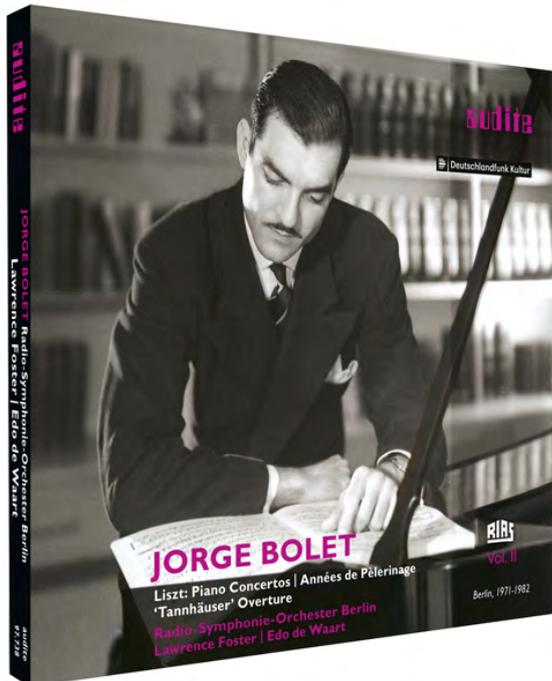


The leading Liszt interpreter of the 20th century:
Jorge Bolet live in concert as well as in studio recordings.



**THE RIAS RECORDINGS
VOL. II**



JORGE BOLET
Radio-Symphonie-Orchester Berlin
Lawrence Foster*
Edo de Waart**

recordings: Berlin, 1971* + 1982** (live) • 1973 (studio)

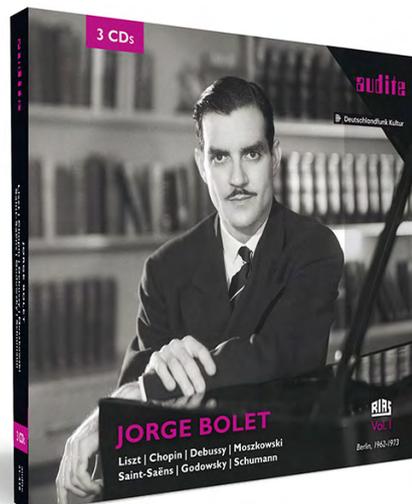
FRANZ LISZT

- Piano Concertos No. 1* & No. 2**
- Années de Pèlerinage (Sonetto 47, 104 & 123 del Petrarca)
- Overture to 'Tannhäuser'

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available at audite.de

Jorge Bolet's Liszt recordings demonstrate his authority as a twentieth century Liszt interpreter – live in concert as well as in the studio.



Already released in November 2017:

THE RIAS RECORDINGS • VOL. I

recordings: Berlin, 1962-1973 (first releases)

audite 21.438 (3CD box)

Jorge Bolet, the last gentleman of the piano, demonstrates his pianistic and musical authority in RIAS recordings from 1962–73 featuring great piano works by Chopin, Liszt, and Debussy together with encores and arrangements by Moszkowski and Godowsky.

Volume 2 of the RIAS **Jorge Bolet** recordings is dedicated to Franz Liszt, whose works helped launch the Cuban-born pianist's career; it was also his Liszt performances that shaped Bolet's later path. Jorge Bolet shot to fame with the soundtrack of the Hollywood adaptation of the Liszt biography *Song Without End*. The RIAS recordings also show Bolet to be a Liszt authority.

The piano concertos, conducted by Lawrence Foster and Edo de Waart, are concert recordings: the solo pieces were recorded in the studio. The concert paraphrase of the overture to Wagner's *Tannhäuser*, whose challenges are feared by most pianists, was one of Bolet's "war horses": few other twentieth century pianists would have come close to the technical and interpretational perfection with which he performed the work. The recording of the three Petrarch sonnets from the second volume of Liszt's *Années de Pèlerinage* reveal Bolet to be a master of beautiful sound production and legato playing.

Bolet demonstrates an unerringly clear and perfectly shaped pianism, as well as his understanding of virtuosity: it is never employed for its own sake, but always to illustrate the musical context.

In contrast to the recordings in our first boxed set (audite 21.438), all recordings presented here are in stereo.



This CD forms part of our series "Legendary Recordings" and bears the stamp "1st Master Release". This term stands for the exceptional quality of audite's archive releases which are all, without exception, produced using original tapes from the radio archives.

Marketing / Promotion

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