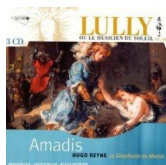


Jean-Baptiste Lully – Amadis (Reyne) [2006]

Written by bluesever

Monday, 28 September 2015 16:08 - Last Updated Monday, 28 September 2015 17:28

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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 Gaula', 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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