

There are fruitful contrasts in the works for piano and orchestra of these two French composers. Gabriel Fauré's *Ballade in F sharp major* is graceful and serene but ends with a Lisztian flourish, whereas his neglected *Fantaisie*, though modestly orchestrated, is distinctive and characterful. Francis Poulenc, himself a gifted pianist, wrote his *Piano Concerto* for the Boston Symphony during his second American tour in 1949, full of alluring melodies and seductive orchestral colour. The ballet *Aubade* was composed for piano and 18 instruments with a scenario by Poulenc himself. It foreshadows the concerto while also revealing a Stravinskian influence.

Gabriel
FAURÉ
(1845–1924)

1 Fauré: *Ballade in F sharp major, Op. 19* (1877–79) (version for piano and orchestra, arr. 1881) 14:57

Poulenc: *Piano Concerto, FP 146* (1949)

2 I. Allegretto 9:40
3 II. Andante con moto 5:23
4 III. Rondeau à la française 4:02
5 Fauré: *Fantaisie, Op. 111* (1918) 14:50

Francis
POULENC
(1899–1963)

Poulenc: *Aubade, FP 51* (1929) 18:07
6 Toccata – 2:29
7 Récitatif: Les Compagnes de Diane – 1:37
8 Rondeau: Diane et compagnes – Entrée de Diane – Sortie de Diane – 3:00
9 Presto: Toilette de Diane – 1:24
10 Récitatif: Introduction à la Variation de Diane – 2:05
11 Andante: Variation de Diane – 2:32
12 Allegro féroce: Désespoir de Diane – 0:38
13 Conclusion: Adieux et départ de Diane 4:22

Romain Descharmes, Piano
Malmö Opera Orchestra • Michael Halász

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