



Johann Ernst IV. von Sachsen-Weimar: Concerti

aud 97.769

EAN: 4022143977694



Fanfare (Robert Maxham - 2020.01.01)

The program finally comes around to the first concerto in B♭ Major, the first movement of which features chattering figuration familiar from Vivaldi's works, showing as clearly as some of the more leaping figuration how well Ernst had imbibed the maestro's violinistic oeuvre (a similar passage appears in the finale). The Largo of the Second Concerto, in A Minor, at 4:56, turns out to be longest statement in the program. It's also arguably one of the most novel, with its staccato articulations. The Sixth Concerto, in G Minor, features a first movement that elaborates a longer, more prolix but also more lyrical, theme than Vivaldi himself might have conjured up. Its second movement consists of a recitative, a device common in opera-composer Vivaldi's works. But many may feel that Ernst obviously doesn't communicate the feel for the musical stage that Vivaldi exhibited, though his music is deeply affecting in its own way. The finale of this concerto exhibits some of the contrapuntal vigor that Vivaldi could on occasion display. The Trumpet Concerto, brief and clipped in its manner, although it may not be Ernst's own and although it may not compete with Vivaldi's, seems ceremonial and pleasant enough to have warranted its inclusion in the collection.

In all, it will seem to many that Ernst deserved the attention lavished upon his music by the eminent of his time rather than the neglect of succeeding generations of the less eminent. The recent recordings introduce us to a highly prepossessing and worthy aspirant. The question may occur to listeners: If composers of Vivaldi's own time could enter so deeply into his individual style, why do composers of our own time produce such pallid pastiches? In any case, strongly recommended.