

Great Conductors Of The 20th Century Vol.20 - Paul Kletzki



- CD1 1. *Hector Berlioz - Benvenuto Cellini: Overture (10:40)* Peter Ilyich Tchaikovsky -
Symphony No. 5 In E Minor 2.
I Andante-Allegro Con Animo (14:49) 3. *II Andante Cantabile (12:33)* 4. *III Valse (05:37)*
5. *Finale (12:20)* 6. *Franz Schubert - Rosamunde; No. 5: Entr'acte (07:57)*
Antonin Dvorak – Slavonic Dances
7. *In D Major, Op.46 No.6* 8. *In C Minor, Op.46 No.7* 9. *In C Major, Op.72 No.7*
Philharmonia Orchestra (1) Bavarian Radio Symphony Orchestra (2-5) Royal Philharmonic
Orchestra (6) French National Radio Orchestra (7-9) CD2
1. *Felix Mendelssohn - Overture: Calm Sea And Prosperous Voyage (11:30)*
Johannes Brahms - Symphony No. 4 In E Minor:
2. *I Allegro Non Troppo (12:51)* 3. *II Andante Moderato (12:05)* 4. *III Allegro Giacosa*
(06:01) 5. *IV Allegro Energico E Passionata (10:15)* 6. *Richard Wagner -*
Wesendonck-Lieder: Traume (04:58) 7. *Peter Ilyich Tchaikovsky - Capriccio Italien (14:25)*
Israel Philharmonic Orchestra (1) Czech Philharmonic Orchestra (2-5) Philharmonia
Orchestra (6,7) Paul Kletzki - conductor

More than any other conductor in this series, Kletzki is often overlooked in lists of the great ones, and cynics might suspect that his inclusion was motivated the EMI Great Conductors Edition - Paul Kletzki more by a desire to exploit his extensive EMI catalog than artistic merit. But his credentials are solid. Like Markevitch, Kletzki devoted the first phase of his professional life to composing and turned to conducting after the dislocation of World War II. But while Markevitch's experience led him to deeply respect the prerogatives of other composers, to the extent of hesitating to add interpretive elements of his own, Kletzki appears to have encouraged his players to actively participate in the creative process by projecting an improvisatory feeling to their work. An associate of Furtwangler, who was famed for his attention to transitions, Kletzki took his mentor's concern to an extreme, such that his performances draw their strength from constant, smooth modulations, while remaining intensely lyric throughout. Thus, his Brahms Fourth has tempo extremes comparable to Furtwangler's, but without Furtwangler's huge injections of brusque dynamic punctuation and riveting tension; rather, Kletzki glides among sections and even phrases so effortlessly that the work glows with vibrant continuity. This is

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what used to be called 'not breaking the line' in the so-called golden age, but here the principle results not in steadfastness and reticence but compelling unity and logic. Kletzki also managed to draw a luminous texture from his orchestras; here, six disparate ones from France, Germany, Czechoslovakia, England and Israel all glow with an inner life a sure tribute to the skill of a major artist deserving to be remembered. ---classicalnotes.net

The Polish-Swiss conductor Paul Kletzki was born in Łódź on 21 March 1900 and was educated at the Warsaw Conservatory and University and at the Berlin Hochschule für Musik. Early influences were Emil Mlynarski, Arnold Schoenberg and Wilhelm Furtwängler. After successes as both composer and conductor, he left Berlin for Italy in 1934 and in 1939 settled in Switzerland. Concerts at the Lucerne Festival (1943-46) and La Scala (1946) laid the foundation for his post-war fame. He was among the first conductors of the Philharmonia in London and developed important links with the Israel, Warsaw and Czech Philharmonics. He held posts with the Liverpool Philharmonic (1954-5), the Dallas SO (1958-61), the Berne SO (1964-6) and the Orchestre de la Suisse Romande (1967-70). He died in Liverpool on 5 March 1973. ---bayreuthclassical.blogspot.com

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