

Mélodies russe - Ekaterina Sementchuk (2006)

Wpisany przez bluesever

Niedziela, 25 Kwiecień 2010 13:26 - Zmieniony Wtorek, 05 Listopad 2013 10:52

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1. *Davno v lyubvi / Peu de joie dans l'amour, Op. 14.3*
2. *Siren' / Le lilas, Op. 21.5*
3. *Merknet slaby svet svechi / La faible lueur de la bougie pâlit, Op. 73.2*
4. *Moy geniy, moy anguel, moy drug / Mon génie, mon ange, mon amour*
5. *Pesn' Minyony / Chant de la mignonne, Op. 6.6*
6. *Vostochny romans (V krovi gorit ogon' zhelanya) / Romance orientale, Op. 27.2*
7. *Ispanskaya pesnya / Mélodie espagnole, Op. 4.4*
8. *Lyudi spyat / Tous dorment, Op. 17.10*
9. *Stalaktity / Les stalactites, Op. 26.6*
10. *Fontany / Les fontaines, Op. 26.7*
11. *Na son gryadushchiy / Prière du soir, Op. 27.1*
12. *Na zemlyu sumrak upal / Les ténèbres recouvrent la terre, Op. 47.3*
13. *Usni, pechalny drug / Dors mon pauvre amour, Op. 47.4*
14. *Kukushka / Le coucou, Op. 54.8*
15. *Slyozy lyudskie / Larmes humaines? Op. 6.2*
16. *O esli b grust' moya / Oh, si la mélancolie, Op. 28.3*
17. *Noch' idiot / La nuit marche, Op. 50.1*
18. *Toska lyubvi / La mélancolie de l'amour, Op. 46.3*
19. *Vostochnaya pesnya / Mélodie orientale*
20. *Noch' / La nuit (du cycle Flocons de neige), Op. 47.7*
21. *Podsnezhnik / La perce-neige (du cycle Flocons de neige), Op. 47.9*
22. *Noch' pechal'na / La nuit est triste, Op. 26.12*
23. *Ditya, kak tsvetok ty prekrasna / Mon enfant, tu es belle comme une fleur, Op. 8.2*
24. *Son / Songe, Op. 8.5*
25. *Uvyal tsvetok / La fleur s'est fanée*
26. *Usni / Ah, m'endormir pour toujours, Op. 57.4*
27. *Smert' / La mort, Op. 57.5*
28. *Lish ty odin / Toi seul, Op. 57.6*

Composer:

Ekaterina Sementchuk, Reinhold Gliere, Alexander Gretchaninov,
Sergey Rachmaninov, Sergey Taneyev, et al.

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Performer:

Ekaterina Semenchuk – mezzo-soprano

Larissa Gergieva - piano

Resist if you want, but in the end, resistance is futile. Russian-born mezzo-soprano Ekaterina Semenchuk's voice may at first seem too big, too strong, and too unyielding to be effective, much less beautiful. But after a song or two on her debut disc of Russian songs on Harmonia Mundi, her voice seems just the right size for her passion, just the right strength for her repertoire, and just the right temperament for her interpretations. How else should she sing Rachmaninov's "Night is Mournful" if not with a voice as big as the steppes the lyrics describe? How else should she sing Glazunov's "Oriental Romance" if not with a voice as strong as the desire the lyrics describe? And how else should she sing Taneyev's "Stalactites" if not with a voice as unyielding as the stones the lyrics describe? Of course, one could quibble that Tchaikovsky's "None But the Lonely Heart" might be better sung at something less than full voice and that Rachmaninov's "Child, You Are As Beautiful as a Flower" might be better interpreted with something more closely approximating maternal feelings. But even there, Semenchuk's voice overpowers all objections and the listener is reduced to agreeing with her performances -- whether they want to or not. Accompanist Larissa Gergieva, sister of conductor Valery Gergiev, shows amazing pianistic fortitude in supporting Semenchuk's voice, and Les Nouveaux Musiciens, a subsidiary of Harmonia Mundi, shows astounding technical ability in capturing Semenchuk's voice. ---James Leonard, Rovi

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