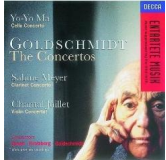


Goldschmidt - The Concertos (1997)

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Piątek, 15 Maj 2015 15:53 -

Goldschmidt - The Concertos (1997)



Cello Concerto 21:50 1 I *Andante Sostenuto – Quodlibet: Allegro* 9:28 2 II *Caprice
Mélancolique* 4:55 3 III *Quasi Sarabande* 3:05 4 IV *Tarantella* 4:17

Yo-Yo Ma - cello Orchestre Symphonique de Montréal, Charles Dutoit Clarinet Concerto
19:41

5 I *Allegro Moderato* 8:36 6 II *Nocturne: Andante Tranquillo –* 5:41 7 III *Scherzo Finale:
Allegro Giocoso* 5:22

Sabine Meyer - clarinet Orchester der Komischen Oper, Berlin, Yakov Kreizberg Violin
Concerto 25:32

8 I *Sostenuto – Allegro* 7:28 9 II *Andante Amoroso* 8:07 10 III *Gigue* 4:06 11 IV *Finale*
5:43

Chantal Juillet - violin Philharmonia Orchestra, Berthold Goldschmidt

This is one of the recordings in Decca's outstanding "Entartete Musik" series, so-called "degenerate music" banned by the Nazis for being too modern or of Jewish origin. Goldschmidt was a promising young German-Jewish composer who escaped Nazism in 1935 and fled to England. His career languished until a revival of interest in his music began in the late 80s and early 90s. Fortunately he lived long enough to experience this revival.

I'd love to report that these three concertos are exciting additions to the modern repertory, but they don't quite achieve that status. Goldschmidt suffers from the disease of eclecticism: he tends to throw all kinds of stylistic influences into the mix, giving these compositions a "wandering" feel. Late Romanticism, Expressionism, even a bit of Baroque here and there--it's all tossed in. I think that Goldschmidt must have listened to a lot of Stravinsky, but that could just be me. The Violin Concerto stands out as the most successful work here. All performances are first-rate. ---Rollo Tomasi, amazon.com

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