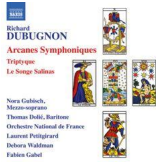


Richard Dubugnon - Arcanes symphoniques □ Triptyque □ Le songe Salinas (2017)



Arcanes Symphoniques, Op. 30 (excerpts) (2001-02) 13:29 1. X - *La Roue de Fortune* 2:34
2. XI - *La Force* 2:37 3. XVI - *La Maison-Dieu* 2:30 4. XVII - *L'Étoile* 3:35 5. 0 - *Le*
Mat 2:13 Triptyque, Op. 23
(1999) 19:03 6. I.
Ecce Homo 8:12 7. II. *Déserts* 5:05 8. III. *Le Nain* 5:46
Le Songe Salinas, Op. 36 (2003) 30:01
9. *Torpeur* 4:53 10. *Premier Songe: Le Jardin* 6:07 11. *Deuxième Songe: L'Oasis* 7:58
12. *Troisième Songe: La Lagune* 4:57 13. *Réveil* 6:06
Orchestre National de France Laurent Petitgirard - Conductor (1-5) Thomas Dolié - Baritone
(6-8) Debora Waldman - Conductor (6-8) Nora Gubisch - Mezzo-soprano (9-13) Fabien Gabel
- Conductor (9-13)

Described by The New York Times as 'driven by a playful, modern sensibility', the music of Swiss composer Richard Dubugnon blends elegant Gallic transparency with the rhythmical and structural complexity of German musical culture. The result is a very individual and immediately communicative idiom, notable for its colourful orchestration. Arcanes Symphoniques is a musical game, each performance of its brief allegorical movements taking on a different meaning derived from the symbols on Tarot cards. The unusually scored Triptyque and mini-opera Le Songe Salinas use texts by Stéphane Héraume in settings both tragic and sensually exotic. ---chandos.net

The Symphonic Arcana are short orchestral studies that form musical representations of the 22 major Tarot cards. Five are heard here according to the composer's instructions that any selection can be performed in any order, simulating the dealing of the cards, every time being

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different. This is the only 'chance' aspect of the piece, which is otherwise largely neo-romantic, with elements of French impressionism and vivid, colorful orchestration and variations in modal and harmonic content to reflect the character of the cards. The other works are collaborations with French novelist Stéphane Héaume. Triptyque consists of three little visionary, fantastical tragic tableaux, unusually scored for three instrumental groups surrounding the soloist. The vocal contours are very French, the orchestration iridescent and colorful. Le songe Salinas is a half-hour mini-opera. The subject-matter, and hence the music, is tinged with orientalism in a somnolent, sensual, headily perfumed idiom that recalls Ravel, the Szymanowski of the 3rd Symphony and Król Roger, and the 'poisonous sweetness' of a Sorabjian nocturne. The dreamlike, exotic atmosphere is heightened by the evocation of Arabic instruments and some suggestion of middle-eastern modes. ---recordsinternational.com

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