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Playing Time
71:53

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Hector Berlioz's *Harold en Italie* draws both on Byron's *Childe Harold* and the composer's own experiences in Italy as winner of the Prix de Rome. Franz Liszt's rarely heard transcription admirably encapsulates this work's narrative dramas and landscapes, while his meditative *Romance oubliée* derives from an earlier song, *Oh pourquoi donc*. Austrian born Kurt Roger studied with Schoenberg, retaining his teacher's contrapuntal tendencies while rejecting serial techniques for the lyricism which can be found in his *Viola Sonata*. Further chamber music by Kurt Roger can be heard on Naxos 8.572238.

BERLIOZ • LISZT • ROGER

Music for Viola and Piano

Hector Berlioz (1803-69):
Harold en Italie, Op. 16
(transcr. Franz Liszt) **44:23**

- 1 I. Harold aux montagnes.
Scènes de mélancolie, de bonheur,
et de joie: Adagio – Allegro 16:09
- 2 II. Marche de pèlerins chantant
la prière du soir: Allegretto 7:10
- 3 III. Sérénade d'un montagnard
des Abruzzes à sa maîtresse:
Allegro assai – Allegretto 6:51
- 4 IV. Orgie de brigands.
Souvenirs des scènes précédentes:
Allegro frenetico 14:13

Franz Liszt (1811-86):
5 **Romance oubliée,**
S.132 **5:07**

Kurt Roger (1895-1966):
Viola Sonata (Irish
Sonata), Op. 37* 22:23

6 Allegro energico	8:18
7 Andante molto espressivo	7:36
8 Allegro con spirito	6:28

* WORLD PREMIÈRE RECORDING

Philip Dukes, Viola • Piers Lane, Piano

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