

Orazio Vecchi - L'Amfiparnaso (2002)

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L'Amfiparnaso 1 Prologo. Lelio: "Benchè siat'usi, o spettatori illustri" 1:40 2 Atto I, scena 1. Pantalone: "O Pierulin, dov'estu?" 2:06 3 Atto I, scena 2. Lelio: "Che volete voi dir, amata mia" 2:21 4 Atto I, scena 3. Gratiano: "Or per vegnir a la confusion" 2:02 5 Atto II, scena 1. Lucio: "Misero! Che farò?" 2:54 6 Atto II, scena 2. Cardone: "Vien' à qua, Zanico lindo!" 2:06 7 Atto II, scena 3. Isabella: "Oh, ecco il Capitano" 3:11 8 Atto II, scena 4. Isabella: "Ecco che più non resta" 4:14 9 Atto II, scena 5. Frulla: "Ah, Isabella, che fai?" 2:44 10 Atto III, scena 1. Pantalone: "Daspuò ch'o stabiliò sto parentao" 2:40 11 Atto III, scena 2. Gratiano: "Ancor ch'al parturire" 3:24 12 Atto III, scena 3. Francatrippa: "Tich, tach, toch" 2:37 13 Atto III, scena 4. Isabella: "Lassa, che veggio?" 3:29 14 Atto III, scena 5. Lucio: "Rallegratevi meco" 3:34 Il convito musicale 15 Il convito musicale. O Giardiniero: Prima parte: "O Giardiniero!" 2:37 16 Il convito musicale. O Giardiniero: Seconda parte: "Or prend'e fann'il saggio" 2:46 17 Il convito musicale. O Giardiniero: Terza parte: "Quest'è un'altra bevanda" 4:02 18 Il convito musicale. Lunghi danni 2:43 19 Il convito musicale. Bando del asino: Prima parte: "Questa ghirlanda" 3:50 20 Il convito musicale. Bando del asino: Seconda parte: "Ciascun di voi" 4:02 Ensemble
Clément Janequin Dominique Visse - director

Orazio Vecchi (1550-1605) was one of the early Italian composers to begin working with larger-scale dramatic forms. L'Amfiparnaso (1597) is a madrigal-comedy cycle, in a sense an embryonic opera. Il convito musicale (1597) is music for an evening banquet, here performed with just the three madrigal excerpts. ---medieval.org

Despite a career spent largely in the service of the church, Orazio Vecchi's main interest as a composer was in the lighter styles of madrigal writing. Designed as a sequence of narrative

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pieces loosely grouped around some familiar aspect of social life, his so-called madrigal comedies are interesting not as one of the forerunners of opera (as is sometimes mistakenly claimed), but for their brilliance of characterization and variety of emotional expression achieved within a limited and compact style (none of the individual pieces lasts much more than four minutes). Two of them, including L'Amfiparnaso (the most popular in its day), are here tellingly performed in cleverly-paced and refreshingly brisk performances which bring out all the humour, realism and rustic vitality of Vecchi's characters. As Lelio puts it in the Prologue to L'Amfiparnaso, this is a "spectacle that is understood by the mind into which it enters by the ears and not by the eyes", a piece of theatre which is played out in the imagination rather than on the stage. Dominique Visse and the Clement Janequin Ensemble have seized the essential spirit of this conception with enthusiasm and discrimination and, with an admirable deftness of touch and a sympathetic understanding of Vecchi's richly descriptive style, bring off these wryly amusing miniatures with bravura. Full of the sounds and colours of Italy, this is perfect entertainment for an English winter evening.' ---Iain Fenlon, gramophone.co.uk

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