

Alison Balsom – Caprice (2006)

Wpisany przez bluesever

Poniedziałek, 10 Wrzesień 2012 18:31 - Zmieniony Czwartek, 08 Sierpień 2013 09:42

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01.- W. A. MOZART- Piano Sonata No. 13 in B flat major, K. 333 (K. 315c) Rondo alla turca
02.- ASTOR PIAZZOLLA - Libertango, tango 03.- OSKAR FREDERIK LINDBERG- Gammal
Fäbodpsalm (Old Pastoral Hymn), for organ Andante 04.- JEAN-BAPTISTE ARBAN- Variations
on a Theme from Bellini's 'Norma', for cornet & piano 05.- NICCOLÒ PAGANINI- Caprice for
solo violin in A minor (Theme & Variations), Op. 124 06.- M. FALLA- Popular Spanish Songs,
for voice & piano, G. 40 El paño moruno 07.- M. FALLA- Popular Spanish Songs, for voice &
piano, G. 40 Seguidilla murciana 08.- M. FALLA- Popular Spanish Songs, for voice & piano, G.
40 Asturiana 09.- M. FALLA- Popular Spanish Songs, for voice & piano, G. 40 Jota 10.- M.
FALLA- Popular Spanish Songs, for voice & piano, G. 40 Nana 11.- M. FALLA- Popular
Spanish Songs, for voice & piano, G. 40 Caneion 12.- M. FALLA- Popular Spanish Songs, for
voice & piano, G. 40 Polo 13.- S. RACHMANINOV- Vocalise, song for voice & piano, Op. 3414
14.- W.A MOZART- Die Zauberflöte (The Magic Flute), opera, K. 620 Der Hölle Rache (Queen
of Night's aria) 15.- J.S. BACH- Concerto for violin, strings & continuo No. 1 in A minor, BWV
1041 2. Andante 16.- CLAUDE DEBUSSY- Syrinx, for solo flute, L. 129 17.- HENRI TOMASI-
Concerto for trumpet & orchestra 2. Nocturne 18.- ASTOR PIAZZOLLA - Escualo, tang
Alison Balsom – trumpet Gothenburg Symphony Orchestra Edward Gardner – conductor

In the Latin-inspired pieces, Balsom's awareness of the choreographic suggestiveness in the raunchy Piazzolla and smouldering Falla brings exhilarating freedom and colour. ...another infectious performance from a dazzling young British talent in fine form, one whose programming ideas and emerging musical personality go from strength to strength.
---Gramophone Awards 2006

The repertoire on Caprice may border on "pops", yet it provides a wide-ranging showcase for

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British trumpeter Alison Balsom's extraordinary instrumental prowess. Listen to her seamless, flawlessly arched legato lines in Rachmaninov's Vocalise, the Andante from Bach's First Violin Concerto, or the Nocturne from Tomasi's Trumpet Concerto and you wonder if she had traded in her brass and valves for a silken bow, or a tub of butter. She proves that Debussy's Syrinx for Solo Flute can viable on trumpet, although Mozart's second Queen of the Night aria from The Magic Flute is a fiercer, angrier piece of music than Balsom's suave, scrupulously worked out phrasing indicates.

Similarly, for all the impressive control she brings to Falla's Seven Popular Spanish Songs (in Luciano Berio's ingenuous orchestration), I wish she'd dig into the idiom's earthier tones and embellishments (she should lock herself up for a week with Miles Davis' Sketches of Spain). In fact, in his excellent accompaniments Edward Gardiner takes stylistic matters more into account than does the star soloist. Yet when the music mainly is about technique and fluff, like Arban's Variations on "Casta Diva" or Paganini's 24th caprice, Balsom becomes the Joan Sutherland of the trumpet. At any rate, this release easily explains the enormous buzz and acclaim lavished on Balsom in her native country. ---Jed Distler, ClassicsToday.com

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