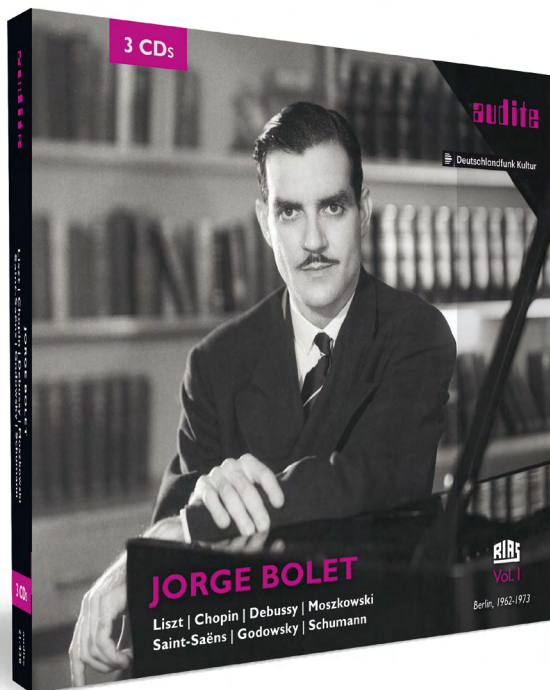


Jorge Bolet – the last gentleman of the piano:
The pianistic and musical authority and grandeur of this
extraordinary pianist documented in RIAS recordings from 1962–73.



Jorge Bolet, piano

recordings: Berlin, 1962-1973
PREVIOUSLY UNRELEASED

Liszt:

- Années de Pèlerinage. 1^e Année: Suisse (excerpts)
- Études d'exécution transcendante (excerpts)
- Liebesträume. 3 Nottornos
- Rhapsodie espagnole

Moszkowski: Acht Charakterstücke, Op. 36/4 (En automne)

Saint-Saëns / Godowsky: Le cygne 'The Swan'

Godowsky: Le salon

Schumann / Liszt: Liebeslied (Myrthen, Op. 25/1)

Godowsky: Symphonic Metamorphosis No. 2 'Fledermaus'

Chopin:

- Fantasia in F minor, Op. 49
- Impromptus, Opp. 29 / 36 / 51 / 66
- Waltz in D-flat major, Op. 64/1
- Etude in G-flat major, Op. 10/5

Debussy: Préludes I + II (excerpts)

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.

Jorge Bolet – the last gentleman of the piano

Cuban-American pianist Jorge Bolet (1914-1990), misleadingly labeled the “last Romantic” among 20th century pianists and marketed under this title when he achieved world fame at the end of his career, was first and foremost a gentleman of the piano. Few pianists interpreted the great piano music of the 19th and early 20th centuries with such unerring stylistic assurance and technical mastery that was at the same time completely free of vanity and striving for effect. Rather than vague sentimentality, Bolet – who studied at the world-renowned Curtis Institute of Music in Philadelphia with David Saperton, son-in-law of the legendary pianist Leopold Godowsky, and later succeeded Rudolf Serkin as director of its piano department – sought a balance between musical and pianistic intelligence. Thanks to these qualities, his recordings, which include not-uncontroversial transcriptions from the golden age of piano playing before 1914, are considered benchmarks. These recordings for the RIAS Berlin from 1962–73, featuring works by Chopin, Liszt, and Debussy along with highly virtuosic encores and arrangements by Moritz Moszkowski and Godowsky (among others), are no exception: here we experience a pianist and musician who rightly occupies a place among the pantheon of great pianists.



All the recordings in this three-CD box set are first releases from the master tapes.

Appearing soon, the follow-up CD broadens the selection to include concerto repertoire (concert recordings of Liszt’s piano concertos with the RSO Berlin under Lawrence Foster / Edo de Waart); it also presents further great piano works by the composer (Tannhäuser Paraphrase, Années de pèlerinage. Deuxième année. Italie). The stereo recordings were made in 1971 and 1982 and offer testimony of the “late” Jorge Bolet.

Marketing / Promotion

- 3 CD box
- Part one of a two-part release
- Testament of an extraordinary pianist
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