

Gluck - Orfeo Ed Euridice (Fasano,Verrett,Moffo,Raskin) [1990]

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Gluck - Orfeo Ed Euridice (Fasano,Verrett,Moffo,Raskin) [1990]



CD1 1 Act I: Ov 2 Act I: Ah! Se Intorno A Quest'urna Funesta 3 Act I: Amici, Quel Lamento 4 Act I: Pantomime 5 Act I: Ah! Se Intorno 6 Act I: Restar Vogl'io Da Sol 7 Act I: Chiamo Il Mio Ben Così 8 Act I: Euridice, Euridice 9 Act I: Cerco Il Mio Ben Così 10 Act I: Euridice! Euridice! 11 Act I: Piango Il Mio Ben Così 12 Act I: O Numi, Barbari Numi 13 Act I: Amore Assitera 14 Act I: Se Il Dolce Suon De La Tua Lira 15 Act I: Ciel! Lei Riveder Potro! 16 Act I: Gli Sguardi Trattieni 17 Act I: Che Disse! Che Ascoltai 18 Act II, Scene 1: Orchestral Intro 19 Act II, Scene 1: Chi Mai Dell'Erebo 20 Act II, Scene 1: Dance Of A Fury 21 Act II, Scene 1: Chi Mai Dell'Erebo 22 Act II, Scene 1: Deh! Placatevi Con Me! 23 Act II, Scene 1: Misero Giovine! 24 Act II, Scene 1: Mille Pene, Ombre Sdegnose 25 Act II, Scene 1: Ah! Quale Incognito 26 Act II, Scene 1: Men Tiranne, Ah, Voi Sareste 27 Act II, Scene 1: Ah! Quale Incognito 28 Act II, Scene 1: Dance Of The Furies 29 Act II, Scene 2: Dance Of The Blessed Spirits 30 Act II, Scene 2: Air 31 Act II, Scene 2: Questo Asilo Di Placide Calme CD2 1 Act II, Scene 2: Che Piro Ciel! Che Chiaro Sol! 2 Act II, Scene 2: Vieni Ai Regni Del Riposo 3 Act II, Scene 2: Dance Of The Heroes 4 Act II, Scene 2: O Voi, Ombre Felici 5 Act II, Scene 2: Torna, O Bella 6 Act III: Vieni! Segui I Miei Passi 7 Act III: Vieni! Vieni Appaga 8 Act III: Qual Vita E Questa Mai 9 Act III: Che Fiero Momento! 10 Act III: Avvezza Al Contento 11 Act III: Che Fiero Momento! 12 Act III: Ecco Novel Tormento! 13 Act III: Che Faro Senza Euridice? 14 Act III: Ah! Finisca E Per Sempre 15 Act III: Orfeo! Che Fai? 16 Act III: Trionfi Amore 17 Act III, Ballet: Gracieux 18 Act III, Ballet: Gavotte 19 Act III, Ballet: Air Vif 20 Act III, Ballet: Menuet 21 Act III, Ballet: Divo Amore, Son Tue Pene 22 Act III, Ballet: Maestoso 23 Act III, Ballet: Tres Lentement 24 Act III, Ballet: Chaconne
Orfeo - Shirley Verrett Euridice - Anna Moffo Amore - Judith Raskin Polyphonic Chorus of Rome Instrumental Ensemble of the Collegium Musicum Italicum I Virtuosi di Roma
Conductor - Renato Fasano Date of Recording: 1965

This recording of Orfeo dates back 25 years. It was much admired in its day, and may still be. It presents a traditional composite version of the score, incorporating most of the Paris additions (but not the bravura aria for Orfeo at the end of Act 1) with the alto voice and the key-scheme to go with it from the Viennese-Italian version: an understandable attempt to get the best of every

world. Shirley Verrett makes a deeply impressive Orfeo, firm and pure in sound, classically restrained in expression; and her "Che farò", at a moderate, beautifully judged speed, is very finely sung, poised and quietly moving. The many other good moments include "Che puro ciel", done with a real sense of wonderment, to sounds of delicious refinement from the orchestra. Anna Moffo provides a competent, not specially interesting Euridice and there is an Amor of real charm and style from the late Judith Raskin.

The set is conducted by Renato Fasano, whose pacing of the score shows a very sure touch. The dance music has a grace and lightness, and a stylistic command, that one might not have expected from an orchestra which in those days seemed to be fed chiefly on a diet of Vivaldi. Their Gluck playing is first-rate; nowadays we tend to phrase this music in less long-breathed a way, but this performance is of its time and represents its time persuasively. There is an excellent chorus, singing in their native tongue—a real advantage.

Anybody wanting a traditional mixed text of Orfeo should, I think, consider this version very seriously. The immediate competitor is of course the recent Haenchen set, with Jochen Kowalski (Capriccio/Target), whose smooth yet passionate singing is undeniably impressive; but taken all round I am inclined to recommend the Verrett on the strength of the direction and supporting cast to anyone wanting this text and certainly to anyone who is not happy with a male alto as Orfeo. My own preference, among all current performances, remains with the Kuijken set on Accent, on period instruments and offering a 'pure' text, but I realize that it will not be to everyone's taste.-- Stanley Sadie, Gramophone

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