



Joseph Bodin de Boismortier
Les Voyages de l'Amour
Ballet. Paris, 1736

CD I [80:03] CD II [78:36]

Prologue Act II (first version)
Act I Act III
Act II (second version) Act IV

Chantal Santon Jeffery
Katherine Watson
Judith van Wanroij
Katia Velletaz
Éléonore Pancrazi
Thomas Dolié

L'Amour
Zéphire
Daphné
Un Habitant de Cythère, Hylas, Lucile, Dircé
Béroé, La Prêtresse de l'Amour, Julie
Thersandre, Adherbal, Un Devin, Ovide

Purcell Choir
Orfeo Orchestra
György Vashegyi, direction

A co-production of Zsolnay Heritage Management Non-Profit Ltd., Centre de musique baroque de Versailles and Orfeo Music Foundation with the support of Institut français de Budapest, EMMI, NKA and Municipality of Budavár.

Recorded at the Concert Hall of Kodály Centre, Pécs, Hungary, on 20-23 September 2019
Engineered by Classic-Sound Ltd. Budapest
Executive producer: Carlos Éster
Booklet essay by Benoît Dratwicky (CMBV)
English - Français - Deutsch

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	<p>2 CDs</p> <p>2019</p>
<p>ALSO AVAILABLE:</p> <p>Michel Pignolet de Montéclair JEPHTÉ György Vashegyi/Purcell Choir/Orfeo Orchestra</p> <p>GCD924008</p>	




György Vashegyi and his **Orfeo Orchestra** and **Purcell Choir** offer up a recording of Boismortier's *Les Voyages de l'Amour* of which this 1736 opéra-ballet has been in sore need, a score long and unjustly neglected. For this latest dramatic extravaganza on Glossa, **Chantal Santon Jeffery** takes on the title role of lovesick Cupid, and the soprano is joined by two further widely experienced stars of the French Baroque opera revival in **Katherine Watson** (as the god of love's sidekick and factotum Zéphire) and **Judith van Wanroij** as the shepherdess Daphné, smartly resistant to the god's charms (until the end of the fourth act). By 1736, Joseph Bodin de Boismortier had become well-known in Parisian musical circles for his entertaining instrumental and vocal music and in his booklet essay Benoît Dratwicky (of the Centre de Musique Baroque de Versailles) explains how this fashionable composer came to have his first production for the Paris Opéra cast into the shadows, how the roles for Cupid and Zéphire may have originally been written for two prominent dessus of the time but were replaced by male singers for the première and how this new recorded edition aims to provide a performance as the composer would have wanted it. **Katia Velletaz**, **Éléonore Pancrazi** and **Thomas Dolié** also contribute to this lively entertainment, with this release also containing two differing versions of the second act about the arrow-firing god of love's travels through village, city and court in search of true love for himself.