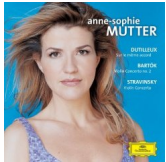


Anne-Sophie Mutter - Dutilleux, Bartok, Stravinsky (2005)



Henri Dutilleux (1916 -) 1) *Sur le même accord* [8:43] Anne-Sophie Mutter Orchestre Philharmonique de Radio France Kurt Masur Béla Bartók (1881 - 1945) Violin Concerto No.2, Sz.112 2) 1. *Allegro non troppo* [16:16] 3) 2. *Andante tranquillo* [9:58] 4) 3. *Allegro molto* [12:13] Anne-Sophie Mutter Boston Symphony Orchestra Seiji Ozawa Igor Stravinsky (1882 - 1971) Concerto en re for violin and Orchestra 5) 1. *Toccata* [5:51] 6) 2. *Aria I* [4:09] 7) 3. *Aria II* [5:13] 8) 4. *Capriccio* [5:49] Anne-Sophie Mutter Philharmonia Orchestra Paul Sacher

Ordinarily when a violinist is the whole show, I find it hard to be entirely enthusiastic -- Bartok, Stravinsky, and Dutilleux wrote orchestral parts that demand great conducting, not just great fiddling. But Mutter is an exception, her presence being so commanding that she can overcome Seiji Ozawa's pallid accompaniment in the Bartok Second. Her approach is large-scaled and roceful, without a show of tics and mannerisms. There's not a lot of Hungarian flavor, but the sheer volume of sound, purity of tone, and bow technique count for a lot. The BSO plays gorgeously and DG's recording is ful and detailed, with especially fine violin tone.

Mutter also dominates with a robust, forward performance of the Stravinsky concerto, and even though her approach is more showy and romantic than Paul Sacher's trim neo-classical accompaniment, the two are sympathetic partners, and once again Mutter is capable of so much variety and shading in hr palying that she gives added interest to Stravinsky's score, which can sound a little dry and mechanical -- or to be more polite, chaste and discreet. Still, I would turn to Vengerov or Perlman for more character and fire in this work.

Which leaves the raison d'etre for this Cd, the Dutilleux concerto that Mutter commissioned. The notoriously slow and painstaking French master gave her a 9 min. bijoux that isn't quite a

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concerto but a study in delicate colorations and refined orchestral tints. I doubt that anyone would call it a major work -- for one thing, none of the composer's ideas stray far from devices we've encountered many times -- but every minute is agreeable. Mutter is accompanied by Kurt Masur. He does a credible job, but one suspects that a less aloof conductor would have found more meat on the delicate bones of this score. --- Santa Fe Listener (Santa Fe, NM USA)

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