

Second Thoughts and Short Reviews: Spring 2019/1

by Brian Wilson

Winter/2 is [here](#) and Winter/1 [here](#).

It's a solo outing this month, without any of Dan Morgan's insights. I'm calling it my scarab session where I roll up all my arrears into one place. That way I can at least give a short account of everything on the physical pile of awaiting CDs and DVDs and the even more substantial figurative pile of downloads. With the usual proviso, of course, that a short review here does not preclude a more detailed one later.

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 - and other Spring-themed music, including **BRITTEN** *Spring Symphony*_Chandos and Alto
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TAVENER *Hymn to the Mother of God; Hymn for the Dormition of the Mother of God; Song for Athene*
 – see *An Enduring Voice*
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WHITACRE *Sainte-Chapelle* – see *An Enduring Voice*
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RECOMMENDED **Desires: A Song of Songs collection**_Harmonia Mundi
*La Dresda Galante*_klanglogo
An Enduring Voice – Music from The Eton Choirbook and contemporary composers_Coro
Glen Miller 1939; Glenn Miller 1940_Beulah
*La Historia del Beato San Martino*_Tactus
Out of Darkness, Music from Lent to Trinity_Signum
The Rise of English Music: Tallis to Purcell_Musical Concepts [D→]

RECOMMENDED **Desires: A Song of Songs collection**
Antoine BRUMEL (c.1460-1512/13) *Sicut liliū inter spinas* [2:21]
Jacob CLEMENS non Papa (c.1510/15-c.1555/56) *Ego flos campi* [4:36]
Gabriel JACKSON (b.1962) *I am the Rose of Sharon* [6:00]
Rodrigo de CEBALLOS (c.1525/30-c.1581) *Hortus conclusus* [5:10]
 Plainchant: *Tota pulchra es* [2:03]
Robert WHITE (c.1538-1574) *Tota pulchra es* [6:49]
Francis GRIER (b.1955) *Dilectus meus mihi* [7:22]
Nicolas GOMBERT (c.1495-c.1560) *Quam pulchra es* [5:18]
Tomás Luis de VICTORIA (1548-1611) *Vadam et circuibo civitatem* [8:18]
Jonathan DOVE (b.1959) *Vadam et circuibo civitatem* [8:53]
Sebastián de VIVANCO (c.1551-1622) *Veni, dilecte mi* [4:41]
Giovanni Pierluigi da PALESTRINA (1525/26-1594) *Duo ubera tua* [3:42]
Juan ESQUIVEL (c.1560-c.1624) *Surge propera amica mea* [3:13]



John BARBER (b.1980) *Sicut liliam* [2:48]

ORA Singers/Suzi Digby

rec. February 2016, All Hallows, Gospel Oak, London. DDD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from eclassical.com.

HARMONIA MUNDI HMM905316 [71:20]

CD available from	
	
Download from	

I have been listening to several collections of settings of the Song of Songs recently. Stile Antico may be said to have started the ball rolling for me with their collection in 2009 (**HMU807489**). That offers a wide range of settings by renaissance composers, including several of those on the new ORA recording – the Ceballos *Hortus conclusus*,

Clemens *Ego flos campi*, Gombert *Quam pulchra es*, Victoria *Vadam et circuibo* and Vivanco *Veni, dilecte mihi*. For all the duplication, that earlier album remains very worthwhile and the download from Presto can be obtained for £4.98 (mp3) or £5.49, complete with texts.

More recently I [reviewed](#) another collection of renaissance settings of the Song of Songs from Cappella Mariana (Et'cetera **KTC1602**) alongside The Sixteen's latest instalment of music by Palestrina, including the latest selection from his Songs of Songs which they are spreading across the series (Nos. 19-21 **COR16155**). Cappella Mariana duplicate just one item included on the new ORA recording, Gombert's *Quam pulchra es*. I liked the Et'cetera recording enough to rate the performances of three works common to both collections as comparable with Stile Antico, and I hoped to hear more from Cappella Mariana. The Sixteen's collection is nearing completion, but you have to obtain several CDs for the whole collection, so the Hilliard Ensemble's complete set of all 24 motets, on a budget-price twofer, remains a very viable proposition (*Canticum canticorum*, Erato Veritas **5622392**, with *Stanze sopra La Vergine*).

Now ORA cast their net further than any of these collections, including Robert White's *Tota pulchra es*, otherwise available on only two other recordings: *Virgin and Child*, Contrapunctus/Owen Rees (Signum **SIGCD474: Recording of the Month** – [review](#) – [Independent Labels 2017/1](#)) and *The Tudors at Prayer*, Magnificat/Philip Cave (Linn **CKD447** – [review](#) – [review](#) – [DL News 2014/7](#)).

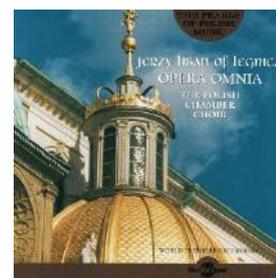
If I say that all these offer powerful competition for the new recording, you are going to expect me to do a comparison and offer a 'best buy', but each of these recordings is *sui generis* – none of the others, for example, combines renaissance and contemporary settings – and each can stand very well on its own terms. As for the combination of old and new, that works very well on the new recording and ORA make strong cases for the blend, as they did recently with their *Mystery of Christmas* album (**HMM905305** – [Christmas 2018](#)).

All the contemporary music here shows a sense of continuity between old and new, though Francis Grier's *Dilectus meus mihi* might have raised a few eyebrows from any of the older composers unlucky enough to have taken the elixir of youth and to have resurfaced in the Brexit-obsessed UK. It and Gabriel Jackson's *I am the Rose of Sharon* feature on a Delphian recording which similarly programmes old and recent settings of the Song of Songs (Delphian **DCD34042**). John Quinn awarded that CD **Recording of the Month** status – [review](#). In adding the Recommended logo, I'm putting the new ORA recording forward for consideration for the same status.

Jerzy LIBAN of Legnica (Georgius Libanus Legnicensis) (1464-1546)**Opera Omnia** (ed. Jan Węćowski)*Ortus de Polonia* [2:06]*Oratio pro Rege Sigismundo* [c.1539] [1:15]*Lectio de Rege Sigismundo* [4:20]*Magnificat* Tonus 1 in g minor [ca 1540] [4:48]*Magnificat* Tonus 2 in d minor [4:06]*Magnificat* Tonus 3 in G [4:53]*Magnificat* Tonus 4 in a minor [5:24]*Magnificat* Tonus 5 in d minor [5:12]*Magnificat* Tonus 6 in F [4:21]*Magnificat* Tonus 7 in d minor [4:49]*Magnificat* Tonus 8 in G [4:53]Psalm 113 (114) *In exitu* (Tonus peregrinus) [5:22]

The Polish Chamber Choir Schola Cantorum Gedansis/Jan Łukaszewski

rec. St Brigid's Church, Gdansk, 2001. DDD.

BEARTON CDB016 [50:27]Download from 7digital.com or emusic.com (mp3, 320kbs, no booklet, no texts)

There's nothing to get too excited about in Liban's music, but it's very workmanlike and so are the performances. The lack of booklet and texts is, as always, regrettable; that of the *Magnificat* is easy to come by, but not that of *Ortus de Polonia* or the prayer for King Sigismund. The *Magnificats* and the psalm, When Israel went forth from Egypt, are sung *alternatim* – one verse chanted, the next in polyphony – and the settings would have qualified pretty well for use in the post-reformation English church, where one note per syllable was the general rule. Not that I rate the music quite in the same category as the music which Tallis and Byrd composed for that post-reformation church nor are the performances equal to the likes of The Tallis Scholars, The Sixteen or The Cardinal's Musick.

John TAVERNER (c.1490-1545)*Gaude plurimum* [16:55]*Leroy Kyrie* [3:18]*Missa Gloria tibi Trinitas* [42:45]*Ave Maria* [2:50]*Audivi vocem* [3:53]*Dum transisset Sabbatum I* [6:31]

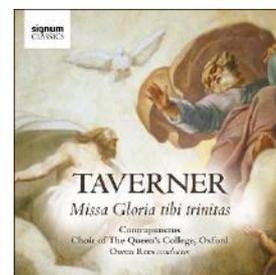
Pandora Dewan, Melissa Talbot, Elspeth Piggott, Patricia Drummond (sopranos)

The Choir of the Queen's College Oxford

Contrapunctus [Amy Howarth (soprano) with Caroline Halls and Eleanor Bray; Esther Brazil, Rory McCleery (alto) with Stephanie Franklin and Elizabeth Nurse; Guy Cutting, Ashley Turnell (tenor); Greg Skidmore (baritone); Giles Underwood (bass)]/Owen Rees

rec. St Michael and All Angels, Oxford, 10-13 July 2018. DDD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk. Also available in mp3 and 16-bit and from dealers on CD.**SIGNUM SIGCD570** [76:16]

CD available from	
Download from	

It takes a lot of nerve for Signum to record a college choir – and not one of the best known, though they are making a reputation for themselves – in Taverner's *Missa Gloria tibi Trinitas*. The Tallis Scholars made a classic recording early in their career (**CDGIM004**, with Mass *The Western Wynde* and *Dum transisset sabbatum I*) and their remake

to celebrate their fortieth birthday in was even better (**CDGIM045**, with *Magnificats* for four-, five- and six voices: **Recording of the Month** – [review](#) – [DL News 2013/15](#)).

There are also fine recordings by Christ Church College Choir directed by Stephen Darlington (Avie **AV2123**, with *Kyrie, Deus creator omnium, Mater Christi, Dum transisset I* and *O Wilhelme* – [review](#)) and Ars Nova Copenhagen directed by Paul Hillier (DaCapo **8.226056**, with Fayrfax, Whyte, Tallis and Byrd – [review](#)). An early recording by The Sixteen directed by Harry Christophers is available both singly (Hyperion Helios **CDH55052**) and in a very recommendable 10-CD compendium which I had no hesitation in making a **Bargain of the Month** (Hyperion **CDS44401/10** – [review](#) – [review](#)). And the Orchestra of the Renaissance, directed by Richard Cheetham, recorded the Mass as part of a mixed programme of music by English and Spanish composers to commemorate *The Marriage of England of Spain* – that of Mary I and Philip of Spain in 1554 (Glossa **GCDP31401**).

[Reviewing](#) the Queen's College/Owen Rees recording *Cæli porta, 17th century choral music from Lisbon and Granada* (Guild **GMCD7323**), I thought it wise for them not to have gone head to head with other recordings. On that CD it remains the case even now that they have the field to themselves for almost all of the programme. When I referred to 'very strong competition' at the end of that review, I meant for this repertoire in general. Of the main work, Duarte Lôbo's *Missa de beata Virgine*, theirs remains the only complete recording.

Impressed as I was with that earlier release, the new recording of Taverner's *Missa Gloria tibi Trinitas* puts them head to head with strong competition. The Avie is special in that it's performed by the descendants of the choir for which Taverner composed much of his music, that of Cardinal College, now Christ Church, where their modern descendants maintain the balance which Taverner would have expected, with boys on the top line. Even if I find it a little restrained by comparison with the other recordings, that may well be representative of the work as it was performed under the composer's own direction, whether in the half-finished college amid the ruins of St Frisewide's or for Cardinal Wolsey at Hampton Court.

Tudor settings of the Mass usually omitted the *Kyries* – the other oddity is the truncation of the creed. In the late-medieval Sarum rite this simple nine-fold prayer for mercy had been 'farced', i.e. eked out with extra words, but there exists one setting of the simple text usually known for some reason as *Kyrie Leroy*, though the connection with the king is not known. The Tallis Scholars prefaced their original recording with it, though not their remake. It makes a good preface on the new recording and it's preferable, I think, to Stephen Darlington's decision to use a plainsong setting of the farced Sarum *Kyries, Kyrie Deus creator omnium*.

On Guild Professor Rees was working solely with his own choir. Impressive though that recording is, on the new Signum their successors are beefed up with support from Rees' other group Contrapunctus. With them, too, he has produced several notable recordings, such as the first volume of a planned series from the Baldwin partbooks, *In the midst of Life* (Signum **SIGCD408**). I found that most impressive – [review](#) – and two of my colleagues concurred – [review](#) – [review](#). Volume 2 earned a **Recording of the Month** accolade – [review](#) – and in a brief notice in a [survey of independent labels](#) in 2017, I also enjoyed it. The combined choirs on the new album can hold their head up in the distinguished company which I've mentioned; just don't get rid of those other recordings.

I listened to the excellent 24/96 download from Hyperion. At £12.00, that's little if anything more expensive than the CD (around £12.75 but on offer from Presto for £11.50) and it comes complete with booklet. I certainly don't wish to deter potential CD buyers, but those happy with 'ordinary' CD-quality will find the 16-bit for £7.99 – one dealer is asking £18.75 for the CD.

In reviewing the Guild recording, I mentioned the quality of Owen Rees' notes, exemplifying scholarship with readability. If the notes in the Signum booklet are not quite as impressive, they still

maintain a very high standard – one of the many reasons why the new recording should receive serious consideration not just by alumni of Queen’s or of Oxford in general.

An Enduring Voice

Salve Regina (plainsong) [2:55]

Sir John TAVENER (1944-2013) Hymn to the Mother of God [2:31]

John SHEPPARD (c.1515-1558/9) *Missa Cantate: Gloria* [7:17]

Eric WHITACRE (b.1970) *Sainte-Chapelle* [6:56]

Robert WYLYNENSON (c.1450-1515) *Salve Regina* [14:03]

Sir John TAVENER Hymn for the Dormition of the Mother of God [4:22]

Robert FAYRFAX (1464-1521) *Æternæ Laudis Liliun* [9:30]

Gabriel JACKSON (b.1962) *Ave Maria* [6:14]

Sir John MacMILLAN (b.1959) *O Virgo prudentissima** [12:41]

John SHEPPARD *Missa Cantate: Agnus Dei* [5:02]

Sir John TAVENER *Song for Athene* [5:35]

* new commission by the Genesis Foundation

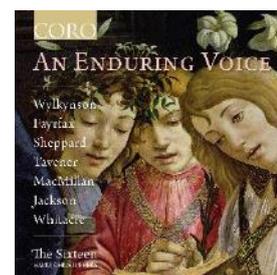
The Sixteen/Harry Christophers

rec. St Augustine’s, Kilburn, London, 12-14 November 2018. DDD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from thesixteenshop.com.

CORO COR16170 [77:15]



CD available from	
Download from	

The Sixteen’s latest offering takes us back to their ground-breaking recordings of music from The Eton Choirbook; even before the 5-CD set on Coro, they recorded Sheppard’s *Missa Cantate* complete for Hyperion back in 1991 (CDA66418, download for £6.99 or Archive Service CD from hyperion-records.co.uk, or CDS44401/10, *The*

Golden Age of Polyphony, 10 CDs, £29.50, download or CDs from hyperion-records.co.uk – **Bargain of the Month**: [review](#) – [review](#)). They also recorded the Fayrfax *Æternæ Laudis Liliun* for Hyperion (CDA66073, with *Missa Albanus*, download £6.99 from hyperion-records.co.uk, or Archive Service CD, or 10-CD set as above).

Since the series of music from the Eton Choirbook on their own Coro label, others have covered some of the same repertoire and filled in several of the blanks: Wylkynson’s *Salve Regina*, which appeared on Volume III (COR16022) has been recorded by Christ Church Oxford (Avie AV2314 or AV2395, 5 CDs) and The Gabrieli Consort (*A Rose Magnificat*, SIGCD356). The Sixteen re-recorded it on their recent album *Star of Heaven – the Eton Choirbook Legacy* (COR16166 [review](#) and links to other recordings). It appeared there in the company of works by contemporary composers, so I’m a little surprised to see it appearing here so soon again, in similar company.

Otherwise, as with *Star of Heaven*, the old and new have been well chosen to blend and I need hardly add that the performances are all that we know to expect from The Sixteen, while the recording, especially in 24-bit mode, is first-rate.

La Historia del Beato San Martino (The History of Saint Martin, 1558) [17:44]

Petrus HEDUS (1427-1504) *O croce sancta* [1:55]

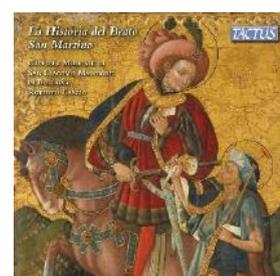
Roberto CASCIO: *Borombetta* [0:51]

Innocentius DAMMONIS (XV century) *Laude*, Book 1: *L’amor a me venendo* [1:42]

Petrus HEDUS *O Vergene gentile* [2:30]

Anon.: *O derata* [3:40]

O bella rosa, o perla angelichata [2:32]



Marchetto CARA (1465-1525) *Salve sacrato legno* [1:49]

Petrus HEDUS *Ave Maria, verzene coronata* [1:39]

Vincenzo CAPIROLA (1474-1548) *Qui tollis peccata mundi* [2:56]

Anon.: *Verbum caro factus est a 3* [4:06]

Jay pryse amours [Henry VIII's MS, No. 37] [2:55]

Vincenzo CAPIROLA *Padoana alla francese* [4:49]

Anon.: *J'ay pryse amours* (lute) [2:08]

Josquin DESPRES (1450-1521) *Fortune d'estrangle plummaige - Pauper sum ego* [1:36]

Anon.: *O crux, fructus salvificus* [3:06]

Joan Ambrosia DALZA (d.1508) *Calata ala spagnola* (version for chamber ensemble) [4:06]

Anon.: *O crux, fructus salvificus* [1:28]

Cappella Musicale di San Giacomo Maggiore Bologna/Roberto Cascio (voice and lute)

rec. Piano Nobile del Castello della Musica, Noceto, Italy, April 2018. DDD.

No texts in booklet – available online.

TACTUS TC520003 [61:47]



This is something of a special-interest release; I recommend streaming from [Naxos Music Library](#), if possible, first. The first 18 minutes recount the story of Saint Martin of Tours, who gave his cloak to a beggar, a prose account in sixteenth-century Italian – the language actually changed from the fragmentary 1520 edition to the 1558 recorded here, the earlier version retaining a more Latinate Italian – recited in a kind of *Sprachstimme*, with instrumental and vocal intermissions.

Several of the other works belong to the late medieval, early renaissance form known as *Laude* (praises), lively religious music often indistinguishable from the secular music of the period, with the rose without a thorn a symbol both of secular love, as in the *Roman de la Rose*, and the Virgin Mary. It's for these – interpretations scholarly and approachable at the same time – that the CD is mainly recommendable; they are almost all otherwise unavailable. The booklet is unusually skimpy for Tactus and, regrettably, the texts are available online only.

William BYRD (c.1540–1623) The Great Service & Anthems

Venite [4:30]

Te Deum [9:08]

Benedictus [9:02]

O God, the proud are risen against me [2:44]

Creed [5:09]

Fantasia, BK62 [8:27]

Sing joyfully [2:27]

Magnificat [8:34]

Nunc dimittis [5:27]

Exalt thyself, O God [3:53]

Odyssean Ensemble/Colm Carey

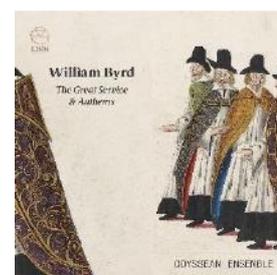
Christian Wilson (organ)

rec. St Jude-on-the-Hill, Hampstead Garden Suburb, London, 6–8 January 2018.

Texts included.

Reviewed from lossless (wav) press preview.

LINN CKD608 [59:25]



One of the great musical paradoxes is that Tallis and Byrd, though adherents to the old faith, albeit hidden in plain sight, set the new reformed Church of England on its feet with settings of the canticles, creed and anthems for

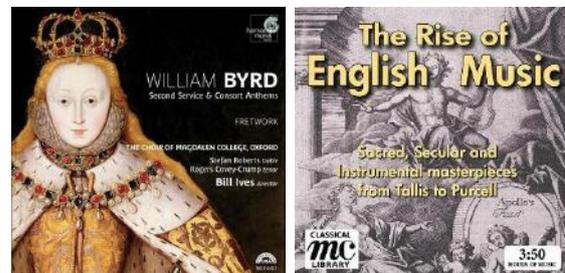
Mattins and Evensong, and less elaborate settings of the Holy Communion. Byrd even more than Tallis showed how it was possible to observe the injunction to make the words clear, one note per syllable as far as possible, while composing music in the polyphonic tradition of his Tudor predecessors. The cover image of the new CD showing the gentlemen of the Chapel Royal wearing copes at Queen Elizabeth's funeral serves to remind us how much of the old conservative ways continued after the reformation, mainly at the royal insistence.

Though the record companies have, understandably, concentrated on Byrd's three settings of the Latin Mass, his Great Service has been far from neglected, with fine recordings from The Tallis Scholars (Gimell **CDGIM208**, 2 CDs for price of one, with Masses, etc.), The Cardinal's Musick (Hyperion **CDA67937**), Westminster Abbey (Hyperion **CDA67533**) and Musica Contexta (Chandos **CHAN0789**). From an older generation, King's College Cambridge with David Willcocks in the *Magnificat* and *Nunc Dimittis* is available on budget-price Alto (**ALC1182**, with Gibbons). The Tallis Scholars also perform the *Mag* and *Nunc* on a DVD video *Singing Elizabeth's Tune* (**GIMDP901**).

I've enjoyed all these recordings, as summed up in reviewing CDA67937 in a [DL Roundup in 2012](#). The Gimell, a 2-for-1 set, is especially good value; it and most of the competitors score in one respect over the new release by including more of Byrd's English anthems. That's my only serious reservation, however, in welcoming the new recording from the Odyssean Ensemble – new to the recording scene, though I hope to hear more from them in the future, perhaps in less contested repertoire. The performances on the new Linn recording are worthy to stand beside those others, each having a USP – in the case of the Westminster Abbey and King's versions the use of boys on the top line, as Byrd would have expected; on the new recording it's a reconstruction of a Tudor organ and the application of research into the use of such an instrument.

As for the shortness of the programme, downloaders have the additional advantage of an 87-minute version with David Suchet speaking the words of the celebrant at Mattins and Evensong, not part of my press preview. (**CKD608D** from [linnrecords.com](#)).

The very fine Harmonia Mundi recording of the **Second Service** (evening canticles) and consort anthems, from Magdalen College Choir Oxford and Bill Ives is now download only (**HMU907440**: Recording of the Month – [review](#)). It comes without a booklet, but it's still very well worth having.



An older recording, from Worcester Cathedral Choir under Donald Hunt, is included in a super-budget collection on Musical Concepts, *The Rise of English Music* – sacred and secular works, vocal and instrumental, from Tallis to Purcell in performances by various cathedral and collegiate choirs, Pro Cantione Antiqua, etc., to stream or download from Qobuz, almost four hours of music in performances never less than adequate, for as little as £6.39.

In a Strange Land: Elizabethan Composers in Exile

John DOWLAND (1563-1626)

Flow, my tears (The Second Booke of Songs or Ayres, 1600) [5:10]

William BYRD (c.1540-1623)

Tristitia et anxietas (*Cantiones sacræ* I, 1589) [10:34]

Richard DERING (c.1580-1630)

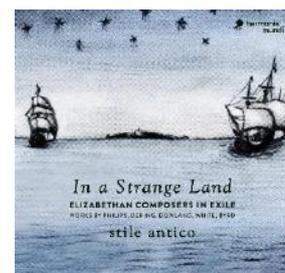
Factum est silentium (*Cantica sacra*, 1618) [2:25]

John DOWLAND In this trembling shadow (*A Pilgrimes Solace*, 1612) [3:46]

Peter PHILIPS (c.1560/61-1628)

Gaude Maria virgo (*Cantiones sacræ*, 1612) [5:22]

Philippe de MONTE (1521-1603) *Super flumina Babylonis* [5:28]



William BYRD *Quomodo cantabimus (Cantiones sacræ I, 1589)* [7:41]

Peter PHILIPS *Regina cæli lætare (Cantiones sacræ, 1612)* [2:34]

Huw WATKINS (b.1976)

The Phoenix and the Turtle (2014 © Schott Music, Text by William Shakespeare) [5:46]

Robert WHITE (c.1538-1574) *Lamentations a5* (c.1560) [22:41]

Stile Antico [Helen Ashby, Kate Ashby, Rebecca Hickey (sopranos); Emma Ashby, Eleanor Harries, Katie Schofield (altos); Andrew Griffiths, Benedict Hymas, Thomas Kelly, Matthew Howard (tenors); Will Dawes, Thomas Flint, Matthew O'Donovan (basses)]

rec. February 2018, All Hallows' Church, Gospel Oak, London. DDD.

Texts and translations included

Reviewed as 24/88.2 download with pdf booklet from eclassical.com.

HARMONIA MUNDI HMM902266 [71:32] See also reviews by [Simon Thompson](#) and [John Quinn](#).

CD available from	
	
Download from	

After the religious turmoil of the earlier sixteenth century – Catholicism without the Pope under Henry VIII, a vigorous Protestantism under Edward VI and a return to papal authority, with burnings of martyrs, reforming bishops not even excepted, under Mary, Queen Elizabeth I tried to tread a middle path. Her own penchant was for

religious tolerance and a very moderately reformed church, but events conspired against her. The whole house of bishops refused to change coat again and she was forced to appoint reformers more extreme than she would have wished and to re-introduce the ultra-reformed 1552 Prayer Book, only slightly modified, when she might well have preferred the more conservative 1549 edition.

In the 1560s things seemed to settle down and composers like Byrd and White obtained and fulfilled posts in Anglican establishments, Byrd in the Chapel Royal where he composed some of the first fine music for the English Prayer Book. (See *The Great Service*, above). White's Latin setting of *Lamentations*, here dated to 1560, may actually have been composed after his appointment at the Anglican Chester Cathedral in 1566, while Tallis and Byrd were able to present Queen Elizabeth with a collection of music clearly intended for the pre-reformation Latin rite as late as 1589, though much of it could have been sung in the Chapel Royal as the anthem after Mattins and Evensong.

By then, however, the papal bull denouncing Elizabeth and effectively granting her subjects *carte blanche* to rebel against her, the execution of the Catholic claimant to the throne Mary Queen of Scots and the aborted Armada of 1588 had set composers such as Byrd potentially against the queen, and later in his career Byrd retired to a quiet community of recusants at Ingatestone in Essex, where he composed his three masterpieces, the Masses in three, four and five parts.

Where Byrd, Tallis and White stayed but must have felt out of place, others like Peter Philips and Richard Dering fled abroad. Stile Antico have gathered a collection of music by both the internal and external exiles. Dowland's is a moot case; denied preferment in England, he presented himself at the Danish court, claiming to be an exiled Catholic, but was soon dismissed and returned to England under James I. Even the notes admit that Dowland's inclusion is marginal and I have another reason for challenging it.

The programme opens with a consort arrangement of one of his songs. Like most of his output, this is melancholy in tone, though there is no reason to believe it to be a complaint about the fate of recusants. Nor did I like the consort setting, which smooths the contours of the music, despite some Gesualdo-like suspensions in this arrangement and a claim in the booklet that consort arrangements were not uncommon. That's true enough, but why not choose some of the music which Dowland clearly intended for choral performance, such as his *Lamentatio Henrici Noel* for Westminster Abbey choir, including four psalm settings (1597)? Otherwise available only as part of his complete works as

recorded by the Consort of Musicke (**E4525632**, 12 CDs, or stream from [Naxos Music Library](#)), a new recording of it would be welcome.

I'm getting my reservations out of the way first. I found the inclusion of Huw Watkins' 2014 setting of Shakespeare's *The Phoenix and the Turtle* obtrusive. Much modern choral music fits well into an anthology blending Tudor and contemporary, but no such attempt is made here. Nor is there any real evidence to suggest the Shakespeare poem as a 'Catholic' work¹ unlike (possibly) his reference to 'bare ruin'd choirs where late the sweet birds sang' (Sonnet 73).

Just to prove that I'm not averse to mingling Byrd with contemporary composers, I enjoyed such an album from ORA (*Upheld by stillness*, Harmonia Mundi **HMW906102** – [review](#)). That includes the Byrd and De Monte paired motets, of which more anon. Ditto the Coro release on which The Sixteen supplement their five earlier recordings of music from the Eton Choirbook with specially commissioned contemporary works (COR16166 – [review](#)) and their recent *An Enduring Voice* earlier in these reviews. Ditto ORA's new anthology of the Song Songs (above).

The inclusion of the Dowland and the Watkins leaves Stile Antico less space to pursue their theme than other similar collections. The doyen of these is to be found on an album of music *Byrd and his Contemporaries; Motets in paired settings* from King's College Cambridge and David Willcocks (Classics for Pleasure **5860482**, budget-price, download only, no booklet). The singing of Byrd's music has changed much in the interim, as witness King's own recent collection (see below) but this remains a useful collection of his Latin music for the Roman rite, together with music by Palestrina, Philips and Victoria plus the odd one out, English settings by Gibbons.

Another collection, from Gallicantus, directed by Gabriel Crouch and entitled *The Word Unspoken*, also consists of a series of motets on parallel themes by the English composer William Byrd and Philippe De Monte (Signum **SIGCD295: Recording of the Month** – [review](#)). In addition to the extracts from the Psalms, a question from de Monte and reply by Byrd, as it were, and *Tristitia et anxietas*, as included on the new Harmonia Mundi, Gallicantus give us a number of other motets by both composers.

Linn's very fine recording *Where late the sweet birds sang* restricts its range to music by Byrd and White, the stay-at-home recusants, and Robert Parsons who seems to have been happy to confirm to the English liturgy (**CKD417** – [DL News 2012/22](#)).

Ironically, Byrd's Latin music intended for the old rite, though some of it may have been sung in Elizabeth's Chapel Royal, has now become an integral part of the Anglican tradition that he eschewed, as demonstrated by the recent King's recording of his motets with Stephen Cleobury in one of his final recordings (**KGS0024**). Though I marginally preferred other recordings of some of the works, I thought this potentially a good introduction to Byrd's music – [review](#); Michael Greenhalgh's response was more mixed – [review](#).

All these recordings present a fuller picture of Byrd and his contemporaries without the wasted opportunities of the new Harmonia Mundi, where my enjoyment was more limited. On the other hand, the regrets contrast with my enjoyment of the very fine performances of the items that really did fit the bill. After all, the Dowland and the Watkins take up only eleven out of 72 mainly very enjoyable minutes. The 24-bit recording is very good. A slightly missed opportunity for a 'recommended' review.

¹ This old chestnut refuses to die. There is evidence that Shakespeare's father was a recusant – he was financially ruined by having to pay fines for non-attendance at Anglican services – and that the bard himself may have had Catholic sympathies, but if the poem had been intended as a Catholic *requiem*, the priest invoked as celebrant would not have been wearing alb and chasuble or cope, not 'surplice white', the required minimum in the English Prayer Book which even the puritan clergy grudgingly

wore. To be fair, the notes in the booklet don't over-press the case for either Dowland's Catholicism or the Catholic allegory of the Shakespeare poem.

Alonso LOBO (1555-1617) Sacred Vocal Music

Ave Regina Cælorum a 5 [3:00]

Missa O Rex Gloriæ: Kyrie [2:40]; *Gloria* [3:51]

Ave Maria a 8 [4:01]

Vivo Ego, dicit Dominus [2:32]

Erunt signa in sole [3:13]

Regina Cæli Lætare [2:30]

Credo Romano [6:45]

Cum audisset Ioannes in vinculis [2:31]

Missa Petre ego pro te rogavi: Sanctus-Benedictus [4:24]

Versa est in luctum a 6 [4:25]

Libera me, Domine a 5 [8:17]

Missa Simile est regnum cælorum: Agnus Dei [4:10]

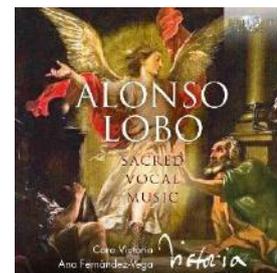
Ego Flos Campi [2:07]

O quam suavis est Domine (Bonus Track) [3:53]

Coro Victoria/Ana Fernandez-Vega

rec. 23-27 November 2017, Basilica Pontificia of San Miguel, Madrid. DDD. Texts not included.

BRILLIANT CLASSICS 95789BR [58:19]



I've already mentioned this very worthwhile recording in [Winter 2018-19/2](#), reviewed then as streamed from Naxos Library. The arrival of the CD and the opportunity to hear it in better sound renewed my enjoyment and prompted

these second thoughts.

If I have a complaint, it's that I would have liked complete recordings of the three Masses which have been filleted for this album – there would at the very least have been room for one of them *in toto*. More seriously, the lack of texts is penny pinching, even for a budget label. Neither reservation, however, prevents me from admiring the enterprise and enjoying the music and the performances.

For the complete Masses *O rex gloriæ* and *Simile est regnum*, with the Lamentations, there's a recording by King's College London directed by David Trendell (ASV Gaudeamus **CDGAU311**, Presto CD or download – [review](#)). That's not ideal, so complete recordings of these works would be very welcome, especially if they were anything like as good as The Tallis Scholars' recording of Lobo's *Missa Maria Magdalene* (Gimell **CDGIM031**) or, indeed, of these from Coro Victoria on Brilliant. As so often happens, I couldn't lay my hands on the Gimell recording, so downloaded it from [hyperion-records.co.uk](#), where it's available for £7.99, complete with pdf booklet.

Don't forget the other recordings by Lobo, his Portuguese near-namesake Duarte Lôbo, and their contemporaries, especially those from The Sixteen and elsewhere, which I reviewed last time.

RECOMMENDED

Jacob PRÆTORIUS (1586-1651)

Von allen Menschen abgewandt:

Primus versus [4:19]

[Secundus] versus Vff 2 Claviern – Tertius versus [5:15]

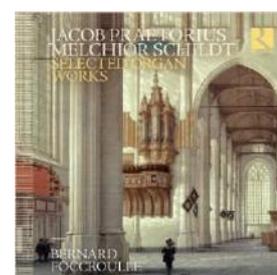
Vater unser im Himmelreich:

[Versus] Manualiter a 4 [3:25]

Versus [a 3, pedaliter] [2:07]

Versus [manualiter] [2:01]

Versus, Pedaliter [1:38]



Versus a 3 auff 2 Clav: [1:49]

Versus auff 2 Clavir Pedaliter [2:30]

Versus, Pedaliter [2:58]

Præambulum [F Dur] [1:57]

[*Fantasia sopra*] *Durch Adams Fall ist ganz verderbt A 5 Echo. Auff 3 Clavier* (completed by Bernard Foccroulle) [10:56]

Melchior SCHILDT (1592-1667)

Herr Christ, der einig Gottessohn:

[I. *Versus*] *a 4 midt dem pedahll vnnndt Clavier* [2:08]

[II. *Versus*] *a 3 Manual oder dem Co[rahl] im ped[ahl]* [1:56]

[III. *Versus*] *a 4, pedal* [2:21]

IV. *Vers[us] a 3, Corahl im Bass* [1:49]

[V. *Versus*] *a 3* [1:57]

Præambulum [G Dur] [1:36]

Magnificat primi modi:

[I. *Versus*] *Choral im Tenore* [1:43]

II. *Versus, Auff 2 Clavier* [8:45]

Tertius Versus, a 4 Voc.[4:00]

Quartus Versus, a 3 Voc., [Choralis] in Tenore [1:44]

Quintus Versus [a 3] [1:33]

Bernard Foccroulle (Stellwagen organ, Lübeck, Jacobikirche)

rec. Jacobikirche, Lübeck, November 2018

Organ specification and registration for each track included in booklet.

Diapason: A= 494 Hz (one whole tone above 440 Hz).

Temperament Werckmeister III modified.

Reviewed from mp3 press preview

RICERCAR RIC400 [68:27]



This final release in Bernard Foccroulle's masterly traversal of the music of the North German organ school brings us works by two pupils of Sweelinck. **NB:** this is not the better-known Michael Prætorius, he of the Dances from

Terpsichore – quite a few, mostly unrelated, North German composers adopted the Latin name, including Jacob's father Heinrich.

The Lübeck organ is a miraculous survivor: five of the stops in the *Hauptwerk* and one of the pedal-stops date from 1467, much of the rest from 1637 with the most recent restoration dating from 1977-78. It's the ideal instrument for this music and the performances do it justice.

Philipp Heinrich ERLEBACH (1657-1714) Complete Trio Sonatas

Sonata quarta in C [11:02]

Sonata sesta in F [10:23]

Sonata quinta in B-flat [10:02]

Sonata prima in D [12:25]

Sonata seconda in e minor [11:15]

Sonata III in A [13:53]

L'Achéron [Marie Rouquié (violin & piccolo violin); Yoann Moulin

(harpsichord & organ); Miguel Henry (archlute); Sarah Van Oudenhove (bass viol)]/François Joubert-Caillet (bass viol)

rec. 2018, Église Notre-Dame de Centeilles

Reviewed from mp3 press preview

RICERCAR RIC393 [69:02] For CD purchase details, please see [review](#) by Dominy Clements.





Erlebach's Sonata No.5 is included in Ensemble Stravaganza's album of *Abendmusiken* (Musos **MU025D**) which I reviewed recently – [Winter 2018-19/1](#). The only oddity about that very enjoyable collection was to find

Erlebach, who never worked in North Germany, in the company of Buxtehude and other Lübeck and Hamburg composers who composed the music for the *Abendmusiken*. If that release whetted your appetite for more Erlebach, as well it might, here is the ideal follow-up – or an attractive recital in its own right.

Henry PURCELL (1659–1695) *The Cares of Lovers*

The cares of lovers (from *The History of Timon of Athens, The Man-Hater*, Z.632) [1:59]

Sweeter than roses (from *Pausanias, the Betrayer of his Country*, Z.585) [3:07]

From silent shades: 'Bess of Bedlam', Z.370 [4:16]

Retir'd from mortal's sight (from *The History of King Richard the Second*, Z.581) [3:05]

Celia has a thousand charms (from *The Rival Sisters, or The Violence of Love*, Z.609) [2:36]

Dear pretty youth (from *The Tempest*, Z.631) [2:11]

A Ground in Gamut, Z.645 [2:27]

If music be the food of love, Z.379c [3:29]

O solitude, my sweetest choice, Z.406 [5:33]

Hears not my Phyllis, 'The Knotting Song', Z.371 [3:00]

O lead me to some peaceful gloom (from *Bonduca, or The British Heroine*, Z.574) [2:37]

She loves and she confesses too, Z.413 [2:49]

Ground, ZD.222 [2:12]

Tell me, some pitying angel 'The Blessed Virgin's Expostulation', Z.196 [7:05]

Music for a while (from *Oedipus, King of Thebes*, Z.583) [3:06]

The fatal hour comes on apace, Z.421 [3:40]

Thou wakeful shepherd 'A morning hymn', Z.198 [2:39]

Now that the sun hath veiled his light 'An evening hymn on a ground', Z.193 [3:50]

Rowan Pierce (soprano), Richard Egarr (harpsichord), William Carter (lute/theorbo)

rec. De Doopsgezinde Gemeente, Haarlem, Holland, 16–18 January 2018. DDD.

Texts included

Reviewed as lossless (wav) press preview

LINN RECORDS CKD592 [59:47]



Michael NYMAN (b.1944)

No Time in Eternity [10:50]

Balancing the Books [9:49]

The Diary of Anne Frank: If, Why [7:50]

Henry PURCELL

Music for a while, Z583 [3:52]

Michael NYMAN

Music After a While [11:51]

Henry PURCELL

An Evening Hymn 'Now that the sun hath veiled his light', Z193 [4:51]

Michael NYMAN

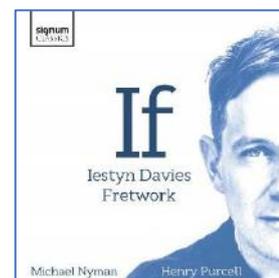
The Self-Laudatory Hymn of Inanna and her Omnipotence [13:17]

Henry PURCELL

O solitude, my sweetest choice, Z406 [5:20]

Iestyn Davies (counter-tenor)

Fretwork



rec. May 2018, St George's Church, Chesterton, Cambridge. DDD.
 Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk
SIGNUM SIGCD586 [67:49]



Linn: Comparative recording: *A Purcell Songbook* – Emma Kirkby (soprano), Richard Campbell (viola da gamba), Catherine Mackintosh (violin) & Anthony Rooley (lute)
 DECCA ELOQUENCE **4767467** – [review](#) (download only).

Includes Z379, Z370, Z585, Z631, Z632, Z193.

I've listed the details of the Emma Kirkby recording because the thought occurred to me several times as I listened to the new Linn album that here was a voice to compare with hers – clean, clear and unaffected. Certainly, this is an auspicious solo recording debut for Rowan Pierce, a regular guest artist with the Academy of Ancient Music, who has already made a name for herself on the concert circuit. She was the extra soprano in choruses in the very fine Chandos recording of Handel's *Acis and Galatea* last year (**CHSA0404: Recording of the Month** – [review](#) – [Summer 2018/1](#)) As a confirmed Kirkby-ite, I think there is still an extra degree of engagement with the music on her recital, and the accompaniment is more varied, though not more secure, than on the new Linn recording, but that's only from the kind of direct comparison which you are hardly likely to make while enjoying the new recording. Indeed, there's sufficient non-overlapping material to enjoy both.

If it's rather unfair to compare Pierce with Kirkby, it's even more unfair of me to place the Linn alongside the new **Signum** recording of Michael Nyman's Purcell-inspired music with some of the originals which inspired his 'pump action Purcell', as it has been called. With Iestyn Davies and viol consort Fretwork in both composers, the performances bridge the centuries and provide what the blurb calls 'bold harmonies, wondrous inventions and melodies'. For once, the blurb is right, though the assertion that they 'will haunt your dreams' is perhaps a little OTT.

Several of the Nyman works are otherwise available, for example on Aeon **AECD1757**, another blend of old and new, but this is the recording premiere of the Purcell 'reply' *Music After a While*. I missed the Aeon recording in 2017, perhaps because my press preview came at a very poor bit-rate (192kbs) but the new Signum effectively replaces it.

RECOMMENDED

Antonio VIVALDI (1678–1741)

Argippo, RV697, Act 1 'Se lento ancora il fulmine' (1730) [3:51]
Orlando furioso, RV819 (formerly RV Anh 84), Act 1 'Sol da te, mio dolce amore' (1714) [9:49]
 Act II, 'Ah fuggi rapido' (1714) [2:21]
Il Giustino, RV717, Act 2 'Vedrò con mio diletto' (1724) [6:13]
La Silvia, RV734, Act 2 'Quell'augellin che canta' (1721) [4:10]
Ottone in Villa, RV729, Act 2 'Leggi almeno, tiranna infedele' (1713) [5:50]
La Verità in Cimento, RV739, Act 1 'Solo quella guancia bella' (1720) [2:28]
Andromeda Liberata (Serenata Veneziana), RV117 'Sovvente il sole' (1726) [9:44]
Tito Manlio, RV738, Act 2 'Combatta un gentil cor' (1719) [4:01]
Catone in Utica, RV705, Act 2 'Se mai senti spirarti sul volto' (1737) [9:48]
 Cecilia Bartoli (mezzo)

Ensemble Matheus/Jean-Christophe Spinosi
 rec. Regentenbau, Max-Littman-Saal, Bad Kissingen. DDD

Texts and translations included

DECCA 4834475 [58:18] Also available on vinyl **4834476** and as mp3, 16-bit and 24/96 downloads.



La Dresda Galante**Antonio VIVALDI (1678–1741)**

Concerto in g-minor, 'per l'orchestra di Dresda', RV577 [9:07]

Johann Adolf HASSE (1699–1783)*Alta nubes illustrata: Motetto a Soprano solo con stromenti* [20:21]**Wilhelm Friedemann BACH (1710–1784)**

Concerto per il cembalo (Harpisichord concerto) in D, Fk41 [17:01]

Giovanni Alberto RISTORI (1692–1753)*Lavinia a Turno: Cantata a voce sola con stromenti* [17:35]**Johann David HEINICHEN (1683–1729)**

Concerto à 7 in G [12:10]

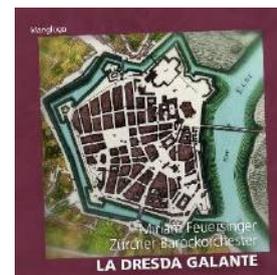
Miriam Feuersinger (soprano)

Renate Steinmann (violin), Jermaine Sprosse (harpisichord)

Zürcher Kammerorchester

rec. 7-10 October 2013, Studio 1, Radiostudio SRF Zürich, Zurich. DDD.

Texts and translations included.

KLANGLOGO KL1508 [76:23]

Decca: It's been a while since Cecilia Bartoli took the classical world by storm in 1999 with her first Vivaldi album, with Il Giardino Armonico and Giovanni Antonini (Decca **4665692** or **4783388**). There are several

testimonies by musical luminaries in the booklet to the effect which that recording had on them. It was a ground-breaking release – I doubt if we would have had the Naïve Vivaldi edition without it – and you won't be surprised that the new CD sent me back to enjoy hearing it. I also checked out *The Art of Cecilia Bartoli*, containing three items from the earlier Vivaldi album on which she also duets with David Daniels, Bryn Terfel and Luciano Pavarotti (**4733802**).

Some more recent albums have come close to challenging Bartoli in this repertoire, such as Blandine Staskiewicz (mezzo) with Les Ambassadeurs and Alexis Kossenko in Handel and Vivaldi (*Tempesta Glossa* **GCD923503** – [review](#)) but she has never been excelled.

It so happens that the *pasticcio Sovvente il sole* features on that Glossa recording, enabling me to compare Staskiewicz and Bartoli. It's one of the quieter moments on both recitals and it sounds beautiful on both, with very sympathetic accompaniment in each case. Does Bartoli dig a little deeper into the sentiment? I leave it as an open question rather than a statement.

DG clearly fell in love with Simone Kermes' performance of *Ah fuggi rapido*, because they included it on three albums: *Amor Profano* (**477618**); *Viva: Simone Kermes sings Vivaldi* (**4779843**) and they even concluded the download of *Amor Sacro*, where it's out of place in a programme of sacred music, with it (**4776628**). Johan van Veen [reviewed](#) the *Profano* and *Sacro* pair. Such is the whirligig of time that all three releases are now download only; *Viva*, which selects from both, is at budget price.

Kermes sings a version adapted by Andrea Marcon, who accompanies her with the Venice Baroque Orchestra and it's a very impressive performance. Bartoli and Spinosi take a slightly faster tempo and, I think, outdo even Kermes and Marcon, perhaps because Spinosi has already recorded the complete *Orlando furioso* for Naïve (**OP30393** – [review](#) – [review](#) – download only). Incidentally the two tracks from this opera on the Bartoli recital come from the earlier, 1714, version of the opera, as recorded by Modo Antiquo and Federico Maria Sardelli (Naïve), not the 1724, so it's incorrect to label them 'RV728' on the track information if you play the CD via a programme such as MusicBee.

The divine Emma Kirkby, with Roy Goodman and the Brandenburg Consort rounded off a delectable album of *Vivaldi Opera Arias and Sinfonias* with two excerpts from *Catone in Utica*, including Cesare's

Se mai senti spirarti sul volto (Hyperion Helios **CDH55279** – [review](#)). Comparisons with Bartoli are irrelevant; the Kirkby is available direct from hyperion-records.co.uk for just £6.50 on CD or as a download (mp3 or lossless) with pdf booklet, 76 minutes of delight with only the one item overlapping with Bartoli..

You may think that this aria is just right for Kirkby rather than Bartoli, but you would be wrong to write the latter off here. She and Spinosi adopt a more languid tempo – though not quite as languid as the booklet suggests: it's 9:48, not 9:58, where Kirkby and Goodman take 9:00. Bartoli makes it more of a display piece, but without overdoing things. It rounds off the new release of Vivaldi arias which I would no more be without than the Hyperion and, as the latter is at super-budget price, the two together would not make too much of a dent in your bank balance.

Why not also throw in Emma Kirkby's other Hyperion Vivaldi: *Cantatas, Concertos and Magnificat* with Tafelmusik (Helios **CDH55190**)? It's a little more expensive than the operatic album, at £7.99 for download or £13.99 for the CD from the Archive Service, but Amazon still had one copy of the disc for £7.99 when I checked.

Incidentally, downloading the new Decca recording saves only a little over the cost of the CD. It comes with the pdf booklet though not, of course, with the hardback book in which the disc is contained. You should be able to find mp3 for less than £9, 16-bit CD quality for around £11, the same price as the CD from Amazon, and 24-bit for around £17. Expect to pay around £22 for the vinyl version if so inclined.

Kirkby may not have the sheer power of Bartoli; I prefer to regard their two contributions as complementary rather than rivals, yet in the concluding aria from *Catone in Utica* on the Kirkby album, *Se in campo armato*, there's no lack of drama or virtuosity.



The inclusion on Hyperion of one of the concertos which Vivaldi wrote for Pisendel for performance at the Dresden court gives me an excuse to bring in the second recording, from **klanglogo**. The g minor concerto, one of those with the soubriquet *per l'orchestra di Dresda*, receives a stylish performance. It's likely to whet the listener's appetite for a collection of these concertos, such as *I Concerti di Dresda* from Freiburg Baroque (Naïve **OP30283** – [review](#), now download only).

Bargain lovers should investigate Naxos' four separate CDs of the *Dresden Concerti* from Accademia I Filarmonici and Alberto Martini who, though not period-instrument players, turn in stylish performances (**8.553792**, **8.553793**, **8.553860** and **8.554310**). You can collect all four without duplicating RV577 because, despite the comprehensive nature of these recordings, it seems not to feature on any of them.

The main *raison d'être* for me of the klanglogo album – they like their name to be in lower-case – comes from the inclusion of the two items on which **Miriam Feuersinger** performs. Reviewing the recent Lawo album containing a Graupner cantata (below) sent me back to her beautiful recording of his works for solo soprano (Christophorus **CHR77381** – [DL News 2014/2](#)).

I entranced all over again by the singing – the clarity of Emma Kirkby, with power not far from that of Cecilia Bartoli – my wife keeps asking for me to play it over again. That, in turn, took me to the klanglogo, which I hadn't heard and which we seem not to have reviewed. The music may not be quite of the standard of the Graupner – the Leipzig council were not wrong to offer him the job that subsequently went to 'second-best' Bach – but the singing is equally fine and the instrumental support very good.

I could have wished for a little more sense of the tension in the Ristori, where Lavinia pleads her cause with Turnus in an episode from Virgil's *Æneid*. Before the arrival of Æneas, Lavinia had been in love with Turnus, but her father promises her instead to the Trojan hero and Juno stirs Turnus to a war which ends in Book XII with a fight in which he is killed. Pretty dramatic stuff, then, but delivered rather coolly here. On the other hand, I can readily forgive that for the beauty of the voice and Feuersinger's acute sense of period style.

There's just one other recording of the Hasse motet, on a 2-CD set of his music, including the *Requiem*, where it's performed by Monique Zanetti with Le Parlement de Musique and Martin Gester (Naive **OP20004**, 2 CDs, download only).

The Ristori cantata, too, exists on just one other recording, an all-Ristori album of soprano cantatas where it's sung by María Savastano (soprano) with Jon Olaberria (oboe), Ensemble Diderot and Johannes Pramsohler (Audax **ADX13711**). Vice Kapellmeister to Hasse at the Dresden court, Ristori is pretty well forgotten. That recording of premiere performances won high praise from Stephen Greenbank – [review](#).

The Concerto in D by Bach's eldest son also receives a stylish performance that isn't put in the shade by the very fine album of his keyboard concertos from *Il Convito*, directed from the harpsichord by Maude Gratton (Mirare **MIR162** – [review](#) – [review](#) – [DL News 2016/1](#)). Nevertheless, you would be well advised to duplicate the work by going for this 'staggeringly terrific collection', as Jens F Laurson puts in his review (the first link above).

Heinichen's music was virtually unknown until Musica Antiqua Köln launched it upon the scene in 1993 on a 2-CD DG Archive release of his *Dresden Concerti*, reissued on the Grand Prix label (**4776330**, around £11.50, which is actually less expensive than lossless downloads). It's very remiss of the compilers of the klanglogo notes not to identify the G major concerto by its Seibel number – it's certainly not S214, as listed on one website and it doesn't seem to match anything on the DG recording. Provided that you don't expect anything as exciting as Goebel's recordings, it's a very enjoyable conclusion to a very enjoyable recording, though I would have preferred to have heard more from Feuersinger and less instrumental music.

Johann Friedrich FASCH (1688-1758)

Er heißet Wunderbar, Rat, Kraft, Held, FR 408/1 [5:20]

Johann Christoph GRAUPNER (1683-1760)

Der Herr wird König sein, GWV 1101/36 [15:51]

Georg Philipp TELEMANN (1681-1767)

Concerto in e minor for violin, 2 oboes, strings and continuo, TWV53:e2 [11:15]

Johann Sebastian BACH (1685-1750)

Cantata BWV36: *Schwingt freudig euch empor* [29:55]

Christmas Oratorio, BWV 248/1: *Bereite dich, Zion* [4:55]

Cecilia Bernardini (violin); Berit Norbakken Solset (soprano); Marianne Beate Kielland (mezzo); Anders J. Dahlin (tenor); Halvor F. Melien (baritone)

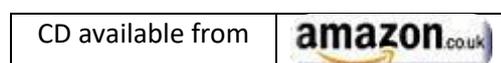
Barokkanerne/Alfredo Bernadini

rec. Orkesterprøvesalen, the Norwegian National Opera and Ballet, Oslo, 9–10 and 12–13 December 2017. DDD.

Texts and translations included.

Reviewed from CD. DXD download available [here](#).

LAWO LWC1169 [67:36]





Barokkanerne are Norwegian baroque specialists. Brian Reinhart advised readers to grab their SACD of CPE Bach – [review](#) – and Johan van Veen was also impressed by their

Telemann – [review](#). Somewhere between those two albums Lawo joined the ranks of those who ditched the SACD format, but the latest recording is available, for a price, as a DXD download – link above – and, rather more reasonably, in 24-bit from [Presto](#) as well as on CD, as reviewed.

I suppose, with Christmas a distant memory by the time that you read this, it may not at first be obvious that these cantatas were all written for the Nativity. Hidden away in the small print, only the very short Fasch cantata and the concluding Bach chorus were composed for that period, specifically for the Sunday after Christmas and Christmas Day respectively; the Graupner and Bach were written for the First Sunday in Advent.

The chief selling point of the new album is that the Graupner and Fasch cantatas are not otherwise available; in fact, though I don't see a claim to premiere recording status, I wouldn't be surprised to discover that to be the case. The Telemann, too, is not exactly standard fare, with only one other current CD appearance, on *The Grand Concertos for mixed instruments 3* (**CPO7778912**, La Stagione Frankfurt/Michael Schneider – [review](#)). Even as downloads, there are only a couple of alternatives and, in any case, it's pointless to compare the present performance with that on an all-orchestral all-Telemann recording except to say that I enjoyed the CPO album and the other recordings in that series.

There is a little more point in comparing this performance of *Schwingt freudig euch empor* with the many other recordings, though it's the longest item here, taking almost half the programme. Churlish as it sounds, I would have happily ditched this Bach cantata for more of the sadly neglected Graupner, whose music, I'm pleased to see, is finally on the up – see below. Though it would have changed the course of musical history for the worse had Bach not got the job at Leipzig, it's of much more than academic interest to hear the music of the council's preferred choice.

If the very inclusion of one of Graupner's cantatas is a strong reason for buying this CD, the quality of the performances is another. I've already mentioned previous reviews of Barokkanerne, but the music here equally requires adept soloists, all of whom turn in very creditable contributions.

Anders J. Dahlin is the only soloist who is well-known and I have not always been impressed when encountering him in French repertoire, as in the Pinchgut Opera's Charpentier *David et Jonathas*, where his light tenor voice is not quite right for the *haute-contre* role of David, well as he sings in other respects (**ABC 4763691** – [review](#)). I was much happier with his singing of four small roles in Christophe Rousset's *Castor et Pollux* (**OA0999D**, 2 DVDs – [review](#)). On this Lawo recording his contribution is much more to my liking, as is that of the other soloists.

I thought that Cecilia Bernardini gave a very good account of herself as the soloist in Bach Violin Concertos and she does so again here in the Telemann. On that Linn recording of the Bach concertos Alfredo Bernardini acquitted himself well as the oboe soloist in BWV1060R. (**CKD519** – [review](#)). Here he moves to the director's hot seat with equal distinction as, indeed, he did in the Bach Orchestral Suites (Arcana **A400** – [Independents 2017/1](#)).

I remain doubtful, however, about the wisdom of including the Bach cantata, appropriate though it is to this Advent and Christmas collection. Rounding the programme off with the chorus from the *Christmas Oratorio* was an excellent idea, but anyone interested enough in the baroque choral repertoire may well have a recording (or recordings) of Cantata No.36.

Leaving aside complete sets such as Sir John Eliot Gardiner's on his own SDG label (**SDG186**, 56 CDs) or Nikolaus Harnoncourt and Gustav Leonhardt (Warner **2564699437**, 60 CDs, or complete Bach Edition, **9029570303**, 153 CDs – [review](#) of USB edition, now unavailable), it's coupled with Nos. 27 and 47 from

the Bach Collegium Japan and Masaaki Suzuki (**BIS-1861** SACD – [review](#) – or download from [eclassical.com](#) – [DL News 2013/17](#)).

As usual with the BIS recordings, Suzuki combines works for different periods of the church year. The 2-CD Gardiner set offers other cantatas for the First Sunday in Advent (Nos. 61 and 62), the preceding Sunday, 26 after Trinity (No.70), the Fourth Sunday in Advent (No.132) and the Visitation of the Virgin Mary (the well-known No.147). That's on **SDG162** – [review](#) – around £17 on disc or £15.99 as a lossless download, with pdf booklet, from [hyperion-records.co.uk](#). Fans of small-scale Bach cantatas should consider Sigiswald Kuijken and La Petite Bande (Accent **ACC25309**, with Nos. 61 and 132 and *Chorgesänge* – [DL Roundup December 2010](#)).

If the performances on this Lawo CD have inspired you to experiment further with the sacred music of Graupner, as well they may, CPO, characteristically, are continuing their contributions to the cause with a 2-CD set just released of five solo and dialogue cantatas, all the only recordings available, from Marie Luise Werneburg (soprano), Dominik Wörner (bass), Kirchheimer Bach Consort and Rudolf Lutz (**5552152**, *Jesus ist und bleibt mein Leben*). Be warned that it's pretty short value for two full-price CDs – a whopping £34.34 from one dealer as I write¹ – or downloads running to just 92 minutes. Their earlier 2-CD release of Graupner's Epiphany Cantatas is also short value at 92 minutes (**5551462**).

Johan van Veen, not an easy man to please in this repertoire, also recommended a recent Christophorus album of Graupner's Duo Cantatas (**CHR77427** – [review](#)). In my review of another Christophorus album of three cantatas for solo soprano, I quoted Miriam Feuersinger as thanking Graupner for the pleasure of discovering his music. Conversely, we have to thank her and Capricornus Consort Basel and Peter Barczy for giving us such a fine recording (**CHR77381** – [DL News 2014/12](#)).

A valuable Harmonia Mundi d'Abord budget-price album, now download only, contains Graupner's *Herr die Wasserströme erheben sich* along with three cantatas by Tunder and one each by Bruhns and Kuhnau. (**HMA1951703**, Collegium Vocale Gent/Philippe Herreweghe – [DL News 2014/8](#)). Two other recordings of Graupner's sacred music, from Pan Classics and CPO, are reviewed in that edition of DL News.

It's a measure of the quality of the performances on this Lawo release that it has sent me on such a chase of other recordings of the Bach cantata and of Graupner's music.

¹ The same dealer is asking over £54 for another CPO Graupner CD of Christmas-tide cantatas which is readily available for around £12.50. I seem to be on a mission at the moment to warn about the price disparity of CDs and downloads, but the providers are setting up the evidence for me in plain sight.

Antonio VIVALDI (1678–1741)

Concerto for viola d'amore and guitar in d minor, RV540

Johann Christoph GRAUPNER (1683-1760)

Concerto for viola d'amore and viola in D, GWV317

Antonio VIVALDI

Concerto for guitar in D, RV93

Johann Christoph GRAUPNER

Concerto for viola d'amore and viola in A, GWV339

Antonio VIVALDI

Concerto for viola d'amore in D, RV392

Donald Maurice (viola d'amore); Marcin Murawski (viola); Ewa Murawska (flute)

Orchestra Ars Longa/ Eugeniusz Dąbrowski

rec. Parish Church, Owińska, Poland, 1-5 June 2018.

ACTE PRÉALABLE APO373 [66:18]



Johann Christoph GRAUPNER (1683-1760)

For viola d'amore & more

Concerto for viola d'amore, viola and orchestra in D, GWV317 [14:43]

Concerto for viola d'amore, flute and orchestra, GWV725 [17:14]

Jerzy DOBRZAŃSKI (1928-1998)

Concerto for viola d'amore and orchestra 'in the baroque style' [11:31]

Johann Christoph GRAUPNER

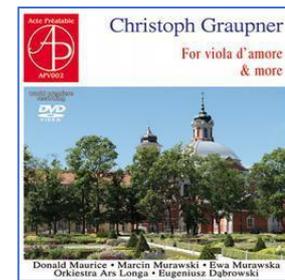
Concerto for viola d'amore, viola and orchestra in A, GWV339 [16:12]

Concerto for viola d'amore and orchestra, GWV314 [10:42]

Donald Maurice (viola d'amore); Marcin Murawski (viola); Ewa Murawska (flute)

Orchestra Ars Longa/ Eugeniusz Dąbrowski

rec. Parish Church, Owińska, Poland, 1-5 June 2018.

ACTE PRÉALABLE APV002 DVD [90:47] Available shortly from [MusicWeb](#): it will appear at the top of the list when available.

There are a number of most welcome points about this DVD. It offers the only *available* recordings of two of the Graupner concertos – though these are not all premiere recordings as seems to be claimed¹ – the works of a composer whom we are just beginning to rediscover and assign his proper place – not for nothing did the burghers of Leipzig prefer him to Bach. Though modern instruments are employed – even the viola d'amore has a chin rest Graupner would hardly recognize the flute in GW725 – my historically-informed self didn't feel short-changed by the stylish playing. I do, however, hope that a period-instrument group will do us the honour in the near future.

I did, however, find this recording annoying in several ways. Though the booklet and rear insert list the movements from 1 to 18, the DVD actually has 19 'chapters', the first of which is a lead-in, while chapter 4 ends with a discussion about Graupner between Donald Maurice and Eugeniusz Dąbrowski.

For chapter 2, the first movement of GWV317, the visuals are restricted to various views of the outside of the church. Only with chapter 3 do we begin to see the players, performing the concerto outdoors, which is very odd since the interview at the end of chapter 4 stresses how appropriate for Graupner's music the interior of the church is! For the third movement, we're viewing the flora and fauna around the church; much as I enjoyed seeing a heron flying around, it didn't add much to the music.

From chapter 5 onwards, we're inside the church. The outdoor GWV317 was, it seems, just a taster, but the camerawork remains 'busy' – too busy for me for repeated viewing. Oddly enough, there isn't very much difference between the sound inside and outside – I wonder if a performance indoors was dubbed onto the outdoor shots? In any event, the sound is good – close, but not as unduly close as the camera shots make it feel. This is an audio-only experience for me from now on, in which case you may prefer the CD of two of these performances listed above.

¹ KuK131, download only, recorded in May 2018 just beats them to the post in GWV314 and GWV725.

Johann Sebastian BACH (1685-1750)**Concertos for Organ and Strings** (Reconstructions by Bart Jacobs after Concertos and Cantatas)

Concerto in D after BWV169 and BWV49 [19:25]

Concerto in d minor after BWV146, BWV188 and BWV1052 [22:08]

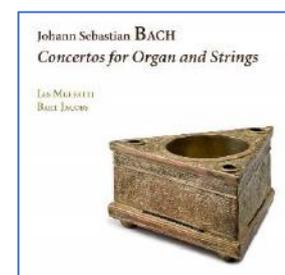
Sinfonia in G after BWV156 [2:39]

Sinfonia in G after BWV75 [2:25]

Sinfonia in D after BWV120a and BWV29 [3:41]

Concerto in d minor after BWV35 and BWV1055 [15:17]

Concerto in g minor after BWV1041 and BWV1058 [14:13]



Bart Jacobs (Thomas Organ in Bornem)

Les Muffatti/Ryo Terakado (violin)

rec. May, 2018, Church of Our Lady and St Leodegar, Bornem, Belgium. DDD.

Reviewed from press preview.

Organ specification and registration of individual movements included.

RAMÉE RAM1804 [76:15]

Cantata No.82: *Ich habe genug*, BWV82 (Purification, 2 February 1727, rev. 1735) [23:17]

Chorale Prelude: *Allein Gott in der Höh sei Ehr*, BWV662 [7:20]

Chorale Prelude: *Allein Gott in der Höh sei Ehr*, BWV663 [5:44]

Chorale Prelude: *Allein Gott in der Höh sei Ehr*, BWV664 [4:51]

Cantata No.169: *Gott soll allein mein Herze haben*, BWV169 (Trinity 18, 20 October 1726) [23:51]

Prelude and fugue in a minor, BWV 543: Prelude [3:04]; Fugue [5:56]

Céline Scheen (soprano)

Nicholas Scott (tenor)

Benoît Arnould (bass)

Maude Gratton (organ)

Le Banquet Céleste/Damien Guillon (countertenor)

rec. December 2018, Église Réformée du Bouclier, Strasbourg. DDD.

Texts and translations included.

Reviewed as press preview.

ALPHA448 [74:07]

Cantata No.106: *Gottes Zeit ist die allerbeste Zeit (Actus tragicus)*, BWV106 (funeral, c.1707 or 1708) [20:13]

Chorale Partita: *O Gott, du frommer Gott*, BWV767 [2:35]

Motet: *Komm, Jesu, komm!* BWV229 (c.1730) [9:18]

Cantata No.182: *Himmelskönig, sei willkommen*, BWV182 (Palm Sunday, 25 March 1714) [29:34]

Terence Charleston (organ)

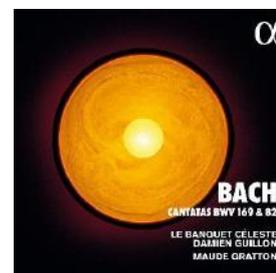
Amici Voices

rec. 13-15 February 2017, St Michael's Church, Highgate, London. DDD

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.

HYPERION CDA68275 [61:37]



Three very fine releases this month to delight the hearts of the lovers of Bach's organ and choral music. It's the quality of performance that links them, though there is some overlap of material in that the opening sinfonia of Cantata No.169 has been 'borrowed' by Bart Jacobs as part of his ingenious arrangement of 'organ concertos'.

CD available from	

Ramée: Bach composed concertos for solo organ, arrangements of the music of Vivaldi and others; if he composed concertos for organ and instrumental accompaniment they just haven't survived. On the other

hand, many of his cantatas from 1726 contain movements with prominent roles for the organ, believed to be reworkings of lost concertos, music which he also mined for his harpsichord concertos. The opening sinfonia of BWV169, stands out on the Alpha recording of that cantata (below) as such a movement.

It's even feasible, as the notes suppose, that Bach improvised movements from his own music when, demonstrating a new Silbermann organ at Dresden in 1725, he performed 'various concertos with sweet underlying instrumental music' (*diverse Concerte mit unterlauffender Doucen Instrumental-Music*).¹ That's not to be confused with the more famous occasion when he inaugurated a new Silbermann organ at the Sophienkirche, the court chapel, in Dresden in December 1736, perhaps to celebrate his appointment a *Hofcompsiteur*, or court composer, to the Elector of Saxony a few weeks earlier.

Bart Jacobs' reconstructions of four plausible concertos and three sinfonias from cantata movements and concertos for other instruments, their origins noted in the booklet, sound feasible and give us a set of Bach 'organ concertos' to rival those of Handel, another great 'borrower' of his own music and others'. If we knew our Bach cantatas as well as *Messiah*, the music would be as reassuringly familiar as when Handel breaks into the aria *Lift up your heads, O ye gates* in his *concerti a due cori*.

The movements which Jacobs has taken from the keyboard concertos which Bach put on in the Leipzig coffee house, themselves largely pastiches of other works by him, often now lost, may sound a little more familiar.

The organ in Bornem, built by Thomas in 2013, is based on a small Silbermann instrument in Rötha, which Bach may well have known. Though, at 440Hz, it doesn't quite match the *Chorton* tuning of 465Hz common in Bach's day, only those with uncommonly acute sense of pitch will notice the difference. I didn't, but I did notice the quality of Jacobs' playing of the solo parts. Just to keep us on our toes, however, the third movement, *allegro*, of the d-minor concerto (track 6), while based on the keyboard concerto BWV1052, also leans on Cantata No.188 and the putative original violin concerto which Bach quarried for both. It should keep even Bach experts busy spotting the differences.

The rest of us can just enjoy, which I did as much as hearing Andreas Staier with Freiburg Baroque in the harpsichord version (BWV1052-1058, Harmonia Mundi **HMC902181/82**) or Alina Ibragimova with Arcangelo and Jonathan Cohen in the violin concerto reconstruction (BWV1041-2, 1052, 1055-6, Hyperion **CDA68068**).

I did find the use of the tremulant in the Sinfonia in G from BWV156 (track 7) rather cloying by comparison with the straighter and more effective version on John Eliot Gardner's recording of the cantatas for the Third Sunday after Epiphany (BWV72, 73, 111 and 156, DG Archiv **4635822**, download only). That's a rare lapse of taste, however.

As Bart Jacobs notes in the booklet, Bach gives little or no indication of which manual to use and stop selection is entirely at the performer's choice. As a very (very, very) amateur keyboard performer with no chance to get hands on an organ for years, both seem to me to be very judiciously chosen. Though the Bornem organ has two 16' stops, Jacobs resists the temptation to overuse them.

It's some time since I welcomed Les Muffatti accompanying Hasnaa Bennani in Handel Arie per la Cuzzoni (**RAM1501** – [DL News 2016/1](#) and [review](#) by Michael Cookson). Here they make an equally fine job of accompanying these putative concertos, directed this time by their first violin Ryo Terakado.

It's not the first time such a project has been presented: Peter Hurford and the Northern Sinfonia, with Richard Hickox, recorded a similar 67-minute programme for Argo, set down at York University and released in 1990 (**4254792**, download only or stream from Naxos Music Library, no booklet). The arrangements there, of three putative concertos



and two sinfonias, are by RJ Shureck. It's worth hearing as much more than a memorial to Peter Hurford.

Those in search of more standard fare, perhaps as an introduction to Bach's organ music, could do much worse than Hurford's Double Decca set of JSB's *Great Organ Works* (**4434852**, around £11.50, or download in mp3 for around £7.50, or lossless for around £10).

CD available from	
	

Alpha: Not long ago I reviewed these performers in Bach Cantatas Nos. 35 and 170, recorded in 2011 for the Zig-Zag label and reissued on mid-price **Alpha343**. Like my colleague Johan van Veen, who found the original release 'moving and exciting', I very much enjoyed that reissue and recommended that you made room on your creaking shelves of over-loaded hard-drive for both it and a Harmonia Mundi recording of Bach Dialogue Cantatas (**HMM902368**). Now you had better make even more room to squeeze in this new release.

My only reservation about that earlier recording was that it came up against one of the classic Bach cantata recordings of all time, with Janet Baker, John Shirley-Quirk, Robert Tear, the Academy of St Martin-in-the-Fields and Sir Neville Marriner (Decca Eloquence **4762684**, Cantatas Nos. 82, 159 and 170 – [review](#)). Even Iestyn Davies (with Arcangelo and Jonathan Cohen Hyperion **CDA68111** – Recording of the Month: [review](#) – [review](#) – [Christmas 2016](#)) has to take second place to Dame Janet in Cantata No.170 and – you guessed it – No.82, the first work on the new Alpha.

The Eloquence recording is now download only, *sans* booklet, and rather more expensive than it used to be on CD (around £11 for lossless sound). Even so, it's an essential purchase – though, just to prove that there's always a different opinion, I see that one reviewer on the Amazon website gives very considered reasons for awarding it just one star!

I'm going to set aside that Eloquence recording, put it out of mind and focus my appreciation on the new Alpha release. Damien Guillon is a most accomplished counter-tenor soloist in Bach cantatas, not just with his own *Le Banquet Céleste* (Alpha, Zig-Zag and Glossa), but with Masaaki Suzuki (BIS), Raphaël Pichon (Harmonia Mundi) and Philippe Herreweghe (PHI). Comparison with Iestyn Davies and with Philippe Jaroussky and the Freiburg Baroque Orchestra (Warner Erato **2564649159**, Cantatas Nos. 82 and 170, with Telemann, CD and DVD, reviewed as audio-only download) leaves me unable to recommend one recording above the others.

Nikolaus Harnoncourt, whom one might have expected, on his ground-breaking series for Telefunken, shared with Gustav Leonhardt, to record BWV82 with Paul Esswood (counter-tenor), chose instead the alternative version for bass soloist. As did Philippe Herreweghe in his Harmonia Mundi series, where Andreas Scholl was the counter-tenor soloist in other cantatas.

I can't see any details of the organ in the booklet, but it's a fine instrument for this music – at least, as Maude Gratton plays it. In fact, I see from the [brief description](#) on the website of the Strasbourg church where the recording was made, it was constructed as a 'dream organ for Bach'. It needs to be, since the organ plays a prominent part in these cantatas.

CD available from	
	
Download and CD from	

Hyperion: I'm writing this review on the last Sunday before Lent, so by the time it's online Palm Sunday should be just around the corner. Bach composed Cantata No.82 for that day while still in the service of Duke Wilhelm Ernst at Weimar. Though both the works recorded here are early works, no excuse need be made for them. Of the many available recordings, I couldn't resist Volume 3 of the Chandos series of Bach's early cantatas, with

Michael Chance (counter-tenor), Emma Kirkby (soprano), Charles Daniels (tenor), a group of instrumentalists and the Purcell Quartet (**CHAN0752** – [review](#) – [review](#)).

While I'm not indissolubly wedded to the one voice per part dictum, it works well on the Chandos recording, which also contains Cantatas No.21 and No.172. My sole reservation in my very first [Download Roundup](#) was that the download cost more than the 2-CD-for-1 package; that has now been put right, with mp3 for £7.99, 16-bit lossless for £9.99 and 24-bit for £13.99 from [chandos.net](#).

Listening again to the Chandos left me with a feeling that Michael Chance was not on best form in the aria *Leget euch dem Heiland nieder*, and a distinct preference for Helen Charlston on Hyperion. That's the highlight of a very fine performance, with Henry Hawkesworth and Hiroshi Amako offering attractive accounts of their respective arias for bass and tenor.

The funeral cantata, which predates even the Weimar appointment, and the motets also go very well. I haven't encountered Amici Voices before – their recording debut, I believe, apart from a release on their own label – but I hope to hear more from them. Terence Charlston, no stranger to the recording scene, rounds off an excellent album with the all too short chorale partita.

¹ There's a reminder here of the fluidity of language: modern German is peppered with Anglicisms where there's a perfectly good German word or phrase. Previously it was French words like *diverse* and *douce* that invaded the language.

RECOMMENDED

George Frideric HANDEL (1685-1759)

Serse, HWV40 (1738)

Franco Fagioli (counter-tenor, *Serse*), Vivica Genaux (mezzo, *Arsamente*), Inga Kalna (soprano, *Romilda*), Francesca Aspromonte (soprano, *Atalanta*), Andrea Mastroni (bass, *Ariodate*), Delphine Galou (contralto, *Amastre*), Biagio Pizzuti (baritone, *Elviro*)

Cantica Symphonia

Il Pomo d'Oro/Maxim Emelyanychev (harpsichord)

rec. Villa San Fermo, Lonigo, November 2018. DDD.

Text and translation included.

DEUTSCHE GRAMMOPHON 4835784 [67:44 + 60:47 + 41:35]



CD available from	

This new recording had already won golden opinions pretty well all round before I heard it: *Editor's Choice* here, *Disc of the Week* there. I can only concur with the widespread praise. You should have a pretty good idea of

what to expect if you heard Franco Fagioli's DG album of Handel arias a year ago (**4797541** – [review](#)). That multi-award-winning recording, also with *Il Pomo d'Oro*, conducted then by Zefira Valova, contained three items from *Serse*. I caught up with it belatedly and I was mightily impressed by a voice as capable both of the higher notes as Philippe Jaroussky and of a baritonal quality in the lower notes. Diction leaves something to be desired, but you can't have it all and overall the casting of the first complete *Serse* with a counter tenor in the title role is well justified. The bravura outbursts and the introspective moments both come over with conviction. The original *Serse*, Senesimo, was quite something by all accounts, and so is Fagioli.

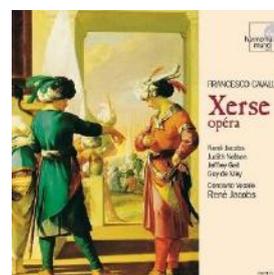
With not too much competition, my benchmark hitherto has been the Chandos recording directed by Christian Curnyn with a strong cast of soloists and the Early Opera Company (**CHAN0797** – [review](#)). Like the new DG, it comes on three CDs and sells for around £21, £19.98 as a lossless download with pdf booklet, £24.99 in 24-bit, from [chandos.net](#). Jean Claude Malgoire with La Grande Ecurie et la Chambre du Roy, the first full recording, is just worth considering by bargain hunters (Sony

88985397842, 3 CDs around £14), especially if you can find the 22-CD super-budget set of Handel operas that was available until recently – [DL News 2016/5](#).

The virtues of this new DG recording are apparent from the stylish opening Overture and Gigue, foreshadowing the very fine direction throughout, and even more so from Fagioli's *Ombra mai fù* – you don't have to wait long with this opera for the big aria. That was included on the aria album, preceded by *Fronde tenere*, but Fagioli excels even himself on the new recording – the tempo is marginally faster but the sentiment even better conveyed. You wouldn't buy a 3-CD set for one aria, but the rest of the set is equally fine.

From the tenderness of *Ombra mai fù* to the other set-piece, *Se bramate d'amar*, is quite a leap, but it's one which Fagioli takes in his stride. I couldn't find anything to criticise about the rest of the cast, so this new recording at least takes its place alongside the Curnyn. If you really don't like counter-tenors – I know some don't – and prefer a rather less dramatic approach, you will probably prefer the Chandos, but most will now go rather for the new recording.

This DG *Serse* reminded me that it was time I took out my set of Cavalli's opera *Xerse* from 85 years earlier, which used the same libretto, recorded in 1985 by René Jacobs as Xerxes and director and a strong cast of singers and instrumentalists and with interpolations from Cavalli's *Oronthea* (Harmonia Mundi **HMC901175.78**, four CDs, download only, no booklet, from [7digital.com](#), mp3 and lossless). Subscribers to [Naxos Music Library](#) will find it there.

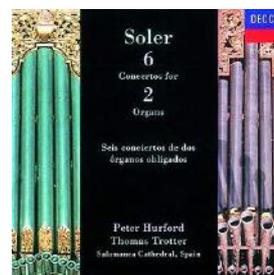


I haven't yet been able to hear Philippe Jaroussky's Cavalli recital, just released by Erato as I write.

Antonio SOLER (1729-1783)

Seis conciertos de dos órganos obligados (Six Concertos for two organs) R463. Peter Hurford, Thomas Trotter (gospel and epistle organs of Salamanca Cathedral) rec. 1991. DDD.

DECCA 4361152 [63:08]



Special CD available from

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For all the virtues of a recent recording of these Soler concertos for two organs, including availability on SACD (Cybele – [review](#)), I found myself wanting to return to this Decca recording. Unable to lay my hands on it at the famous back of the cupboard, I was pleased to be able to listen to it via the Naxos Music Library and to be able to report that the CD is available as a Presto special. It's wonderful to hear a Spanish organ of this age in tune, but to hear the two at Salamanca, and in such pin-sharp performances, is beyond belief.

I didn't expect, when reviewing the Cybele, soon to be including it here as my choice of recording by which to remember Peter Hurford. I could, of course, have chosen his complete Bach (Decca **4444102**, download only, around £40 in mp3, £50 in lossless) or the 2-CD collation Bach *Great Organ Works* (**4434852**, 2-for-1) or any one of a number of very fine recordings, such as his reconstructed Bach 'Organ Concertos' (see the Ramée review above).

His recordings of the romantic repertoire, too, show that he was by no means limited to the baroque. His *Romantic Organ Works* Double Decca budget-price twofer is download only (**4667422**) but Decca Eloquence have slated a 53-minute reissue for April 2019 of *Peter Hurford plays the Organ at Sydney Opera House*, a programme ranging from pseudo-Albinoni (the *Adagio*), Jeremiah Clarke and Bach (including BWV565, of course), via Mendelssohn (*Midsummer Night's Dream* music), Franck, Widor (*the Toccata*) to Herbert Murrill and Walford Davies (**4840351**). I can only hope that they also reissue

some of the less pop repertoire, such as his Franck Three Chorals and other works, currently available only as a Presto CD or download (**4117102**).

For Hurford as a composer, there's a recording of his short *Litany to the Holy Spirit* on a Naxos collection *An Evening Hymn*, Oliver Lepage-Dean (treble) with the choir of St John's College Cambridge and Christopher Robinson (**8.557129** – [review](#) or 2-CD set *English Choral Music* **8.557557/58** – [review](#)). That's his most often recorded work, with 14 recordings currently to its credit. His even shorter *Sanctus* and *Benedictus* and *Agnus Dei* feature on a recording from Barry Rose and the St Alban's Abbey choir where, of course, he was he was organist s and choirmaster and closely connected with the international organ festival. (*Praise and Majesty*, Lamm **LAMM095D**, download only, or Griffin **GCCD4076**).

His 11-minute organ suite *Laudate Dominum* can be found on an album entitled *Trans Europe Experience*. Ignore the rather gash cover, with a TEE train and the performance by Keith John at the organ of Gloucester Cathedral is well worth hearing. (Willowhayne **WHR032**, CD or download from [Presto](#), or stream from [Naxos Music Library](#)).

As I was writing this on the first Sunday in Lent – *Quadragesima* as it used to be called – I thought it appropriate to investigate another recording containing Peter Hurford's *Litany to the Holy Spirit: Out of Darkness*, Music from Lent to Trinity (Signum **SIGCD409** – [review](#)). I missed this when it was released, but the performances, appropriately from Hurford's *alma mater*, Jesus College Cambridge, of music from Sheppard via l'Héritier, Tallis, Byrd, Purcell, Stanford, Stainer, Elgar, Langlais and Britten to Rorem, (Grayston) Ives and MacMillan, do all the music proud. The 24-bit download from [hyperion-records](#), with pdf booklet, costs £12, with 16-bit for £7.99.



Joseph HAYDN (1732-1809)

Trumpet Concerto in E-flat, Hob.VIIe/1 [15:02]

Bert Jeannotot (trumpet), Pro Arte Chamber Orchestra of Munich/Kurt Redel

rec. 1961. ADD/stereo

Concerto in F for Klavier, Violin and Strings, Hob.XVIII/6 [18:54]

Jaap Schröder (violin), Gustav Leonhardt (harpsichord), Amsterdam Kammerorchester/André Rieu

rec. 1963. ADD/stereo

Cello Concerto in D, Hob.VIIb/2 [26:07]

Maurice Gendron (cello), Lamoureux Orchestra/Pablo Casals

rec. 1960. ADD/stereo

No booklet.

Reviewed as lossless press preview

BEULAH 1PS37 [60:04] Coming soon – check [eavb.co.uk](#)



This is the recording from which I got to know the cello concerto from the university record library, when it was *the* Haydn cello concerto – the concerto in C, now known as No.1, had not then been discovered, let alone recorded. The original Philips LP coupled the Haydn with the first recording of the Boccherini cello concerto No.9 in B-flat in its unadulterated form and I could wish that Beulah had included that here, too. Unbelievably, the mish-mash version perpetrated by Grützmacher survived for several more years – even Jacqueline du Pré chose that edition.

The Beulah reissue is worth the price for the Cello Concerto alone, but the other recordings add to the attraction. Hob.XVIII/6 comes from a collection of C18 concertos on the Telefunken label. The first release that I can find was in mono and later in stereo in 1973, but the recording seems to date from

ten years earlier. The conductor, André Rieu, was presumably the father of the now more famous poplizer of the Strauss family. The most recent recording comes as part of Andreas Staier's mid-price collection of the Haydn keyboard concertos, on the fortepiano, so it's good to hear this earlier recording with a harpsichord (Harmonia Mundi **HMG501854** – [review](#) of earlier release).

The Trumpet Concerto appears to have been released in the US on the EMI Angel label and in the UK on World Record Club in mono only. We're not exactly short of recordings of this popular concerto but the Beulah reissue of this still stylish performance is welcome.

When this becomes available, go for the Qobuz download – worth waiting for, in lossless sound for the same price that other providers charge for mp3. All the recordings have worn well enough in these transcriptions to make lossless sound the better option. There's some marginal stress above the staff in the keyboard concerto.

Wolfgang Amadeus MOZART (1756-1791)

The Essence of Mozart

Die Entführung aus dem Serail (The Seraglio), K384, Overture [5:47]

Philharmonia Orchestra/Otto Klemperer – rec. 1962. ADD/stereo

Don Giovanni, K527, *Ah taci, ingiusto core!* [4:52]

Elisabeth Schwarzkopf, Giuseppe Taddei, Eberhard Waechter,
Philharmonia Orchestra/Carlo Maria Giulini – rec. 1960. ADD/stereo

Horn Concerto No.1 in D, K412 [8:15]

Dennis Brain (horn); Philharmonia Orchestra/Herbert von Karajan – rec. 1953. ADD/mono

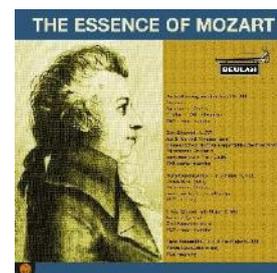
String Quintet in D, K593 [24:05]

Amadeus Quartet, Cecil Aronowitz (viola) – rec. 1957. ADD/stereo

Piano Sonata No.13 in B-flat, K333 [29:15]

Wanda Landowska (piano) – rec. 1956. ADD/mono

BEULAH 1PS38 [72:15] Coming soon – see eavb.co.uk for details.



Can you encapsulate the Essence of Mozart within the space of 80 minutes? Not really – I'd have had to run to at least a double album and included something from the *Requiem* and *Die Zauberflöte* – unfortunately, the Klemperer recording of the latter, with its marvellous female cast, and the Böhm, with Fritz Wunderlich, both recorded in 1964, remain in copyright. The other classic recordings, however, Karajan (EMI, mono) and Fricsay (DG, mono) are both out of copyright. I'd need one of the piano concertos, too, on my second part: the well-known No.21 (the so-called *Elvira Madigan*) or No.23. Beulah already offer Karajan's 1961 recording of the *Requiem*, with Symphony No.40, on **1PDR24** – from [Qobuz](#) (lossless, no booklet) and Annie Fischer with Sir Adrian Boult in Nos. 20 and 23, with Beethoven Piano Concerto No.3 – from [Qobuz](#) (no booklet).

All that said, however, the Beulah selection would give a Mozart novice – perhaps someone who had been enthralled by the film *Amadeus* – a very worthwhile introduction to the composer. They ought at the same time to find out how many inaccuracies there are in the film!

Three of the pieces come in classic recordings: the Giulini *Don Giovanni* (EMI/Warner) is still widely considered the best; no-one has bettered the Brain Horn Concertos (EMI/Warner) and the Amadeus String Quintets with Aronowitz (DG) rate alongside those of the augmented Grumiaux Trio (Philips). I'd forgotten how Landowska, renowned for her harpsichord recordings, made the modern grand piano sound as delicate as the fortepiano; on the other hand, her *rubato* is oddly intrusive.

All the transfers have come up sounding well. I checked that of the Horn Concerto against the Warner and there's nothing in it – though mono and a trifle shrill in the strings, it's spacious mono and the effect is almost like the *Breitklang* technique which EMI's Electrola division used to apply before Decca's Eclipse experiments got a bad name for expanded mono.

Sirènes**FRANZ LISZT (1811-1886)***Die Loreley*, S.273/2 [6:07]*Freudvoll und leidvoll*, S.280/1 [2:17]*Es war ein König in Thule*, S. 278/2 [2:50]*Im Rhein, im schönen Strome*, S.272/2 [2:52]*Freudvoll und leidvoll*, S.280/2 [3:10]*Über allen Gipfeln ist Ruh*, S.306/2 [3:52]**HECTOR BERLIOZ (1803-1869)***Les Nuits d'été: Six mélodies pour voix et piano*, Op.7, H.81A (1841) [29:05]*La Mort d'Ophélie*, Op.18/2, H.92A [6:11]**RICHARD WAGNER (1813-1883)***Wesendonck-Lieder*, WWV91, *Fünf Gedichte für eine Frauenstimme* [19:23]

Stéphanie d'Oustrac (mezzo)

Pascal Jourdan (piano)

rec. September 2018, Teldex Studio Berlin. DDD.

Texts and translations included

Reviewed as downloaded in 24/96 with pdf booklet from eclassical.com.**HARMONIA MUNDI HMM902621** [75:47]

CD available from	
	
Download from	

It's not long ago that I was singing the praises of another Harmonia Mundi recording of *Les Nuits d'Été* (HMM902634, with *Harold in Italy*). I made that a Recommended recording – Winter 2018-19/1 – as did my colleague John Quinn, and his [review](#) has subsequently been crowned a Recording of the Month. The USP of that

recording is the use of a period-instrument orchestra and the presentation of the songs in the alternative baritone version, not to mention one of the best ever recordings of *Harold in Italy*.

I wasn't sure if Harmonia Mundi's first recording with Stéphanie d'Oustrac, whom I had encountered only in earlier repertoire, in the version with piano would be as competitive, so used are we to the orchestral version of *Nuits* and, indeed, of the *Wesendonck Lieder*. John Quinn asked for more at the end of his review of her recital of French song on Ambronay – [Recording of the Month](#) – and here it is, albeit four years later and for another label.

To begin at the beginning, the powerful voice comes into its own in the Liszt songs. I've never considered Liszt to be a great lieder composer and some of these settings compare unfavourably with Schubert's of the same words – surprisingly for a piano virtuoso, he doesn't make especially inventive use of the accompaniment – but d'Oustrac makes a good case for them and Pascal Jourdan does what an accompanist should do in backing the singer without drawing attention to himself, which is actually more of a complement than it may appear.

I did miss the orchestra in Berlioz and Wagner but here, again, Pascal Jordan proves a very able accompanist, so that the loss is less than I had feared. It will take a great deal of time to tear me away from Janet Baker in *Nuits d'Été* – part of the new Warner complete Berlioz or separately as a download – and I don't think she has quite met her match here, but d'Oustrac is not far behind at all. There is passion and tenderness aplenty, and her recording makes a very good foil to the other Harmonia Mundi with baritone soloist and orchestra.

Kirsten Flagstad was over 60 when she recorded the *Wesendonck Lieder* with Sir Adrian Boult and the various LP reissues never sounded too clever, but her recording has come up very well on two Eloquence CDs – [review](#). Even so, and even without the orchestral accompaniment, d'Oustrac and

Jorudan more than maintained my interest. With good recorded sound, especially as heard in 24/96 format from eclassical.com, this new recording offers a very fine complement to the classic recordings of Berlioz and Wagner which I've mentioned.

Charles-François GOUNOD (1818 – 1893)

Symphony No.1 in D (completed by 1855) [25:43]

Symphony No.2 in E-flat (completed by 1856) [35:54]

Iceland Symphony Orchestra/Yan Pascal Tortelier

rec. Eldborg, Harpa, Reykjavík, Iceland; 30 April and 2 – 4 May 2018. DSD.

Reviewed as 24/96 stereo download from chandos.net (also available in surround sound).

CHANDOS CHSA5231 SACD [61:47]



CD available from	
Download from	

Confession time: I wasn't even aware that Gounod had composed any symphonies, having forgotten that Christopher Hogwood had recorded No.1 with the St Paul Chamber Orchestra (Decca **4302312**, with *Petite Symphonie* and BIZET *L'Arlésienne*, download only) and that Naxos actually had a CD of both symphonies

(**8.557463** – [review](#)). There's also a Presto special CD of both works from the Orchestra of St John's Smith Square conducted by John Lubbock (ASV [CDDCA981](#) – [review](#)).

Yan Pascal Tortelier has already given us Gounod's *Funeral March of a Marionette* (**CHAN9765**, *Tortelier's French Bonbons*) and, truth to tell, these early symphonies, inspired and encouraged by Mendelssohn, are not much weightier than that or, indeed, the ballet music from *Faust*. To call either a masterpiece, as the homepage of the Iceland SO does No.1, is to over-egg the pudding, but these are amenable works and you are unlikely to find them better performed than here. The 24-bit download is very good, so the SACD should be too.

Henri SAUGUET (1901 – 1989)

Les Forains (the Fairground People, or 'the Show Folk') ballet (1945) [25:15]

Jules MASSENET (1842 – 1912)

Ballet Suite from *Hérodiade*, Opera in Four acts (1881, revised 1884) [9:34]

Jacques IBERT (1890 – 1962)

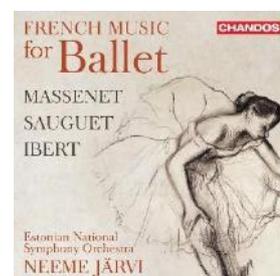
Les Amours de Jupiter (Jupiter's amorous adventures) ballet in five scenes after a Scenario by Boris Kochno (1945) [33:10]

Estonian National Symphony Orchestra/Neeme Järvi

rec. Estonia Concert Hall, Tallinn; 30 and 31 May 2018 (*Les Amours de Jupiter*), 31 May and 1 June 2018 (Ballet Suite from *Hérodiade*), and 1, 4, and 5 June 2018 (*Les Forains*). DDD.

Reviewed as 24/48 download with pdf booklet from chandos.net.

CHANDOS CHAN20132 [68:19]



CD available from	
Download from	

Feeling content with the Timpani recording of the Ibert (**1C1230**, download only, [DL News 2015/5](#)), I passed this by – id I didn't try to ration myself, there wouldn't be enough hours in the day – until I heard some of the Sauguet on Radio 3 and just had to hear the rest. I was not disappointed by any of the Chandos album and can

recommend it to anyone who doesn't wish to download the Timpani recording. Those prepared to download, however, will find both recordings available in superior 24-bit sound – 24/48 for the Chandos, 24/44.1 for the Timpani. Incidentally, you should not expect anything as riotous as his *Divertissement* from the Ibert ballet.

Eugène YSAÏE (1858-1931)*Poème élégiaque* in d minor, Op.12 (1892/3) [14:43]**César Auguste FRANCK (1822-1890)**

Violin Sonata in A (1886) [27:31]

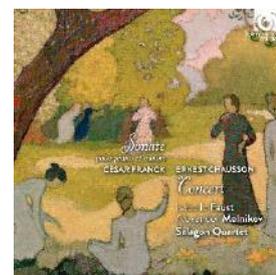
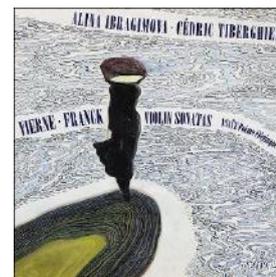
Louis VIERNE (1870-1937)

Violin Sonata Op.23 (1905/6) [32:52]

Lili BOULANGER (1893-1918)*Nocturne* (1911) [3:14]

Alina Ibragimova (violin), Cédric Tiberghien (piano)

rec. Henry Wood Hall, London, 11-13 January 2018. DDD.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.**HYPERION CDA68204** [78:27]For CD purchase details see [review by Jonathan Woolf](#)**César Auguste FRANCK (1822-1890)**

Violin Sonata in A (1886) [28:08]

ERNEST CHAUSSON (1855-1899)*Concert* for piano, violin and string quartet, Op.21 (1892) [38:57]

Isabelle Faust (Stradivarius violin 'Vieuxtemps', 1710), Alexander Melnikov (Érard piano, c.1885) Salagon Quartet [Christine Busch, Lisa Immer (violins); Sebastian Wohlfarth (viola); Gesine Queyras (cello)]

rec. June and September 2017, Teldex Studio Berlin. DDD.

Reviewed as 24/96 download with pdf booklet from eclassical.com.**HARMONIA MUNDI HMM902254** [67:05]

Harmonia Mundi: CD available from	
Harmonia Mundi: Download from	
Hyperion: Download from	

I thought I had my recommendations for the Franck Violin Sonata pretty well sewn up. The classic recording made by Arthur Grumiaux with György Sebök has stood the test of time well and can be obtained on a Philips Eloquence budget-price twofer with Grumiaux's even more famous Fauré Violin Sonatas, with Paul Crossley, plus Lekeu, YsaÏe, Viextemps, Debussy and Ravel (**4428299** – [review](#)).

Then there's Kyung-Wha Chung and Radu Lupu, recommendable as much for the couplings as for the Chung and Lupu contributions (Decca **4211542**, mid-price, with Debussy Violin Sonata and Sonata for flute, viola and harp and Ravel Introduction and Allegro, with Osian Ellis and the Melos Ensemble). Unable to locate either of these CDs – the 'back of the cupboard' syndrome again – I refreshed my memory of both via Naxos Music Library. Pressed to a Desert Island choice, I would have to go by a sliver for the Grumiaux – I find myself marginally more 'inside' the spirit of the music, but perhaps that's because I've known that recording longer (?) Except that in the finale I'd like to blend the lyrical beauty of Grumiaux and Sebök with a little more of the Chung/Lupu energy.

More recently, Chandos have given us a recording by Tasmin Little and Piers Lane, with Fauré Romance and Szymanowski Violin Sonata, Op.9 (**CHAN10940**). I missed that when it was released in 2017 but, noting that Stephen Barber found it 'greatly enjoyable' – [review](#) – and Jonathan Woolf also enjoyed it – [review](#) – I downloaded it in 24/96 sound from chandos.net and enjoyed it.

Jonathan Woolf has said pretty well all that need be said about the **Hyperion** release. I enjoyed hearing the Franck in the company of the other works, which are by no means dwarfed by it. That's especially true of the Vierne – another great composer best known for his organ music coming good in the chamber repertoire. There are not too many other recordings of the Vierne, but you need look no further than the new Hyperion. If you already have a good recording of the Franck, you may wish to

consider an alternative account of the Vierne such as Accentus **ACC303172** (with the Piano Quintet) or Fuga Libera **FUG728** (with PIERNÉ Violin Sonata), both download only, available from eclassical.com.

The USP of the **Harmonia Mundi** recording is the use of period instruments, especially the Érard piano dating from a year before the Franck sonata and the sparing use of vibrato from Isabelle Faust. It colours the music subtly differently from the very beginning, with a more focused, slightly drier, less fulsome sound than from a modern grand. I've seen it suggested that the recording makes it harden noticeably at climaxes, but the 24-bit download seems to smooth that out. Faust's earlier recording for H-M, with Florent Boffard, was very highly regarded in some quarters, but the newer album is even more special. If you prefer authenticity, would like the apt and enjoyable Chausson coupling, and especially if you appreciate the extra quality of 24-bit, go for the eclassical download.

Anton BRUCKNER (1824-1896)

Symphony No.6 in A, WAB106 (1879-1881)

[51:30]

Deutsches Symphonie-Orchester Berlin/ Robin Ticciati

rec. Berlin Philharmonie, Germany, 10–12 February 2018. DDD.

Reviewed as press preview in lossless sound.

LINN CKD620 [51:30]



[Symphony No.9](#) in d minor, WAB109 (1896) [57:08]

Symphonieorchester des Bayerischen Rundfunks/Mariss Jansons

rec. live, 13-17 January 2014, Philharmonie, Munich. DDD.

BR KLASSIK 900173 [57:08] For CD availability please see [review by Michael Cookson](#).

Linn: CD available from	

Ticciati: Dan Morgan thought Bernard Haitink's recording on BR Klassik 'very top of your to buy list ... a remarkable achievement all round' – [review](#). It also received glowing reviews from other reviewers, which I could but echo in [Spring 2018/1](#). You'll also find a link there to positive

reviews of the LPO Live recording with Christoph Eschenbach (**LPO0049**). Both of these convinced me not to ignore this comparatively neglected work.

I took the opportunity to remind myself of the Klemperer recording, however, which for many remains the *fons et origo* of this symphony and enshrines a performance of surprising fluidity, not at all like the marmoreal image of the conductor in his last years and a reminder that he was the first conductor to fit the *Romantic* symphony on one LP – still available, albeit in very ropery sound. EMI even managed to fit fillers on the single CD of No.6, recorded in 1964 with the NPO [56:10] and in the complete set of Symphonies 4-9, also download only, the finale of No.8 precedes the Sixth – [review](#) – [review](#). If you can find the earlier CD reissue, with the *Wesendock Lieder*, with Christa Ludwig, that's better still than the GROCD (**5626212**, download only).

Robin Ticciati has already shown himself 'at home ... in the Bruckner idiom' to quote John Quinn's [review](#) of his recording of Mass No.3 (Tudor **7193**). Can he repeat that in this symphony where there's such surprisingly strong competition?

Mercifully, there's no problem about the edition used – Bruckner didn't keep tinkering with the Sixth as he was wont to do, so direct comparison is possible. The first movement, *maestoso*, takes a fairly fast 14:23 here, as against 16:55 from a far from stodgy Klemperer and 16:25 from Haitink (BR Klassik; his earlier Philips recording was a little faster). There were times when I found myself wishing for a broader view of things, but the other side of the coin is that the music sounds more lyrical than usual,

just the opposite of the description in the advertising blurb – ‘expansive and revelatory’. If you like your Bruckner to sound more like an Alpine meadow in Spring than a massive gothic building, this is it.

Surprisingly, the boot is on the other foot in the *adagio* second movement, which Bruckner marks *sehr feierlich*, implying a sense of occasion. Though he’s slightly slower than Klemperer, I don’t think that Ticciati quite achieves that sense of occasion until about two minutes in, after which I found myself in accord. At a very similar tempo, Haitink seems to get it right from the start and even makes sense of Bruckner’s meanderings.

At almost two minutes faster than Klemperer and one minute faster than Haitink, Ticciati returns us to the Spring meadows in the *scherzo*, often reminiscent of Mahler’s *Wunderhorn* symphonies. If he doesn’t quite obey the *nicht schnell* marking, I’m not complaining; this may not be Bruckner by the book and I shall certainly not ditch Klemperer or Haitink. After all, the cathedral-like block of sound is what we expect from Bruckner, but I enjoyed Ticciati’s alternative take.

He’s also in line with Klemperer’s fast take on the finale – another *doch nich zu schnell* marking more honoured in the breach than the observance, allowing the music to sound less stop-start than from Eugen Jochum who, nevertheless, remains one of my favourite Bruckner conductors: his 2-CD DG Originals set of the three masses (**4474092**) is still top of my list and the 9-CD box of the nine symphonies (**E4694102**) is at least worth exploring via Naxos Music Library. Paul Corfield Godfrey liked the less expensive Warner budget set, which I haven’t heard – [review](#).

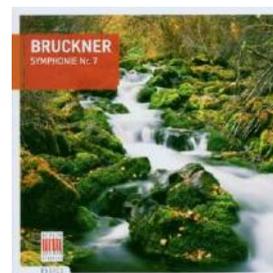
Did I mention that the Linn recording is very good – even better, I imagine, if you download the 24-bit version from linnrecords.com.

Jansons: This recording enters a very competitive field, not least from Jansons himself with the Royal Concertgebouw on their own label (**RCA16001**, SACD). Michael Cookson – [review and purchase details](#) – liked this new BR Klassik recording but found himself preferring Claudio Abbado’s posthumous version from Lucerne (DG **4793441**) and Günter Wand in Berlin (RCA **82876873792**, with No.4, budget-price download, or 6-CD set **88691922952**). That’s a pretty fair summation: I reviewed the Abbado in [DL News 2014/10](#) (Recording of the Month) and Wand’s Bruckner recordings have always been among my favourites.

If you want the ‘complete’ four-movement work in a pretty convincing edition, it has to be Simon Rattle (Warner **9529692** – [June 2012/2: Download of the Month](#)). Ignore the link to Sainsburys downloads. Until Abbado re-converted me to the three-movement version, Rattle’s was my preferred version and I still find the edition of the finale generally convincing; indeed, I miss hearing the putative finale. See also my [review](#) of Herbert Blomstedt (Querstand SACD) and of Bernard Haitink with the LSO on their own label (**LSO0746** – [DL News 2014/15](#)).

There’s been a good deal of debate on the MWI Message Board recently about the ‘worst’ Bruckner #4. One thing thrown up has been the surprising quality of many of the recordings in the Brilliant Classics box of the Bruckner symphonies (**94686** – [review](#) – [review](#)), particularly Nos.4-9 conducted by Heinz Rögner with the Berlin Radio Symphony Orchestra.

As it happens, No.7 (1885, ed. Haas) remains available separately to download on the Berlin Classics label (**0185852BC**) and can be obtained for as little as £4.49, from 7digital.com. (But **NB**: the whole box set can be downloaded in mp3 for less than twice that. Subscribers to emusic.com will find it for £1.68, no booklet from any source.)



At 59:12 overall, one might expect Rögner to cut some corners or run some red lights – another great exponent of the old East German tradition, Kurt Sanderling, takes 71:14 on **SWR19410CD** – [review](#) – [Autumn 2018/1](#) – but no such thing; I liked both.

Gabriel PIERNÉ (1863-1937)

Piano Trio, Op.45, in c minor [39:00]

Gabriel FAURÉ (1845-1924)

Piano Trio, Op.120, in d minor [18:30]

Trio Wanderer [Jean-Marc Phillips-Varjabédian (violin), Raphaël Pidoux (cello), Vincent Coq (piano)]

rec. February 2014, Teldex Studio Berlin. DDD.

Reviewed as 24/96 download with pdf booklet from [eclassical.com](#).

HARMONIA MUNDI HMC902192 [57:33] See review by Michael Cookson: ‘my ... high expectations were exceeded’.



CD available from	

There are very good performances of the Fauré from the Florestan Trio (Hyperion **CDA30029**, with Debussy and Ravel Piano Trios) and the Nash Ensemble (**CRD3389**, with *La Bonne Chanson*), but Pierné’s chamber music is far less well represented. This is the only recording of his Piano Trio that we have reviewed on MusicWeb and there is not much else generally available. Indeed, the only serious competition seems to come from Trio Hochelaga, similarly coupled to the Harmonia Mundi, on Atma (**ACD22355**).

Compare the Atma recording with the Harmonia Mundi on Naxos Music Library and you’ll likely prefer idiomatic Trio Wanderer version, even if it doesn’t dispel my preference for the Hyperion, one of several excellent recordings of Fauré’s chamber music by the same group, the Florestan Trio and Domus. (Piano Quartets on **CDA30007**, mid-price – currently £5 on CD and download from [Hyperion](#); Piano Quintets on **CDA66766**). I recommended CDA30029 and 30007 when they were released as part of the Hyperion Thirtieth Anniversary Series – [DL Roundup October 2010](#) – and CDA66766 was one of my [Hyperion Top 30 choices](#), along with the original release of the Piano Quartets.

I would have said that the choice between the Pierné and the Debussy and Ravel piano trios as coupling would be a no-brainer but, though the Ravel in particular really shines from the Florestans, the Pierné also strongly appeals in the hands of Trio Wanderer. As so often, choose your preferred coupling, or download just the single work or works from each album till you get your ideal combination.

Sir Hubert PARRY (1848-1918)

Piano Trio No.1 in e minor (1877) [25:06]

Piano Trio No.3 in G (1890) [28:51]

Partita in d minor for violin and piano (1877-86) [15:35]

Leonore Piano Trio

rec. 2017/18, All Saints’ Church, East Finchley, London. DDD.

Reviewed as 24/96 download with pdf booklet from [hyperion-records.co.uk](#).

HYPERION CDA68243 [69:33] See [review](#) by John Quinn and [review](#) by Jonathan Woolf for CD purchase details.



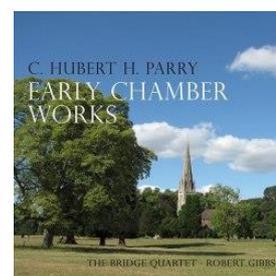
Early Chamber Works

String Quartet No.3 in G (1878) [32:42]

String Quintet in E-Flat (1884; rev. 1896/1902) [30:45]

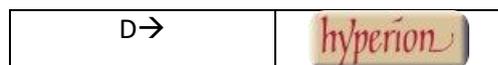
The Bridge Quartet [Colin Twigg (violin); Catherine Schofield (violin) Michael Schofield (viola); Lucy Wilding (cello)], Robert Gibbs (viola, Quintet)

rec. Turner Sims Concert Hall, University of Southampton, 29-30 March 2013. DDD.



Reviewed as mp3 download.

EM RECORDS EMRCD016 [63:27] For purchase details please see [review](#) by John France and [review](#) by John Quinn.



Hyperion: These are the only available recordings of these works on disc, but the e minor trio is available to download in the Meridian recording (with Piano Quartet) from [Qobuz](#), while the other two trios, also from the Deakin Trio, can also be purchased from [Qobuz](#), at £6.49 each, in lossless sound. No.2 in G on the second download is not otherwise available in any format. Subscribers can stream both.

Enjoyable as those alternatives are, the Hyperion recording can be strongly recommended. If you would like No.2 from the Deakin Trio and don't wish to duplicate No.3 with which it's coupled, it is possible to download just No.1 and the *Partita* from Hyperion (£5.80 in 16-bit against £8.99 for the whole album, £9.20 in 24-bit against £13.50).

The **EM Records** album is even more enterprising. Both recordings make important contributions to the reinstatement of Parry as a stodgy old Victorian, an attitude still too prevalent despite the welcome advocacy of HRH the Prince of Wales.

RECOMMENDED

Ernest CHAUSSON (1855-1899)

Poème de l'amour et de la mer, Op.19 (1882-1892) [24:16]

Symphonie en si bémol majeur (Symphony in B-flat), Op.20 [35:49]

Véronique Gens (soprano)

Fernand Iaciu, Ayako Tanaka (solo violin)

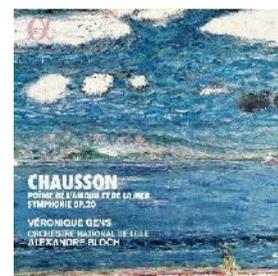
Orchestre National de Lille/Alexandre Bloch

rec. September 2018, Auditorium du Nouveau Siècle, Lille. DDD.

Texts and translations included

Reviewed as mp3 press preview

ALPHA441 [60:05]



CD available from	
	

It's been a while since I revisited these two works and the new recording reminds me that such a visit is overdue. I'm going to set aside memories of Monteux and Munch, though the former's recording of the two works remains

available, with Chabrier, as a Presto special CD; instead I compared the new album with two Chandos recordings. The BBC Philharmonic are directed by Yan-Pascal Tortelier in the Symphony (**CHAN9650**, with *Viviane*, *Soir de fête* and *La Tempête*) and with Linda Finnie and the Ulster Orchestra in *Poème* (**CHAN8952**, with *Poème* for violin and orchestra, with Tortelier as soloist, and FAURÉ *Pelléas et Mélisande* Suite). As we haven't reviewed either of those, I downloaded them in lossless sound with pdf booklet from chandos.net – [here](#) and [here](#).

Excellent as Linda Finnie is on Chandos, Véronique Gens proves herself at least her equal – hardly surprising when she has already given us a very fine account of Chausson's *Sept Mélodies* (**Alpha215**, with Duparc and Hahn – [review](#)). Having missed that when it was released, I went back to my outhere.com press account, downloaded it, and found myself from the opening bars of *Néère* in accord with Göran Forsling's 'exemplary' description.



Nor is the direction of Alexandre Bloch, new chief conductor of the Lille orchestra, inferior to Tortelier's in either work. As a result, I found myself enjoying the pleasure of hearing both of these works from two very fine sets of recordings, which I'm afraid doesn't help you decide. Véronique Gens just has the edge in *Poème*, but Paul Tortelier gives us more music – it's spread over two CDs, but downloading

at £9.99 each helps reduce the cost. Even in the mp3 press preview the new recording sounds fine, but the Chandos recordings have worn well, too. If you don't know these two works or don't have recordings of them, do investigate the Alpha and Chandos – subscribers to Naxos Music Library can do so there. If the textures in the symphony sound rather thick, that's down more to Chausson than to either recording. You may think that a French orchestra on Alpha adds a touch of authenticity, but the days when French orchestras sounded 'Gallic' and Russian brass tended to split the note are gone.

Giacomo PUCCINI (1858-1924)

La Bohème: Pavarotti's Debut (Genuine Stereo)

Luciano Pavarotti (Rodolfo), Alberta Pellegrini (Mimi), Bianca Bellesia (Musetta), Vito Mattiola (Marcello), Dmitri Nabokov (Colline), Walter de Ambrosis (Schaunard), Guido Pasella (Benoit/Alcindoro/Parpignol)

Orchestra e Coro del Teatro Municipale di Reggio Emilia/Francesco Molinari-Pradelli

rec. live 29 April 1961.

REVITALIZED CLASSICS [1:40:10]



Download from revitalizedclassics.co.uk

Also available as Archipel **ARPCD0487** and **IDIS66323**.

This is an important recording in that it marks Luciano Pavarotti's stage debut in the role of Rodolfo in *La Bohème*, which he was to perform and record many more times. If you are looking for a complete *Bohème*, however, with or without Pavarotti, this is not the place to call. For my money the Beecham recording, arranged *ad hoc* when he, Victoria de los Angeles and Jussi Björling happened to be in New York and they and the RCA engineers were free of commitments, remains unbeaten (Warner **5677502**, download only, or Naxos Historical **8.111249-50**, 2 CDs or download).

If it's Pavarotti in a complete recording, then it's the Decca recording directed by Herbert von Karajan, with Mirella Freni and Nicolai Ghiaurov and the Berlin Philharmonic (**4210492**, 2 CDs, mid-price – [review](#) of alternative release, now download only: **Recording of the Month**).

Any recording with Pavarotti as Rodolfo is well worth hearing – in many ways it was his key role – but the Revitalized Classics album comes with reservations. The recording sounds as if it was made by someone in the audience with a portable tape recorder and though the remastering process has opened up the sound spatially, the quality remains hollow and muffled, with a degree of distortion on the top notes.

I'm not sure what documentation comes with the other transfers, but with Revitalized you get the rudiments on the webpage – that's actually rather more than you get from Beulah's releases, though their covers are rather more appetizing than the rather odd image of Pavarotti here.

The asking prices are reasonable - £9.99 for mp3, £11.99 for 16-bit and £13.99 for the 24-bit which I chose – but this is really only for Pavarotti fans.

Albert ROUSSEL (1869-1937)

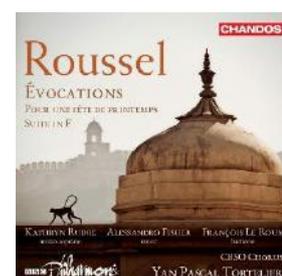
Suite in F, Op.33 (1926) [13:31]

Pour une fête de printemps, Op.22 (1920) [11:12]

Évocations, Op.15 (1910–11)* [45:35]

Kathryn Rudge (mezzo), Alessandro Fisher (tenor), François Le Roux (baritone)* CBSO Chorus*

BBC Philharmonic/Yan Pascal Tortelier



rec. Symphony Hall, Birmingham (live): 7 April 2017 (*Évocations*); MediaCityUK, Salford, Manchester: 8 September 2017 (other works)
 Reviewed as 24/48 download from chandos.net.
CHANDOS CHAN10957 [70:45]

Perhaps my [Autumn 2018/2](#) round-up was not the best place to review this album which includes Spring music – and I seem to have said more there about other Roussel recordings than the one in question. It's rather a quiet evocation of Spring slowly awakening – not the riot of Schumann's *Spring Symphony*, especially in the first version, or Mahler's First Symphony when nature gets going. Indeed, as Stephen Barber notes – [review and purchase details](#) – it's a strange piece, but not unattractive and the album as a whole is very welcome.

I've mentioned two other more joyous evocations of Spring. A few suggestions off the top of my head:

Vivaldi's *Four Seasons* is an obvious choice – see my [review](#) of the recent highly recommendable and inexpensive Brilliant Classics 2-CD set of the whole of the Op.8 concertos (**95045**) – as is its offshoot, Astor Piazzólla's take on the Seasons of Buenos Aires, *Cuarto Estaciones Porteñas* – try Chandos **CHAN10419**, with other music by Piazzólla – [review](#) – [DL Roundup June 2010](#). Despite some reservations about the large-scale arrangement of the *Estaciones*, this is an enjoyable album overall – CD or download with pdf booklet from chandos.net.

Stravinsky's *Rite of Spring* is pretty obvious, too, with too many very fine recordings to plump for one – have a look at the list of mentions in Dan Morgan's recent tripartite Stravinsky [review](#). I'm pleased to see that Yakov Kreizberg's Monte Carlo recording of the three Stravinsky ballets has resurfaced, albeit as a download only, with pdf booklet from [Qobuz: Recording of the Month](#) – [review](#).

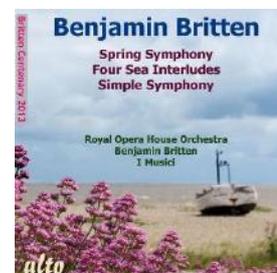
The second part of Schubert's *Der Hirt auf dem Felsen*, the Shepherd on the Rock, for soprano or mezzo, clarinet and piano, bursts into an evocation of Spring. Christa Ludwig, Gervase de Peyer and Geoffrey Parson are still sovereigns of the rock here (Warner GROC **5628962**, download only, with other Schubert Lieder accompanied by Gerald Moore). Arleen Auger may not have been quite on top form when she recorded it on Volume 9 of Hyperion's complete Schubert Lieder with Graham Johnson (piano) and Thea King (clarinet) (**CDJ33009**) but that recording earned Ian Lace's 5 stars – [review](#). I had some reservations about some of the other items – [DL Roundup January 2010](#). The Margaret Price recital which I mentioned there has disappeared without trace.

There are two classic recordings of Debussy's perky salute to Spring, *Printemps*, as arranged by Busser, from Eric Ansermet and his Orchestre de la Suisse Romande in 1957, on an inexpensive download-only transfer from Naxos Classical Archives, with *la Boîte a joujoux* (**981194**) and Charles Munch with the Boston Symphony, variously coupled on three RCA/Sony downloads, best value on Sony Originals **88697689542**, with *la Mer, Faune, Nuages, Fêtes* and Ibert *Escales*. Among more modern recordings, Vasily Petrenko with the RLPO offers a Spring-themed album of Stravinsky, Debussy and Rachmaninov (*Spring Cantata*) on Onyx **ONYX4182: Recording of the Year** from me [Autumn 2017/3](#), [Recording of the Month](#) from ST.

For Delius's *On hearing the first Cuckoo in Spring*, it has to be Sir Thomas Beecham with his orchestra the RPO. The single Warner Classics CD is now download only, but there remains the very inexpensive 7-CD set of Delius orchestral and choral works (**9029586926**); that and other possibilities are listed in my [review](#) of a selection of Beecham's Delius, including *Cuckoo*, on super-budget-price Alto **ALC1374**. Delius's *Idylle de Printemps* is coupled with *Paris, Brigg Fair* and the Piano Concerto on Chandos **CHAN10742** (SNO/Sir Andrew Davis). The Chandos is now available in 24-bit from chandos.net in addition to the mp3 and 16-bit reviewed in [DL News 2012/19](#).

Combining pictorial art with music, Respighi's *Trittico Botticelliano* includes an evocation of Botticelli's portrait of Spring, *la Primavera*. John Neschling's recording with Orchestre Philharmonique de Liège is about as good as it gets (**BIS-SACD-2250**, with *Vetrare da Chiesa* and *Il Tramonto* – **Recording of the Month** – [review](#)). Alternatively, the Bournemouth Symphony Orchestra with Tamás Vásáry (Chandos **CHAN8913**, with *Gli Uccelli* and *Il Tramonto*). The latter is an elderly release – none the worse for that, but possibly due for a less expensive reissue, while the BIS comes in 24-bit and on SACD. See [Autumn 2017/3](#). Download link for the Vásáry – [chandos.net](#).

Britten's own Covent Garden recording of his *Spring Symphony*, submerged by Decca in a 16-CD set, has been reissued at super-budget price on Alto (**ALC1228**, with *Four Sea Interludes*, taken from the complete opera recording, and *Simple Symphony*, the latter from I Musici). For a little more there's a mid-price reissue of Richard Hickox's LSO recording (Chandos **CHAN10782** – [review](#) – **Reissue of the Month**: [DL News 2013/10](#)). Download link now – [chandos.net](#).



Though taken, presumably, from LP – no mention of 'licensed from Decca' on the rear inset – the Alto recording can hold its own even against the DDD Chandos, and with the *Sea Interludes* as coupling, the composer's own view of two of his major works is hard to resist.

RECOMMENDED

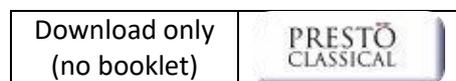
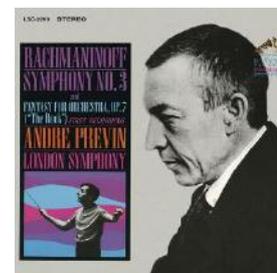
Sergei RACHMANINOV (1873-1943)

Symphony No.3 in a minor, Op.44 [39:45]

The Rock – Fantasy [14:21]

London Symphony Orchestra/André Previn
rec. 1977. ADD.

RCA G010004009426S [54:06]



What recording to choose to commemorate André Previn? His Shostakovich symphonies for RCA and EMI, his Vaughan Williams symphonies (RCA), his Walton symphonies and *Belshazzar's Feast*, his Rachmaninov Symphony No.2 (EMI/Warner) or his Rachmaninov Piano Concertos with Ashkenazy (Decca)?

All these are very worthwhile recommendations, but two reasons led me to choose the Rach #3: I happen to like it even more than the better-known recording of No.2, and my old EMI Studio CD (CDM7695642) happened to be out of the cupboard to compare the coupling of Shostakovich #6 with the new Nelsons version on DG.

The Studio CD is long deleted but the third symphony remains available: in a super-budget Warner 8-CD set containing Nos. 1-3, *Vocalise*, *The Bells* and *Symphonic Dances*, with Piano Concertos 1-4 from Luganski, the CBSO and Oramo, **9029586925**, currently on offer from Presto for £14.70) or as a download with *The Rock* (**G010004009426S**, around £6.50 in mp3, £8.50 in lossless, no booklet). Some download providers have the 3-CD set of the symphonies and other orchestral works but, at over £30 for mp3 and almost £40 for lossless, without booklet, it just isn't competitive with the 8-CD set.

The coupling of *The Rock* is less substantial than the Shostakovich Symphony No.6 on that EMI studio reissue, but it's more apt – and it's more substantial than the two works on the otherwise very fine Chandos CD conducted by Gianandrea Noseda (**CHAN10677** – [review](#)).

RECOMMENDED**Aaron COPLAND (1900-1990)***Grohg* - One-Act Ballet (1925, rev. 1932) [29:35]*Billy the Kid* (complete) (1938) [33:14]

Detroit Symphony Orchestra/Leonard Slatkin

rec. 2014, Orchestra Hall, Detroit

NAXOS AMERICAN CLASSICS 8.559862 [62:45]

CD available from	

I said that this was a one-man effort this time round, but I can't resist including the punch line to Dan Morgan's forthcoming review of this recording: 'An already promising cycle just got a whole lot better;

super sonics from Soundmirror, too'. It comes with a **RECOMMENDED** tag which I can but endorse, though Andrew Litton's *Billy the Kid*, which Dan also mentions with high credit, comes with a more mainstream coupling. I very much enjoyed hearing the new recording, though I didn't appreciate the breaks in the continuous music of *Grohg* and *Billy*, from even the new all-singing-and-dancing Naxos Music Library. (I'm told that gapless playing is coming to NML but is 'harder [to provide] than he [= me] thinks'.) What is apparent, even from NML, is the very high quality of the recording, matching the compelling performances. Prices for the CD vary from £7.50 to £9.47; you know which to choose. Downloads vary even more widely, from £4.51 for 320kbs mp3 to £7.99 for lower-rate mp3, with 16-bit lossless at £5.42 and 24-bit at £7.89 – that's superior 24-bit from one dealer for less than less than ideal mp3 from another!

Alternatively, in [DL News 2015/10](#) I found myself agreeing with another of Dan Morgan's reviews in praising Andrew Litton's complete *Billy the Kid* and *Rodeo* (**BIS-2164**, SACD and 24-bit download). There's one recording of *Grohg* which escaped Dan's attention, from the American Symphony Orchestra and Leonard Botstein on their in-house label, but it's not easy to come by.

William ALWYN (1905-85)

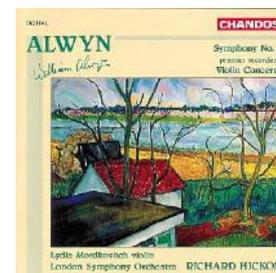
Symphony No.3 (1955/56) [34:43]

Violin Concerto (1937-1939) [40:07]

Lydia Mordkovich (violin)

London Symphony Orchestra/Richard Hickox

rec. All Saints Church, Tooting, London, 11 and 14 January 1993. DDD.

Reviewed as lossless download with pdf booklet from [chandos.net](#).**CHANDOS CHAN9187** [74:51]

Violin Concerto [36:57]

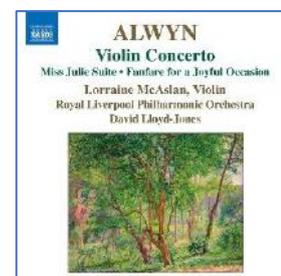
Miss Julie Suite (arranged by Philip Lane) [17:28]

Fanfare for a Joyful Occasion [3:54]

Lorraine McAslan (violin)

Royal Liverpool Philharmonic Orchestra/David Lloyd-Jones

rec. Liverpool Philharmonic Hall, 5 January and 23 June 2010 and 8 June 2007. DDD.

Reviewed as 24/44.1 download with pdf booklet from [eclassical.com](#).**NAXOS 8.570705** [58:19]

Chandos CD available from	
D→ mp3 and lossless sound from	

A suggestion on the Message Board that reviewers in general and MusicWeb in particular have been unfair to Alwyn's Violin Concerto has prompted me to revisit the Naxos, which I reviewed in [DL News 2016/2](#), in conjunction with the Chandos, which we haven't reviewed.

Naxos CD available from	
	

Certainly, it's a rhapsodic work, especially the first movement, and I appreciate that what I perceive as attractively meandering can seem rambling and aimless to others. It's the same perception issue as exemplified by the constant placing of Vaughan Williams' *The Lark*

Ascending in Classic FM's top spot; it's a very pleasant piece, but hardly worthy of being top of the tree when there is so much more important music to choose – not least VW's own *Tallis Fantasia* – but that doesn't stop me enjoying both pieces. Perhaps the idyllic country scene on the Chandos cover – and others in the series – puts people off the contents, as if they are some sort of 'English cowpat' music. Sir Henry Wood saw the value of the concerto – the Chandos booklet contains a facsimile of his letter to Alwyn, saying that he had hoped to perform it but the BBC had turned it down.

Both performances do the music proud. If I lean slightly towards the Mordkovich, it's largely for the sake of the more substantial coupling, Symphony No.3. Although the first movement is slightly longer in this performance, there's a greater sense that it's going somewhere. On the other hand, though the Chandos recording allows the second movement, *allegretto e molto semplice*, more time to breathe, in practice the difference between the two seems a lot less than the timings suggest (12:01 on Chandos, 9:27 on Naxos).

If you have Alwyn's own recording of the symphony (Lyrita **SRCD.228**, with Symphonies No.2 and No.5 – [review](#) – [review](#)) or the Naxos (**8.557648**, with Symphony No.1 – [review](#) – [review](#)), the availability of the Naxos recording of the concerto in 24-bit sound – target price £6.49, or £4.51 for mp3 – may influence your choice. The Chandos is available only in plain vanilla 16-bit, but is very little, if any, inferior to the Naxos.

John France, whose [review](#) started the debate, has promised to listen again to the Naxos recording. Subscribers to Naxos Music Library may wish to try either Lydia Mordkovich or Lorraine McAslan, or both, there. You may be invited to try the beta version of the player – quite an improvement, except that it still doesn't allow gap-less playing – I'm told that's coming but that 'it isn't as easy' as I think.

Sir Michael Kemp TIPPETT (1905-98)

Symphony No.3 (1970-72) [57:45]

Symphony No.4 (1976-77) [35:39]

Symphony in B-flat (1932-33, rev.1934, 1938) [27:09]

First recording.

Rachel Nicholls (soprano)

BBC Scottish Symphony Orchestra/Martyn Brabbins

rec. 3-5 February 2018, City Halls, Candleriggs, Glasgow

Text included (Symphony No.3)

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.

HYPERION CDA68231/2 [57:45 + 62:48]



CD available from	
	
D→	

I'm delighted to see the BBCSSO and Martyn Brabbins complete their recordings of the Tippett symphonies, commenced last year with an auspicious recording of Nos. 1 and 2 (**CDA68203** – [review](#) – [Spring 2018/2](#)). As with that first instalment, I found the performances most helpful in coming to terms with music which I still find more difficult

to digest than Tippett's concertos¹, the Corelli *Fantasia Concertante* and *A Child of our Time*. I do hope that we are seeing the first shoots of a Tippett revival – it's a great shame that so many recommendable recordings of his music are deleted or download only.

Don't forget that the Richard Hickox recordings of the four numbered symphonies plus *New Year Suite* remain available from chandos.net in lossless sound (16-bit only) with pdf booklet for just £7.99 and on three CDs for not much more (**CHAN10330**). The Hyperion recordings gain by being available in (very good) 24-bit and by including the first recording of the B-flat symphony. It's a little confusing to use the same cover-shot as for volume 1.

¹ especially the Triple Concerto and Concerto for Orchestra, coupled on Philips **4767144** (Presto special CD, or 4784787, download only, LSO/Sir Colin Davis) or on Chandos **CHAN9384** (download only, Bournemouth SO/Richard Hickox) and the Concerto for Double String Orchestra (Chandos **CHAN9409**, download only, with Divertimento, Little Music and Heart's Assurance, City of London Sinfonia/Richard Hickox).

Dmitri SHOSTAKOVICH (1906–1975)

Symphony No.6 in b minor, Op.54 (1939) [33:12]

Suite from the Incidental Music to 'King Lear', Op.58a [14:04]

'Festive Overture', Op.96 [6:15]

Symphony No.7 in C, 'Leningrad', Op.60 (1941) [78:22]

Boston Symphony Orchestra/Andris Nelsons

rec. live Symphony Hall, Boston, February 2017 (Symphony No. 7), April–May 2017 (Symphony No. 6 and 'Festive Overture'), and May 2017 (*King Lear*)

DEUTSCHE GRAMMOPHON 4836728 [52:29 + 78:22]



CD available from	

I was about to write that DG continue their Shostakovich under Stalin's Shadow series with the little and large of his symphonies, but Nelsons more than any other conductor convinces me that it's only the length that makes the Sixth Symphony seem smaller than No.7. Andris Nelsons goes from strength to strength in this series:

- Symphony No.10: **4795059** – [review](#) – [review](#)
- Symphonies Nos. 5, 8 and 9: **4795201** (2 CDs): Recording of the Month – [review](#) – [review](#) – [review](#)
- Symphonies Nos. 4 and 11: **4835220** (2 CDs): Recording of the Month – [review](#) – [review](#)

Excellent as those first three releases are, if you haven't yet dipped your toe into the series, the new recording would be a first-rate place to start. If I ever had any doubts about Andris Nelsons' power to bring the great music of the twentieth century alive, his Britten *War Requiem* would have dispelled them, live from Coventry Cathedral in 2012, with our own Editor in chief, John Quinn, somewhere in the audience (Arthaus blu-ray **108070**: Recording of the Month – [review](#)).

I got to know the Shostakovich Sixth from André Previn's EMI recording, replacing the LP (ASD3029) with a cassette, also coupling *Lieutenant Kijé*, which I played regularly in the car, and then on CD (CDM769564-2, with a very fine Rachmaninov Symphony No.3). Though some of Previn's LSO recordings for EMI remain available as Warner downloads – often much more expensively than when they were on CD – the Sixth seems not to be among them, even for streaming.

Previn was criticised in some quarters for taking the opening *largo* very slowly and missing some of the music's bleak qualities. I'm not sure that the second part of the criticism is entirely fair and Nelsons, who takes the movement a fraction slower still, certainly makes a strong case for a time slower than, say from Mark Wigglesworth with the BBC NOW (**BIS-CD-973**, 2 CDs, with Nos. 5 and 10 – 4/5-star [review](#)).¹

For me, Nelsons manages to make the Sixth actually sound as powerful as the Seventh, which is quite a feat. I was equally surprised by Vladimir Ashkenazy's recording, which I thought one of the finest in his Decca box set (**4758748** – [review](#)), but Nelsons' more impassioned recording certainly has the edge on that slightly understated account. Paavo Järvi (Alpha **389**) I thought too under-powered – [Spring 2018/1](#).

Somehow, I never managed to hear Rudolf Barshai's recording of the Shostakovich symphonies with the West German Radio Orchestra, made supposedly live in Cologne but, in the case of No.6 at least, without any audience noise. Most of the separate budget-price CDs on Regis and Alto have gone; I could find only No.4 on Alto **ALC1169**, but the complete set remains available from Brilliant Classics for less than £30 (**6324**, 11 CDs). For some weird reason, if you want the lossless download it costs £105.45 from Presto, but 7digital.com do a decent (320kbs) mp3 download for £8.99. Listening to their account of No.6, which is hardly inferior to Nelsons', persuades me that I should hear the complete set – if you are happy with decent mp3, all the symphonies at a fraction of the cost of the new DG.



Returning to Nelsons, the jolly *Festive Overture* would have been better placed at the start of CD1 instead of at the end; it makes a rousing end to the disc but destroys the mood of the symphony.

Initial enthusiasm about the *Leningrad* Symphony, both in the West – with the composer in his fireman's uniform and the city burning in the background, on the cover of *Time* magazine – and in Russia, where he was accused of giving the Nazis the best tune, soon faded. The convoluted 'revelations' from his later years confused the issue even more – were the jackboots really those not of the Nazis but of Stalin's thugs or of authoritarian regimes in general? It's probably best not to worry too much about the putative 'message' and listen to the work on its musical merits.

Of the many recordings of the *Leningrad*, I liked Vasily Petrenko in Liverpool enough to review him twice (Naxos **8.573057** – [DL News 2013/8](#) and, in more detail, [2013/11](#))². I also liked Sir Mark Elder's Hallé recording on their in-house label, which I've subsequently listened to in better sound than when I reviewed it in [DL News 2014/12](#), from [hyperion-records.co.uk](#), 16- and 24-bit downloads, with pdf booklet (**CDHLL7537**). At £7.99 (16-bit) and £9 (24-bit), it's good value.

In the end I chose for comparison a BIS recording conducted by Mark Wigglesworth, from a series of which we have favourably reviewed some of the releases – see his No.6, above – though this, issued in 1997 came too early for MusicWeb (**BIS-CD-873**, with the BBC National Orchestra of Wales, reviewed as 24/44.1 download with pdf booklet from [eclassical.com](#).)

Like Nelsons, Wigglesworth, at 79:19, just manages to fit the symphony on one CD. Leonard Bernstein with the Chicago Symphony runs over to a second disc, coupled with Symphony No.1 (DG Grand Prix **477587**, budget-price). On the other hand, Vassily Sinaisky, in a broadcast concert with the BBC Philharmonic in the Bridgewater Hall in February 2006, demonstrated that the work can come in at just under 70 minutes. Sinaisky's expertise with Shostakovich is demonstrated by his three Chandos recordings of the film music (**CHAN10023**, **CHAN10183** and **CHAN10361**) and I found both his individual tempi and his overall treatment of the *Leningrad* more convincing than the Wigglesworth. BBC Music Magazine would do well to consider this for one of their cover-mount CDs, perhaps coupled with the short *Liberation of Dresden* from the same concert.

A more accessible recording which also comes in just under 70 minutes can be found on Chandos: Neeme Järvi's 1988 tribute with the RSNO to Evgeny Mravinsky. Were it to be reissued at a more attractive price, it would be very well worth considering. In fact, the CD is reported by Chandos to be

'temporarily unavailable', which may well signal a reissue; meanwhile, it can be downloaded from chandos.net in mp3 (£7.99) or 16-bit (£9.99) lossless formats, with pdf booklet.

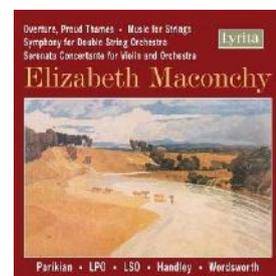
I've put off commenting on Nelsons' *Leningrad* until now for one very good reason. It's up there with his other Shostakovich recordings, but I fear that the sheer quality of the performance, combined with listening to all those other very good recordings, has induced a feeling that this is music which, far from repaying repeated hearing – as the two Alwyn recordings (above) do – shows diminishing returns for me. Some music which is immediate in appeal remains appealing years later – Rimsky's *Scheherazade*, for instance, which still bowls me over as it did when I was 17 – but I fear that the *Leningrad* is not one. The new recording confirms my impression that in future I shall be jumping from No.6 to No.8. I hasten to add that this is a purely personal reaction and that most listeners will enjoy the recording so much as to wonder why I haven't given it 'recommended' status. I expect that one or more of my colleagues will do so. And listening again as I conclude this review, I'm almost as convinced as I could be ...

¹ Download in 16-bit, or 24/44.1 for the same price (\$21.00), both with pdf booklet, from eclassical.com.

² Ignore the link to the now defunct classicsonline.com.

Elizabeth MACONCHY (1907-94)

Proud Thames, Coronation Overture (1952) [5:58]
London Philharmonic Orchestra/Vernon Handley
Symphony for Double String Orchestra (1953) [21:50]
London Symphony Orchestra/Vernon Handley
Serenata Concertante (1962) [21:37]
Manoug Parikian (violin)
London Symphony Orchestra/Vernon Handley
Music for Strings (1983) [18:21]
London Philharmonic Orchestra/Barry Wordsworth
rec. published 1972-2007. ADD/DDD.
LYRITA SRCD.288 [67:50]

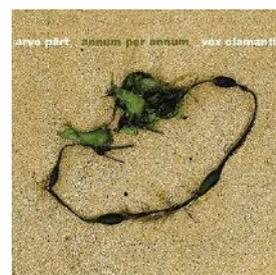


Writing this on International Women's Day and trying to think beyond the obvious Fanny Mendelssohn and Clara Schumann, it occurred to me that I didn't know any of Elizabeth Maconchy's music other than *Proud Thames*. This Lyrta CD is no longer the sole representative of her music, but I found it a good introduction

thereto, even if the rest of the contents are not as immediately appealing as, and need rather more concentration than *Proud Thames*. My colleagues have said all that need be said – [review](#) – [review](#) – [review](#) – except for me to say that this recording has encouraged me to delve further – there's a promising pair of Lorelt albums of Maconchy's music, one of them download only – and to note that although MusicWeb no longer sells Lyrta CDs you can obtain a 10% discount by ordering from Wyastone with the voucher code MusicWeb10.

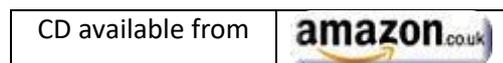
Arvo PÄRT (b.1935)

Trivium (1976) [6:59]
Mein Weg hat Gipfel und Wellentäler (1989) [7:39]
Pari intervallo (1976) [6:07]
Annum per annum (1980) [15:03]
with Gregorian chant
Vox Clamantis/Jaan-Eik Tulve
Aare-Paul Lattik (organ)
rec. St Mary's Cathedral, Tallinn, Estonia. DDD.



Released in 2002.

ARION ARN68595 [71:24]



Four organ works are interspersed with the plainsong propers and organum for the Mass *Ad te levavi* (prescribed in the Tridentine rite as the introit for the first Sunday in Advent, but the other propers come from different occasions). The Latin plainsong is beautifully sung by Vox Clamantis – an ensemble long associated with Pärt’s music – and the organ works interact beautifully in the safe hands of Aare-Paul Lattik. In the final *Annum per Annum* organ and voices intermingle, the latter singing the *Sursum corda* (Lift up your hearts) and the Preface to the Canon of the Mass.

Those principally interested in Pärt’s instrumental music will be better served by a BIS selection:

Fratres for violin and piano [9:59]

Dopo la vittoria (Piccola cantata) (1996/98) [9:06]

Bogoróditse Djévo (1990) [0:57]

I Am the True Vine (1996) [4:20]

Annum per annum (K-G-C-S-A) (1980) [9:17]

Spiegel im Spiegel (1978) [8:17]

Variationen zur Gesundung von Arinuschka (1977) [3:21]

Für Alina (1976) [2:06]

Quintettino, Op.13 (1964) [3:47]

Concerto piccolo über B-A-C-H (1994) for trumpet, strings, harpsichord and piano [7:17]

Fratres for string quartet (1977, 1985/89) [10:04]

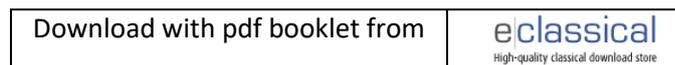
Cantus in memory of Benjamin Britten for string orchestra and bell (1977/1980) [6:38]

Vadim Gluzman (violin), Angela Yoffe (piano), Hans-Ola Ericsson (organ), Alexei Lubimov (piano), Håkan Hardenberger (trumpet)

Swedish Radio Choir, Tallinn Quartet, Berlin Philharmonic Wind Quintet, Gothenburg Symphony Orchestra, Bergen Philharmonic Orchestra/Neeme Järvi

rec. 1998-2002. DDD.

BIS-CD-1434 [77:23] For CD details see [review](#) by Göran Forsling.



This anthology of music in several genres would serve as a very useful introduction to Pärt’s music for a beginner – those not yet converted should try the hypnotic minimalist *Spiegel im Spiegel* and *Cantus* in memory of Benjamin Britten.

Richard Rodney BENNETT (1936 – 2012) **Orchestral Works, Volume 3**

Symphony No.1 (1965) [21:29]

A History of the *Thé Dansant*, Three Songs for Mezzo-Soprano and Small Orchestra, arranged from an Original Version for Mezzo-Soprano and Piano (1994) with Words by M.R. Peacocke (2011) [9:25]

Reflections on a Sixteenth Century Tune for String Orchestra (1999) [16:26]

Zodiac for Orchestra (1975 – 76) [16:53]

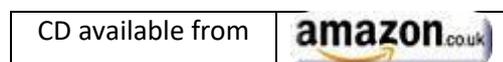
Dame Sarah Connolly (mezzo)

BBC Scottish Symphony Orchestra/John Wilson

rec. City Halls, Glasgow; 25 – 27 June 2018. DSD.

Reviewed as 24/96 stereo download from [chandos.net](#) (also available in surround sound)

CHANDOS CHSA5230 SACD [64:34]



	
D→ mp3, 16-, 24-bit and surround	

After a false, but very worthwhile beginning from Richard Hickox (**CHAN10389**), billed as Volume 1 and intended to be continued, John Wilson made a new start with a new – slightly confusingly labelled – volume 1 (**CHSA5202**) and a second volume (**CHSA5212**). The new volume 3 repeats

the *Reflections on a Sixteenth Century Tune* from the Hickox album, but I can hardly complain when the work is dedicated to John Wilson, the conductor here.

Bennett's fans will know what to expect – approachable music, but by no means facile – in highly idiomatic performances, very well recorded, especially as heard from SACD or as a 24-bit download. There's nothing here that caught my attention quite as much as the Saxophone Concerto on volume 2, a particular favourite of mine. If you haven't yet obtained that, I'd start there – or with the Hickox CD – but either or both will leave you wanting to investigate the new album. Bennett's film music on Chandos **CHAN9867** is also well worth trying.

RECOMMENDED

Paul CORFIELD GODFREY (b. 1950)

The Fall of Gondolin (Epic Scenes from *The Silmarillion* after the mythology of JRR Tolkien). Complete Demo Recording.

Ulmo, Lord of the Waters, Valar (bass): Martin Lloyd

Turgon, the King of Gondolin, Elf (bass): George Newton-Fitzgerald

Aredhel, his sister, Elf (mezzo): Louise Ratcliffe

Eöl, a dark Elf (baritone): Julian Boyce

Maeglin, son of Eol and Aredhel, Elf (bass-baritone): Stephen Wells

Ecthelion, Captain of the Guard of Gondolin, Elf (baritone): Philip Lloyd-Evans

Tuor son of Huor, a mortal man (tenor): Simon Crosby Buttle

Voronwë, a mariner of Gondolin, Elf (baritone): Julian Boyce

Idril Celebrindal, Daughter of Turgon, Elf (soprano): Anitra Blaxhall

Morgoth, the enemy, Vala (bass): Laurence Cole

Chorus of unseen voices and people of Gondolin:

Anitra Blaxhall, Emma Mary Llewellyn (soprano); Louise Ratcliffe, Helen Greenaway (mezzo); Michael Clifton-Thompson, Simon Crosby Buttle (tenor); Julian Boyce, Laurence Cole (bass)

Orchestra created using EastWest Software/Quantum Leap 'Symphonic Orchestra'

Recorder sounds created using TEKTT Audio 'RECSoprano'.

Synopsis included. Full texts and other material available online [here](#) and [here](#).

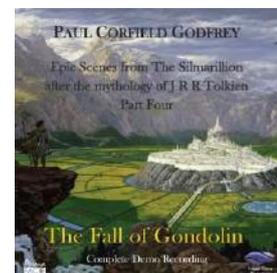
PRIMA FACIE PFC09293 [62:28 + 54:25]

CDs available from	
CDs and D→ from	

Having been shamefully remiss in producing my full review of this recording, I felt that I must at least present an interim report. The delay has been in large measure because I have simultaneously been grappling with the

latest – and last – phase of Christopher Tolkien's recensions of his father's manuscript legacy. By chance, it's also entitled *The Fall of Gondolin*, though not directly related to Paul Corfield Godfrey's – hereafter PCG – opera of the same title. The opera is taken from Tolkien's much earlier recension of his father's work, published as *The Silmarillion*, whereas the new book presents the reader with various, intricate stages of Tolkien senior's development of the story.

I'm certainly a dedicated Tolkien fan – my copy of *The Hobbit* has had to be renewed several times and the three-volume *Lord of the Rings* almost as often. As an undergraduate almost sixty years ago I sat at the feet of both Professor Tolkien, brought out of retirement for a term in the absence of his successor, and 'young Mr Tolkien' whose lectures on Old English and Norse literature opened new vistas down which I still like to stroll. But ... I have to admit to finding most of the material which Christopher Tolkien has been assembling hard going, even *The Silmarillion*. Clearly PCG is a more



dedicated fan than I am, with a collection of songs which I very much enjoyed – [review](#) – and another chapter in his Tolkien saga due out in 2019.

I've temporarily given up on the book to focus on the CDs. There's no need to say much about the music and the recording process – real voices, mostly from Welsh National Opera – and a synthesised 'virtual' orchestra – because the two links above give you all that you need to know. I wondered how well this would work, but need have had no apprehensions; it works very well and it's the only way such a project could have been realised. I need only say that the music is often hauntingly beautiful, that I'm very pleased that it has been realised and that I hope that it will reach and satisfy an even wider audience than the songs. Once again, it's with Vaughan Williams that I make my comparison – in this case his *Pilgrim's Progress* and its offshoots – though with no suggestion of unoriginality. I certainly commend it to all those who shared my enjoyment of the earlier album. Now I must finish (no longer 'young') Mr Tolkien's book.

Paweł ŁUKASZEWSKI (b.1968)

Sinfonietta (2004) [9:06]

From *Symphony of Providence: Adagietto* (2006/2009) [8:41]

Mikołaj GÓRECKI (b.1971)

Concerto Notturmo for violin and string orchestra (2000)[16:51]

Paweł ŁUKASZEWSKI

Lenten Music (version for orchestra, 2012) [15:16]

Mikołaj GÓRECKI

Divertimento for string orchestra (2009) [12:09]

Baltic Neopolis Orchestra/Tomasz Tomaszewski (violin)

rec. 30 September-3 October 2012, Gorzów Philharmonic.DDD.

DUX 0855 [63:03]



Mikołaj GÓRECKI (b.1971)

Concerto Notturmo for violin and string orchestra (2000) [15:05]

Overture for string orchestra (2000/2012) [8:53]

Divertimento for string orchestra (2009) [13:55]

Three Fragments for string orchestra and celesta *ad lib.*(1998) [11:27]

Three Intermezzos for two clarinets and string orchestra (1999) [9:23]

Farewell for string orchestra (2009) [4:37]

Piotr Plawner (violin)

Jean-Marc Fessad, Roman Widaszek (clarinets)

Polish Chamber Philharmonic Orchestra Sopot/Wojciech Rajski

rec. 5-10 November 2012, Stella Maris Church, Sopot. DDD.

DUX 0938 [63:30]



DUX0855 available from	
DUX0938 available from	

I must begin with an apology: in my [review](#) of Górecki's Third String Quartet, played by the Dafô Quartet, I congratulated Dux for recording more of his music, mentioning the *Concerto Notturmo* and *Divertimento*, as listed above. The problem is that the quartet recording is of music by Henryk Mikołaj Górecki, while the other works which I mentioned are by his son, Mikołaj. *Mea maxima culpa*. As a former teacher and university lecturer, I know how very annoying it is to be mistaken for another

member of your family. Hopefully, this review will serve as a form of expiation, especially as I've reinserted the diacritic marks in the ł and ó which somehow got missed off the heading of Dominy Clements' [review](#) of DUX0855, and I've listed the music in order of performance.

In every other respect, my enjoyment of this music and that of Łukaszewski stands. It's especially appropriate to be reviewing 0855 on the third Sunday in Lent as I write.

Glenn Miller 1939

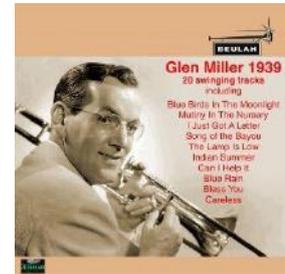
20 tracks including: Blue Birds in the Moonlight; Mutiny in the Nursery; I just got a Letter; Song of the Bayou; The Lamp is low; Indian Summer; Cab I help it; Blue Rain; Bless you

Glenn Miller and his Orchestra

rec. 1939. ADD/mono

BEULAH 1PS39 [64:19]

Download (mp3 and lossless, no booklet) from [Qobuz](https://www.Qobuz.com).



Glenn Miller 1940

23 tracks including: Beat me Daddy to the Bar; The Gentleman needs a Shave; Yes, my darling Daughter; You've got me this Way; Along the Santa Fe Trail; Ring, Telephone, ring; Fresh as a Daisy; Yesterthoughts; Fools rush in; Blueberry Hill; Somewhere

Glenn Miller and his Orchestra

rec. 1940. ADD/mono

BEULAH 2PS39 [65:50]

Available soon – see [eavb.co.uk](https://www.eavb.co.uk).



Any comments from me are really superfluous; fans will wish to snap up these two generous selections of Glenn Miller's recordings from 1939 and 1940. Miller's way with this music may be much imitated but the originals are extremely valuable and the sound has come up very well considering their age and 78 rpm origin. All that's missing is *In the Mood*, but there are plenty of recordings of that. Cue another Beulah album? Meanwhile there's plenty of Miller magic here that I had never heard before.