

During his time in Italy and later in Leipzig, Charles Gounod was drawn by the balance of sonic beauty and proportion to be found in the music of Palestrina and J.S. Bach. He developed an innate desire for simple directness as can be heard in the excerpt from the *Messe solennelle de Sainte Cécile* and the *Méditation sur le premier Prélude de J.S. Bach*, now better known as *Ave Maria*. Gounod's talents for melody and mood painting are demonstrated in his *Romances sans paroles*, while his sense of wit can be heard in the famous *Marche funèbre d'une marionnette*.

Charles
GOUNOD
(1818–1893)

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| 1 | Méditation sur le premier Prélude de piano de J.S. Bach (1853) | 4:57 |
| | (version for piano) | |
| 2–7 | Six Romances sans paroles (1849–71) | 18:20 |
| 8 | Prélude in C minor (pub. 1877) | 2:21 |
| 9 | La Veneziana, Barcarolle (1873–74) | 3:30 |
| 10 | Impromptu in G major (1888) | 2:29 |
| 11 | Souvenance, Nocturne (c. 1865) | 4:09 |
| 12 | Messe solennelle de Sainte Cécile: Offertoire 'Invocation' (1855) | |
| | (version for piano, arr. c. 1875) | 3:06 |
| 13 | Grande valse brillante in D major 'Georgina' (1838–42?) | 6:48 |
| 14–25 | Préludes et fugues pour l'étude préparatoire au Clavecin bien tempéré de J.S. Bach (c. 1890) | 23:57 |
| 26 | Gavotte in A minor (1887–93?) | 3:36 |
| 27 | Marche funèbre d'une marionnette (1871–72) | 3:25 |

Warren Lee, Piano

A detailed track list can be found inside the booklet

Recorded: 9 ~~8~~ ~~12~~ ~~14~~ ~~26~~ and 10 ~~1~~ ~~1~~ ~~7~~ ~~13~~ ~~27~~ December 2022 at Wyastone Concert Hall, Monmouth, Wales, UK
 Producer and editor: Andrew Walton (K&A Productions Ltd) • Engineer: Deborah Spanton (K&A Productions Ltd)
 Booklet notes: Rodney Smith • Piano: Steinway, Model D • Cover photograph: www.pixabay.com

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8.574534

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Playing Time
77:31



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Made in Germany

Booklet notes in English

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