

Lalo – Symphonie Espagnole (Szeryng) [1961]

Wpisany przez bluesever

Poniedziałek, 12 Marzec 2012 15:23 - Zmieniony Wtorek, 07 Styczeń 2014 10:18

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01 - Allegro non troppo 02 - Scherzando - Allegro molto [play](#) 03 - Intermezzo - Allegretto non troppo 04 - Andante 05 – Rondo. Allegro Henryk Szeryng – violin Chicago Symphony Orchestra Walter Hendl – conductor

I have heard a good many records of the Symphonie Espagnole in my day (for this journal seems to regard me as its resident reviewer of the work) and I hope nobody expects me to listen to all the other ten versions all through again before saying that I am sure this new one is the winner. Szeryng is at least the equal of the best of the other virtuosi who have recorded it, both in style and in effortless technique, and gives an enchanting, as well as breathtaking, performance. But what makes me so sure of this record's superiority is its superb sound. I played one side mono and the other stereo; both are excellent, with all the orchestral detail and real vividness of sound—but it is the stereo that is quite exceptionally brilliant.

But do you want to spend over k2 on the work, for it is spread over all of both sides ? I have listed the best alternatives above; all give you something else for your money, all have at least good modern sound. Menuhin, in his best form, also gives us some Saint-Saens—the Introduction and Rondo Capriccioso, and the Havanaise. Kogan plays superbly, though not with much affection for the Spanish idiom, and adds Tchaikovsky's Serenade Milancolique. Ricci is dazzling but all on top of a microphone—he also plays Ravel's Tzigane. Francescatti plays only four movements of the Lab o (the third is often omitted) and gets this on to one side, leaving him the other side for— my goodness !—the Walton concerto; so you can listen to Walton first and then relax with Lab. Rosand does even better as to quantity, playing all five movements on one side and the Third Concerto of Saint-Saens on the other; he is no mean fiddler, either, though he uses the zigeuner style too much for me. I must fairly end by repeating that this new recording is dazzling—but it is expensive. T.H., gramophone.net

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