

## Luigi Cherubini – Medea (Gardelli) [1997]

Wpisany przez bluesever

Środa, 21 Październik 2009 20:50 - Zmieniony Wtorek, 01 Październik 2013 14:09

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Disc: 1 1. Medea: Sinfonia - Atto 1 2. Medea: Che? Quando gia corona amor 3. Medea: O amore, vieni a me 4. Medea: No, non temer! T'affidi il mio parlar 5. Medea: O bella Glauce 6. Medea: Or che piu non vedro quella sposa crudele 7. Medea: Pronube dive, dei custodi 8. Medea: Signor! Ferma una donna a vostre soglie sta 9. Medea: Qui tremar devi tu, donna rea 10. Medea: Taci Giason, e affisi immoto il suolo? 11. Medea: Dei tuoi figli la madre 12. Medea: Son vane qui minacce, prieghi, duol!... Nemici senza cor Disc: 2 1. Medea: Introduzione...Soffrir non posso, troppo e l'offesa! 2. Medea: Date almen per pieta un asilo a Medea 3. Medea: Medea! O Medea!...Solo un pianto 4. Medea: Creonte a me solo un giorno da? 5. Medea: Figli miei, miei tesor 6. Medea: Hai dato pronto ascolto al mio pregar 7. Medea: Ah! Triste canto! In suon festoso il corteo in tempio va! 8. Medea: Deh posa al crin del sacro mirto il fior 9. Medea: Atto III - Introduzione 10. Medea: Numi, venite a me, inferni dei! 11. Medea: Del fiero duol che il cor mi frange 12. Medea: D'amore il raggio ancora in lei s'e spento 13. Medea: E che? Io son Medea! 14. Medea: Tu Glauce piange sol, spietato!  
Gwyneth Jones - soprano Bruno Prevedi - tenor Pilar Lorengar - soprano Justino Diaz - bass-baritone Fiorenza Cossotto - mezzo soprano Giuliana Tivolaccini - soprano Orchestra e Coro Dell'Accademia di Santa Cecilia, Roma Lamberto Gardelli – conductor

When this recording was made in the late 60s, the wobble which afflicted Dame Gwyneth's voice in some of her later performances was almost non-existent. Indeed, the voice of Medea in this recording sounds fresh and fully under control with a gleaming top register which is quite thrilling (the lowest register was then, by contrast, not as strong as it later would become). While Dame Gwyneth's portrayal of Medea may not be as deeply etched as Callas's (Medea was, after all, one of Callas's most famous roles), there're lots of fire in her singing and she does pay considerable attention to the text. The supporting cast is mostly fine and I'm very pleased to hear Pilar Lorengar in the role of Glauce, her tone secure and very beautiful. Fiorenza Cossotto is a strong-voiced Neris and Justino Diaz a solid Creon. Bruno Prevedi's Jason is, however, just adequate. The playing of the orchestra under Gardelli also deserves praise. Given the paucity of recordings of the opera, this re-issue is most welcome. --- Vincent Lau, amazon.com

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