

Florent Schmitt was one of the most original French composers of his generation, and his chamber music shows him at his most personal. *The Quatre Pièces, Op. 25* are evocatively lyrical while the *Scherzo vif* brims with intricate but fiery virtuosity. The *Sonate libre, Op. 68* remains one of his most admired works, a bold diptych with lyric rhapsody at its core but one that also evokes the tragedies of the First World War. The late masterpiece *Habeysse, Op. 110* reveals the explosive power and subtle poetry of Schmitt's imagination.

Florent
SCHMITT
(1870–1958)

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| Quatre Pièces, Op. 25 (1901) * | 13:15 |
| 1 I. Lied | 4:08 |
| 2 II. Nocturne | 2:38 |
| 3 III. Sérénade | 1:46 |
| 4 IV. Barcarolle | 4:36 |
| 5 Scherzo vif, Op. 59, No. 2 (1913) * | 5:36 |
| 6 Chant du soir, Op. 7 (1895) * | 4:38 |
| Habeysse – suite pour violon et piano, Op. 110 (1947) * | 12:05 |
| 7 A. Assez animé | 3:41 |
| 8 B. Un peu attardé | 4:18 |
| 9 C. Animé | 4:03 |
| Sonate libre en deux parties enchaînées (ad modum clementis aquae), Op. 68 (1919) | 29:54 |
| 10 Lent sans exagération | 11:37 |
| 11 Animé – Lent – Animé | 18:14 |

* **WORLD PREMIÈRE DIGITAL RECORDING**
(Habeysse: Version for violin and piano)

Beata Halska, Violin • Claudio Chaquin, Piano

Recorded at Studio de Meudon, Meudon, France, 18–19 February 2014
 Producer: Association des Amis des Solistes de Versailles • Engineers & Editors: Cyril Coutand, Julien Bassères
 Artistic director: Bernard Le Monnier • Booklet notes: Constantine P. Carambelas-Sgourdas
 Publishers: P. Hurstel (tracks 1–4); Editions Salabert (5–6); Editions Durand & Cie (7–11)
 Violin by Jean-Baptiste Vuillaume, 1835 • Cover photo: Terrance Emerson / Dreamstime.com



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Playing Time
65:43



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