

Rameau revised his 1737 opera *Castor et Pollux* in 1754, at the height of the raging debate, the so-called *Querelle des Bouffons*, over the relative merits of French and Italian opera. Long regarded as Rameau's crowning achievement, it won immediate popular success, not only striking a significant blow for French music over Italian music but for the supporters of Rameau who looked to him to take over Lully's mantle as composer of the French national style. Whereas the operas of Lully had been limited to simple subjects based around romantic love, Rameau took French opera to a greater level of complexity both in subject matter and in musical style. With its wider emotional range and dissonant harmonies, *Castor et Pollux* is a tense drama of brotherly and romantic love that brings its own heroic rescue of Castor from the Underworld, as Pollux encounters the devils and monsters that try to bar his way.



Jean-Philippe
RAMEAU
(1683-1764)



Castor et Pollux (1754 Version)

Castor Colin Ainsworth, Tenor
Pollux Joshua Hopkins, Baritone
Télaïre Monica Whicher, Soprano
Phébé/Hébé Meredith Hall, Soprano
Jupiter Giles Tomkins, Bass-Baritone
Cléone Renée Winick, Soprano
Le Grand Prêtre (High Priest) Brian McMillan, Baritone

Opera In Concert • Aradia Ensemble (Julie Wedman, Concertmaster)

Kevin Mallon

CD 1	72:04	CD 2	68:39
1 Overture	4:05	1-5 Act III cont.	13:19
2-10 Act I	31:52	6-14 Act IV	32:48
11-17 Act II	24:50	15-22 Act V	22:32
18-20 Act III	11:17		

Recorded in Grace Church on the Hill, Toronto, Canada from 9th to 13th February, 2003
 Producers: Bonnie Silver and Norbert Kraft • Engineer: Norbert Kraft • Editor: Bonnie Silver

Performing Edition: Kevin Mallon • Booklet Notes: Kevin Mallon and Keith Anderson
 French Double Harpsichord 'Muguette' built and prepared by Claviers Baroques of Toronto

Cover Painting: *Piazza a strade convergenti* (c.1740)

(Stage design by Ferdinando Galli-Bibiena, 1657-1743) (Private Collection)

NAXOS

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Playing Time
140:43



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