



TOCC 0676

The music of the Ukrainian-born Thomas de Hartmann (1884–1956) is only now beginning to be rediscovered, almost seven decades after his death. The two works receiving their first recordings here reveal a major late-Romantic voice, downstream from Tchaikovsky, a student of Arensky and Taneyev, contemporary of Rachmaninov, and alert to the discoveries of Stravinsky and Prokofiev. The *Symphonie-Poème* No. 1 – a musical cousin of Rachmaninov's Second Symphony – occupies a vast canvas and requires a correspondingly huge orchestra, generating a monumental sense of scale from essentially balletic material. The lighter *Fantaisie-Concerto* for double bass and orchestra moves from tangy dissonance via a tuneful slow movement to a perky, folk-inspired finale.

THOMAS DE HARTMANN Orchestral Music, Volume Two

<i>Symphonie-Poème</i> No. 1, Op. 50 (1934)	65:31
1 I <i>Lent – Maestoso – Alla breve: Allegro – Allegro risoluto</i>	21:14
2 II Scherzo	14:52
3 III <i>Andante</i>	15:26
4 IV Finale: <i>Allegretto feroce</i>	13:59
<i>Fantaisie-Concerto</i> for double bass and orchestra, Op. 65 (1942–44)	16:16
5 I <i>Allegro con brio</i>	7:47
6 II Romance 1830: <i>Adagio</i>	3:55
7 III Finale: <i>Allegro commodo</i>	4:34

TT 81:49

Leon Bosch, double bass 4–7

FIRST RECORDINGS

Lviv National Philharmonic Orchestra of Ukraine

Theodore Kuchar, conductor

TOCCATA CLASSICS
16 Dalkeith Court,
Vincent Street,
London SW1P 4HH, UK

Tel: +44/0 207 821 5020
E-mail: info@toccataclassics.com

© Toccata Classics, London, 2022
© Toccata Classics, London, 2022



MADE IN GERMANY