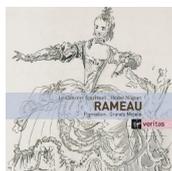


Rameau - Pigmalion - Les Grand Motets (2008)

Written by bluesever

Tuesday, 17 January 2012 09:48 - Last Updated Monday, 31 March 2014 13:11

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CD1 1. *Pygmalion, acte de ballet: Ouverture* 2. *Pygmalion, acte de ballet: Scene 1. Fatal amour* 3. *Pygmalion, acte de ballet: Scene 2. Pigmalion, est-il possible* [play](#) 4. *Pygmalion, acte de ballet: Scene 3. Que d'appas! - Ô Vénus* 5. *Pygmalion, acte de ballet: Scene 3. Quel prodige!* 6. *Pygmalion, acte de ballet: Scene 4. Du pouvoir de l'Amour* 7. *Pygmalion, acte de ballet: Scene 4. Air. Gavotte gracieuse / Menuet. Gavotte gaie / Chaconne vive. Loure très grave / Les Grâc* 8. *Pygmalion, acte de ballet: Scene 4. Sarabande. Tambourin / Cédons, cédons à notre impatience* 9. *Pygmalion, acte de ballet: Scene 5. L'Amour triomphe* 10. *Pygmalion, acte de ballet: Scene 5. Pantomime - Deuxième pantomime* 11. *Pygmalion, acte de ballet: Scene 5. Règne, Amour* 12. *Pygmalion, acte de ballet: Scene 5. Air gracieux - Ballet général* 13. *Le Temple de la Gloire, fête lyrique: Air gay* 14. *Le Temple de la Gloire, fête lyrique: Ces oiseaux par leur doux ramage* 15. *Le Temple de la Gloire, fête lyrique: Air gay*

CD2

Deus noster refugium, grand motet for soloists, chorus, 2 oboes, violin, viola & continuo: 1. *Deus noster refugium* 2. *Propterea non timebimus* 3. *Sonuerunt et turbatae sunt* 4. *Fluminis impetus* 5. *Deus in medio ejus*

[play](#)

6. *Conturbatae sunt gentes* 7. *Dominus virtutum nobiscum* 8. *Venite et videte opera Domini* 9. *Arcum conteret* 10. *Dominus virtutum nobiscum* *Quam dilecta, grand motet for soloists, chorus, 2 flutes, 2 violins, viola & continuo (or organ):* 11. *Quam dilecta tabernacula tua* 12. *Cor meum et caro mea* 13. *Etenim passer invenit sibi domum* 14. *Altaria tua, Domine virtutum* 15. *Beati qui habitant in domo tua* 16. *Domine, Deus virtutum* 17. *Domine virtutum, beatus homo* *In convertendo, grand motet for soloists, chorus, 2 flutes, 2 horns, violin, viola & continuo:* 18. *In convertendo, Dominus* 19. *Tunc repletum est gaudio* 20. *Magnificavit Dominus* 21. *Converte, Domine* 22. *Laudate nomen Dei cum cantico* 23. *Qui seminant in lacrimis* 24. *Euntes ibant et flebant*

Greta de Reyghere, Nicole Founiè, Sandrine Piau, Veronique Gens & Isabelle Desrocher - sopranos Jean-Paul Fouchécourt - contratenor Jean-Paul Fouchécourt & Hervé Lamy -tenors Marcos Loureiro de Sá -baritone Stephan Imbodem - baiss Le Concert Spirituel Hervé Niquet – conductor

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The contents of both these discs were recorded in 1992 and issued separately towards the end of the decade in the U.S. at full price. This is their first reissue, as far as I can tell, and one hopes this release will draw attention once more to some truly impressive performances.

Any performance of Pigmalion rises and falls by the talent of its eponymous hero, for its three female roles are minor. Fortunately, Jean-Paul Fouchécourt was engaged for the part. He has sometimes been described as an haute-contre, though the meaning of the term has been hotly debated of late. Suffice to say that if it refers to a high tenor voice employing no falsetto, and used to convey an emotional range from sweetly lyrical to brightly heroic in French music, then Fouchécourt fits the bill. He excels equally in the expansive vigor of "L'Amour triomphe," as well as the delicate but elaborate coloratura of "Règne, Amour." Niquet cuts him no slack, setting a daunting pace for the latter, but Fouchécourt easily triumphs.

He can also be heard in the opening movement from In convertendo, Dominus, on the second album. Niquet casts the three surviving grands motets (a fourth survives only as a fragment, and is not included) from strength, with the likes of Stephan Imbodem and Véronique Gens among his other soloists. His conducting is alert, rhythmically buoyant, and attentive to both musical and word values, as the multi-tempo hurdles of "Converte, Domine" show. Details are never lost, but neither is momentum. The choral and orchestral work of Le Concert Spirituel is first-rate, with a precision that doesn't rule out a refined color palette.

A relatively short but informative essay is included, but don't expect a libretto and translation here. Virgin only includes the title of each cut, in the requisite French or Latin. The sound quality is excellent, however, spacious yet close enough to really catch the voices and instrumentals well. --- Barry Brenesal, arkivmusic.com

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