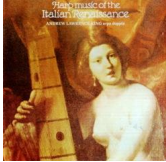


Harp Music of the Italian Renaissance (1986)

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Harp Music of the Italian Renaissance (1986)



Giovanni Maria Trabaci 01. *Toccata Seconda & Ligature* 02. *Gagliarda a 4, la Talinella* 03. *Ancidetemi pur* 04. *Gagliarda Terza a 5, sopra La Matoana* 05. *Partite sopra Zefiro* 06. *Gagliarda Quarta, alla Spagnola* Cesare Negri 07. *La Barriera*
Anonymous
08. *Vergine Bella*
Cesare Negri
09. *Brando per Quattro Pastore e Quattro Ninfe*
Ascanio Mayone
10. *Toccata Prima*
Anonymous
11. *Gagliarda Prima*
Fabrizio Fillimarino
12. *Canzon Cromatica*
Giuliano Caccini
13. *Amarilli mia bella*
Andrew Lawrence-King - Harp (Arpa Doppia)

I believe that this was Andrew Lawrence-King's first recording (1986), and this sterling effort is ample proof of why he went on to become a well-established figure in his field. He has appeared on numerous recordings, including many with Jordi Savall's Hesperian XX, and is currently the director of the Harp Consort. The program is both musically interesting and eminently listenable; given Lawrence-King's credentials (he won an Organ Scholarship to Selwyn College, Cambridge and completed his studies at the London Early Music Centre) his understanding of the material is unquestionably comprehensive. His technical execution is equally impressive.

Half of the disc is taken up by six pieces from Trabaci, a harpist, organist and singer who was an important forerunner of Frescobaldi; the remainder comes from a variety of composers all of

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whom lived between the late sixteenth and mid-seventeenth centuries. If the music itself sounds like it could just as easily be heard on the lute or keyboard, that's because it originally was. In fact, all of the pieces here were written for these instruments (or voice), as very little music that was written for harp during this period has survived. The chromatic double harp is an ideal vehicle for these works, which range from love songs and dance music to madrigals. There's a peaceful simplicity to much of this music that transports the listener to another place and time.

I'm not surprised that in a 1987 review, Gramophone's critic called this disc "an impressive debut, beautifully recorded, certain to win new friends for the harp as a medium for this music..." I agree. ---jsa, amazon.com

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