

REVIEWS

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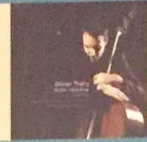
THIS MONTH'S RECOMMENDED DISCS:

Our pick of the new releases



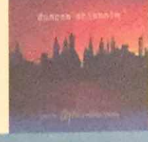
The Wanderer Trio triumphs in Russian trios

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Olivier Thiery demonstrates the bass's agility

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Duncan Chisholm explores his Highland roots

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CONCERTS

NEW YORK

**Miriam Fried (violin)
Jonathan Biss (piano)**

92ND ST Y 2 NOVEMBER 2013

According to their biographies, Miriam Fried and her son Jonathan Biss 'regularly devote a portion of their schedules to performing together', and this recital both demonstrated evidence of and reason for this fact: they make a dynamic duo.

The Janáček Sonata showcased impeccable ensemble, relentless energy and a pleasing palette of colours, and proved a perfect and perfectly executed antecedent to Schumann's stormy D minor Sonata, which followed. Fried's absolute mastery of the bow – perfect distribution and incredible control – made Schumann's sudden mood and dynamic changes stunningly effective. Her expressive approach to intonation was occasionally troublesome when set against the piano's tempered nature, but overall her bold approach to the music compellingly overshadowed this fact. Indeed, the energy was high and heartbeats were fast for the entire first half of the programme – and listening to this duo perform together, with their shared passion, control and incredible rhythm, was like witnessing a beautiful and perfect machine, all its parts entirely integrated.

Beethoven's opp.23 and 96 sonatas were everything the first half of the programme lacked in restfulness, respite and breath, but were no less masterful. The final movement of op.96 was performed with exquisite sensitivity, character, grace, and outstanding technical skill and ensemble – a true delight to hear.

LEAH SWANN HOLLINGSWORTH



Dynamic duo: Miriam Fried and Jonathan Biss

**Edson Scheid (violin)
Juilliard415/Nicholas McGegan**

ALICE TULLY HALL 4 NOVEMBER 2013

Known to both Bach and Telemann, Johann Georg Pisendel was an important 18th-century musician, leader of the Dresden Court Orchestra from 1730 until his death in 1755 and regarded as the leading German violinist of his day. He produced ten violin concertos. Nevertheless, he is an obscure figure to modern listeners, and this was my first encounter with his Violin Concerto in D major, performed by Edson Scheid, a 29-year-old Brazilian who is currently pursuing a graduate diploma in historical performance at Juilliard. Formed in 2009, Juilliard415 is that school's principal period-instrument ensemble (named

after the frequency of its tuning pitch), and it fielded 27 players at this concert, using a mix of period reproductions and a few modern instruments.

Scheid's polished playing was the high point of the programme, which focused on composers whose careers centred on Dresden and Berlin. Works of Zelenka and Benda preceded the Pisendel and were enterprisingly rather than perfectly played. Scheid clearly enjoyed exploring the concerto's formal novelties, such as the fast-slow-fast opening movement in the shape of a miniature Italian overture, the expressivity of the succeeding Larghetto and the spirited Allegro finale. His performance was enriched by semi-improvised ornamentation, following the composer's own practice. Conductor Nicholas McGegan led the ensemble in an entirely satisfying account.

DENNIS ROONEY