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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 concerto, Riccardo Chailly’s inane Constanze Strauss, Roderick Bech plus pre-release tracks from Nelson Freire, Daniil Trifonov and Benjamin Bernheim

Some cracking music-making this week.

Richard Strauss’s choice of the very best from Riccardo Chailly that almost has since dropped into the little-known drawer of adjectives – rarely has the piece sounded so dangerous yet so affecting. And amazingly this is Chailly’s first recording of any music by Strauss – and the Linsel Festival Orchestra.

In other news, AB looks well for Chailly’s first staged Strauss opera for next spring at La Scala and the work’s’ Salome.

Another wonderful recording this time with Gramophone’s latest issue. It’s Beethoven, Violin Concerto played by Christian Tetzlaff, one of the most thoughtful yet intense players around, with Robin Ticciati conducted the OSGB. Even if you’ve heard the concerto dozens of times, this one still demands a listen.

Max Roger’s two-piano arrangements of Bach’s Brandenburg Concerto are something special, and a rare recording from the Piano Duo Telahah – a work in which the duo succeeding to the music, jump off every page. Simple theme in the March Concerto.

Schoenberg’s best string quartet makes an appearance courtesy of Quatuor Vose, a powerful and intense performance of a work that nears full to shock and awe.

Eva-Pekka Salonen’s extremely logical coupling of Richard Strauss’s Metamorphosen and Beethoven’s Missa published the latter quoting the former from the cell cul-de-sac. Becker is so well gathered at the Grange as Luc on the southern shores of Lake Leman (Mugen) on fine form. It’s a far less muscular or sinuous performance than, say, Kang’s but the softer grain has great appeal with Salonen has concerned with imposing the flow of the work – a different but impressive approach to a work so beautiful in such a beautiful form.

Some aptly-released pre-release tracks this week - Clasie Priem from Nelson Freire (a breezy) Sgambato - Chopin MF/Voila and Daniil Trifonov, this gorgeous transcription of the opening movements of Rachmaninov’s ‘The Bells’ as well as Benjamin Bernheim, singing with elegance at Verso’s A6there.

Listen on Apple Music:

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

Bach (arr. Roger) Brandenburg Concerto No. 4
Face-Our Telahah | Linsel Festival

Marini Sonata quarta per sonar con dua corde
Crescis (Erato)

Bruch Kol Nidrei
Zoli Kodaly, Philharmonia Orchestra • Robin O’Neill (Gomm & Sons)

Beethoven Violin Concerto
Christian Tetzlaff, Deutsches Symphonie-Orchester Berlin • Robin Ticciati (Onkina)

Schubert String Quintet in G, D887
Quatuor Yama (Alpha)

R. Strauss Metamorphosen
Sinfonia Grange au Lac • Eva-Pekka Salonen (Alpha)

Dvořák Piano Concerto — Andante sostenuto
Ivo Kahánek, Bamberg Symphony Orchestra • Jakub Hrůza
(Oppenheim: PRE-RELEASE TRACK)

Verdi La traviata – “Dei mei bollenti spiriti”
Benjamin Bernheim, ME–Quatuor Mélisand • Emmanuel Verrières
DG: PRE-RELEASE TRACK

Tchaikovsky Serenade for Strings – Valse, Moderato, Tempo di value
Armoneda Sinfonietta • Caidhla Thompson (Channel Classics): PRE-RELEASE TRACK

Beethoven Septet — Tempo di menuro
Londoner Kammerorchester • Leopold Hager (DG: Celliers): PRE-RELEASE TRACK

Glinko (arr Sgambato) Orfeo ed Euridice
Nelson Freire (DG: Onkina): PRE-RELEASE TRACK

Rachmaninov (arr Trifonov) The Bells – Allegro ma non tanto (The Silver Bells’)
Daniil Trifonov (DG: PRE-RELEASE TRACK)