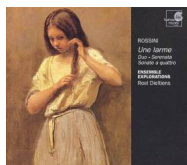


Rossini – Serenata, Sonata, Duett, 'Une larme' (2004)

Wpisany przez bluesever

Piątek, 07 Maj 2010 21:13 - Zmieniony Piątek, 18 Kwiecień 2014 20:52

Rossini – Serenata, Sonata, Duett, 'Une larme' (2004)



1. *Serenata for 2 violins, viola, cello, flute, oboe & English horn in E flat major, QR vi/31* 2. *Sonata a quattro (String Symphony) No. 6 in D major: Allegro spiritoso* 3. *Sonata a quattro (String Symphony) No. 6 in D major: Andante assai* 4. *Sonata a quattro (String Symphony) No. 6 in D major: Tempesta - Allegro* 5. *Duo for cello and double bass in D major: Allegro* 6. *Duo for cello and double bass in D major: Andante molto* 7. *Duo for cello and double bass in D major: Allegro* 8. *Sonata a quattro (String Symphony) No. 3 in C major: Allegro* 9. *Sonata a quattro (String Symphony) No. 3 in C major: Andante* 10. *Sonata a quattro (String Symphony) No. 3 in C major: Moderato* 11. *Une Larme for cello and piano: Theme and Variations* Jan Vermeulen – Piano Roel Dieltiens – Cello Love Persson - Double Bass Ensemble Explorations Roel Dieltiens – conductor

In completing their survey of Rossini's youthful Sonatas for string quartet with vigorous period renditions of No. 3 and No. 6, Explorations Ensemble and Harmonia Mundi have wisely filled the remaining space on this disc with his other delightful chamber works -- rarely heard but amusing and surprisingly rewarding. The *Serenata* in E flat major (1823) heads the program, a charming instrumental imitation of opera buffa -- one can easily imagine comic singing and acting in this work's colorful, parodistic sections. The *Duo for cello and contrabass* (1824) is the most farcical piece, and its humor is remarkably light in spite of the dark timbres and occasional clumsiness of the low strings. The *Une Larme* (A Tear) Variations for cello and piano (ca. 1857-1868) is not as lachrymose as its title suggests, for it is one of those peculiarly contrarian *Sins of My Old Age*, which Rossini composed during his long retirement from opera. Its theme may be sorrowful, but the variations are more tongue-in-cheek and playfully virtuosic, in Rossini's most relaxed manner. While these entertaining chamber works are not first-rate masterpieces, the musicians treat them all with exceptional care and give them enthusiastic readings that anyone will find appealing. Harmonia Mundi's sound quality is superb. ---Blair Sanderson, Rovi

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