Faure – Piano Quartet Op.15– Sonata for Piano & Cello No.2 (1957)

I. Piano quartet in c op.15 32:42 *1 allegro molto moderato 10:27 2 scherzo 6:04 3 adagio 7:23 4 allegro molto 8:48* Claude Helffer, piano Georges Tessier, violin Pierre Ladhuie, viola Roger Albin, cello II. Sonata for piano and cello in g op.117 17:47
5 allegro 6:30 6 andante 6:44 7 allegro vivo 4:33
Claude Helffer, piano Roger Albin, cello

Fauré's Piano Quartet in c minor was perhaps his best known chamber music work and was considered in the front rank of such works, being regularly performed in the days when piano quartets were frequently heard in concert. It dates from 1879 not long after Fauré had visited Wagner and listened to his music. Impressed though he was, unlike Cesar Franck or d'Indy, he refused to fall under Wagner's spell and set off on his own path. No better example can be found than this work. The opening movement, Allegro molto moderato, is bold and sweeping over a wide range, powerfully rhythmic and very original, it is clearly a challenge to Franck and the other French Wagnerians. He is deliberately seeking to expand the language of romanticism without going in the same direction as Wagner. Fauré, unlike Brahms or Schumann, never resorted to having the strings treated as a choir against the piano. He recognized and accepted the basic difference in sound and character between the piano and string instruments and never tried to make the piano sing long sustained melodies. He showed that it was not necessary. Using opposing arpeggios, chords and runs against the singing of a single instrument or a group of them, and giving the piano an equal role in a rich contrapuntal texture created a dazzling variety of tonal effects. --- editionsilvertrust.com

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