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Tristes Apprêts, Pâles

Flambeaux ENGLISH / FRENCH

SUBTITLES Castor \u0026

Pollux. Jean-Philippe Rameau

(1683 - 1764) *Buskaid -*

Suite from Castor et Pollux

- *Rameau* **Castor et Pollux,**

RCT 32, Acte I, Scène III:

Prélude - Air accompagné

\ "Tristes apprêts\" *Castor*

et Pollux: Tristes apprêts

pâles flambeaux

Why NASA Abandoned the

Gemini Rogallo Wing

~~The Foundations of Classical~~

~~Architecture: Roman~~

~~Classicism~~ *Jean Philippe*

Rameau W Christie Tristes

Apprêts, pâles flamb *Jean-*

Philippe Rameau: Nouvelles

Suites - Alexandre Tharaud

(Audio video) Jean-Philippe

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Rameau: La Orquesta de Luis XV - Concierto de Jordi Savall Rameau—Castor et Pollux. Present des Dieux, doux charme des humans Rameau - Dardanus - Tragédie en musique, 1739 Rameau - Acante et Céphise; Vive la race de nos Rois

Pinchgut Opera - Tristes apprêts from Castor \u0026 PolluxLully: Le bourgeois gentilhomme \u0026 Rameau: Les Indes galantes (Overture \u0026 Dances BBC Proms 2013) Rameau-Tristes Apprets-Nadine Koutcher, Teodor Currentzis Sabine Devieilhe \u0026 Les Ambassadeurs—Air de Téléaire \"Tristes apprêts\", Rameau Castor et Pollux—Tristes Apprets

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~~(arr. J. LaDeur) Castor et Pollux, Act IV, Scene 4: Séjour de l'éternelle paix (Castor) Rameau - Suite~~

Castor et Pollux Corridor - Castor et Pollux

Pinchgut Opera - Rameau's Castor \u0026amp; Pollux

Rameau: Castor et Pollux (De Nederlandse Opera)

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Castor et Pollux (French Edition) (Book) Book Details. ISBN. 1502889757. Title. Castor et Pollux (French Edition) Author. Rameau, Jean-Philippe & Bernard, Pierre-Joseph & Chapuis, Auguste & Saint-Saëns, Camille. Publisher. CreateSpace Independent Publishing Platform. Publication Date. 2014. Buy This Book.

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Castor et Pollux (French Edition) (Book) - Ancient History ...

Castor Et Pollux French Edition Debussy's Rameau: French Music Debussy's Rameau: French Music and Its Others Anya Suschitzky Paris, March 1918 The Opera mounts the first fully staged modern re-vival of Jean-Philippe Rameau's tragic opera Castor et Pollux (1737, rev 1754), their only new production during the

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but as with many of Rameau's stage works it underwent significant revision, before a much more successful restaging in 1754. A dramatically irrelevant prologue was omitted, and the conflicts of feeling within each character heightened in Act 1.

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An edition of Castor et Pollux. Castor et Pollux Tragédie en 5 actes et un prologue by Jean-Philippe Rameau. 0 Ratings 0 Want to read; 0 Currently reading; 0 Have read; This edition published by Durand in Paris. Written in French / français – 230 pages This edition doesn't have a description yet. ...

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Castor and Pollux are the Dioscuri, twin sons of Leda: Castor is mortal, the son of Tyndareus, king of Sparta; Pollux is immortal, the son of Zeus. (The god, of course, ravished Leda in the form of a swan. She laid four eggs, out of which also hatched Helen of Troy and Clytemnestra. So much for biology.)

129. Castor et Pollux
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See also: Lost operas by Jean-Philippe Rameau List of operas by Jean-Philippe Rameau v t e Castor et Pollux is an opera by Jean-Philippe Rameau, first performed on 24 October 1737 by the Académie royale de musique at its theatre in the Palais-Royal in Paris. The librettist was Pierre-Joseph-Justin Bernard, whose reputation as a salon poet it made. This was the third opera by Rameau and his second in the form of the tragédie en musique. Rameau made substantial cuts, alterations and added ...

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Castor et Pollux - Wikipedia

Returning triumphantly to one of our favourite composers - Jean Philippe Rameau - Pinchgut took on his Castor & Pollux. Regarded as his crowning achievement, we chose the second version - the 1754 edition with its more daring orchestration and greater concentration on the characters of Castor and Pollux. With some of the most beautiful music ever written - try not crying in Télétaire's heart-stoppingly beautiful aria Tristes apprêtes - this is truly one of Rameau's greatest work.

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Castor and Pollux - PINCHGUT OPERA

Navigation etc. Two versions: 1737, 1754.

("Rameau made extensive revisions (mainly cuts) in 1754"- Staines, "The Rough Guide to Classical Music"- to quote one of only many sources, of course; consider too Charles William Dill's 1989 dissertation for Princeton University, The reception of Rameau's Castor et Pollux in 1737 and 1754.)

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Rameau, Jean-Philippe /
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They are indeed not twins at all, although described as such because of they have the same mother – the mythological brothers Castor and Pollux. Not only do they have different fathers, one

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of them is mortal, the other not. Both love the same woman, Telaire. She reciprocates Castor's feelings, those of the mortal.

CASTOR ET POLLUX |

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Cynthia Verba's book explores the story of music's role in the French Enlightenment, focusing on dramatic expression in the musical tragedies of the composer-theorist Jean-

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Philippe Rameau. She reveals how his music achieves its highly moving effects through an interplay between rational design, especially tonal design, and the portrayal of feeling and how this results in a more nuanced portrayal of the heroine. Offering a new approach to understanding Rameau's role in the Enlightenment, Verba illuminates important aspects of the theory-practice relationship and shows how his music embraced Enlightenment values. At the heart of the study are three scene types that occur in all of Rameau's tragedies: confession of forbidden

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The death of André Ernest Modeste Grétry in 1813 was one of the sensations of the age, setting off months of tear-stained commemorations, reminiscences and revivals of his work. To understand this singular event, this interdisciplinary study looks back to Grétry's earliest encounters with the French public during the 1760s and 1770s, seeking the roots of his reputation in the reactions of his listeners. The result is not simply an exploration of the relationship between a musician and his audiences, but of developments in musical thought and discursive culture, and of

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the formation of public opinion over a period of intense social and political change. The core of Grétry's appeal was his mastery of song. Distinctive, direct and memorable, his melodies were exported out of the opera house into every corner of French life, serving as folkloristic tokens of celebration and solidarity, longing and regret. Grétry's attention to the subjectivity of his audiences had a profound effect on operatic culture, forging a new sense of democratic collaboration between composer and listener. This study provides a reassessment of

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Grétry's work and musical thought, positioning him as a major figure who linked the culture of feeling and the culture of reason - and who paved the way for Romantic notions of spectatorial absorption and the power of music.

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