## Current Review





Karol Szymanowski & César Franck: Works for Violin & Piano

aud 97.726 EAN: 4022143977267



<u>American Record Guide</u> (Joseph Magil - 2017.09.01) source: http://argsubsonline.com/subscribers/ARG...

## American Record Guide

Karol Szymanowski collaborated with the Polish violinist Pavel Kochanski when he wrote his Myths in 1915. These are three movements: 'The Fountain of Arethusa', 'Narcissus', and 'Dryads and Pan'. The composer and his violinist muse worked to extend the coloristic possibilities of the violin and piano duo in these works. These are some of the loveliest works written for this combination. Franziska Pietsch and Detlev Eisinger play this music beautifully, about as fine as David Oistrakh and Vladimir Yampolsky but in much better sound.

Their Franck is not as good. Pietsch again shows that she excels at lower dynamics, but like so many others, she fails to maintain the intensity needed to hold the listener's attention through this hypnotic, half-hour-long work. The only performances I know that I cannot fault in this respect are by David Oistrakh and Sviatoslav Richter and Jacques Thibaud and Alfred Cortot (acoustic recording of 1923). Pietsch's strength, which she demonstrates in the Szymanowski and which was the glory of her Prokofieff disc (Nov/Dec 2016), is her affinity for gestural music. Music that would benefit from a more sustained, belcanto style of tone production and phrasing, like the Franck, does not play to this strength.

Pietsch plays a violin made by Carlo Antonio Testore in 1751, and Detlev Eisinger plays a Bosendorfer piano.

Isabelle Faust and Alexander Melnikov are better in the Franck. Theirs is not the most mesmerizing account, but it is more sustained than the German duo's. Its disc-mate is the Concert by Ernest Chausson for violin and piano with string quartet accompaniment. It is a lovely work with an autumnal mood, characteristic of the inventiveness of the time. The scoring gives it a delicate transparency. Another thing that contributes to the transparency is the use of an Erard piano from 1885. It doesn't have the thick, assertive tone of a modern concert grand and balances the strings beautifully. Both the Sonata and the Concert were written for Eugene Ysaye, and this could account for the use of long melodic lines in the violin in both works.

Faust plays the Vieuxtemps Stradivarius violin of 1710. Good sound.

## FRANCK: Violin Sonata; with SZYMANOWSKI: Myths; Roman Franziska Pietsch; Detlev Eisinge Audite 97.726-58 minutes

Isabelle Faust; Alexander Melnikov, p; Salagon Quartet

ramonia sunor socio-or innuues oro Szymanovski collaborated with the Polviolinist Pavel Kochanski when he wrote shyfrsin 1915. These are three movements: he Fountain of Arethusa', 'Narcissus', and sist muse worked to extend the coloristic subilities of the violin and piano duo in see works. These are some of the loveliest subilities of the violin and piano duo in set works. These are some of the loveliest subilities of this combination. Franziska etsch and Detlev Eisinger play this music sutifully, about as fine as David Ositrakh d'Valdimir Yampolsky but in much better und.

shows that she excels at lower dynamics, but likes on many obsers, she fails to maintain the intensity needed to hold the listener's attention through this respect are by Dwidd Olscannot fault in this respect are by Dwidd Olston the strain this respect are by Dwidd Ols-Thibund and Alfied Cortot (accust) recording (1923). Pitesth's strength, which he demonstrates in the Szymanowski and which was the deny of her Prokoff disk (SwOylec 2016), is her affinity for gestural music. Music that would benefit from a more sustained, hel like the Franck, does not play to this strength. Pitesthe plays a volim made by Carlo Anonio Testore in 1751, and Delev Esinger plays a Bosendorfer pinno.

better in the Franck. Theirs is not the most mesmerizing account, but it is more sustained than the German duo's. Its disc-mate is the Joncer thy Erneat Chausson for violin and piano with string quartet accompaniment. It is scoring gives it a delicate transparency is tretistic of the inventiveness of the time. The e thing that contributes to the transparency is the use of an Eard piano from 1885. It doesn't have the thick, assertive tone of an anodem concert grand and balances the strings beautifully. Both the Sonata and the Concert were written for Eugene Yasye, and this could account for the use of long meloid lines in the violin in the string have the Vieturenps Stradivarius violin of 17.0. Good sound.

## audite

RANCK: Violin Sonata; with SZYMANOWSKI: Myths; Romance Franziska Pietsch; Detlev Eisinger, p Audite 97.726–58 minutes

with CHAUSSON: Concert Isabelle Faust; Alexander Melnikov, p; Salagon Quartet

Harmonia Mundi 902254-67 minutes

Karol Szymanowski collaborated with the Polish violinist Pavel Kochanski when he wrote his *Myths* in 1915. These are three movements: 'The Fountain of Arethusa', 'Narcissus', and 'Dryads and Pan'. The composer and his violinist muse worked to extend the coloristic possibilities of the violin and piano duo in these works. These are some of the loveliest works written for this combination. Franziska Pietsch and Detlev Eisinger play this music beautifully, about as fine as David Oistrakh and Vladimir Yampolsky but in much better sound.

Their Franck is not as good. Pietsch again shows that she excels at lower dynamics, but like so many others, she fails to maintain the intensity needed to hold the listener's attention through this hypnotic, half-hour-long work. The only performances I know that I cannot fault in this respect are by David Oistrakh and Sviatoslav Richter and Jacques Thibaud and Alfred Cortot (acoustic recording of 1923). Pietsch's strength, which she demonstrates in the Szymanowski and which was the glory of her Prokofieff disc (Nov/Dec 2016), is her affinity for gestural music. Music that would benefit from a more sustained, bel canto style of tone production and phrasing, like the Franck, does not play to this strength.

Pietsch plays a violin made by Carlo Antonio Testore in 1751, and Detlev Eisinger plays a Bosendorfer piano.

Isabelle Faust and Alexander Melnikov are better in the Franck. Theirs is not the most mesmerizing account, but it is more sustained than the German duo's. Its disc-mate is the Concert by Ernest Chausson for violin and piano with string quartet accompaniment. It is a lovely work with an autumnal mood, characteristic of the inventiveness of the time. The scoring gives it a delicate transparency. Another thing that contributes to the transparency is the use of an Erard piano from 1885. It doesn't have the thick, assertive tone of a modern concert grand and balances the strings beautifully. Both the Sonata and the Concert were written for Eugene Ysaye, and this could account for the use of long melodic lines in the violin in both works.

Faust plays the Vieuxtemps Stradivarius violin of 1710. Good sound.

MAGIL