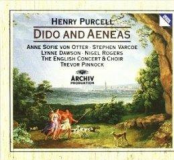


Henry Purcell – Dido & Aeneas (Pinnock) [1989]

Wpisany przez bluesever

Niedziela, 25 Październik 2009 16:30 - Zmieniony Czwartek, 27 Marzec 2014 15:12

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1. Overture 2:19 2. Act 1 - "Shake the cloud from off your brow" - "Banish sorrow, banish care" 1:02 3. Act 1 - "Ah! Belinda, I am press'd" ... "When monarchs unite, how happy" 4:44 4. Act 1 - "Whence could so much virtue spring?" - "Fear no danger" 3:32 5. Act 1 - "See, your royal guest appears" - "Cupid only throws the dart" 1:26 6. Act 1 - "If not for mine, for empire's sake" ... "To the hills and the vales" 2:18 7. Act 1 - The Triumphant Dance 1:11 8. Act 2 - Prelude for the Witches "Wayward sisters" ... "Ho, ho, ho" 2:33 9. Act 2 - "Ruin'd ere the set of sun" ... "But ere we this perform" 2:21 10. Act 2 - "In our deep vaulted cell" 1:41 11. Act 2 - Echo Dance of Furies 0:54 12. Act 2 - Ritornelle - "Thanks to these lonesome vales" 3:19 13. Act 2 - "Oft she visits" 2:16 14. Act 2 - "Behold, upon my bending spear" - "Haste, haste to town" 1:22 15. Act 2 - "Stay, Prince" 2:40 16. Act 3 - Prelude - "Come away, fellow sailors" 1:32 17. Act 3 - The Sailors' Dance "See the flags and streamers curling" 1:42 18. Act 3 - "Our next motion" - "Destruction's our delight" 1:13 19. Act 3 - The Witches' Dance 1:12 20. Act 3 - "Your counsel all is urg'd in vain" - "Great minds against themselves conspire" 5:02 21. Act 3 - "Thy hand, Belinda...When I am laid in earth" 4:22 22. Purcell: Dido and Aeneas / Act 3 - "With drooping wings" 4:54 Anne Sofie von Otter (Mezzo Soprano) Kym Amps (Soprano) Stephen Varcoe (Baritone) Lynne Dawson (Soprano) Nigel Rogers (Tenor) Sarah Leonard (Soprano), Elisabeth Priday (Soprano) Carol Hall (Soprano) English Concert, English Concert Choir Trevor Pinnock - conductor

Trevor Pinnock's Dido, the most glamorously cast of the period-instrument recordings, was the first to offer a version following 17th-century casting and theatrical conventions. Anne-Sofie Von Otter, always a superb artist, is a regal, moving Dido--her singing is almost too "operatic," but rarely crosses over into excess. Lynne Dawson is a spectacular Belinda, gracefully tossing off her airs at high velocity and combining youthful giddiness with enough maturity to be a credible confidante. Steven Varcoe's light baritone makes Aeneas seem more tender lover than burly soldier, but he sings beautifully. In Purcell's era, men often played witches or old women: here Nigel Rogers sings the Sorceress with plenty of verve and a minimum of camp. ---Matthew Westphal, amazon.com

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