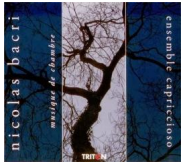


Nicolas Bacri - Musique de chambre (2008)

Written by bluesever

Monday, 18 November 2013 16:45 - Last Updated Monday, 18 November 2013 16:53

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1 Concerto da camera, Op. 61: I. Largo maestoso 6:20 2 Concerto da camera, Op. 61: II. Capriccio - Vivace scherzoso 3:12 3 Concerto da camera, Op. 61: III. Adagio espressivo 3:13 4 Concerto da camera, Op. 61: IV. Allegro moderato ma con moto 8:37 5 Trio No. 3, Op. 54 - "Sonata notturna": I. Enigma - Moderato, ipnotico e poco lugubre 3:30 6 Trio No. 3, Op. 54 - "Sonata notturna": II. Notturmo - Adagio - Fantastico - Doppio... 6:40 7 Trio No. 3, Op. 54 - "Sonata notturna": III. Serenata ostinata - Adagietto -... 5:57 8 Symphonie No. 4, Op. 49b - "Sturm und Drang": I. Allegro fuocoso - "Omaggio a... 3:43 9 Symphonie No. 4, Op. 49b - "Sturm und Drang": II. Arietta - "Omaggio a Igor... 3:36 10 Symphonie No. 4, Op. 49b - "Sturm und Drang": III. Menuetto - "Omaggio a Arnold... 3:07 11 Symphonie No. 4, Op. 49b - "Sturm und Drang": IV. Finale - "Omaggio a Kurt Weill" 3:41 12 American letters, Op. 35: I. Night Mysteries, Op. 35, No. 1 - Andante ostinato 2:00 13 American letters, Op. 35: II. Elegy for A.C., Op. 35, No. 1 - Lento rubato, quasi... 7:33 14 American letters, Op. 35: III. Adams Dances, Op. 35, No. 3 - Vivace ritmico e con... 2:31 15 Night music, Op. 73: I. Elegy - Lento lugubre 2:34 16 Night music, Op. 73: II. Scherzo - Misterioso - Lentissimo funebre - Misterioso 2:42 17 Night music, Op. 73: III. Lullaby - Adagio mesto - Molto lento e desolato 2:35 Ensemble Capriccioso

Nicolas Bacri (b 1961). In his theoretical work *Notes étrangères*, Nicolas Bacri reflects on his position as a composer today and makes the following statement:

“My music is not neo-Classical, it is Classical, for it retains the timeless aspect of Classicism: the rigour of expression. My music is not neo-Romantic, it is Romantic, for it retains the timeless aspect of Romanticism: the density of expression. My music is Modernist, for it retains the timeless aspect of Modernism: the broadening of the field of expression. My music is Postmodern, for it retains the timeless aspect of Postmodernism: the mixture of techniques of expression.”

He may perhaps have begun to develop this independence of spirit as far back as 1979 while studying with composer Louis Saguer (1907–91), a man of subtle but freely inspired and individual creative powers. Bacri also trained at the Paris Conservatoire (1980–83), studying

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composition with Serge Nigg and Michel Philippot, analysis with Claude Ballif and orchestration with Marius Constant. Between 1983 and 1985 he continued his studies with a residency at the Villa Medici in Rome. --- Gérald Hugon, naxos.com

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