

Heinichen - Die Lybische Talestris (2010)



1. Act I 2. Act II 3. Act III Dominic Große (König Pelopidus von Lybien) Julia Kirchner (Erbprinz Philotas) Stephan Schärpe (Marton) Amrei Bäuerle (Prinzessin Talestris) Christian Wiese (Syringa) Michal Fühmann (Tarpea, Rixane) Kathleen Danke (Latona) Jozsef Gal (Scandor) Thomas Seidel (Araspel, Priester Bogudes) Iris Meyer (Diana, Venus, Verhängnis) Barockorchester der Fachrichtung Alte Musik der Hochschule für Musik und Theater Felix Mendelssohn Bartholdy Susanne Scholz - conductor Goethe-Theater Bad Lauchstädt (Bach-Fest Leipzig june 18,2010)

The two Heinichen operas that survive completely intact from this period are “The Libyan Talestris” and “Paris und Helena.” Listening to these early operas one realizes just how much Heinichen’s later residence in Italy affected his musical style. The operas written prior to the composer’s time in Italy are significantly different from the brilliant style he adopted after being exposed to composers like Vivaldi. “Paris und Helena” and “The Libyan Talestris” are also fascinating documents of early German opera as they are two of the earliest surviving scores of operas written completely in German, by a German composer, produced in Germany. As such they give us insight into the state of opera in Leipzig, Hamburg, and other German capitols.

“The Libyan Talestris” is Heinichen’s earliest surviving opera. It is available in a recording from Premiere Opera Italy. The opera shows the young composer developing his technique and trying out different forms, which results in a rather eclectic piece in terms of style. There are several arias over a simple bass line, including a hypnotic duet in the first act. There are also arias hinting at the brilliant Italian style to come. One wonders if Heinichen knew any of Vivaldi’s music (possibly through Krieger) in this early German period. Heinichen’s love of arias with concertante accompaniment also begins to surface here, and there are some interesting arias that take the form of dialogues between singers and solo instruments. Interestingly, while not plentiful there are more duets and ensemble pieces in “The Libyan Talestris” than in any other surviving Heinichen opera. ---musicweb-international.com

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