Mikhail Glinka - Treasures for the Pianoforte (Tatiana Loguinova) [2012]

01. Variations on Alyabyev's Song "The Nightingale" in E minor, 1833 (8:28) 02. Mazurka in C minor, 1843(?) (1:55) 03. Mazurka in F major, 1833 or 1834 (1:11) 04. Farewell Waltz in G major, 1831 (1:08) 05. Barcarolle in G major, 1847 "Ah,se to fossi meco Sulla barchetta bruna." Felice Romani (6:02) 06. Mazurka in C major, 1852 (0:49) 07. Mazurka in F major, 1835 (?) (2:45) 08. Waltz in E flat major, 1838 (2:36) 09. Variations on a Theme from Mozart's opera "Die Zauberflote" in E flat major, 1822 (8:55) 10. Tarantella on a Russian Folk Song "In the Field There Stood a Birch Tree", 1843 (1:05) 11. Remeniscence about Mazurka , 1847 "Sans illusions adieu la vie!" Métastase (3:51) 12. Nocturne in E flat major, 1828 (4:43) 13. Polka in D minor, 1849 (0:50) 14. Nocturne in F minor "La Séparation", 1839 (3:45) 15. Variations on a Russian Folk Song "Among the Gentle Valley" in A minor, 1826 (4:27) Tatiana Loguinova – piano

Despite spending a total of 23 years in Europe where he absorbed many influences and wrote most of his compositions Glinka is credited with being "the father of Russian music".

In the realm of piano music he created the Russian piano miniature and at one time in his early musical education had some lessons from John Field, the inventor of the nocturne. His piano music though small in output is fresh, charming and elegant. Many of the pieces on this disc are inspired by dance as in the mazurkas, waltzes and the polka. He also enjoyed composing variations such as those on a theme from Mozart's Magic Flute which is particularly affecting, as well as those on Russian folk songs. His tarantella on the Russian favourite "In the field there stood a birch tree" (Beryoshka) is especially successful. In addition both of the nocturnes presented here show that the time spent with Field was extremely fruitful.

This disc is the first time these works have been performed on the pianoforte and since the disc's title is Treasures for the Pianoforte, implying that they were written for it, it is strange that

they have waited so long to be performed on the instrument. Listening to them on the pianoforte has been a journey of rediscovery for me as I had not been much impressed by them on the modern piano. This recording has breathed new life into them and has emphasised their sparkling quality.

The recording is crisp and Tatiana Loguinova's playing is thoughtful and perfectly showcases these charming and delightful pieces. ---Steve Arloff, musicweb-international.com

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