

Ann Hallenberg - The Farinelli Manuscript (2019)

Wpisany przez bluesever
Czwartek, 03 Październik 2019 15:00 -

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1. *Anonymus (Carlo Broschi Farinelli?) - Son qual nave che agitata* 2. *Gaetano Latilla - Vuoi per sempre abbandonarmi?* 3. *Nicola Conforto - Ogni dì più molesto (Recitativo)* 4. *Nicola Conforto - Non sperar, non lusingarti* 5. *Geminiano Giacomelli Quell'usignolo* 6. *Giovanni Battista Mele - lo sperai del porto in seno* 7. *Anonymus (Geminiano Giacomelli?) - Invan ti chiamo, invan ti cerco, amato (Recitativo)* 8. *Anonymus (Geminiano Giacomelli?) - Al dolor che vo" sfogando* Ann Hallenberg - Mezzo-soprano Stile Galante Stefano Aresi - Conductor

In 1753, Farinelli sent a precious manuscript from Madrid to the Empress Maria Theresa in Vienna – it contained some of the arias he usually sung during private evening concerts for the King of Spain. Among them were the celebrated *Son qual nave* and *Quell'usignolo*, for which he wrote by hand his own original da capos and cadenzas. This incredible source, offering a very unique and peculiar insight into the artistry of the famous castrato, is recorded here integrally, after a painstaking scholarly work on all the performance-related topics. The star mezzo-soprano Ann Hallenberg delivers the breathtaking original embellishments created by Farinelli with astonishing ease, making this survey through pieces written by Giacomelli, Conforto or Farinelli himself a truly delightful experience. Stile Galante and conductor/musicologist Stefano Aresi bring their usual savoir-faire and elegance to this carefully crafted project. ---naxosdirect.com

Mezzo-soprano Ann Hallenberg continues a run of outstanding form on disc with this recital, recorded live in Bergen in 2011. Carlo Broschi – nicknamed Farinelli, after the Farina family who first funded him – was the most celebrated castrato of the 18th century, and the arias Hallenberg has chosen are tailor-made showcases for his voice: usually either fast and furious or slow and languid with lots of room for embellishment. A riproaring *Son Qual Nave*, by

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Farinelli's composer brother Riccardo Broschi, is immediately followed by a low-lying aria by Giacomelli, which Hallenberg spins into gorgeously long, mellow lines; Cervo in Bosco from Catone's Arbace seems designed to show there's nothing she can't do. There's no audience noise, and little indication we're live other than that, by the encores, the brass tuning has slid a bit. Those encores include two imposters – Handel crowd-pleasers that Farinelli probably never sang – but nobody's complaining. ---theguardian.com

W 1753 roku wielki śpiewak barokowy Farinelli wysłał z Madrytu do cesarzowej Marii Teresy do Wiednia manuskrypt, który zawierał kompozycje wykonywane przez niego na prywatnych koncertach na hiszpańskim dworze królewskim. W niniejszym nagraniu mezzosopranistka Ann Hallenberg wykonuje utwory z tego źródła, co daje nam możliwość pełniejszej wiedzy na temat barokowej muzyki wokalne. Solistycie towarzyszy zespół Stile Galante pod dyrekcją Stefano Aresi. ---empik.com

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