

G.F. Handel – Arcadian Duets (2002)

Wpisany przez bluesever

Sobota, 16 Październik 2010 14:04 - Zmieniony Czwartek, 05 Grudzień 2013 19:55

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01-02. Cantata XX - Ahi, Nelle Sorte Umane HWV 179 Natalie Dessay/Véronique Gens
03-05. Cantata XVI - No, Di Voi Non Vo' Fidarmi HWV189 Laura Claycomb/Anna Maria Panzarella
06-09. Cantata 1a - Caro Autor Di Mia Doglia HWV182a Patricia Petibon/Paul Agnew
09-11. Cantata XV - Quel Fior Che All'Alba Ride HWV192 Patricia Petibon/Anna Maria Panzarella
12-13. Cantata IX - Conservate, Raddoppiate HWV185 Juanita Lascarro/Brian Asawa
14-16. Cantata X - Tanti Strali Al Sen Mi Scocchi HWV197 Laura Claycomb/Sara Mingardo
17-19. Cantata V - Va Speme Infida HWV199 Laura Claycomb/Anna Maria Panzarella
20-22. Cantata VI - A Mirarvi Io Son Intento HWV 178 Patricia Petibon/Marijana Mijanovic
23-25. Cantata I - Sono Liete, Fortunate HWV 194 Natalie Dessay/Véronique Gens

Track listing

1. *Ahi nelle sorti umane, cantata for 2 sopranos & continuo, HWV 179: Ahi, nelle sorti umane*
2. *Ahi nelle sorti umane, cantata for 2 sopranos & continuo, HWV 179: Ma le speranze vane*
3. *No, di voi non vo' fidarmi, duet for 2 sopranos & continuo, HWV 189: No, di voi non vo' fidarmi*
4. *No, di voi non vo' fidarmi, duet for 2 sopranos & continuo, HWV 189: Altra volta incatenarmi*
5. *No, di voi non vo' fidarmi, duet for 2 sopranos & continuo, HWV 189: So per prova i vostri inganni*
6. *Caro autor di mia doglia, duet, HWV 182: Caro autor di mia doglia*
7. *Caro autor di mia doglia, duet, HWV 182: No, che d'altrui che di te*
8. *Caro autor di mia doglia, duet, HWV 182: Dagli amori flagellata*
9. *Quel fior ch'all'alba ride, duet for 2 sopranos & continuo, HWV 192: Quel fior che all'alba ride* [play](#)
10. *Quel fior ch'all'alba ride, duet for 2 sopranos & continuo, HWV 192: E un fior la vita ancora*
11. *Quel fior ch'all'alba ride, duet for 2 sopranos & continuo, HWV 192: L'ocaso ha nell'aurora*
12. *Conservate, raddoppiate, duet for soprano, alto & continuo, HWV 185: Conservate, raddoppiate*
13. *Conservate, raddoppiate, duet for soprano, alto & continuo, HWV 185: Nodi voi, che gli stringeste*
14. *Tanti strali al sen mi scocchi, duet for soprano, alto & continuo, HWV 197: Tanti strali al sen mi sc*
15. *Tanti strali al sen mi scocchi, duet for soprano, alto & continuo, HWV 197: Ma se l'alma sempre geme*
16. *Tanti strali al sen mi scocchi, duet for soprano, alto & continuo, HWV 197: Dunque annoda pur, ben mi*
17. *Va, speme infida, duet for 2 sopranos & continuo, HWV 199: Va, speme infida* [play](#)
18. *Va, speme infida, duet for 2 sopranos & continuo, HWV 199: Tu baldanzosa mi vai dicendo al core*
19. *Va, speme infida, duet for 2 sopranos & continuo, HWV 199: Ma se mendace e vana*
20. *A mirarvi io son intento, duet for soprano, alto & continuo, HWV 178: A mirarvi io son intento*
21. *A mirarvi io son intento, duet for soprano, alto & continuo, HWV 178: Ma l'amor per mio tormento*
22. *A mirarvi io son intento, duet for soprano, alto & continuo, HWV 178: E vibrando in un baleno*
23. *Sono liete, fortunate, duet for soprano, alto & continuo, HWV 194: Son liete, fortunate*
24. *Sono liete, fortunate, duet for soprano, alto & continuo, HWV 194:*

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*Crudeltř nř lontanza 25. Sono liete, fortunate, duet for soprano, alto & continuo, HWV 194:
Non avran mi la possanza*

Le Concert D`Astrée dir. Emmanuelle Haïm

An enjoyable anthology of Handel's Italian, and Italianate, vocal chamber music. The Virgin release, in which director Emmanuelle Haïm's harpsichord and organ are supplemented by equally expert accompaniments from cellist Atsushi Sakad' and alternating lutanists Brian Feehan and Laura Mónica Pustilnik, gives top billing in its constellation of singers to Natalie Dessay and Véronique Gens, but this is slightly misleading, because those two first-magnitude stars sing only one piece, the first duet on the disc. Very splendidly they sing it, too. I am happy to add, however, that none of the other eight singers is in any way disgraced by juxtaposition with the two leading ladies of Baroque vocal brilliance. In addition to Patricia Petibon, Sara Mingardo, Brian Asawa, and Paul Agnew, all deservedly well-known in their own right, we are offered contributions by four other singers that I, at least, was previously unacquainted with—sopranos Laura Claycomb, Juanita Lascarro, and Anna Maria Panzarella, and alto Marijana Mijanovic—and every one of them deserves her or his place in such company.

The performers show a welcome willingness to take risks, as in the fearless phrasing of the final aria in *Caro autor di mia doglia*—a willingness I have noted with approval in Patricia Petibon's singing before—though it might be thought that one or two fast tempos serve brilliance at the expense of expression. The forthright voicing, often with minimal vibrato, of Handel's close-harmony writing produces some thrilling small-interval clashes. The selection of works, taken from widely separated periods in the composer's career, is well judged, culminating in the powerful drama of the middle section in *Sono liete*, splendidly projected by Laura Claycomb and the sumptuous-toned Sara Mingardo. Altogether, this is a delectable recital, the different voices obviating any danger of tedium, and stylish embellishment adding a further layer of fascination to the whole.

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