

Véronique Gens - Tragediennes 1 (2006)

Written by bluesever

Tuesday, 19 July 2016 12:21 - Last Updated Wednesday, 20 July 2016 11:27

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Armide 1 –Lully *Enfin Il En Est Ma Puissance* 4:17 2 –Lully *Ouverture* 2:13 3 –Lully
Venez, Venez, Haine Implacable 1:10 4 –Lully *Passacaille* 3:56 Le Carnaval De
Venise 5
–Campra *Mes Yeux, Fermez-vous A Jamais* 4:00
Hippolyte Et Aricie
6 –Rameau *Prélude De L'Acte III* 1:40 7 –Rameau *Cruelle Mère Des Amours* 5:11 8
–Rameau *Chaconne* 3:09
Castor Et Pollux
9 –Rameau *Tristes Apprêta* 4:11 10 –Rameau *Chaconne* 4:57
Les Fêtes De Polymnie
11 –Rameau *Que Ses Regrets M'Ont Attendrie* 2:58
Ishé
12 –Mondonville *Désirs Toujours Détruits* 3:57
Seylla Et Glaucus
13 –Leclair *Ouverture* 5:45 14 –Leclair *Et Toi, Dont Les Embrassements... Noires Divinités*
3:45 15 –Leclair *Premier Air Des Démons* 1:50 16 –Leclair *Brillante Fille De Latone* 0:42
17 –Leclair *Deuxième Air Des Démons* 1:16
Le Pouvoir De L'Amour
18 –Royer *L'Objet Qui Règne Dans Mon Âme* 2:51
Zaïde
19 –Royer *Dieu Des Amants Fidèles* 2:06
Iphigénie En Aulide
20 –Gluck *Dieux Puissants Que J'Atteste...* 3:32
Armide
21 –Gluck *Enfin Il Est En Ma Puissance* 6:28
Véronique Gens – soprano Les Talens Lyriques (Ensemble) Christophe Rousset - conductor

This fascinating recital, filled with rarities from the French Baroque/Classical period, is a series of monologues by tragic heroines: they're enraged, submissive, and everything in between.

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Gens is an amazingly classy singer, incapable of vulgar exclamation, but she still manages to express the full range of emotions required here. Her chest register has gained in volume and thrust and the top of her voice remains free and clear; her classical line, enunciation, and legato are flawless; her mastery of ornamentation is exquisite. Composed about 100 years apart, Lully's and Gluck's *Armide* bookend the program and use the same text; the latter's version is far more manic, but the character's torment is equally clear. Gens makes the stylistic distinctions. A great find is from Leclair's *Scylla et Glaucus*, in which Circe sings in front of Mount Etna, demanding assistance for her horrors. Each selection is riveting. This is a veritable primer in the emotions of early French opera. ---Robert Levine, amazon.com

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