Marc Coppey & The Zagreb Soloists: Cello Concertos by J. Haydn and C. P. E. Bach

aud 97.716

EAN: 4022143977168

4 0 2 2 1 4 3 9 7 7 1 6 8

American Record Guide (Donald R Vroon - 2016.07.01)

I approached this with fear and trembling—a new recording of the Haydn concertos with a young soloist and a new Solisti di Zagreb. The group was always small—10 or 12 players. Maybe they have been corrupted by the period performance nonsense? Maybe the cellist will sound off-pitch in an attempt to reproduce “period” pitch?
Well, the group was led by a great cellist in the past—Antonio Janigro—and this cellist is their current leader. Having a cellist for a leader is good, I think, because cellists are often more human, more earthy, more emotional than other musicians. And in the notes this cellist tells us about PPP that “it’s time to stop making an issue of it”. He adds that it is dangerous to treat a piece of music like a museum piece. The music must be brought to life. So the pitch here is modern, though the strings are gut, not metal.
The result is delightful. He’s a wonderful player, and the small orchestra is with him all the way. They have played together for two or three years—this is not the standard recording where the soloist meets the orchestra and conductor in the studio for the first time! They are very much in tune with each other, and the music sounds vital—not “ye olde”. The strings and soloist use enough vibrato to blend well and never produce that scraping sound that we all too often hear. Nothing sounds tinny. The tempos are faster than old favorites like Walevska and DuPre, but they are not mechanical or breathless. The slow movements in both the Haydn concertos are a minute or two faster than I am used to, but they are not extreme. The older recordings were more willing to sound “romantic”—after all, both movements were called “Adagio” by Haydn. I won’t give up those older recordings, but I like this new one.
The CPE Bach concerto sounds more “baroque” than the Haydns, and it made me consult an old Tortelier recording that takes 3 minutes longer. I find that the tempos affect me less than the sound. The new recording sounds really good, and the Tortelier sounds like it belongs to the dim past. I will gladly substitute this one for that, despite the slight tinge of period sounds.

»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de