



**Jorge Bolet: The RIAS Recordings, Vol. 1**

aud 21.438

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Quelle: <http://www.musicweb-international.com/cl...>



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He performs excerpts from Liszt's *Années de Pèlerinage* and *Études d'exécution transcendante* in 1962-63. *La Chapelle de Guillaume Tell* is nobly chorde, *Au lac de Wellenstadt* deeply evocative and digitally superb, *Orange* powerfully projected and *Valée d'Obermann* variously delicately nuanced and dramatically expressive. The sound quality in the 1962 *Études* is slightly less impressive than in the *Années de Pèlerinage* but interpretatively things are on much the same level; deeply musical, and never overbearing with the thrills and spills of a live performance fully conveying his vision. The second disc includes more Liszt; the three *Nottornos*, of which *Liebestraum No.3* is the obvious favourite – it's played with chaste lyricism and no straining for effect – but which witnesses a lovely performance of the seldom encountered No. 1. *Rhapsodie espagnole* is dispatched with bravura. Thereafter one encounters *Moszkowski's En automne*, a Bolet favourite, a skirling character study, the *Saint-Saëns-Godowsky The Swan* and the delicious *Godowsky Le Salon*. A truly beautiful performance of *Widmung* and an exceptionally vivid *Godowsky Symphonic Metamorphosis* on themes by Johann Strauss 'Die Fledermaus' brings the second disc to a fully contrastive conclusion.

The final disc is given over to Chopin and Debussy. The *Fantasia in F minor* possesses poetry and repose as well as drama and romantic authority. The *Impromptus* were recorded in March 1964 and are unaffected and refined and technically highly distinguished. There is the *bonne bouche* of the *Minute Waltz* and *Etude Op. 10 No. 5*. His Debussy is taken from the *Préludes* and he plays four from each book. These are conceived on much the same scale as the three overlapping performances (New York City, 1974) preserved on Marston 56003-2. Though taped earlier these Audite readings are immeasurably better recorded and preserve Bolet's readings in far more agreeable sound. The performances are full of vivid detail and defiantly un-Gieseking like in their interpretative and sonic stance; no pedal wash.



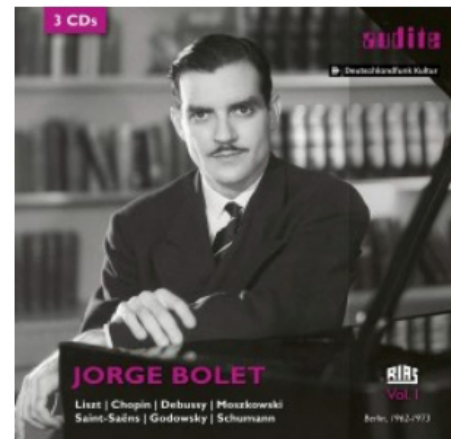
This is a most accomplished set; well chosen, excellently engineered and finely documented with excellent photographic reproductions. Bolet aficionados should not hesitate and neither should lovers of great pianism.

### **Jorge Bolet (piano): RIAS - Volume 1**

rec. 1962-73, RIAS, Berlin

**AUDITE 21.438** [3 CDs: 186:26]

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