

Anne-Sophie Mutter – Rihm Penderecki Courier (2011)

Written by bluesever

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Wolfgang Rihm 1. *Lichtes Spiel* 17:08 Krzysztof Penderecki 2. *Duo concertante* 5:02

Wolfgang Rihm

3. *Dyade* 12:34

Sebastian Currier

4. *Time Machine* - 1. *Fragmented Time* 2:36 5. *Time Machine* - 2. *Time Delay* 4:18 6. *Time Machine* - 3. *Compressed Time* 1:28 7. *Time Machine* - 4. *Overlapping Time* 3:44 8. *Time Machine* - 5. *Entropic Time* 6:25 9. *Time Machine* - 6. *Backwards Time* 1:39 10. *Time Machine* - 7. *Harmonic Time* 8:51

Anne-Sophie Mutter – violin Roman Patkolo – double bass New York Philharmonic Michael Francis – conductor (1) Alan Gilbert – conductor (2-10)

The extraordinary German violinist Anne-Sophie Mutter is one virtuosa who takes a deep (as opposed to dutiful) personal interest in the music of her time, working through her Anne-Sophie Mutter Foundation to enlarge the available contemporary violin repertoire.

Her website lists the 14 world premieres she has given to date. Composers who have been commissioned to write works for her include Wolfgang Rihm, Krzysztof Penderecki, Sofia Gubaidulina, and André Previn, her ex-husband. This release is DG's way of honoring her serious commitment to new music in this, her 35th season onstage. (To further celebrate that milestone, the yellow label is simultaneously releasing Anne-Sophie Mutter: ASM35, The Complete Musician, a limited-edition, 40-CD box set containing the violinist's entire DG discography, along with a hardbound book. Budget-minded Mutter buffs will be pleased to know that a specially priced, two-CD set of highlights from that hefty omnibus also is available.)

All four of these world-premiere recordings amply justify Mutter's advocacy as well as her zealous efforts to get them in front of the widest possible public. Both orchestral recordings,

Sebastian Currier's *Time Machines* and Wolfgang Rihm's *Lichtes Spiel*, derive from concert performances she gave with the New York Philharmonic at Avery Fisher Hall in June 2011 and November 2010, respectively, during her season-long residency with that ensemble.

Per its title, Currier's 2007 quasi-concerto explores the relationship between one's perception of music moving in time, and time itself. It is cast in seven sections, each with "time" in its title, a few lasting barely longer than one minute, the last (and longest), 'Harmonic Time,' nearly nine minutes in duration. The coloristic, rhythmic and timbral variety of this music is enormous, ranging from the mechanistic, Ligeti-like buzzing of the opening section, 'Fragmented Time'; to the jumpy perpetual-motion of the third, 'Compressed Time'; through the luminous stillness of the final section. The music holds together almost despite itself, within a basically tonal idiom that makes up in sly cleverness what it may lack in sheer originality.

Rihm's violin-and-orchestra *Lichtes Spiel* ('Light Games', 2009) and chamber duo *Dyade* (2010-11) are the latest in a series of works the German composer has written for Mutter. (His *Gesungene Zeit*, or 'Time Chant', she recorded with the Chicago Symphony Orchestra and James Levine for DG in 1991.) For *Lichtes Spiel* (subtitled 'A Summer Piece') Mutter requested that Rihm write for a Mozart-sized orchestra. He has the violinist spinning elegiac, post-Bergian lyricism over an ensemble laced with flickering lights, like Shakespeare's will-o'-the-wisps in *A Midsummer Night's Dream*. Along with *Gesungene Zeit*, this is one of Rihm's most accessible concertante pieces.

Mutter's expert duo partner in both *Dyade* and Penderecki's *Duo concertante* (2010) is Roman Patkoló, a young Slovak double bassist who earlier this year became the first recipient of her foundation's Aida Stucki Award, a \$14,000 prize meant to help young string players realize their career ambitions.

The Rihm, all 17 minutes of it, is a now-pensive, now-agitated dialogue in which the stringed instruments trade musical personas before merging into a single voice. The brief Penderecki duo opens and closes with a solemn, cadenza-like *Andante*, with a skittish, *scherzando*-style section in the middle. Mutter and Patkoló play to each other's considerable strengths in both works.

So, too, do the Philharmonic players make model collaborators under conductors Alan Gilbert and Michael Francis. The recordings convey the bracing vitality and spontaneity of Mutter's performances. Altogether one of the more enjoyable contemporary collections to reach me in

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many a month. --- John von Rhein, theclassicalreview.com

Anne-Sophie Mutter has always been an advocate for commissioning and performing new works. While Deutsche Grammophon takes a look back at her career, the Yellow Label also acknowledges the tremendous amount of work she has done to expand the violin repertoire for future generations with this all-new recording of world-premiere works. All works were performed during the violinist's New York Philharmonic Artist-in-Residency series of concerts during the 2010 | 11 season.

Features Wolfgang Rihm's Lichtes Spiel (Mutter with NYPhil) and Dyade für Violine und Kontrabass (Mutter with Roman Patkoló, double bass); Sebastian Currier's Time Machines (Mutter with NYPhil); and Krzysztof Penderecki's Duo concertante per violino e contrabbasso (Mutter with Patkoló). ---Editorial Reviews

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