

Cecilia Bartoli – A Portrait (1995)

Written by bluesever

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01. *La clemenza di Tito* Act 1 - "Parto, ma tu ben mio" 02. *Così fan tutte* Act 1 - "Temerari! Sortite!" - "Come scoglio!" 03. *Così fan tutte* Act 1 - "In uomini, in soldati" 04. *Le nozze di Figaro* Act 2 - "Voi che sapete" 05. *Le nozze di Figaro* Act 4 - *Giunse alfin il momento...Deh, vieni, non tardar...* 06. *Don Giovanni* Act 1 - "Batti, batti, o bel Masetto" 07. *Ch'io mi scordi di te... Non temer, amato bene, K.505* 08. *Se tu m'ami* (formerly attributed to Pergolesi) 09. *Caro mio ben* 10. *Amarilli mia bella* 11. *La pastorella, D.528* 12. *Vedi quanto adoro ancora ingrato! D.510* 13. *Beltà crudele* 14. *Semiramide* Act 1 - *Bel raggio lusinghier* 15. *Maometto II* Act 1 - (3b) *Preghiera: "Giusto Cielo, in tal periglio"* (Anna, Coro) - *Scena: "Ahi, padre!"* (Anna, Erisso) 16. *La Cenerentola* Act 2 - "Nacqui all'affanno e al pianto" - "Non più mesta" *Fernanda Costa*

The greatness in art lies in its flexibility and Bartoli exemplifies this greatness in everything she sings! Bartoli reveals different things at different times. In the world of opera Bartoli stands at the summit of achievement, her work is so perfect, so inspired and heartfelt, so gloriously engaging that it is almost impossible to do it violence. She is, of course, frequently staged and as a result has been at the mercy of numerous operatic fads. Yet Bartoli has faced such slings and arrows bravely. Bartoli's effusive *Susanna* forced audiences to consider the opera with her at its center. Her chemistry as *Susanna* is explosive. Bartoli's roles and characterizations must never be minimized. Thanks to her unusual exuberance, Bartoli is reveling in opera's virtues and it is a never-ending project. Mozart and da Ponte were nothing if not operatic sorcerers, and, in the end, it is the composer's touching strains and the librettist's wise serio-comic text that overwhelm us again and again! --- Raymond Vacchino, amazon.com

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