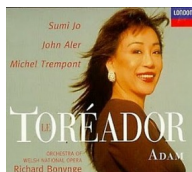


Adolphe Adam - Le Toreador (1996)

Written by bluesever

Tuesday, 22 November 2011 19:37 - Last Updated Sunday, 04 August 2013 22:37

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1. Act I: Ouverture 2. Act I: Il part ! Il est parti ! 3. Act I: Ah ! voici les accords de la flute fidele 4. Act I: Tandis que tout sommeille [play](#) 5. Act I: Je tremble et doute 6. Act I: Je reponds ! 'Jeune homme...' 7. Act I: Il se pourrait ! 8. Act I: Vive la bouteille 9. Act I: Elle est partie ! 10. Act I: Qui, la vie 11. Act I: Une galante affaire m'amene ici 12. Act I: Vous connaissez de ces femmes 13. Act I: Donc, je lui disais 14. Act I: Ah! la flute ! 15. Act I: Ah ! vous dirai-je, maman 16. Act I: Charmant, charmant ! 17. Act I: Qu'est-ce la ? 18. Act I: Entr'acte 19. Act II: En vain je me creuse la tete 20. Act II: Avec son petit air 21. Act II: Car la femme, sans cesse 22. Act II: Vous ici ! 23. Act II: Dans vos regards 24. Act II: Dans une symphonie 25. Act II: Vraiment ! Je le sais bien.

[play](#)

26. Act II: Ah ! tremblez 27. Act II: vient a mon secours ! 28. Act II: Bonjour, c'est moi
Don Belflor - Michel Trempont Coraline - Sumi Jo Tracolin - John Aler Orchestra of Welsh National Opera Richard Bonyngue - conductor

Le toréador, ou L'accord parfait (The Toreador, or The Perfect Agreement) is an opéra comique in two acts by the French composer Adolphe Adam with a libretto by Thomas-Marie-François Sauvage. It was first performed at the Opéra-Comique, Paris on May 18, 1849. It was a huge success and the work regularly appeared in the repertoire of the Opéra-Comique until 1869. Adam made use of several familiar pieces of music in the score. The most famous number is a series of variations on Ah! vous dirai-je, maman (better known as the melody of Twinkle, twinkle, little star in the English-speaking world). The opera also quotes the aria Tandis que tout sommeille from Grétry's L'amant jaloux and Je brûlerai d'une flamme éternelle from the same composer's Le tableau parlant as well as popular folk tunes, including the Spanish fandango, cachucha and follia. In spite of this, there is little attempt to give the score local colour. The opera was originally intended to be a single act but was split in two to allow the soprano time to recover her breath in a taxing role. ---wiki

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This delightful opéra-comique deserves to be incorporated to the standard repertoire. And there is not a better introduction to the work than this excellent recording. Richard Bonyngé deserves praise for his interest in reviving these masterpieces of French light opera. The plot is funny and amusing and the music is sparkling. The cast is simply ideal. Sumi Jo positively shines once more with her virtuoso technique and engaging personality, even though she is substituted by an actress for the spoken parts. John Aler is very idiomatic and is always involved and Michel Tremplont is a perfect basso buffo. The most memorable part of their performance is, of course "Ah vous dirai-je, maman". This scene was used as a solo showpiece by famous coloraturas of the past like Amelita Galli-Curci, but it is in its original setting, as a trio, when it is possible to appreciate Adam's ability to integrate words and music for an amusing effect. The use of the children's rhyme is the base for a double entendre between Coraline, Tracolin and Don Belflor, something that will be essential for the slightly amoral ending of the piece. The orchestra of the Welsh National Opera shines under the energetic conducting of Richard Bonyngé. I hope that there will be more recordings by Sumi Jo of other works by Adam, Auber, Meyerbeer and others in the future! ---M. Ramos, amazon.com

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