

Telegraph

par.ti.ta: Works by Bach, Ysaÿe & Auerbach, CD review

The violinist Vadim Gluzman has an agile technique and tonal range on this CD par.ti.ta: Works by Bach, Ysaÿe & Auerbach, writes Geoffrey Norris.



Magnetic: Vadim Gluzman possesses both style and personality

Vadim Gluzman (violin); BIS-SACD-1972

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A good deal of imagination has gone into this programme, giving it an intriguing edge. There is not exactly a dearth of recordings of Bach's sonatas and partitas. Solo violinists see them as a supreme artistic challenge, and there have been notable versions in recent times – by Viktoria Mullova (Onyx) and Rachel Podger (Channel Classics) – in which new and compelling slants have been put on this towering monument of music.

In addition, Isabelle Faust's fine Harmonia Mundi version of three of the set of six is to be supplemented at the end of this month by the other three (HMC 902124).

But the young Israeli violinist Vadim Gluzman shows how Bach's example has continued to have an impact on composers 300 years after the sonatas and partitas were written in the first decades of the 18th century. For context, Gluzman plays here the D minor Partita BWV1004 and the E major BWV1006, coupling them with Eugène Ysaÿe's A minor Sonata of 1924 and a newish work, par.ti.ta, by Lera Auerbach.

Ysaÿe makes deliberate reference to Bach's E major Partita in homage to the great French violinist Jacques Thibaud, who used it in his daily practice sessions. The splitting up of the word partita is presumably a symbol of the way in which Bachian turns of phrase are splintered and refracted into a contemporary idiom.

It all makes for fascinating listening. Gluzman has an agile technique and tonal range that fit him well for the demands of the D minor Partita's great chaconne and for the other difficulties in this music, but, more importantly, he projects both a sense of style and an interpretative personality that give his playing a magnetic presence.