and counter-tenor Xavier Sabata recorded this disc of spell-bindingly beautiful music.

It appears that the sung excerpts are taken from four operas: 'Narcissus'; 'Polifemo';

'Artaxerxes'; 'Adriano' and 'Rhodelinda'. Apparently, to me at least, those are operas once performed by Farinelli in London. Whether it is in fact the case that 'Rhodelinda' was once performed by Farinelli for Handel is totally unknown to me, though.

Spanish(?) soprano Olalla Aleman is unknown to me. However, her performance here is truly exceptional. Her timbre is silvery and sweet, and she possesses great agility and expressivity, traits that seldom go together in coloratura sopranos of this genre. Her technique is equally impeccable, with good intonation and a consistently keen sense of musicality.

Xavier Sabata I have heard in other recordings. His voice is not classified as 'mellifluous', but his singing is of very high quality both in terms of musicality and expressiveness. He also possesses good technique, as some tracks from Narcissus demonstrate.

While I have never heard of La Tempestad, the instrumental tracks as well as the vocal ensemble tracks in this disc carry full conviction of this group's high competence in the baroque repertoire.

If some one would enlighten me with details concerning this recording, I would be most grateful.
---Abert, amazon.com

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