

## Arvo Part – Lamentate (2005)

Wpisany przez bluesever

Sobota, 23 Marzec 2013 17:41 - Zmieniony Niedziela, 01 Październik 2017 08:52

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1. *Da Pacem Domine - Da Pacem Domine* 5:40 2. *Minacciando - Minacciando* 2:38 3. *Spietato - Spietato* 3:33 4. *Fragile - Fragile* 1:04 5. *Pregando - Pregando* 5:59 6. *Solitudine - stato d'animo - Solitudine - stato d'animo* 5:25 7. *Consolante - Consolante* 1:21 8. *Stridendo - Stridendo* 1:31 9. *Lamentabile - Lamentabile* 5:46 10. *Risolutamente - Risolutamente* 2:45 11. *Fragile e conciliante - Fragile e conciliante* 6:56 The Hilliard Ensemble Radio Symphony Orchestra of Stuttgart Alexei Lubimov – piano Andrey Boreyko – conductor

Fans of Arvo Pärt's tintinnabular choral music will be pleased with the Hilliard Ensemble's performance of *Da Pacem Domine* for a cappella choir (2004), which, at just over five minutes, is unusually short, but otherwise familiar in its meditative tone and chaste harmonies. However, these same listeners will feel surprised, startled, put off, or even cheated by the intensely dramatic and disturbingly dissonant opening of *Lamentate* for piano and orchestra (2002); anyone who expects the calmness or "chill-out" qualities of Pärt's choral music will be sorely disappointed by the disjointedness and violence of the introductory *Minacciando*. Others with open minds may give *Lamentate* a fair chance to get rolling, and let Pärt develop his work fully before passing judgment. Regrettably, this ten-movement piece lacks direction, shows no development, and meanders into long stretches of silence, repeated-note tedium, and slow arpeggios, alleviated only by the powerful section marked *Stridendo* and the penultimate *Risolutamente* (which at least show some gumption.) One may admire pianist Aleksei Lubimov's control (and patience!) throughout this work's extremely sustained pianissimos, and feel that the SWR Radio-sinfonieorchester Stuttgart, conducted by Andrey Boreyko, is fully engaged in the few tutti. But *Lamentate* is disappointing in its looseness and lack of ideas, and at 37 frustrating minutes, it is a lamentable waste of time. --- Blair Sanderson, Rovi

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Composed in 2002, "Lamentate" is, despite Pärt's avowal to the contrary, a pretty textbook example of a minimalist piano concerto—only with hi-falutin' Latin names for the individual movements. Unlike more traditional concertos, this piece lacks any concrete anchor or focus, even on the piano as a helm instrument. Instead, it drifts oddly between ethereal and blaring, pianissimo solo sections juxtaposed against blatant, Mahler-esque trumpet calls. Thankfully, it never quite devolves into atonal, but the harmonies and chord progressions are decidedly on the avant-garde side, and the mood can be hard to follow. With such a weighty subject matter, and enough dynamic jumping around to make House of Pain jealous, one wonders if Pärt had been hoping to channel Messiaen's "Quartet For The End Of Time." If so, he failed. Alternatively, some of the movements seem to be pretty clear references to (or, if you prefer, rehashes of) Pärt's own 1968 work "Credo." Whatever the underlying thought process, the result is a piece that feels schizophrenic and, ultimately, unsatisfying. ---Eric Neigher, slantmagazine.com

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