

Vincenzo Bellini – Sacred Music (1994)

Written by bluesever

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01. Messe en la mineur I - Kyrie 02. Messe en la mineur II - Gloria 03. Messe en la mineur III - Laudamus 04. Messe en la mineur IV - Domine Deus 05. Messe en la mineur V - Qui Tollis 06. Messe en la mineur VI - Qui Sedes 07. Messe en la mineur VII - Cum Sancto Spiritu 08. Salve Regina in La majeure 09. Salve Regina in Fa mineur Leila Bersiani et Valentina Di Cola (sopranos), Stella Salvati (contralto), Jose Antonio Campo (tenor), Carlo Lepore (basse). Orchestre symphonique de Prague Choeurs de la radiotélévision tcheque Edoardo Brizio - director

Vincenzo Bellini, with his distinct and inimitable style, was the first great composer of Italian musical Romanticism and a key artistic figure of the early 19th century. Yet until only very recently – notwithstanding the impressive surge of popularity of his operas in the late 20th century, and the benefit of fresh biographical research – his music circulated in the so-called “traditional” scores which were distorted with respect to the original sources.

As specialists have increasingly discovered while researching the operas of other composers of the time, the peculiarities of the 19th-century Italian opera “business”, including the ways in which scores were copied and disseminated, even into the 20th century, meant that many works have come down to us in altered, often severely manipulated versions.

The enormous scholarly efforts of recent decades in the field of opera (such as the monumental series of critical editions dedicated to Rossini, Donizetti, and Verdi – the other three “giants” of 19th-century Italian opera) have made it abundantly clear that a modern, accurate, and reliable edition of Bellini’s works was urgently needed. Long awaited by performers, scholars, and music lovers in general, the Critical Edition of the Works of Vincenzo Bellini was launched in 1999 by Casa Ricordi with the contribution and collaboration of the Teatro Massimo “V. Bellini” of Catania (Bellini’s birthplace). The synergy between a specialized music publisher and a major

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opera theater is an important factor that allows the volume editors the opportunity to test many of their decisions in professional performance, as they shape the definitive edition.

Bellini's ten operas (some of which exist in alternate versions, and will be considered as independent titles in the series), chamber music for voice, sacred music, and instrumental music comprise a corpus characterized by a particular historical context. In fact, while on the one hand his activity as a composer was fully immersed in the practice of his times (in which modifications, alternate pieces, and adaptations were often required), on the other hand the 19th century's growing awareness of the professional status of the composer, and Bellini's quest for a distinct originality of style, as well as his careful pacing of the number of works he would produce, resulted in a high degree of attention to clarity and refined detail in his autograph manuscripts. ---ricordi.it

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