

## Chopin - 10 Mazurkas Prelude Scherzo (Michelangeli) [1984]

Wpisany przez bluesever

Poniedziałek, 11 Październik 2010 13:18 - Zmieniony Czwartek, 03 Październik 2013 16:47

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1. Mazurka No. 43, Op. 67 No. 2 - In G Minor. Cantabile 2. Mazurka No. 34, Op. 56 No. 2 - In C Major. Vivace 3. Mazurka No. 45, Op. 67 No. 4 - In A Minor. Moderato Animato 4. Mazurka No. 47, Op. 68 No. 2 - In A Minor. Lento 5. Mazurka No. 46, Op. 68 No. 1 - In C Major. Vivace 6. Mazurka No. 22, Op. 33 No. 1 - In G Sharp Minor. Mesto [play](#) 7. Mazurka No. 20, Op. 30 No. 3 - In D Flat Major. Allegro Non Troppo-Risoluto 8. Mazurka No. 19, Op. 30 No. 2 - In B Minor. Allegretto

[play](#)

9. Mazurka No. 25, Op. 33 No. 4 - In B Minor. Mesto 10. Mazurka No. 49, Op. 68 No. 4 - In F Minor. Andantino 11. Prelude In C Sharp Minor, Op. 45 - Sostenuto 12. Ballade No. 1 In G Minor, Op. 23 13. Scherzo No. 2 In B Flat Minor, Op. 31

Arturo Benedetti Michelangeli - piano

This is one of the most sublime Chopin recordings. I won't repeat all that the previous Amazon reviewers have written about its beauty, depth, and nobility, but would only suggest that you forget the caricature of Michelangeli drawn by many critics. For instance, the late Harold Schonberg -- while conceding that Michelangeli played "Gaspard" magnificently -- wrote, "in many pieces of the romantic repertoire he seems unsure of himself emotionally, and his otherwise direct playing is then laden with expressive devices that disturb the musical flow." This from a man who believed the cynically manipulative Josef Hofmann represented "perfection plus." For a resounding refutation of Schonberg I urge you to hear this disc, starting with the Op. 45 Prelude. And, as if it were needed, for further evidence of the refined but rich emotion Michelangeli brought to his art watch the VAI DVD of him performing Beethoven's Sonata Op. 2, No. 3. Returning, however, to Chopin: I suspect that the balance of elegance and deceptive strength we hear in Michelangeli is much closer to Chopin's own playing than that of the romantic players who followed in the wake of Liszt, Anton Rubinstein, D'Albert and Cortot. At the heart of Michelangeli is a still, mysterious melancholy. This might not seem appropriate for the more rollicking mazurkas that Ignaz Friedman played inimitably, but then Michelangeli didn't choose to record them all. For somewhat similar magic listen to Pachmann -- also disparaged by many modern critics. And then come back to this recording. ---John Atherton, amazon.com

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