

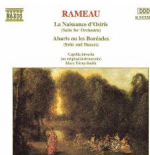
## Jean-Philippe Rameau - *Orchestral Suites* (1996-1997)

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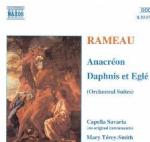
Poniedziałek, 06 Marzec 2017 16:28 -

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## Jean-Philippe Rameau - *Orchestral Suites* (1996-1997)



Vol. 1 *La Naissance D'Osiris* (Suite For Orchestra) 1 *Overture* 6:08 2 *Musette* 1:19 3 *Première Et Deuxième Gavotte* 2:31 4 *Rondeau Gracieux* 1:23 5 *Air De Musette* 1:36 6 *Premier Et Deuxième Tambourin* 2:35 7 *Air Graxieux* 2:17 8 *Musette Tendre* 1:45 9 *Marche Gaye* 1:00 10 *Première Et Deuxième Gavotte* 2:37 11 *Air Majesteux Et Gracieux* 2:31 12 *Air Vif* 2:08 13 *Contredanse* 1:56  
*Abaris Ou Les Boréades* (Suite For Dances)  
14 *Overture* 3:02 15 *Menuet* 1:22 16 *Allegro* 2:03 17 *Entrée* 3:18 18 *Rondeau Vif* 1:42 19 *Contredanse En Rondau* 2:07 20 *Premier Et Deuxième Rigaudon* 2:33 21 *Gavotte Pour Les Fleures Et Les Zéphirs* 3:39 22 *Première Et Deuxième Contredanse* 1:56



Vol. 2 *Anacréon* (Suite For Orchestra) 1 *Ritournelle* 2:02 2 *Premier Et Deuxième Air Vif* 3:41 3 *Air Gai* 2:51 4 *Premier Et Deuxième Tambourin* 2:36 5 *Première Et Deuxième Gavotte* 2:31 6 *Pantomime Très Gaye* 3:41 7 *Bacchanales* 2:22 8 *Contredanse* 2:27  
*Daphnis Et Eglé* (Suite For Orchestra)  
9 *Ouverture* 6:00 10 *Sarabande Très Tendre* 2:24 11 *Première Et Deuxième Gavotte En Rondeau* 2:29 12 *Premier Et Deuxième Passepiéd* 3:41 13 *Entrée Des Jeux Et Des Plaisirs* 2:18 14 *Gigue* 1:21 15 *Gavotte Vive En Rondeau* 1:53 16 *Musette* 1:19 17 *Premier Menuet En Rondeau; Deuxième Menuet* 4:03 18 *Premier Et Deuxième Tambourin* 2:16 19 *Contredanse Très Vive* 1:31  
Capella Savaria Mary Térey-Smith – conductor

New York Times (Publisher) (4/7/00, p.E6) - "...this Hungarian period-instrument group produces a rounded timbre, closer to that of modern instruments. In addition...Terey-Smith also

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favors relaxed tempos, but this preference exacts no cost in vibrancy or...sheer rambunctiousness..." ---arkivmusic.com

Baroque opera in France was very different from the Italian "opera seria" form that prevailed elsewhere in Europe at the same time. While the Italian tradition preferred a succession of detachable arias that provided a showcase for star singers, French opera consisted of an equal measure of song and dance, with the vocal parts integrated into a much more continuous musical structure. Rameau's ballet music is the finest of the period--it has a really physical quality of movement, and the most interesting and pronounced rhythmic definition. All of which is a complicated way of saying that it really sets your toes tapping. Check it out; with excellent performances and a budget price, you've nothing to lose. ---David Hurwitz, Editorial Reviews

The Baroque period produced a number of very great composers, and although many of them were highly versatile, producing masterpieces in a variety of media, there were also areas of unquestioned specialization. Bach wrote cantatas, Handel did operas and oratorios, Scarlatti was the great composer for the keyboard, Vivaldi mastered the concerto, and Rameau was the great ballet composer of his day. Most of his dance music was inserted into operas or other theatrical works, and it's perfectly possible to extract it in the form of orchestral suites, as is the case here. Performances are expert, and the music itself is prime Baroque. --- David Hurwitz, Editorial Reviews, amazon.com

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