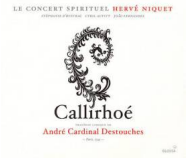
Destouches – Callirhoé (Herve Niquet) [2007]



Disc 1 *1 Overture 00:01:42 2 Act I Scene 1: O nuit temoin de mes soupirs secrets (Callirhoe) 00:02:32 3 Act I Scene 2: Ma fille, aux immortels quels voeux venez-vous faire? (The Queen, Callirhoe)00:02:15 4 Act I Scene 3: Objet infortune de mes secrets desirs (Callirhoe) 00:01:10 5 Act I Scene 4: Mais quel objet vient me fraper? (Callirhoe, Agenor) 00:04:38 6 Act I Scene 5: March 00:00:53 7 Act I Scene 5: Reine, votre auguste suffrage (Coresus, The Queen, Callirhoe) 00:01:07 8 Act I Scene 5: Chantez peuples, chantez une fete si belle (Coresus, Chorus) 00:02:49 9 Act I Scene 5: First Air 00:00:36 10 Act I Scene 5: Menuet - Le tendre Amour (The Princess of Calydon, Chorus) 00:03:01 11 Act I Scene 5: Third Air 00:00:40 12 Act I Scene 5: Passepied 00:00:53 13 Act I Scene 5: The Third Air is played again 00:00:39 14 Act I Scene 5: Ma fille, vous allez couronner mes projects (The Queen, Callirhoe, Coresus)00:02:41 15 Act I Scene 5: In between Acts, the Menuet is played 00:00:32 16 Act II Scene 1: Espoir, revenez dans mon ame (Agenor) 00:04:04 17 Act II Scene 2: La Parque enfin respecte vos attraits (Agenor, Callirhoe) 00:06:20 18 Act II Scene 3: Que vois-je! Je fremis! (Coresus, Callirhoe) 00:00:22 19 Act II Scene 4: Tu t'applaudis de ta victoire (Coresus, Agenor) 00:00:17 20 Act II Scene 5: Quel coup vient me fraper! (Coresus, Chorus of Sacrificing Priests of Bacchus, Chorus) 00:00:40 21 Act II Scene 5: Redoutable enfant du tonnerre (Coresus, Chorus) 00:03:15 22 Act II Scene 5: First Air of the Sacrificing Priests 00:01:21 23 Act II Scene 5: Second Air of the Sacrificing Priests 00:00:49 24 Act II Scene 5: Le dieu me voit, m'entend, il peut reduire en poudre (Coresus) 00:01:24 25 Act II Scene 5: Le fer, le feu, le ravage (Coresus) 00:00:19 26 Act II Scene 5: The Second Air of the Sacrificing Priests is played between Acts 00:00:38* Disc 2 *1 Act III Scene 1: Barbare Coresus que tu nous fais souffrir! (The Queen, Callirhoe) 00:01:34 2 Act III Scene 2: Qu'attend de moy la Reine? (Coresus, Callirhoe) 00:04:37 3 Act III Scene 3: Symphonie - Pour consulter le dieu voicy l'instant heureux (The Queen) 00:00:35 4 Act III Scene 3: Rondeau 00:01:43 5 Act III Scene 4: Que les mortels et les dieux applaudissent (The Priest, Chorus of Dryads and Satyrs) 00:02:55 6 Act III Scene 4: First Air for the Satyrs 00:01:24 7 Act III Scene 4: Second Air 00:01:03 8 Act III Scene 4: Daignez interroger le dieu sur nos malheurs (The Queen, The Priest) 00:00:41 9 Act III Scene 4: Par ta puissance, rends l'esperance (Chorus) 00:00:38 10 Act III Scene 4: Le dieu fait sentir sa presence (The Priest) 00:00:59 11 Act III Scene 4: Le calme a ces climats ne peut etre rendu (The Oracle) 00:00:53 12 Act III Scene 4: Ton sang, ma fille! (The Queen, Callirhoe) 00:00:54 13 Act III Scene 4: Symphony 00:00:26 14 Act IV Scene 1: Coulez mes pleurs, hatez-vous de couler (Callirhoe) 00:02:54 15 Act IV Scene 2: Enfin le ciel suspend ses plus terribles coups (Agenor, Callirhoe) 00:05:23 16 Act IV Scene 3: Mais, quels concerts se font entenre? (Callirhoe) 00:00:47 17 Act IV Scene 3: Loin de nous les*

plaintes (2 Shepherdesses) 00:02:28 18 Act IV Scene 3: Princesse, aimez nos boccages (Chorus of Shepherds and Shepherdesses, 2 Shepherdesses) 00:02:25 19 Act IV Scene 3: First Air of the Shepherds 00:01:05 20 Act IV Scene 3: Bourree 00:00:26 21 Act IV Scene 3: Dans nos champs l'amour de Flore (A Shepherdess) 00:00:42 22 Act IV Scene 3: The Bourree is played again 00:00:29 23 Act IV Scene 3: Third Air - Quelque chaine, etc . (Chorus, The Shepherdess) 00:04:58 24 Act IV Scene 3: Eh bien, vous les aurez ces jours, ces jours tranquilles (Callirhoe, Chorus)00:00:44 25 Act IV Scene 4: Que vois-je? (The Queen, Chorus, Callirhoe) 00:02:37 26 Act IV Scene 5: Peuples, ecoutez-moy (Agenor, The Queen, Chorus, Callirhoe) 00:01:02 27 Act V Scene 1: Troubles secrets dont l'horreur me devore (Coresus) 00:01:46 28 Act V Scene 2: Seigneur, de vos devoirs je n'ose vous instruire (Callirhoe, Coresus) 00:04:28 29 Act V Scene 3: Finale: Ah! Prince, ou venez-vous? (Callirhoe, Agenor, Coresus) 00:03:14 Stéphanie d'Oustrac (Callirhoé) Cyril Auvity (Agénor) Joao Fernandes (Corésus) Ingrid Perruche (La Reine) Renaud Delaigue (Le Ministre) Stéphanie Revidat (Une Bergère) Le Concert Spirituel Hervé Niquet - conductor

André Cardinal Destouches (1672-1749) is virtually unknown today, but he was the preeminent composer of French opera in the half century between the end of Lully's career and the beginning of Rameau's. On the basis of this fine recording of Callirhoé, considered one of his most important operas, the neglect is difficult to understand. Its strength lies not so much in its originality -- it basically develops the conventions established by Lully -- but in the music's ability to illuminate the drama. Destouches was clearly a master of music for the theater; his scenes build with power and inexorability, and his dramatic confrontations, in particular, are vividly expressed. The conclusion of the second act, for example, depicting the priests of Bacchus going on a rampage, has a wildness and energy one usually associates not so much with the Baroque as with the heat of the Romantic era. The starkness of the opera's finale, which abruptly ends with a character's suicide, is brilliant theater, but entirely out of character with the conventions of the time, which would have required a tidy denouement, and most likely, the intervention of a deity. The first, 1712 version of Callirhoé, in fact, had just such an ending, but the composer revised the opera extensively for revivals in 1731 and 1743, and wisely rethought the finale, hugely increasing its effectiveness. Destouches' vocal writing is expressive and gratifyingly lyrical, and even his recitatives have emotional power. His orchestration is notably varied and colorful. The recording is the result of the commitment and passion of Hervé Niquet, director of Le Concert Spirituel, which he leads in this outstanding performance. The orchestra and chorus perform with energy and finesse, and the climaxes are thrillingly urgent. The soloists, none of whom are international stars, sound like they ought to be, singing with unfailing purity, idiomatic security, and dramatic intensity. Glossa's exemplary sound is full, warm, and spacious, with excellent balance. Callirhoé should be of strong interest to any fan of Baroque opera, and a reminder of the wealth of strong repertoire that has yet to achieve broad exposure. --- Stephen Eddins, Rovi

After the death of Jean-Baptiste Lully in 1687, there was a void in the French operatic scene that an entire generation attempted to fill, some more successfully than others. Andre Cardinal Destouches had been a student of Andre Campra, one of Lully's disciples. He soon attained a position of eminence of his own, becoming the director of the opera for Louis XIV and composing several successful works. Callirhoe is a tragedie en musique in a prologue and five acts. The plot is based on mythical fantasy surrounding the worship of the god Bacchus. An oracle and a ritual sacrifice, Dionysian frenzy, and suicide are some of the sensational plot devices used. Destouches' score shows an advancement over some of the practices of Lully, as he and his contemporaries sought to expand their dramatic language. In particular, greater attention is paid to orchestral color in the scoring. The libretto was written by Pierre-Charles Roy. The opera premiered at the Paris Opera on December 27, 1712. ---Rita Laurance, Rovi

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