

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.

TOCC 0676

THOMAS DE HARTMANN Orchestral Music, Volume Two

Symphonie-Poème No. 1, Op. 50 (1934)

[1] I	<i>Lent – Maestoso – Alla breve: Allegro – Allegro risoluto</i>	65:31
[2] II	<i>Scherzo</i>	21:14
[3] III	<i>Andante</i>	14:52
[4] IV	<i>Finale: Allegretto feroce</i>	15:26
		13:59

Fantaisie-Concerto for double bass and orchestra, Op. 65 (1942–44)

[5] I	<i>Allegro con brio</i>	16:16
[6] II	<i>Romance 1830: Adagio</i>	7:47
[7] III	<i>Finale: Allegro commodo</i>	3:55
		4:34

TT 81:49

Leon Bosch, double bass [4–7]

FIRST RECORDINGS

Lviv National Philharmonic Orchestra of Ukraine

Theodore Kuchar, conductor

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