



CHANDOS

Florent
SCHMITT

Symphonie concertante

Trois Danses

Stèle pour le tombeau
de Paul Dukas

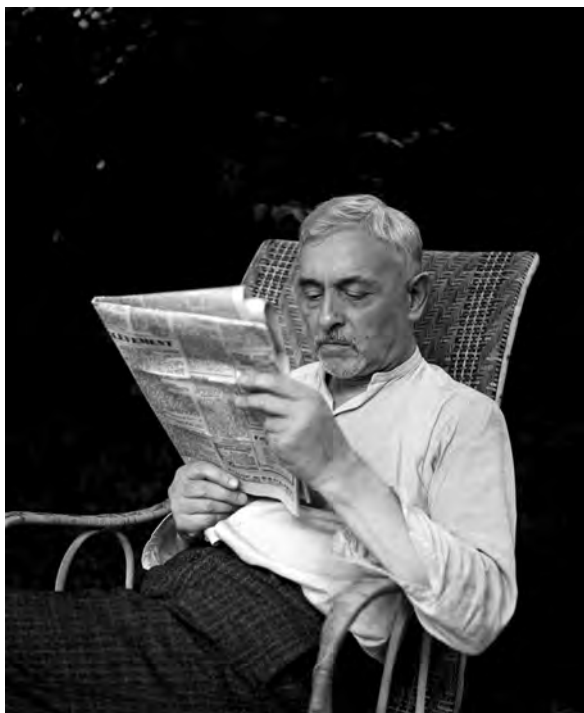
Çançunik

BBC

**Philharmonic
Orchestra**

Peter Donohoe *piano*

Yan Pascal Tortelier



Roger-Viollet/Roger Viollet/ArenaPAL

Florent Schmitt, 1937

Florent Schmitt (1870 – 1958)

Orchestral Works

Symphonie concertante, Op. 82 (1928 – 32)*

37:32

pour orchestre et piano

(for Orchestra and Piano)

À Serge Koussevitzky et à la Boston Symphony Orchestra

- | | | | |
|-----|-----|--|-------|
| [1] | I | Assez animé – À l'aise –
Mouvement initial – Deux fois moins vite –
Un peu moins vite que l'animé initial – Animez légèrement –
Mouvement initial (Assez animé) – Cédez un peu –
Laissez le mouvement s'animer un peu –
Premier Mouvement – À l'aise –
Mouvement initial – Un peu moins vite – Animez peu à peu –
Mouvement initial – Élargissez un peu – Mouvement initial | 12:58 |
| [2] | II | Lent – Moins lent – Lent initial – Assez lent –
Animez légèrement – Animez un peu plus – Animez encore –
Mouvement initial (lent) – Moins lent – Assez lent –
Lent (mouvement initial) | 12:30 |
| [3] | III | Animé – Un peu moins vite – Mouvement initial – Un peu moins vite –
Mouvement initial | 12:03 |

Trois Danses, Op. 86 (1936)

10:39

pour orchestre

(Three Dances for Orchestra)

Orchestration 1938 of Three Dances for Solo Piano (1935)

- [4] I Montferrine (Bourrée lombarde). À Madame Marguerite Long.
Allègre 2:20
- [5] II Bocane (Du nom de l'inventeur Bocan). À Madame Lucette Descaves.
Lent sans exagération – Animez légèrement –
Plus lent (premier mouvement) – Animez légèrement –
Mouvement initial 5:03
- [6] III Danse de corde (Rope Dance). À Madame Hélène Pignari.
Animé – Lent – Plus lent – Animé (mouvement initial) 3:34

[7] **Stèle pour le tombeau de Paul Dukas, Op. 87 No. 1** (1936) 5:49

in C sharp minor • in cis-Moll • en ut dièse mineur

(Memorial for the Tomb of Paul Dukas)

Revised and Incorporated as First Movement of

Chaîne brisée (Broken Chain, 1937) for Piano

Orchestrated 1938 by the Composer

Un peu lent – Animez légèrement – Mouvement initial

première recording

Çançunik, Op. 79 (1927)

16:00

(= 'Sens unique', or 'one way')

Suite pour Orchestre en Deux Parties

(Suite for Orchestra in Two Parts)

- | | | | |
|---|----|---|-----------------|
| 8 | I | Lied-Nocturne. Très lent | 8:50 |
| 9 | II | Scherzo-Tarentelle. Très vif – Très modéré. Le double moins vite –
Animez un peu – Au Mouvement – Animez un peu – Au Mouvement –
Très vif (Premier Mouvement) | 7:09 |
| | | | TT 70:20 |

Peter Donohoe piano*

BBC Philharmonic Orchestra

Yuri Torchinsky leader

Yan Pascal Tortelier



Sim Canetty-Clarke Photography

Peter Donohoe

Florent Schmitt:

Symphonie concertante and other orchestral works

Introduction

There can be little doubt that the preferred expressive medium of Florent Schmitt (1870–1958) was the orchestra – music lovers familiar with *La Tragédie de Salomé*, *Antoine et Cléopâtre*, *Oriane et le prince d'amour*, or *Salammbô* know this already. It was in this medium that the composer's refined textures, rich harmony, and voluptuous melodies, knowingly orientalist, came to the highest fruition. Certainly, Schmitt entrusted to the piano, on which he was an expert performer, numerous masterly works, relations of those of Debussy and Ravel. Nevertheless, he judged his instrument 'encumbered by its profuse sound world', a world that, it is true, had gained widespread currency since the virtuosic scores of the romantics. Schmitt also reproached the piano for not being able to 'pretend to anything beyond being a substitute', in other words for being good only at imitating or imperfectly replicating other instruments.

Testifying to this is the habit which he adopted of orchestrating his works for piano. The present recording includes two such orchestrations, *Stèle* and *Trois Danses*, still

unknown in their versions for symphony orchestra. As for the little marvel that is the suite *Çaңçunik*, written for orchestra, it has never, until this day, been recorded. To these discoveries is added the monumental *Symphonie concertante*, of which this is only the second recording (the first dates from 1994). All are works composed between 1929 and 1936, representative of the long period of the composer's maturity, Florent Schmitt at this time aged between fifty-nine and sixty-six years – he would die at age eighty-eight.

Symphonie concertante for Orchestra and Piano, Op. 82

Of an astonishingly abundant character, the *Symphonie concertante* strikes us with its overpowering beauty, situated between a post-romanticism tinged with impressionism and a modernism that proved disconcerting at its first performance. The work was the result of a commission from the conductor Serge Koussevitzky on the occasion of the fiftieth anniversary of the Boston Symphony Orchestra.

Schmitt composed the work between 1928 and 1932, chiefly during his summer

holidays in the Pyrenees. Having envisioned the composition of a concerto, he arrived at the choice of a *symphonie concertante* 'for orchestra and piano'. The order of the words is important: despite the presence of the piano, the work is in every respect a 'symphony', Schmitt's first (in 1941, Schmitt would also compose *Janiana*, sub-titled 'Symphony for String Orchestra', then, in 1958, a Symphony No. 2, a masterpiece and artistic testament, the numbering of which is disorientating).

Through writing of sensuous and sparkling profusion, Schmitt shows in the *Symphonie concertante* the extent to which he serves as a link between Debussy and Messiaen. A complex language, rich in dissonance and occasionally harsh, is compensated for by melodies of staggering seductiveness. The virtuoso piano irradiates the orchestration and often approaches the status of a genuine soloist, even though solos emerge from all the orchestral sections.

The first movement, *Assez animé*, alternates volcanic and lyrical episodes. Towards the end, several expressive summits succeed one another in Dionysian frenzy. The central piece, *Lent*, develops a dream-like atmosphere to which the enveloping timbre of the celesta contributes. It begins with bell-like sonorities on the piano, a frequent effect of

Schmitt's, then is animated by neo-orientalist motifs. About a third of the way through, an extended melody rises in the strings, in several extravagant waves, to reach powerful peaks. The finale, *Animé*, is a swirling, rugged movement, jolted by sudden shifts, the rhythmic vitality of which recalls Stravinsky.

The *Symphonie concertante* was premièred on 24 November 1932 in Boston, during the only visit that Schmitt paid to the United States – during which he undertook a tour giving about a dozen concerts of both orchestral works and chamber music, and which brought him eventually to the west coast. The work was performed by its dedicatees, the Boston Symphony Orchestra and Koussevitzky, Schmitt himself playing the solo part.

The public reception was mixed, even though the audience enthusiastically applauded the central movement. Critics, praising the efforts of the orchestra in a score of unprecedented complexity, responded rather negatively. The scathing review by Joseph G. Brennan, in *The Stylus*, set the tone:

The *Symphonie concertante* proved to be a miasmic swamp of tone, and little else. It was all Dr. Koussevitzky and his valiant crew could do to stagger through the work without breaking down. The piece raised

an unholy din. The last movement changed in time-signature almost from bar to bar.

The gigantic machinery of the whole affair groaned, shrieked, roared, stalled twice, and finally lurched to a welcome stop. [...]

The huge work had its moments – but they were few, and when they occurred they brought memories of *La tragédie de Salomé*.

Mr. Schmitt is still sincere, but he is getting old. His hand has lost its cunning.

But in all honesty, it was probably impossible for the critics to deliver a viable judgement on this wholly unexpected work, of great complexity and extreme technical difficulty.

The first performance of the *Symphonie concertante* in France, on 29 June 1933, at the Théâtre des Champs-Élysées, in Paris, conducted by Albert Wolff, with the composer at the piano, did not throw off its audience any less. A further performance, on 24 January 1937 at the Concerts Colonne, with Hélène Pignari at the piano and Paul Paray wielding the baton, would even cause scandal, something which Schmitt would still recollect with a certain amount of pride towards the end of his live.

Trois Danses, Op. 86

The *Trois Danses* (Three Dances) have been less frequently encountered than some other cycles for piano by Schmitt, such as *Mirages* and *Ombres*. The composer here

chose dances that are highly unusual, in which one recognises his independent, even caustic, spirit. Each is dedicated to a female pianist, respectively Marguerite Long, Lucette Descaves, and Hélène Pignari. It was this last who gave the suite its first performance, in late March 1936, in a concert of the Société nationale de musique. Two years later, Schmitt decided to orchestrate the three pieces. Their orchestral version received its first performance on 18 February 1939 at the Concerts Colonne, under the direction of Paul Paray. The following week, the critic Maurice Imbert would recall in *L'Art musical* pieces of 'short duration but of great substance, the orchestration of which sounds marvellous', and which were applauded 'with enthusiasm'.

'Montferrine (Bourrée lombarde)' is inspired by the *monferrina*, a lively dance from Piedmont. The rusticity of the piece, its harmonies tart and its rhythms constantly changing, rests on light-footed themes punctuated with comical heaviness. Transferred to the orchestra, 'Montferrine' retains its neoclassicism but comes across as less austere than on the piano. The gleaming orchestration contrasts instrumental sections and textural densities, and allows for dynamic build-ups and dramatic outbursts, accentuating the grotesque aspect.

'Bocane' alludes to the dancing master

Jacques Cordier (1580 – 1655), known as Bocan, teacher of dance to Anne of Austria. He was the inventor of a 'solemn dance which is no longer in use', according to the *Dictionnaire de l'Académie française* of 1740, but nothing is said about what constitutes its characteristics. Schmitt thus reinvents it, in this jewel of expressivity, comparable to the *Lent* of Symphony No. 2. In the contemplative mystery of a nocturne, the strings and harp form a halo round the horns, trumpets, and clarinets, which in turn carry the melody. Compared to the original version for piano, the orchestration softens the rhythmic pulsation and strengthens the dream-like character.

The 'Danse de corde' (Rope Dance) depicts, almost visually, the progress of a tightrope walker. Like 'Montferrine', this brilliant, stridently dissonant piece gains from the powerful contrasts of the orchestra. The rhythmic energy and the orchestral outbursts do not come without reminiscences of certain types of circus music. Before the conclusion, in a sudden moment of calm, there arises a memory of 'Bocane', which seems fleetingly to pass through the thoughts of the tightrope walker.

Stèle pour le tombeau de Paul Dukas, from 'Chaine brisée', Op. 87

Devoid of any kind of pathos, the noble *Stèle*

pour le tombeau de Paul Dukas (Memorial for the Tomb of Paul Dukas) pays homage to a man who was a friend of Schmitt's. The two men, by temperament quite different from each other, were born only five years apart, and shared a high regard for their art.

Schmitt originally composed this piece for the May – June 1936 issue of *Revue musicale* in tribute to Dukas, who had died the year before. Alongside articles and testimonials, there is the suite for piano *Tombeau de Paul Dukas*, which opens with Schmitt's *Stèle* and continues with pieces by Manuel de Falla, Gabriel Pierné, Guy Ropartz, Alexandre Kreïn, Joaquín Rodrigo, Olivier Messiaen, Tony Aubin, and Elsa Barraine (the last four of whom had studied under Dukas at the Conservatoire). In 1937, Schmitt revised his piece (he modified and extended its conclusion) and placed it at the head of the suite *Chaine brisée* (Broken Chain), which also contains 'Barcarolle des sept vierges' and 'Branle de sortie'. The following year, the composer supplied an orchestral version of the first and third pieces. The *Stèle* would be given its first performance, with orchestra, on 18 December 1938, under the auspices of the Société des concerts du Conservatoire, conducted by Charles Munch. It was within the archives of the latter that the orchestral manuscript was rediscovered. As far as 'Branle de sortie' is concerned,

first performed on 22 January 1939 by the Orchestre symphonique de Paris conducted by Jean Morel, Schmitt's orchestral manuscript has yet to be recovered.

The *Stèle pour le tombeau de Paul Dukas* begins with the tolling of a bell over which a chordal melody is superimposed. A new, more melodious theme appears, which builds in intensity to a poignant climax, probably expressing the sorrow experienced in the face of the loss of Dukas. In its version for orchestra the piece is a veritable study in colours, a reasonably homogeneous textural material that appears in changing guises. After a lull, the tolling bell and the chordal theme of the opening re-emerge and grow further in intensity, before the conclusion.

Çançunik, 'Suite in Two Parts', Op. 79

Composed in 1927, the 'suite for orchestra in two parts' *Çançunik* was the product of a competition launched by the Compagnie française de radiophonie which oversaw Radio-Paris. The challenge was to compose a score intended for broadcast on the radio, a 'music for the masses', the writing of which would not suffer in effect through transmission over the airwaves (the technique of radio transmission was in those days still very much open to improvement).

Schmitt received First Prize in the

competition. As title of his work he offered the phonetic transcription of the expression 'sens unique' (one way) which might allude to the principle of radiophonic transmission, from the sender to the receiver (the composer, whose titles would merit a study in themselves, would do the same with *Habeyssée* (1947), for violin and orchestra, the title of which is the deceptively orientalisising phonetic transcription of the letters 'ABC'!).

Communicating with an expressive power that is deliberately direct, *Çançunik* opens with a 'Lied-Nocturne' based on two themes. Clarinet, flute, and oboe, in particular, are given prominent solos, while the strings generate a passionate atmosphere, seizing the upper hand during two imposing climaxes.

It is followed by a 'Scherzo-Tarentelle', in which the first part, light and lively, recalls music for entertainment (dance, music hall, circus). The slow section, inaugurated by menacing horns, as in Wagner, distils an alluring romanticism reminiscent of Hollywood films. After reaching a climax, the brilliant scherzo returns, then yields to a faster conclusion which is rounded off by elegant arabesques.

It is not known whether *Çançunik* was broadcast, but its first known performance

in concert was given on 16 February 1930 at the Théâtre Sarah-Bernhardt, in Paris, by the Concerts Poulet, under the direction of their founder, Gaston Poulet.

© 2026 Nicolas Southon

Translation: Chandos Records Ltd

Born in Manchester in 1953, **Peter Donohoe** studied at Chetham's School of Music for seven years, graduated in music from Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham, and then in Paris with Olivier Messiaen and Yvonne Loriod. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility, and commanding technique, a critic concluding in *Musical Opinion* that 'I cannot imagine a living pianist capable of improving upon Donohoe's outstanding artistry'. In recent seasons he has appeared with the Dresdner Philharmonie, BBC Philharmonic Orchestra, BBC Concert Orchestra, Cape Town Philharmonic Orchestra, and RTÉ National Symphony Orchestra. He has undertaken a UK tour with the Russian State Philharmonic Orchestra and given concerts in many South American and European countries as well as China, Hong Kong, South Korea, Russia, and the USA. In high

demand as a jury member for international competitions, he has recently served on the juries at the Concours de Genève (2018), International Piano Competition 'Cidade de Ferrol' (2022), and Hong Kong International Piano Competition (2022), along with many national competitions both within the UK and abroad. His most recent discs include Volume 2 of the Orchestral Works of Grażyna Bacewicz, an exploration of Busoni's works for solo piano, and an album devoted to solo piano works by Granados and Albéniz (all for Chandos Records), as well as Piano Quintets by Taneyev and Schumann and a selection of waltzes by Ravel, Schumann, Debussy, and Chopin. He has performed with all the major London orchestras and, across the European continent, with the Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, Münchner Philharmoniker, and Berliner Philharmoniker. In the United States, he has appeared with the Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and more. In the 2024/25 season Peter Donohoe gave notable performances with the Symphony Orchestra of India, Filarmonica George Enescu, in Bucharest, Vox Ama Deus, in Philadelphia, and Royal Philharmonic Orchestra, at Cadogan Hall. The season also featured recitals at the Fundación Juan March, in Madrid, Chopin

Piano FEST, in Prishtina, Kosovo, and at such UK events as the Ludlow Piano Festival, Newbury Spring Festival, and Ulverston International Music Festival.

One of the most celebrated broadcast ensembles in the world, the **BBC Philharmonic Orchestra** possesses a distinctive energy, lightning speed, and unique musical character which have moved and inspired audiences for over 100 years. The Orchestra presents a flagship series of concerts at Manchester's Bridgewater Hall, alongside up to fifty touring performances across the UK every year. Whether encountered in the concert hall, heard on the air, seen on television, or streamed on BBC Sounds and iPlayer, its work is enjoyed by millions of listeners annually. Its Chief Conductor is John Storgårds, an inspiring musical leader who has built a close relationship with the Orchestra over many years. Between him, Anja Bihlmaier – its Principal Guest Conductor – and a roster of high-profile guests, the Orchestra performs every year at the BBC Proms, on tour around the world, and live on BBC Radio 3 from its base at the Philharmonic Studio, in Salford. The Canadian-British composer Cassandra Miller is its Composer in Residence for 2026 / 27.

The work of the BBC Philharmonic Orchestra has always been characterised by

a commitment to innovation and audience development. In recent years, a new partnership with the cutting-edge Aviva Studios, in Manchester, has been the perfect way to develop new ways of presenting and broadcasting classical music. From Huang Ruo's immersive *City of Floating Sounds*, in June 2024, to the internationally acclaimed Philharmonic Sessions series, televised in fifty-five territories across the world as part of Eurovision Classical Concerts, the venue has afforded the Orchestra the opportunity to perform and broadcast in radically new ways. Forthcoming highlights will include a presentation of Stravinsky's *Le Sacre du printemps* powered by Aviva's immersive d&b Soundscape audio system, and, together with English National Opera, Factory International, Park Avenue Armory, and Improbable, a new experimental production of Philip Glass and Robert Wilson's landmark 1976 opera *Einstein on the Beach*.

Learning and engagement sit at the heart of the work of the Orchestra – last year across all ten boroughs of Greater Manchester, the BBC Philharmonic engaged more than 16,000 participants in learning programmes. In 2023, it was commissioned to create *Musical Storyland* for CBeebies, a ten-part television series featuring the musicians of the Orchestra. To date, *Musical*

Storyland has been requested more than fourteen million times on BBC iPlayer and the Orchestra is delighted to be producing a brand-new series of *Musical Storyland* for broadcast in spring 2027.
www.bbc.co.uk/philharmonic

Yan Pascal Tortelier enjoys a distinguished career as guest conductor of the world's most prestigious orchestras. He began his musical career as a violinist, at fourteen winning first prize for violin at the Paris Conservatoire and shortly afterwards making his début as a soloist, with the London Philharmonic Orchestra. Following general musical studies with Nadia Boulanger, he studied conducting with Franco Ferrara, at the Accademia Musicale Chigiana, in Siena. As its Chief Conductor from 2016 to 2020 he built a very special relationship with the Iceland Symphony Orchestra, and has also served as Principal Conductor and Artistic Director of the Ulster Orchestra (1989–92), Principal Guest Conductor of the Pittsburgh Symphony Orchestra (2005–08), and Principal Conductor of the São Paulo Symphony Orchestra (2009–11). After an outstanding collaboration with the BBC Philharmonic Orchestra as Chief Conductor between 1992 and 2003, during which period they made annual appearances at the BBC Proms and

undertook a very successful tour of the US to celebrate the orchestra's sixtieth anniversary season, he was named Conductor Emeritus; he continues to perform and record with the orchestra regularly.

Yan Pascal Tortelier has conducted major orchestras such as the London Symphony Orchestra, London Philharmonic Orchestra, Orchestre de Paris, St Petersburg Philharmonic Orchestra, Oslo Philharmonic Orchestra, Orchestra Filarmonica della Scala, Milan, Los Angeles Philharmonic, Boston Symphony Orchestra, and Chicago Symphony Orchestra. Recently he appeared with the National Arts Centre Orchestra, Ottawa, National Symphony Orchestra, Washington DC, and returned to the Tokyo Metropolitan Symphony Orchestra. He also made his highly successful début with the George Enescu Philharmonic, Bucharest, conducting Verdi's *Messa da Requiem*. His long association with Chandos Records has resulted in an extensive catalogue of recordings, notably with the BBC Philharmonic Orchestra and Ulster Orchestra, among them award-winning cycles of the orchestral music of Debussy, Ravel (including his own orchestration of the Piano Trio), Franck, Roussel, and Dutilleux. He has also recorded critically acclaimed discs of repertoire ranging from Hindemith and Kodály to Lutosławski and Karłowicz.

More recently, with the pianist Jean-Efflam Bavouzet, Yan Pascal Tortelier has released recordings of Ravel's Piano Concertos, with the BBC Symphony Orchestra, and Stravinsky's *Pétrouchka* and other works,

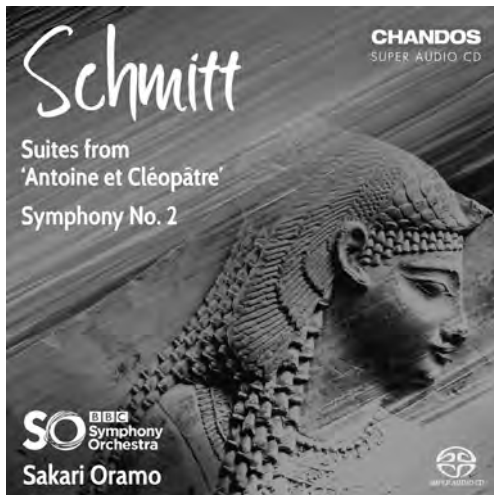
with the São Paulo Symphony Orchestra. With the latter he has also recorded works by Florent Schmitt and, with the BBC Philharmonic and CBSO Chorus, *Évocations* and other works by Roussel.

© Drew Forsyth



BBC Philharmonic Orchestra

Also available



Schmitt
Suite from *Antoine et Cléopâtre* • Symphony No. 2
CHSA 5200

Also available

SCHMITT

CHANDOS
SUPER AUDIO CD

LA TRAGÉDIE DE SALOMÉ • LE PALAIS HANTÉ • PSAUME 47



SUSAN BULLOCK SOPRANO
SÃO PAULO SYMPHONY ORCHESTRA AND CHOIR
YAN PASCAL TORTELIER

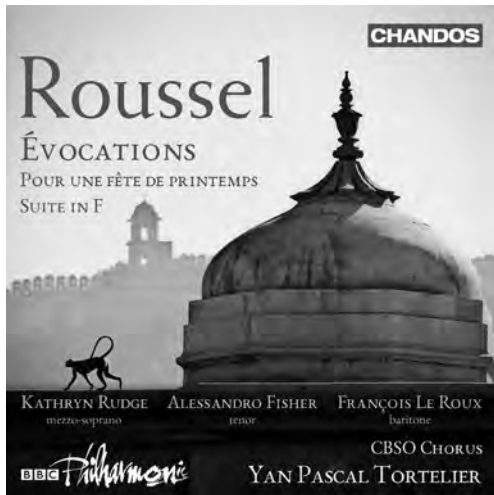
Schmitt
La Tragédie de Salomé • Le Palais hanté • Psaume 47
CHSA 5090

Also available



Gounod
Symphonies
CHSA 5231

Also available



Roussel
Évocations • Pour une fête de printemps • Suite in F
CHAN 10957

Also available



Tortelier's French Bonbons
CHAN 9765

You can purchase Chandos CDs and DVDs or download high-resolution sound files online at our website: www.chandos.net

For requests to license tracks from this CD or any other Chandos products please find application forms on the Chandos website or contact the Royalties Director, Chandos Records Ltd, direct at the address below or via e-mail at mhewett@naxosmusic.co.uk.

Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK.

E-mail: enquiries@chandos.net Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201



www.facebook.com/chandosrecords



www.x.com/chandosrecords

Chandos 24-bit / 96 kHz recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

Steinway Model D Concert Grand Piano (serial no. 608 528) courtesy of the BBC Philharmonic Orchestra
Piano technician: Dan Carney

Recorded in association with  and 

The BBC word mark and logo are trade marks of the British Broadcasting Corporation and used under licence. BBC Logo © 2011

Acknowledgements

Recorded with the generous assistance of Phillip Nones and subscribers to the *Florent Schmitt Website + Blog* (florentschmitt.com)

The score of *Stèle pour le tombeau de Paul Dukas* was provided by the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia.

Recording producer Jonathan Cooper

Sound engineer Stephen Rinker

Assistant engineer Jonathan Esp

Editor Jonathan Cooper

A & R administrator Karen Marchlik

Recording venue MediaCityUK, Salford, Manchester; 30 and 31 October 2025

Front cover Portrait of Florent Schmitt, now at the Austrian National Library / Interfoto / Alamy Stock Photo

Back cover Photograph of Yan Pascal Tortelier, Courtesy of Iceland Symphony Orchestra

Design and typesetting Cass Cassidy

Booklet editor Finn S. Gundersen

Publishers Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia (*Stèle pour le tombeau de Paul Dukas*), Durand & C^{ie}, Éditeurs, Paris (other works)

UPC 0095115236628

© 2026 Chandos Records Ltd

© 2026 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex CO2 8HX, England

Country of origin UK



Yan Pascal Tortelier

Florent SCHMITT

(1870–1958)

BBC
RADIO



90 – 93FM

The BBC word mark and logo are
trade marks of the British Broadcasting
Corporation and used under licence.
BBC Logo © 2011

© 2026 Chandos Records Ltd
© 2026 Chandos Records Ltd

Chandos Records Ltd,
Chandos House,
1 Commerce Park, Colchester,
Essex CO2 8HX, UK.
enquiries@chandos.net

Contact:
Naxos Deutschland Musik & Video
Vertriebs-GmbH, Gruber Str. 46b,
DE-85586 Poing, Germany.
info@naxos.de

Orchestral Works

- | | | |
|-----|---|-------|
| 1-3 | Symphonie concertante, Op. 82 (1928–32)*
<i>pour orchestre et piano</i>
(for Orchestra and Piano) | 37:32 |
| 4-6 | Trois Danses, Op. 86 (1936)
<i>pour orchestre</i>
(Three Dances for Orchestra)
Orchestration 1938 of Three Dances for Solo Piano (1935) | 10:39 |
| 7 | Stèle pour le tombeau de Paul Dukas, Op. 87 No. 1 (1936)
in C sharp minor · in cis-Moll · en ut dièse mineur
(Memorial for the Tomb of Paul Dukas)
Orchestrated 1938 by the Composer

<i>première recording</i> | 5:49 |
| 8-9 | Cançunik, Op. 79 (1927)
(= 'Sens unique', or 'oneway')
<i>Suite pour Orchestre en Deux Parties</i>
(Suite for Orchestra in Two Parts) | 16:00 |

TT 70:20

Peter Donohoe piano*
BBC Philharmonic Orchestra
Yuri Torchinsky leader
Yan Pascal Tortelier