

## Gazzaniga – Don Giovanni Tenorio (Bruno Weil) [1991]

Wpisany przez bluesever

Sobota, 24 Październik 2015 16:16 -

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1. Don Giovanni Tenorio, opera: Scena 1. Introduzione: La gran bestia e il mio padrone!  
2. Don Giovanni Tenorio, opera: Scena 2: Qual tradimento! Perfido!  
3. Don Giovanni Tenorio, opera: Scena 4. Aria: Vicin sperai l'istante  
4. Don Giovanni Tenorio, opera: Scena 6. Cavatina: Povere femmine  
5. Don Giovanni Tenorio, opera: Scena 7. Duetto: Dell'Italia, ed Alemagna  
6. Don Giovanni Tenorio, opera: Scena 9. Aria: Per voi nemmeno in faccia  
7. Don Giovanni Tenorio, opera: Scena 11. Cavatina con coro: Bella cosa per una ragazza  
8. Don Giovanni Tenorio, opera: Scena 12. Aria: A me schiaffi sul mio viso!  
9. Don Giovanni Tenorio, opera: Scena 14. Aria: Se pur degna voi mi fate  
10. Don Giovanni Tenorio, opera: Scena 18. Duetto: Per quanto ben ti guardo  
11. Don Giovanni Tenorio, opera: Scena 20. Duetto: Signor Commendatore  
12. Don Giovanni Tenorio, opera: Scena 22. Aria: Sposa piu a voi non sono  
13. Don Giovanni Tenorio, opera: Scena 23. Concertino  
14. Don Giovanni Tenorio, opera: Scena 23. Recitativo: Ma potere del mondo!  
15. Don Giovanni Tenorio, opera: Scena 23. Finale: Far devi un brindisi alla citta  
16. Don Giovanni Tenorio, opera: Scena 24.: Siedi Commendator!  
17. Don Giovanni Tenorio, opera: Scena ultima.: Qual strepito e questo  
Donan Anna/Maturina - Elzbieta Szmytka (Soprano) Donna Ximena - Edith Schmid-Lienbacher (Soprano) Pasquariello - Ferruccio Furlanetto (Bass) Don Giovanni - Douglas Johnson (Tenor) Donna Elvira - Luciana Serra (Soprano) Tafelmusik Baroque Orchestra Bruno Weil – conductor

Giuseppe Gazzaniga's Don Giovanni, a dramma giocoso in one act, was composed to a libretto by Giovanni Bertati. It premiered at the Teatro San Moisè on February 5, 1787. It was intended to be performed as part of an evening's entertainment, along with a pasticcio opera called Il capriccio drammatico. The wit of the text and the light playfulness of the score brought both composer and librettist acclaim and renown. Mozart's larger, grander work was based in part on the Bertati libretto and there are musical parallels as well. But on the whole, Gazzaniga's conception is simpler, more direct and the humor often almost slapstick. The pace of the action is quick and there are many delightful musical moments throughout the opera. The songs are compact and the accompaniments simple, but with delightful details and an interesting, often unusual approach to the text. Gazzaniga composed many seria and buffa works, but Don Giovanni was perhaps his greatest success and finest achievement. ---Rita Laurance, Rovi

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