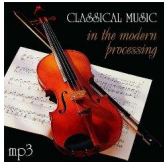


## Classical Music For Dummies CD5 - The Nations In Classical Music (2010)

Wpisany przez bluesever  
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01. Borodine - Prince Igor - Danse polovtienne 4 - Mackerras 02. Rimsky-Korsakov - Sheherazade op. 35 - 3. Le jeune Prince & la jeune Princesse (extr.) - Jordan 03. Moussorgski-Ravel - Tableaux d'une exposition - Grande porte de Kiev (extr.) - Rattle 04. Tchaikovsky - Piano.1 op. 23 - 1er mvt - Allegro non troppo (extr.) - Fedoseyev-Pletnev 05. Tchaikovsky - Le lac des Cygnes op. 66 - Acte II - Scene - Previn 06. Tchaikovsky - Casse-noisette op. 71 - 13. Valse des fleurs - Previn 07. Scriabine - Etude op. 8-12 - Lympny 08. Berlioz - Damnation de Faust - 4. Marche hongroise - Pr?tre 09. Berlioz - Symphonie fantastique - 2e mvt - Un bal (extr.) - Plasson 10. Offenbach - Gaité parisienne - Can-Can - Rosenthal 11. Franck - Symphonie en Rem op. 48 - 1er mvt - Lento (extr.) - Muti 12. Lalo - Symphonie espagnole - 3e mvt - Intermezzo (extr.) - Ozawa-Mutter 13. Saint-Sa?ns - Carnaval des animaux - 6. Aquarium - Nash ensemble 14. Bizet - Arlesienne - 1. Prelude (extr.) - Marriner 15. Chabrier - Espana - Plasson 16. Massenet - Meditation de Thais (extr.) - Harding-Capu?on 17. Faure - Pavane pour chœur & orchestre op. 50 - Barenboim 18. Faure - Requiem op. 48 - VII. In Paradisum - Barenboim-Edinburg Festival Chorus 19. Debussy-Children's corner L 113 - Golliwog's Cake Walk - Francois 20. Debussy - Suite bergamasque L 75 - Clair de Lune - Francois 21. Albeniz - Asturias (arr. Segovia) (extr.) - Byzantine 22. Granados - Goyescas - 4. La jeune fille & le rossignol (extr.) - Ciccolini

At various times in history, national origin has been considered an important delineating characteristic in musical performance. This is partly the result of certain consistent emphases and features in the music written by composers of different nationalities. The Italians' interest in the voice has evolved *bel canto*, a special quality derived from vocal music, which has carried over into their music for instruments (the stringed instruments especially), and into the general texture of Italian music, which has always given melody special prominence.

The English have had a highly developed and sophisticated musical performance tradition. Amateur improvisation figured importantly in its early history. While this has perhaps tended toward a conservative musical atmosphere, it has also produced a high standard for

performance. The French have maintained a strong sense of national identity in their performing arts. In music their concerns for orderly design, delicate expressiveness, simplicity, naturalness, and beauty of sound extend back for centuries. Articulate philosophical and structural considerations have played important roles in developing nationalistic traits in the German tradition of musical performance.

The rich folklorist traditions of Spain, Hungary, and Russia have influenced rhythm, melody, and sonority in Western musical performing traditions. The Russian schools of string and piano technique have greatly advanced the performance resources of these instruments in the past 100 years. The United States, younger and more heterogeneous, has had a shorter musical history but an abundance of great symphony orchestras and solo artists, who are in demand because of their precise execution, versatility, and breadth of repertoire. ---britannica.com

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