

Second Thoughts and Short Reviews Summer 2017 – Part 2
By Brian Wilson and Dan Morgan

Reviews are by Brian Wilson except where marked [DM]

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Peace Worshippers AFFETTO RECORDINGS

The King of Instruments: King's College Organ/Cleobury_KING'S

I'm very pleased to report that the price of Naxos recordings as downloaded from eclassical.com has been considerably reduced. Prices vary according to their per-second charging policy but the recent Leonard Slatkin Copland Symphony No.3, for example – [review](#) – now costs a very reasonable \$5.53 (mp3 and 16-bit) or \$8.29 (24-bit). Even allowing for the post-Brexit decline in the £ that makes the price very competitive.

The next step will be to reduce the price of other budget labels, such as Harmonia Mundi Musique d'Abord so that they don't cost more than the physical CD.

RECORDING OF THE MONTH

The King of Instruments: A Voice Reborn

Simon PRESTON (b.1938) Alleluyas (1965) [5:19]

Johann Sebastian BACH (1685-1750) Preludes from *Das Clavierübung* III:

Wir glauben all' an einen Gott (BWV680) [3:33]

Christ, unser Herr, zum Jordan kam (BWV684) [4:35]

Kyrie, Gott, heiliger Geist (BWV671) [4:16]

Felix MENDELSSOHN (1809-1847) Organ Sonata, Op.65, No.1 in f minor [15:04]

Harvey GRACE (1874-1944) *Resurgam* [8:22]

César FRANCK (1822-1890) *Pièce héroïque*, M37 [8:53]

J.S. BACH: Preludes from *Das Orgelbüchlein*:

In dir ist Freude (BWV615) [2:41]

O Mensch, bewein', dein' Sünde groß (BWV622) [5:14]

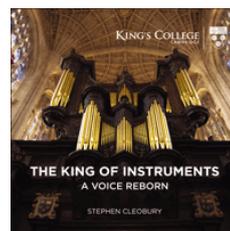
Heut' triumphiret Gottes Sohn (BWV630) [1:26]

George BAKER (b.1951) *Procession Royale* (world premiere recording) [4:12]

Stephen Cleobury (Harrison and Harrison organ)

rec. Chapel of King's College Cambridge, 16-17 January 2017. 24/192 DDD.

KINGS COLLEGE CAMBRIDGE KGS0020 SACD [63:37] Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk. For SACD purchase links see [review](#).



I usually list recital and concert recordings last but this is rather special. Simon Thompson's review – link above – just about says it all: this is a wonderful opportunity to hear the King's organ after its major rebuild. As ST says, it may not *sound* vastly different from its appearance on recordings made just before the refit but Stephen Cleobury's notes make it clear how much easier it is now to drive this mighty beast – or, rather, to hear the results of what you are playing. As someone who was never let loose on anything better than an electronic Compton organ I can, nevertheless, appreciate that greater element of control.

ST wondered if the SACD layer would sound better than the CD layer to which he listened. I downloaded the 24/96 version, which should be comparable with the SACD, and that sounds very good though I should warn hi-fi buffs that there's no artificial highlighting, just an honest representation of the sound as is. I even felt the need for a slight volume boost. There's also a 24/192 download but be sure that you can get the best from this before paying that little extra and taking appreciably longer for the download: the most common computer programmes will down-scale 192kHz to 96kHz and while both my (newish) Chromebook and (slightly older) Sony Walkman will play back 24/192 files I have to get the results to my systems in the study and the lounge via Bluetooth, which takes a little of the gloss off the result.

Hyperion's download prices for King's recordings are very reasonable: in this case ranging from £6.50 for 16-bit lossless or mp3 to £11.40 for 24/192. All include the pdf booklet which in this case is especially valuable with information and photos of the organ and details of the music.

Luther in Rom: A 'Soundtrack' to Luther's Stay in Rome, 1511

Concerto Romano/Allessandro Quarta

rec. 4-6 December 2011, Church of S. Isidoro, Rome. DDD

Texts and German translations included

CHRISTOPHORUS CHR77361 [52:31] Reviewed as mp3 download with pdf booklet from emusic.com. CD from Amazon UK – ArkivMusic – Presto



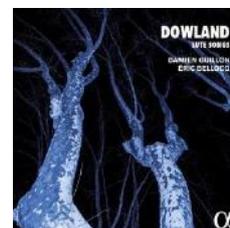
Luther loved music but he reportedly called Rome a hell on earth, so his visit to the Eternal City in 1511 must have been something of a mixed experience. One of the side products of the 500th anniversary of the reformation has brought us this selection of music of all kinds, sacred and profane, which he might have heard. Some of the music comes from the hands of famous or at least familiar composers – Josquin's *Tu solus qui facis mirabilia* (track 5), Jean Mouton's *Ave Maria* (tr.9), Costanzo Festa's *Hyerusalem qui occidis prophetas* (tr.12) – but most of the music cannot be found elsewhere and the performances do it justice.

I missed this when it was released in 2012 and I'm glad to have caught up with it now. The emusic.com download is good value for subscribers, especially now that all their downloads come at 320kbs. I'm delighted to see that they have started to offer a pdf booklet – this is one of the first and it's especially valuable for such little-known music, but it's a shame that the only translations are in German!

Alpha Essential Baroque Masterpieces

Last year Alpha released a series of 28 reissued recordings from their own label and others within the Outhere fold. Most of them were well worth considering. That series came with red and yellow covers; a further set of 14 reissues come with rather brighter and more varied exteriors, though the loss of the art covers from the Alpha originals is still regrettable. The loss in the case of Barrière is especially problematic, as I have no idea what the new cover represents. At present I have been able only to listen to mp3 press previews except where I have been able to find better quality copies of the earlier releases.

John DOWLAND (1563-1623) Lute Songs are strictly rather too early for inclusion in a baroque collection. I hadn't heard the original Zig Zag release of his songs (ZZT110102) performed in 2009 by Dominique Guillon (counter-tenor) and Eric Bellocq (lute) and it covers some very competitive territory. Though we didn't review it on MusicWeb, I see that my colleague Johan van Veen, writing on his own web-site, was not convinced. Even at the reduced price this is too predictable a programme and the rather free interpretations leave much to be desired as, even, does some of the English pronunciation. (Alpha 334 [60:17]). From Amazon UK – ArkivMusic – Presto



Anthoine BOËSSET (1587-1643) is the main known composer – there's also plenty of Anon. – on a collection of French Airs de cour entitled *Je meurs sans mourir*: it's a reissue of Alpha 057, recorded in 2003, which I reviewed in DL News 2014/11, still available to download from eclassical.com in lossless sound for about the same price as the reissued CD, but without the booklet, such as it is. Vincent Dumestre directs Le Poème Harmonique on **ALPHA 331** [60:29]. I'm still left complaining about the absence of texts of the vocal items: instead, these cut-down reissue booklets waste space with unnecessary material – in this case a timeline of the composer's life with pictures. That apart, the mid-price reissue makes a very attractive recording even more desirable. From [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



Louis COUPERIN (c.1626-1661) Suites de Pièces in F, A, D, A, F and C and Pavane in f-sharp minor are played by Skip Sempé (harpsichord) on **ALPHA 333** recorded in 2004 [78:42].

Le Berger Poète is a collection of music for flute and musette c.1715-1740 by **Pierre Danican PHILIDOR (1681-1731)**, **Nicolas CHÉDEVILLE (1705-1782)**, music once attributed to Vivaldi, **Jacques HOTTERRE (1674-1763)**, **Jean Ferry RÉBEL (1666-1747)**, **François COUPERIN (1668-1733)** and **Alexandre Julien DUGUÉ (1714-1780)**. **ALPHA 332** [72:07] is a reissue of Alpha 148, which remains available at around the same price as a lossless download from eclassical.com. There's no booklet with the download but the reissued version of that is a fair rudimentary effort, as with the whole series. The original cover had a picture of a musette, a small member of the bagpipe family associated, as the title of the CD suggests, with shepherds. I'm not sure what the reissued label represents. Les Musiciens de Saint-Julien are directed by François Lazarevitch, who plays both instruments. From [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



Blandine Rannou (harpsichord) recorded **Johann Sebastian BACH (1685-1750) French Suites** some time ago for Zig Zag – most recently released as part of a budget-price 5-CD set in 2012 and now reissued on its own on **ALPHA 328** (2 CDs). Her style of playing is probably best attuned to these French Suites. Reviewing a different recording of these works Don Satz described her recording as the most life-affirming, though ultimately preferring David Cates, still available on a 2-CD set from Music and Arts (**MACD1124**, with two Preludes from the Well Tempered Clavier). From [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



Jean BARRIÈRE (1707-1747) Sonatas for cello and bass continuo: Book I, Sonata 1; Book II, Sonatas 3 and 6; Book III, Sonatas 2 and 4; Book IV, Sonata 4 are performed by Bruno Cocset and Les Basses Réunis on **ALPHA330** [62:31]. (From Alpha 015, recorded in 2000 and released in 2001 and available to download in lossless sound from eclassical.com).

The music of **Carl Philipp Emanuel BACH (1714-1788)** falls on the cusp of the baroque and classical periods. Amandine Beyer (violin) and Edna Stern perform his **Sonatas for violin and fortepiano**, H512-4/Wq76-8 and H542.5 (formerly attributed to Bach Senior as BWV1020) on **ALPHA 329**, formerly Zig Zag ZZT050902, recorded 2005 [61:51]. From [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



I'll include, though it's hardly baroque, a selection of concertos by **Wolfgang Amadeus MOZART (1756-1791)** Concerto for 2 Pianos (No.10) in E-flat, K365; Concerto for Flute and Harp in C, K299, and Horn Concerto No.3, K447, performed by Yoko Kaneko (piano), Frank Theuns (flute), Marjan De Haer (harp) and Ulrich Hübner (horn) with Anima Eterna and Jos van Immerseel (piano in K365) on **ALPHA 339** [66:33]. It's a single-CD reissue from a 6-CD Zig Zag box of Mozart symphonies, concertos and sonatas and if it seems rather a motley assemblage, that's also true of the whole set (ZZT324). Performances are often revelatory. [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



Barsanti/Handel Edinburgh 1742 offers a programme of music by **Francesco BARSANTI (1690-1772)** and **George Frideric HANDEL (1685-1759)** performed by Ensemble Marsyas directed by Peter Whelan on **LINN CKD567** rec. September 2016 [67:19]. Barsanti's *Concerti Grossi*, Op.3/1-3 open the programme and Op.3/4-5 close it. Sandwiched between are an aria from Handel's *Ruggiero*, his Concerto for French Horns, HWV331, March in F from *Ptolemy* and four of Barsanti's *Collection of old Scots Tunes*. Barsanti composed his music for the Edinburgh Musical Society (fl. 1728-1797), who also performed Handel's music.



Reviewed as a 24/96 download from hyperion-records.co.uk, this not only fills gaps in the catalogue* but does so in a most enjoyable fashion. The usual copious notes and texts are included in the booklet, offered in pdf and epub formats with the download.

Also available from linnrecords.com and on CD from [Amazon UK](#) – [Presto](#)

* The only other recording of Barsanti's Op.3 includes Nos. 1, 4, 6, 7 and 10 on Tactus **TC690201**, download only.

Francesco GEMINIANI (1687-1762) *The Art of Playing on the Violin*, Op.9, is performed by Gottfried von der Goltz (violin) with support from members of the Freiburg Baroque Orchestra on Aparté **AP134** [53:46] – reviewed as 24-bit download with pdf booklet from eclassical.com. The programme is rounded off with the Violin Sonata Op.4/8. It's not the most urgent recommendation for music by this Corelli student – it's sometimes a little academic by comparison with his Concertos, especially the set of twelve derived from Corelli's sonatas Op.5 – but the performances do it full justice. There don't seem to be any rivals in the current catalogue. CD from [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)

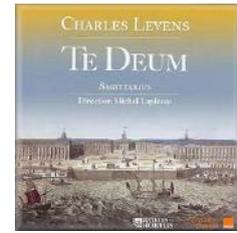


My only reservation concerning Christopher Hogwood's AAM recording of Geminiani's Op.3 was the short playing time – [review](#) – but it's currently reduced to £6.54 from [Presto](#) if you hurry, less than the download, which sweetens an already not-too-bitter pill.

Geminiani's Op.2 concertos are also rather short value at 48:39, as performed by Auser Music/Carlo Ipata on Pan Classics **PC10241** but the per-second price of the 16-bit lossless download from eclassical.com compensates. Recorded in 2002, these fine performances originally appeared on Symphonia; I'm glad that Pan have rescued them.



Discovery of the Month is **Charles LEVENS (1689-1764)**. His *Te Deum* [41:24] and *Deus noster refugium* [25:54] are performed by Sagittarius and Les Passions directed by Michel Leplénie on **EDITIONS HORTUS 060** [67:29]. The major solo contribution to *Te Deum* comes from an attractive *haute-contre*; he and the fine vocal team are well supported and recorded, in 2007. The booklet includes texts and translations.



More than just curiosity value made this a *Recording of the Month* – [review](#). CD from [MusicWeb](#) – otherwise it’s not easy to track down.

Though born in Milan, **Giuseppe SAMMARTINI (1695-1750)** settled in London, so it’s appropriate that Dynamic have used a painting of that city by Canaletto for the cover of a recording by I Musici of his six Concertos in Seven Parts, Op.2. I Musici have been around since 1951 and many of their older recordings now sound out-moded, but their most recent personnel have been recording for Dynamic, commemorating their sixtieth anniversary with their umpteenth Vivaldi *Seasons* plus Britten’s *Simple Symphony* (CDS760), followed up with music by Corelli and his Roman successors (CDS7752). They certainly seem to have developed a style more in keeping with what we expect now for music of this period and I greatly enjoyed these performances – as dynamic as you could wish on a label of that name and apparently the only currently available set of this music. (CDS7777). Reviewed as 24-bit download with pdf booklet from [eclassical.com](#). CD from [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)



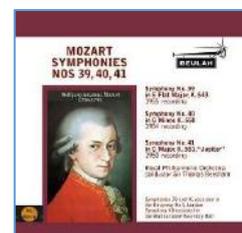
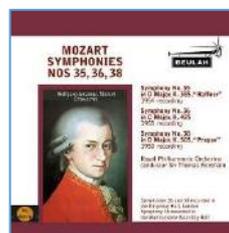
Italian Rococo at the Hermitage is a thoroughly delightful programme of chamber music by **Baldassare GALUPPI (1706-1785)** and some of his contemporaries for the transverse flute with other instruments, performed by Claire Genewein and members of La Cetra Consort on Solo Musica **SM258** [59:12]. I could have wished that the programme had been longer but the [eclassical.com](#) per-second pricing policy takes account of the short-ish length.



For full details including CD purchase links please see [review](#) by Michael Cookson.

Wolfgang Amadeus MOZART (1756-1891)

As with his recordings of Haydn’s ‘London’ Symphonies, Sir Thomas Beecham’s performances of the last symphonies of Mozart could hardly pass muster as authentic but they also share the ‘naughty but nice’ quality of his Haydn and I was very pleased to make their acquaintance again in new transfers from Beulah: Nos. 35 (‘Haffner’), 36 (‘Linz’) and 38 (‘Prague’) on **1PS15** [65:34] and Nos. 39, 40 and 41 (‘Jupiter’) on **1PS16** [78:52]. Of the three classic recordings from this period, Karl Böhm, whose Mozart I also like, is a little too stately for many and it’s swings and roundabouts between Beecham and Bruno Walter. With these recordings otherwise available together only in *Sir Thomas Beecham: The Classical Tradition* (Warner – [review](#) – now download only), the Beulah releases are very welcome.



As I write, these are available only as mp3 downloads from iTunes but watch the [Beulah site](#) for other forthcoming links – when they become available from Qobuz at the same price in lossless sound that should be your preferred source. The mono recording (1950-55) is not ideal

but these transfers bring it out to the best: any attempt to brighten it would have made the upper strings too shrill.

More Mozart from Beulah with the title *Mozart Strings*: Serenade No.13 (*Eine kleine Nachtmusik*), Divertimento in F, K318, and a selection of dances are performed by The Vienna Soloists and Wilfried Boettcher (rec.1961), coupled with the *Sinfonia Concertante* for violin and viola, K364, recorded for Supraphon by Josef Suk and Milan Skampa with the Czech Philharmonic and Kurt Redel in 1962. These recordings are ADD/stereo and none of them are otherwise generally available. **1PS13** [75:48]



I don't recall hearing these Boettcher recordings, though he directed some of Alfred Brendel's early Mozart and Beethoven concertos for Vox. These are well focused and sensitive performances, though not quite the equal of the Vienna Octet Mozart recordings from the same period, several of which are also available from Beulah. Best of all for the dance music of Mozart and his contemporaries are the recordings which Willy Boskovsky made with his own Ensemble, a considerable selection of which can be had at budget price from Alto – [review](#) – [review](#). The recording sounds very good for its age in this Beulah transfer.

The classic *Sinfonia Concertante* performances from this period came from David Oistrakh, with Rudolf Barshai (Artia, long defunct) and with son Igor (Decca, now on Legends **E4702582**, 2CDs). The recording is less full than from Boettcher and his team but well transferred considering the problems I recall from Supraphon LPs in the 1960s. The performance is another matter. When first released in the UK in 1966 it was dismissed as routine and though I think that rather harsh, this is not Josef Suk at his best and there are other more recommendable performances from this period, such as Arthur Grumiaux, Arrigo Pelliccia, the LSO and Colin Davis, coupled with the five Violin Concertos, a superb bargain on a twofer: Decca Duo **4383232**.

Again, this release is currently obtainable only in mp3 from iTunes: watch the [Beulah page](#) for the Qobuz lossless release.

Ludwig van BEETHOVEN (1770-1827) Piano Concertos (complete)

There are more than 100 recordings in various formats of complete sets of the five concertos, some of them highly recommendable. Almost at random, there's Wilhelm Kempff with Paul van Kampen (DG mono **E4357442**, 3 CDs) or his stereo remake with Ferdinand Leitner inconveniently involving duplication (Nos. 1-4 on **E4594002**, 2 CDs budget price, and 4 and 5 on Originals **4474022**) unless you supplement the 2-CD set of Nos. 1-4 with another twofer containing No.5, the Triple Concerto, Violin Concerto and Romances (**E4594032**) or are willing to download the DG Collectors Set (with Piano Sonata No.32). Another of my personal favourites, from Stephen Kovacevich and Colin Davis, is available in various permutations, including all five concertos, the Diabelli Variations and several sonatas on Decca **4786452**, 6 CDs, currently on offer for £19.17.

Among more recent complete sets there's Howard Shelley with Opera North Orchestra (Chandos **CHAN10695**, 4 CDs). With five concertos, fitting two per CD doesn't quite match a 3-CD model. DG supplement the Kempff/Leitner with the last piano sonata; Chandos run to 4 discs by including the Triple Concerto, the piano arrangement of the Violin Concerto and the under-rated *Choral Fantasia*: *Recording of the Month* – [review](#) – [DL Roundup November 2011/2](#).

Challenge Classics found themselves with No.3 left over (CC72715 [34:37] – 16- and 24-bit lossless from eclassical.com with pdf booklet), having coupled Nos. 1 and 2 (CC72712 [64:55] – 16- and 24-bit from eclassical.com with pdf booklet) and Nos. 4 and 5 (CC72672 [70:15] – 16- and 24-bit from eclassical.com with pdf booklet) in performances by Hannes Minnaar, the Netherlands Symphony Orchestra and Jan Willem de Vriend. That makes for a very short album – even on LP one usually got more – but the price compensates, just \$5.19 in both formats, though I expect that the 24-bit will cost more after the initial offer.



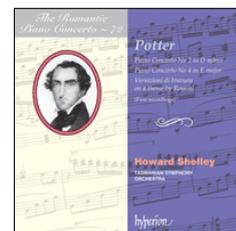
That's download only but all five concertos are now available on SACD on CC72763, which is tough if you bought the two separate releases and would like to add No.3 but don't go in for downloading: it's going to cost you around £32 to add 35 minutes of music. There's a great deal to like in all these performances – and with fewer reservations from me in the case of No.3 than the other concertos. If you have the other two SACDs and haven't yet tried downloading, now is the time to bite the bullet from the link above: the 24-bit sound in No.3 is very good – you'll be missing only the surround option.

I thought the Cremona Quartet's first three volumes of the **Beethoven String Quartets** recommendable – [DL News 2014/8](http://DLNews.com). I missed Volume 4 but Volumes 5 and 6 are equally desirable: String Quintet in C, Op.29, with Lawrence Dutton (viola) and Quartet No.15 in a minor, Op.132 (**Audite 92.684** [80:30] – from eclassical.com in lossless sound with pdf booklet) and Quartet in A, Op.18/5, and Quartet No.13 in B-flat, Op.130 (**Audite 92.685** [70:37] – from emusic.com, mp3, NO booklet). Volume 7 has just appeared, containing Op.18/2 and Op.59/3 (**Audite 92.689**). The players bring out the quality of the music without exaggeration – as a result the late quartets perhaps sound rather more mainstream than, for example, from the Budapest Quartet's stereo recordings for CBS from which I got to know them.



One small reservation: the choice of coupling separates Op.130 from its original last movement, the *Große Fuge*, Op.133: it's best to have them on the same album to allow choice of finale.

(Philip) Cipriani (Hambly) POTTER (1792-1871) Piano Concerto No.2 in d minor [28:40]; Piano Concerto No.4 in E [30:11] and *Variazioni di bravura on a theme by Rossini* [15:00] performed by Howard Shelley (piano) with the Tasmanian Symphony Orchestra is the latest offering (Volume 72) in Hyperion's Romantic Piano Concerto series, recorded in May 2016 and released on **CDA68151** [73:51] 24/96 download with pdf and epub notes from hyperion-records.co.uk.



I have yet to hear any of the releases in this series or the parallel series of Romantic Violin Concertos that was not at least enjoyable and the current album – all first recordings – is no exception. Don't expect the music to rival that of Beethoven – by whom Potter was encouraged – and you couldn't have better advocates than Shelley and his team.

CD from [Amazon UK](http://Amazon.com) – [Presto](http://Presto.com)

RECORDING OF THE MONTH

Franz LISZT (1811-1886)

Complete Piano Music Volume 44: Transcriptions of Vocal Works

Il m'aimait tant!, S533/R203 [5:27]

Spanisches Ständchen, S487/R161 [3:51]

Die Zelle in Nonnenwerth, S534/1 (1st version) [5:34]

Chopin - 6 Chants polonaise: No. 5, S480/5bis/R145/5 (2nd version) [4:55]

Wielhorski - Autrefois (Romanze), S577/1/R291 (1st version) [2:57]

Szózat und Ungarischer Hymnus, S486/R158 [8:42]

Die Zelle in Nonnenwerth, S534/2/[R618a] (2nd version) [6:36]

Die Gräberinsel der Fürsten zu Gotha, Herzog Ernst II von Sachsen-Coburg-Gotha, S485b [3:16]

Der blinde Sänger, S546/R216 [7:13]

Ich liebe dich, S542a/R211a [2:50]

Die Zelle in Nonnenwerth, S167/R64/2 (3rd version) [6:43]

Romance oubliée, S527bis/R66b (short draft) [2:01]

Magyar király-dal (Ungarisches Königslied), S544/R215 [4:33]

Romance oubliée, S527/R66b [4:26]

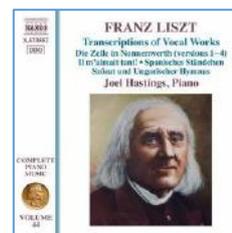
Die Zelle in Nonnenwerth, S534/R213 (4th version) [7:11]

Joel Hastings (piano)

rec. January 2016, St. Peter's Anglican Church, Tallahassee, Florida, USA

NAXOS 8.573557 [76:25] – from [eClassical](#) (mp3, 16- & 24-bit lossless) CD from [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)

Previously reviewed by [Jonathan Welsh](#)



I settled down to read Jonathan Welsh's review of Joel Hastings' new Liszt album and was shocked to discover that the Canadian pianist died just four months after this recording was made. I first encountered him in a set of 'feisty, sense-sating' pieces by [Carter Pann](#). I was delighted when Hastings contacted me to say how much he'd enjoyed the review. Such feedback is very rare, so his kind words were very much appreciated. As it happens, Hastings was making something of a name for himself with Liszt, so it seems fitting that this well-filled collection of comparative rarities should round off his all-too-brief career as a performer.

As for Naxos's long-running Liszt solo-piano series – which has now reached Volume 44 – it goes from strength to strength. I've especially enjoyed the [Bellini](#) and [Wagner](#) transcriptions with the American pianist William Wolfram. Indeed, one could argue that Liszt was at his best when transcribing the works of others, a view enhanced – for me, at least – by a superb new recording of opera and song transcriptions with the up-and-coming Hungarian pianist [Gábor Farkas](#). A musical and sonic treat, that album was a *Recording of the Month*.

Listening to this Naxos album – which, despite some of the grander titles, is more about colour and inner detail than big, bold gestures – I was struck by Hastings' natural, unfussy way with this music. Expansive, rhythmically alert and wonderfully nuanced, he infuses each piece with its own unique character; not only is that a sign of fine musicianship, it's also essential in 'bitty' collections such as this, which can leave the listener feeling a little jaded at the close. Happily, there's absolutely no chance of that here, and the finely calibrated, beautifully balanced piano sound – all credit to engineer Todd Sager – is a joy from start to finish.

Time was when Naxos CDs were cheap and cheerful, with a recording to match; and while they're not super-budget discs any more – their high-res downloads can be pretty expensive, too – the company's production values have improved with time. In fact, basking in the warmth

of these glorious performances one could be forgiven for thinking this was a BIS or Hyperion release, such is the all-round excellence on offer here.

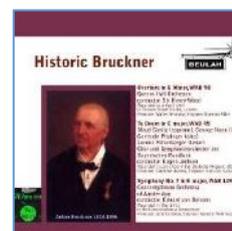
A fitting epitaph for a fine pianist; a must for all Lisztians. [DM]

Other Joel Hastings recordings reviewed on MusicWeb

Sessions and *Liszt Transcending* - [Michael Cookson](#)

Anton BRUCKNER (1824-1896)

A trio of performances on a generously filled album labelled *Historic Bruckner* is heralded by the Overture in g minor, WAB98, performed by Sir Henry Wood with the Queen's Hall Orchestra (1937), followed the *Te Deum* in C, WAB45 with Eugen Jochum at the helm of soloists and Bavarian Radio forces (1950) and rounded off by Symphony No.7 in E, WAB109 (Concertgebouw Orchestra/Eduard van Beinum, 1953) on **BEULAH 3PD79** [90:11]



The Overture, of which this seems to be the only extant version, has come up sounding extremely well for its age. The *Te Deum*, on the other hand, sounds rather crumbly and though Eugen Jochum was a very fine Brucknerian I didn't derive a great deal of pleasure from it, even with the volume turned down for comfort.

Eduard van Beinum's Bruckner is always worth hearing and this is the only generally available single-album offering of the Seventh Symphony: the Eloquence offering of Nos.5, 7-9, takes four CDs. The recording, described as 'extremely faithful' in 1953, has come up well enough in this transfer for the listener to appreciate why this 'authoritative' performance 'full of grandeur' has stood the test of time. Even with over 200 recordings of this symphony*, the Beulah is well worth the modest cost of the download for the one work alone – in 1953 it straddled three LP sides, with Franck's *Psyché* on the fourth, and cost £3.12.11, at least £80 in today's money.

Despite the blandishments of *The Art of Arturo Toscanini* – including Verdi's *Te Deum* and Tchaikovsky's *Romeo and Juliet* – also on offer from Beulah**, this has to be my historic choice among these reviews.

* Bernard Haitink on budget-price Decca, for example.

** also Ponchielli *Dance of the Hours*, Bizet *Aragonaise*, Catalani *Dance of the Undines* and Strauss *Don Juan*, rec. 1939-1954, **2PDR26** [69:52].

Johannes BRAHMS (1833-1897)

Symphony No.1 in c minor, Op 68 [45:39]

Symphony No.2 in D, Op 73 [41:19]

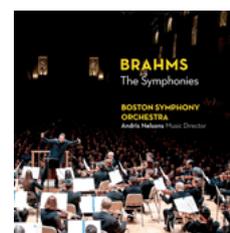
Symphony No.3 in F, Op 90 [39:23]

Symphony No.4 in e minor, Op 98 [42:17]

Boston Symphony Orchestra/Andris Nelsons

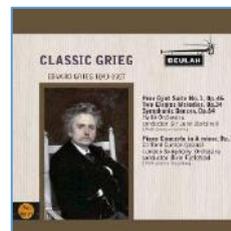
rec. live November 2016, Symphony Hall, Boston

BSO CLASSICS 1701/03 [45:39 + 80:47 + 42:17] Subscribers stream from [Naxos Music Library](#). Also available separately.



For CD purchase links please see [review](#) by John Quinn: ‘If you like a warm, affectionate approach to this music – and one, moreover, that is far from devoid of energy – then I think you’ll respond positively to these interpretations’. For my more detailed appraisal of these very enjoyable recordings, please look out for my forthcoming review of the DVD edition of the Brahms symphonies from the NDR Elbphilharmonie and Thomas Hengelbrock.

Edvard GRIEG (1843-1907). I’m pleased to see that Beulah have swung into action again after a brief hiatus. I’m especially pleased to see that one of their first new releases offers the classic recording of Grieg’s **Piano Concerto** in a minor, Op.16, made by Clifford Curzon with the LSO and Øivin Fjeldstad in stereo in 1959 – still my version of choice despite huge competition from the likes of Leif-Ove Andsnes’ two recordings. The original coupling was a selection from the two *Peer Gynt* Suites which I missed at the time, having opted for economy by buying the concerto alone on a 10” LP, but which I could wish had been reissued with the concerto. That said, *Peer Gynt Suite No.1*, Op.46, **Two Elegiac Melodies**, Op.34 and **Symphonic Dances**, Op.64, from the Hallé and Sir John Barbirolli (rec. 1958) make a very good substitute, extending the playing time to a very generous 81:09. (**IPS12**: Stream or download in lossless sound from [Qobuz](#)).



My only reservation is that the transfers are not quite up to the usual Beulah standards, with a degree of tonal insecurity, attributable, I believe to the quality of the original LPs rather than the transfer.

Sir Charles Villiers STANFORD (1852–1924) Choral Music

For lo, I raise up, Op.145 [8:05]

Te Deum in C, Op.115* [7:45]

Three Motets, Op.38: *Justorum animæ* [3:23]

Cælos ascendit hodie [1:59]

Beati quorum via [3:29]

Lighten our darkness [3:48]

Benedictus in C, Op.115 [5:31]

O for a closer walk with God, Op.113/6b [3:35]

Jubilate in C, Op.115 [3:34]

Magnificat for eight-part chorus in B flat, Op.164 [11:51]

Fantasia and Toccata in d minor Op.57** [12:14]

Eternal Father, Op.135 No 2 [6:29]

St Patrick’s Breastplate* [9:13]

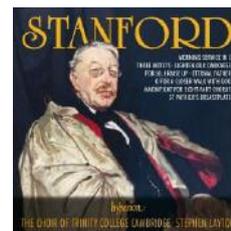
Trinity College Choir Cambridge/Stephen Layton
with Trinity Brass*

Owain Park (organ)**

rec. Hereford Cathedral, 27-29 June 2016 and Trinity College Chapel, Cambridge, 3-4 July 2016. DDD.

Texts and translations and full organ specification included

HYPERION CDA68174 [80:56]



Reviewed as 24/96 download with pdf booklet from [hyperion-records.co.uk](#). For full details and CD purchase links see review by [John Quinn](#).

Trinity College is home turf for Stanford; much of his music was written for its choir when he was the organist – the three Latin motets, for example. If his spirit is still hovering there I’m sure that he will approve of these full-blooded performances. Only the unaccompanied works were recorded there, however; for the remainder we have the wonderful Willis organ at

Hereford Cathedral. Don't be put off by the smug painting on the cover of Stanford in his doctoral gown: this is a wonderful album.

Hyperion have already done more than their bit in the renaissance of Stanford's music, with:

- two CDs of his songs (**CDA67123** – [review](#) – [review](#) – and **CDA67124** – [review](#))
- an inexpensive 3-CD set of his choral music from Winchester Cathedral (**CDS44311/2**),
- an earlier selection from Worcester Cathedral and Donald Hunt (**CDA66030**, archive service or download only),
- Violin Concerto and Suite (**CDA67208** – [review](#)),
- Cello Concerto, etc. (**CDA67859** – [review](#) – [review](#) – [review](#)),
- Piano Concerto (with PARRY **CDA66820** – [review](#)),
- Clarinet Concerto (with FINZI **CDH55101** – [DL Roundup](#)), rivalled only because the Chandos recording adds Malcolm ARNOLD's Clarinet Concerto No.2 on **CHAN10739** – [DL News](#).
- Clarinet Quintet (with ROMBERG and FUCHS **CDH55076**),
- Nonet (with PARRY **CDA66291** – [DL Roundup](#)),
- Piano Quintet and String Quintet No.1 (**CDH55434**),
- String Quartets Nos. 1 and 2 (**CDH55459**),
- Works for violin and piano (**CDH55362**),
- a new release of his Piano Preludes which I haven't yet heard (**CDA68183** – [review](#))

in addition to various pieces on anthology albums.

For a more complete picture of Stanford's choral output, the Winchester Cathedral recordings, directed by David Hill, remain invaluable, but you really need to own it alongside the new recording, some items on which are absent from the older set. *For lo, I raise up*, for example, which is, however, included on an invaluable Naxos collection of Stanford's Anthems and Services from St John's, Cambridge, directed by Christopher Robinson (**8.555794**). It's potentially another call on your credit card for that, too: at least it's at budget price and can be found for as little as £3.35 as a lossless download or in 24-bit sound for \$10.54 from [eclassical.com](#), but NO booklet. You should, however, also read Christopher Howell's unenthusiastic [review](#). It's also included in Hyperion's earlier Worcester Cathedral recording.

Other very worthwhile recordings of *For lo, I raise up* include New College Choir with Edward Higginbottom (**CRD3497**) and all-Stanford albums from King's College Cambridge and Stephen Cleobury (Classics for Pleasure, download only) and Tewkesbury Abbey Schola Cantorum (Delphian DCD34087 – [review](#)).

The new recording opens with a tremendous account of *For lo, I raise up*. The text, from Habbakuk, adapted from the King James Bible, is marvellously declamatory, containing as it does the wonderful phrase 'For the earth shall be filled with the knowledge of the glory of the Lord as the waters cover the sea', but it also needs to end reverentially and thoughtfully on a note of quiet optimism – much needed, as this was written during World War I. Stephen Layton and his team capture the mood throughout, not least thanks to Owain Park's accompaniment.

The Naxos recording, equally appropriately, ends proceedings with this work. Christopher Robinson takes the music at a faster pace and while there is slightly less variety in his performance, it's by no means inferior, not least because it's sensitively directed and the words receive greater clarity as a result of a slightly less prominent organ.

Edward Higginbottom also ends his CRD recording with this work, taken at much the same pace as by Stephen Layton. Donald Hunt at Worcester Cathedral, who also ends with this work, takes the music slowest of all that I have compared. Christopher Howell, reviewing the Naxos, was consistent in his praise of Hunt and his team and I can see where he is coming from. His hope that the CD would be reissued at a lower price never happened but it is worth obtaining from [Hyperion](#) – a to-order one-off pressing from Archive Service – or as a download. The scanned booklet offered is not quite what we expect from Hyperion – it's a bit rough and ready – but still very informative and containing all the texts.

There's one more recording of Stanford's choral music to consider – no overlap with the contents of the new Hyperion. Robert King and the King's Consort and Choir sing newly edited versions of four Evensong canticles and music by Parry on *I was glad*, the album which launched their in-house label Vivat (**VIVAT101: *Recording of the Month*** – [review](#) – [DL News](#)). Quite apart from the high quality of the performances – reason enough to go for this album – King and his team offer the only reconstructions of the fully orchestrated versions of these canticles.

The New England composer **George Whitefield CHADWICK (1854-1931)** is not unrepresented in the catalogue, with recordings of Symphonies Nos. 2 and 3 (Chandos **CHAN9685** [70:37] – [DL News 2013/4](#)); Symphony No.2 and *Symphonic Sketches* (Naxos **8.559213** – [review](#) – [review](#)); *Thalia, Melpomene* and *Euterpe* (Naxos **8.559117** – [review](#)) and a selection of his piano music (Albany, download only). His *Symphonic Sketches* have also been recorded by Howard Hanson with the Eastman-Rochester Orchestra (Mercury, download or vinyl LP or 55-CD set), the Czech State Orchestra and Jose Serebrier (Reference Recordings **RR2104**, 2 CDs, with other Chadwick works – [review](#) and [review](#) of separate releases) and Neeme Järvi with the Detroit Orchestra (Chandos, below). The Dutton Epoch recording of Chadwick's *Sinfonietta*, etc. (**CDLX7293** – [DL News 2013/4](#)) seems to be currently unavailable.



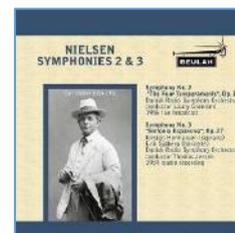
Now the *Symphonic Sketches* [31:25] appear again in the company of the Op.36 *Enigma Variations* of **Edward Elgar** [33:40], his near-contemporary and in some ways his nemesis, on an album entitled *Elgar: the New England Connection* (due from Orchid Classics in October 2017). Andrew Constantine conducts the National Orchestra of Wales on an album to which I listened from a 24/96 press preview. (**ORC100074** [65:06])

I compared the new recording with that from Neeme Järvi and the Detroit Symphony Orchestra on mid-price Chandos **CHAN10032**, coupled with *Melpomene*, *Rip van Winkle* and *Tam O'Shanter*, recorded in 1993 and 1994. There's not a great deal to choose between the two performances though Järvi's slightly faster pace throughout perhaps evokes the spirit of the opening *Jubilee* in particular. Both performances present the music very capably and both reminded me that this is very enjoyable, in the spirit of Mendelssohn and Dvořák, though less profound than either can be.

The *Enigma Variations* followed too closely on my review copy. With so many top-notch versions available any new account has to be very good indeed to be competitive and even some big-name recordings don't qualify for the top bracket. Constantine and NOW don't quite make it, either; though there's nothing at all amiss, they don't have that special touch of, say, Pierre Monteux's classic LSO recording (Beulah **1PDR39**, with Brahms – *Recording of the Month*: [review](#) – or Eloquence, with Dvořák).

Carl NIELSEN (1865-1931)

Symphony No.2, Op.16 (The Four Temperaments) [33:52]
Danish Radio Symphony Orchestra/Launy Grøndahl
rec. live broadcast 1956. ADD/mono
Symphony No.3, Op.27 (*Sinfonia Espansiva*) [34:42]
Kirsten Hermansen (soprano); Erik Sjøberg (baritone);
Danish Radio Symphony Orchestra/Thomas Jensen
rec. 1959. ADD/mono
BEULAH IPS14 [68:35]



This transfer of Launy Grøndahl's live broadcast recording of *The Four Temperaments* was my **Reissue of the Month** when it was released on its own – [DL News 2014/13](#) – and it's even more recommendable as part of the new album.

Grøndahl's 1951 recording of Symphony No.4 (Inextinguishable), again with the Danish RSO, is available inexpensively from Naxos Classical Archives (9.80540 – **Bargain of the Month** – [DL News 2014/13](#)). For the even more recommendable classic Jensen account of the *Espansiva*, it's a question of whether you prefer it with No.2, as here, or with No.4 on a Danacord recording, which is also download only, for much the same price as the Beulah.

This new release may not boast the best sound – both recordings require some tolerance – but it offers an essential adjunct to modern versions of these symphonies, as on the two Decca twofers conducted by Herbert Blomstedt.

Spirit of the American Range

Walter PISTON (1894-1976)

Suite from *The Incredible Flutist* (1938-1940) [17:12]

George ANTHEIL (1900-1959)

A Jazz Symphony (1925, 1955 version) [7:07]

Aaron COPLAND (1900-1990)

Symphony No. 3 (1944) [41:04]

Oregon Symphony/Carlos Kalmar

rec. live, 2013/14, Arlene Schnitzer Concert Hall, Portland, Oregon, USA

Pdf booklet included

PENTATONE PTC5186481 SACD [65:29] – from [NativeDSD](#) (DSD64 stereo & multi-channel). SACD from [Amazon UK](#) – [ArkivMusic](#) – [Presto](#)

Previously reviewed by [Brian Wilson and John Quinn](#).



I downloaded this album as part of my comparative [review](#) of Leonard Slatkin's new recording of Aaron Copland's Third Symphony. The USP of the latter is that it restores the cuts Bernstein made to the finale, which found their way into the published score. Even though Carlos Kalmar and his Oregon forces can't compete in that regard, theirs is still a very solid, respectable reading of this 'great American symphony'. As expected from Pentatone, the sound is pretty good as well.

That sonic excellence is especially welcome in Walter Piston's crisp, transparently scored suite from *The Incredible Flutist*. I've not heard the piece before, but such is the vitality of both the writing and playing that I found myself listening to it several times in quick succession. I hear Saint-Saëns and Bizet in this eclectic score – not to mention flashes of the future Bernstein – all of it bound into a thoroughly satisfying and exuberant whole. And while the Oregon Symphony may not be a front-rank ensemble, they acquit themselves very well here.

They're just as enthusiastic and engaging in George Antheil's bright, breezy and very short *Jazz Symphony*. Indeed, it seems the composer of that (in)famous *Ballet Mécanique* is in vogue once more, with a new album of his music from John Storgårds and the BBC Philharmonic ([review](#)). I'd be tempted, if it weren't for the fact that I really don't like MediaCity as a recording venue. Oh, and hearing Kalmar's Copland in this context confirms my original thoughts, that it's a fine account, if not an outstanding one. Factor in full, detailed and very spacious sound and you have a most enjoyable issue.

An enterprising programme, well played and recorded; great fun. [DM]

George GERSHWIN (1898-1937) Essentially Gershwin

Porgy and Bess Overture [5:21]

Samuel Goldwyn Studio Orchestra/André Previn – rec. 1959 ADD/stereo

Rhapsody in Blue [16:01]

Morton Gould and his Orchestra – rec. 1960 ADD/stereo

An American in Paris [17:31]

RCA Symphony Orchestra/Leonard Bernstein – rec. 1959 ADD/stereo

I Got Rhythm; Love is sweeping the Country; Love walked in; 'Swonderful; Bidin' my Time; Lady be good; Fascinating Rhythm; Liza; Embraceable you; The Man I love; Someone to watch over me; But not for me [33:19]

Frederick Fennell and his Orchestra – rec. 1961 ADD/stereo

BEULAH 1PS11 [75:32] – stream or download in lossless sound from [Qobuz](#).



These are classic accounts; if not quite *the* classic accounts of this music they are all well worth preserving.

Morton Gould's first recording of *Rhapsody in Blue*, released in the UK in 1957, was slightly abridged but this remake is complete and intact. Having been nurtured on Leonard Bernstein's CBS recording in various incarnations (now on Sony, with *American* and Piano Concerto) I enjoyed hearing this account of much the same vintage.

This RCA recording of *American in Paris* predates Bernstein's better-known recording on Sony but shares most of the virtues of that later version: it seems to have been released in the USA on RCA Camden in 1958 rather than the stated 1959.

If anything, I enjoyed Frederick Fennell's performances of the song transcriptions more than anything else on this album.

The transfers have been done with Beulah's usual care but the original LP of *Rhapsody in Blue* (an RCA rather than a Decca pressing, I understand) seems to have been a slight 'swinger', so, unavoidably, the pitch is not totally secure. As this seems to be the only way to obtain the recording in the UK, I'm happy to overlook what is after all a minor irritation. The very fine Mercury recording of Fennell more than atones.

Edmund RUBBRA (1901-1986)

Sinfonia Concertante, Op.38 (1936, 1943)¹ [29:59]

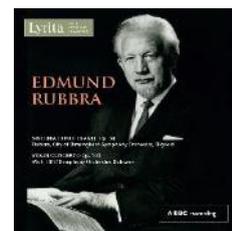
Edmund Rubbra (piano); City of Birmingham Symphony Orchestra/Hugo Rignold

Prelude and Fugue on a Theme of Cyril Scott, Op.69 (1949)² [4:44]

Cyril SCOTT (1879-1970)

Consolation (1918) (W80)² [6:34]

Edmund Rubbra (piano)



Edmund RUBBRA

Violin Concerto, Op.103 (1959)³ [31:30]

André Wolf (violin); BBC Symphony Orchestra/Rudolf Schwarz

rec. live broadcasts 2 May 1967¹; 9 August 1967²; 20 February 1960³. ADD/mono.

LYRITA REAM.1134 [72:47] Reviewed as lossless press preview.

Lyrita founder Richard Itter's off-air recordings are yielding a valuable archive. Whereas my own recordings from the 1960s and 70s, made with first a Grundig recorder, then a Repts R10 and finally a Ferrograph series 5, have long since crumbled to ferric oxide dust, his have remained in remarkably good condition. These Rubbra recordings, with the composer in two of his own works and in the Cyril Scott piece which inspired his *Prelude and Fugue*, together with the musicians who gave the first performance of the Violin Concerto, are especially important. For each of the two major works there is just one competitor – both are very good and more recently recorded, but differently coupled.

Chandos have an excellent recording of the *Sinfonia Concertante*, with Howard Shelley, the BBC NOW and Richard Hickox (**CHAN9538**, with Symphony No.1 and *A Tribute*, or **CHAN9966**, with *The Morning Watch*, etc., download only) and Naxos offer a much-recommended version of the Violin Concerto (**8.557591**, with *Improvisations* for violin and orchestra and *Improvisations* on Giles Farnaby – [review](#) – [review](#) – [review](#)). I recommended the Chandos, which forms an excellent adjunct to their complete Rubbra symphonies in [DL News 2016/7](#). It's download only unless you choose the version with Symphony No.1, though for that I recommend the complete set of the symphonies (**CHAN9944**, 5 CDs around £50).

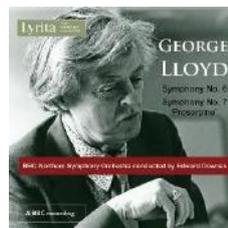
Lyrita offer symphonies Nos. 2-4 and 6-8 on three separate CDs, with No.4 conducted by Norman del Mar on their super-budget 4-CD set of *British Symphonies*, **SRCD.2355**. Even if you have the excellent complete Chandos set it's worth supplementing at least with that bargain box: *Recording of the Month* – [review](#) – [review](#) – [review](#) – [review](#).

Not having heard the Naxos I downloaded it in lossless sound, with pdf booklet, from [eclassical.com](#) and enjoyed it, but there's something special about the 1960 recording, as heard in the company of these composer interpretations on Lyrita.

Some allowances have to be made for the Lyrita recording quality, but not many. It's mono, of course, and there's one small glitch in the Cyril Scott, but otherwise it's very acceptable. The REAM series comes with a monetary advantage at less than full price and with a 10% discount direct from [Wyastone](#) with the code Musicweb10.

George LLOYD (1913-1998)

The forthcoming (September 2017) release of **Symphony No.6** (1956) and **Symphony No.7, 'Proserpine'** (1957-9, 1974) in recordings from BBC broadcasts has already occasioned some comments on the [MusicWeb Forum](#). The performances by the BBC Northern Orchestra conducted by Edward Downes were set down on 31 December 1980 (the premiere of No.6) and 5 September 1979 (the premiere of No.7). **LYRITA REAM.1135** ADD/stereo [72:36] From [Wyastone](#) with code MusicWeb10 for 10% discount.



Lloyd's symphonies are already well served by composer-directed recordings on the Albany label but the 1986 recording of No.7 on its own on Albany **TROY057-2** offers rather short value (50:15) and the new Lyrita release neatly supplements the label's own studio recordings

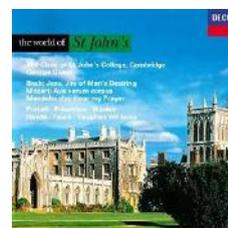
of Nos. 4, 5 and 8, again with Edward Downes at the helm, with the Philharmonia. (SRCD.2258, 3 CDs for the price of 2). No.4 is also available on a valuable 4-CD budget-price set celebrating 50 years of Lyrita (SRCD.2338).

Lloyd's own interpretations with the BBC Philharmonic on Albany can be regarded as authoritative and the DDD recording is very good, well meriting the four stars awarded in the final edition of the complete Penguin Guide. The composer's notes, too, though brief, are very helpful in establishing the moods of the three movements: Proserpine in dancing mood and as goddess of death and the underworld and a finale expressive of despair. It's a good place to get to know the music of this neglected composer who doesn't even rate a mention in the final edition of the Gramophone Guide.

The new Lyrita, too, offers idiomatic performances from the conductor who was instrumental in the revival of Lloyd's fortunes and who championed his music. By 1979 the BBC were broadcasting in very decent stereo and Richard Itter's off-air taping sounds little inferior to the Albany CD, recorded as it was in the same Manchester studio. Many of the players would also have been on the earlier recording, the BBC Northern Orchestra having been renamed in the interim, so this is fully competitive with the Albany. Downes gives the slow movement of No.7 a little more time and the finale is a little more hectic but I find it very hard to declare a favourite. I imagine that the coupling of No.6 will clinch the deal for many, though I must admit to a fondness for No.10 with which the Albany version of that symphony is coupled (TROY015).

My press preview lossless download came with a cut-down version of Paul Conway's notes, to which his [MusicWeb notes on Lloyed's symphonies](#) offer an excellent complement, including the belief that the Seventh is Lloyd's masterpiece, with which both recordings make me inclined to agree.

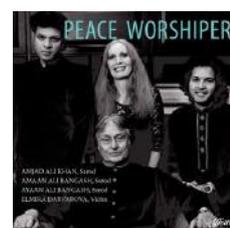
I'm pleased to see that some of the recordings which **George Guest** made with **St John's College Choir, Cambridge**, are reappearing as downloads. A collection entitled *Hear My Prayer*, first released in 1959, contains the Mendelssohn piece of that name, better known as *O for the Wings of a Dove*, (Alastair Roberts, treble), together with Bach *Jesu, Joy of Man's Desiring* (from Cantata 147), Mozart *Ave verum Corpus*, K618, and music by Brahms, Goldschmidt, Lidón, and Stainer (*I saw the Lord*) on **ARGO 4832427** – from [Presto](#). The only problem in straight reissues of LPs like this from ZRG5152 is the short playing time [43:13]. Better value can be found on *The World of St John's*, which also includes the same versions of the Bach, Mozart and Mendelssohn and clocks in at a much more respectable 74:55. **DECCA 4433902** – from [Presto](#).



Alternatively if you want the whole picture Decca have just released a limited-edition 42-CD set of Guest's complete Argo recordings in two boxes with original jackets: **4831252** – from [Amazon UK](#) or [Presto](#). Target price £79.

Peace Worshipers

Amjad Ali KHAN Gentle Sunset (based on *Raga Marwa*) [9:55]
Midnight Tenderness (based on *Raga Tilak Kamod*) [14:32]
Peaceful Morning (based on *Raga Bhairavi*) [13:25]
The Brightest of Stars (based on *Raga Durga*) [16:55]
Romantic Ecstasy (based on *Raga Maand*) [4:38]



Elmira DARVAROVA My Burning Tears (based on *Grozdanka*, Bulgarian folk song) [7:26]
Amjad Ali KHAN Enchanted River (based on *Raga Bhatiali*) [6:34]
Amjad Ali Khan (sarod), Elmira Darvarova (violin), Anubrata Chatterjee (tabla), Ayaan Ali Bangash (sarod), Amaan Ali Bangash (sarod)
rec. October 22, 2016, RBQ Sound Studios, New Delhi, India and February 10, 2017, Oktaven Audio, Mount Vernon, New York. DDD
All world premiere recordings.
AFFETTO RECORDINGS AF1706 [73:25]

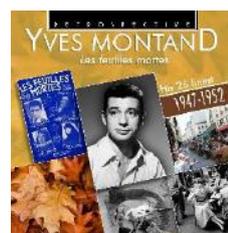
Download only. Reviewed as 24-bit with pdf booklet from eclassical.com.

This is more in the spirit of ‘West meets East’ (Ravi Shankar and Yehudi Menuhin) than of ‘Ravi Shankar meets the Beatles’. It’s not, of course, Indian music for the purists – for starters each of these Ragas would traditionally last several hours – but I found it very enjoyable and it may lead beginners to explore something more authentic, such as the various offerings to be found on the Nimbus label. Those happy with the half-way house should also explore the 2016 release *Amalgam* (**AF1602** – available in mp3, 16- and 24-bit download with pdf booklet from eclassical.com).

In both booklets the notes are detailed and informative.

Readers of a certain age will enjoy reliving **Yves Montand** singing *Les feuilles mortes* (Autumn Leaves) and 25 other recordings which he made from 1947 to 1952:

C'est si Bon; Luna Park; Battling Joe; *Il Chantait*; *Ma Gosse, Ma P'tite Môme*; *Mais Qu'est-ce que J'ai? Ma Douce Vallée*; *Mathilda* (Waltzing Matilda); *Je Suis Venu à Pied*; *Vel' d' Hiv'*; *Clopin, Clopant*; *à Paris*; *Les Cireurs de Souliers de Broadway*; *Les Enfants qui s'aiment*; *Flâner Tous les Deux*; *Champion du Monde*; *Maître Pierre*; *Rien dans les Mains, Rien dans les Poches*; *Un Gamin de Paris*; *Le Dormeur du Val*; *Grands Boulevards*; *Rue Lepic*; *St.-Paul de Vence*; *Quand un Soldat s'en va-t-en Guerre*; *Les Routiers*.



This should sell itself to its target audience who need only know that the recordings have come up sounding sparkling new on **NIMBUS RETROSPECTIVE RTR4313** [75:00]. There’s plenty of familiar material but even old hands should find something new, though admittedly *Waltzing Matilda* in French sounds distinctly odd. Order this mid-price August 2017 release from Nimbus using code MusicWeb10 for 10% discount.

Boyd meets Girl is an eye-catching title for an attractive album album of music, familiar and unfamiliar, arranged for guitar and cello performed by Rupert Boyd and Laura Metcalf on Sono Luminus **DSL-92217** [61:13] – reviewed as 24-bit download with pdf booklet from eclassical.com. The familiar consists of arrangements of Fauré’s *Pavane*, four of Bach’s 2-part inventions, Piazzolla’s *Histoire du Tango*, Falla’s *Canciones Populares Españoles* and Pärt’s *Spiegel im Spiegel*. Less familiar is music by Jaime Zenamon, Radames Gnattali and Steve Porcaro. All of the music works well in these arrangements: *Spiegel im Spiegel* already existed in multiple authorised combinations, including one for piano and cello, so to replace one percussion instrument with another is no great leap, though I marginally prefer Lisa Batiashvili and Hélène Grimaud on DG 4779299 (*Echoes of Time* – [review](#)). The 24-bit recording is very good but be warned that it’s at 192kHz, not the usual 96, so the file is large (2.1 GB) and takes a while to download.

