

Giuseppe Verdi – La Traviata (Mehta) [1993]

Wpisany przez bluesever

Wtorek, 27 Październik 2009 11:59 - Zmieniony Poniedziałek, 16 Czerwiec 2014 13:12

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Disc: 1 1. Prld - Orch of Maggio Musicale/Zubin Mehta 2. Act I. Introduzione: Dell'invito trascorsa e già l'ora - Chor of Maggio Musicale/Kiri Te Kanawa/Silvia Mazzoni/Giorgio Gatti... 3. Act I. Toast: Libiamo ne'lieti calici - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 4. Act I. Vlazer e Duetto: Che e cio? - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 5. Act I. Vlazer e Duetto: Un di felice, eterea - Alfredo Kraus/Kiri Te Kanawa 6. Act I. Vlazer e Duetto: Ebben? che diavol fate? - Alfredo Kraus/Kiri Te Kanawa/Barry Banks 7. Act I. Stretta dell'Introduzione: Si ridesta in ciel l'aurora - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 8. Act I. Scena ed Aria-Finale: E strano!...Ah, fors'e lui - Kiri Te Kanawa 9. Act I. Scena ed Aria-Finale: Follie! Delirio vano e questo!...Sempre libera - Alfredo Kraus/Kiri Te Kanawa 10. Act II, Scene 1. Scena ed Aria: Lunge da lei...De' miei bollenti spiriti - Alfredo Kraus 11. Act II, Scene 1. Scena ed Aria: Anima, donde vieni?...Oh mio rimorso! - Alfredo Kraus/Olga Borodina 12. Act II, Scene 1. Scena e Duetto: Alfredo?-Per Parigi or or partiva - Kiri Te Kanawa/Olga Borodina/Massimo La Guardia/Dmitri Hvorostovsky 13. Act II, Scene 1. Scena e Duetto: Pura siccome un angelo - Dmitri Hvorostovsky/Kiri Te Kanawa 14. Act II, Scene 1. Scena e Duetto: Non sapete quale affetto - Dmitri Hvorostovsky/Kiri Te Kanawa 15. Act II, Scene 1. Scena e Duetto: Un di, quando le veneri - Dmitri Hvorostovsky/Kiri Te Kanawa 16. Act II, Scene 1. Scena e Duetto: Ah! Dite alla giovine - Dmitri Hvorostovsky/Kiri Te Kanawa 17. Act II, Scene 1. Scena e Duetto: Imponete-Non amarlo ditegli - Dmitri Hvorostovsky/Kiri Te Kanawa 18. Act II, Scene 1. Scena: Dammi tu forza, o cielo! - Dmitri Hvorostovsky/Kiri Te Kanawa 19. Act II, Scene 1. Scena: Che fai?-Nulla - Alfredo Kraus/Kiri Te Kanawa Disc: 2 1. Act II, Scene 1. Scena ed Aria: Ah, vive sol quel core - Alfredo Kraus/Massimo La Guardia/Alessandro Calamai/Dmitri Hvorostovsky 2. Act II, Scene 1. Scena ed Aria: Di Provenza il mar, il suol - Dmitri Hvorostovsky 3. Act II, Scene 1. Scena ed Aria: Ne rispondi d'un padre all'affetto?...No, non udrai rimproveri - Dmitri Hvorostovsky/Alfredo Kraus 4. Act II, Scene 2. Finale II: Avrem lieta di maschere la notte - Silvia Mazzoni/Giorgio Gatti/Donato Di Stefano 5. Act II, Scene 2. Finale II: Noi siamo zingarelle - Chor of Maggio Musicale/Silvia Mazzoni/Giorgio Gatti 6. Act II, Scene 2. Finale II: Di Madride noi siam mattadori - Barry Banks/Chor of Maggio Musicale/Silvia Mazzoni/Donato Di Stefano/Giorgio Gatti 7. Act II, Scene 2. Finale II: Alfredo! Voi! - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 8. Act II, Scene 2. Finale II: Invitato a qui seguirmi - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 9. Act II, Scene 2. Finale II: Ogni suo aver tal femmina - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri

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Hvorostovsky/Barry Banks... 10. Act II, Scene 2. Finale II: Di sprezzo degno se stesso rende - Dmitri Hvorostovsky/Alfredo Kraus/Silvia Mazzoni/Barry Banks/Roberto Scaltriti/Donato Di Stefano... 11. Act II, Scene 2. Finale II: Alfredo, Alfredo, di questo core - Alfredo Kraus/Kiri Te Kanawa/Silvia Mazzoni/Olga Borodina/Dmitri Hvorostovsky/Barry Banks... 12. Act III. Prld - Orch of Maggio Musicale/Zubin Mehta 13. Act III. Scena ed Aria: Anima?-Comandate? - Kiri Te Kanawa/Olga Borodina/Donato Di Stefano 14. Act III. Scena ed Aria: Teneste la promessa...Attendo, ne a me giungon mai/Addio del passato - Kiri Te Kanawa 15. Act III. Scena ed Aria: Largo al quadrupede - Chor of Maggio Musicale/Marco Balderi 16. Act III. Scena e Duetto: Signora...-Che t'accade? - Olga Borodina/Kiri Te Kanawa/Alfredo Kraus 17. Act III. Scena e Duetto: Parigi, o cara, noi lasceremo - Alfredo Kraus/Kiri Te Kanawa 18. Act III. Scena e Duetto: Ah, no piu!...Ah! Gran Dio! Morir si giovine - Alfredo Kraus/Kiri Te Kanawa 19. Act III. Finale ultimo: Ah, Violetta!-Voi? Signor? - Alfredo Kraus/Kiri Te Kanawa/Dmitri Hvorostovsky 20. Act III. Finale ultimo: Prendi, quest'e l'immagine - Alfredo Kraus/Kiri Te Kanawa/Dmitri Hvorostovsky/Olga Borodina/Donato Di Stefano
Dame Kiri Te Kanawa (Soprano) Alfredo Kraus (Tenor) Dmitri Hvorostovsky (Baritone) Giorgio Gatti (Baritone) Alessandro Calamai (Baritone) Olga Borodina (Mezzo Soprano) Barry Banks (Tenor) Silvia Mazzoni (Mezzo Soprano) Vito Roberti (Bass) Roberto Scaltriti (Baritone) Donato Di Stefano (Baritone) Massimo La Guardia (Tenor) Florence Maggio Musicale Orchestra, Florence Maggio Musicale Chorus Zubin Mehta – conductor

The last of the three great operas of Giuseppe Verdi's middle period, *La Traviata* is now one of his most popular works. Written for the Teatro la Fenice in Venice, it was first heard on March 6, 1853. The libretto, by Francesco Maria Piave, details the ill-fated love affair between a young gentleman named Alfredo Germont and a terminally ill courtesan named Violetta. It is based on the play *La dame aux camélias* by Alexander Dumas, Jr., which premiered the previous year.

Perhaps surprisingly, *La Traviata*'s opening night was a fiasco. Legend gives two reasons for the failure: the generous size of the soprano (supposedly dying of consumption!) and the use of a contemporary stage setting, which was considered distasteful at the time (subsequent performances were re-set in the 1700s; the reinstatement of Verdi's original conception did not occur until the 1880s). Verdi withdrew the opera and, after making significant changes in the second and third acts, premiered the new version at the Teatro Gallo di San Benedetto in 1854. It is in this version that the opera has enjoyed its continued success.

In many ways, *La Traviata* follows the established operatic traditions of the 1850s. Each act is composed of smaller dramatic units made up of traditional set pieces in clearly identifiable forms (a structure known as *la solita forma*), and each of the three major characters is given a two-part aria (slow-fast) which displays a change of the character's mood. (For many years the

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cabalettas for Alfredo and Giorgio Germont were omitted not only in the theater but also on recording. By the 1980s, one verse of the cabaletta for Alfredo began to be heard in the theater on a more regular basis but Giorgio Germont's cabaletta has not made its way to most stages.) Also, like its predecessor, Rigoletto, La Traviata has a full overture -- a device that would make only rare appearances in Verdi's later works.

However, in other ways La Traviata begins to stretch, and expand upon, the mid- nineteenth century Italian norms. This is especially evident in the depth of characterization written into the role of Violetta. Formal musical concerns, while still evident, begin to take a backseat to more immediate dramatic issues. In the first act alone, Verdi takes the character of Violetta from the gregarious hostess of the opening drinking song to the intimate lover of "Un di felice" and "Ah, fors' e lui" to the wild abandon of the courtesan in "Sempre libera." In the final act -- as she succumbs to her disease and dies -- she sings only a few gasped lines, rather than the full double aria which would be found in most operas of Verdi's predecessors. The other roles are not as well defined, but Alfredo and Giorgio Germont far outstrip the one-dimensional characters encountered in most operas of this period. Although there are opportunities for pure vocal display in their arias, even these displays are tied to the character. For example, Alfredo's "O mio rimorso" shows the impetuosity of youth as he runs off to save the good name of his beloved.

Verdi's use of the traditional forms in combination with a new dramatic conviction would lead to the more dramatic style of his later operas. This delicate blend of old and new styles is perhaps what has kept La Traviata ever fresh and appealing in modern opera houses. ---Richard LeSueur, Rovi

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