



**ALTO ARIAS**  
gasparini

**FILIPPO MINECCIA** countertenor

Orchestra Nazionale Barocca dei Conservatori Italiani  
Paolo Perrone

**Francesco Gasparini** (1661–1727)  
**Verrò tuo punitor** (*Engelberta*, Venezia 1709)  
**Se sciolto il rivoletto** (*Eumene*, Naples 1715)  
**Qui ti scrivo** (*Oracolo del Fato*, Vienna 1719)  
**Di quest'onde** (*S. Maria Egeziaca*, Roma 1718)  
**Mentre servo alla mia fama** (*Antioco*, Venezia 1705)  
**D'ire armato il braccio forte** (*Ambleto*, London 1712)  
**Se piange l'aurora** (*La Penitenza gloriosa ...*, Ancona 1722)  
**Vede anche il nido** (*Antioco*, Venice 1705)  
**Del tuo bel volto** (*S. M. Egeziaca*, Roma 1718)  
**Padre addio** (*Il Tartaro nella Cina*, Venice 1715)  
**No, non discende no** (*Bajazet*, Modena 1719)  
**Non sa chi non è amante** (*Erode*, Pistoia 1727)

Padre **Pier Jacopo Bacci** (18<sup>th</sup> c.)  
**Già al mio cor** (*L'Umità Gloriosa ...*, Arezzo 1726)

**Arcangelo Corelli** (1650–1713)  
**Concerto grosso op. 6 No. 8** per la Notte di Natale

note 1 music  
Total Time: 84:46

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<b>Francesco Gasparini</b> <b>ALTO ARIAS</b>	<b>GCD923527</b>	<b>PC: 01Q</b>
	1 CD	
Filippo Mineccia Orchestra Nazionale Barocca die Conservatori Italiani Paolo Perrone	2019	

Francesco Gasparini was held in high esteem by his contemporaries, as can be easily seen from his curriculum vitae: In Rome he was in the service of the great patrons of the arts Cardinal Pamphili, Marchese Ruspoli and the Borghese family, and in between he was music director at the Ospedale della Pietà in Venice for twelve years, at the same time as Antonio Vivaldi. Gasparini wrote a total of almost 60 operas and nearly 30 oratorios, which were performed in many Italian cities.

The countertenor **Filippo Mineccia** has cherry-picked the repertoire that suits his voice and presents a portrait of Gasparini's alto arias. He was very careful to select arias with different affects in order to present Gasparini's broad dramatic palette. Slow arias are interspersed with furioso pieces and contrapuntal pieces. Particularly brilliant are the rage arias, in which Mineccia is able to display all his vocal prowess.

In the richly orchestrated and harmonically exciting arias from Gasparini's oratorios, the **Orchestra Nazionale Barocca dei Conservatori Italiani** can shine with its qualities.