The Listening Room: Episode 81 (16.9.19)

[...] Max Reger’s two-piano arrangements of Bach’s Brandenburg Concertos are something special, and a new recording from the Piano Duo Takahashi | Lehmann does them proud – Reger’s invention and imagination, and love for the music, jumps off every page. Sample them in the Fourth Concerto.
The Listening Room: Episode 81 (16.9.19)

Christian Tetzlaff's stunning Beethoven concertos, Riccardo Chailly's incandescent Strauss, Roderick Bech plus pre-release tracks from Nelson Freire, Danill Trifonov and Benjamin Bernheim

Some cracking music-making this week.

Richard Strauss's 'An die finstre See', the final word from Riccardo Chailly that almost has since dipped into the little known drawer of admittance - ears has the piece sounded so dangerous yet so seductive, and amusingly this is Chailly's first recording of ANY music by Strauss - and the Lucerne Festival Orchestra.

In 90 top form. It's the choral rendition of Strauss's choral Salome - next spring at La Scala and the work's premiere.

Another wonderful recording this time in Gramophone's latest issue. It's Schumann. Violin Concertos played by Christian Tetzlaff, one of the most thoughtful and intense players around, with Robin Ticciati conducting the ECO. Even if you've heard the concertos dozens of times, this one still demands a listen.

Max Lange's two-piano arrangements of Bach's Brandenburg Concertos are something special, and a new recording from the Piano Duo Takahashi. Lehmann does them proud - Reger's invention and imagination, and love for the music, jumps off every page. Simple ideas in the March Concerto.

Schubert's best string quartet makes an appearance courtesy of Quatuor Vos, a powerful and intense performance of a work that never fails to shock and awe.

Duo-Pekko Salonen'sternes' entirely logical coupling of Richard Strauss’s Metamorphosen and Beethoven's choral work that quoting the former, finds the Glittering du Lar - festival ensemble gathered at La Grange du Lac on the southern shores of Lake Geneva (Munich) on fine form. It's a far less muscular or sinuous performance than, say, Kangar's but the sheer grandeur has great appeal, with Lehmann has concerned with imposing the flow of the work - a different but impressive approach to a work that seems to capture the spirit's salons in such a beautiful form.

Some appetite-reducing pre-release tracks this week - Clasie's premiere from Nelson Freire (a breath-taking Spohr/Richard Meck/Meck/Vaibhav) and Daniil Trifonov's this gorgeous transcription of the opening movements of Rachmaninov’s The Bells as well as Benjamin Bernheim's playing with elegance at West's Afrodita.

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R Strauss Salome - Dance of the Seven Veils
Lucerne Festival Orchestra • Riccardo Chailly (DG)

Bach (arr. Roger) Brandenburg Concerto No 4
Fonds Orchestral (DG)

Marini Sonata per sonar con due corde
OAE (Naxos)

Bruch Kol Nidrei
Zubin Mehta, Philadelphia Orchestra / Robin O'Neill (Steenway & Sons)

Beethoven Violin Concerto
Christian Tetzlaff, Deutsche Symphonie-Orchester Berlin / Robin Ticciati (DG)

Schubert String Quartet in G, D887
Quatuor Vos (Alpha)

R Strauss Metamorphosen
Sinfonietta Grazia au Lac / Duo-Pekko Salonen (Alpha)

Dvořák Piano Concerto – Andante sostenuto
Ivo Kahane, Barbican Symphony Orchestra / Jakub Hlásky (DG)

Verdi La traviata – “De’ mei belenti spiri”
Benjamin Bernheim, MPO – Mauro Melis/Harmonia mundi

Tchaikovsky Serenade for Strings – Valse. Moderato... Tempo di vals
Arseniy Ivanov Orkestar / Candilla Thompson (Channel Classics) (DG)

Beethoven Septet – Tempo di menamo
Lionel Ainses, Members of the Bavarian Radio Symphony Orchestra (CM Classical) (DG)

Gluck (arr G. Spagnoli) Orfeo ed Euridice
Nelson Freire (DG)

Rachmaninov The Bells – Allegro ma non tanto (“The Silver Bells Bell”)
Daniil Trifonov (DG)