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**Alban Berg Violin Concerto; Beethoven
Romance; Robert Fuchs Fantasy Pieces
Joachim: Hebrew Melodies
Pinchas Zukerman**

CD1

[1] **Beethoven: Romance in F, op.50** 9:51

Alban Berg Violin Concerto (1935)

[2] Andante (Prelude) – Allegretto (Scherzo) 11:13

[3] Allegro (Cadenza) – Adagio (Chorale Variations) 14:57

Pinchas Zukerman, violin/ London Philharmonic Orchestra, Zubin Mehta

CD2

Robert Fuchs: Nine Fantasy Pieces

[1] Etwas Langsam, sehr innig, op.74, no.2 (D major) 2:03

[2] Leidenschaftlich, aber nicht rasch, op.82, no.1 (C minor) 7:51

[3] Langsam, wehmütig, op.74, no.9 (G minor) 3:15

[4] Leicht bewegt, op.74, no.6 (E minor) 2:59

[5] Andante, quasi Allegretto, op.40, no.3 (G minor) 2:48

[6] Allegro Scherzoso ma non troppo, op.40, no.2 (B-flat major) 2:23

[7] Ziemlich langsam, träumerisch, op.74, no.1 (B minor) 3:10

[8] Langsam, schwebend, op.74, no.7 (C major) 2:58

[9] Kräftig und entschloßen, op.82, no.5 (D minor) 3:14

Joseph Joachim Hebrew Melodies, op.9

[10] Sostenuto (G minor) 4:41

[11] Grave (C minor) 7:56

[12] Andante cantabile (F major) 9:39

Pinchas Zukerman (viola)

Marc Neikrug, piano

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"Beethoven's F major Romance is inflated to Brahmsian dimensions by a plushly upholstered accompaniment from what sounds like a full-strength London Philharmonic ...

The sharp contours of Berg's Concerto are rounded off by Zukerman, with Mehta an observant and willing accomplice; so too the Sony engineers, who tuck the more Expressionist details away ... it often rewards a balance struck between Romantically inclined soloist and incisive conductor, and provides the model of a beating heart within a glinting suit of armour.

The second disc has more to offer. Brahms is in the room again, this time not as uninvited guest but welcome host to recital works with a charm as unaffected as Zukerman's portamento.

The central section of Robert Fuchs's Op 82 No 1 is unthinkable without the examples of Brahms's vocal and instrumental *Regenlieder*, and if the remaining *Fantasiestücke* of this selection are hardly less indebted to the master's *Hungarian* dances, especially in the harmony they are written from the inside out, never a moment too long, and caught on the wing here not only by Zukerman's unfailing *cantabile* but also by Marc Neikrug's alertly sprung accompaniments.

The 24-year-old Joachim had met Brahms for the first time only two years before writing these *Hebrew Melodies*, which sing with a personal if rather unrelieved contralto. Zukerman and his viola are placed further from the microphones than his violin in the Fuchs, but uses the space to advantag No 2 is in C minor, marked Grave, but a true Nigun in all but name !

(Gramophone January 2016)