

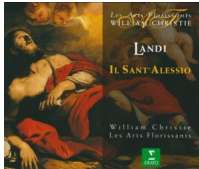
## Stefano Landi - Il Sant'Alessio (1996)

Wpisany przez bluesever

Piątek, 20 Styczeń 2012 10:05 - Zmieniony Poniedziałek, 27 Styczeń 2014 16:12

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## Stefano Landi - Il Sant'Alessio (1996)



Il Sant'Alessio - Disque : 01 Primeiro Ato 01. Sinfonia 02. Chiaro Giorno Lieta Sorte 03. Ne Fur Solo I Miei Figli 04. Già Fastosa Guerriera 05. Dopo Tant'anni Al Fine 06. Era La Notte 07. Sopra Salde Colonne 08. Se L'hore Volano

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09. Poca Voglia Di Far Bene 10. Ma Cola Mesto 11. Si Disserrino 12. Dalla Notte Profonda 13. Deh Raffrenate 14. Amara, Invida Notte 15. Hoime Quel Sospirar 16. Dovunque Stassi 17. Con Miserabil Sorte 18. La Piu Bella Che Sia

Segundo Ato 19. Sinfonia

20. O Te Felice 21. Propitia Arride 22. A Dio Tebro 23. Ma Che Piu Tardo 24. Hor Non Mi Manchi Il Ciel

Il Sant'Alessio - Disque : 02

01. Alessio Che Farai? 02. Humil Servo 03. Alessio, Alessio, A Me Rivolgi Il Guardo 04. O Morte Gradita 05. Già Con Desir Costante 06. Io Di Vera Pietà Madre 07. Quel, Che Sospirano 08. Tal, Hor Che Men S'attende 09. Rassereniamo Il Cor Con Lieti Auspici 10. Il Ciel Pietoso

Terceiro Ato

11. Sinfonia 12. Mal Si Resiste A Fermo Core 13. Dovunque Io Volgo Il Ciglio 14. Eccomi Pronto, Ascolta 15. Ohime Ch'un' Hora Dola' 16. O Mia Cieca Follia 17. O Luci Voi

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18. Foglio, Ch'in Te Racchiudi 19. O Pianti, O Dogli Estreme 20. Lasciate Il Pianto 21. O Mia Consorte 22. Vive Alessio 23. Il Ciel Vagheggia 24. Godi Pur Alma Gradita

Sant'Alessio - Patricia Petibon - Soprano Sposa - Sophie Marin-Degor - Soprano Madre - Cécile Eloir - Mezzo Soprano Eufemiano - Nicolas Rivenq - Barítono Demonio - Clive Bayley - Baixo Curtio - Mhairi Lawson - Soprano Martio - Steve Dugardin - Contratenor Nutrice - Katalin Károlyi - Mezzo Soprano Adrasto - Christopher Josey - Tenor Roma, Religione - Maryseult Wiczorek - Soprano Nuntio - Armand Gavriilidès - Contratenor Angelo - Stéphanie Révidat - Soprano Uno del Choro - Bertrand Bontoux – Baixo William Christie – conductor, 1996

Il Sant'Alessio was written in 1631, and thus falls into the same category as Luigi Rossi or

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Monteverdi. Its subject is religious and it was produced as part of the current anti-reformation movement, meant to inspire Catholic pride and unity. It tells the story of St. Alexis, son of a Roman nobleman, who in embracing Christianity forsook his pagan family and lived underneath the front stairs of his own home, unknown to his relatives. The Saint's harassment by scornful Romans, his temptation by the devil, and the anguish of his loving family, who do not know what has happened to him, make this an interesting departure from early opera's normal mythological subject matter. Musically, the style is austere, dominated by recitative, with sparse accompaniment, though it is relieved by lovely ritornelli, choruses, and simple, heartfelt arias (Alessio's "O morte gradita" is particularly moving). Christie's conducting and singers are as flawless as always (Patricia Petibon has proven herself in Handel, Mozart, Delibes, and she is as beautiful as always here). The opera's sparseness and intensity may well be difficult for listeners unused to this style, and something like Christie's single-disc recordings of L. Rossi oratorios would be a better introduction to early 17th century vocal music; but for those who know they have an interest in the period, this recording is highly recommended. --- andrew j frishman (Magdalena, New Mexico)

*Sant'Alessio* is an opera in three acts composed by Stefano Landi in 1631 with a libretto by Giulio Rospigliosi. *Sant'Alessio* was the first opera to be written on a historical subject. It describes the inner life of fifth-century Saint Alexis. The work broke new ground with a psychological characterization of a type that was new to opera. It also contains interspersed comic scenes that are anachronistically drawn from the contemporary life of Rome in the 17th century.

The first performance of the opera is believed to have taken place at the Palazzo Barberini ai Giubbonari, Rome, on 2 March 1631. A further performance was given at the inauguration of the theatre at the Palazzo Barberini alle Quattro Fontane on 21 February 1632.

The story of the opera begins with Saint Alexis, who has embraced a life of holy poverty, returning from the Holy Land as a beggar to his father's house in Rome. He keeps his identity a secret, even when his wife and mother decide to travel in search of him. He resists the temptations offered by the Devil, with the help of an angel. He dies in the poverty he has chosen, under the steps of his father's house, his identity revealed in a letter he holds as he dies.

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