## Portrait Johanna Martzy

**aud 23.424**

**EAN: 4022143234247**

4 0 2 2 1 4 3 2 3 4 2 4 7

Gramophone (2015.04.01)

GRAMOPHONE

At first glance the principal attraction in a two-disc set devoted to the art of violinist Johanna Martzy (1924-79) appears to duplicate a recording already available from DG. Martzy's expressively projected account of Dvorak's Violin Concerto from June 1953 recently reappeared in DG's 'Ferenc Fricsay: The Complete Recordings on Deutsche Grammophon, Vol1' (10/14). But a few days earlier a recording of the same work with the same soloists, orchestra and conductor, was made for the RIAS archive at the same Jesus-Christus-Kirche venue. On both, the RIAS Symphony Orchestra under Fricsay offers a detailed and musically sympathetic account of the orchestral score, but the fact that two producers are involved means that the two sound-frames are quite unalike, the RIAS production mellower, more transparent and with a more integrated solo image. DG's relatively up-front recording has a harder edge, Martzy herself is marginally more spot-lit, while her performance, at least in the finale, is a little less genial.

The remainder of Audite's set emanates from the 1960s. Dvorak's Concerto is tailed by a vibrant account of Brahms's First Sonata, and Martzy's sound is darker than in the orchestral work, with an Oistrakh-like radiance about it, especially in the first movement. The second CD opens with solo Bach, the G minor Sonata, and a reading that's notable for its rigour and the rhythmic security of the second movement fugue. Sonatas with piano by Handel (Op 1 No 3) and Vivaldi (RV10, arranged by Respighi), like the Bach, take us back to a period prior to the onset of 'original instruments' and sound as refreshing now as the 'authentic' performances sounded then. Martzy was a very musical player and charms in various shorter works (the pianist is Jean Antonietti).



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