

Telemann – Flute Concertos (Pahud) [2002]

Written by bluesever

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Concerto In G Major TWV 51:G2 (Reconstructed) For Flute 1. *Andante* 2:48 2. *Vivace* 2:06
3. *Adagio* 1:54 4. *Allegro* 2:21

Triple Concerto In A Major TWV 53:A2 (Tafelmusik 1) For Flute, Violin And Violincello
5. *Largo* 4:18 6. *Allegro* 5:39 7. *Gratioso* 3:50 8. *Allegro* 5:54

Concerto In A Minor For 2 Flutes And Violone TWV 53:A1

9. *Lentement* 2:39 10. (*Allegro*) 2:42 11. *Loure* 1:12 12. (*Rondeau*) 2:19

Triple Concerto In E Major TWV 53:E1 For Flute, Oboe D'amore And Viola D'amore
13. *Andante* 3:27 14. *Allegro* 5:09 15. *Siciliano* 3:03 16. *Vivace* 4:14

Concerto In D Major TWV 51:D2 For Flute

17. *Moderato* 2:25 18. *Allegro* 3:33 19. *Largo* 3:17 20. *Vivace* 3:27

Emmanuel Pahud – flute Berliner Barock Solisten (ensemble) Rainer Kussmaul - director

This is a delightful record. Telemann, one of the most prolific composers of all time, wrote music that is technically masterful, endlessly inventive, full of surprises, emotionally mercurial, and continuously engaging. In these five concertos, composed over two decades, the solo flutist is often joined by one or more soloists from the ranks of the orchestra, who, as in Telemann's day, are all fully equal to the task. This results in a wide variety of combinations and colors, illustrating Telemann's skill in displaying each instrument at its best, so as to "give the player joy, the listener pleasure," as he himself put it.

These performances certainly radiate infectious enjoyment. The concertos all follow the traditional form, alternating four slow and fast movements, but are infinitely diverse in tonality, texture, mood, and character. There are carefree, sprightly, playful, elegant dances, humorous imitation games, brilliant passage-work and cadenzas, startling chromaticisms, and deeply expressive melodies that beguile the ear and touch the heart. The first movement of the opening Concerto is so reminiscent of a Bach Arioso that one of the two composers must have "borrowed" it from the other. The playing is superb in a modified period-style: the pitch is normal; the sound wonderfully pure, but rich and full; tempi are designed to invite both virtuosity

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and leisurely enjoyment of musical and expressive details. Pahud uses a narrow, restrained vibrato that underlines the flawless beauty of his tone. The other players, all like him present or past principals of the Berlin Philharmonic, match him in the perfection of their intonation, phrasing, and ensemble. ---Edith Eisler, amazon.com

Although there are many things to recommend from this Telemann Flute Concertos -- the sweet, smooth tone of flutist Emmanuel Pahud; the elegant accompaniment of the Berliner Barock Solisten; EMI's intimate sound -- the two best things about this disc are that it has two Telemann flute concertos that have never been recorded before and that it does not have the most-frequently recorded of all Telemann flute works on it. Because of the deterioration of the manuscript, the work that starts the disc had never been recorded before. But educated guess works by scholars revealed a work that is not only as lovely as any Telemann flute concerto, but a work whose opening bears an uncanny resemblance to the serene central movement of Bach's Harpsichord Concerto in F minor. And the third work on the disc is similarly a premiere recording of a hitherto unknown work that, while not perhaps as pretty as the first work, is still a welcome addition to the Telemann flute concerto discography. Thankfully, the disc does not include Telemann's Flute Concerto in A minor, a wonderful work but one that has appeared on nearly every disc of Telemann's flute concertos since the invention of recordings. This is well worth it for lovers of Telemann's flute music. ---James Leonard, Rovi

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