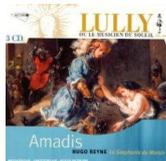


Jean-Baptiste Lully – Amadis (Reyne) [2006]

Wpisany przez bluesever

Poniedziałek, 28 Wrzesień 2015 16:08 - Zmieniony Poniedziałek, 28 Wrzesień 2015 17:28

Jean-Baptiste Lully – Amadis (Reyne) [2006]



Disc: 1 1. Prologue 2. *Ah, I hear a noise that presses us* 3. *Spirits attentive to pleasing us* 4. *First Air* 5. *Second Air (Gigue)* 6. *When Amadis perished, profound suffering* 7. *Let us bring Amadis out of the eternal night* 8. *Let us follow Love, which leads us* 9. *Fly, tender cupids, Amadis is going to live again* 10. *Overture (Reprise)* 11. *I return to this place to see the one I love* 12. *Florestan!* 13. *I see Florestan again, I see him faithful once more* 14. *March for the Combat of the Barrier* 15. *First Air of the Combattants* 16. *Second Air* 17. *Fair Princess, how your charms* 18. *March for the Combat of the Barrier (Reprise)*

Disc: 2

1. *Love, what do you wish of me?* 2. *Into a fatal trap does his fate lead him* 3. *Dense wood, double your shadow* 4. *O cruel Fortune!* 5. *Halt, bold one* 6. *Air for the Demons and Monsters* 7. *Symphony of Enchantments* 8. *No, no, to be invincible* 9. *Air for the Demons and Monsters (Reprise)* 10. *Love and sigh, faithful hearts* 11. *You must no longer await* 12. *Is it you, Oriane?* 13. *Nymphes Small Chorus (Reprise)* 14. *Heaven! Put an end to our suffering* 15. *Shall we suffer this inhuman harshness forever?* 16. *It is time to cease your tiresome moaning* 17. *Florestan!* 18. *Console yourselves in your torments* 19. *You who are no more than a cinder in this tomb* 20. *Ah! You betray me, wretched woman* 21. *No, nothing will stop the fury that drives me* 22. *Let us come out of slavery* 23. *First Air* 24. *Second Air* 25. *Let us come out of slavery (Reprise)*

Disc: 3

1. *By my enchantments Oriane is captive* 2. *To whom might I have recourse?* 3. *I hear you, cease your pretending* 4. *What do I see? O hideous spectacle!* 5. *What a pleasure to see* 6. *I subjugate Hell, the earth and the waters to my laws* 7. *Hearts overcome by inhuman harshness* 8. *Demons, subjected to our laws* 9. *In olden times, Apollidon, by magic power* 10. *Close forever, my eyes, my sad eyes* 11. *At last, your hearts are reunited* 12. *It is time for you to stop* 13. *Faithful hearts, your steadfastness* 14. *Chaconne* 15. *Let us sing, one and all, on this day*

Françoise Masset - Corisande Céline Ricci - Arcabonne Guillemette Laurens - Oriane
François-Nicolas Geslot - Amadis Bertrand Chuberre - Florestan Florian Westphal - Arcalaüs
Camille Poul - Urgande La Simphonie du Marais Choeur du Marais Hugo Reyne – director

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After hearing Reyne's performance of Lully's 'Isis', which was excellent, as well as a number of his other recordings, I was a little disappointed by this. The soloists perform well, so does the orchestra, but overall, it's a little limp sounding. The music, while beautiful, lacks the energy found in many of Lully's other operas. The fact that it's from a concert performance may explain this a little, and the fact that the applause was recorded at the beginning of the work takes away from the atmosphere. But 'Amadis' is an opera well worth performing, and this recording will satisfy for now. ---Zaida, amazon.com

It was Louis XIV himself who asked Lully and his librettist Quinault to base an opera on Montalvo's early 16th C 'Amadis de Gault', thus breaking with the usual mythological subjects and giving them an opportunity to change significantly the general intention of the tragedie lyrique genre. For the first time the prologue is closely linked to the main body of the work. The 'symphonic' pieces, supported by trumpets and kettledrums, are quite remarkable, especially the final chaconne, which is probably the finest in the whole of French opera. The arias are full of feeling, with the famous 'Bois epais', 'Tu me trahis, malheureux', 'Il m'appelle' moving constantly between heroic courage and the sadness caused by fearful love.

'Amadis', premiered in Paris in 1684, was performed constantly in the capital until 1772 . ---
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