

## KLASSIK



## Salvatore Accardo – The Violins of Cremona: Homage to Fritz Kreisler / Salvatore Accardo, Laura Manzini fonè 003

Cremona, the cradle of violin making. From the middle of the 16th century, the dynasty Amati predominated the formation of the “liutai” (violin makers) – until the middle of 18th century a consistently teacher-pupil-tradition. The Italian violinist Salvatore Accardo gathers some wonderful instruments of five of these masters. Each of them is a miracle, a marvel, a solitaire, a matchless representative of the highest artistry of these manufacturers. But his “Homage” applies for another exceptional talent: violinist-composer Fritz Kreisler. At the age of only ten, he already toured extensively the USA. But, other than the ones Amati, he never has passed his artistry to a pupil. In addition to his playing, Kreisler excelled furthermore in composing works for violin, mostly diverting “pièces”, pieces of bravura, serving to prove technical skills, and a series of arrangements in the best of taste. He gained, however, notoriety when a reviewer of New York Times sallied out to find the “originals” dating from the 18th and 19th century and to compare them with his arrangements.

Kreisler had pretended he had found the manuscripts: But, as he then had to admit, the “classical manuscripts” had been penned by himself...

The 4 x 45rpm box set by fonè is terrific, the sound is most differentiated and high resolute – you can almost smell the rosin! The sound comparison between the instruments is highly interesting: “Karl IX” by Andrea Amati and “Hammerle” by his grandson, Nicolo, the two oldest instruments, already have a surprisingly volume of sound, being only lighter in the lower register and with fewer overtones. Giuseppe Guarneri’s “Quarestani” demonstrates in which extent the violin developed within only 50 years. And then, of course, the pride of creation: Stradivari and Guarneri del Gesù! I personally like the more subtle timbre of the Guarneri even more than the bright, well responding sound of the Stradivari. But, if it is indeed the orange-coloured magical varnish that makes the sound, this will remain a secret, I suppose...

**Perfection of instrument, soloist and recording hand in hand!**

Fonè/Connaisseur fonè 003