Josu de Solaun

Fantasque - French Violin Sonatas by Fauré, Debussy, Ravel & Poulenc

Gabriel Fauré | Claude Debussy | Maurice Ravel | Francis Poulenc

CD aud 97.751

www.pizzicato.lu 11/05/2020 (- 2020.05.11)
source: https://www.pizzicato.lu/nichts-fur-musi...

Nichts für Musikphilister

Fauré hat den ersten Satz seiner Violinsonate mit Allegro molto überschrieben. Und so spielen ihn die meisten Geiger, darunter Francescatti, Heifetz, Grumiaux, Amoyal…Sie brauchen für den Satz zwischen siebeneinhalb und etwas über neun Minuten. Das Duo Pietsch Solaun nimmt sich dafür 10 Minuten und 27 Sekunden. Und das bringt ungemein viel. Aus dem oft bloß flüssig gespielten Stück wird eine eminent bedeutsame Musik, ein leidenschaftlicher Dialog zwischen Klavier und der Violine, die sich wie eine Katze um das große Schwarze dreht, mal anschmiegsam, mal Köpfchen gebend oder den Hintern hochhebend, um sich dann auch g'schamig unter dem Klavier zu verstecken. Es sind großartige Stimmungen, die diese Musik so reich werden lassen, wie ich sie noch nie gehört habe. Wunderbar lyrisch und ausdrucksvoll ist das Andante, hinreißend verspielt und keck das Allegro vivo mit seinem reflektiven Mittelteil, der die Energie speichert für die brillante Coda. Eine leidenschaftlich eloquente Interpretation des Schlusssatzes beendet diese Aufführung, die in der Erzählkunst weit über die gelackten Darbietungen anderer Duos hinausgeht.

Und wenn Debussy den zweiten Satz seiner Sonate mit Fantasque überschrieben hat (er gab der CD ihren Titel) dann spüren Pietsch und Solaun dem Fantastischen schon ganz klar im ersten Satz nach. Wo andere Geiger, Oistrach etwa, der Sonate einen eher mysteriösen Touch geben, gehen die beiden hier vereinten Musiker voll zu Sache und ergründen die merkwürdige Unruhe dieses Satzes, den sie genauso fantasque gestalten wie den Rest dieser seltsamen Sonate, die in vielen Interpretationen klassischen Bahnen folgt, wo alles seinen Platz hat, während hier mit ganz eigenwilligen Temporückungen und Akzentuierungen die Sonate die Qualität einer Paraphrasierung des Fragezeichens und des Gedankenstrichs erlangt, wobei das Ausrufezeichen einen schweren Stand hat.

Die G-Dur-Sonate von Ravel wird nicht weniger eloquent gespielt, das oft Draufgängerische des einleitenden Allegrettos weicht einem sehr sinnlichen Musizieren, das mit seiner artistischen Klugheit und Kühnheit bezaubert. Und wenn Sie den Blues einmal als Parodie hören wollen, dann ist diese CD die richtige Adresse. So schräg!

Die fesselnde Spontaneität, die die ersten zwei Sätze auszeichnet, gilt auch als Merkmal des Finalsatzes, dessen musikalische Intensität berauschend ist.

Mit der Poulenc-Sonate beschließen Franziska Pietsch und Josu de Solaun ihr Programm. Im Vergleich zu der Kopatchinskaja-Leschenko-Einspielung wirkt die Interpretation des ersten Satzes nicht so einspurig drängend, sondern viel variabler. Es ist keine Autobahnfahrt auf der Überholspur, sondern eine Fahrt über eine unebene Landstraße. Wenn der Pianist mit glöckchenähnlichen Klängen das Intermezzo einläutet, weiß man schon, dass auch dieser Satz sehr besonders werden wird. Und im Finale überbietet das Duo

wiederum die beiden vorhin genannten Musikerinnen, weil die Tragikomödie genüsslich sarkastisch zum Ausdruck kommt. Die Freiheit ist groß hier, die groteske Gestik noch reicher. Fantasque. Der Titel der CD ist mehr als Programm. Er ist Grundlage der Interpretation aller Stücke.

Ich habe vorhin das Wort 'Kühnheit' gebraucht. In der Tat sind die vier Sonaten hier in ganz speziellen Interpretationen zu hören. Es wird Leute geben, die das nicht mögen, die lieber beim Glatten bleiben. Solche Musikphilister werden durch diese unerhört geistreichen Interpretationen erschreckt werden. Wer sich aber auf die Musik einlässt, wird von dem Fantastischen, das Frau Pietsch und Herr de Solaun produzieren, begeistert sein.

The first movement of Fauré's Violin Sonata is an Allegro molto, and that's like we mostly hear it. Francescatti, Heifetz, Grumiaux and Amoyal play it in between seven and a half and just over nine minutes. With 10 minutes and 27 seconds the duo Pietsch-Solaun is slower. And that's really rewarding. The piece is no longer simply fluid, but turns into an eminently significant music, a passionate dialogue between the piano and the violin, which turns around the big black one like a cat, sometimes cuddly, sometimes giving head or lifting its butt, only to then also hide shamefully under the piano. Great moods make this music as rich as I have never heard it before. The Andante is wonderfully lyrical and expressive, followed by a ravishingly playful and bold Allegro vivo with its reflective middle section, which stores the energy for the brilliant coda. A passionately eloquent interpretation of the final movement concludes this performance, which in its narrative artistry goes far beyond the lacquered recordings of other duos.

Debussy called the second movement of his sonata Fantasque (it gave the CD its title), yet Pietsch and Solaun already trace the fantastic element in the first movement. Where other violinists, Oistrakh for instance, give the sonata a rather mysterious touch, the two musicians focus on the movement's restlessness, which they make just as fantasque as the rest of this strange sonata, which in many interpretations follows classical paths, where everything has its place, while here, with quite idiosyncratic tempo shifts and accentuations, it becomes a paraphrase of the question mark and the dash, whereby the exclamation mark has a hard time.

Ravel's Sonata in G major is played no less eloquently, the often urgent of the introductory Allegretto giving way to a very sensual music-making that enchants with its artistic cleverness and audacity. And if you ever want to hear the blues as a delightful parody, this CD is the right address. So weird!

The captivating spontaneity that distinguishes the first two movements is also a characteristic of the final movement, whose musical intensity is intoxicating.
Franziska Pietsch and Josu de Solaun conclude their programme with the Poulenc Sonata. In comparison to the Kopatchinskaja-Leschenko recording, the interpretation of the first movement does not seem simply urgent, but much more flexible. It is not a motorway journey in the fast lane, but a ride on an uneven country road. When the pianist introduces the intermezzo with bell-like sounds, one already knows that this movement will also be very special. And in the finale, the duo again outdoes the two musicians mentioned earlier, because the tragicomedy is expressed with so much sarcasm. The freedom is great here, and the grotesque richer. Fantasque. The title of the CD is more than a programme. It is the basis for the interpretation of all pieces.
Earlier I used the word 'audacity'. No doubt that there will be people who don't like such very special interpretations, preferring straight and simple performances with just French refinement. Such music philistines will of course be frightened by these incredibly witty interpretations. But those who get involved with the music will be thrilled by the Fantasque that Mrs Pietsch and Mr de Solaun constantly focus on.

Scherzo 14/05/2020 (- 2020.05.14)
source: https://scherzo.es/josu-de-solaun-graba-...

Josu de Solaun graba un nuevo disco en dúo con la violinista Franziska Pietsch

La discografía de Josu de Solaun se enriquece de un nuevo capítulo. El sello Audite acaba de publicar Fantasque, la última grabación del dúo formado por el pianista español y la violinista Franziska Pietsch. El programa del disco, grabado el pasado mes de octubre en la Jesus-Christus-Kirche de Berlín, explora la vertiente francesa del repertorio para violín y piano con sonatas de Gabriel Fauré (nº 1 op. 13), Claude Debussy, Maurice Ravel y Francis Poulenc.

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Toda La Música 19.05.2020 (- 2020.05.19)
source: https://www.todalamusica.es/franziska-pi...

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano

Fauré, Debussy, Ravel y Pulenc

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano

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Melómano Digital 18/05/2020 (- 2020.05.18)
source: https://www.melomanodigital.com/franzisk...

Franziska Pietsch y Josu de Solaun publican un disco con obras de Fauré, Debussy, Ravel y Poulenc

Se trata de un programa de sonatas para violín y piano editado con el sello alemán Audite

Franziska Pietsch y Josu de Solaun publican un disco con obras de Fauré, Debussy, Ravel y Poulenc

Full review text restrained for copyright reasons.

Murcia Actualidad 18 de mayo de 2020 (- 2020.05.18)
source: https://murciaactualidad.com/franziska-p...

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

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»audite« Ludger Böckenhoff • Tel.: +49 (0)5231-870320 • Fax: +49 (0)5231-870321 • info@audite.de • www.audite.de

Cartagena Actualidad mayo 18 2020 (- 2020.05.18)
source: http://www.cartagenaactualidad.com/franz...

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

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www.beckmesser.com mayo 23, 2020 (- 2020.05.23)
source: https://www.beckmesser.com/josu-solaun-f...

Josu de Solaun y Franziska Pietsch presentan nuevo disco

El álbum incluye obras de los compositores franceses Fauré, Debussy, Ravel y Poulenc bajo el sello alemán Audite

En este segundo disco de Pietsch y De Solaun para Audite, [...] el dúo explora paisajes emocionales que complementan los de su álbum anterior. El tema común es lo fantástico, la magia de la imaginación, la distancia poética de la realidad y el compromiso intensivo con las emociones internas. De este modo, el mundo de los sueños se convierte en un refugio, tanto para los oyentes como para los artistas.

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Confederación Española de Sociedades Musicales 18 de mayo de 2020 (- 2020.05.18)
source: https://coessm.org/franziska-pietsch-y-j...

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano de Fauré, Debussy, Ravel y Poulenc

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Las Bandas Número 31 - Maig 2020 (- 2020.05.31)

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano

Franziska Pietsch y Josu de Solaun publican un disco con sonatas para violín y piano

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Augsburger Allgemeine FREITAG, 19. JUNI 2020. Nr. 139 (- 2020.06.19)

Durch Frankreich mit der Violine

Zu den Qualitäten dieser Einspielung gehört, mit welch farbiger geigerischer Palette Franziska Pietsch die stilistischen Besonderheiten der vier Kompositionen herausarbeitet: Das sehnsuchtsvolle Drängen von Faurés A-Dur- Sonate ebenso wie den geheimnisvoll-fantastischen Duktus Debussys, während Ravels Sonate in gläsern-gehärter Anmutung aufscheint und die Poulenc-Sonate zum Kaleidoskop verschiedenster Stimmungen und Anspielungen gerät.

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WDR 3 TonArt 06.07.20, 15:05-17:45 Uhr (- 2020.07.06)

BROADCAST

Poulenc Musik liegt den beiden Musikern am besten: Hier kann Franziska Pietsch ganz frei ihren großen Ton und ihr Temperament ausspielen [...] Das Zuhören macht trotzdem auf der ganzen CD Spaß, denn die große musikalische Linie stimmt, die Spielfreude auch, und die Musikauswahl ist wunderbar. Wer die besten Violinsonaten aus 70 Jahren französischer Musikgeschichte auf einer CD versammelt und ansprechend präsentiert haben möchte: der liegt mit dieser CD richtig!

Full review text restrained for copyright reasons.

Scherzo N° 363 - Junio 2020 (- 2020.06.01)

Recuerdo dos CD de Franziska Pietsch dedicados a Prokofiev: conciertos y...

Full review text restrained for copyright reasons.

Neue Musikzeitung Jg. 69 - Nr. 9/2020 (- 2020.09.01)
source: https://www.nmz.de/artikel/unueberhoerba...

unüberhörbar

„Fantasque“ charakterisiert die vier Sonaten und ihre überzeugend geschlossene Wiedergabe. Denn so „wunderbar“ wie „phantastisch“ durchdringt Franziska Pietsch diese geistreich, aber auch emotional geprägte Musik, lässt sie künstlerisch hochsensibel und klangschön erblühen.

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Fanfare August 2020 (- 2020.08.01)

fanfare

A commentator once made the observation that Fauré stood for the feminine qualities in music, in that his style was “flexible, smooth, circumspect, shimmering, and witty.” There’s scarcely wit in Fauré’s Violin Sonata No. 1, but the other adjectives are fitting; they could generally be applied to the three later French violin sonatas on this new release. Franck gave the genre of the violin sonata a new stature in France, but after the defeat of the Franco-Prussian War, there was a xenophobic backlash in Parisian musical circles. A much better predictor of the future is Fauré’s gentle dreaminess than Franck’s ambitiousness.

The much-admired German violinist Franziska Pietsch, who was born in East Germany in 1969 and began as a child prodigy, has already recorded the Franck Violin Sonata. She has had to shift into a different sound world for Fauré and the three other composers whose sonatas she plays in chronological order. The span is from 1877, when the Fauré received its Paris premiere at the rabidly nationalistic Société Nationale de Musique, to 1943, when Ginette Neveu premiered Poulenc’s Violin Sonata in Nazi-occupied Paris.

Fauré had for all intents and purposes patented a liquid style that is most apparent in the wash of sound produced by the piano in his chamber works. The constant passagework and arpeggiated chords risk monotony, and Pietsch is fortunate in having the superb Spanish pianist Josu De Solaun to partner with. This is their second album together, and both performers contribute their own voices, not to mention a vibrant musical imagination. The Fauré Sonata is delicately etched, and there’s a pristine quality about Pietsch’s varied tone that keeps the piece from cloying. It takes skill to balance the rhapsodic side of the music and a feeling of intimacy. De Solaun’s surges of Romantic euphoria are exciting when they appear, but Pietsch’s whispered phrasing is just as arresting.

Debussy began signing his compositions as “musician français” during World War I, and at the same time as making this patriotic gesture, his musical imagination became simpler (perhaps in the direction of populist appeal). I’ve tended to underrate the Violin Sonata of 1917, but during the Debussy centennial year Renaud Capuçon released a luminous, highly Romantic, and gorgeous-sounding version that was irresistible (Erato). Pietsch and De Solaun are startlingly different. They focus minutely on every phrase, injecting nuance at almost the microscopic scale, and in addition Pietsch uses a deliberately un-Romantic tone. Instead of being mannered, the result is utterly captivating, adding new dimensions one never suspected to exist. Their reading is the essence of the performer as a re-creative artist. There are moments, like the end of the first movement, that burst with bold exuberance, too. The opening of the second movement is so eerie that music which seemed fairly straightforward even from a great violinist like Capuçon acquires a kaleidoscopic range of color and mood. The closest kindred spirit I can think of is the equally daring and innovative Patricia Kopatchinskaja (there’s a strong kindship with Vilde Frang as well).

My shorthand for this style is that the violin is made to “speak” with the inflections of the human voice. As applied to the Ravel Violin Sonata, the effect is as magical as in the previous two pieces, and De Solaun shows a capacity for finding wonderfully expressive gestures in the piano part. Everyone remembers the second movement, titled “Blues,” which evokes a smoky den that isn’t quite in Harlem, more on the Left Bank. Pietsch’s delivery is slinkier than anyone I’ve heard before (a compliment). The finale may be titled “Perpetuum mobile,” but these performers go from a halting opening that sounds like a Motel T Ford with a balky starter to an angry buzzing wasp once the movement begins its rapid flight maneuvers.

I’d never heard the Poulenc Violin Sonata before (counting his previous attempts, it is at least his fourth try in the genre), and I anticipated something witty and slick, insouciant and clever by turns. Those might be accurate descriptions, but Pietsch responds to the historical moment in occupied Paris and adds an edge of desperate, frenetic energy that is very apt. The piece makes a good pair with the Ravel as two cabaret sonatas. Poulenc is often at his best in chamber music, and his Violin Sonata mixes cheery melodies, sentimentality, and a world-weary semblance to Edith Piaf. The present performance, like everything else here, is a wonder.

I cannot exaggerate the imagination and creative reach of this album. On the surface it replicates dozens of recordings of the Fauré, Debussy, and Ravel sonatas, but the music-making is entirely personal and unique. I'm avid now for anything Pietsch and De Solaun record.

American Record Guide September 2020 (- 2020.09.01)

Franziska Pietsch is one of the few musicians whose releases I eagerly anticipate. She is a very individual artist, one of the few with a recognizable style and interpretations unlike anyone else's. Her recording of the violin sonata of Dmitri Shostakovich (S/O 2019) is rivalled only by the Khachatryan siblings' (J/A 2008). Josu de Solaun did a superb job playing on that disc, and he is just as good here. Unless you want to add the sonata by Franck, who was Belgian but worked in Paris, Pietsch has collected all four of the most important French violin sonatas here. The Fauré is played beautifully, with enough propulsion in each movement but with occasional touches of rubato and tempo fluctuations to bring out interesting aspects of the score that others don't, like their slow beginning to the finale. Going from the Fauré to the Debussy is a huge jump not only in time (41 years) but in style. We have entered the 20th Century and are well into the Great War. Fauré's flowing melodies are replaced by fractured phrases and sudden, brief outbursts. I call this style of composition stream of consciousness. The duo is perfectly comfortable with this and understand it from the inside out. Again, their interpretation is unique. As in the Fauré, they take a bit of time to build energy in the finale, to good effect. Pietsch displays a wonderfully wide tonal palette in this sonata, which needs it more than any other violin sonata composed up to its time. Ravel's sonata was completed in 1927, 10 years after Debussy's, and it shows it. The first movement has a dignity and stateliness inspired by the postwar neoclassical movement. II, 'Blues', is strongly influenced by American blacks, who were beginning to travel to Paris to perform at clubs and in shows like the Revue Negre of 1925, where Josephine Baker made her European debut. Pietsch and Solaun bring a smoky character to the movement. Their perpetual motion finale is fleet and bumptious at the same time. Francis Poulenc's Violin Sonata was written in 1943, during the occupation. The piece is clearly a cri de coeur, and the duo bring out its pathos like few others, characterizing the various sections with great vividness. This is great, big-hearted playing. Only Nadja Salerno-Sonnenberg and Anne-Marie McDermott are in this league (M/A 2006). Audite's sound is superb, very full yet clear. The piano has a huge, rich sound without ever overbalancing the violin. Solaun's booklet notes are very good. Pietsch's instrument was made by the Milanese violin maker Carlo Antonio Testore in 1751.

Fono Forum November 2020 (- 2020.11.01)

Schwärmen, Erzählen, Farben leuchten lassen. Franziska Pietsch und ihr spanischer Klavierpartner Josu de Solaun sind auch in ihrer zweiten gemeinsamen Produktion für Audite ein exzellent aufeinander eingestelltes Duo. So gelingt ihnen eine herausragende Aufnahme mit Schlüsselwerken des französischen Repertoires für Violine und Klavier. Die vier hier versammelten Sonaten entstanden zwischen 1876 und 1943, in einer Spanne von fast sieben Jahrzehnten, in der sich epochale musikhistorische Umwälzungen vollzogen. All das spiegeln diese Werke in ihrer enormen Ausdrucksvielfalt. Jede Sonate hat ihr Gesicht, ihren Klang, markante Charaktere, die es musikalisch abzubilden gilt. Und das gelingt Franziska Pietsch und Josu de Solaun auf bezwingende Art und Weise.

Gabriel Faurés erste Sonate blüht gleich zu Beginn auf in spätromantischem Überschwang, Claude Debussys Musik entfaltet ihre atmosphärische Sogkraft, bei Ravel flirren die Farben, im zweiten Satz, "Blues", reizt der laszive Unterton, das insistierende "Perpetuum mobile" taumelt atemlos dem Schluss entgegen. In Francis Poulencs Gefühlslabyrinth wird einem dann heiß und kalt zugleich. Mit diesem Kaleidoskop an Emotionen ziehen die Interpreten in den Bann. Phrasen und melodische Linien erscheinen

immer bewusst und liebevoll ausmodelliert. Eloquent, mitteilsam in bezwingender musikalischer Logik.

So wird die CD ihrem Titel "Fantasque" vollends gerecht. Auch akustisch erfüllt die Aufnahme höchste Ansprüche. Sie entstand in der Jesus-Christus-Kirche in Berlin-Dahlem, die nicht zuletzt wegen ihrer optimalen Nachhallverhältnisse ein begehrter Ort für Tonaufnahmen ist. Der Klang wirkt sehr natürlich und die Balance zwischen den Instrumenten stimmig.

Musica n° 321 - novembre 2020 (- 2020.11.01)

[...] i due interpreti riescono ad offrirne un'interpretazione di notevole profondità, di lucida acutezza e di trascinante forza. Un CD che si ascolta con grande soddisfazione e che ci pare tra i migliori usciti negli ultimi tempi dedicati a questo repertorio.

Full review text restrained for copyright reasons.

Stretto – Magazine voor kunst, geschiedenis en muziek september 1, 2020 (- 2020.09.01)
source: http://www.stretto.be/2020/09/01/pietsch...

Franziska Pietsch en Josu de Solaun zetten hun opwindende samenwerking voort met een opname van Franse vioolsonates. Van Fauré's nostalgische verfijndheid tot Debussy's aforistische dromen, van Ravels eclecticisme tot Poulencs speelsheid, sardonische humor en innemende sensualiteit. Op de cd staan nl. de Vioolsonate in sol klein van Debussy, de Vioolsonate nr. 1 in A, op. 13 van Fauré, de Vioolsonate, FP 119, van Poulenc, en de Vioolsonate in G van Ravel.Sinds 2017 hebben Franziska Pietsch (°1969) en Josu de Solaun (°1981) een opmerkelijk partnerschap gesmeed, waarbij ze elkaars muzikale temperamenten en gevoeligheden balanceren en aanvullen. Franziska Pietsch, een voormalig wonderkind uit Oost-Duitsland, was concertmeester van verschillende, prestigieuze orkesten in Duitsland en Luxemburg, voor ze aan een carrière als soliste en kamermusicus begon. Josu De Solaun, de enige Spaanse pianist die de Enescu- en Iturbi-competities won, speelde op zijn beurt met orkesten en in recitals over de hele wereld.

Voor hun eerste cd (audite, 97-759) (foto), kozen Pietsch en De Solaun, twee krachtige composities van Richard Strauss en Sjostakovitsj, muziek uit 1888 en 1968, over het complex, gepassioneerd en emotioneel, menselijk bestaan. Deze opname betekende toen de start van verschillende duo-opnameprojecten. De tweede cd van Franziska Pietsch en haar Spaanse pianopartner, Josu De Solaun, is nu gewijd aan de veelzijdige wereld van Franse vioolsonates. De muziek neemt je dit keer mee naar het land van fantasmagorie, het wonderbaarlijke en bizarre, het bitterzoet nostalgische, het humoristische, en het tragische.

Met hun gebruikelijk zelfvertrouwen en artistieke intensiteit, verkent het duo emotionele landschappen die deze van hun vorige cd aanvullen. Voortbordurend op de uitbundige feestvreugde, ernstige tragiek en brute realiteit van de Sonates van Strauss en Sjostakovitsj, zweven de musici nu tussen de polen van droom en werkelijkheid. Ervaringen en emoties worden weerspiegeld in een visionaire droomwereld, externe realiteit wordt intern weerspiegeld, innerlijke emoties en beelden worden werkelijkheid en roepen nieuwe emoties op.

Droom en werkelijkheid spiegelen elkaar. Fauré, Debussy, Ravel en Poulenc, creëerden deze spiegelwereld op verschillende manieren. De rode draad is het fantastische, de magie van de verbeelding, de poëtische afstand tot de werkelijkheid en de intense omgang met innerlijke emoties. Zo wordt de droomwereld een toevluchtsoord, zowel voor de luisteraar als voor de uitvoerders. Heel bijzonder.

Fono Forum Januar 2021 (- 2021.01.01)

Kritiker-Umfrage 2020

Welche fünf CDs haben Sie im vergangenen Jahr am meisten beeindruckt?

Andreas Friesenhagen: Liszt: Gante-Symphonie, Tasso, Lamento e Trionfo, Künstlerfestzug; Staatskapelle Weimar, Kirill Karabits (Audite).
„Kirill Karabits stellt Liszt mit herrlichen Orchesterfarben und leuchtender Textur als Klangzauberer dar, als Poeten des Orchesters."

Norbert Hornig: Fantasque- Violinsonaten von Faure, Debussy, Ravel & Poulenc; Franziska Pietsch, Josu de Solaun (Audite).
„Hoch expressive und eloquente Lesarten zentraler Werke des französischen Repertoires für Violine und Klavier."

Matthias Kornemann: Schubert: Klaviersonate D. 960, Klavierstücke D. 946; Andrea Lucchesini (Audite).
„Lucchesinis Schubert-Spiel ist von einer fast altmeisterlichen Gelassenheit und steht mit seiner nobel untertreibenden Gestaltungskraft ziemlich einsam da."

Das Orchester 12/2020 (- 2020.12.01)
source: https://dasorchester.de/artikel/fantasqu...

In musikalischer Hinsicht [stimmt] einfach alles. Das individuelle Können beider Partner bietet die Grundlage für ein ausgewogenes, klanglich durchdachtes Zusammenspiel, das auch dort voller feiner Details und unerwarteter Wendungen steckt, wo man die Musik eigentlich zu kennen glaubt.

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International Classical Music Awards 20.01.2021 (- 2021.01.20)
source: https://www.icma-info.com/winners-2021/

ICMA WINNER 2021 "CHAMBER MUSIC"

From La Belle Époque to the years of World War II, the violin sonatas on this CD reflect the moods and whims of fast-changing times. Franziska Pietsch and Josu de Solaun explore the undercurrents of Fauré's bitter-sweet romanticism, let Ravel's colours sparkle, and enjoy their ride through Poulenc's frenzy. They bring a fresh sense of boldness and eloquence to well-known pieces.

Classica – le meilleur de la musique classique & de la hi-fi N° 231 - Avril 2021 (- 2021.04.01)

[...] la sonorité de Franziska Pietsch, magnifique, et le travail de Josu De Solaun, d'une clarté polyphonique absolue, servent une réalisation parfois discutable mais à laquelle on ne reste pas indifférent.

Full review text restrained for copyright reasons.

Richard Strauss & Dmitri Shostakovich: Sonatas for Violin & Piano

Richard Strauss | Dmitri Shostakovich

CD aud 97.759

Classique HD 11 mars 2019 (Nicolas - 2019.03.11)
source: https://classiquehd.fr/critiques-albums/...

Ensemble, les artistes font revivre les deux puissantes compositions et présentent un portrait complexe, passionné et émotionnel de l'existence humaine.

Full review text restrained for copyright reasons.

Musicalifeiten 20.03.2019 (- 2019.03.20)
source: https://musicalifeiten.nl/cd-recensies/4...

Pietsch en De Solaun tonen in een uitvoering vol vaart en verve maar ook met veel gevoel de waarde van dit werk aan en herinneren aan andere prachtvertolkingen van Vadim Repin en Boris Berezovsky en Kyung-Wha Chung met Krystian Zimerman.

Full review text restrained for copyright reasons.

www.pizzicato.lu 19/04/2019 (Uwe Krusch & Guy Engels - 2019.04.19)
source: https://www.pizzicato.lu/franziska-piets...

Franziska Pietsch: Gänsehautmomente beim Aufeinandertreffen von Lebensfreude und Trauer

Zu ihrer Aufnahme der Sonaten von Prokofiev, damals noch mit Detlev Eisinger am Piano, schrieb der Pizzicato-Rezensent, „Ihre Interpretation ist schonungslos emotional, mit kantigen Passagen und radikaler Gegenüberstellung von zarter Lyrik und zerrissenen Welten." Diese schonungslose Herangehensweise kann man auch der aktuellen Einspielung der beiden gegensätzlichen Welten bestätigen.

(Uwe Krusch) – Während die Sonate des 23-jährigen Richard Strauss durch jugendlichen Überschwang,

frische Liebesgefühle und Zukunftsahnungen geprägt ist, schrieb Shostakovich, angegriffen und angeschlagen, in seine Violinsonate Angst und Trauer hinein. Soweit diese beiden Ansätze die Werke trennen, so eint sie doch die tiefen Gefühle, die sie vermitteln.

Franziska Pietsch stürzt sich mit Verve in die Interpretation und bringt es in beide Richtungen, Freude und Trauer, zu großer Darstellung. Da mag auch manches mit zu plakativen technischen Mitteln gespielt werden, wie einige gepresste Töne, Rutscher. Aber wer benimmt sich in überwältigender Freude nicht auch mal ein wenig schräg. Die Lebensgier und viel Kraft bei Strauss werden klar und deutlich.

Der erste Satz bei Shostakovich wirkt dann etwas zurückhaltend, aber die Emotionen kehren in den beiden Folgesätzen zurück.

Ihr neuer Begleiter, Josu de Solaun aus Spanien, hat es da trotz seines aufmerksamen und makellosen Spiels schwer, auf sich aufmerksam zu machen. Aber es gelingt ihm so, dass die Sonaten ein gemeinsames tiefschürfendes Klangbild beider Instrumente ergeben.

(Guy Engels) – Es ist vor allem die späte Shostakovitch-Sonate, die den Zuhörer in einen regelrechten Sog menschlicher Gefühle hineinzieht. Von der ersten Note an, von den ersten bedrohenden, bedrückenden Tönen fesselt diese Interpretation des Duos Pietsch-Solaun. Da stellen sich urplötzlich existenzielle Fragen in einer Art, wie nur perfekte Kenner von Shostakovichs Musik sie aufwerfen können.

Franziska Pietsch packt nicht nur ihr ganzes technisches Können aus – von bissigen, abgerissenen, kurzen Strichen zu tiefgründigem Lamento –, sie ist vor allem eine hervorragende Gestalterin, dies aus dieser über 30minütigen Sonate ein Drama von shakespearschem Charakter macht mit allen Abgründen, Freuden und Leidenschaften eines Menschenlebens.

Als Ouvertüre und perfekter Kontrast erklingt zunächst die spätromantische Strauss-Sonate, die Franziska Pietsch in einen schönen Ton mit sattem Schmelz kleidet, ohne dabei in naive Sentimentalität und Nostalgie vergangener Zeiten zu versinken.

Hier werden zwei große und grundverschiedene Werke des 20. Jahrhunderts hervorragend in all ihrer Gegensätzlichkeit von zwei ausgezeichneten Musikern interpretiert.

The violin sonatas by Strauss and Shostakovich are quite different. The first one, written by a young composer, is full of life and élan, the other is a late composition full of sorrow. Common to both works are their deep emotions which come to full expression in this recording by Franziska Pietsch and Josu de Solaun.

https://artmusiclounge.wordpress.com APRIL 20, 2019 (Lynn René Bayley - 2019.04.20)
source:
https://artmusiclounge.wordpress.com/201...

Pietsch & De Solaun play Strauss & Shostakovich

Pietsch is certainly an expressive player. I would put her performance of the Strauss sonata on a par with those of Ginette Neveu or Heifetz, the premiere representatives in their time of the French and Russian schools, respectively. Indeed, at times her playing put me in mind of the kind of intensity that Nadja Salerno-Sonnenberg has exhibited over lo these many decades of her storied career.

Full review text restrained for copyright reasons.

RBB Kulturradio 09.05.2019 (Hans Ackermann - 2019.05.09)
source: https://www.rbb-online.de/rbbkultur/them...

Zwei höchst unterschiedliche Sonaten für Violine und Klavier spielen Franziska Pietsch und Josu de Solaun auf ihrer ersten gemeinsamen CD. Bei beiden Werken finden die Musiker zu einer bemerkenswerten kammermusikalischen Einheit.

23 Jahre jung war Richard Strauss, als er im Jahr 1888 in seiner Sonate op. 18 mit überschwänglichen Klängen jugendliche Freude zum Ausdruck gebracht hat. Schostakowitsch hingegen lässt in seiner späten Sonate von 1968 auch die Mühseligkeiten der letzten Lebensjahre anklingen – eine durch Krankheit und Resignation stark eingeschränkte Lebensfreunde.

Kontraste
Der Kontrast im jeweiligen Lebensgefühl der Komponisten könnte somit größer nicht sein – was die beiden Musiker zu einem beachtlichen gestalterischen Stimmungswechsel herausfordert: die freudigen Emotionen des Strauss'schen Frühwerks werden dabei ebenso intensiv vorgetragen, wie die stilisierte Kargheit in der Musik des russischen Komponisten.

Begegnung
Wie Schmetterlinge umschwirren sich in der Strauss-Sonate die beiden Instrumente, fliegen immer mal wieder auch auf getrennten Bahnen, kommen aber stets wieder zusammen – dynamischer kann diese intensive Kammermusik von Richard Strauss kaum interpretiert werden. Bei Schostakowitsch erzeugt die hervorragende Geigerin Franziska Pietsch mit ihrer Testore-Geige faszinierende Klänge, die der ebenbürtige Pianist Josu de Solaun mit großer Phantasie in seine Stimmverläufe aufnimmt.

Klangereignis
Die Musiker treiben die beiden hervorragend aufgenommenen Sonaten mit größter rhythmischer Präzision voran und schaffen so ein intensives Klangereignis – bei dem man beim Zuhören Gefahr läuft, das Atemholen zu vergessen.

www.prestoclassical.co.uk 4th May 2019 (Katherine Cooper - 2019.05.04)
source: https://www.prestomusic.com/classical/ar...

Presto Editor's Choices - April 2019

[...] their approach is lithe, muscular and almost symphonic in places, but equally striking are the moments when the pair strip things back to a blanched sound-world which would scarcely be out of place in Debussy.

Full review text restrained for copyright reasons.

Fono Forum Juni 2019 (Michael Kube - 2019.06.01)

Mit ihrer alles andere als gradlinigen Karriere, bei der sie auf höchstem Niveau und mit wachsender Reputation alle musikalischen Konstellationen auf der Violine erkundete (als Solistin, Konzertmeisterin und Kammermusikerin), verfügt Franziska Pietsch nicht nur über eine stupende Spieltechnik, sondern auch über einen sehr persönlichen, ausgereiften Gestaltungswillen. Dies ist an ihrer Interpretation der beiden Violinsonaten sofort zu spüren, zumal die Zusammenstellung der beiden nicht allzu oft eingespielten Werke kontrapunktischer nicht sein könnte.

Was etwa der junge Richard Strauss im kompositorischen Überschwang der Gattung und den Musikern abverlangt, dringt in den Bereich des Sinfonischen vor. Das Stück lotet nicht nur die Grenzen von Kammermusik aus, es verlangt darüber hinaus virtuose Fertigkeiten. Für Franziska Pietsch wirft dies hörbar keine Probleme auf, eher sucht sie das Risiko, und dies in einem strahlenden, mitunter vibrierenden Ton und einem Höchstmaß an Ausdruck.

Eigenartigerweise steht hier indes das Klavier unter den Händen von Josu de Solaun akustisch stärker im Vordergrund, als man es sich vielleicht wünscht, ebenso wie in den aufbrausenden Momenten der selten zu hörenden Sonate von Dmitri Schostakowitsch. So entsteht gelegentlich der Eindruck, als würden beide Musiker nicht nur eine sperrige Komposition deuten, sondern sich auch intensiv an ihr abarbeiten. Dass sich daraus am Ende eine einnehmend subjektive Perspektive entwickelt, die das fahle Element mit dem energischen Agitato ebenso versöhnt wie mit den wenige lichten Momenten, ist die fraglos größte Stärke dieser vor Energie nur so glühenden Einspielung.

Ritmo June 2019 (Gonzalo Pérez Chamorro - 2019.06.01)

[Josu de Solaun] ahora se acompaña con la violinista Franziska Pietsch, una intérprete habitual del sello Audite, para ofrecer dos Sonatas que coinciden en que sus autores vivieron cada momento de su vida pensando y sufriendo en la situación política que les tocó vivir.

Full review text restrained for copyright reasons.

Scherzo N° 352 - Junio 19 (Luis Suñén - 2019.06.01)

Es difícil pensar en mejores versiones que las que aquí nos ofrecen Pietsch y De Solaun de estas dos obras magníficas cuya complementariedad aparentemente imposible es extraordinariamente interesante. Ambos asumen la pasión reinante, la fuerza tremenda que por momentos y por cuestiones expresivas diferentes propone cada obra, con una técnica impecable, llegando al límite de la propuesta de sus autores por la vía de la entrega y de la inteligencia.

Full review text restrained for copyright reasons.

Gramophone July 2019 (David Gutman - 2019.07.01)

GRAMOPHONE
THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Prokofiev concerto couplings are two a penny these days yet Franziska Pietsch caused something of a stir with her recent contender (2/18), following it up with an equally impressive disc of solo violin works by Bartok, Prokofiev and Ysaye (12/18).

Here she is back on familiar turf, having made her recent career as a chamber music specialist with such ensembles as the Trio Testore and Trio Lirico. Her new recital colleague, Josu de Solaun, has already undertaken a survey of the complete Enescu piano music for Naxos. A Spanish-born American resident and a multiple prize-winner in his own right, his playing has strength without steeliness and a distinctive warmth and finesse which may or may not be associated with his Shigeru Kawai instrument. Very much an equal partner, he also contributes the booklet notes. Pietsch seems an edgier kind of artist, with the frank emotionalism and potential resort to wide vibrato you might associate with Russian players.

Immaculately pitched in every sense, their Strauss is worth sampling even for those normally resistant to this kind of Romantic fare. Marginally less sympathetic than the sweet and subtle reading from Kyung Wha Chung and Krystian Zimerman, their music-making lacks nothing in intensity or fine detailing and is captured in very lifelike sound in the famous acoustic of the Jesus-Christus-Kirche of Berlin-Dahlem. Some may detect a lack of intimacy, sonic or otherwise; I'd say the score can take it.

In the more ubiquitous Shostakovich the pair are, at least initially, less stoical than David Oistrakh or Oleg Kagan, both with Sviatoslav Richter, injecting light as well as shade without sounding remotely facile. The extremely virtuoso second movement finds Pietsch positively assaulting her strings. The finale is again heartfelt but never too far over the top.

All in all an intriguing offering, even if the startlingly disparate programme won't file easily on the shelves of those of us still in thrall to physical format.

Süddeutsche Zeitung Magazin Heft 26/2019 27. Juni 2019 (Carolin Pirich - 2019.06.27)

Süddeutsche Zeitung

GEGEN DEN STRICH

Als sie jung war, blockierte die DDR ihre Karriere. Jetzt stößt sie an die Grenzen der Musikbranche. Aber Grenzen sind ihre Spezialität: die erstaunliche Geschichte der Ausnahmegeigerin Franziska Pietsch

GEGEN DEN STRICH

Full review text restrained for copyright reasons.

F. F. dabei 16/2019 (- 2019.08.03)

SHOSTAKOVICH, STRAUSS

SHOSTAKOVICH, STRAUSS

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Fanfare August 2019 (Huntley Dent - 2019.08.01)

I'm at a loss whether to call this unusual juxtaposition of Strauss and Shostakovich balanced or schizoid—all the melodic rapture belongs to Strauss, all the deep tragic feeling to Shostakovich. In the Victorian era a violin sonata couldn't be all marzipan and sunshine without exhibiting post-Paganini virtuosity. Neither of these works complies. Strauss's Violin Sonata dates from the years, 1887 and 1888, when he was ready to burst forth with great orchestral tone poems, and at times, as in the opening piano flourish that aspires to be the opening of Ein Heldenleben, you can hear that Strauss needed a grander stage than chamber music affords. He doesn't particularly exploit the violin's ability to dazzle except in passing moments, so his Violin Sonata must fly on the wings of song, which is does quite lusciously.

Since I've never collected the work, I have no decided opinions about existing recordings, but to my ears the superb German violinist Franziska Pietsch and competition-winning Spanish pianist Josu De Solaun offer an ideal performance. I've admired every release I've heard from Pietsch, who has grown into a major interpretative talent from her beginnings as a child prodigy in East Germany. Her playing exhibits real command besides the expected tonal beauty, perfect technique, and musicality. Strauss wrote a solo-quality part for the piano, too, and De Solaun takes full advantage in bold, bravura style. Pietsch's equally bold, expansive approach gives the piece a dramatic dimension missed by even such stellar violinists as Gil Shaham and Gidon Kremer, both on DG.

If the Strauss came at the beginning of his golden triumphant years, the Shostakovich Violin Sonata belongs to a late period where acclaim and the end of any possible political persecution were counterweighed with bad health and flagging energy. In collaboration with David Oistrakh, the dedicatee, the sonata was completed in October 1968, and in keeping with the gray no man's land of the early Brezhnev years, it can be played for stark desolation, tight-lipped understatement, and bitterness. Even without editorializing, it's a work that gains its power, as with so much late Shostakovich, by staring life's grim realities in the face.

I sometimes wonder how violinists could discover any bright spots in the score; moreover, the famous and all-but-definitive Melodiya recording with Oistrakh and Richter seemed to extract the utmost in emotion, such as it was, that the score could offer. The piece's enervated expression calls for the passacaglia theme in the finale to be introduced in dry pizzicato by the violin, as if muttered on the verge of a refusal to speak. Pietsch and De Soluan are less existential than Oistrakh and Richter (we aren't invited to bring suicide pills with us, just in case). Pietsch uses a purer, less abrasive tone than Oistrakh, and long stretches are more meditative than despairing.

One advantage of a softened approach is that when Pietch's violin does cry out desperately, the gesture makes for a strong contrast, where Oistrakh and Richter can seem relentlessly dogged. Besides her great musicality, Pietsch is also a colorist, matching different tonal qualities to suit each passage. She unleashes an angry, acerbic outburst in the Scherzo, surpassing anyone I've heard before. She bows with a wildness almost shocking as the music's fury mounts. In the finale Pietsch and De Solaun inject interest, even mystery, into writing that can feel deliberately banal.

Altogether, despite the odd programming, this is an outstanding release and a must-listen for both works if you love them. The recorded sound is close, detailed, and very lifelike. The two performers have been a duo only since 2017—this is their debut disc together—and it is announced that they will make a series of recordings for Audite.

American Record Guide September / October 2019 (Joseph Magil - 2019.09.01)

Born and trained in Trieste, Franco Gulli (1926-2001) was one of Italy's leading violinists in the 20th Century. In 1972 he became a professor at the University of Indiana at Bloomington, where he remained until he died. The first record by a violinist that I owned was one of baroque music that he recorded in the 1950s.

Gulli is accompanied here by his wife Enrica Cavalli in excerpts from recitals they gave in Milan in 1981 and 1990. The Violin Sonata of Richard Strauss and the FAE Sonata were recorded in 1990, and Bartok's Violin Sonata 2 was recorded in 1981. From what I can hear, the Gullis were outstanding musicians, and their interpretations leave nothing to be desired. I wish I had had the opportunity to hear him in concert. A friend of mine who did found him remarkable.

I regret to report that the recorded sound from both recitals is not acceptable. They sound like they were both recorded from the audience on amateur equipment. Once or twice, I can hear a man coughing whose mouth sounds like it is mere inches from the microphone. Gulli is not well represented in recordings, and these are the best performance of his that I have heard.

I was greatly impressed by Franziska Pietsch's Prokofieff violin sonatas (N/D 2016), so I was excited when this came for review. I am happy to report that my expectations were exceeded. Pietsch plays this music like she is improvising. A native of East Berlin, she didn't learn this score, she lived it. Until now, my top recommendation for this work was the wonderful recording by the Khachatryan siblings, Sergey and Lusine (J/A 2008). They characterize moments with remarkable vividness. Pietsch and Josu de Solaun play in a different manner. They are not as quicksilver in coloring their sound, but Pietsch especially brings a feeling of great familiarity with the music and its motivation that has the stamp of authority. She has her own way of tone painting that many violinists would never think of. At 5:42 of the first movement, she very briefly lowers the pitch of the note she is playing, producing an effect I had never heard before that I would describe as sickly yet absolutely appropriate. I am sure this is not a technical lapse but a wise choice. She eschews brilliance and polish and plays straight from the heart, and the effect is cathartic. This is at least on a par with the Khachatryans. The recording is warmer and much more present too, so the pianissimo passages aren't as quiet as they are on the Armenians' disc; but the enveloping sound, especially in the piano, enhances the music's emotional effect. This recording is an essential acquisition for people who value this work, the second great Soviet violin sonata after Prokofieff's Sonata 1.

The Strauss Sonata almost feels like a makeweight, and it was wisely placed before the Shostakovich. I say almost, because Pietsch once again shows what a superb artist she is. She is especially effective in the passages at lower dynamics, as she so often is. She and Solaun don't quite storm the heavens the way Frank Almond and Wolfgang Wolfram do (M/J 2007), but this is one of the best readings of the work that I've heard, and Strauss's bold optimism comes through powerfully.

Gulli played two Stradivarius violins, the "Marechal Berthier, Vecsey" of 1716 and the "Conte Fontana" dated 1702 on its label but probably from around 1690. Pietsch plays a violin made by Carlo Antonio Testore of Milan in 1751.

www.amazon.com August 26, 2019 (Huntley Dent - 2019.08.26)
source: https://www.amazon.com/product-reviews/B...

Pietsch continues to make compelling recordings one after the other

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Fanfare February 21, 2020 (- 2020.02.21)
source: https://www.amazon.com/-/de/Franziska-Pi...

fanfare

A bold and brilliant pairing of violin sonatas by Strauss and Shostakovich

A new Audite release offers a thought-provoking coupling of violin sonatas by Richard Strauss and Dimitri Shostakovich, written respectively in the early summer and winter of the composers' lives. Strauss composed his Violin Sonata in El Major during the years 1887–88. Strauss, in his mid-20s, was then an assistant conductor at the Munich Opera. During this period, Strauss met and fell in love with soprano Pauline de Ahna, whom he would marry in 1894. Strauss's tone poem Aus Italien premiered in Munich in 1886. On November 11, 1889, Don Juan received its triumphant first performance in Weimar, conducted by the composer. From that point on, Strauss became recognized and celebrated as a master of narrative works, including orchestral tone poems, operas, and songs. The Strauss Violin Sonata, which premiered in Elberfeld on October 3, 1883, is, unlike the programmatic Aus Italien and Don Juan, absolute music. But the voice of the Strauss Violin Sonata is clearly that of the composer who would soon dazzle the world as one of the greatest musical storytellers (the vaulting theme of the finale is a sort of Don Juan meets Der Rosenkavalier). And it is a bold, youthful, and exuberant voice in the bargain.

By contrast (and it's difficult to imagine a more profound one), Shostakovich wrote his Violin Sonata, op. 134, dedicated to David Oistrakh, in 1968. Shostakovich was 62, and just four years away from his death, due to lung cancer. In addition to the hardships of surviving the Stalin era and the Nazis, Shostakovich had suffered a heart attack, as well as contracting a form of polio that ended his ability to play the piano, and even made putting notes to paper a difficult task. Is it any wonder that the Symphony No. 14, composed in 1969, is a setting of various poems about death, or that at the work's premiere, Shostakovich told the audience: "Death is in store for all of us and I for one do not see any good in the end of our lives. Death is terrifying. There is nothing beyond it." In the Shostakovich op. 134 Violin Sonata, an expansive opening movement, bleak in mood and spare in texture, yields to a brief scherzo, a danse macabre laden with violence and anger. The finale is a passacaglia in slow tempo, based upon a 12-tone theme. The movement is constructed as a grand arch, building to a fearsome climax before resolving to hushed resignation. A final cry of pain yields to the whispered closing measures.

Both sonatas receive superb performances from the duo of violinist Franziska Pietsch and pianist Josu de Solaun. The Strauss is played with arresting virtuosity, rich and vibrant tone, and imaginative and superbly executed flexibility of phrasing. This is a performance with a level of precision that can only be the product of meticulous preparation, but one that still sounds absolutely spontaneous. The musicians adopt a far more austere voice for the Shostakovich, but with no lack of the requisite power for the work's emotionally crushing moments. Once again, the level of execution is on the highest plane. In short, Pietsch and Solaun both highlight the stark contrasts between the two sonatas, and realize each work's individual greatness. These excellent performances are reproduced in marvelous, lifelike sound; impactful, but without any sense of artificial enhancement. Jose de Solaun's superb program notes—passionate, insightful, elegantly written, informative, and educational, but without a hint of pedantry—are a model of their kind, and a true asset to the project. This is not a recording designed for easy commercial success, but it deserves to be heard by the widest listenership possible. Highly recommended.

Der Tagesspiegel 17.01.2021 (- 2021.01.17)
source: https://www.tagesspiegel.de/kultur/wunde...

Kraft gibt nur die Musik

Wunderkind, Konzertmeisterin, Solistin

Der zweite Satz der Sonate op. 134 ist eine einzige Panikattacke. Franziska Pietsch spielt die atemlosen Sechzehntel auf ihrem Album von 2019, als hätte sie die Kontrolle über ihren Bogen verloren: wild, hysterisch, aufgescheucht. Auch die 51-jährige Geigerin wurde jahrelang von dem Alptraum geplagt, dass jemand an die Tür klopft und sie abholt.

Full review text restrained for copyright reasons.