

Playing
Time:
61:07

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CHARLES LUCIÈN LAMBERT Sr. * (c. 1828-1896)
LUCIÈN-LÉON GUILLAUME LAMBERT Jr. † (1858-1945)

Ouverture de Brocéliande

and other works

Hot Springs Music Festival • Richard Rosenberg

- 1 Ouverture de Brocéliande (1891) (orch. Rosenberg) † 6:47
- 2 Bresiliana, Grande valse brillante de salon, (1875) * 6:17
- 3 Hymnis, drame antique en un acte, (1899) † 2:25
- 4 Esquisses créoles sur des thèmes recueillis par
L. M. Gottschalk, (1898) † 4:23
- 5 Prélude 1:44
- 6 Fugue 3:20
- 7 Postlude 0:31
- 8 L'Amazone, Caprice-mazurka, Op. 67, (1890) * 6:09
- 9 Le Castillien, Bolero pour le piano, (1861) * 6:27
- 10 L'Américaine, Grande valse brillante, (1866) * 6:53
- 11 Chants d'oiseaux † 3:52
- 12 Le Calabrais, Galop brillant, Op. 39 * 2:12
- 13 Variations et final sur l'air "Au Clair de la Lune",
Op. 30 * 9:43

Recorded at the First Christian Church, Hot Springs National Park (2) - (3), (5) - (13)
and Horner Hall, Hot Springs Civic and Convention Center (1), (4),
from 3-12 June 1999

American Classics Series Producers: Victor and Marina A. Ledin
Producer: William Fulton • Engineer: Paul Griffith
Cover Art: *Creole Fantasy* [detail] (1999) by Carole Katchen
American flag, folk artist, 1880s.

English Text / Texte en français / Texto en español



AMERICAN CLASSICS

The Composer

One of the so-called "Creole Romantic" musical dynasties of New Orleans, and equally adept as composer and pianist, Lucien Lambert Sr. even engaged in "cutting contests" with fellow Orleansian Louis Moreau Gottschalk before they went to France for higher musical studies. These pioneering African-American composers helped to develop the cross-cultural musical language that served as a link between European concert music, ragtime and jazz.

The Works

Piano dances by Lucien Sr. are characterized by catchy rhythms, including the bolero. His highly ornamental piano *Variations et final* (1859) rings changes on the famous tune *Au clair de la lune*. The music by Lucien Jr. reflects later, more sophisticated tastes, including the passionate and melodically distinguished overture to the opera *Brocéliande* (1891) and the elaborate solo piano *Prélude, fugue et postlude* (1924), parts of which could pass for Busoni or early Hindemith. The piano four-hand *Esquisses créoles* (1898) is based on themes by family friend Gottschalk.

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