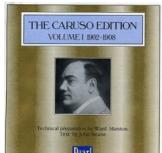


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Enrico Caruso - The Caruso Edition. Vol. 1 (1993)



01 - *Tu non mi vuoi piu* 02 - *Tosca- E lucevan le stelle* 03 - *Les Huguenots - Qui sotto il ciel*
04 - *Rigoletto- Questa o quella* 05 - *Rigoletto- La donna e mobile* 06 - *L'elisir d'amore- Una furtiva lagrima* 07 - *Aida- Celeste Aida* 08 - *Tosca- Recondita armonia* 09 - *Tosca- E lucevan le stelle* 10 - *Cavalleria rusticana- Siciliana* 11 - *I pagliacci- Vesti la giubba* 12 - *Manon- Chiudo gli occhi (Il sogno)* 13 - *Mattinata* 14 - *I pescatori de perle- Mi par d'udir ancor* 15 - *Don Pasquale- Com'e gentil (Serenata)* 16 - *Carmen- Il fior che avevi a me* 17 - *Les Huguenots- Bianca al par di neve alpina* 18 - *La gioconda- Cielo e mar!* 19 - *Cavalleria rusticava- Brindisi* 20 - *Martha- M'appari tutt'amor* 21 - *La bohème- Che gelida manina* 22 - *Faust- Salut, demeure chaste et pure* 23 - *Il trovatore- Di quella pira* 24 - *La favorita- Spirto gentil, ne'sogni miei*

Enrico Caruso - Tenor Bessie Abott - Soprano Mario Ancona - Baritone Francesco Daddi – Baritone Geraldine Farrar – Soprano Louise Homer - Mezzo-Soprano Nellie Melba – Soprano Antonio Scotti – Baritone Marcella Sembrich – Soprano Gina Severina - Mezzo-Soprano Gina Viafora - Mezzo-Soprano Marcel Journet - Bass Francesco Cilèa - Piano Salvatore Cottone - Piano Luigi Denza - Piano Ruggero Leoncavallo – Piano

Enrico Caruso, original name Errico Caruso (born Feb. 25, 1873, Naples, Italy—died Aug. 2, 1921, Naples), the most admired Italian operatic tenor of the early 20th century and one of the first musicians to document his voice on gramophone recordings.

Caruso was born into a poor family. Although he was a musical child who sang Neapolitan folk songs everywhere and joined his parish choir at the age of nine, he received no formal music training until his study with Guglielmo Vergine at age 18. Within three years, in 1894, he made his operatic debut, in Mario Morelli's *L'Amico Francesco* in Naples at the Teatro Nuovo. Four years later, after adding a number of impressive roles to his repertoire, he was asked to create the role of Loris in the premiere of Umberto Giordano's *Fedora* in Milan. He was a sensation and soon had engagements in Moscow, St. Petersburg (Russia), and Buenos Aires. He made his La Scala debut with *La Bohème* (1900). In 1901, after being unfavourably received in his performance in *L'elisir d'amore* in Naples, he vowed never again to sing in Naples, and he kept

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his word.

Caruso then created the chief tenor parts in *Adriana Lecouvreur*, *Germania*, and *La fanciulla del West*, and for the La Scala company the tenor roles in *Le Maschere* and *L'elisir d'amore*. World recognition came in the spring of 1902 after he sang in *La Bohème* at Monte Carlo and in *Rigoletto* at London's Covent Garden. He made his American debut in *Rigoletto* at the opening night of the Metropolitan Opera in New York City on Nov. 23, 1903, and continued to open each season there for the next 17 years, presenting 36 roles in all. His last public appearance—his 607th performance with the Metropolitan—was as *Eléazar* in *La Juive* (Dec. 24, 1920).

Caruso became the most celebrated and highest paid of his contemporaries worldwide. He made recordings of about 200 operatic excerpts and songs; many of them are still being published. His voice was sensuous, lyrical, and vigorous in dramatic outbursts and became progressively darker in timbre in his later years. Its appealing tenor qualities were unusually rich in lower registers and abounded in warmth, vitality, and smoothness. --- britannica.com

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