

Concerto Italiano | Rinaldo Alessandrini

Reviews | March 2022

Firstly one can point to the consummate skill with which the programme has been assembled, bringing relevant music, much of it familiar, from across the whole of Monteverdi's output and creative life to create a narrative. Then there is the sheer quality of the performances. All five singers employed in the madrigals and other ensemble pieces are outstanding, blending superbly without ever losing individuality. The instrumental playing is equally impressive. This is music of the utmost sensuality, using exquisite dissonance to convey the blissful eroticism of the sentiments expressed in Tasso's marvellous text. The singing here achieves a delicious lightness of touch that serves to mask the consummate execution of performance. There is a sense of exuberant, scintillating joie de vivre about the whole programme that would sweep away the bluest of moods. Recommended without reservation.

Earlymusicreview_ | CD Monteverdi: Daylight | Brian Robins | November 2021

The five part madrigals are superbly sung, and instrumental items by Marini and Falconieri expertly played.

The Sunday Times | CD Monteverdi: Daylight | Hugh Canning | December 5, 2021

Rinaldo Alessandrini has one of the finest period-orchestras in Italy if not Europe, and his choice of ensemble seemed exactly right for this so-period opera.

www.concertonet.com | New York Carnegie Hall | Harry Rolnick | January 21, 2017

They don't only fascinate with their pure harmony of their voices, their masterly, colourful agility. What distinguishes these Italians is their natural and vibrant approach to these artfully and complicatedly built structures, as if they were Tarantellas and Vilanellas, the dancing and folk music of that time.

Tagesspiegel | Pierre Boulez Saal Berlin | Isabel Herzfeld | January 7, 2019

This is a full-blooded performance, and lets you know what you are in for, in terms of a 'no holds barred' style.

www.earlymusicreview.com | CD Goldberg Variations | David Stancliffe | January 1, 2018

Alessandrini and his band bring a devil-may-care exuberance to a Vivaldi ripieno concerto and a vividly gestural, quasi-operatic manner to a sinfonia funebre. In an enterprisingly chosen repertoire, Concerto Italiano are here at their exhilarating, imaginative best.

Gramophone | CD 1700 | Richard Wigmore | June 2018