

## G.F. Handel – Delirio (Dessay) [2005]

Wpisany przez bluesever

Niedziela, 03 Październik 2010 20:03 - Zmieniony Poniedziałek, 09 Grudzień 2013 14:49

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01. *Delirio amoroso* HWV 099 : 01. *Introduzione* [0:04:50.78] 02. *Recitativo* : 02. *Da quel giorno fatale* [0:00:58.17] 03. *Aria* : 03. *Un pensiero voli in ciel* [0:09:07.48] 04. *Recitativo* : 04. *Ma fermati, pensier* [0:00:55.01] 05. *Aria* : 05. *Per te lasciavi la luce* [0:09:38.52] 06. *Recitativo* : 06. *Non ti bastava, ingrato* [0:00:53.61] 07. *Aria* : 07. *Lascia omai le brune vele* [0:05:25.28] 08. *Recitativo* : 08. *Ma siamo giunti in Lete* [0:00:20.64] 09. *09. Entree* [0:01:35.32] 10. *Minuet* : 10. *In queste amene piagge serene* [0:02:20.25] [play](#) 11. *Recitativo* : *Si disse Clori* [0:00:20.94] 12. *12. Minuet* [0:00:33.22] 13. *Aci, Galatea Polifemo* HWV 072 : *Aria* : *Qui l'augel da pianta in pianta* [0:11:08.38] 14. *Mi palpita il cor* HWV 132b : *Adagio* : 1. *Mi palpita il cor* [0:00:37.18] 15. *Allegro* : 2. *Agitata e l'alma mia* [0:00:37.38] 16. *Recitativo* : 3. *Tormento e gelosia* [0:00:39.42] 17. *Aria* : 4. *Ho tanti affanni in petto* [0:07:53.81] 18. *Recitativo* : 5. *Clori, di te mi lagno* [0:00:43.73] 19. *Aria* : 6. *Se un di m'adora* [0:03:24.62]  
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Natalie Dessay : Soprano Le Concert d'Astree Emmanuelle Haim : Harpsichord, Direction

High-flying French coloratura soprano Natalie Dessay has scored another triumph with this exquisite disc of three Italian Cantatas by George Frideric Handel.

As ideal in the romantic roles of Donizetti, Gounod, Strauss, and Offenbach as in the earlier music of Mozart, Monteverdi, and Handel, Dessay sings with a freedom and purity most sopranos only dream about. In tones intentionally shorn of pretentious operatic glamour, she sings with a direct, deeply felt sincerity rendered all the more miraculous for the freedom with which she negotiates Handel's torturous runs of emotionally-charged notes. Listen how, in the extended, 12-movement cantata *Delirio amoroso*, her voice soars to the stratosphere and then all over the emotional landscape on the words, "Let a thought fly up to heaven, if in heaven is that lovely soul who stole my peace of mind."

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Expressing the feelings of an agitated woman "erratic in her thoughts, but always beautiful," Dessay's heartbreaking utterances are made all the more pathetic for the spring-like sweetness in which they are uttered. Equal credit goes to director Emmanuelle Haim, whose authentic instrument Le Concert d'Astree performs with rare, understated clarity. The transparency of the playing, with notes lightly touched as though by a zephyr, is irresistible. Accolades to violinist Stephanie-Marie Degand – to all the soloists, actually – for the virtuosity they display in their duets with Dessay.

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