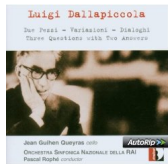


Luigi Dallapiccola - Orchestral Music (2005)

Wpisany przez bluesever

Sobota, 01 Październik 2016 15:15 -

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1. *Due pezzi, Sarabanda* 5:24 2. *Due pezzi, Fanfara e Fuga* 4:28 3. *Variazioni, Quasi lento, misterioso* 3:16 4. *Variazioni, Allegro con fuoco* 0:28 5. *Variazioni, Mosso, scorrevole* 1:02 6. *Variazioni, Tranquillamente mosso* 0:42 7. *Variazioni, Poco allegretto, 'alla Serenata'* 0:22 8. *Variazioni, Molto lento, con espressione parlante* 1:13 9. *Variazioni, Andantino amoroso, esitando...* 0:54 10. *Variazioni, Allegro, con violenza* 1:21 11. *Variazioni, Affettuoso, cullante* 1:12 12. *Variazioni, Grave* 1:58 13. *Variazioni, Molto lento, fantastico* 1:30 14. *Dialoghi I (Per violoncello e orchestra)* 4:45 15. *Dialoghi II* 3:36 16. *Dialoghi III* 3:16 17. *Dialoghi IV* 3:45 18. *Dialoghi V* 4:38 19. *Three Questions with Two Answers, Sostenuto, sottovoce* 1:17 20. *Three Questions with Two Answers, Moderato, tranquillo* 5:40 21. *Three Questions with Two Answers, Impetuoso, violento* 0:37 22. *Three Questions with Two Answers, Largamente, sostenutissimo* 5:06 23. *Three Questions with Two Answers, Molto sostenuto* 3:46
Jean Guihen Queyras - cello Orchestra Sinfonica Nazionale della RAI
Pascal Rophé – conductor

This new collection of Dallapiccola's later orchestral works is more than welcome. As Mario Ruffi's informative booklet-note points out, their emergence was largely due to the composer's success in the United States, as opposed to the hostility aroused in his native Italy – notably the Milan premiere of *Due pezzi* (1947), an orchestral expansion of violin-and-piano originals whose inspiration in frescos by Piero della Francesca is here made the more explicit.

In the *Pezzi*, Pascal Rophé makes great sense of its subtle timbral continuity and downplays the overtly rhetorical in the '*Fanfara e Fuga*'. Rophé shapes the *Variazioni* (1954) into a cohesive and cumulative whole, emphasising the emotional impact that arises out of technical rigour. The new disc includes the first modern recording of *Dialoghi* (1960) – the most hermetic of all Dallapiccola's works in its inwardness and glacial, though never inexpressive, harmonies, played with keen eloquence by Jean-Guihen Queyras. A satellite to the in-progress *Ulisse*, *Three Questions with Two Answers* (1963) fairly encapsulates the opera's metaphysical concerns in its motivic richness and sense of grand vistas – whether of nature or humanity –

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aspiring towards the infinite.

Rophé obtains responsive playing from Turin's RAI orchestra, with sound that brings out detail and atmosphere in equal measure. Strongly recommended." ---Gramophone Classical Music Guide, 2010

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