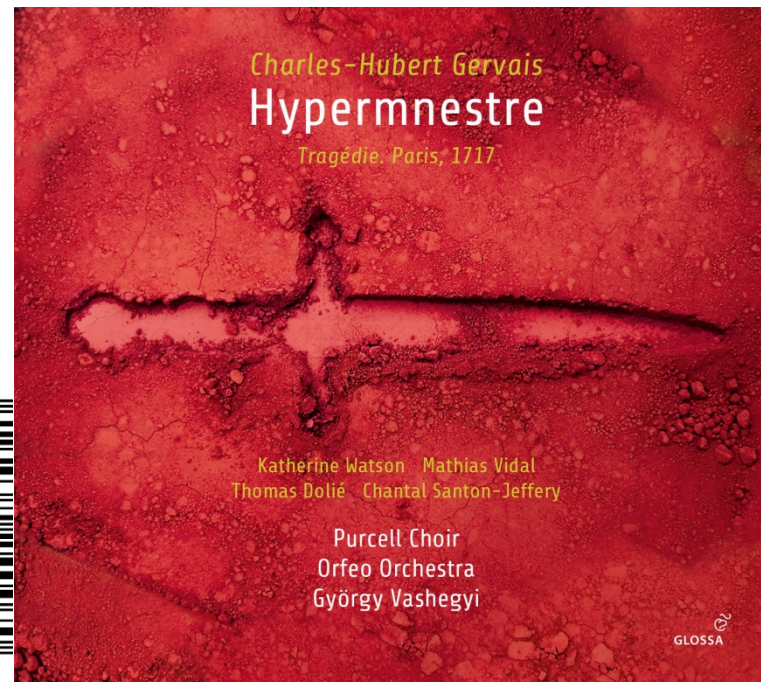

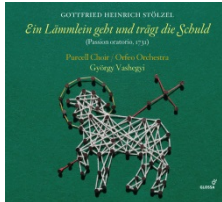




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Charles-Hubert Gervais HYPERMNESTRE Katherine Watson, Mathias Vidal Thomas Dolié, Chantal Santon-Jeffery Purcell Choir Orfeo Orchestra György Vashegyi	GCD924007	PC: 021
	2 CDs 2018	
Also available: GCD924006 Gottfried Heinrich Stölzel EIN LÄMMLEIN GEHT UND TRÄGT DIE SCHULD Passion oratorio 1731 Purcell Choir/Orfeo Orchestra/Vashegyi		
		

The remarkable *Hypermnestre* by Charles- Hubert Gervais is the latest unremembered early 18th-century French opera to be recorded afresh for Glossa, and conducted by **György Vashegyi**. Gervais was a contemporary of Campra and Destouches, learning from Lully and paving the way for Rameau and, like Marais and François Couperin, open to the Italianising trends of “les goûts réunis”. A high-quality libretto from Joseph La Font tackles the story of *Hypermnestra* which proved so popular in the early eighteenth century. The Glossa recording contains both the original fifth act and the major revision of it from 1717 and Vashegyi drives the whole tragedy expertly to its bitter (and not-so-bitter!) end.

Musically, this tragédie lyrique provides powerful opportunities for the trio of leading characters, here taken by **Katherine Watson** (*Hypermnestre*), **Thomas Dolié** (*Danaüs*, her father) and **Mathias Vidal** (*Lyncée*, her betrothed), but they are ably supported by **Juliette Mars**, **Chantal Santon-Jeffery**, **Manuel Núñez Camelino** and **Philippe-Nicolas Martin**. No French opera of this time would have been complete without a generous helping of choral or instrumental music and Gervais – a master of melody, harmony and orchestration – serves these up in a dazzling set of divertissements and festive set pieces full of dances (including a massive passacaille); all this performed with great stylistic awareness and vivacity by Vashegyi’s **Orfeo Orchestra** and **Purcell Choir**.