

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) **19:05**

- 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 – **3:00**
Sortie de Diane – **1:24**

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 feroce:**

Désespoir de Diane – **0:38**

⑬ **Conclusion:**

Adieu et départ de Diane **4:22**

Romain Descharmes, Piano
Malmö Opera Orchestra • Michael Halász

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