

Luciano Berio - Orchestral Transcriptions (2004)

Written by bluesever

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- 1. The modification and instrumentation of a famous hornpipe as a merry and altogether sincere homage to uncle Alfred, da H. Purcell 1:03*
- 2. Contrapunctus XIX (Die Kunst der Fugue) di J.S. Bach 8:34*
- 3. Quattro versioni originali della "Ritirata notturna di Madrid" di L. Boccherini sovrapposte e trascritte per orchestra 6:28*
- 4. Variazioni sull'aria di Papageno "Ein Madchen oder Weibchen" (Divertimento per Mozart) 2:34 [play](#)*
- 5. Rendering per orchestra, da F. Schubert (1. Allegro) 9:47*
- 6. Rendering per orchestra, da F. Schubert (2. Andante) 11:06*
- 7. Rendering per orchestra, da F. Schubert (3. Allegro) 11:53*
- 8. Sonata in fa minore op. 120 n. 1 per clarinetto e orchestra, da J. Brahms (1. Allegro appassionato) 7:49*
- 9. Sonata in fa minore op. 120 n. 1 per clarinetto e orchestra, da J. Brahms (2. Andante un poco adagio) 5:27*
- 10. Sonata in fa minore op. 120 n. 1 per clarinetto e orchestra, da J. Brahms (3. Allegretto grazioso) 4:18 [play](#)*
- 11. Sonata in fa minore op. 120 n. 1 per clarinetto e orchestra, da J. Brahms (4. Vivace) 5:14*

Giuseppe Verdi Symphony Orchestra of Milan
Riccardo Chailly – conductor

Luciano Berio made an art of transcription, attracted as he was to traditional music, both folk and classical, while being wedded to a modernist idiom. He picks up where Schoenberg left off in his famous transcription of the Brahms first piano quartet, which in Schoenberg's hands was expanded into the "Brahms Fifth."

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Like his predecessor, Berio is fascinated by the unlimited potential of orchestration, and his addition of a multi-color palette to Purcell and Bach is affectionate; a Boccherini slow march gets turned into a full street procession with a brass band. Papageno's second aria gets deconstructed a la Webern, veyr wittily, almost completely disguising the original melody. The two main works here are, first, "Rendering," Berio's completion of Schubert's sketches for a Tenth Symphony, which are so fragmentary that he has plenty of room for modernist intervention, as he did with the Mahelr Second in Sinfonia. Berio's dreamy interludes are highly effective;; this is like a dozing visitation by Schubert's distrubed ghost. It's by far the most we will ever get out of the bits and pieces, in themselves not inspiring, that the composer left behind.

The other major item here is an orchestral transcription of a late Brahms sonata for either viola or clarinet, transformed by Berio into a surprisingly moving clarinet concerto. The solo line remains faithful to the original, while the orchestral part is emotionally amplified, in the mode of Schoenberg's treatment of the piano quartet, very lush and highly colored. In all, this is exemplary creative use of previous musical materials, a tribute to each composer rather than a hijacking. Chailly and his new Italian orchestra perform everything very well, if a bit tamed, and Decca's sound is impeccable. If only the cover weren't so extremely drab. It misrepresents the high spirits of what's inside.

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