

A native of Frankfurt, Anton Urspruch was a student of Joachim Raff, later becoming one of Liszt's favourite protégés. Urspruch's style was more aligned with Mendelssohn and Beethoven, however, and he proclaimed that 'you can't understand modern music if you don't understand Bach'. The *Cavatine und Arabeske* are delightful salon pieces, while the *Variationen* form an extensive canvas that revels in contrasting moods and constructional ingenuity. The short but emotionally packed *Cinq Morceaux* stand at the apex and final flowering of purely Romantic pianism in Europe.

Anton URSPRUCH

(1850–1907)

5 Morceaux, Op. 19 (pub. 1885) 30:42

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|---|---------------------------------------|------|
| 1 | No. 1. Air: Andantino | 6:31 |
| 2 | No. 2. Impromptu: Allegretto elegante | 7:07 |
| 3 | No. 3. Romance: Andante espressivo | 7:13 |
| 4 | No. 4. Caprice: Allegro | 4:51 |
| 5 | No. 5. Fantaisie: Allegro sostenuto | 5:00 |

Variationen über ein eigenes Thema, Op. 10 (pub. 1878) 26:43

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| 6 | Theme: Andante espressivo – Variations 1–6 | 4:49 |
| 7 | Variations 7–11 | 2:23 |
| 8 | Variations 12–13 | 3:42 |
| 9 | Variation 14 | 1:37 |
| 10 | Variations 15–17 | 2:27 |
| 11 | Variations 18–19 | 2:40 |
| 12 | Variations 20–21 | 3:25 |
| 13 | Variations 22–24 | 5:40 |

Cavatine und Arabeske, Op. 20 (pub. 1885) 10:20

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| 14 | Cavatine: Andantino dolce | 5:26 |
| 15 | Arabeske: Allegro amabile | 4:54 |

María Linares, Piano

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Playing Time
68:12



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