Henry Purcell - the opera "Dido and Aeneas" (concert performance - 2001) Henry Purcell: Didon et Enee - William Christie

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Name: Henry Purcell - Dido and Aeneas   
Original title: Didon et Enee de Henry Purcell   
Year of entry: 2001   
Opera Year: 1689   
Genre: Opera in concert   
The director: Thierry-Paul Benizeau   
Composer: Henry Purcell (Henry Purcell)   
Libretto by Nahum Tate poem by Virgil's "Aeneid"   
Orchestra: Les Arts Florissants   
Conductor: William Christie   
Issued: France, Aller retour productions   
Language: Execution in the original (English), accompanied by French subtitles.

Characters and performers:

Dido - Stephanie d'Oustrac   
Aeneas - Nicolas Rivenq   
Belinda - Sophie Daneman   
La Magicienne - Michel Puissant   
Première Sorcière - Gaëlle Méchaly   
Seconde Sorcière - Camilla Johansen

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***"This DVD has two jewels of baroque music, two miniature works roughly contemporary with each other. Actaeon of Marc-Antoine Charpentier (1684) and Dido and Aeneas by Henry Purcell (1689) If both have common (subjects from mythology, turning hunts drama because of the wrath of supernatural forces, refinement of the partition ...), they have some significant differences. the main one is that Dido and Aeneas face for a very long directory and was the one of the most recorded operas, then Actaeon was forgotten and had to wait for Carpenter works is gradually rediscovered (recording by William Christie) - see the recent production of the Opéra de Rennes.***

***If Carpenter is considered the greatest French composer of baroque religious music, Purcell, he is considered the greatest English composer before Britten - who proposed also a re-orchestration of Dido and Aeneas.*** ***One of the main reasons is that he made a remarkable synthesis between Elizabethan styles, Italian and French, and that has been organist at the Chapel Royal, he was equally at home in secular and religious music.*** ***Dido and Aeneas is considered the only true opera by Henry Purcell;*** ***King Arthur, Fairy Queen are semi operas advantage, alternating music and spoken scenes - characteristics of the genus mask, typically English, created under the reign of Elizabeth I - and allegorical musical entertainment appearing in plays.It was composed to a libretto by Nahum Tate, taken from Book IV of Virgil's Aeneid and has long been shrouded in mystery: incomplete orchestration, and even unfinished, according to some scholars, obscure meaning (political?), Etc.*** ***Hesitations also when the circumstances of the composition: for the English court or a boarding school for young noble girls?*** ***It is almost certain now that this work was shown the first time in girls' boarding school in Chelsea, led by Priest Josas, ballet master at the court and friend of the composer, but she was later to King's court from England.*** ***The French influence is evident in this work, probably due to Charles II of admiration for the way of life at the court of Louis XIV (following his exile linked to Cromwell's dictatorship), but also of knowledge Purcell had french composers and the influence of the man who was his master, John Blow - especially with Venus and Adonis.***

***The development of space Vincent Boussard is very simple: an illuminated blue background, and a few chairs.*** ***Singers and musicians are black;*** ***only the four singers are dressed in bright colors (red, yellow, blue, green).*** ***Several passages noteworthy: the Ballet of the Nymphs, made lively by Gaëlle Mechaly jumping hopping, or the scene of witches, where the soloists play like had fun girls from Chelsea!***

***A team of seasoned singers in the baroque field honored this evening.*** ***The selected size is limited: a small choir, mostly male, perfectly prepared.*** ***Some singers have small roles as soloists sometimes mingle with the chorus parts.*** ***Sophie Daneman is a vivid and graceful Belinda Diana, Gaëlle Méchaly sings his roles with verve and dynamism.*** ***The witch could be interpreted both by a man by a woman, the countertenor Michael Powerful playing here, so both comic and perverse (Elizabethan tradition) with gestures and grimaces well studied the devious color given its stamp.*** ***Nicolas Rivenq indifferent Aeneas, is not very comfortable - as noted by Christie in the documentary that follows, this role is too narrow for a voice like his.*** ***And the best: Paul Agnew, Acteon touching, almost naive, seems unfairly punished for having found it by chance that voluntarily on the way to Diane.*** ***The beautiful Stéphanie d'Oustrac, dressed and made up of bright red - color agreement with its two roles - in a voice both dark and soft, Juno sings Dido abandoned and outraged with an intensity and an equal ease, seeming to both surreal and sensual.***

***The orchestra of William Christie, Les Arts Florissants, placed on the stage is a marvel: neat, colorful, unobtrusive.*** ***In the second act of Dido and Aeneas, to figure the festive atmosphere, the guitarist joins the group and begins the continuo with beautiful arrangements.*** ***To complete the program, a short documentary allows the conductor, accompanied by the whole team, to present the two works with precision and conviction. "***