

Joaquin Rodrigo – Songs and Madrigals (2003)

Wpisany przez bluesever

Czwartek, 30 Wrzesień 2010 11:42 - Zmieniony Poniedziałek, 14 Kwiecień 2014 16:58

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Cuatro Madrigales amatorios 1.No. 1. *Con que la lavare* 2.No. 2. *Vos me matasteis* 3.No. 3. *De donde venis, amore* 4.No. 4. *De los alamos vengo, madre*

[play](#)

Cantos de amor y de guerra,

5.No. 1. *Paseabase el rey moro* 6.No. 2. *A las armas moriscotes!* 7.No. 3. *Ay, luna que reluces!* 8.No. 4. *Sobre Baza estaba el Rey* 9.No. 5. *Pastorcico, tu que has vuelto*

Triptic de Mossen Cinto (Jacinto Verdaguer)

10.I. *L'harpa sagrada* 11.II. *Lo violi de Sant Francesc* 12.III. *Sant Francesc i la cigala*
13. *Romance del Comendador de Ocana (Lope de Vega)*

Cuatro cançons en llengua catalana

14.No. 1. *Canço del Teuladi (Teodoro Lloreante)* 15.No. 2. *Canticel (Josep Carner)*

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16.No. 3. *L'inquietut primaveral de la donzella (Josep Massó i Vientós)* 17.No. 4. *Brollador gentil (Joan Guasch)*

Rosaliana (Rosalía de Castro)

18.I. *Cantart' ei, Galicia* 19.II. *Por que* 20.III. *Adios rios, adios fontes* 21.IV. *Vamos bebendo!*
22. *Cantico de la esposa (San Juan de La Cruz)*

Raquel Lojendio - soprano Orquestra Sinfônica de Astúrias Maximilano Valdés - director

Joaquín Rodrigo wrote more than two hundred compositions, creating a prolific variety of orchestral pieces, songs and instrumental music. Less well known, however, are various works for soprano and orchestra. This recording presents some of the finest examples of Rodrigo's songs, illustrating the wide range of Spanish poetry he set to music. The composer considered *Cántico de la esposa* (Song of the Bride) as his best vocal work. Here the melodic line recalls the glories of the Golden Age of 16th century Spanish song, while the imaginative orchestration locates the work specifically in the 20th century. *Tríptico de Mossèn Cinto* (Triptych of Mossèn Cinto) displays many of Rodrigo's musical characteristics, including exquisite matching of word to note, swift but subtle changes of mood, and his love of the emotive power of the voice.

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