

SCHUMANN, R.: Carnaval / Fantasiestucke / MENDELSSOHN, F.: Fantasie / LISZT, F.: Liebeslied (Akopova)

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| Composers | [Liszt, Franz](http://www.classicsonline.com/composerbio/Franz_Liszt/) • [Mendelssohn, Felix](http://www.classicsonline.com/composerbio/Felix_Mendelssohn/) • [Schumann, Robert](http://www.classicsonline.com/composerbio/Robert_Schumann_24837/) |
| tArtist(s) | [Akopova, Lilian](http://www.classicsonline.com/artistbio/Lilian_Akopova/), piano |

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| Carnaval, Op. 9 |  | |  | |
| 1. Preambule, 2. Pierrot, 3. Arlequin, 4. Valse noble, 5. Eusebius, 6. Florestan,  7. Coquette, 8. Replique, 9. Papillons, 10. ASCH - SCHA (Lettres dansantes),  11. Chiarina, 12. Chopin, 13. Estrella, 14. Reconnaissance, 15. Pantalon et Colombine,  16. Valse allemande, 17. Intermezzo: Paganini, 18. Aveu, 19. Promenade, , 20. Pause |  | |  | |
| 21. Marche des Davidsbundler contre les Philistins |  | |  | |
| Fantasia in F-Sharp Minor, Op. 28, "Sonate Eccossaise" |  | |  | |
| 1. Con moto agitato: Andante, II. Allegro con moto, III. Presto   Fantasiestücke, Op. 12  1. Des Abends, 2. Aufschwung, 3. Warum?, 4. Grillen, 5. In der Nacht,  6. Fabel, 7. Traumes Wirren, 8. Ende vom Lied  [*Manuel Stangorra*](http://portraits.klassik.com/autoren/portrait.cfm?USID=70076) *(*in: Kritik Klassik.com)  "The artist, who comes from Ukraine, stands out above all else because  of a neat sound and an interpretation that suits the intentions of the  Romantics fully.  Of course, the artist also participated in various master classes, for  example with András Schiff, which inevitably has an audible influence on her  lightfull and clear piano playing."  (*https://magazin.klassik.com/reviews/reviews.cfm?task=record&RECID=19134&TITLE*)    *Robert Jungwirth* (in: Kritik Klassik.info) "The pianist Lilian Akopova succeeds with a truly amazing,  dreamlike  bordering safety, a brilliant technique and a flexible, pointed, but never  ‘kraftmeiernden’ attack. "  (*http://www.klassikinfo.de/lilian-akopova/)*    *Sixtus König* (in: Kritik Klassik Heute)  "..... very vivid, clear and without sentimentality. She renounces every  Pedal mist and brings the excellently intoned grand piano to sound  wonderfully. Also in the fantasy pieces from the year 1837 Lilian Akopova  offers highly virtuoso piano playing ... a miracle of a sophisticated way  of striking the keys."  (*http://www.klassik-heute.com/4daction/www\_medien\_einzeln?id=19947)* | |  | |  | |