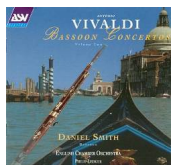


Vivaldi - Bassoon Concertos, Vol.2 (1996)

Wpisany przez bluesever

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Concerto No.31 in C (RV476) 1. *Concerto No. 31 In C - 1st Movement: Allegro* 2. *Concerto No. 31 In C - 2nd Movement: Largo* 3. *Concerto No. 31 In C - 3rd Movement: Allegro Molto* Concerto No.16 in C (RV469) 4. *Concerto No. 16 In C - 1st Movement: Allegro* 5. *Concerto No. 16 In C - 2nd Movement: Largo* 6. *Concerto No. 16 In C - 3rd Movement: Allegro*
Concerto No.37 in G (RV494) 7. *Concerto No. 37 In G - 1st Movement: Allegro* 8. *Concerto No. 37 In G - 2nd Movement: Largo* 9. *Concerto No. 37 In G - 3rd Movement: Allegro*
Concerto No.33 in C (RV470) 10. *Concerto No. 33 In C - 1st Movement: Allegro* 11. *Concerto No. 33 In C - 2nd Movement: Larghetto* 12. *Concerto No. 33 In C - 3rd Movement: Allegro*
Concerto No.19 in F (RV488) 13. *Concerto No. 19 In F - 1st Movement: Allegro Non Molto* 14. *Concerto No. 19 In F - 2nd Movement: Largo* 15. *Concerto No. 19 In F - 3rd Movement: Allegro*
Concerto No.17 in C (RV472) 16. *Concerto No. 17 In C - 1st Movement: Allegro Non Molto* 17. *Concerto No. 17 In C - 2nd Movement: Andante Molto* 18. *Concerto No. 17 In C - 3rd Movement: Allegro*
Concerto No. 5 in Dm (RV474) 19. *Concerto No. 5 In D Minor - 1st Movement: Allegro* 20. *Concerto No. 5 In D Minor - 2nd Movement: Larghetto* 21. *Concerto No. 5 In D Minor - 3rd Movement: Allegro Molto*
Concerto No.26 in C (RV487) 22. *Concerto No. 26 In C - 1st Movement: Allegro* 23. *Concerto No. 26 In C - 2nd Movement: Largo* 24. *Concerto No. 26 In C - 3rd Movement: Allegro*
Daniel Smith – Bassoon English Chamber Orchestra Philip Ledger - Conductor

I am a great admirer of Daniel Smith. The bassoon is officially an 'endangered' species of musical instrument and it is up to players like him to promote the bassoon as a major solo instrument. In this he has succeeded admirably because he performs regularly in both classical and jazz fields.

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Smith has recorded all 37 of Vivaldi's bassoon concertos - a terrific feat within itself. One has to admire the talents of the young ladies at the Ospedale della Pieta where Vivaldi taught for many years and for whom he wrote many concertos. The bassoon is technically a very demanding instrument.

Smith plays a modern instrument, which differs in timbre and structure from the Baroque bassoon, and maybe it would have been worthwhile for him to make these recordings on a Baroque instrument, which would have been much more of a technical challenge. The modern bassoon is full of extra 'handy' keys, which make playing today a lot easier. One also has to argue the case for the use of excessive vibrato in Baroque music and Smith certainly uses it a lot.

However all bassoonists would agree that these concertos are technically demanding and Smith displays a fine technical command of the instrument. From a pedagogical point of view the concertos require a great deal of scale and arpeggio work which suits some keys better than others on the bassoon. They feature embellished bass lines, which suit the bassoon perfectly, and big arpeggiated leaps which Smith copes with admirably. ---Lynda Baker, musicweb-international.com

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