

Aleksandra Kurzak - Gioia! (2011)

Wpisany przez bluesever
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1. Rossini *Il barbiere Di Siviglia* - *Una Voce Poco Fa* 2. Mozart *Le Nozze Di Figaro* - *Giunse Alfin Il Momento ... Deh Vieni, Non Tardar* 3. Donizetti *Lucia Di Lammermoor* - *Regnava Nel Silenzio* 4. Strauss *Die Fledermaus* - *Mein Herr Marquis* 5. Puccini *Gianni Schicchi* - *O Mio Babbino Caro* 6. Verdi *La Traviata** - *E Strano ... Ah, Fors'e Lui ... Sempre Libera* 7. Verdi *Rigoletto* - *Gualtier Malde ... caro Nome* 8. Bellini *I Puritani* - *Son Vergin Vezzosa* 9. Donizetti *L'elisir D'amore* - *Una Parola, O Adina ... Chiedi All'aura Lusinghiera* 10. Puccini *La Boheme* - *Quando Me N'vo* 11. Moniuszko *Straszny Dwór* - *Do grobu trwać w bezzennym stanie* Aleksandra Kurzak – soprano Orquestra de la Comunitat Valenciana Omer Meir Wellber - conductor

Rising star Aleksandra Kurzak is a Polish coloratura soprano who tackles a diverse repertoire of arias on her 2011 Decca debut. Beginning with Rossini, Kurzak's "Una voce poco fa" demonstrates her power, solid technique, and unique dark vocal color. Her sound is clean, and she is clearly a wonderful musician, as she gives careful attention to each phrase and score marking: she is not simply a singer with a good, big sound. Some might question her frequent use of ornaments, but they do not seem to be out of place with Rossini. Also demonstrating her vocal flexibility is "Regnava il silenzio" by Donizetti. She lilts and sways through the aria with excellent vocal control and yet a sense of delicacy, with a strong high C and D. Yet long, lyrical lines are also seemingly effortless to Kurzak, for her "O mio babbino caro" is graceful and moving. One of the undoubted highlights is her Traviata in Verdi's "È strano... Sempre libera," which fits her like a glove: hers is a perfect Verdi voice full of rich passion. The same goes for Verdi's "Caro nome," which is warm and straight from the heart, each R rolled perfectly, and a birdlike trill at the end. Singing with Kurzak in these arias is tenor Francesco Demuro, whose bright, deeply expressive voice absolutely sobs with perfect Italian emotion in Donizetti's "Una parola, o Adina Chiedi all'aura." One must absolutely commend the Orquestra de la Comunitat Valenciana with conductor Omer Meir Wellber, who match Kurzak's passion and excellent musicianship. One can only question her choice of Susanna in Mozart's "Giunse alfin ... Deh vieni," for though she sings it with warmth, emotion, and much nuance, it is rather slow and heavy-sounding. Her voice seems too big and dark for it; perhaps this decision is taken to play it safe, as it were, and not to rush bigger, more demanding roles. The album concludes with "Do

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grobu trwac..." by Moniuszko from Straszny Dwór (The Haunted Manor) in Kurzak's native Polish. This aria from a famous Polish opera is done justice. She covers the range of emotions, bringing a clear sense of patriotism to the music with its march-like section. There is a lovely violin solo that is uncredited but certainly noteworthy. Kurzak is certainly one of the stronger artists around now, and here's to wishing her a long, productive career. --- V. Vasan, Rovi

Aleksandra Kurzak to pierwsza polska śpiewaczka związana ekskluzywnym kontraktem z Decca Classics. Album "Gioia" (Radość) to jej pierwszy album nagrany dla tej wytwórni z najśłynniejszymi ariami z oper Rossiniego, Donizettiego, Verdiego, Mozarta, Pucciniego, a także polskim akcentem - arią Hanny z opery "Straszny Dwór" Stanisława Moniuszki. "Radość muzyki i radość, jaką czerpię ze śpiewu idą ze sobą w parze" - mówi o swojej pracy artystka. --- merlin.pl

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