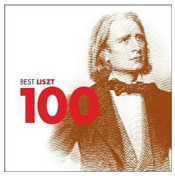
Franz Liszt - Best Liszt 100 (2011)



CD1 *01 Allegro Maestoso 05:17 02 Quasi Adagio 04:32 03 Allegretto Vivace - Allegro Animato 03:53 04 Allegro Marziale Animato 04:02 05 Adagio Sostenuto Assai 05:07 06 Allegro Agitato Assai 01:52 07 Allegro Moderato 05:00 08 Allegro Deciso 02:51 09 Marziale Un Poco Meno Allegro 04:04 10 Allegro Animato 01:45 11 Polonaise Brillante for Piano and Orchestra, S367 09:35 12 Fantasia On Hungarian Folk Tunes, S123 05:45 13 Fantaisie On a Theme from Beethoven's, 'Ruinen Von Athen', S122 10:49 14 Malediction, S121 06:51 15 Totentanz, S126 08:01* CD2 *01 Lento Assai 03:06 02 Grandioso 06:57 03 Recitativo 02:14 04 Andante Sostenuto 07:48 05 Allegro Energico 06:22 06 Presto 01:03 07 Andante Sostenuto 03:26 08 Rigoletto, S434 06:59 09 Miserere 08:01 10 Liebestod 05:45 11 Andante Con Molto 01:06 12 Un Poco Piu Mosso 02:49 13 Lento Placido 04:11 14 Quasi Adagio 02:23 15 Andantino 01:59 16 Allegretto Cantabile 02:34 17 Waldesrauschen 03:46 18 Gnomenreigen 02:49* CD3 *01 Preludio 00:59 02 Fusees 02:07 03 Paysage 05:29 04 Mazeppa 07:31 05 Feux Follets 04:02 06 Vision 05:30 07 Eroica 05:14 08 Wilde Jagd 04:54 09 Harmonies Du Soir 08:54 10 Valse Oubliee No. 1, S215, No. 1 02:35 11 No. 3 in a Flat Major 05:39 12 Nuages Gris, S199 02:46 13 En Reve - Nocturne 02:20 14 La Campanella 04:46 15 Arpeges 02:06 16 La Chasse 02:44 17 Theme & Variations 1-5 05:06* CD4 *01 Au Lac De Wallenstadt 02:44 02 Pastorale 01:39 03 Au Bord D'une Source 03:14 04 Orage 03:58 05 Eglogue 03:40 06 Il Penseroso 03:34 07 Canzonetta Del Salvator Rosa 03:12 08 Sonetto 47 Del Petrarca 05:46 09 Sonetto 123 Del Petrarca 06:16 10 Canzone 03:50 11 Les Jeux D'eau ? La Villa D'este 07:32 12 Sursum Corda 03:05 13 Un Sospiro 05:25 14 La Leggierezza 04:57 15 Pater Noster Harmonies Poetet Relig 03:01 16 Miserere Harmonies Poetet Relig 03:52 17 Marche Finale, Transcription D'apres 'Don Carlos'De Verdi 05:53 18 La Danza, Tarentelle Napolitaine De Rossini 03:45 19 Grand Galop Chromatique En Mi Bemol Majeur, S219 03:22*

CD5

01 Die Drei Zigeuner, S320 06:26 02 Es Muss Ein Wunderbares Sein 01:56 03 Ein Fichtenbaum Steht Einsam 02:27 04 Ihr Auge 00:40 05 Die Vaetergruft 05:29 06 Anfangs Wollt Ich Fast Verzagen 01:52 07 Lasst Mich Ruhen 02:47 08 Morgens Steh Ich Auf Und Frage 01:59 09 Ueber Allen Gipfeln Ist Ruh 02:58 10 Der Du Von Dem Himmel Bist 02:50 11 Blume Und Duft 02:01 12 Wer Nie Sein Brot Mit Traenen Ass 01:51 13 Die Fischerstochter 05:00 14 Benedetto Sia Il Giorno 04:58 15 Pace Non Trovo 04:31 16 I' Vidi in Terra Angelici Costumi 04:57 17 S'il Est Un Charmant Gazon 02:31 18 O Lieb' So Lang Du Lieben Kannst! 06:26 19 Die Lorelei 07:00 20 Die Stille Wasserrose 04:04 21 Kling Leise, Mein Lied 05:19

CD6

01 Der Tanz in Der Dorfschenke 11:04 02 No. 2 in C Minor 10:17 03 No. 3 in D Major 07:58 04 Les Preludes, S97 05:08 05 Mephistopheles 05:36 06 Prometheus, S99 13:18 07 Orpheus, S98 09:40 08 Festklaenge, S101 04:05 09 Der Kampf Um's Dasein 02:47 10 Rakoczy March, S117 08:46

Performer: Michel Béroff, Andrea Lucchesini, Craig Sheppard, Aldo Ciccolini, György Cziffra, Vladimir Ovchinikov, John Ogdon, Kun-Woo Paik, André Watts, Jeanne-Marie Darré, Bernard d'Ascoli, Francois-René Duchable, Geoffrey Parsons, Alexis Weissenberg, James Lockhart - piano Elisabeth Schwarzkopf, Margaret Price – soprano Hermann Prey – baritone Dame Janet Baker – mezzo-soprano Leipzig Gewandhaus Orchestra, London Philharmonic Orchestra, Philadelphia Orchestra, Philharmonia Hungarica Kurt Masur, Willi Boskovsky, Riccardo Muti - conductors

To celebrate the 200th birthday of this master pianist and composer, this 6-CD set contains a diverse collection of the 100 best-loved masterpieces of Franz Liszt. The first CD begins with complete performances of Liszt's two piano concertos, both firmly established as staples of the concerto repertoire. They are followed by extracts from a number of Liszt's other works for piano and orchestra including Fantasy on Hungarian Folk Themes and Malédiction. The next three CDs cover Liszt's huge output of works for solo piano, from miniatures like `La campanella' (`The little bell') using a melody by Paganini and `Un sospiro' (`A sigh'), to the massive Sonata in B minor that was used so poignantly by Sir Frederic Ashton in his memorable ballet Marguerite and Armand created for Margot Fonteyn and Rudolf Nureyev. CD 5 is a collection of Liszt's songs, including the beautiful love song `O lieb, so lang du lieben kannst!', otherwise known as Liebestraume No. 3. Liszt invented the term `Symphonic Poem', which he applied to a number of orchestral works that did not obey traditional musical forms and were based generally on a literary or pictorial idea. CD 6 includes extracts from several of these, such as Prometheus, Festklänge and Les Préludes. Also represented here are other orchestral works such as Mephisto Waltz No. 1 and A Faust Symphony as well as several of Liszt's famous Hungarian Rhapsodies, originally written for solo piano but performed here in spectacular orchestral versions that have achieved enormous popularity. ---Editorial Reviews

Liszt was the son of a steward in the service of the Esterházy family, patrons of Haydn. He was born in 1811 at Raiding in Hungary and moved as a child to Vienna, where he took piano lessons from Czerny and composition lessons from Salieri. Two years later, in 1823, he moved with his family to Paris, from where he toured widely as a pianist.

Influenced by the phenomenal violinist Paganini, he turned his attention to the development of a similar technique as a pianist and in 1835 left Paris with his mistress, the Comtesse d'Agoult, with whom he travelled widely during the following years, as his reputation as a pianist of astonishing powers grew. In 1844 he separated from his mistress, the mother of his three children, and in 1848 settled in Weimar as Director of Music Extraordinary, accompanied by Princess Sayn-Wittgenstein and turning his attention now to composition and in particular to the creation of a new form, the symphonic poem. In 1861 Liszt moved to Rome, where he found expression for his long-held religious leanings. From 1869 he returned regularly to Weimar, where he had many pupils, and later he accepted similar obligations in Budapest, where he was regarded as a national hero. He died in Bayreuth in 1886, four years after the death of his son-in-law Wagner. As a pianist, he had no equal, and as a composer he suggested to a younger generation of musicians the new course that music was to take.

Orchestral Music

Liszt's symphonic poems met strong criticism from champions of pure music, who took exception to his attempts to translate into musical terms the greatest works of literature. The best known of the symphonic poems are Ce qu'on entend sur la montagne, based on Victor Hugo, Les préludes, based on Lamartine, works based on Byron's Tasso and Mazeppa, and Prometheus, with the so-called Faust Symphony in Three Character-Sketches after Goethe and the Symphony on Dante's Divina commedia. Other orchestral works include two episodes from Lenau's Faust, the second the First Mephisto Waltz, to which a second was added twenty years later, in 1881. Liszt wrote two piano concertos, and, among other works for piano and orchestra, a Totentanz or Dance of Death and a Fantasy on Hungarian Folk-Melodies. Liszt's Hungarian Rhapsodies, written for piano, have been effectively arranged for orchestra.

Piano Music

Liszt wrote a great deal of music for the piano, some of which was later revised, and consequently exists in a number of versions. In addition to original piano music, he also made many transcriptions of the work of other composers and wrote works based on national themes. The violinist Paganini was the immediate inspiration for the Etudes d'exécution transcendante d'après Paganini, dedicated to Clara Schumann, wife of the composer Robert Schumann, and based on five of the 24 Caprices for solo violin by Paganini and on the latter's La campanella. The Transcendental Studies, revised in 1851, Etudes d'exécution transcendante, form a set of twelve pieces, including Wilde Jagd (a Wild Hunt), Harmonies du soir (Evening Harmony), and

Chasse-Neige. The three collections, later given the title Années de pèlerinage (Years of Pilgrimage), wander from Switzerland, in the first book, to Italy in the second two, a series of evocative poetic pictures, inspired by landscape, poems and works of art. The earlier volumes stem from the years of wandering with Marie d'Agoult, and the last from the final period of Liszt's life, based in Rome. The Harmonies poétiques et religieuses, written between 1845 and 1852, represent, in the ten pieces included, something of the composer's lasting religious feelings, evident also in the Légendes of 1863, the first of the two representing St. Francis of Assisi preaching to the birds and the second St. Francis de Paul walking on the water. The remarkable Weinen, Klagen, Sorgen, Zagen, based on a theme from a Bach cantata, mourns the death of his elder daughter Blandine. His Fantasia and Fugue on the letters of the name of Bach - B flat - A - C & H(which is B natural in English notation) - was originally written for organ. Liszt wrote one sonata, novel in its form.

The Hungarian Rhapsodies, eventually appearing as a set of nineteen pieces, are based on a form of art music familiar in Hungary and fostered by gypsy musicians, although these works are not, as Liszt thought, a re-creation of true Hungarian folk- music. The Rhapsodie espagnole makes use of the well known La folia theme, used by Corelli and many other Baroque composers, and the jota aragonesa. Transcriptions of his own orchestral and choral compositions include a version of the second of his three Mephisto Waltzes, works that supported legends that had once dogged Paganini of diabolical assistance in performance. Of the many other transcriptions for piano those of the Beethoven Symphonies are among the most remarkable. There are a number of operatic transcriptions and fantasies, including Reminiscences de Don Juan, based on Mozart's Don Giovanni, one of a number of bravura piano works using themes from opera, that include a dozen or so based on the work of his friend and son-in-law Wagner.

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