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BIZET

Clovis et Clotilde Te Deum

Jovanovic • Do • Schnaible

Chœur Régional Nord – Pas-de-Calais

Orchestre National de Lille

Jean-Claude Casadesus



Georges Bizet (1838–1875)

Clovis et Clotilde • Te Deum

Clovis et Clotilde – Cantate à trois voix

Katarina Jovanovic, Soprano • Philippe Do, Tenor • Mark Schnaible, Bass
Orchestre National de Lille • Jean-Claude Casadesus

34:26

1 **Introduction:** Largo – Allegro non troppo – Andantino – Allegro vivo 3:41

Scène 1

2 Récit: Noble Clovis (Clotilde) 1:57

3 Romance: Il est si beau (Clotilde) 3:13

Scène 2

4 Duo: Que vois-je! (Clotilde / Rémy) 5:59

5 Récit: Reine, je vais pour vous (Rémy) 1:14

Scène 3

6 Prière! Prière! (Clotilde) 2:15

Scène 4

7 Duo: Ma Clotilde chérie! (Clovis / Clotilde) 1:40

8 Duo (suite): Paix, triomphe, espérance! (Clotilde / Clovis) 1:10

9 Duo (suite): Mais comment laissas-tu (Clotilde / Clovis) 3:46

10 Duo (suite): Ta douce aurore (Clotilde) 2:12

Scène 5

11 Récit: Mon père, en ce beau jour (Clotilde / Rémy) 1:14

12 Strophes: Salut à toi (Rémy) 4:07

Ensemble final

13 C'en est fait (Clovis / Clotilde / Rémy) 1:58

Te Deum

Katarina Jovanovic, Soprano • Philippe Do, Tenor

Chœur Régional Nord – Pas-de-Calais • Orchestre National de Lille • Jean-Claude Casadesus

18:12

14 Te Deum laudamus 5:08

15 Tu rex gloriae, Christe 3:41

16 Te ergo quaesumus 4:52

17 Fiat misericordia tua 4:31

Georges Bizet (1838–1875)

Clovis et Clotilde • Te Deum

Georges Bizet was born in Paris in 1838, the son of Adolphe Armand Bizet, descendant of a family of craftsmen from Rouen and established in Paris at first as a wig-maker and barber, but by the time of his marriage in 1837 described as a singing-teacher. His mother, who had married in spite of her family's objections, was a gifted pianist. Bizet had his first music lessons with his parents, from his uncle, a successful and fashionable singing-teacher, and his aunt, a pianist, who taught him elementary theory and harmony. His early musical ability and a remarkable musical memory led his father to propose for his only child a career as a composer, fulfilling his own early ambition, only sketchily realised. The boy was admitted to the Conservatoire at the age of ten, going on to win various prizes and to take some lessons, at least, with Charles Gounod. In 1853 he joined the class of Fromental Halévy, a prolific composer of opera, whose daughter, subject like her mother to intermittent bouts of mental instability, he married in 1869.

Bizet's first attempt at the Prix de Rome, with its demand for the composition of a cantata on a set text, to be written under stringent conditions, was in 1856. The customary set text on this occasion was *David*, by Mlle Chevalier de Montréal, writing under her pen-name of Gaston d'Albano. This time the first prize, which promised a period at the Villa Medici in Rome and a five-year stipend, was not awarded and Bizet was given second prize, an honour that allowed him free admission to all music theatres in Paris. In 1857 the set text for the competition was *Clovis et Clotilde*, by Amédée Burion, an ambitious if uninspired writer. On this occasion the music panel of the Académie des Beaux-Arts of the Institut de France awarded the first prize, with its five-year scholarship, to Charles Colin, later professor of oboe

at the Conservatoire, and the second prize of a four-year stipend to Bizet. In the event the full body of the Académie, with representatives of all the arts, gave the Grand Prix de Rome to Bizet, allowing him to leave for Rome in late December 1857, reaching the city eventually towards the end of January.

The Prix de Rome cantata *Clovis et Clotilde* has a text that apparently pleased Bizet's mentor Gounod, who was always at hand with advice. The writer Amédée Burion, author of a later series of works of religious interest, was of no great distinction. His libretto, the winning entry in the competition for a Prix de Rome text, tells the story of the conversion of the Frankish King Clovis to Christianity through his wife Clotilda. The historical Clovis defeated the Alamanni in a battle on the banks of the Rhine in 496, attributing his victory to Christ. He was baptized by Bishop Remigius (Rémy) in Rheims Cathedral, his subsequent achievement Frankish domination throughout what is now France, uniting the Franks and the Galloromans, and the establishment of Catholic rather than Arian Christianity in his realm.

Bizet's setting of the text suggests his growing ability as a composer for the theatre, here within the conventions of the Prix de Rome. The score includes the expected illustrative writing, the imploring prayer, the sounds of battle and despair, as Clovis recounts the story of his victory, and the necessary wisdom of age from St Remigius. As with the *Te Deum*, Bizet found a chance to use again some of the material from the cantata in his opera *Les pêcheurs de perles*, with elements borrowed from each work. The cantata provided Léila's Act II aria *O courageuse enfant* and the *Te Deum* was used again for part of the Act I prayer to Brahma. *Clovis et Clotilde* was first revived for performance in 1988, in celebration of the sesquicentenary of Bizet's birth.

The Prix de Rome brought various obligations, in particular the requirement that a holder of the prize should submit annual *envois*, compositions, for the approval of the Académie. Bizet's first composition in Rome, however, was a setting of the *Te Deum*, which he submitted for the Rodrigues Prize, an award open to holders of the Prix de Rome. The work failed to win the prize and Bizet, diffident as so often about a new composition of his, found himself ill-suited to religious music, resolving not to submit a Mass setting as an *envoi* to Paris. In fact he found himself generally drawn to Mozart and to Rossini, whom he regarded as the greatest musicians, while preserving due respect for Beethoven and Meyerbeer, as he admitted in a letter home. His first *envoi de Rome* was a comic opera, *Don Procopio*, which was at first well received by the committee in Paris, in spite of the breach of the regulations, which earned a later rebuke from Ambrose Thomas, who reminded him of the obligations of the prize. His second *envoi* was an *Ode-Symphonique*, *Vasco da Gama*, based on Camões and his third two movements of an unfinished symphony, later part of the symphony *Roma*, and an overture, *La chasse d'Ossian*. These compositions proved reasonably acceptable to the Paris authorities.

Bizet returned to Paris in September 1860, rather earlier than he had planned, brought home by the illness of his mother. He now earned a living by hack-work for the theatre and for publishers, interspersed with more ambitious undertakings, including the opera *Les pêcheurs de perles* (The Pearl Fishers), staged with moderate success at the Théâtre-Lyrique in 1863, followed, in 1867, by *La jolie fille de Perth* (The Fair Maid of Perth) at the same theatre. In 1872 the opera *Djamileh*, staged at the Opéra-Comique, was a failure, as was the original score for the melodrama *L'Arlésienne* (The Girl from Arles), a collaboration with Alphonse Daudet. He won his greatest and most lasting success with the opera *Carmen*, staged, after considerable difficulty, in 1875, and still running at

the time of Bizet's sudden death in the same year.

There is something to be said for Bizet's assessment of his own abilities, which, as he saw, lay chiefly in the theatre, although many of his operatic projects remained either unfinished or abandoned at an earlier stage. His *Te Deum* failed to win the competition for which it was entered, the prize going to the only other competitor, Adrien Barthe, who was in the fifth and final year of his scholarship. The work, which originally included an ophicleide in its instrumentation, a part now generally given to a tuba, opens in grandiose and emphatic style, modified at the words *Tibi omnes Angeli* (To thee all angels), proclaimed in quieter tones, accompanied by clarinets, bassoons and off-beat strings, over the persistent dotted rhythm of cellos and double basses. The four-part chorus gives way to a lightly accompanied solo tenor at the words *Patrem immensae majestatis* (Father of an infinite majesty). The solo soprano sings out the words *Sanctus, Sanctus*, taken up by the chorus. The movement ends as it began, with the opening words and their setting repeated in a setting that treats the text of the canticle with some freedom. The second section of the work brings a dotted operatic accompanying rhythm from the strings and an opening trombone solo, before the soprano soloist takes up the theme. The tenor soloist follows, joined, at the words *Judex crederis* (We believe that thou shalt come to be our judge) by the basses, *sotto voce*, and then by the whole body of singers. The third section, *Te ergo quaesumus* (We therefore pray thee) starts with the woodwind, followed by muted strings accompanying the soprano soloist, later joined by the chorus. The final *Fiat misericordia tua* (O Lord, let thy mercy lighten upon us) brings the fugal writing expected in compositions of this kind, the fugal subject shortened as it leads into the final hymn of praise with which the work had started.

Keith Anderson

Katarina Jovanovic



Katarina Jovanovic began her international career winning first prize and the audience prize at the Montserrat Caballé International Voice Competition in 2000. She was also a finalist of the Plácido Domingo OPERALIA Competition in Washington D.C. She holds an MA in Vocal Arts from the Academy of Arts in Belgrade and from 1999 to 2001 studied at the Guildhall School of Music and Drama in London. Her operatic rôles include Violetta Valéry for Opera Grange Park and National Opera Belgrade; Tatyana, Marguerite, Leonora, Donna Anna and Amelia (*Un ballo in maschera*), for National Opera Belgrade; Lina (*Stiffelio*), Mimì, Maddalena and Leonora (*Il trovatore*) for Opera Holland Park; Donna Anna for Opera Faber and Lisbon Palacio de Ajuda Festival; Norma for Serbian National Opera of Novi Sad and Aida for Pretoria State Opera. She has worked with leading conductors and orchestras, appearing in major venues throughout Europe and was a member of Steans Institute for Young Artists at the Ravinia Festival in the summer of 2002.

Philippe Do



Born in France of Vietnamese origin, Philippe Do made his début with the Lyon National Opera and quickly embarked on an international career, appearing at the Théâtre du Châtelet and Théâtre des Champs-Élysées in Paris, Capote de Toulouse, Teatro alla Scala, Milan (début in 2006), the Teatro La Fenice, Venice, San Carlo in Naples, the Vienna Volksoper, Concertgebouw and Het Muziektheater of Amsterdam, Baden-Baden's Festspielhaus, Lausanne Opera, the Rome Città della musica, Prague State Opera and National Theatre, Opera North, Stuttgart Opera and elsewhere. His rôles include Gérard (*Lakmé*), Nemorino, Edgardo, Faust, Sou Chong (*Das Land des Lächelns*), Werther, Des Grieux, Tamino, Le Chevalier de la Force (*Le dialogue des Carmélites*), Gonzalve (*L'heure espagnole*), Pinkerton, Rodolfo, Rinuccio (*Gianni Schicchi*), Tom (*The Rake's Progress*), Lensky (*Eugene Onegin*), Alfredo (*La traviata*), the Duke (*Rigoletto*) and Fenton (*Falstaff*). He has taken part in many world premières, and collaborated with leading conductors and orchestras, with a number of recordings to his credit. He holds an MBA from ESSEC Business School in Paris, and is a graduate of the Mannes College of Music in New York. Competition prizes include triumph in the 2001 Toti dal Monte Competition. He is a pupil of Mirella Freni.

Mark Schnaible



Described by *Das Opernglas* as “a strong, rich and warm-colored voice with assured style,” Mark Schnaible continues to impress audiences both in the United States and abroad with his bass-baritone voice and dramatic intensity. His wide-ranging repertoire includes the title roles of *Giulio Cesare*, *Don Giovanni*, *Figaro*, *Gianni Schicchi*, *Der Fliegende Holländer*, *Duke Bluebeard's Castle* and *Sweeney Todd*. In addition to these roles, he has sung to critical acclaim Friedrich (*Das Liebesverbot* in the North American staged premiere), Escamillo, The four villains (*Les contes d'Hoffmann*), Leporello, Count Almaviva, Orest, Jochanaan Dr. Schön, and Pizarro. Mark Schnaible has sung under prominent conductors such as Bertrand de Billy, Jean-Claude Casadesus, Christoph Eschenbach, Seiji Ozawa, Michel Plasson, Ralf Weikert and Franz Welser-Möst. He is equally at home with concert repertoire having most recently sung Haydn's *The Creation* with the Jerusalem Symphony Orchestra and David Stern. Also in his repertoire are Mendelssohn's *Elijah* and *St. Paul*; settings of the *Requiem* by Duruflé, Fauré, Mozart, Brahms, and Verdi; Handel's *Messiah*, Schoenberg's *Gurrelieder*, Bach's *Mass in B minor*, *St. Matthew Passion*, and *St. John Passion*; Beethoven's *Symphony No. 9*; as well as Haydn's *The Seasons*.

Orchestre National de Lille

Région Nord – Pas-de-Calais

Founded in 1976 on the initiative of the regional council for the Nord – Pas-de-Calais and with government support, the Orchestre National de Lille assumes an ambitious artistic programme aiming at the widest possible audience, performing symphonic repertoire, giving prominence to contemporary work and promoting young talent, cultural activities and educational projects. Following the leadership of its Director, Jean-Claude Casadesus, international conductors and soloists join the orchestra in taking music to wherever it may be received, in France and abroad, performing for the more than two hundred urban communities of the Région Nord – Pas-de-Calais. The orchestra has established itself as one of the leading orchestras in France, and is regularly featured in broadcasts on radio and television. It is an outstanding ambassador for its region and for French culture throughout four continents and thirty countries. Outstanding recordings for Naxos include discs of music by Berlioz, Chausson, Dukas, Milhaud, and Canteloube. Its recording of music by Thierry Escaich, composer-in-residence between 2003 and 2005, won a Choc de l'Année du Monde de la Musique in 2007, and for BIS the orchestra has recorded the two symphonies of Walton.

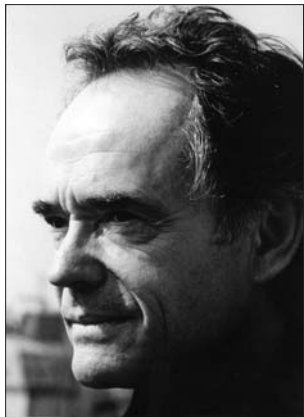


Choeur Régional Nord – Pas-de-Calais

The Choeur Régional Nord – Pas-de-Calais was established in 1981 by Domaine Musiques Région Nord/Pas-de-Calais, with the double aim of collaborating with the orchestras and instrumental ensembles of the region and providing a high level of performance for singers eager to enrich their musical experience. Since its foundation Jean Bacquet has served as artistic director, a position shared for some years with Eric Deltour. The choir today has an average membership of some 120 experienced amateur singers, able to tackle a wide repertoire, ranging from Bach to the contemporary. The choir has appeared with leading orchestras and has been directed by distinguished conductors, including Jean-Claude Casadesus, Jean-Claude Malgoire, Maxim Shostakovitch, Christof Spering, Cyril Diederich, Philip Picket and Giuliano Carella.



Jean-Claude Casadesus



After studying at the Paris Conservatoire, Jean-Claude Casadesus trained under two conductors, Pierre Dervaux and Pierre Boulez. He was appointed musical director of the Théâtre du Châtelet in 1965, and in 1969 became resident conductor at the Opéra de Paris and the Opéra-Comique. He was one of the founders of the Orchestre des Pays de la Loire, and served as assistant director until 1976, when he established the Orchestre National de Lille. Under his direction, the orchestra has brought their wide repertoire, dynamism and artistic integrity to audiences in four continents and thirty countries. At the same time, he has pursued an international career and is regularly invited to conduct orchestras in Philadelphia, Salt Lake City, Montreal, St Petersburg, London, Paris, Tokyo, Seoul, Singapore, as well as the Gulbenkian Orchestra and the Berlin Symphony Orchestra. He also conducts opera on a regular basis in Monte Carlo and Trieste, with the Orchestre de Paris, Flanders Opera and, of course, the Opéra de Lille. Jean-Claude Casadesus has made twenty recordings with the Orchestre National de Lille. He is a Commandeur de la Légion d'Honneur, Commandeur de l'Ordre National du Mérite and Commandeur des Arts et Lettres.

Georges Bizet (1838–1875)

Clovis et Clotilde • Te Deum

Georges Bizet naquit à Paris en 1838. Son père, Adolphe Armand Bizet, descendait d'une famille d'artisans de Rouen et s'était d'abord établi à Paris en qualité de perruquier et de barbier, mais lors de son mariage en 1837, il se définît comme un professeur de chant. Georges était fils unique, et sa mère, qui s'était mariée en dépit des objections de sa famille, était une pianiste de talent. Bizet prit ses premières leçons de musique avec ses parents, et avec son oncle, professeur de chant très couru, et sa tante, pianiste elle aussi, qui lui apprit des rudiments de solfège et d'harmonie. Ses dons précoces pour la musique et sa remarquable mémoire musicale poussèrent son père à lui suggérer une carrière de compositeur, assouvissant à travers lui sa propre ambition, demeurée embryonnaire. Le jeune garçon fut reçu au Conservatoire à dix ans, remportant divers prix et prenant tout de même quelques leçons avec Charles Gounod. En 1853, il devint l'élève de Fromental Halévy, compositeur d'opéra prolifique dont il épousa la fille en 1869, même si celle-ci était, à l'instar de sa mère, sujette à des accès d'instabilité mentale.

C'est en 1856 que Bizet fit sa première tentative pour décrocher le Prix de Rome, qui réclamait la composition d'une cantate sur un texte donné, à écrire dans des conditions draconiennes. A cette occasion, le texte imposé était *David*, de Mlle Chevalier de Montréal, qui écrivait sous le nom de plume Gaston d'Albano. Cette année-là, le premier prix, consistant en un séjour à la Villa Médicis de Rome et cinq ans de bourse, ne fut pas remis, et Bizet reçut le second prix, honneur qui lui permit d'accéder gratuitement à tous les théâtres musicaux de Paris. En 1857, le texte imposé pour le concours était *Clovis et Clotilde* d'Amédée Burion, auteur ambitieux quoique médiocre. Cette fois-ci, les jurés du pan musical de l'Académie des Beaux-

Arts de l'Institut de France décernèrent le premier prix, avec les cinq années de traitement, à Charles Colin, qui devint par la suite professeur de hautbois au Conservatoire, et le second prix, une bourse de quatre ans, à Bizet. Mais en fin de compte, l'Académie dans son ensemble, avec des représentants de tous les arts, décerna le Grand Prix de Rome à Bizet, lui permettant de partir pour la ville éternelle fin décembre 1857 ; il y arriva vers la fin du mois de janvier.

La cantate du Prix de Rome *Clovis et Clotilde* met en musique un texte visiblement approuvé par Gounod, le mentor de Bizet, toujours disponible pour lui prodiguer ses conseils. L'écrivain Amédée Burion, qui par la suite signa une série d'ouvrages de type religieux, n'était pas particulièrement talentueux. Son livret, lauréat des textes proposés pour le Prix de Rome, retrace la conversion du roi franc Clovis au christianisme par l'entremise de son épouse Clotilde. Le véritable Clovis vainquit les Alamans lors d'une bataille livrée sur les rives du Rhin en 496, attribuant sa victoire au Christ. Il fut baptisé par l'évêque Remigius (Rémy) en la cathédrale de Reims, établissant ensuite sa domination sur les Francs sur tout un territoire qui est la France d'aujourd'hui et unissant les Francs et les Gallo-Romains avant d'établir dans son royaume la chrétienté catholique plutôt qu'arienne.

A la manière dont Bizet met le texte en musique, on peut assister à l'éclosion de ses dons de compositeur de théâtre, même dans le cadre étroit des conventions du Prix de Rome. La partition présente l'aspect illustratif attendu, avec une prière implorante, les sons du combat et du désarroi tandis que Clovis relate sa victoire, et la vénérable sagesse de Saint Rémy. Comme pour le *Te Deum*, Bizet a trouvé l'occasion de réutiliser une partie du matériau de sa cantate dans son opéra *Les pêcheurs*

de perles, qui contient des éléments empruntés aux deux ouvrages. La cantate a fourni l'air de Leila du deuxième acte *O courageuse enfant*, et le *Te Deum* a été réutilisé pour une partie de l'invocation à Brahma du premier acte. *Clovis* et *Clotilde* fut repris pour la première fois en 1988, à l'occasion de la célébration du cent cinquantième anniversaire de la naissance de Bizet.

Le Prix de Rome était lié à diverses obligations, et il fallait notamment que le lauréat soumette des envois annuels, compositions tributaires de l'approbation de l'Académie. La première composition de Bizet à Rome fut un *Te Deum*, qu'il présenta pour le Prix Rodrigues, concours ouvert aux titulaires du Prix de Rome. Son ouvrage ne remporta pas le prix espéré et Bizet, manquant comme souvent d'assurance vis à vis de ses nouvelles compositions, conclut qu'il n'était pas fait pour la musique religieuse, décidant de ne pas envoyer de messe à Paris. En fait, il était plutôt attiré par Mozart et Rossini, qu'il considérait comme les plus grands musiciens du monde, tout en professant le respect dû à Beethoven et Meyerbeer, ainsi qu'il le déclarait dans une lettre envoyée aux siens. Son premier envoi de Rome fut donc un opéra-comique, *Don Procopio*, qui, même s'il dérogeait aux usages, fut d'abord bien reçu par le comité parisien ; toutefois, cette entorse au règlement lui valut par la suite une remontrance d'Ambroise Thomas, qui rappela à Bizet les impératifs liés au Prix. Son deuxième envoi fut une ode symphonique, *Vasco da Gama*, d'après Camões, et le troisième consistait en deux mouvements d'une symphonie inachevée (qui allaient s'intégrer à la Symphonie *Roma*), ainsi qu'une ouverture, *La chasse d'Ossian*. Les dignitaires parisiens jugèrent ces compositions raisonnablement acceptables.

En septembre 1860, Bizet revint à Paris plus tôt que prévu en raison de l'état de santé de sa mère. Il gagnait désormais sa vie en écrivant pour le théâtre et pour les éditeurs, trouvant aussi le temps pour des projets plus ambitieux, comme l'opéra *Les pêcheurs de perles*, qui

obtint un modeste succès au Théâtre-Lyrique en 1863, suivi, en 1867, par *La jolie fille de Perth*, produit dans la même salle. En 1872, l'opéra *Djamileh*, monté à l'Opéra-Comique, essuya un échec, tout comme la partition originale du mélodrame *L'Arlésienne*, écrit en collaboration avec Alphonse Daudet. Il connut son succès le plus important et le plus durable grâce à l'opéra *Carmen*, créé en 1875 à la suite de difficultés considérables. L'ouvrage n'avait toujours pas quitté l'affiche lorsque Bizet mourut brutalement cette même année.

On peut s'interroger sur l'évaluation par Bizet de ses propres capacités, qui selon lui tendaient clairement du côté du théâtre, même si bon nombre de ses projets pour l'opéra demeurèrent soit inachevés, soit furent abandonnés à peine esquissés. Son *Te Deum* ne remporta pas le prix escompté, celui-ci revenant à Adrien Barthe, le seul autre compositeur de cinquième et dernière année de bourse. L'ouvrage, dont l'orchestration comportait à l'origine un ophicléide (généralement remplacé par un tuba), débute dans un style grandiose et emphatique qui se modifie sur les paroles *Tibi omnes Angeli* (A Toi tous les anges), énoncées plus paisiblement avec un accompagnement de clarinettes, de bassons et de cordes sur les temps faibles, au-dessus du rythme pointé insistant des violoncelles et des contrebasses. Le chœur à quatre voix introduit un ténor soliste qui entonne sur un accompagnement léger le texte *Patrem immensae majestatis* (Père d'infinie majesté). La soprano soliste chante les mots *Sanctus, Sanctus*, repris par le chœur. Le mouvement s'achève comme il avait commencé, avec les paroles initiales et leur musique répétées d'une manière qui traite le texte du cantique avec une certaine liberté. La seconde section de l'ouvrage présente un rythme pointé d'accompagnement opératique pour les cordes et un solo introductif du trombone, puis la soprano reprend le thème. Le ténor suit, rejoint par les basses sur les paroles *Judex crederis* (Nous croyons que

tu seras notre juge), *sotto voce*, puis par l'ensemble des chanteurs. La troisième section, *Te ergo quaesumus* (Ainsi, nous Te prions), débute avec les bois, suivis des cordes avec sourdine qui accompagnent la soprano, bientôt rejointe par le chœur. Le *Fiat misericordia tua* (Accorde-nous Ta miséricorde) final introduit l'écriture

contrapuntique typique de ce genre de composition, le sujet fugué se voyant abrégé alors qu'il mène à l'hymne de louanges final, le même qui ouvrait le *Te Deum*.

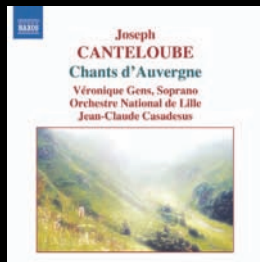
Keith Anderson

Traduction française de David Ylla-Somers

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This fascinating disc presents the young Georges Bizet's first composition after having won the prestigious Prix de Rome, the grandiose *Te Deum*, which remained unpublished until 1971, and his Prix de Rome cantata *Clovis et Clotilde*, which recounts the tale of the Frankish King Clovis's conversion to Christianity by his wife Clotilde. Both scores are abundantly theatrical, as one would expect from the future composer of *Carmen* (8.660005-07), and are performed by three outstanding young singers and two internationally renowned French ensembles directed by the distinguished conductor Jean-Claude Casadesus.

Georges
BIZET
 (1838–1875)

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|--------------|--|--------------|
| 11-13 | Clovis et Clotilde – Cantate à trois voix | 34:26 |
| 14-17 | Te Deum * | 18:12 |

Katarina Jovanovic, Soprano * • Philippe Do, Tenor *
Mark Schnaible, Bass

Chœur Régional Nord – Pas-de-Calais *
Orchestre National de Lille • Jean-Claude Casadesus

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 Booklet notes: Keith Anderson • Please see page 2 of the booklet for a detailed track list
Sung texts and English translations are available at www.naxos.com/libretti/572270.htm
 Cover Picture: *Battle of Tolbiac in AD 496, 1837* by Ary Scheffer (1795-1858)
 (Chateau de Versailles, France / The Bridgeman Art Library)