

## Eroica Trio – Baroque (2000)

Wpisany przez bluesever

Środa, 28 Kwiecień 2010 10:09 - Zmieniony Niedziela, 29 Wrzesień 2013 11:57

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Antonio Vivaldi - Sonata in C minor, F. XVI, No. 1 1 I. *Allegro* 2:10 2 II. *Largo* 3:28 3 III. *Allegro* 2:11  
Jean Baptiste Loeillet -  
Sonata in B minor 4 I. *Largo*  
4:11 5 II. *Allegro con spirito* 1:38 6 III. *Adagio* 1:12 7 IV. *Allegro* 1:52 8 Johann  
Sebastian Bach - *Chaconne from Partita in D minor* 14:44  
Dieterich Buxtehude - Sonata in D, Op.2  
9 I. *Adagio-Allegro* 3:31 10 II. *Arietta & Variations* 3:45 11 III. *Largo-Vivace* 2:28  
Antonio Lotti - Sonata in G Major  
12 I. *Largo* 2:09 13 II. *Allegro* 1:24 14 III. *Adagio* 3:28 15. *Vivace* 1:51 16  
Tommaso Albinoni - *Adagio in G minor* 6:59  
Eroica Trio: Erika Nickrenz - piano Adela Pena – violin Sara Sant'Ambrogio – cello

The most arresting aspect of this disc is the playing. The members of the Eroica Trio are splendid technically and tonally, and their ensemble is impeccable. Musically, the recording is misnamed and misguided. There is nothing baroque about it, except the names of the composers. The trio's intense, throbbing, driven style is appropriate for the lush, romantic music with which it made its name, but is far removed from the pristine purity of the baroque. Not surprisingly, the players choose the most romanticized, overloaded editions available; moreover, many of the pieces are of dubious authorship or not written for their instruments. Their justification is that baroque composers themselves made countless transcriptions of their own and others' works, and that later virtuoso arrangers created their own tradition, but the former preserved the originals' style, while the latter are now widely frowned upon. Their most unfortunate selection is an arrangement of Bach's famous chaconne by an English film composer: blown up with newly invented material and grandiose cadenzas, it simulates a full orchestra. The packaging of the disc makes one wonder whether these fine players are being promoted for their talent or their glamorous good looks: credit is given to the photographer, the make-up artist, hair and clothing stylists, and providers of the dresses. Is there a message here about the status of women musicians? --Edith Eisler, amazon.com

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