

## Maurice Ravel - The Complete Piano Works of Ravel (Hewitt) [2002]

Written by bluesever

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CD1 1. Menuet antique [6'29] 2. Pavane pour une infante défunte [7'04] Sonatine 3. Modéré [4'39] 4. Mouvement de menuet [3'13] 5. Animé [4'02] Valses nobles et sentimentales 6. Modéré – très franc [1'19] 7. Assez lent [2'42] 8. Modéré [1'17] 9. Assez animé [1'14] 10. Presque lent [1'26] 11. Vif [0'39] 12. Moins vif [3'06] 13. Epilogue: Lent [5'17] Le Tombeau de Couperin 14. Prélude [3'07] 15. Fugue [3'27] 16. Forlane [5'44] 17. Rigaudon [3'15] 18. Menuet [6'01] 19. Toccata [4'08] CD2 1. Sérénade grotesque [3'53] 2. Jeux d'eau [5'42] Gaspard de la nuit 3. Ondine [6'41] 4. Le Gibet [7'23] 5. Scarbo [9'24] 6. Menuet sur le nom d'Haydn [2'00] 7. Prélude [1'25] 8. A la manière de Borodine [1'37] 9. A la manière de Chabrier [2'13] Miroirs 10. Noctuelles [5'00] 11. Oiseaux tristes [4'21] 12. Une barque sur l'océan [7'30] 13. Alborada del gracioso [6'44] 14. La vallée des cloches [6'10]

Angela Hewitt - piano Recorded in tje Reitstadel, Neumarkt, Germany, on 20-23 March 2000 and Henry Wood Hall, London, on 11-14 August 2001

Taking time off from her definitive series of J.S. Bach recordings, Angela Hewitt here brings us the complete solo piano music of Ravel. Anyone who wondered whether this seemingly dyed-in-the wool Bachian might stumble should rest assured: this is a stunning double-disc. As Hewitt makes clear in her characteristically illuminating liner notes, Stravinsky's jibe that Ravel was "only a Swiss clock-maker" was hopelessly off the mark. "One doesn't need to open one's chest to show that one has a heart," said Ravel, and in these often understated recordings, one is made to feel his point powerfully. "Scarbo" is all the more dramatic through the suppressed excitement Hewitt's playing exudes. "Ondine" and "Le Gibet" are at once immaculately controlled and intensely atmospheric. In addition to those works most frequently played, we also get rarities, like "Sérénade grotesque," written when Ravel was 18, and not published until 1975. As Hewitt points out, Ravel's favorite composer was Mozart, and she plays him with a Mozartean subtlety of nuance. ---Michael Church, Editorial Reviews

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