

Chopin Fantaisie, Op.49 - Nocturnes, Op. 27. No. 2 & Op. 55 No. 2 - Ballade, Op. 23 No. 1

Liszt Piano Sonata in B minor, S.178

Olga Zdorenko, piano

F. Chopin

01. Fantaisie in F minor, Op. 49	13:02
02. Nocturne Op. 27 No. 2	06:45
03. Nocturne Op. 55 No. 2	05:00
04. Ballade in G minor Op. 23 No. 1	09:31

F. Liszt

Piano Sonata in B minor, S.178

05. Lento. Allegro energico	12:51
06. Andante sostenuto	07:10
07. Allegro energico	11:13



Total Time: 65:32



Recorded at: Diapason, Recording Studio, Rome
via Tommaso D'Aquino, 65, in May 2005

Sound recording Simone Satta | Assistant camera, editing Massimiliano Giovenco

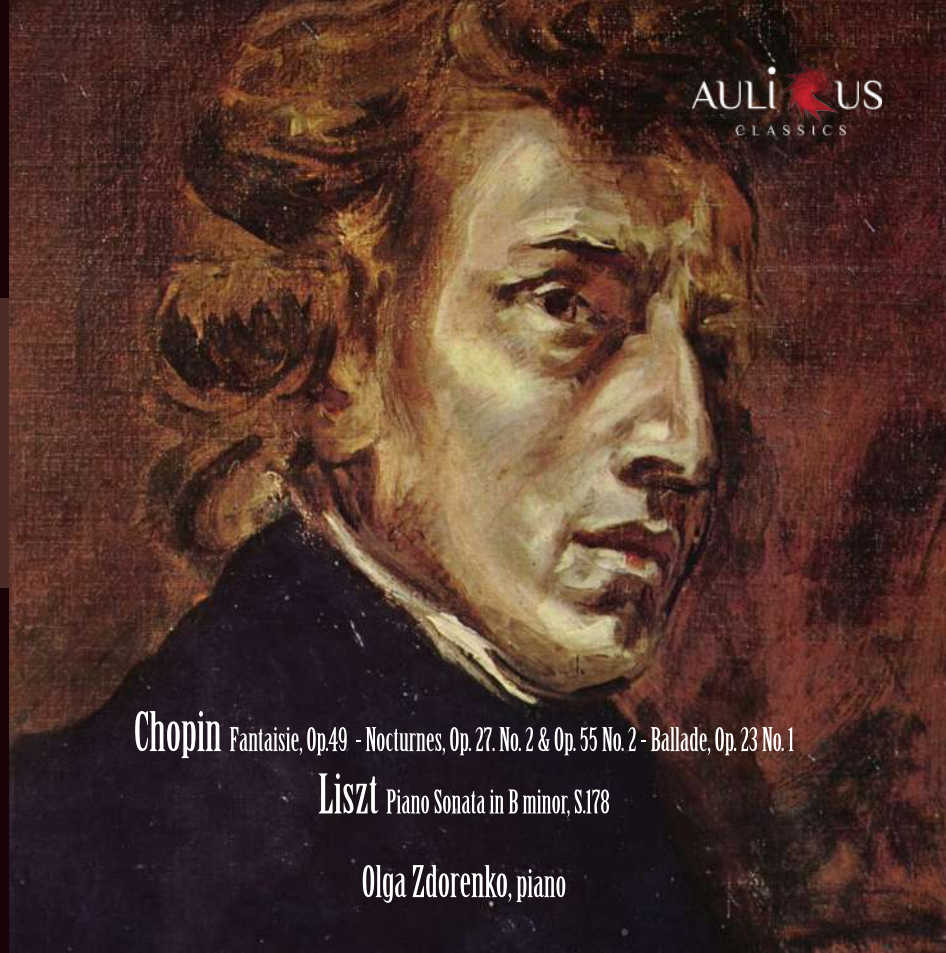
Mastering Fabrizio De Carolis | Producer manager **Rosella Clementi** | Publishing Supervisor **Romano Di Bari**

Artwork **Chiara Gimmelli** | Cover Eugène Ferdinand Victor Delacroix - Portrait of Frédéric Chopin

Nightingale Songs & Lyrics Ltd 17 Demosthenis Severis Avenue - Nicosia (Cyprus)

Representative Office: Circonvallazione Clodia 15 - 00195 Rome (Italy)

Phone +39063722209 | Email info@aulicusclassics.com | www.aulicusclassics.com



Chopin Fantaisie, Op.49 - Nocturnes, Op. 27. No. 2 & Op. 55 No. 2 - Ballade, Op. 23 No. 1

Liszt Piano Sonata in B minor, S.178

Olga Zdorenko, piano

Frederic Chopin, born in Zelazowa Wola near Warsaw in 1810, was a child prodigy, applauded and sought after from the tender age of eight. He left Poland at a very early age and spent the rest of his life in Paris, where he became the idol of French high society. Nevertheless, he preserved an undying nostalgia for his native land: the songs and dances of his distant and beloved homeland which at the time was under foreign rule, resound in his mazurkas, in his ballades above all in his polonaises. A fundamental element in Chopin's development is to be sought in the Polish nationalist movement. In his first compositions, Mazurkas op. 6 and 7, Scherzo op. 20 and Ballade op. 23, the contamination between popular traditional music and classical music is superseded and the characteristics of the traditional genre are all encompassing, the consequences of which, on both form and harmony, assume revolutionary proportions. In Paris he became a great friend of Liszt, Mendelssohn, Rossini, Berlioz and other artists. The success of the composer dates back to those early Parisian years which gave rise to pages of great beauty, as found in the Nocturnes op. 27, op. 18, Scherzo op. 31; whilst are of the most important and famous compositions in pianistic literature such as Fantasia op. 49, Ballade op. 47, Polonaise op. 52 and Polonaise op. 53, belong to the period 1835-1836. With his last compositions, Scherzo op. 54, Berceuse op. 57, Barcarolle op. 60 and Nocturnes op. 62, Chopin develops a study of musical sounds which we could describe as pre-impressionist, in as far as they precede Debussy's studies on sound. Chopin was a genuine keyboard poet. Apart from a few rare compositions, he composed exclusively for the piano. The fact that such a highly talented artist should find fulfilment solely through one instrument is an insight into the level of technical and expressive progress the art of the piano was achieving in those years. With Chopin the piano became the voice of everything that imagination and talent could express in terms of poetry, epic, fantasy and sheer talent.

Franz Liszt - The life and career of Franz Liszt, born in Raiding, Hungary in 1811, seem to flow from the pen of nineteenth century novelist. His first concert at the age of nine, followed by his meeting with Beethoven three years later in the Redoutensaal - the famous Viennese concert hall - when the great Maestro stepped onto the stage to embrace Liszt, at the end of his performance. After studying in Vienna for a period, Liszt settled in Paris where he formed a very close friendship with Chopin and Berlioz. A succession of triumphs followed thereafter: Munich, Strasbourg, London, Paris. A life interspersed with adventure; 3 children, and finally settling in Rome, the study of theology and entering a religious order. He was the most admired, most discussed and most highly paid concert pianist in Europe, enjoying a success similar to that of Paganini during the preceding decade. And thus for many years his fame as a pianist obscured his role as composer which, nevertheless, had a profound influence on the evolution of romantic music. In fact it was with Liszt that the "symphonic poem" took shape, where music develops in accordance with symbolic, narrative and descriptive requirements: a large orchestral fresco in which the romantic ideals of literature, art, philosophy and even religion are represented. The piano compositions most influenced by his

search for technical flare are from the period between 1837 and 1847: *Album of a traveller; the first two booklets of Years of pilgrimage: Switzerland and Italy*; 6 *Paganini Transcendental Studies* and, not least, a first series of *Hungarian Rhapsodies*. Compositions with a much wider scope such as *Sonata in b minor* dedicated to Schumann (1853), *Totentanz* (paraphrase of Dies Irae) (1849), the *Faust* (1854) and *Dante* (1956) *Symphonies* refer to a later period. There is an endless list of piano compositions: the cycle *Poetical and Religious Harmonies*; a third booklet of *Years of pilgrimage*, a second group of *Transcendental Studies* and the definitive series of 19 *Hungarian Rhapsodies*. In addition there are various compositions for the organ and numerous transcriptions of Beethoven, Schubert, Mendelssohn, Schumann and other artists. Such a vast and many-faceted body of work is dominated by a total freedom from traditional schemes and by a nonchalant independence of convention.



Olga Zdorenko - Rachal Murao, Photographer

Olga Zdorenko - Daughter of a pianist and a conductor, Olga Zdorenko begins to study music at the age of 4. In her teens she wins numerous national competitions, performing Rachmaninov's Concerto n.2 at the age of 15 and his Concerto n.3 at only 17 years of age. After moving from Kiev (Ukraine), her native town, to Moscow to continue her studies at the Tchaikovsky Conservatory where she graduates with maximum grades under the tutorship of Eugeni Malinin, she makes her mark following a number of radio and television appearances and concerts in the most prestigious halls accompanied by different Muscovite orchestras. She begins her international career whilst still a student at the conservatory, taking part in the Faust Festival in Basle, Switzerland; she performs Mozart's KY66 Concerto at the Berlin Philharmonic; Tchaikovsky's Concerto n.1 at the Klagenfurt Philharmonic (Austria); Rachmaninov's Concerto n.3 at the Valle Giulia Festival (Rome), with a repeat performance at the Panatenee Pompeiane Festival in Pompei and Agrigento; Beethoven's Concerto n.5 at the Teatro Olimpico in Rome and Mozart's KY66 Concerto at the Saint Cecilia Academy in Rome. In addition, she has performed with the Sarajevo, Zagabria and Mecklenburg Orchestras, with the Sicilian Orchestra, with the Kiev State Orchestra and with the Orchestra of the Saint Cecilia National Academy. In 2000 she graduated with top grades from the Saint Cecilia National Academy under the tutorship of Sergio Perticarioli. She has won a number of international competitions including "Carlo Zecchi" in 1991 (Rome), "Palma D'Oro" in 1991 (Finale Ligure), "Sulmona" in 1996 (2nd prize), "San Remo Classic" in 1998 (2nd prize), "Valter Masazzo" in 2001 (Alessandria), top prize and prize for the best performance of pieces by Olivier Messiaen. She is very active both academically and in various chamber music ensembles.