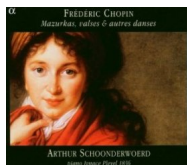


Chopin - Mazurkas, Valses & Autres Danses (2007)

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Czwartek, 22 Październik 2009 11:25 - Zmieniony Niedziela, 06 Październik 2013 17:23

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1. Polonaise No.1 in C sharp minor Op.26 No.1 2. 3 Ecossaises, Op.72 No.3 3. Waltz No.14 in E minor, op. posth. 4. Tarantelle in A flat major, Op.43 5. Landler and Trio in A flat major, Op. posth. 6. Waltz No.4 in F major, Op.34 No.3 "Grande Valse brillante" 7. Polonaise No.2 in E flat minor Op.26 No.2 8. Contredanse in G flat major 9. Waltz No.6 in D flat major, Op.64, No.1, "Minute" 10. Waltz No.7 in C sharp minor, Op.64 No.2 11. Cantabile in B flat major 12. Bolero, Op.19 13. Waltz No.3 in A Minor, Op.34 No.2 14. 4 Mazurkas, Op.6 Arthur Schoonderwoerd (Piano Pleyel 1836)

Everything about this production is exquisitely, lavishly, lovingly beautiful except one thing. The reproduction of the Vigree-Lebrun on the cover is aesthetically stunning. The liner notes on the cover are brilliantly written. The liner notes on the music are intelligently engaging. The repertoire chosen for the program is artfully appealing. The reproduction of the instrument is naturally radiant. The only thing this production lacks is an especially interesting performance of the repertoire. Performing on an 1836 Pleyel, Arthur Schoonderwoerd is a slow and cautious player -- listen to the tempo of his C sharp minor Polonaise -- a heavy and nervous player -- listen to weight of his Trois Ecossaises -- a thick and anxious player -- listen to the passagework in his C sharp minor Waltz -- but he is not an elegant nor a graceful, soulful, tender, warm, loving, or profound player. Although Pleyel's piano -- a lighter, cleaner, clearer instrument -- lacks the enormous depths and immense power of a modern concert grand, Schoonderwoerd's slow, heavy, and thick playing subverts all its virtues and his performances make the argument against playing Chopin on a period instrument. ---James Leonard, Rovi

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