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which the composer exploits for maximum colour. Wide intervallic leaps for the soloist are accented by whip-cracks, and throaty double-stops dissolve into serene pools. But aggressiveness is key, and Jansen showed formidable intonation exactitude in the tricky intervals, as well as a willingness to play with seeming casualness and abandon. But she never forsook the technique that created that illusion.

After the interval, Rachmaninoff's Second Symphony showed off the Philadelphia strings to their full advantage. From the opening subterranean murmurings in the basses and cellos, to the celestial rays of the violins in high registers, the orchestra was in outstanding form.

BRUCE HODGES

**FRANCISCO FULLANA (VIOLIN)**  
**METROPOLIS ENSEMBLE/ANDREW CYR**  
ROSE STUDIO, LINCOLN CENTER 17 MARCH 2018

It is a delight when a concert's vision and execution both succeed equally, and the debut CD release performance of his album *Through the Lens of Time* by violinist Francisco Fullana did so. The programme began with an energetic excerpt from Vivaldi's *Four Seasons* ('Spring'), which was followed by the same season from Max Richter's *Four Seasons Recomposed* and an introduction by Fullana, during which he admitted his obsession with the influence that past masterworks have on pieces of today – the inspiration behind his CD. Isang Yun's *Königliches Thema* for solo violin pays homage to the German tradition (Yun fled Korea and sought asylum in Germany) and begins with the famous motif from Bach's *Musical Offering*, which Fullana thought to present first in string trio form. Although Fullana's sound is bright and not conventionally beautiful, his commitment to the music and programmatic vision somehow capture the ear. His execution of Yun's many acrobatics – quick string-crossings, left-hand pizzicato, harmonics and the like – were played effortlessly.

Fullana returned to Richter for the remainder of the programme – first explaining how the composer has taken Vivaldi's *Four Seasons* and made it his own by presenting excerpts from the Vivaldi before performing the first two movements of Richter's 'Winter' and second and third movements of 'Summer'. The first movement of 'Winter' was played with tremendous energy and enthusiasm, but the tempo tripped forward, almost out of control. The second movement was quite beautiful, especially

in Fullana's sense of timing and rubato. His ornamentation of the theme sounded effortless but not emotionally insignificant. Long, spinning phrases characterised the second movement of 'Summer', and particularly enjoyable was the interplay between Fullana and cellist Brook Speltz of the Metropolis Ensemble. The third movement was electric and virtuosic; Fullana's passion, vision and energy surely helped to capture the energy of summer.

LEAH HOLLINGSWORTH

**JULIA FISCHER (VIOLIN) DANIEL MÜLLER-SCHOTT (CELLO) BAVARIAN STATE ORCHESTRA/ KIRILL PETRENKO**  
CARNEGIE HALL 28 MARCH 2018

Brahms's 'Double' Concerto op.102 is a piece that is concerto, chamber music and orchestral masterwork all at once. Julia Fischer and Daniel Müller-Schott obviously enjoyed playing the piece – and playing it together – and this energy inspired the orchestra and captivated the audience. Their ensemble could not have been more exact – from their bow speed to phrasing, vibrato to articulation, they played flawlessly together. However, what a contrast between Fischer's shimmering, exquisite sound, and Müller-Schott's, which was almost gruff in comparison! Müller-Schott often seemed to be forcing, fighting to be heard over the vast orchestral part, whereas Fischer took the opposite approach and drew the listener in with a delicate, spinning sound. The opening unison of the second movement felt particularly ballsy, and I wished it might have been more intimate. The folk-song theme of the Vivace non troppo had great character and energy, even if also forced for my taste. The soloists demonstrated their incredible musicianship many times over in this demanding work, but truly shone in the Handel–Halvorsen Passacaglia, which they played for an encore. The sweet tone and effortless technique of Fischer (*above*) were only more apparent, and Müller-Schott's playing was more relaxed and less aggressive. And from spiccato to false harmonics to pizzicato, their playing was quite perfect and perfectly together.

LEAH HOLLINGSWORTH

