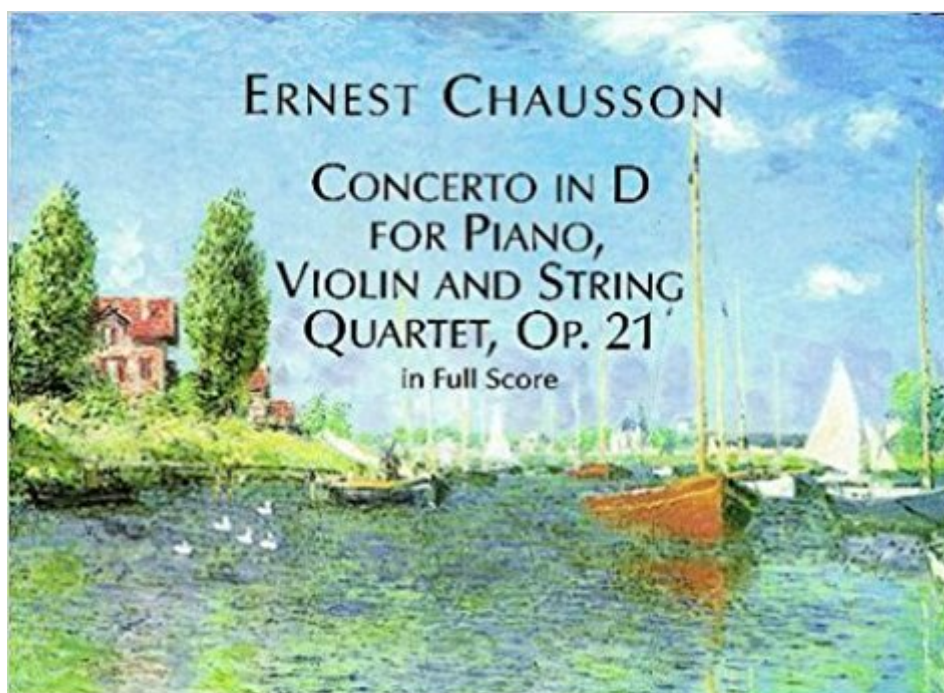


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Concerto In D For Piano, Violin And String Quartet, Op. 21, In Full Score



Synopsis

This critically acclaimed work exhibits the significant influence of César Franck, with whom the composer studied – particularly in its cyclical form, numerous modulations, and deeply expressive lyricism. Chausson wished to encourage a rediscovery of classic forms, especially in chamber music, and this brilliant work attests to the success of his efforts.

Book Information

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Customer Reviews

Since the full score is the only option for a pianist to play from, having a slightly larger print and better binding for page-turning would have been great. The New York edition is better in that respect. I must object to a statement in Rangel-Ribiero's foreword of the work. He writes, "Despite the defection of the pianist- who claimed his part was unplayable!- but with the delight of violin virtuoso Eugène Ysaÿe, the premiere was a rousing success." This is such judgmental wording towards Auguste Pierret, given that the part really is almost unplayable. It reminds me very much of the piano and violin sonata of Guillaume Lekeu (also a student of Franck); the piano writing is too stuffed, too "studied", demanding too much of the pianist in an unnatural, unpianistic way (different from Franck's, who was a virtuoso pianist). The effect in both cases, however, is gorgeous music, and one readily forgives the clumsy means for the sake of the whole that is produced. Although much of what was once unplayable is now standard repertoire, I just would never phrase it that way. Please give pianists a break; they do the best they can.

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