

## Mondonville - Grands Motets (Christophe Coin) [1997]

Wpisany przez bluesever

Sobota, 18 Sierpień 2018 14:43 -

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Coeli Enarrant (Psaume 18) 1 *Coeli Enarrant / Choeur* 2:33 2 *Non Sunt Loquelaes / Duo De Dessus* 2:48 3 *In Omnem Terram / Choeur* 3:01 4 *In Sole Posuit / Récit De Basse-taille* 2:31 5 *Exultavit Ut Gigas / Récit De Basse-taille Et De Choeur* 2:33 6 *Gloria Patri / Petit Choeur* 1:03 7 *Sicut Erat In Principio / Récit De Haute-contre Et Choeur* 3:45  
Venite Exultemus (Psaume 94)  
8 *Venite, Exultemus / Récit De Dessus Et Choeur* 3:46 9 *Quoniam Deus / Récit De Basse-taille* 1:06 10 *Quoniam Ipsius Est Mare* 2:26 11 *Venite, Adoremus / Récit De Dessus* 3:02 12 *Quia Ipse Est Dominus / Récit De Dessus* 0:56 13 *Hodie Si Vocem / Récit De Dessus Et Choeur* 2:19 14 *Sicut In Exacerbatione / Récite De Haute-contre* 3:03 15 *Quadragesima Annis / Récit De Haute-contre* 2:23 16 *Gloria Patri / Petit Et Grand Choeur* 5:08  
Jubilate Deo (Psaume 99)  
17 *Jubilate Deo / Récit De Taille Et Choeur* 4:05 18 *Introite In Conspectu Ejus / Duo De Dessus Et De Concordant* 2:20 19 *Scitote Quoniam Dominus / Récit De Dessus* 1:16 20 *Populus Ejus / Récit De Dessus Et Choeur De Dessus* 2:15 21 *Laudate Nomen Ejus / Récit De Dessus* 2:49 22 *Gloria Patri / Choeur* 3:55  
Vocals [1er Dessus] – Catherine Padaut Vocals [2ème Dessus] – Guillemette Laurens Vocals [Basse-taille] – Jérôme Correas Vocals [Haute-contre] – Rodrigo Del Pozo Choir – Les Chantres De La Chapelle Conductor [Choir] – Olivier Schneebeli Orchestra – Ensemble Baroque De Limoges Conductor – Christophe Coin

After years in which his name but rarely appeared in record catalogues, Mondonville has suddenly become a focus of attention: the last few months have seen his opera-ballet, *Les Fêtes de Paphos* (L'Oiseau-Lyre, 7/97) and three splendid examples of his grands motets (*Erato*, 10/97) which justifiably drew great admiration from his contemporaries – and now come three more. The most substantial, and the most famous, is *Venite exultemus* (Psalm 94), which was performed before the queen at Versailles in 1740 and led to his appointment as maitre de musique de la Chapelle, succeeding Campra. Hailed by a contemporary as “unquestionably his masterpiece”, it was subsequently received with such enthusiasm by the Concert Spirituel audience that it had to be repeated annually for more than 20 years. It contains some overtly pictorial music – rushing violins representing the waves in the bravura bass aria “The sea is

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His”, general agitation in the virtuoso “Forty years I was grieved” (a spectacular performance by a real haute-contre, Rodrigo del Pozo); also noteworthy are two soprano arias, the first slow and affecting, with a solo recorder part, the second with an oboe and no bass (a pity that Catherine Padaut sometimes sings just on the underside of notes). There is a lengthy joyful doxology.

Jubilate Deo, though perhaps less striking, also illustrates Mondonville’s fresh and varied instrumental writing (admirably performed here by this Limoges group). An oboe-and-bassoon duet vies with one simultaneously for soprano and bass; jubilant instruments and a violin obbligato add to the impact of an ornate soprano solo (another is accompanied only by the upper instruments and chorus voices, yet another by a forceful dotted figure first heard in instrumental unison). The Gloria Patri is brilliant.

The 1750 Caeli enarrant (the first half of Psalm 18) gives more scope to the (five-part) chorus, with a majestically full-voiced opening, “The heavens declare”, and a particularly florid “As it was in the beginning”. And what a good choral group this is – alert and spirited, with fresh and accurately placed voices. Of the soloists, the bass is allotted an impressive sound picture at “In the sun hath he set a tabernacle”, and del Pozo again distinguishes himself.’ ---Lionel Salter, gramophone.co.uk

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