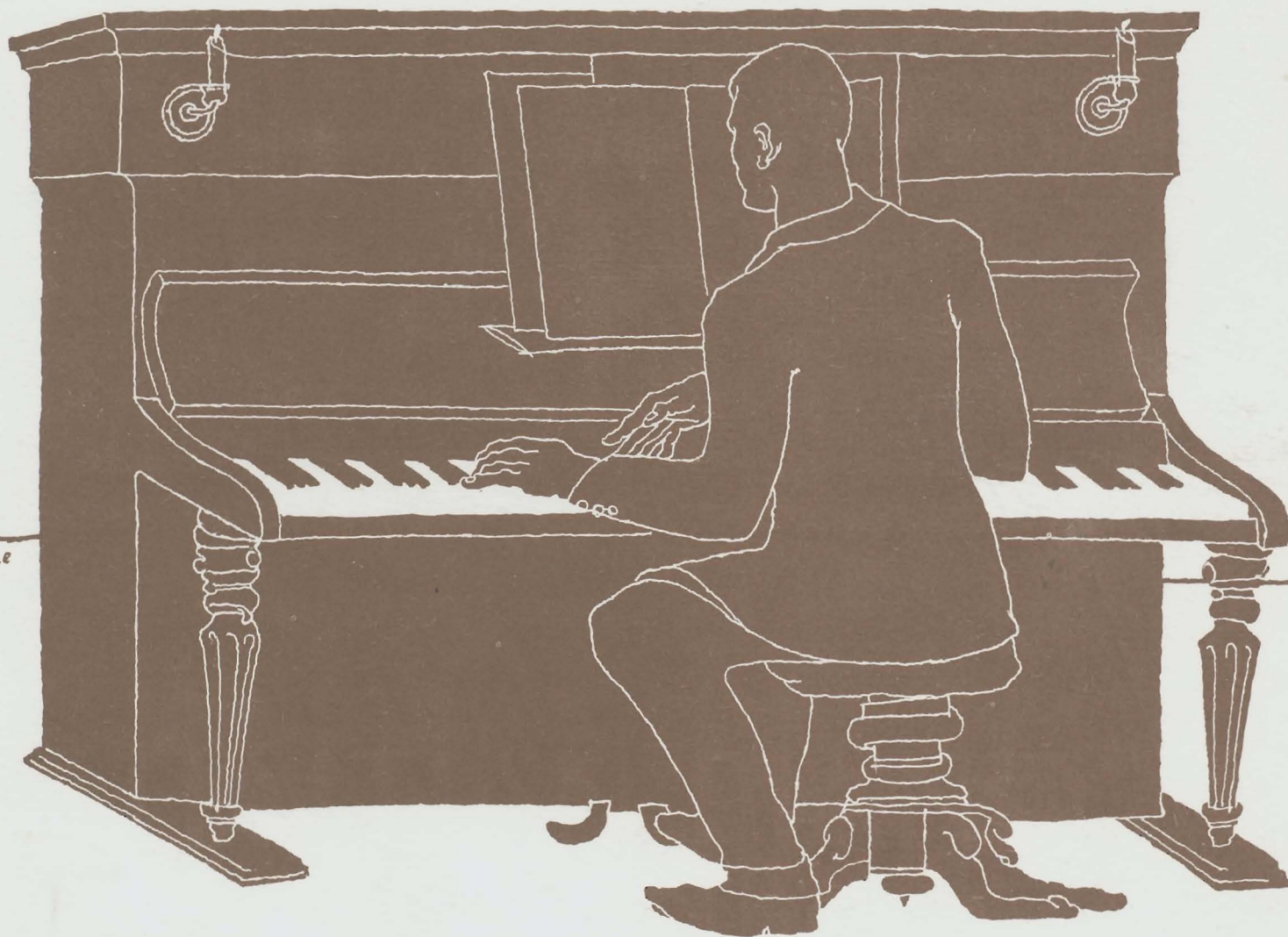


# HAITIAN PIANO

## WITH FABRE DUROSEAU



R. W. Kane

M  
1681  
H2  
D964  
1952

Folkways Records & Service Corp. N. Y. FW 6837

recorded in Haiti by Harold Courlander

MUSIC LP



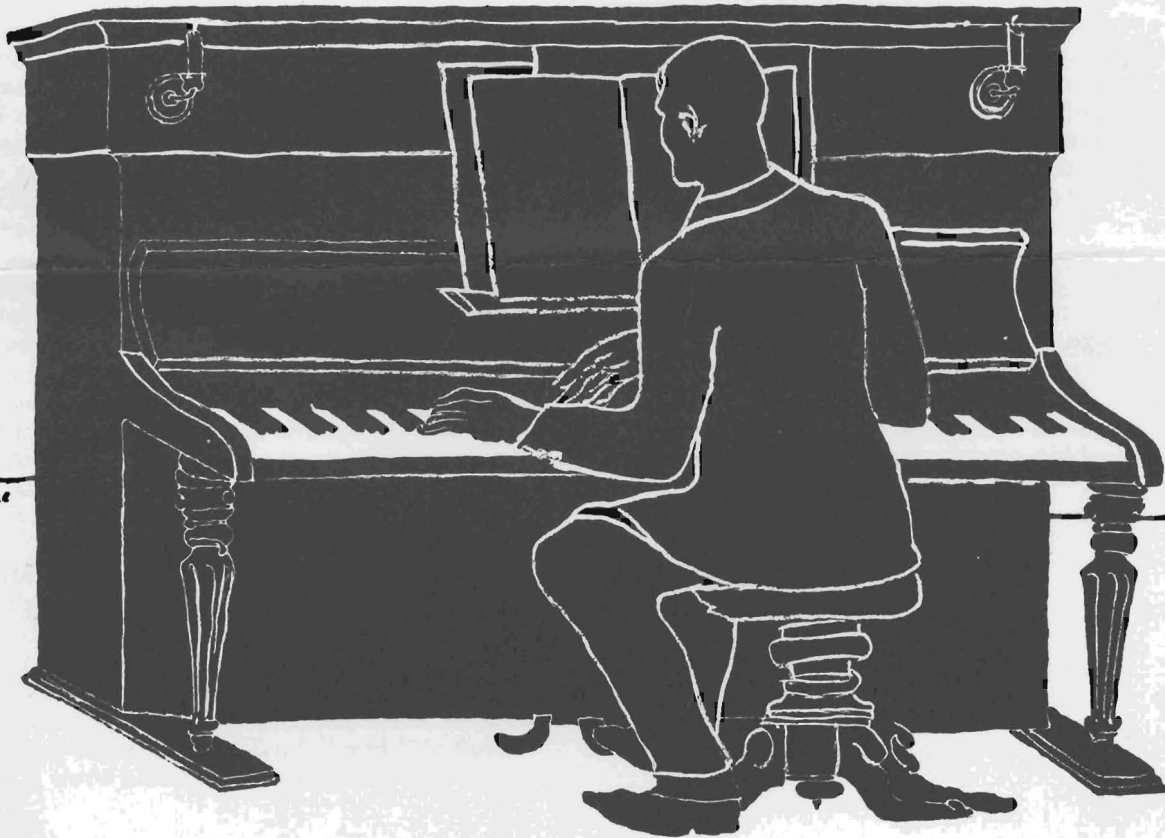
HALLIAN PLANO

FOLKWAY FW 683/

FOLKWAYS RECORDS album no. FW 6837

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# HAITIAN PIANO WITH FABRE DUROSEAU



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## HAITIAN PIANO

### Side I

- Band 1. Jeannette (Meringue)
- Band 2. Retour Des Cayes (Meringue)
- Band 3. Gallop
- Band 4. Un Soir #1 (Meringue)

### Side II

- Band 1. Un Soir #2 (Meringue)
- Band 2. Pourquoi Ces Larmes
- Band 3. Deux Amours (Meringue)
- Band 4. Lucia (Meringue)

Played by Fabre Duroseau with  
A. L. Duroseau and E. Duroseau, Violins

The Duroseau family of Port-au-Prince, Haiti, is the repository of an old tradition of music which is being engulfed by new and alien musical influences. The father of this musical family, the late Lyncee Duroseau was an outstanding classical musician. He received his musical education in Paris, and in 1938 he was decorated by the French Government for his musical achievements over a period of more than fifty years. Most of his nine children became practising musicians in various traditions, and on various instruments. Lyncee Duroseau once had a small classical orchestra composed entirely of members of his family. Pere Duroseau also composed, as did his sons. Favoring the salon or concert style, the Duroseau family came to be known by some people in Haiti today as the "old guard."

The Duroseau brothers have composed so many Meringues and other pieces that they are sometimes confused as to authorship. Fabre Duroseau -- who is featured in this record -- was one time asked for the name of the composer of a piece he had just played. He answered: "My brother Antoine...no, Emmanuel...or was it Arthur? Oh, I remember, I composed it myself."

"Jeannette" -- one of the lovely typical concert Meringues in this recording, was composed by Brother Antoine. "Un Soir" (Number II) with the same melodic appeal, was composed by Fabre. So were "Juanita," "Retour des Cayes," "Gallop," and "Pourquoi ces Larmes." "Deux Amours" was composed by Emmanuel. "Lucia" and "Un Soir" (Number I) were composed by Arthur.

Little is known of the actual beginnings of the Meringue, but it is believed to have evolved during colonial days, when the slaves adapted a French style of dance imported from Europe into a new style of their own. The French influence still survives in the typical music of the Meringue.

The Haitian Meringue differs from the Dominican dance of the same name in several respects. The Haitian dance is slower, but there is more musical variety and change in cadence. The Haitian Meringues are of three types: the concert or salon Meringue, in which the music is slow and "caessant"; the dance Meringue, in which the music is quasi-fast and very gay; and the Meringue Coudiaille, in which the rhythm is very excited. This third form is frequently heard during the carnivals. The first two forms are represented in this collection.

Jazz is making inroads on the Meringue, as is Cuban music. But the traditional Meringue may have, in some way and at some point, contributed to that great body of popular music we inclusively call Jazz. Some of the evidence may be in this present collection.

The Meringues were recorded by Harold Courlander in Haiti in 1951. For other examples of Haitian Meringues see Folkways Record FP 8, Calypso & Meringues