

Schumann - Carnaval Op 9, Sonata No. 1 Op 11 (Kissin) [2002]

Written by bluesever

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1. Piano Sonata No. 1 in F sharp minor ('Grosse Sonate'), Op. 11: Introduzione (un poco Adagio); Allegro vivace 2. Piano Sonata No. 1 in F sharp minor ('Grosse Sonate'), Op. 11: Aria: Senza passione, ma espressivo 3. Piano Sonata No. 1 in F sharp minor ('Grosse Sonate'), Op. 11: Scherzo ed Intermezzo: Allegrissimo 4. Piano Sonata No. 1 in F sharp minor ('Grosse Sonate'), Op. 11: Finale: Allegro un poco maestoso 5. Carnaval for piano, Op. 9: Pierrot 6. Carnaval for piano, Op. 9: Arlequin 7. Carnaval for piano, Op. 9: Valse noble 8. Carnaval for piano, Op. 9: Eusebius 9. Carnaval for piano, Op. 9: Florestan 10. Carnaval for piano, Op. 9: Coquette 11. Carnaval for piano, Op. 9: Réplique 12. Carnaval for piano, Op. 9: Papillons 13. Carnaval for piano, Op. 9: A.S.C.H. / S.C.H.A. (Lettres dansantes) 14. Carnaval for piano, Op. 9: Chiarina 15. Carnaval for piano, Op. 9: Chopin 16. Carnaval for piano, Op. 9: Estrella 17. Carnaval for piano, Op. 9: Reconnaissance 18. Carnaval for piano, Op. 9: Pantalon et Colombine 19. Carnaval for piano, Op. 9: Valse allemande 20. Carnaval for piano, Op. 9: Paganini 21. Carnaval for piano, Op. 9: Aveu 22. Carnaval for piano, Op. 9: Promenade 23. Carnaval for piano, Op. 9: Pause Evgeny Kissin - piano

Evgeny Kissin has made brave choices in selecting this program. Schumann's Sonata No. 1 is a huge, sprawling piece, difficult to play and to hold together and therefore not very popular. Carnaval is one of Schumann's acknowledged masterpieces and has been recorded by a wide variety of pianists, providing plenty of competition. In the Sonata, Kissin's performance is a complete success. He has the largeness of spirit, powers of organization, and huge technique to make the music convincing and hold the listener's interest for more than half an hour. Carnaval is not quite so successful, as the pianist's fingers occasionally run away with him in rapid sections, and they become technical rather than musical events. Repeated listenings, though, reveal how well Kissin characterizes most of the music and how well his attention to detail ensures that we hear Schumann's ideas and countermelodies clearly. If the whole disc doesn't quite score A+, it's still very much worth hearing, especially for those Schumann lovers who don't know the Sonata well. ---Leslie Gerber, amazon.com

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