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Playing Time
64:14Made in Germany
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Booklet notes in English • Notice on français

Albert Roussel forged a unique musical identity in his music and remains one of the most intriguing and influential of French composers. In this first of three volumes of his complete piano music one can hear his originality as early as the *Sonatine, Op. 16*, composed in 1912 where fantasy and atmospheric colour are prominent. *Le Marchand de sable qui passe, Op. 13* (The Sandman) is incidental music written for a verse play where the influence of Debussy and Wagner can sometimes be felt. Roussel's last creative phase, represented by *Trois Pièces, Op. 49*, reveals his incisive wit, concern for rhythmic vitality, and even jazzy turns of phrase.

Albert
ROUSSEL
(1869–1937)

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| 1–2 | Sonatine, Op. 16 (1912) | 12:45 |
| 3–6 | Le Marchand de sable qui passe – musique de scène, Op. 13 (1908)* | 21:38 |
| 7–9 | Trois Pièces, Op. 49 (1933) | 8:36 |
| 10–11 | Prélude et Fugue, Op. 46 (1934 & 1932) | 4:39 |
| 12 | Doute (1919) | 4:06 |
| 13 | Petit Canon perpétuel (1912) | 2:14 |
| 14 | L'Accueil des Muses (1920) | 4:34 |
| 15 | Segovia, Op. 29 (1925) | 2:57 |
| 16 | Conte à la poupée (1904) | 2:20 |

* WORLD PREMIÈRE RECORDING OF PIANO VERSION

A detailed track list will be found in the booklet

Jean-Pierre Armengaud, Piano

Recorded at Studio 4'33 Pierre Malbos, Ivry sur Seine, 11–12 October 2012 (tracks 1–2) & 6–7 September 2012 (3–6), and at Temple Saint-Marcel, Paris, April 2006 (7–16) • Producers: Gérald Hugon (1–6); Robert Prudon (7–16) • Engineers & Editors: Bertrand Cazé (1–6); Robert Prudon & Bertrand Cazé (7–16)
Booklet notes: Gérald Hugon • With thanks to Mr Robert Prudon, General Manager of Mandala Records, for tracks 7–16 • Publishers: Durand (1–2, 7–15); Demets (Max Eschig) (3–6); Edition Mutuelle, Paris (16)
Cover image: Étretat, Normandy (from photo © Fabio Nodari / Dreamstime.com)