



**Pyotr Ilyich Tchaikovsky & Sergei Rachmaninov: The Seasons & Variations on a Theme of Corelli**

aud 92.569



allmusic.com February 2009 (Mike D. Brownell - 2009.02.01)

allmusic

Tchaikovsky's set of 12 character pieces entitled The Seasons came as a...

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[American Record Guide](#) Mai/Juni 2009 (Vroon - 2009.05.01)

American Record Guide

New recordings of this keep coming, and before the 1990s they were very rare.

These two are almost textbook cases. The Japanese woman is very sensitive – too sensitive, I would say – and has a bright and somewhat brittle tone. Her tone is almost standard Japanese, and her ever-so-sensitive readings sound very feminine. The Russian pianist is certainly more masculine but still not insensitive at all. (That would never do for Tchaikovsky.) His tone is much sweeter and gentler, less hard and percussive. He almost floats thru some passages. He does what he wants with the music; there's a lot of give-and-take, loud-and-soft – contrasts are important in his interpretations. So are phrasing and punctuation. Tempos are elastic. He is never mechanical, never routine. He is listening to every note and phrase. Everything has meaning in the whole.

The engineering makes a difference, of course. If Mr Primakov comes across as warm and atmospheric the engineers certainly contributed to the effect. It's very moving. SACD technology doesn't do much for a piano – or at least I can't hear it. When stereo came along I continued to buy piano records in monaural sound, and I still have Philippe Entremont's delightful Tchaikovsky album (monaural). The Audite engineers are not interested in atmosphere or warmth but in Germanic clarity.

I can no longer say whether a new recording eclipses the three or four older ones I have loved so long. With something as good as Primakov's Tchaikovsky I just enjoy it and add it to the others.

Diverdi Magazin Noviembre 2008 (José Velasco - 2008.11.01)

DIVERDI.COM

## Las folías de Rachmaninov

*Placentero recital ruso de Hideyo Harada en Audite*

Elijan su mes del año y escuchen cómo lo describió Tchaikovski en su ciclo Las estaciones, uno de los más hermosos y emblemáticos ejemplos del pianismo de salón. Doce escenas descriptivas de las que sin duda me quedo con la preciosa barcarola de junio y con la intensa tristeza schumanniana de octubre, que usará después Piotr Illych como tema del primer movimiento de su cuarta sinfonía.

Tras pasar todo un año en las manos de la pianista Hideyo Harada, desembocamos en una de las más fascinantes y tardías composiciones sobre el tema de la folía. En jazz lo denominarían un standard, y sobre ese standard escribiría Sergei Rachmaninov en 1931 su última obra para piano solo: veinte variaciones, un intermezzo y una coda, pensando que el tema pertenecía a Arcangelo Corelli, pues el ruso lo tomó de su Sonata op. 5 nº 12. Con agrupaciones y separaciones de notas que dan a la obra un carácter más abstracto o distanciado que en otras versiones, el mismo discurso parece formarse con nuevas palabras, y Harada obtiene poesía extirpando lirismo. Con su prisa de insecto grande, la pianista se muestra voluntariamente confusa, casi en un intento de deconstruir la obra, de mostrarnos sus piezas, sus huesecillos, con un sonido nítido y de resonancia cortísima. Es una interpretación dulce, pero no delicada, con un modo muy particular de tocar, de pulsar, de subrayar sobre el vacío y dejar solas a las notas, casi al borde de sí mismas.

Con su frialdad frágil no es la mejor versión de las Variaciones sobre un tema de Corelli, pero no es una versión más. Podemos preferir a Ekaterina Mechetina o a Vanessa Wagner, pero nunca olvidaremos la extrañeza suave y correcta de esta japonesa. Imaginamos en ella el desasosiego manso de las vidas casi normales de los personajes de las novelas de Haruki Murakami.

**Fanfare** May/June 2009 (Peter J. Rabinowitz - 2009.05.01)

fanfare

Hideyo Harada's wide international training includes study in Moscow with Victor Merzhanov, and on these new accounts of two Russian staples, she reveals much of the keen edge that marks Merzhanov's fabled recordings of the Brahms Paganini Variations and the Rachmaninoff Third, offering highly controlled readings in which the music's gestural profile emerges clearly. I don't mean to suggest that Harada gives us uniformly hard-toned music-making – Tchaikovsky's "January", for instance, begins the cycle with gentle meditation, and she does a fine job of conveying the muted ardor of "April" and the gentle breezes of the opening section of "May". Nor could she be accused of pushing the tempos or consistently sharpening the music's angles. The Tchaikovsky, in particular, is often on the slow side (sometimes, as in "January", radically so), and there are flashes of exquisite lyricism that reveal the tonal polish that so attracted Peter Burwasser to her Grieg collection (31:6) – listen, for instance, to the melancholy at the end of "October".

Still, when the playing doesn't work, you're more likely to accuse her of excessive belligerence than of excessive bel canto, more likely to regret a lack of spontaneity than any lack of discipline (surely, the Intermezzo of the Rachmaninoff needs more improvisatory character, just as his 14th Variation needs a more retrospective spirit). In the end, then, this CD is more memorable for its kick than for its grace – for the vitality of "August", for the implacable grip of Rachmaninoff's Fifth Variation, for the bite of the 10th, for the bravura confidence with which she builds to the Intermezzo and later to the Coda.

Recommendation? This recital can't displace the more richly characterized classics from such pianists as Wild in both works or – in the Rachmaninoff – Ashkenazy (especially his earlier recording), Rodriguez, and Grimaud. Still, heard on her own, Harada will provide plenty of pleasure, especially given Audite's state-of-the-art sound. Well worth the attention of pianophiles.

**Fono Forum 2/2009 (Ingo Harden - 2009.01.14)**



**Konzertant**

Hideyo Harada spielt Tschaikowskys „Jahreszeiten“ nicht als intime Hausmusik, sondern konzertant und zugleich bedeutungsvoll – näher bei Koroliov als bei Shukow. Pianistisch und klanglich ist die Aufnahme ähnlich überzeugend wie ihr Grieg (siehe FF 6/08). Musikalisch wirkt alles in sich stimmig, obwohl sie schon mal molto rubato statt semplice, forte statt piano, legato statt staccato, ja sogar Viertel statt Achtel spielt. Genauer passt sich ihr brillantes, aber pianissimoarmes Spiel Rachmaninows vergrübelten, harmonisch herben Corelli-Variationen an: Hier ziehe ich sie Kern, aber nicht Melnikov vor.

**Gramophone April 2009 (Harriet Smith - 2009.03.04)**



**Two great Russian piano masterpieces in a subtle and soulful recording**

*Hideyo Harada offers a reading that thrills*

What a compelling coupling this is, and how good to hear Tchaikovsky's still-underrated cycle given a reading which conveys its grit and grandeur as well as its beauty. The cycle was commissioned by the editor of a St Petersburg journal, Le Nouvelliste, and the pieces were published as a kind of musical part-work. When the set was published complete, each piece was headed by lines of verse by a Russian poet, Tolstoy and Pushkin among them, though such is the vividness of Tchaikovsky's writing that the music needs no explanation.

Tchaikovsky's flitting lark (March) and his irresistible waltzes for April and December are a particular delight in Hideyo Harada's hands. She's not afraid of full-blooded climaxes either, as witness the choppy waters of June's initially lilting barcarolle. And her "Autumn Song" (October) is desolate enough to soften the hardest of hearts. Pletnev's masterly version remains a benchmark, and though Harada matches him in soulfulness, there are times when his more vigorous approach wins the day, not least in a wild harvest (August) and a hunt (September) where you can almost smell the blood.

Harada is also up against a very fine Pletnev recording in Rachmaninov's Corelli Variations, that solo masterpiece just one opus number apart from his unaccountably more popular Paganini Variations. Pletnev may have the historical advantage of performing on Rachmaninov's own piano, but there's little in it, musically speaking. The subtlety with which Harada approaches the theme itself sets the scene for a reading that thrills as much for its nuance as for its brilliance – especially the extrovert Vars 11, 16 and 18. The wonderfully warm recording sets the seal on a highly recommendable disc.

[klassik.com](http://klassik.com) Janaur 2009 (Felix Stephan - 2009.01.07)  
source: <http://magazin.klassik.com/reviews/revie...>



**Verführerisch**

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**Kulimu 35. Jg. Heft 1 (Thomas Schulz - 2009.07.01)**



**Interessante Werkkombination**

Interessante Werkkombination

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**Le Monde de la Musique Mars 2009 (Jacques Amblard - 2009.03.01)**



On voit ici ce qu'est une parfaite lecture d'une partition, associée à un non moins parfait enregistrement, clinquant dans les aigus et puissant dans les graves, avec juste ce qu'il faut d'écho. L'interprète, ou plutôt la « restitutrice », joue exactement les nuances, les rythmes, ne laisse rien au hasard. Peut-être pourrait-on penser que les tempos, suite à une probable sacralisation de ces musiques, sont légèrement trop lents, un rien trop solennels. Parfois cela sert la grandeur de certaines mélodies, comme la célèbre ballade russe du mois de juin des Saisons de Tchaïkovski, qui gagne ainsi en « noblesse » slave.

Dans les Variations Corelli de Rachmaninov, toutes les variations – typiques du compositeur et extrêmement pianistiques – sont libidineuses, viriles à souhait. Celles qui prévoient, toujours d'une façon typique du Russe, de petites notes foudroyantes comme des coups de fouet, pâtissent peut-être de ce manque d'emportement. Pour ces dernières, il faudrait sans doute un Volodos, un Hamelin, un Angelich.

opushd.net - opus haute définition e-magazine numéro 52, 14-02-2009  
(Jean-Jacques Millo - 2009.02.14)



Les œuvres pour piano de Piotr Ilitch Tchaïkovsky n'ont pas la réputation...

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Pianist März/April/Mai 2009 (Olaf Ditmann - 2009.03.01)

# Pianist

Mitunter ist die japanische Pianistin Hideyo Harada, die in Tokio, Stuttgart,...

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Record Geijutsu March 2009 (Koji Simoda - 2009.03.01)



Tchaikovsky: Siki, Rachmaninov: Corelli no Shudai ni yoru Hensoukyoku

Fukuiku taru Jyojyou ni michita Disc no Toujyou da. Harada Hideyo ha naigai no rippa-na Gakureki ya Konkuuru-reki mo sarukotonagara, watasi ha Moscow-Ongakuin no Prof. Merzhanov no Manadesi tosite Ninsiki siteita. Sono Kensan no Seika wo, Tchaikovsky to Rachmaninov de Ikan-naku Hakki site miseteiru.

Mazu, 《Siki》 da. Rossia-teki na Jyojyou wo kanzen-ni Shucyuu ni siteirudakedehanaku, Taguimare naru Ongaku no Jyoukyou-Byousha de aru. Mazu, 〈Robata-nite〉 ya, 〈Byakuya〉 ya 〈Aki no Uta〉 wo kiite mite hosii. Nukumori, awaki Hikari, setusetu-taru Aisyuu... Kattatu na 〈Toriire〉 ya, 〈Kari〉 no Kagayakasisa. 〈Troika〉 no Rin-tosita tumetai Kuuki to Hitobito no Kokoro no Atatakasa ga kanjirareru. Rachmaninov ha, noble-na Shudai kara. Suji no tootta fukai Gakufu no Yomi de Kaku-Hensou ni Taiji siteiru. Hensou no Renzoku-sei to douji-ni, Gakushou nimo nita Matomari mo jyubun Isiki sita Kousei. Hitotu-hitotu no Oto no Ginmi mo Rossia-fuu ni fukai. Berlin no Kyoukai deno Rokuon mo Miryoku no Kiki-Gotae. Houjin ni yoru subarasii Disc ni osiminai Hakusyu wo!

Rondo Dezember 2008 (Tom Persich - 2008.12.10)

**RONDO**  
Das Magazin  
 für Musik  
 & ihre  
 Magister

"Jahreszeiten" – wer denkt da nicht sofort an die berühmte Schöpfung –...

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Rondo Dezember 2008, CD-Neuerscheinungen online (-  
 2008.12.03)

**RONDO**  
Das Magazin  
 für Musik  
 & ihre  
 Magister

Nach ihrer feinfühligem Grieg-Einspielung aus dem vergangenen Jahr legt die...

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Scherzo Febrero 2009 (Emili Blasco - 2009.02.01)

**sch***er***zo**

Algunos de los motivos que convierten Las estaciones de Chaikovski en una obra...

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www.concertonet.com Février 2009 (Sébastien Foucart - 2009.02.08)

ConcertoNet.com

Distinguée à de nombreux concours internationaux (Genève en 1984, Schubert de...

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www.ResMusica.com 7 avril 2009 (Laurence Le Diagon-Jacquin - 2009.04.07)



**Deux Russes pour une Japonaise...**

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