

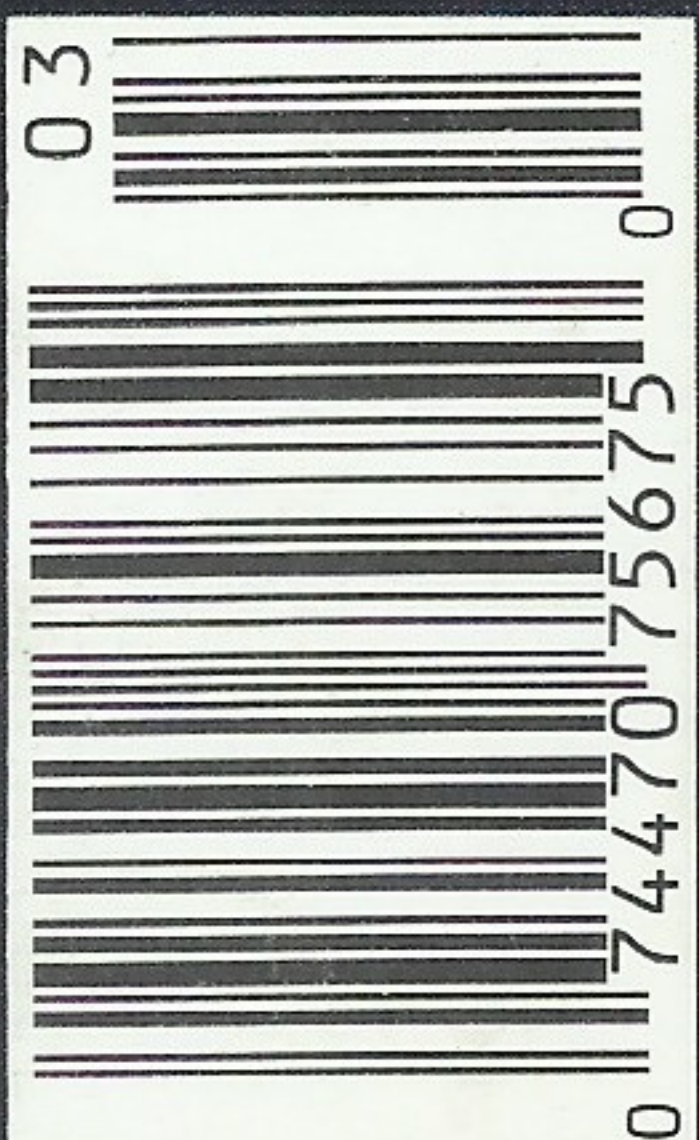
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# FFanfare

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mentioned that Luca and Kuijken were the only other period-instrument alternatives, and preferred Kuijken without further mention of Luca. Not enough authenticity, perhaps? The main thing to me is that Luca offers a good, solid performance. The still-vivid analog recording has tape hiss and background roar (air conditioning?).

David K. Nelson

**BACH: Overture (Orchestral Suite) No. 2 in B Minor, BWV 1067. Concerto in F Minor for Harpsichord, Strings, and Continuo, BWV 1056. Concerto in A Minor for Harpsichord, Flute, Violin, Strings, and Continuo, BWV 1044. Brandenburg Concerto No. 5 in D for Flute, Violin, Harpsichord, Strings, and Continuo, BWV 1050.** Agostino Orizio conducting the Orchestra da Camera del Festival di Brescia e Bergamo. Emmanuel Pahud, flute; Marco Rizzi, violin; Christiane Jaccottet, harpsichord. Live performance: Brescia, Italy; February 1990. FONÈ 90 F 18 CD [DDD]; 68:53. (Distributed by Allegro.)

This is a recording of a live concert in Brescia, Italy, last February with a program built around the three soloists. Had I been there, I'm sure I'd have joined in the enthusiastic applause—mercifully cut short on this recording about the time that the first “Bravos” become audible. I don't wish to deny these performances their due, but I don't anticipate that the durability of the compact disc will be proved by this example, either. Having heard it in the privacy of my living room, I found it pleasant, but not especially memorable. There are no surprises in Orizio's readings, but they are animated, and his orchestra (using modern instruments) plays well. Jaccottet's concerto is effective, and the *Fifth Brandenburg* brings the program to a fine conclusion. The recording favors the soloists, but isn't always as clear in the nether regions. The audience, by the way, is well behaved and seems to be in reasonably good health.

George Chien

**BACH: Works for Violin and Harpsichord, Volume 1. Sonatas for Violin and Harpsichord: No. 4 in C Minor, BWV 1017; No. 5 in F Minor, BWV 1018; No. 6 in G, BWV 1019. Sonata in G for Violin and Continuo, BWV 1021<sup>1</sup>.** Joseph Swensen, violin; John Gibbons, harpsichord; Elizabeth Anderson, cello<sup>1</sup>. RCA VICTOR RED SEAL 60180-2-RC [DDD]; 63:22. Produced by David Frost.

There's certainly nothing new or novel about recording this music on a regular “modernized” violin with harpsichord (Menuhin and Landowska; Buswell and Valenti; Suk and Ružičkova; Staryk and Gilbert). While now and then I can hear Swensen take a more than casual stab at such “period” performance practices as a restrained vibrato on certain held notes, he certainly doesn't scale back his dynamics, and on high notes the vibrato rings out as it would in the Sibelius concerto. Use of a modern bow also results in forte phrases ending with a pronounced crescendo. If there is anything here that signals an effort at true *rapprochement*, it is John Gibbons's considerable reputation as an (unpedantic) purist in matters of period style, as demonstrated by his recordings with the Boston Museum Trio. Of course to zealous partisans “*rapprochement*” is nothing more than appeasement, and of the two players it is clearly Gibbons who is returning from Munich holding the umbrella and waving a piece of paper.

Fast movements are rather fast; slow movements are lovingly slow. There's not much rubato although Swensen slows down at the ends of movements in a way I suspect Gibbons wouldn't prefer. Swensen gives the phrases in BWV 1021 a strong, punchy articulation, to the point where his intonation sometimes loses its footing. In the Sonata No. 4, the fourth movement is not merely fast but aggressive both in articulation and tempo. The first movement of the Sonata No. 5 is given as the *Largo lamentoso* that is marked on some editions. The Sonata No. 6 has the famous harpsichord solo as the central Adagio; Gibbons is somewhat brusk and unyielding, not as jaunty as the recently reissued Leonhardt, with Kuijken (*Fanfare* 14:2). The close recording of the harpsichords for both Gibbons and Leonhardt can lead to listener fatigue. For something more naturally distanced, try the recent Virgin Classics recording with Moroney and Holloway (*Fanfare* 13:2); I was surprised to read in other publications some strong critical dislike for this recording, which I find to be quite admirable.

I suspect I could enthuse more about these performances if they were recorded differently. The sound is close and tight, but while there is some air around the harpsichord, there is little or none around the violin. The combination of clear keyboard and congested, even distorted violin can't