

Felix Draeseke's early affiliation with the music of Liszt and Wagner permeated his own compositions of the period, not least his *Sonata quasi fantasia in C sharp minor*, a work of sumptuous Wagnerian candour as well as balletic lightness. It also marked a significant turning-point from a revolutionary style to something more conservative. As Liszt wrote to him, 'Since Schumann's F sharp minor sonata, I know of no more such significant work of this genre.' The programme also includes a virtuoso *Grande Fantaisie*, two characterful *Fantasiestücke* and Chopin-like gestures in the *Valse-Nocturne*.

Felix  
**DRAESEKE**  
(1835–1913)

Musikakademie  
in Liechtenstein

**Sonata quasi Fantasia in C sharp minor, Op. 6 (1862–67)**

**22:57**

1 I. Introduzione e Marcia funebre

9:58

2 II. Intermezzo (Valse-Scherzo)

3:23

3 III. Finale: Allegro con brio

9:36

4 **Grande Fantaisie sur *La Dame blanche*, Opéra de Boieldieu, Op. 8 (1866)**

**13:42**

**Zwei Fantasiestücke in Walzerform, Op. 3 (1862)**

**10:19**

5 No. 1. Vivace, ma non troppo

5:31

6 No. 2. Molto vivace

4:48

**Petite histoire, Op. 9 (1868)**

**9:27**

7 No. 1. Rêve de bonheur

2:11

8 No. 2. Intermezzo

2:36

9 No. 3. Incertitude

4:40

**Two Piano Pieces, Op. 5 (1867?)**

**9:25**

10 No. 1. Valse-Nocturne in E major

4:53

11 No. 2. Valse-Scherzo in C sharp minor

4:32

**Vladimir Aćimović, Piano**

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**NAXOS**

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**DDD**

Playing Time  
**66:30**



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