

Franz Liszt – Klavierkonzert 1,2 & Totentanz (Ozawa) [1988]

Wpisany przez bluesever

Piątek, 23 Październik 2009 14:11 - Zmieniony Piątek, 31 Styczeń 2014 15:45

Franz Liszt: Klavierkonzerte No. 1 - No. 2 - Totentanz (1988)



Piano Concerto No.1 In E Flat, S.124 1. 1. *Allegro Maestoso* 5:31 2. 2. *Quasi Adagio - Allegretto Vivace - Allegro Animato* 8:54 3. 3. *Allegro Marziale Animato* 4:02

Piano Concerto No.2 In A, S.125

4. 1. *Adagio Sostenuto Assai - Allegro Agitato Assai* 7:27 5. 2. *Allegro Moderato - Allegro Deciso* 8:19 6. 3. *Marziale Un Poco Meno Allegro* 4:23 7. 4. *Allegro Animato - Stretto (Molto Accelerando)* 1:44 8. *Totentanz, S. 525* 15:12

Krystian Zimerman Boston Symphony Orchestra Seiji Ozawa – conductor

After listening to this CD repeatedly, I feel compelled to share my thoughts and responses about the outstanding performances of Krystian Zimerman and Seiji Ozawa.

To open Liszt's Piano Concerto No. 1, the orchestra gives a first-rate opening to usher in Krystian Zimerman. What follows is truly extraordinary! Zimerman plays the runs with a power that does not exceed beauty. Every note in his runs rings with clarity. Zimerman's sense of rhythm is impeccable, and he plays the soft sections with great sensitivity and poetry.

However, Zimerman also uses a sort of muscular playing for the louder, more aggressive playing, but it is not like the sometimes overly muscular playing of pianists like Horowitz or Argerich. Zimerman belongs to the class of self-effacing pianists like Radu Lupu and Murray Perahia who use their brilliant pianism to communicate the composer's intentions poetically.

The second concerto is full of the same graceful effort and attention to detail and poetry. Zimerman, Ozawa, and the Boston Symphony Orchestra create a nostalgic mood that escapes words. The stretto to end the concerto is brilliant and full of amazing energy!

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However, I believe that the most impressive performance among those on this CD is that of the Totentanz. This is Zimerman at his most ferocious and virtuosic. He thunders away to open the Totentanz, and then he gives full attention to the urgent runs up and down the piano. Everything Zimerman does sounds terrific and makes so much sense musically. The virtuosity is incredible, and the orchestra is thrilling. The second-to-the-last variation is absolutely mind-blowing and sends chills up and down my back and arms!!

In short, this CD, I believe, is the definitive set of these works. ---Paul Rossi, amazon.com

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