

LIMELIGHT

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ABC

REVIEWS ●



Vadim Gluzman



par.ti.ta

Works by Bach, Ysaÿe
and Auerbach

Vadim Gluzman v

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Astonishing re-workings of
Bach for the modern era

How is it possible in this era of musical overload, that a man with a solo violin can pin you to the wall and hold you utterly spellbound from the very first notes on a CD?

Well that's what happens on Vadim Gluzman's *par.ti.ta*, an astonishing, imaginative new collection of two Bach Partitas and two modern reflections on them.

Part of the success is in the recordings – a magic, cathedral kind of sound generated by the BIS engineers in Bremen's Sendesaal – but most of all it's in the Israeli violinist's playing. The only word for it is "orchestral". Listen in particular to the second movement of Ysaÿe's Sonata in A minor – based on a Bach prelude that is heard earlier, and which for all the world sounds like a symphonic slow movement of the most profound depth. And that Ysaÿe piece as a

whole is as powerful a work for solo violin as you're ever likely to hear.

Contemporary composer Lera Auerbach now holds the same musical post that Bach himself did in Dresden, and her *par.ti.ta* that gives the CD its title also channels the Baroque master in an innovative but respectful manner.

And as for the two Bach works themselves, the solo violin Partitas Nos 2 and 3, BWV 1004 and 1006: lay down your glasses. In terms of contemporary performance of them, you won't hear better on disc. A must-have demonstration of how Bach's influence and inspiration have descended into the modern era. **MB**