

PIANO
CLASSICS

B e t w e e n L i g h t & D a r k n e s s

VINCENT LARDERET

Liszt



FRANZ LISZT 1811-1886

BETWEEN LIGHT & DARKNESS

1	Après une Lecture de Dante (from <i>Années de Pèlerinage</i> II - Italie)	17'47	6	Ballade No.2	15'33
2	La Notte	12'39	7	R. W. - Venezia	4'08
3	Schlaflos!	2'18	8	Funérailles (from <i>Harmonies poétiques et religieuses</i>)	12'53
4	La lugubre gondola No.2	8'31	9	Unstern! - Sinistre	5'50
5	Nuages gris	3'25	10	En rêve	2'27

Vincent Larderet *piano*

Between light and darkness evokes the incessant emotions that run through Liszt's work, expressing the infinite struggle that symbolized the profound duality of the composer. Even though Liszt remained famous in history, he was above all well known as a transcendent virtuoso who revolutionized the pianistic technique. It was with a vision that was simplistic but also beyond his time that prevented him to manifest the deep essence of his music. The program of this 2 CD-Set also embodies the many facets of the composer.

First and foremost, as a visionary innovator, Liszt created numerous works for many of his contemporaries, among others Berlioz and Wagner, and who would soon become the initiator of "the music of the future". *Après une lecture de Dante* perfectly illustrates his extensive intellectual capacity exemplifying a conception of "program music" with an extremely orchestral virtuosity. The title taken from a poem by Victor Hugo imposes a double poetic reference since the work also draws its initial inspiration from the reading of *The Divine Comedy* by the Florentine poet Dante Alighieri. The first version entitled *Dante Sonata* also reveals Liszt's unceasing work renewing the sonata form by transfiguring it into a single movement.

Liszt was also a musician in love with the Arts, especially poetry, nourishing his inspiration in the prose of his contemporaries such as the *Harmonies poétiques et religieuses* of Lamartine. According to Liszt, the *2nd Ballade* is a musical transcription of the poem *Héro et Léandre* from *Musée*. *La Notte*, for which Liszt wrote three versions (for orchestra as the second piece of the *Odes funèbres*, for violin and piano, and then for piano in its final form) is inspired by a poem by Michelangelo.

Finally, as a religious Abbot, Liszt was to finish his life in solitude, sufferance and prayer. These later mournful works are still unfortunately not played enough within the pianistic repertoire which expresses not only a new form of futuristic musical abstraction which seems to precede the *Second School of Vienna* (Schoenberg, Berg and Webern); but also the despair relinquished by a man hurt by life and ending in a state of total withdrawal.

Often relegated to the title of anecdotal pieces placed at the end of a recording with no other purpose than of completion, Liszt's last works for piano stripped of all artificiality go through the program of this double album instead as an obsessive *Leitmotiv*. Hence *La lugubre gondola No.2*, *R.W. Venezia, Schlaflos!, Unstern! – Sinistre, Nuages gris, En rêve* intersperse between the great works as poetic mirrors evoking the conflicting duality of romanticism and ascetic abstraction, of form and substance, of passion and despair, of Hungarian sentimentality and religious mysticism, of darkness and light.

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Translation: Mary McNeill

Between light and darkness évoque les incessantes émotions qui parcourent toute l'œuvre de Liszt, telles un combat infini symbolisant la dualité profonde du compositeur. Si pendant longtemps Liszt est resté célèbre dans l'histoire avant tout comme un virtuose transcendant qui a révolutionné la technique pianistique, c'est une vision simpliste et dépassée qui occulte l'essence profonde de sa musique. Le programme de ce disque incarne également les multiples facettes de ce compositeur.

Tout d'abord l'intellectuel visionnaire innovateur qui a créé de nombreuses œuvres de ses contemporains dont celles de Berlioz et Wagner, en initiateur de « la musique de l'Avenir » : *Après une lecture de Dante* illustre parfaitement cette dimension cérébrale par sa conception de musique à programme à travers une virtuosité extrêmement orchestrale. Le titre emprunté à un poème de Victor Hugo impose une double référence poétique puisque l'œuvre puise aussi son inspiration initiale dans la lecture de *La Divine Comédie* du poète florentin Dante Alighieri. La première version intitulée *Dante Sonata* révèle aussi le travail incessant de Liszt pour renouveler la forme sonate transfigurée en un seul mouvement.

Liszt était aussi le musicien amoureux des Arts, et tout particulièrement de la poésie, nourrissant son inspiration dans la prose de ses contemporains comme les *Harmonies poétiques et religieuses* de Lamartine. La *2ème Ballade* serait d'après Liszt lui-même une transcription musicale du poème *Héro et Léandre* de Musée. *La Notte* dont Liszt écrivit 3 versions (pour orchestre comme seconde pièce des *Odes funèbres*, pour violon et piano, puis pour piano sous sa forme finale), est inspirée d'un poème de Michel-Ange.

Enfin, l'homme religieux, Abbé Liszt reclus à la fin de sa vie dans la solitude, la souffrance et la prière. Ces pièces tardives malheureusement encore pas assez jouées dans le répertoire pianistique expriment non seulement une nouvelle forme d'abstraction musicale futuriste qui anticipe la *Seconde Ecole de Vienne* de Schoenberg, Berg ou Webern ; mais aussi le désespoir résigné d'un homme meurtri par la vie et replié sur lui-même. Souvent reléguées au titre de pièces anecdotiques placées à la fin d'un enregistrement sans autre ambition que de le compléter, les dernières œuvres pour piano de Liszt, austères et dépouillées de tout artifice, parcourent au contraire le programme de ce disque tel un *Leitmotiv* obsessionnel. Ainsi *La Lugubre gondola N°2*, *R. W. Venezia*, *Schlafos !*, *Unstern ! - Sinistre*, *Nuages gris*, *En rêve* s'intercalent entre les grandes œuvres substantielles comme leurs miroirs poétiques évoquant la dualité conflictuelle du romantisme et de l'abstraction ascétique, du fond et de la forme, de la passion et du désespoir, de la sentimentalité hongroise et du mysticisme religieux, des ténèbres et de la lumière.

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VINCENT LARDERET

Honored with the revered title of “Steinway Artist”, Vincent LARDERET has attracted international recognition for the exceptional intensity of his performances and his highly acclaimed recordings. Praised as an “impressive pianist” (*MusicWeb International*, UK) for his “very lyrical playing” (*Crescendo Magazine*, Belgium) and his “multi-timbred” sound (*Fanfare*, USA), he “makes the piano equal to an orchestra” (*Classica*, France) with a wide range of “fascinating pianistic colors” (*PIANO News*, Germany). His personal and deeply inspired interpretations are often compared to the piano legends such as Michelangeli, Arrau, Zimerman and Argerich. Nominated for the “International Classical Music Awards” and “Classical Revelation” by Adami winner at MIDEM in Cannes, he is considered as one of the leading French pianists of his generation. He studied in Paris with Carlos Cebro who passed on to him the Ravel tradition of Vlado Perlemuter. He perfected his Art at Lübeck’s Musikhochschule (Germany) with Bruno-Leonardo Gelber and was a prize-winner in several international piano competitions including Maria Canals in Barcelona, A.M.A Calabria and Brest. He is also laureate of the “Orpheum Foundation for the Advancement of Young Soloists” in Switzerland.

He has performed worldwide at prestigious venues, international festivals and concert series including Zurich Tonhalle, Barcelona Palau de la Musica, Hong Kong Cultural Centre, Washington Kennedy Center, Tokyo Toppan Hall, Potton Hall (UK), Cannes Palais des Festivals, Cité de la Musique, Salle Pleyel, Salle Gaveau, *Schleswig Holstein Musik Festival*, *Festival Pianistico Busoni*, *Le French May*, *Piano Texas*, *Fantastic Pianist Series*, *Besançon Festival*, *La Roque d’Anthéron* and *La folle journée*. He also devoted himself intensively

to chamber music with distinguished artists including E. Bertrand, Y.B. Chu, M. Dalberto, S. Gabetta, P. Sporcl and the Debussy Quartet. Among the renowned conductors and orchestras with whom he has collaborated recently include S. Brotons, G. Cataldo, D. Kawka, E. Lederhandler, G.G. Ráth, R. Trevino, Royal Philharmonic Orchestra, Orchestre Philharmonique de Nice, Sinfonia Varsovia, Orchestra Simfonica di Sanremo, Orchestra Simfonica del Valles, Czech Virtuosi Symphonic Orchestra, Ose Symphonic Orchestra and City Chamber Orchestra of HK. His performances have been broadcasted on major Radio and TV channels. Furthermore his recordings released by ARS Produktion, NAXOS, Chandos and INTEGRAL Classic have achieved outstanding international critical acclaim as well as winning prestigious Awards. He is responsible for the major world premieres of Debussy, Ravel and Schmitt works. Mr. Larderet is also of the Co-founder of the *Piano au Musée Würth* international festival in France which he managed as Artistic Director until 2017.