

Alpha Collection Reissues (Series Three) and other Outhere Releases by Brian Wilson

The Alpha Collection series of mid-price reissues from Alpha and other labels within the Outhere family now reaches its third series. Confusingly, it's also referred to as 'Essential Baroque Masterpieces', though by no means all the music is baroque. Most offer good or very good value, though the presentation usually leaves a good deal to be desired, with the booklet, tucked inside the cardboard cover, less informative than the full-price original, though that remains available online. Vocal reissues like the Bach cantatas come without the necessary texts.

I've also included some recent first-time releases, including the Arcadelt which heads the list.

Jacques ARCADELT (c.1507-1568)

Madrigali, Chansons, Motetti

Details after review

Cappella Mediterranea, Chœur de chambre de Namur/Leonardo García Alarcón

Doulce Mémoire/Denis Raisin Dadre

rec. Stavelot, Église Saint-Sébastien, May 2018 (Motets); Abbaye de Noirlac

– Centre culturel de rencontre (Cher), February 2018 (Madrigals and Chansons). DDD

Texts and translations included with detailed notes in 144-page booklet.

RICERCAR RIC392 [57:53 + 60:39 + 68:38] (New release)



Though very highly regarded in his day and by modern scholars, Arcadelt's music has been neglected by comparison with his better-known contemporaries. This 3-CD offering from Ricercar should help remedy the omission, with recordings of a wide selection of his Italian madrigals, French chansons and sacred motets in a luxury package with a massive booklet of notes and texts, but at a very reasonable price – around £20 though as little as £15.90 from one dealer as I write. Although it's a new release, that puts it on a par price-wise with the reissues.

The only other current recording devoted principally to Arcadelt comes from Chandos in the form of his *Missa Ave Regina Cælorum*, interspersed with music by Arcadelt and his contemporaries for Candlemas, the Feast of the Purification, to which Dominy Clements gave 'a warm seal of approval' (CHAN0779 – [review](#)), so it was sensible for Ricercar to give us just the *Agnus Dei* from that work, here in a slightly faster performance than from Musica Contexta on Chandos. (The CD is currently on offer from [chandos.net](#) for just £2.50, implying imminent deletion, so hurry. Downloads in mp3 or lossless, with pdf booklet, remain available.) The rival CPO recording, about which DC was only slightly less enthusiastic, seems no longer to be generally available, though some dealers have a few copies on CD. Nor can I locate it as a download.

CD1: Motets

Salve Regina a 5 [10:27]

O pulcherrima mulierum a 5 [2:35]

Domine non secundum a 3, 4 & 5 [5:15]

Filiæ Jerusalem a 4 [4:08]

Recordare Domine a 5 [2:34]

Pater noster a 8 [4:23]

Gloriosæ virginis Mariæ a 5 [4:09]

Memento salutis auctor a 4 [4:02]

Lamentatio Jeremiæ a 5 [8:24]

Agnus Dei (*Missa Ave Regina Cælorum*) a 5 & 6 [4:57]

Pierre-Louis DIETSCH (1808-1865) *Ave Maria* (after Arcadelt) [1:58]

Franz LISZT (1811-1886) Ave Maria d'Arcadelt [Joris Verdin (organ)] [5:03]**CD2: Madrigals** (pub. 1539-1544)

Il bianco e dolce Cigno [3:00]
Vostra fui e sarò, mentre ch'io viva [3:04]
Amor, tu sai pur fare [2:05]
Io son talvolta, Donna, per morire [3:23]
Non mai sempre fortuna [2:25]
Occhi miei lassi, mentre ch'io vi giro [3:05]
Mentre gli ardenti rai [1:55]
Felici amanti, voi che d'amor lieti [4:48]
Io mi pensai che spento fusse 'l foco [4:24]
Voi mi poneste in foco [1:45]
Tante son le mie pene [2:10]
Alma, perché sì trist'ogni hor ti duoli [2:30]
Quando col dolce suono (instrumental) [2:32]
Deh! dimm' Amor se l'alma di costei [2:01]
Crudel, acerba, inesorabil Morte [2:39]
Deh fuggite, o mortali [1:17]
Io non ardisco di levar più gli occhi [2:30]
O felici occhi miei, felici voi [1:36]
Dolce nimica mia [2:28]
Ancidetemi pur grievi martiri [1:58]
Hor che 'l cielo et la terra [3:40]
Ahime, dov'è'l bel viso [2:40]
Amorosetto fiore [2:14]

CD3: Chansons (pub. 1548-1572)

Les yeux qui me sçeuvent prendre [3:00]
Tout au rebours [2:53]
Vous n'aurez plus mes yeux la jouissance [2:40]
Extrême amour est entre moy et elle [1:58]
Si la beaulté de ma dame [2:12]
De mes ennuy [2:15]
De mes ennuy (instrumental) [2:58]
Nous boirons du vin claret [1:16]
Franc berger [2:33]
Quand je me trouve auprès de ma maitresse [2:25]
Quand je me trouve auprès de ma maitresse [1:29]
Il me prend fantasie [4:29]
Amour se plaint de ton forfait (instrumental) [2:26]
Margot labourez les vignes [1:48]
La Diane que je sers [3:07]
Entendez vous point vostre amy [1:09]
Laissés la verde couleur [4:24]
J'ay acquis un serviteur - Celle que j'estime tant [4:54]
O le grand bien [1:24]
Nous voyons que les hommes [3:03]
Du temps que j'estois amoureux (instrumental) [1:45]
Contentez vous, heureuses violettes [2:58]
Vous n'aurez plus mes yeux la jouissance (instrumental) [2:27]
Hélas amy [2:50]
Giovanni Maria TRABACI (c.1575-1647) Ancidetemi pur [6:14]

C.P.E. BACH (1714-1788)

Flute Concerto in A, Wq.168, H.438 • Flute Concerto in a minor, Wq.166, H.431 • Flute Concerto in B-flat, Wq.167, H.435 • Flute Sonata in a minor, Wq.132, H.562

Juliette Hurel (flute), Auvergne Orchestra/Arie van Beek
rec. 25 to 28 October 2006, Opéra de Vichy, France. DDD.

Previously released as Zig-Zag Territoires **ZZT070301**

ALPHA346 [69:37]



When released in 2007, this was widely regarded as the best available selection of CPE's attractive, if somewhat neglected, works with solo flute, so its reissue at mid-price is very welcome. The one reservation is that Alpha are competing with themselves here: there is already a recording of Wq.167 with Concerto in G, Wq.169 and Concerto in D, Wq.22, on Alpha 304, also in this mid-price series – [review](#). The 3-CD set from which that earlier reissue was extracted remains available on Alpha 821 – [review](#).

C.P.E. BACH

Cello Concerto in A, Wq.172, H. 439 • Sinfonia in b minor, Wq.182/5, H. 661 • Sinfonia in C, Wq.182/3, H. 659 • Sinfonia in E, Wq.182/6, H. 662 • Sinfonia in G, Wq.182/1, H. 657

Petr Skalka (cello), Café Zimmermann/Pablo Valetti
rec. 29 August to 2 September 2005, Abbaye de Saint-Michel-en-Thiérache, France. DDD.

Previously released as **Alpha 107**.

ALPHA345 [62:10]



These sinfonias, dating from CPE's time in Hamburg in 1773, after his service at the court of Frederick the Great marked a new direction and they receive performances here which emphasise their break with the past and anticipation of the romantic movement. Soloist and orchestra do as much justice to CPE as to Bach senior on their very useful 6-CD set of his concertos, the Brandenburg Concertos from which were excerpted for one of the best of the first releases in the Collection series (**Alpha 300**, 2 CDs).

The booklet, a cut-down version of the original, by writing about CPE's Berlin symphonies – not included here – as well as these commissioned by Baron van Swieten, is in some danger of obscuring their provenance. The Cello Concerto, on the other hand, does date from the earlier period and is in a less adventurous style.

Alpha's cover images, not just for their less expensive releases, are sometimes something of a mystery but this piece of crumpled material must be one of the oddest.

Johann Sebastian BACH (1685-1750)

Fantasia and Fugue in g minor, BWV542 • Cantata No.35: *Geist und Seele wird verwirret*, BWV35 • Trio Sonata No.3 in d minor, BWV527 • Cantata No.170: *Vergnugte Ruh', beliebte Seelenlust*, BWV170

Maude Gratton (organ); Le Banquet Celeste/Damien Guillon
rec. 23-27 November 2011, Église Réformée du Bouclier, Strasbourg. DDD.

Texts not included

Previously released as **Zig-Zag Territoires ZZT305** – [review](#)

ALPHA343 [72:39]



I recently reviewed this with J S Bach *Dialogue Cantatas*, **HMM902368** – [review](#) [‘Johan van Veen wrote of the original Zig Zag release that it was ‘moving and exciting’. That applies to the reissue as, also, to the new Harmonia Mundi. Make room on your creaking shelves or hard-driven hard drive for both.’]

Johann Sebastian BACH

English Suite No.1 in A, BWV806 • English Suite No.2 in a minor, BWV807 • English Suite No.3 in g minor, BWV808 • English Suite No.4 in F, BWV809 • English Suite No.5 in e minor, BWV810 • English Suite No.6 in d minor, BWV811

Blandine Rannou (harpsichord)

rec. 16-20 and 23-27 September 2003, Église luthérienne Bon-Secours, Paris. DDD.

Previously released as part of Zig-Zag Territoires **ZZT111002** (super-budget 5-CD set)

ALPHA344 (2 CDs) [149:02]



This follows last year's 2-CD reissue of Blandine Rannou's recordings of Bach's French Suites, also taken from a 5-CD release on Zig-Zag Territoires (Alpha 328). My only reservation in recommending this reissue is that the whole original 5-disc set can be obtained for less than these two 2-CD mid-price releases together, and you get the *Goldberg Variations* into the bargain.

Johann Sebastian BACH

Sonata for flute and harpsichord in b minor, BWV1030 (1717-23, rev.1736) [18:14]

Sonata for flute and harpsichord in G, BWV1019 (from Violin Sonata No.6 in G) [16:42]

Sonata for flute and harpsichord in e minor, BWV526 (from Organ Sonata No.2 in c minor) [10:12]

Sonata for flute and harpsichord in A, BWV1032 (reconstruction by Rinaldo Alessandrini) (1717-23, rev.1736) [13:22]

Laura Pontecorvo (transverse flute); Rinaldo Alessandrini (harpsichord)

Pitch a' = 415Hz

rec. 17-20 December 2017, Academic Hall, Pontifical Institute of Sacred Music, Rome

ARCANA A453 [58:30]



This is a new full-price release, not a reissue.

Six sonatas for flute and accompaniment are listed in the Schmieder (BWV) catalogue; of these three are specifically for flute and harpsichord, but only two exist in autograph copies and BWV1031 is usually regarded as of doubtful attribution. Thus, instead of the six flute sonatas often recorded together, Arcana give us only the two secure Bach works together with arrangements of two other sonatas, one for violin and one for organ. The Arcana notes give 1736 as the date of composition, but that is merely the date of the final versions of works composed rather earlier, perhaps in different keys. The two other works are plausible alternatives or ‘might have beens’; after all, Bach, like Handel, regularly rehashed his material: the Trio Sonata for two flutes and continuo, BWV1039, is an earlier version of the bass viol sonata, BWV1013.

In fact, it's open to interpretation whether BWV1030-2 benefit from an additional cello, as on some recordings, or, conversely, whether all six flute sonatas, BWV1030-5, can be played by just flute and harpsichord, as on a recent Mirare recording by Marc and Pierre Hantaï, not reviewed on MusicWeb but well received elsewhere (MIR370). Pontecorvo and Alessandrini manage well enough here without further assistance and unless you must have the four flute sonatas together, usually with their doubtful siblings, in addition to those included here, this new recording will do very nicely.

One important first for the new recording is the use of a modern copy of a flute by Buffardin, a recently discovered instrument by that master. More speculative is the theory that Buffardin may have taught JSB's older brother, and that he may have duetted with Bach himself.

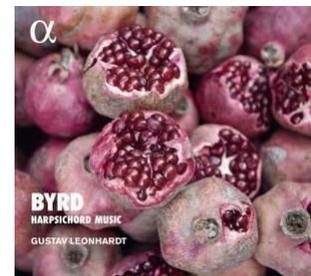
Among the recent full-price releases from Alpha, Thomas Dunford's recordings on a copy of a Tumiati archlute of **Bach's Lute Music** deserve mention: Cello Suite No.1, BWV1007 (arranged by Dunford); Cello Suite No.5 (arranged by Bach as BWV997) and Violin Partita No.2, BWV1004 (arr. Dunford) **ALPHA 361** [56:16].



The playing is mostly straightforward, with little attempt to widen the appeal of the music – don't be misled by the jokey cover – which means that the performances don't do much to 'sell' these cello suites to me – I've always found them the hardest part of the wonderful music of JSB to come to terms with.

William BYRD (1540-1623) Harpsichord Music

Alman in g minor • *Clarifica me, Pater* • Fantasia in a minor • Ground in C • Lavolta No.2 in g minor • Pavan and Galliard in B-flat • Pavan and Galliard No.1 in a minor • Pavan and Galliard No.3 in a minor • *Qui passe* for my Lady Nevell • Rowland, 'Lord Willoughby's Welcome home' (The Fitzwilliam Virginal Book) • *Ut re mi fa sol la*, in G
Gustav Leonhardt (harpsichord)
rec. November 2004, Chapelle de l'Hôpital Notre-Dame de Bon Secours, Paris. DDD.



Previously released as **Alpha 073**.

ALPHA348 [53:12]

Here, indeed, is a name to conjure with in the field of period-inspired performances of early music. I usually associate Gustav Leonhardt with Bach, especially the series of cantatas which he made in tandem with Nikolaus Harnoncourt for Telefunken (now Warner Teldec and still worth hearing) but he spread his net both earlier and later than that. This reissue may be marginally less special than his earlier recording of music by Bach, Byrd, etc. on the harpsichord and that strange amalgam the claviorganum (Alpha 317 – [review](#) – released in the first series of these reissues). Only marginally, however: the combination of a well-voiced instrument – a copy of an instrument in the V&A Museum – and Leonhardt's persuasive playing makes it a fine mid-price alternative or, better still, an adjunct to Richard Egarr's recent Linn recording *One Byrde in Hande* (CKD518 – [review](#)).

Guillaume DUFAY (c.1400-1474) *Flos florum*

Anima mea liquefacta est • *Ave maris stella* • *Ave regina cælorum* • *Ave regina reparatrix* • *Ave virgo que de celis* • *Flos florum* • *Gaude virgo mater Christi* • *Inclita stella maris* • *Jesu corona virginum* • *Mirandas parit hec urbs, 'Imperatrix angelorum'* • *Salve flos Tusce / Vos nunc Etruscorum iubar / Viri mendaces* • *Urbs beata Jerusalem*

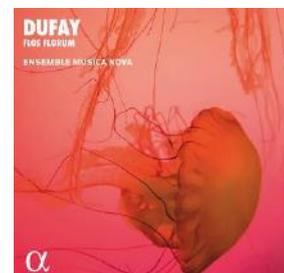
Ensemble Musica Nova

rec. 10 to 14 May 2004, Église Saint-Jean de Néel, Mornant (France). DDD

Texts not included.

Previously released as Zig-Zag Territoires **ZZT050301**.

ALPHA349 [56:15]



These enjoyable and considered performances, well recorded, make a recommendable reissue at their new lower price. Musica Nova's recordings for a variety of labels have won much praise – see my [review](#) of an Ockeghem recording – though we seem not to have caught this when it was first released.

The lack of texts – a common problem with this series – is a serious deterrent; this might have been my pick of the series otherwise. Even at mid-price, listeners are surely entitled to these. If you have caught the Dufay bug from hearing the recent Linn release from Gothic Voices (*The Dufay Spectacle CKD568* – [review](#); my own review is pending), this would make a fine follow-up. There's very little overlap.

Michel-Richard de LALANDE (1657-1726)

Tenebræ: Miserere à voix seule • Troisième Leçon de Ténèbres du Jeudi Saint, S121 • Troisième Leçon de Ténèbres du Mercredi Saint, S118 • Troisième Leçon de Ténèbres du Vendredi Saint, S124

Claire Lefilliâtre (soprano); Le Poème Harmonique/Vincent Dumestre
rec. April 2002, Chapelle de l'Hôpital Notre-Dame de Bon Secours, Paris. DDD.
Texts not included

Previously released as **Alpha 030**.

ALPHA350 [76:30]



I've only recently reviewed with enthusiasm Le Poème Harmonique in sacred music by Lalande for the court of Louis XIV (Alpha 968 – [review](#)). I was hoping to be equally excited by this reissue, but I found myself disappointed. Settings of *Tenebræ* in Holy Week at this time were quasi-operatic but there's not enough sense of drama or light and shade in these rather forthright performances, though soloist Claire Lefilliâtre comes to life somewhat in the final set, for Holy Saturday.

The lack of texts is again a problem: it's not enough to make the original booklet available online; listeners want to have it in their hands.

Jean-Marie LECLAIR (1697-1764), *Le Tombeau*

Overture in A for two violins and basso continuo Op.13/3 (1753) [9:49]

Sonata in a minor Op.5/7 (1734) (*Troisième livre de sonates* for violin and basso continuo) [12:22]

Sonata in c minor Op.5/6, *Le Tombeau* (1734) (*Troisième livre de sonates* for violin and basso continuo) [13:00]

Sonata in B-flat Op.5/4 (1734) (*Troisième livre de sonates* for violin and basso continuo) [14:39]

Concerto in g minor for violin, strings and basso continuo Op.10/6 (c.1743) [17:33]

Léonor de Recondo (violin); François Poly (cello); Béatrice Martin (harpsichord)

Les Folies Françaises/Patrick Cohën-Akenine (violin)

rec. November 2004, Evangelical Church of Bon-Secours, Paris. DDD.

OUTHERE REWIND REW513 [67:43]



This is an earlier reissue from the Outhere Rewind series, also at mid-price, sporting garish covers, but with much better documentation than with the Collection reissues. These are fine performances of music which deserves to be much better known – inconsequential but enjoyable. Leclair having been murdered in mysterious circumstances, one might expect the lurid details to help publicise the music, as in the case of the wife- and lover-murderer Gesualdo. In most cases, however, these are the only modern accounts currently available; only one of the sonatas is to be found in the otherwise very recommendable series of recordings of Leclair's concertos and sonatas [on the Chandos Chaconne label](#).

The word *tombeau* (tomb) is used to designate a piece of music in memory of another composer, as in Ravel's *Le tombeau de Couperin*. In this case, it commemorates Leclair himself, since the work was performed at Le Concert Spirituel in an orchestrated version on the anniversary of his death.

Two other reissues in this series merit your attention: a selection of **Francesco GEMINIANI** Concerti Grossi based on Corelli sonatas and *La Folia* performed by Ensemble 415 and Chiara Banchini (**REW521**) and a selection of music by the **STRAUSS family** on original instruments from Anima Eterna (**REW505: Recording of the Month** – [review](#)). The Geminiani recordings are taken from a 7-CD set of *Italian Baroque Concertos and Sonatas* (Zig-Zag Territoires ZTZ316 – [review](#)), currently on offer from Presto for £19.25. The smaller set of all twelve Concerti Grossi can also be downloaded at a reasonable price or streamed from [Naxos Music Library](#).



The Strauss presents the music more as it would have been heard originally, as do the recordings by Willi Boskowsky and his ensemble, originally Vanguard, now substantially excerpted on Alto (ALC1237: *Recording of the Month* – [review](#) – and ALC1227 – [review](#)).

Guillaume de MACHAUT (c.1300-1377)

Messe de Nostre Dame • *A vous Vierge - Ad te Virgo - Regnum Mundi* • *Rex Karole - Leticie - Contratenor - Virgo prius* • *Zolomina - Nazarea - Ave Maria*
Diabolus in Musica/Antoine Guerber
rec. 14 to 17 October 2007, Abbaye de Fontevraud, France. DDD.
Texts not included
Previously released as **Alpha 132**.
ALPHA351 [60:55]



This recording of the Mass, with inset music as it might have been liturgically sung, was an honourable also-ran in a recent Gramophone survey of recordings of the *Messe de Nostre Dame*, a judgment with which I'm very happy to concur. The inserted pieces include a setting of *Rex Carole* by Philippe Royllart, whom the cut-down booklet doesn't even name in the track listing.

The overall winner was another favourite recording of mine, from the Hilliard Ensemble on Hyperion CDA66358, but my overall recommendation remains with Ensemble Gilles Binchois (with Andreas Scholl) and Dominique Vellard as part a 3-CD Brilliant Classics bargain of Machaut's music sacred and secular, the whole set costing even less than this Alpha reissue (Brilliant 94217 – [Summer 2018/1](#)).

Felix MENDELSSOHN (1809-1847)

Violin Concerto in e minor, Op.64 (original 1844 version) [25:50]
String Octet in E-flat, Op.20 (original 1825 version) [33:56]
Chouchane Siranossian (violin)
Anima Eterna Brugge/Jakob Lehmann [concerto]
Chouchane Siranossian, Jakob Lehmann, Balázs Bozzai, Nicolas Mazzoleni (violin); Bernadette Verhagen, Katya Polin (viola); Davit Melkonyan, Astrig Siranossian (cello) [Octet]
rec. live 24 November 2016 (Concerto) and 27-28 November 2017 (Octet), Concertgebouw Brugge. DDD.
ALPHA 410 [59:46]



Anima Eterna's director Jos van Immerseel steps back for the next generation in this new full-price recording – not a reissue. If you bought Joshua Bell's recent Sony recording of the Bruch Violin Concerto, with the Scottish Fantasy – [review](#), you may be looking for the Mendelssohn with which it's more usually coupled. This may not be quite what you are looking for, since these performers offer the original version, not the usual revision, together with the original version of the Octet, a glimpse, as it were, into the composer's studio.

I know only one other version of the original of the Octet (Resonus RES10101 – [DL Roundup March 2011/2](#) – download only), so rather than try to compare with more conventional versions of these works, they are best taken on their own merits. The Resonus comes on its own, which gives the new Alpha the edge, with the Violin Concerto an extra goody.

Both performances sparkle with the enthusiasm of youth, especially the Octet, where the original is substantially longer than the revision. Some works benefit from revision, as I think the concerto does; others are better heard in their original state, like many of the Bruckner symphonies. With other works, such as Vaughan Williams' 'London' Symphony, it's good to hear the original as well as the revision, and that's true of Mendelssohn's Octet.

Wolfgang Amadeus MOZART (1756-1791)

Bassoon Concerto in B-flat, K.191 • Symphony No.39 in E-flat, K.543 • Symphony No.40 in g minor, K.550 • Symphony No.41 in C, K.551, 'Jupiter'
Jane Gower (bassoon); Anima Eterna Brugge/Jos van Immerseel
rec. 18 to 20 September 2001, De Spil, Roeselare, Roulers, Belgium (Symphonies); 29 July 2002, Concertgebouw Brugge, Bruges, Belgium (concerto). DDD.

Previously released as Zig-Zag Territoires **ZZT030501**. Symphonies Nos. 40 and 41 also reissued on Rewind **REW520**.

ALPHA352 [2 CDs: 103:33]



These performances of Mozart's last three symphonies on period instruments certainly shed a new light on the music, one that's different again from my benchmark recording by Sir Charles Mackerras and the SNO, modern instruments but with a sense of period style and a wonderful product of his Indian Summer (Nos. 38-41, Linn CKD308: *Recording of the Month* – [review](#) – [DL Roundup February 2009](#)). At around £20, the Mackerras set is a little more expensive than the Alpha reissue, but it comes on SACD or at £25 as a 24/88.1 download with pdf booklet from [linnrecords.com](#), flac or alac replacing the wma version which I reviewed in 2009.

The great Mozartians of the past are still well worth hearing – I often turn to Bruno Walter's 2-CD CBS set of Nos. 35-36, 38-41, now part of a 6-CD set *Bruno Walter conducts Mozart* (Sony 88697906832, around £20), and I'm strongly tempted by the recent release on blu-ray audio of Karl Böhm's DG recordings of all the symphonies – but I'd already been impressed by Anima Eterna's recordings of Mozart's piano concertos for Channel Classics (mostly download only now) and by an earlier reissue in this Alpha series of three Mozart concertos by Jos van Immerseel and his team, which I described as 'rather a motley assemblage [but] performances are often revelatory' ([Summer 2017/2](#)). This is eminently worthwhile for a lighter view of the late symphonies, but the Bassoon Concerto is an odd addition, so you may prefer just Immerseel's Nos. 40 and 41 on Rewind.

Dmitri SHOSTAKOVICH (1906-1975)

Symphony No.5 in d minor, Op.47 (1937)

North German Radio Philharmonic Orchestra/Krzysztof Urbanski
rec. December 2017, Elbphilharmonie Hamburg, Grand Hall

ALPHA427 [46:56]



This is another odd one out among these reissues – it's a new, full-price release. My first impression is that the interpretation is under-powered, perhaps because my press review came in low-bit-rate mp3, but I hope to give it more attention in due course in comparison with a new recording conducted by Gianandrea Noseda on LSO Live (**LSO0302**).

Giuseppe TARTINI (1692-1770)

Sonatas for solo violin; *Aria del Tasso*: 25 *Piccole sonate per violino e violoncello e per violino solo*: Violin Sonata No.13 in b minor • 25 *Piccole sonate per violino e violoncello e per violino solo*: Violin Sonata No.2 in d minor • 25 *Piccole sonate per violino e violoncello e per violino solo*: Violin Sonata No.24 in d minor • *Depon clorinda le sue spoglie inteste* • *Intanto erminia infra l'ombrose piante* • *La lontananza (Solitario bosco ombroso)* • *Lieto ti prendo e poi* • Sonata in a minor, B.a3 • Violin Sonata in D, D.2

Chiara Banchini (violin), Patrizia Bovi (soprano)

rec. 13 to 17 March 2006, Église Saint Michel, and 3 December 2007, Église Saint Marcel, Paris. DDD.

Previously released as Zig-Zag Territoires **ZZT080502**

Texts not included

ALPHA353 [70:45]



Very highly regarded on its first release, this album is even more welcome at the new price in every respect but one: the original was also a model of presentation, while the new release feels like the less expensive replacement that it is.

Antonio VIVALDI (1678-1741) Flute Concertos

Flute Concerto in a minor, RV440 • Flute Concerto in D, Op. 10/3, RV428, 'Il gardellino': II. *Andante* • Flute Concerto in D, RV427 • Flute Concerto in D, RV429 • Flute Concerto in e minor, RV430 • Flute Concerto in e minor, RV432: I. *Allegro* • Flute Concerto in F, Op. 10/5, RV434 • Flute Concerto in G, Op. 10/4, RV435 • Flute Concerto in G, RV 436 • Flute Concerto in G, RV438

Arte dei Suonatori/Alexis Kossenko (flute)

rec. June 2009, church of the Assumption of the Blessed Virgin Mary, Catholic University Seminary of Goscikowo-Paradys, Poland. DDD.

Previously released as **ALPHA174**.

ALPHA354 [77:01]



My only reservation in recommending this reissue is that it contains slightly less than half of the Op.10 set and that to obtain the rest involves duplication. The music, however, is so attractive and the Brilliant Classics set of Op.10, in very fine performances from Mario Folena and L'Arte dell'Arco, so inexpensive that I recommend going for it. (95047, also in Complete Op.1-Op.12 95200, 20 CDs, super-budget price, or Vivaldi Edition, 94840, 66 CDs, super-budget price – [review](#), guide price £71).

Another Alpha recording of Vivaldi directed by Alexis Kossenko, this time with Les Ambassadeurs, was made a *Recording of the Month* by Johan van Veen (Alpha 190 – [review](#)) and I was very impressed by a Glossa recording from the same team, with Blandine Staskiewicz (mezzo) (GCD923503 – [review](#)).

Jan Dismas ZELENKA (1679-1749)

Missa Votiva in e minor, ZWV18 (1739)

Hana Blažíková, Satanislava Mihalcová (soprano); Markéta Curková (mezzo); Tomáš Kořínek (tenor); Tomáš Král (baritone); Lisandro Abadie (bass-baritone)/Collegium 1704/Václav Luks

Rec. 23-24 August 2007, during the Festival de Sablé-sur-Sarthe, Église Saint-Louis du Prytanée, La Flèche, France. DDD

Texts not included.

Previously released as Zig-Zag Territoires **ZZT080801**

ALPHA355 [71:13]



Václav Luks' many recordings for various labels mark him out as something of a Zelenka specialist. This massive setting, composed in fulfilment of a vow made in illness and surely far too long to have been used liturgically in its entirety at the Dresden court, receives a persuasive performance. There is only one current rival, from the Kammerchor Stuttgart and Barockorchester Stuttgart, directed by Frieder Bernius on Carus 82.223 at full price.

There are more recommendations for recordings of Zelenka's music, sacred and secular, in my [review](#) of some of his sonatas performed by Ensemble Marsyas with Monica Huggett on Linn CKD415.

À l'Ombre d'un Ormeau: Brunettes et contredanses au XVIIIe siècle.

Annie Dufresne (vocal); Les Musiciens de Saint-Julien/François Lazarevitch
rec. November 2006, Chapelle de l'Hôpital Notre-Dame de Bon Secours,
Paris. DDD.

Texts not included

Previously released as **Alpha 115**.

ALPHA342 [61:18]



This attractive recording of pastoral music and dances from the eighteenth century includes works by **LULLY, RAMEAU, BOISMORTIER** and the less well-known **de BOUSSET** and **Borjon de SCELERY**.

If you enjoy this recording, you may also wish to obtain a recording of pastoral music for flute and musette from the same performers in this series (*Le Berger Poète*, **ALPHA 332** – [Summer 2017/2](#)).

John DOWLAND / Alonso FERRABOSCO II / Thomas MORLEY / John WARD / William BYRD / Giovanni COPERARIO / Peter PHILIPS

Bara Faustus' Dreame – English Ayres, Ballads and Broken Consorts c.1600
Nathalie Marec (soprano), Bruno Boterf (tenor), Charles-Édouard Fantin (bandora), Sylvia Abramowicz (treble and tenor viol), Martin Bauer (bass viol);
Les Witches

rec. April 2003, Chapelle de l'Hôpital Notre-Dame de Bon Secours, Paris. DDD.

Texts not included.

Previously released as **ALPHA063**.

ALPHA347 [66:33]



This collection of predominantly soulful music is taken from the Fitzwilliam Virginal Book and other sources supposedly connected with Sir Francis Tregian – 'supposedly' since, as the notes acknowledge, since the original release in 2003 Tregian's own contributions are now believed to have been fewer than thought. At least one work is connected with Tregian, however: Byrd's *Tregian's Ground*. There's one oddity: the mysterious title refers to a folksong and a keyboard piece based on it by Thomas Tomkins, more usually spelled *Barafostus' Dream* – but it isn't included on the album. It is, however, available on a very fine recording of English virginal music, by **BYRD, DOWLAND, GIBBONS, BULL** and others, recorded by Sophie Yates for Chandos (Chaconne **CHAN0574** rec. 1994 DDD [60:49] reviewed as lossless download with pdf booklet from [chandos.net](#)).

See also [reviews](#) of two other albums from Les Witches, including music from Playford's *Dancing Master* on mid-price Outhere Rewind **REW503**. The Playford recording is also available in the Alpha Collection series as **ALPHA307** – [review](#).

I actually purchased lossless downloads of the Dufay, the Leclair, the Rewind Mozart and the Zelenka, but that was to fill gaps in my collection or, in case of the Mozart, to hear more from performers whose other recordings I admire, rather than a comment on the other reissues.