



Sergei Prokofiev: Violin Concertos

aud 97.733

EAN: 4022143977335



[American Record Guide](#) (Stephen Wright - 2018.05.01)

Exceptionally good recording and performance. Ms Pietsch's violin growls, spits, and croons; it whispers and whistles. Her lines have clear direction, her phrasing is sculpted and alert. Her intonation has a stimulating variety, but her pitch is always immaculate. She's matched stroke for stroke by Mr Macelaru and his flexible and responsive band. The belching bass tuba in II of Concerto 1 rattles my sinuses, the heavy bass drum and low strings rumble the floorboards of my old house. The recording is magnificently full and detailed, Pietsch in ideal balance with the orchestra.

I compared this to Arabella Steinbacher on Pentatone (J/A 2014). Steinbacher's magical slow-motion gossamer coda of Concerto 1's first movement makes me hold my breath, I don't want to miss a note, and her performances are altogether mellower, lacking the crunch and flying sparks of Pietsch. With my ears still full of Pentatone's enveloping surround sound, I again listened to this and was impressed by its full-bodied sound, not at all the disappointment I usually feel on losing SACD's third dimension. I confess I sometimes read as I listen to music, but this tore my attention from the page again and again. These are gripping performances that can't be ignored.

PROKOFIEFF: Violin Concertos
 Franziska Pietsch; German Symphony Berlin/
 Cristian Măcelaru
 Audite 97.733—50 minutes

Exceptionally good recording and performance. Ms Pietsch's violin growls, spits, and croons; it whispers and whistles. Her lines have clear direction, her phrasing is sculpted and alert. Her intonation has a stimulating variety, but her pitch is always immaculate. She's matched stroke for stroke by Mr Macelaru and his flexible and responsive band. The belching bass tuba in II of Concerto 1 rattles my sinuses, the heavy bass drum and low strings rumble the floorboards of my old house. The recording is magnificently full and detailed, Pietsch in ideal balance with the orchestra.

I compared this to Arabella Steinbacher on Pentatone (J/A 2014). Steinbacher's magical slow-motion gossamer coda of Concerto 1's first movement makes me hold my breath, I don't want to miss a note, and her performances are altogether mellower, lacking the crunch and flying sparks of Pietsch. With my ears still full of Pentatone's enveloping surround sound, I again listened to this and was impressed by its full-bodied sound, not at all the disappointment I usually feel on losing SACD's third dimension. I confess I sometimes read as I listen to music, but this tore my attention from the page again and again. These are gripping performances that can't be ignored.

WRIGHT

PROKOFIEFF: *Violin Concertos*Franziska Pietsch; German Symphony Berlin/
Cristian Macelaru

Audite 97.733—50 minutes

Exceptionally good recording and performance. Ms Pietsch's violin growls, spits, and croons; it whispers and whistles. Her lines have clear direction, her phrasing is sculpted and alert. Her intonation has a stimulating variety, but her pitch is always immaculate. She's matched stroke for stroke by Mr Macelaru and his flexible and responsive band. The belching bass tuba in II of Concerto 1 rattles my sinuses, the heavy bass drum and low strings rumble the floorboards of my old house. The recording is magnificently full and detailed, Pietsch in ideal balance with the orchestra.

I compared this to Arabella Steinbacher on Pentatone (I/A 2014). Steinbacher's magical slow-motion gossamer coda of Concerto 1's first movement makes me hold my breath, I don't want to miss a note, and her performances are altogether mellower, lacking the crunch and flying sparks of Pietsch. With my ears still full of Pentatone's enveloping surround sound, I again listened to this and was impressed by its full-bodied sound, not at all the disappointment I usually feel on losing SACD's third dimension. I confess I sometimes read as I listen to music, but this tore my attention from the page again and again. These are gripping performances that can't be ignored.

WRIGHT