

Jommelli – Tirsi - Soprano Cantatas (2014)

Wpisany przez bluesever

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Niccolò Jommelli: Giusti numi, "Didone abbandonata" 1. *Giusti Dei che il Ciel reggete*
2. *Recitative: Così dicea l'abbandonata Dido* 3. *Accendi, oh re superbo*
Niccolò Jommelli: E quando sarà mai
4. *Recitative: E quando sarà mai che alle mie pene* 5. *Al mio verace affanno* 6. *Recitative: Ma disperdono i venti* 7. *Se vedrai quel freddo sasso*
Francesco Durante: Sonata No. 6 per cembalo divisi in studii e divertimenti in B-Flat Major
8. I. *Studio: Adagio - Allegro* 9. II. *Divertimento: Allegro*
Niccolò Jommelli: Partir conviene
10. *Partir conviene, addio!* 11. *Recitative: Sì, parto, e ver, mia vita* 12. *In fosca e nera spoglia*
13. *Recitative: Tu intanto se il mio cor teco già resta* 14. *Se parli col mio cor*
Niccolò Jommelli: Perdona, amata Nice, "La gelosia"
15. *Recitative: Perdono, amata Nice* 16. *Bei labbri, ch'Amore* 17. *Recitative: Son reo, non mi difendo* 18. *Giura il nocchier che al mare*
Yetzabel Arias Fernández (soprano) Stile Galante Stefano Aresi (director)

This year marks the tercentenary of the birth of Neapolitan composer Niccolò Jommelli, best known for a series of operas that make such fearsome demands on their performers that their outings are few and far between. This disc breaks new ground in gathering together four of his chamber cantatas for soprano, strings and harpsichord. We know next to nothing about their genesis except that they pre-date 1753, when Jommelli decided to base himself in northern Europe. Like the operas, they place virtuosity at the service of emotional veracity, and Cuban soprano Yetzabel Arias Fernández sings them with considerable dexterity and an attractively gleaming tone. It seems churlish, given her technical expertise, to complain about her diction, but we could do with more of the words, particularly in the recitatives. Stile Galante, under Stefano Aresi, are impeccable accompanists. ---Tim Ashley, theguardian.com

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Niccolò Jommelli's (1714-74) surviving chamber cantatas for solo voice constitute only a fraction of his output. Virtually all these cantatas are intended for a solo soprano accompanied by an ensemble consisting of violins (primarily playing in unison), viola and basso continuo. Cuban-born soprano Yetzabel Arias Fernández has won prizes in singing competitions in Chimay, Naples and Rome and performed at important Festivals (and venues) in Europe with the most distinguished baroque ensembles and orchestras under Ton Koopman, Jordi Savall and Helmut Rilling, amongst others. --- arkivmusic.com

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