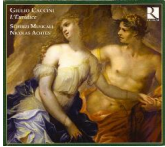


Giulio Caccini – L'Euridice (2008)

Wpisany przez bluesever

Środa, 21 Październik 2009 20:14 - Zmieniony Piątek, 27 Wrzesień 2013 13:31

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Prologo 1. *Aria di Romanesca* 2. *La Tragedia : Io che d'alti sospir* Atto primo Scena prima
3. *Pastore del Coro : Ninfe ch'i bei crin d'oro* 4. *Euridice : Donne ch'a miei diletti* 5. *Coro : Al canto al ballo*

Scena seconda

6. *Orfeo : Antri ch'a miei lamenti* 7. *Dafne Nunzia : Lassa, che di spavento* 8. *Dafne Nunzia : Per quel vago boschetto* 9. *Orfeo : Non piango e non sospiro* 10. *Arcetro : Ahi mort' invid'e ria*
11. *Ninfa del coro : Cruda morte*

Scena terza

12. *Arcetro : Se fato invido e rio* 13. *Coro : Se de boschi i verdi onori*

Atto secondo Scena quarta

14. *Aria di Romanesca*

Venere : *Scorto da immortal guida*

15. *Orfeo : Funeste piaggie ombrosi orridi campi* 16. *Plutone : Ond'e cotanto ardire* 17.
Plutone : Trionfi oggi pieta ne campi inferni 18. *Coro : Poi che gli etern'imperi*

Atto terzo Scena quinta

19. *Aria di Romanesca*

Arcetro : *Gia del bel carro ardente*

20. *Aminta : Voi che si ratte il volo* 21. *Orfeo : Gioite al canto mio* 22. *Coro : Biondo arcier che d'alto monte Aureo fonde*

SCHERZI MUSICALI Orfeo : Nicolas ACHTEN (baryton) Euridice : Celine VIESLET (soprano)
Tragedia, Daphne : Magid EL-BUSHRA (contre-tenor) Ninfa, Venere : Marie de ROY (soprano)
Ninfa, Proserpina : Laurence RENSON (mezzo-soprano) Arcetro, Caronte : Reinoud VAN MECHELEN (tenor)
Tirsi, Aminta, Plutone : Olivier BERTEN (baryton) Sarah RIDY, harpe triple Eriko SEMBA, basse de viole, lirone
Simon LINNE, luth, theorbe, guitare Francesco CORTI, clavecin, orgue direction Nicolas ACHTEN (theorbe)

This is only the first surviving opera - Jacopo Peri wrote his "Dafne" in 1597, which is lost. Giulio Caccini just pipped Peri to the post of oldest surviving opera by publishing his Euridice six weeks earlier than Peri's version.

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It won't surprise you of course to hear that the style is much like Monteverdi; it's all pleasant enough without being an outstanding work. Out of the three, it's maybe not that hard to comprehend why Monteverdi's version of the Orpheus legend, L'Orfeo, plus his other operas, are better remembered today. However it's interesting to get the chance to hear another example of incipient opera. ---E. L. Wisty, amazon.com

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