

Orchestral



Edward Seckerson on Mahler's First Symphony from the LPO:

'Jurowski 'hears' everything, but better yet the reasons for everything'

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David Gutman on Petrenko's latest Liverpool Shostakovich:

'Throughout the performance he looks for pockets of expressive intimacy as much as sheer excitement' ► REVIEW ON PAGE 65

Atterberg

'Orchestral Works, Vol 1'

Symphonies - No 4, 'Sinfonia piccola', Op 14; No 6, 'Dollar Symphony', Op 31. Suite No 3, Op 19 No 1^a. A Värmland Rhapsody, Op 36

© Sara Trobäck Hesselink *vn* © Per Högborg *va*

Gothenburg Symphony Orchestra / Neeme Järvi

Chandos © ... CHSA5116 (70' • DDD/DSD)



Järvi begins Atterberg cycle on the composer's home turf

The Sixth Symphony's celebrity – or notoriety – at winning the \$10,000 First Prize in the Columbia Graphophone Company's Schubert Centenary Competition in 1928 purchased the work at least three recordings more than it would have garnered otherwise (none of his other symphonies has managed half the number No 6 has; Atterberg himself recorded it with the Berlin Philharmonic). Järvi has the measure of its three neatly drawn movements, vigorously celebratory and festive in the outer *Moderato* and *Vivace*, more decisive in momentum in the central *Adagio*, cutting three minutes and more off his modern rivals, Ari Rasilainen (the only conductor to record all nine symphonies) and Jun'ichi Hirokami. Järvi is closer to Beecham's vivid premiere interpretation – very finely remastered by Dutton – in tempo and lightness of touch, unlike the darker, grandiose view adopted by Toscanini, Hirokami and Rasilainen. The historical accounts not being truly competitive as first choices, Järvi's is the truest and most opulently recorded. I still like Hirokami's but as with Rasilainen's it does drag in the central *Adagio* and the Norrköping Orchestra's performance is not as refined as its modern rivals.

The couplings are equally beguiling. The *sinfonietta*-like Fourth (1918), like the Eighth based on Swedish folk tunes, rattles along pleasantly without attempting the Sixth's public manner. Suite No 3, drawn from incidental music to Maeterlinck's *Schwester Beatrice* (1917), is delicate and refined, the scoring for strings in contrast to the symphonies' richer canvas. The *Värmland Rhapsody* (1936) is another folk canvas, reminiscent of Vaughan Williams or Moeran but with an authentic Swedish flavour. Järvi's accounts of these at least match their

rivals and together comprise an excellent start to the series. If they cover all of Atterberg's 40-odd scores, expect about a dozen more discs! Recommended. **Guy Rickards**

Suite No 3 – selected comparison:

Swedish Rad SO, Westerberg (7/88) (SWED) SCD1006

Sym No 4 – selected comparison:

Frankfurt Rad SO, Rasilainen (6/00) (CPO) CPO999 639-2

Sym No 6 – selected comparisons:

NBC SO, Toscanini (1/90) (DELL) CDDA9019

Royal Philh Soc Orch, Beecham (4/98*) (DUT) CDLX7026

Frankfurt Rad SO, Rasilainen (7/05) (CPO) CPO999 640-2

Sym No 6, Rhapsody – selected comparison:

Norrköping SO, Hirokami (8/92) (BIS) BIS-CD553

CPE Bach • JC Bach • JS Bach

CPE Bach Keyboard Concerto, H472 Wq43/2

JC Bach Keyboard Concertos, Op 7 - No 3; No 5

JS Bach Keyboard Concerto, BWV1053

Anastasia Injushina *pf*

Hamburg Camerata / Ralf Gothöni

Online © ODE1224-2 (69' • DDD)



Russian pianist champions concertos by Bach and sons

Always full of surprises, CPE Bach sharply puts the brakes on in the first movement of his D major Concerto, halting the music's helter-skelter sprint to accommodate a second subject in the shape of a minuet. As in the conventional way of things, he does it twice, so second time round in the recapitulation it is not quite so alarming. A third tug on the reins leads directly into a slow movement typical of CPE's *Empfindsamkeit* ('sensitivity'), with lots of keyboard decoration embellishing the simple melody, and then we're off again at full tilt for the finale. This music is an apt vehicle for Anastasia Injushina's limpid pianistic facility and taste, but the touches of individuality in the writing and the work's significance in the development of the keyboard concerto are outweighed by reams of stock, note-spinning gestures. For repeated listening? Probably not.

The two JC Bach concertos are neat products of their time (1770), elegantly shaped and, particularly in the E flat Concerto, Op 7 No 5, with a strength of idea that might not have shamed Haydn or Mozart. Injushina plays this one with grace and spirit, underpinned by

spry orchestral support from Gothöni and the Hamburg Camerata. Bach *père* then has the last word with his E major Concerto, BWV1053, the unassailable masterpiece in a strangely uneven if historically interesting compendium of concertos by different generations of the Bach family. In all of them Injushina, on a modern Steinway, is discreetly expressive and rhythmically buoyant. **Geoffrey Norris**

Bruch

Violin Concerto No 1, Op 26. Romance, Op 85. Scottish Fantasy, Op 46

Guy Braunstein *vn*

Bamberg Symphony Orchestra / Ion Marin

Tudor © ... TUDOR7188 (64' • DDD/DSD)

Bruch • Dvořák

Bruch Violin Concerto No 1, Op 26

Dvořák Violin Concerto, Op 53 B108

Julia Fischer *vn*

Zurich Tonhalle Orchestra / David Zinman

Decca © 478 3544DH (56' • DDD)



Two Bruch First Concertos from Berlin Phil's concertmaster and Julia Fischer

Guy Braunstein is a persuasive player who is soon to step down from his current position as concertmaster of the Berlin Philharmonic to pursue a solo career. He has a sweet, refined sound, which he employs to engaging musical effect, especially towards the close of the third movement of the *Scottish Fantasy*. Readers who know the Fantasy only from Heifetz's recordings will be interested to hear one or two passages that Heifetz and his collaborators habitually cut. The recorded evidence suggests that Braunstein prioritises the music rather than the instrument's purely virtuoso potential, though there are fireworks to spare in the Fantasy's finale.

The First Concerto is also well played, the *Adagio* full of feeling, and although Ion Marin conducts an imaginative orchestral accompaniment (with some unusual dynamic underlining), the soft-grained Bamberg Symphony occasionally wants for impact. So an enjoyable programme but, given the number of