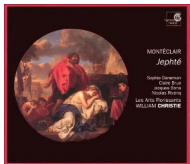


De Montclair – Jephté (Christie) [2002]

Wpisany przez bluesever

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De Montclair – Jephté (Christie) [2002]



CD1 1. *Jephté, opera: Prologue. Overture* 2. *Jephté, opera: Prologue. Scene 1. Beaux lieux* 3. *Jephté, opera: Prologue. Scene 2. Riez sans cesse* 4. *Jephté, opera: Prologue. Scene 2. Dans ces beaux lieux* 5. *Jephté, opera: Prologue. Scene 2. De quels nouveaux concerts* 6. *Jephté, opera: Prologue. Scene 3. Fantômes séduisants* 7. *Jephté, opera: Prologue. Scene 4. Troupe immortelle, comme moy* 8. *Jephté, opera: Act 1. Scene 1. Sacré Séjour* 9. *Jephté, opera: Act 1. Scene 2. On vient, j'aperçois le Grand Prêtre...Scene 3* 10. *Jephté, opera: Act 1. Scene 4. La Terre, l'Enfer, le Ciel même...Mais la Sainte Trompette sonne* 11. *Jephté, opera: Act 1. Scene 5. Bannissez l'effroi* 12. *Jephté, opera: Act 1. Scene 5. Airs des Guerriers* 13. *Jephté, opera: Act 1. Scene 5. Un doux espoir...Viens, repands le trouble et l'Effroy...Scene 6* 14. *Jephté, opera: Act 1. Scene 7. Qu'ay je entendu?...Dieu d'Israël, Dieu que j'adore* 15. *Jephté, opera: Act 2. Scene 1. Seigneur, tous les moments* 16. *Jephté, opera: Act 2. Scene 2. Je vois Ammon* 17. *Jephté, opera: Act 2. Scene 3. Mes yeux, éteignez dans vos larmes* 18. *Jephté, opera: Act 2. Scene 4. A-peine, de ses voiles sombres* 19. *Jephté, opera: Act 2. Scene 5. Je vois Abdon* 20. *Jephté, opera: Act 2. Scene 6. O jour heureux* 21. *Jephté, opera: Act 2. Scene 6. Notre crainte est bannie* 22. *Jephté, opera: Act 2. Scene 6. Air* 23. *Jephté, opera: Act 2. Scene 6. Tout rit à nos voux* CD2 1. *Jephté, opera: Act 3. Scene 1. Allez, retirez-vous...Scene 2* 2. *Jephté, opera: Act 3. Scene 3. Quel trouble me saisit* 3. *Jephté, opera: Act 3. Scene 4. Redoutable Dieu des vengeances* 4. *Jephté, opera: Act 3. Scene 5. Peuples, que le Ciel a fait naître* 5. *Jephté, opera: Act 3. Scene 5. Pour le vainqueur* 6. *Jephté, opera: Act 3. Scene 5. Que nos chants* 7. *Jephté, opera: Act 3. Scene 5. Jephté, si tu veux qu'on te craigne...Scene 6* 8. *Jephté, opera: Act 4. Scene 1. Ruisseaux qui serpez* 9. *Jephté, opera: Act 4. Scene 2. Les Habitans de ces belles retraites* 10. *Jephté, opera: Act 4. Scene 3. Nous vivons dans l'innocence...Que tout brille en ce bocage* 11. *Jephté, opera: Act 4. Scene 3. J'aime à voir...Que le ciel* 12. *Jephté, opera: Act 4. Scene 4. Finissez vos chants d'allegresse* 13. *Jephté, opera: Act 4. Scene 5. Dieu redoutable, exauce-nous* 14. *Jephté, opera: Act 4. Scene 6. Malheureux un cour* 15. *Jephté, opera: Act 4. Scene 7. Le secours est tout prêt...Scene 8. Je frémis du danger* 16. *Jephté, opera: Act 5. Scene 1. Ou vay je? Ou s'egarent mes pas?...Calme le juste effroy...Scene 2* 17. *Jephté, opera: Act 5. Scene 3. Seigneur, un tendre Pere* 18. *Jephté, opera: Act 5. Scene 4. Non, cessez de me retenir...Mes cris s'elevent jusqu'à toy* 19. *Jephté, opera: Act 5. Scene 4. Quel bruit affreux!...Scene 5. Que rien n'arreste nôtre rage* 20. *Jephté, opera: Act 5. Scene 6. Favorable et terrible jour* 21. *Jephté, opera: Act 5. Scene 6. Quel funeste appareil!* 22. *Jephté, opera: Act 5. Scene 6. Du plus beau*
Claire Brua, Sylvie Colas, Sophie Daneman, Anne Pichard, Maray Saint-Palais – soprano Patrick Foucher, Bernhard Loonen,

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Mark Padmore – tenor Jacques Bona – bass baritone Nicolas Rivenq - bass Les Arts Florissants William Christie – conductor

Jephté (Jephtha) is an opera by the French composer Michel Pignolet de Montéclair. It takes the form of a tragédie en musique in a prologue and five acts (because of its subject matter it was also styled a tragédie biblique). The libretto, by the Abbé Simon-Joseph Pellegrin, is based on the Biblical story of Jephtha. The oratorio was first performed at the Académie royale de musique, Paris on 28 February 1732. It was the first opera in France using a story from the Bible to appear on a public stage. For this reason, Cardinal de Noailles banned performances of the work for a time. Montéclair made revisions for revivals of the work in March 1732 and April 1737. ---wikipedia

French Baroque operas on religious subjects are something of a rarity, a situation which the librettist of Michel Pignolet de Montéclair's Jephté chose to commemorate in a long apologia. No one need worry: the classical gods may be chased away in the prologue, but the remaining five acts are far from bleakly biblical. In fact, Jephté, in this lively and sympathetic performance by William Christie and Les Arts Florissants turns out to be one of the most attractive tragédies lyriques between Charpentier and Rameau. There is ceremonial aplenty and the senses are chastely ravished by a magnificent, pastoral fourth act as Iphise muses on her fate by the banks of the Jordan. The one disappointment is that the Deus (normally ex machina) is Jehovah himself; he therefore remains in the mind, which leads to a rather lame denouement, though Montéclair does reveal a brisk sense of pace and a genuine feel for the drama. As a whole, the performance is highly enjoyable, with alert performances from choir, orchestra and continuo. An exception is some distressingly queasy intonation at the start of Act IV. Not all of the solo singing is ideal: Claire Brua is an overly matronly Venus in the prologue, although she improves as Almasie, the wife of Jephté, in the main drama. Jacques Bona, as Jephté himself, is magnificent and does much to ensure the success of the set. ---Jan Smaczny, classical-music.com

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