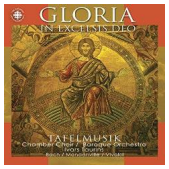
Bach, Mondonville, Vivaldi - Gloria in excelsis Deo (2008)



1. Bach: Gloria In Excelis Deo, BWV 191 - Gloria In Excelis Deo 2. Bach: Gloria In Excelis Deo, BWV 191 - Gloria Patri Et Filio 3. Bach: Gloria In Excelis Deo, BWV 191 - Sicut Erat In Principio 4. de Mondonville: Grand Motet "Dominus Regnavit" - Dominus Regnavit 5. de Mondonville: Grand Motet "Dominus Regnavit" - Et Enim Firmavit 6. de Mondonville: Grand Motet "Dominus Regnavit" - Parate Sedes 7. de Mondonville: Grand Motet "Dominus Regnavit" - Elevaverunt Flumina 8. de Mondonville: Grand Motet "Dominus Regnavit" - Testimonia Tua 9. de Mondonville: Grand Motet "Dominus Regnavit" - Gloria Patri | Sicut Erat In Principio 10. Vivaldi: Gloria, RV 589 - Gloira In Excelsis Deo 11. Vivaldi: Gloria, RV 589 - Et In Terra Pax 12. Vivaldi: Gloria, RV 589 - Laudamus Te 13. Vivaldi: Gloria, RV 589 - Gratias Agimus Tibi 14. Vivaldi: Gloria, RV 589 - Propter Magnam Gloriam Tuam 15. Vivaldi: Gloria, RV 589 - Domine Deus 16. Vivaldi: Gloria, RV 589 - Domine Deus 17. Vivaldi: Gloria, RV 589 - Domine Deus 18. Vivaldi: Gloria, RV 589 - Qui Tollis Peccata Mundi 19. Vivaldi: Gloria, RV 589 - Qui Sedes 20. Vivaldi: Gloria, RV 589 - Quoniam Tu Solus Sanctus 21. Vivaldi: Gloria, RV 589 - Cum Sancto Spiritu Tafelmusik Chamber Choir Ivars Taurins - Choir Director, Conductor Tafelmusik Baroque Orchestra Jeanne Lamon - Music Direction

The popular Canadian early music group Tafelmusik, whose choral and orchestral arms here join forces, enters an extremely crowded field of recordings of Vivaldi's Gloria for chorus and orchestra, RV 589. To its credit, it has managed to stand out from the crowd. The program is the most distinctive aspect of the performance: whereas most readings pair the Gloria with other Vivaldi choral works, director Ivars Taurins begins with Bach's Gloria in excelsis deo, BWV 191 -- a neat counterpart to the Vivaldi, in the same festive mood, but packed with characteristic polyphony. The Bach piece is rarely performed, probably because it's recycled from earlier music and was itself on its way to becoming part of the Mass in B minor. In the middle comes a change of pace: the French grand motet Dominus regnavit by Jean-Joseph Cassanéa de Mondonville. It's as imposing as the Bach and Vivaldi pieces, but soberer, with dark outer choruses surrounding delicate movements for soloists (sample the trio "Et enim firmavit," track 5) and a representation of a flood that calls for virtuoso playing from both the choristers and the instrumentalists. All handle these difficulties confidently, and they switch to the French pronunciation of Latin for this little-heard but attractive work. In general the performance is

spacious and smooth, with the 25-member choir sounding larger than it actually is. The sound, the product of a Toronto Centre for the Arts recital hall, is too distant for the operatic aspects of much of the music, especially the Mondonville storm movement, and it robs the fine soloists of some of the energy. Yet the program's tripartite structure casts new light on a very familiar work, and this remains a strong choice for anyone getting to know Vivaldi's Gloria. --- James Manheim, AllMusic Review

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