

Daniel-François-Esprit Auber's music reflects his amiable personality and Parisian elegance. His operas were hugely successful and their overtures as popular as those of Rossini and Suppé, appreciated for their vibrant energy and range of character. From the subtlety and refinement of *Le Domino noir* to the Gallic charm of *Fra Diavolo* and the sensuality of *La Circassienne*, it is easy to hear how Auber's name was once a byword for taste and the focus of universal affection.



Daniel-François-Esprit
AUBER
(1782-1871)



Overtures • 1

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| 1 | La Circassienne (The Girl from the Caucasus) (1861) | 7:59 |
| 2 | Le Cheval de bronze (The Bronze Horse) (1835) | 7:28 |
| 3 | Le Domino noir (The Black Domino) (1837) | 7:42 |
| 4 | Fra Diavolo, ou L'Hôtellerie de Terracina
(Brother Devil, or the Inn at Terracina) (1830) | 8:18 |
| 5 | La Fiancée (The Betrothed) (1829) | 7:46 |
| 6 | Les Diamants de la couronne
(The Crown Diamonds) (1841) | 7:23 |
| 7 | Marco Spada (1852) | 9:56 |
| 8 | L'Enfant prodigue (The Prodigal Son) (1850) | 7:21 |



Orchestre de Cannes
Wolfgang Dörner

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Produced, engineered and edited by Tim Handley • Booklet notes: Robert Letellier

Cover: Daniel-François-Esprit Auber by Hortense Haudebourt-Lescot (1784-1845)



8.573553

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Playing Time
63:54



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