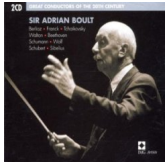


Great Conductors Of The 20th Century Vol.16 - Sir Adrian Boult



CD1 1. *Rob Roy, Op.54: Overture* Cesar Franck - *Symphony in D Minor* 2. *I. Lento - Allegro Non Troppo* 3. *II. Allegretto - Attacca* 4. *III. Allegro Non Troppo*
Pyotr Tchaikovsky - *Suite No.3 in G Major, Op.55*
5. *Tema Con Variazioni. Andante Con Moto* 6. *Variation 1* 7. *Variation 2 - Molto Piu Mosso* 8. *Variation 3 - Tempo Del Tema* 9. *Variation 4 - Tempo Del Tema* 10. *Variation 5 - Allegro Risoluto* 11. *Variation 6 - Allegro Vivace* 12. *Variation 7 - Moderato* 13. *Variation 8 - Largo* 14. *Variation 9 - Allegro Molto Vivace* 15. *Variation 10 - Allegro Vivo Ed Poco Rubato* 16. *Variation 11 - Moderato Mosso* 17. *Variation 12 - Finale - Polacca. Moderato Assai - Allegro Moderato-Tempo Di Polacca, Molto Brillante* 18. *William Walton - Portsmouth Point: Overture*
CD2
1. *Beethoven - Coriolan Overture, Op.62*
Robert Schumann - *Symphony No.4 in D Minor, Op.120*
2. *I. Ziemlich Langsam - Lebhaft - Attacca* 3. *II. Romanze - Ziemlich Langsam - Attacca* 4. *III. Scherzo. Lebhaft - Trio - Attacca* 5. *IV. Langsam - Lebhaft* 6. *Hugo Wolf - Italian Serenade*
Franz Schubert - *Symphony No.4 in C Minor, D.417 'Tragic'*
7. *I. Adagio Molto - Allegro Vivace* 8. *II. Andante* 9. *III. Menuetto. Allegro Vivace - Trio* 10. *'Tragic': IV. Allegro* 11. *Jean Sibelius - The Tempest: Prelude*
London Philharmonic Orchestra Sir Adrian Boult – conductor

Perhaps nowhere is the schism between British and American taste more pronounced than with this volume. (Perhaps I flatter myself –the EMI Great Conductors Edition - Sir Adrian Boult I should say between British and my taste.) In a devout and thorough review on the British Musicweb site, Christopher Howell dubs this set “wonderful and revelatory” and lavishes praise on every note. (I really don't mean to sound facetious – please read his fine, informed review .) While I salute Boult's extraordinary contributions to British musical life, the value of his articulate observations and the idiomatic rightness of his performances of English music, the records included here strike me as more dutiful than inspired. In a bold effort to avoid a “greatest hits” repackaging syndrome, with the single exception of the Walton overture the producers consciously shun the English music which he championed and of which he was an acknowledged master in favor of an effort to display the catholic side of his repertoire. His

Written by bluesever

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readings of the Tchaikovsky, Schubert, Wolf and even Berlioz are stylish and succeed in the well-manicured tradition of Beecham, et. al. But with music where more transpires beneath the surface, his fastidious precision, urbane moderation and professional polish leave a lot untouched. It's not that his Beethoven, Schumann or even the snippet of Sibelius is dull – on the contrary, they're highly accomplished – but others have found far deeper truths and more edifying insights to explore. --- classicalnotes.net

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