

Mp3 Jean E. Saint-eloi - Music Of The Haitian Masters, Vol.1



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Music of the Haitian Masters Vol 1. is a door way to one of Haiti's hidden treasures, this unique voyage to the realm of Haitian classical music takes us through the enchanting, soothing and inspiring sounds of composers such as Occide Jeanty, Ludovic Lam 9 MP3 Songs CLASSICAL: Orchestral, WORLD: World Traditions Details: The development of the Haitian classical music takes its origin all the way back to the independence of Haiti. The Haitian classical music (mizik savant ayisyen) had a distinctive palette based on French models of culture then later African musical concept was added to it. The mizik savant ayisyen was called the music of the elite. After the revolution in 1804, most white planters were either killed or exiled, so from the remaining people of the island consisting of milat (light-skinned) and nwa (dark-skinned) a Haitian elite was created. In 1807, musical education became part of the curriculum of the greatest schools in the country. Around 1817, the teaching of music appreciation, solfegio, voice and instrumental technique was outlined by the department of public instruction. In 1830, was born a great man Occilius Jeanty, Sr. Mathematics, music composition, and teaching were his strengths. Among his musical works were some overtures chanson creoles, and Haitian meringues. The meringue was a musical genre that is obviously carrying an African influence, a mixture of Petro and Congo, a set of complex rhythms found in the Vodou culture as part of the lfa corpus. Therefore, the meringue possesses its own style expressing the soul of the Haitian people. The musical concept behind the meringue is based on major and minor scales, 5/8 or 2/4 rhythm with an option of been played lento, allegro or prestissimo. The 5/8 principle called also quintelet was taught by Occilius Jeanty, Sr. at L'ecole Centrale de Musique in Port-au-Prince. The Haitian meringue will reach its full development with Occilius Jeanty's son, born in 1860, musical genius by excellence, leaving with us some incredible works such as Les

Vautours du 6 Decembre, Un Choeur de Nos Heros, Les Imprecations de Dessalines, La Trompette des Anges, Nos Masques etc... Occide Jeanty, Jr's greatest influence was found in the musique du palais (court music), especially in his military marches. Occide Jeanty elevated the musique du palais to such an extent that this music was rated first in the Caribbean and fourth in the American continent. Other Haitian composers left some gigantic works, among those but not limited to are Ludovic Lamothe, Louis Astree, Toureau Lechaud, Solon Verret, Justin Elie, Frantz Casseus and others. Haiti is counting about sixty composers who contributed towards the evolution of the mizik savant ayisyen. Furthermore, we would be ingrate not to mention the deep influence of the Vodou music, taking its roots from the deepest forest of Africa, the motherland, the cradle of all civilizations. Vodou music holds the knowledge of the past, where old rhythms were danced, played and appreciated by remarkable civilizations of Ethiopia, Nigeria, East Africa, the Yorubas, the Igbos (Hebrews), the Ausars (Osiris), the Dan (tribe of Israel) and the Akan people which have given birth to one of the most remarkable dynasty of Egypt led by Akan-Aton. In this anthology presented by the Cultural Enlightenment Association of If, the past is meeting with the present to shape the future. You will be enjoying the works of Occide Jeanty (Invocation), a meringue and a waltz by Solon Verret, two old chants from the mountains and a Haitian legend by Justin Elie, Scherzo and Sobo are directly taken from the Vodou idiom and a meringue (La Dangereuse) by Ludovic Lamothe.

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