

TAILLEFERRE: *Pastorale; Partita; Impromptu; Romance*; **AURIC:** *Sonatine; Nocturne; 3 Pastorales*; **DUREY:** *Romance sans Paroles; Nocturne; 3 Preludes*

Biliana Tzinlikova, p—Paladino 103—55 minutes

Les Six was a name originated by Henri Collet in 1920 and influenced by the Russian group of composers called the Mighty Five. The French group included Poulenc (1899-1963), Milhaud (1892-1974), Honegger (1892-1955), Auric (1899-1983), Durey (1888-1979) and Tailleferre (1892-1983) and was seen as a response to the music of Wagner and the Impressionism of Debussy and Ravel. Milhaud wrote that Collet “chose six names absolutely arbitrarily...simply because we knew each other and we were pals and appeared on the same musical programmes, no matter if our temperaments and personalities weren't at all the same! Auric and Poulenc followed ideas of Cocteau, Honegger followed German romanticism, and myself, Mediterranean lyricism!”

Bulgarian pianist Biliana Tzinlikova has chosen the three lesser-known composers of Les Six for an enlightening program of music that certainly is not well known. Recently Pascal and Ami Rogé had a release devoted to Les Six and Satie (Onyx 4219, July/Aug 2020), and there are only two duplications with this new one. Groups of three dominate this collection of pieces: Tailleferre's *Partita*, Auric's *Sonatine* and *Pastorales*, and Durey's *Preludes* are all three pieces or movements.

I cannot imagine any of these works getting a better performance. Every phrase is built with great attention to detail that never hides the main musical message. While there is no shortage of recordings of music by the other three composers who were part of Les Six, we are indebted to Tzinlikova for giving us the opportunity to hear music not readily available and worth getting to know.

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