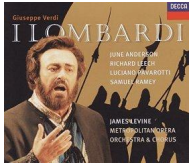


Verdi - I Lombardi (Levine) [1997]

Wpisany przez bluesever

Piątek, 14 Październik 2016 13:39 -

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1.I Lombardi - Act 1: *Preludio e Introduzione: "Oh nobile esempio"* 2.I Lombardi - Act 1: *Scena: "Qui nel logo santo e pio"* 3.I Lombardi - Act 1: *Quintetto: "T'assale un tremito!"* 4.I Lombardi - Act 1: *Scena: "Or s'ascolti"* 5.I Lombardi - Act 1: *"A te nell'ora infausta... Vergin!..il ciel per ora"* 6.I Lombardi - Act 1: *Aria: "Sciagurata! hai tu creduto"* 7.I Lombardi - Act 1: *Scena: "Tutta tremante ancor"* 8.I Lombardi - Act 1: *Pregghiera: "Salve Maria"* 9.I Lombardi - Act 1: *Scena e Finale: "Vieni! Già pose Arvino"* 10.I Lombardi - Act 1: *"Mostro d'averno orribile"* 11.I Lombardi - Act 4: *"Qual prodigio"* 12.I Lombardi - Act 4: *Coro: "O signore, dal tetto natio"* 13.I Lombardi - Act 1: *"Parricida"* 14.I Lombardi - Act 4: *Inno di guerra: "Al Siloe" - "Guerra! Guerra!"* 15.I Lombardi - Act 2: *Coro: "E dunque vero"* 16.I Lombardi - Act 2: *"O madre mia, che fa colei?"* 17.I Lombardi - Act 4: *Scena: "Questa è mia tenda"* 18.I Lombardi - Act 2: *"La mia letizia infondere"* 19.I Lombardi - Act 4: *"Un breve istante"* 20.I Lombardi - Act 4: *"Te lodiamo, gran Dio di vittoria"* 21.I Lombardi - Act 2: *"Come poteva un angelo"* 22.I Lombardi - Act 2: *Scena e Marcia: "E ancor silenzio"* 23.I Lombardi - Act 2: *"Sei tu l'uom della caverna...Stolto Allhà"* 24.I Lombardi - Act 2: *Coro di Schiave: "La bella straniera"* 25.I Lombardi - Act 2: *"Oh madre, dal cielo soccorri al mio pianto"* 26.I Lombardi - Act 2: *Cabaletta: "No! No! giusta causa non è"* 27.I Lombardi - Act 3: *Processione: "Gerusalem"* 28.I Lombardi - Act 3: *"Dove sola m'inoltro?"* 29.I Lombardi - Act 3: *"Oh belle, a questa misera"* 30.I Lombardi - Act 3: *Scena ed Aria: "Che vid'io mai?"* 31.I Lombardi - Act 3: *Preludio* 32.I Lombardi - Act 3: *Scena: "Qui posa il fianco"* 33.I Lombardi - Act 3: *Finale. Terzetto: "Qual voluttà"* 34.I Lombardi - Act 4: *"Componi, o cara vergine"* 35.I Lombardi - Act 4: *"In cielo benedetto"* Samuel Ramey (Bass) Patricia Racette (Soprano) Ildebrando D'Arcangelo (Bass), June Anderson (Soprano) Anthony Dean Griffey (Tenor) Yannis Yannissis (Bass) Jane Shaulis (Soprano) Luciano Pavarotti (Tenor) Richard Leech (Tenor) Metropolitan Opera Chorus Metropolitan Opera Orchestra James Levine – conductor

Recordings of Verdi's fourth opera (1843) do not exactly grow on trees, but the work is well suited to CD; indeed, in many ways a recording or concert is the best way of appreciating the piece, set during the First Crusade. The opera's creaky dramaturgy – clarified somewhat in the composer's later reworking of it as *Jérusalem* – makes it one of the least satisfactory parts of the Verdi canon, yet the score is full of the bold strokes and excitement so typical of the

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composer's early period. Happily, early Verdi is one of the few corners of the repertory in which James Levine has not turned sluggish, and here he conducts with blazing vigour. His vision is matched by a classy cast, strong in even the smallest parts. June Anderson returns to form in one of Verdi's most florid soprano roles, Giselda – daughter of the Crusaders' leader who falls in love with the young Muslim prince, Oronte. He is sung with amazing freshness and ardour by Luciano Pavarotti, and Richard Leech is fine as the father, Arvino. As the latter's estranged brother, Pagano, Samuel Ramey could be more incisive, but he creates a powerful character. The Met chorus is at its splendid best. -- John Allison, arkivmusic.com

I Lombardi, composed on the heels of the big hit Nabucco, has some earmarks of a sequel. Both operas tell a tale of sibling rivalry in the ruling class (sisters in Nabucco, brothers in Lombardi). Both are epic stories of religious-ethnic conflict in the Middle East (in this case, the First Crusade) in which Jerusalem is captured and the chorus plays a prominent role. There is even a chorus, "O Signore," that sounds like an imitation of "Va, pensiero." Like many sequels, it is not quite up to its predecessor, though it has some magnificent moments. James Levine has assembled a first-class cast, he conducts with the energy that this opera demands, and his chorus and orchestra are equal to all its challenges. ---Joe McLellan, amazon.com

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