

## Taneyev – Suite de Concert; Miaskovsky – Cello Concerto (1995)

Wpisany przez bluesever

Poniedziałek, 15 Maj 2017 15:05 -

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Taneyev: Suite de Concert, Op. 28 1. *I. Prelude (Grave)* 2. *II. Gavotte (Allegro Moderato)* 3. *III. Marchen (Andantino)* 4. *IV. Tema Con Var* 5. *V. Tarantella (Presto)*

David Oistrakh – violin Philharmonia Orchestra Nicolai Malko - conductor Miaskovsky: Cello Concerto, Op. 66

6. *I. Lento Ma Non Troppo - Andante - Tempo I* 7. *II. Allegro Vivace - Piu Marcato - Meno Mosso - Tempo I - Piu Largamente - Andante...*

Mstislav Rostropovich - cello Philharmonia Orchestra Sir Malcolm Sargent - conductor

This is an interesting coupling of two performances made in London by Russian soloists visiting in the 1950s. As the music teacher at our school said at the time 'You've got to hand it to these Russians, they can play!'. It's hard to imagine either of these works performed better - with conviction, total command and beautiful sound. Malcolm Sargent may not have been a great conductor but this was exactly the type of score he liked, and the orchestra plays finely. Nikolai Malko was one of the first conductors to record in stereo for EMI with his coupling of two Prokofiev Symphonies. So far as I know this is the only recording he made with Oistrakh, also early stereo, and it is fine. The sound is very good for its time. The Miaskovsky work is soulful and sincere. The Taneyev is a decorative nineteenth-century violin showpiece. The only reason for not buying this CD is that the same performance of the Miaskovsky can also be obtained with a different coupling, the Prokofiev Sinfonia Concertante, also with Rostropovich and conducted by Sargent, and people who find the Taneyev dull might choose that, but it is very interesting to have the two Russians who 'can play' alongside each other. ---Precession, amazon.co.uk

Classic performances from Abbey Road Studio One and the first decade of the Philharmonia.

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Oistrakh senior and the legendary Nicolai Malko (under the watchful production eye of Walter Legge) are golden in Taneyev's demanding Suite de concert. And Rostropovich and Sargent rise eloquently to the weightier, structurally more diverse challenge of the Miaskovsky Cello Concerto. Not particularly innovative music perhaps, nor even very Russian, but as an alternative insight on tsarist/Soviet times dominated otherwise by Tchaikovsky, Rimsky, Prokofiev and Shostakovich, clearly well worth getting to know. Flattering digital remastering. Nice packaging (beware, however, the sketchy inlay notes). ---Ates Orga, classical-music.com

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