

Playing
Time:
73:03

EDMOND DÉDÉ (1827-1901)

Françoise et Tortillard • Mon pauvre cœur
Méphisto masqué • Battez aux champs

Hot Springs Music Festival • Richard Rosenberg

- 1** Chicago (for orchestra) 8:35
- 2** Tond les chiens, coup' les chats 3:59
- 3** Mirliton fin de siècle 3:54
- 4** Rêverie champêtre 2:56
- 5** En chasse (Eugène Dédé, orch. Edmond Dédé) 4:12
- 6** Méphisto masqué (for solo piano) 4:22
- 7** Battez aux champs 5:40
- 8** El Pronunciamento 3:12
- 9** Cora La Bordelaise 3:25
- 10** Mon pauvre cœur 3:44
- 11** Chicago (for solo piano) 5:28
- 12** Mon Sous Off! 4:32

Françoise et Tortillard 5:29

- 13** Ouverture 0:53
- 14** Rondeau 1:16
- 15** Duo 2:38
- 16** Quadrille et galop final 0:43
- 17** Mon Sous Off!cier 7:18
- 18** Méphisto masqué (for orchestra) 5:28

Recorded at the First Christian Church, Hot Springs National Park (**2**, **6** - **16**)
and Horner Hall, Hot Springs Civic and Convention Center (**1**, **3** - **5**, **17** - **18**),
from 3-12 June 1999

American Classics Series Producers: Victor and Marina A. Ledin
Producer: William Fulton • Engineer: Paul Griffith
Cover Art: *Dédé's Masque* (1999) by Gary Simmons
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, the Dédé family – including father Edmond and son Edouard – were among the most noted of the city's nineteenth-century free black community. Along with another father/son pair named Lambert, 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

The alternately Gallic and Italianate *Mon pauvre cœur* (1852) was Edmond Dédé's first local success and the earliest piece by a black person to be published in New Orleans. The zany *Françoise et Tortillard* (1877), dating from his Bordeaux years, is a lightning-fast comedy, while the orchestral *Chicago Valse* (1891) dates from Edmond's later years in Paris and is by turns brassy and stentorian, dreamy and sentimental. The composer often maintains a certain dignity even in the midst of frivolity, an example being *Méphisto masqué*, a polka with a buzzing ensemble of mirlitons, or French kazoos.

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