

## Ravel – Complete Works For Solo Piano (Collard) [2004]

Written by bluesever

Sunday, 18 September 2011 09:16 - Last Updated Wednesday, 02 April 2014 08:42

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CD1 1. *Sérénade Grotesque* 2. *Menuet Antique* 3. *Pavane pour une Infante Défunte* 4. *Jeux d'eau* 5. *Sonatine Mov.1, Modéré* 6. *Sonatine Mov.2, Mouvement de Menuet* 7. *Sonatine Mov.3, Animé* 8. *Miroirs No.1, Noctuelles: Très Léger* 9. *Miroirs No.2, Oiseaux Tristes: Très Lent* 10. *Miroirs No.3, Une Barque sur l'océan: D'un Rythme Souple* 11. *Miroirs No.4, Alborada del Gracioso: Assez Vif* 12. *Miroirs No.5, La Vallée des Cloches: Très Lent* CD2 1. *Gaspard de la Nuit Mov.1, Ondine: Lent* 2. *Gaspard de la Nuit Mov.2, Le Gibet: Très Lent* 3. *Gaspard de la Nuit Mov.3, Scarbo: Modéré* 4. *Menuet sur le nom d'Haydn* 5. *Valses Nobles et Sentimentales No.1, Modéré - Très Franc* 6. *Valses Nobles et Sentimentales No.2, Assez Lent* 7. *Valses Nobles et Sentimentales No.3, Modéré* 8. *Valses Nobles et Sentimentales No.4, Assez Animé* 9. *Valses Nobles et Sentimentales No.5, Presque Lent* 10. *Valses Nobles et Sentimentales No.6, Vif* 11. *Valses Nobles et Sentimentales No.7, Moins Vif* 12. *Valses Nobles et Sentimentales No.8, Épilogue: Lent* 13. *Prélude* 14. *À la manière de Borodine: Valse - Allegro Giusto* 15. *À la manière de Emmanuel Chabrier: Allegretto* 16. *Le Tombeau de Couperin No.1, Prélude: Vif* 17. *Le Tombeau de Couperin No.2, Fugue: Allegro Moderato* 18. *Le Tombeau de Couperin No.3, Forlane: Allegretto* 19. *Le Tombeau de Couperin No.4, Rigaudon: Assez Vif* 20. *Le Tombeau de Couperin No.5, Menuet: Allegro Moderato* 21. *Le Tombeau de Couperin No.6, Toccata: Vif*  
Jean-Philippe Collard – piano

The playing of Jean-Philippe Collard has a lot to recommend it, particularly in the way it is so naturally expressive. On this EMI reissue of the solo piano works of Ravel, Collard's use of dynamics and pedal to color the mood and character of each piece never sounds forced or artificial, nor does he ever sacrifice momentum or expression. Among the ear-catching highlights are *Miroirs*, where *Oiseaux tristes* is as quietly beautiful as *Alborada del gracioso* is sparkling; and the *Valses nobles et sentimentales*, where the expression is intense and intimate, just as Ravel calls for in the performance markings. The *Rigaudon* of *Le tombeau de Couperin* is slower than most performers play it, which makes it stand out, but otherwise, it is just as communicative as the rest of the works. Collard does not make all of Ravel's works sound the same, but carefully tailors each one to make them speak eloquently. ---Patsy Morita, allmusic.com

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