

Concert de danse

Jean-Philippe Rameau (1683-1764)
Daphnis et Eglé
(pastorale héroïque, 1753 - excerpts)

Ouverture - Menuet en Rondeau - Rondeau tendre Dieu de l'amitié - Sarabande - Gavottes 1 et 2 - Passepieds 1 et 2 - Entrée - Gigue - Gavotte - Muzette - Ariette Oiseaux, chantez... - Pantomime - Menuets 1 et 2 - Tambourins 1 et 2 - Contredanse [29:03]

Ariette: *Ranimez vous* (from: *La Guirlande*) [2:42]
Ariette: *L'objet qui règne ...* (from: *Les Fêtes d'Hébé*) [4:03]

Jean-Féry Rebel (1666-1747)

La Fantaisie Grave - Chaconne - Loure - Tambourin - Chaconne [7:53]
Les Plaisirs champêtres Musette - Gavotte - Chaconne - Passepied - Bourrée-Rigoudon-Bourrée [10:30]

Jean-Baptiste Lully (1632-1687)

Ouverture Et Passacaille (from: *Armide*) [5:54]
Aria: *C'est en vain...* (from: *Acis et Galatée*) [1:54]

Marc-Antoine Charpentier (1636-1704)

Aria: *Que me peut demander la Gloire* (from: *Médée*) [1:58]

Michel-Richard Delalande (1657-1726)

Aria: *Tant au'la duré la nuit ...* (from: *L'Amour flechi par la Constance*) [5:30]

Howard Crook *tenor*
La Petite Bande
Sigiswald Kuijken




ACC 24346
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note 1 music gmbh
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ACCENT

Concert de Danse

Rameau · Rebel · Lully

La Petite Bande
Sigiswald Kuijken





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<p>CONCERT DE DANSE Works by Rameau, Rebel et al.</p> <p>La Petite Bande Sigiswald Kuijken</p>	ACC 24346	PC: 01H
	<p>1 CD</p> <p>1996</p>	

The 18th century was a time when deportment and noble behaviour were essential for people of quality. Dance formed a major part of all social ceremonies and theatrical presentations. Nowhere was dancing more highly regarded than in France, where *ballets de cour* assumed great importance, and the Lullian *tragedie en musique* had its counterpart in the *ballet en action* of the opera-ballet. The *Fantaisie* (1729) and *Plaisirs champêtres* (1734) of Jean-Fiery Rebel, reflecting the differing personalities of their prima ballerinas Camargo and Salle, have been called “choreographic symphonies”. Bucolic pastimes were a favourite subject for these courtly entertainments: Rameau’s “heroic pastoral” *Daphnis et Egle* (1753) is represented by a large number of movements which illustrate its rich orchestration and expressive depth.

“**Sigiswald Kuijken’s Petite Bande** play with brisk rhythmicity, clean-cut precision and an engaging stylishness, at the same time not ignoring dynamic contrast. Howard Crook rises to the pathos of Acis’s air in Lully’s “heroic pastoral”, but is heard at his best in ornate fast-moving airs by Rameau.” (Gramophone)