

Second Thoughts and Short Reviews - Winter 2017/18 Part 2
by Brian Wilson and Dan Morgan

Reviews are by Brian Wilson unless indicated [DM].

Winter 2017/1 is [here](#) and a recent round-up of reissues on Ricercar, Eloquence and Beulah is [here](#).

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Harry Our King - Music for King Henry VIII Tudor

Anonymous England be Glad [Henry VIII's MS. No. 96] [2:05]
Johannes OCKEGHEM *Requiem: Introitus: Requiem æternam* [3:03]
HENRY VIII (King of England), arr. John Stevens *Gentil prince de renom* [3:15]
Anonymous *Nil maius superi vident* a 5 [MS.-VM 1578.M91] [3:40]
Traditional The Hunt is Up [4:01]
HENRY VIII Grene growth the holy [3:21]
Anonymous *Jay pryse amours* [Henry VIII's MS, No. 37] [4:23]
William CORNYSH II Blow thi horne hunter [2:21]
Claude GERVAISE *Livre de dancieries*, Book 3 - Pavan, 'La Battaglia' [3:40]
Anonymous And I Were a Maiden [Henry VIII's MS. No. 101] [2:33]
 Pray We to God a 3 [Henry VIII's MS. No. 97] [2:26]
Antoine BUSNOIS *Fortuna desperata* (arr. for chamber ensemble) [2:11]
Traditional Fortune My Foe [1:50]
William BYRD *Fortune* (from The Fitzwilliam Virginal Book) (arr. K. Bauml and W. Dongois) [4:06]
HENRY VIII If love now reynyd [2:21]
William CORNYSH II A robyn, gentyl robyn [2:51]
HENRY VIII *Taunder naken* a 3 (arr. for chamber ensemble) [2:35]
Claude GERVAISE *Livre de dancieries*, Book 3: Pavan, 'La Battaglia' [2:12]
HENRY VIII Pastyme with good companye [3:25]
 Helas madam [2:55]
Anonymous *La doune cella* (from the Mulliner Book) [2:20]
Adieu madame ma maistresse [Henry VIII's MS. No.9] [4:03]
Philippe VERDELLOT *Sancta Maria virgo virginum* a 6 [4:17]
 Charles Daniels (tenor)
 Capella de la Torre/Katharina Bäuml (shawms)
 rec. October 2011, Auhausen Monastery Church, Germany. DDD.
 Texts and German translations included.
CARPE DIEM CD16292 [69:54] Reviewed as 24/44.1 download (NO booklet) from eclassical.com.
 Booklet available with streamed version from Naxos Music Library.



CD available from			
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Of several similar collections, this is well worth considering. It assembles music of several moods, appropriate to various stages of Henry VIII's life, in attractive performances, well recorded. Tudor pronunciation is attempted without falling into the comic Mummerset category evident on some recordings. It's not the jolliest such collection and the fact that there is only one solo voice is a little inhibiting but overall I found it enjoyable.

The lack of a booklet from eclassical.com is unusual, but hardly excusable for that reason. Subscribers to Naxos Music Library, who will be able to stream the album there, will also find the booklet, with texts, though the non-English items are available in German translation only.

NB: please follow the link above for Amazon UK: it's also available there for more than twice the price!

Perla Barocca - Early Italian Masterpieces

Giovanni Battista FONTANA (d.1631) *Sonata seconda* [7:00]

Girolamo FRESCOBALDI (1583-1643) *Toccata prima* [4:04]

Marco UCCELLINI (1603-1680) *Sonata overo Toccata quinta a violino solo 'detta la Laura rilucente'* [6:15]

Dario CASTELLO (1590-1658) *Sonata seconda* [5:30]

Biago MARINI (1594-1663) *Sonata quatro per sonar con due corde* [9:29]

Girolamo FRESCOBALDI (1583-1643) *Toccata per spinettina e violino* [3:54]

Giovanni Antonio Pandolfi MEALLI (1630-1670) *Sonata sesta (Op 4, 1690) La Vinciolina* [6:48]

Isabella LEONARDA (1620-1704) *Sonata duodecima* [9:38]

Andrea GABRIELI (?1532/3-1585) *Ricercar del primo tono* [3:20]

Giovanni Paolo CIMA (1570-1622) *Sonata a due (Milano 1610)* [5:06]

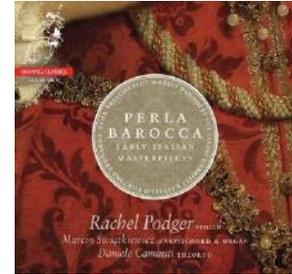
Antonio BERTALI (1605-1669) *Chiacona* [8:47]

Rachel Podger (violin)

Marcin Świątkiewicz (harpsichord and organ)

Daniele Caminiti (theorbo)

CHANNEL CLASSICS CCSSA36014 SACD [69:53]



CD available from			
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The name of Rachel Podger on the label is practically a guarantee of quality and so it proves in the case of this collection of Baroque sonatas where she is ably partnered on keyboard and theorbo. It's from the back catalogue, from 2014, but one advantage of these second thoughts is the ability to dig back and discover recordings that we seem to have missed. Lovers of baroque music should go for it

Prospective purchasers from Amazon UK should use the link above – it's also on sale there for £9 more, not the first time that I have noted this.

Claudio MONTEVERDI (1567-1643) *Selva morale e spirituale, SV252-288*

Dixit Dominus secondo a 8 voci concertato con gli stessi istromenti del primo & nel medesimo modo [7:47]

Confitebor secondo a 3 voci concertato con due violini [5:05]

Iste confessor primo sopra ad una medesima aria [2:30]

O ciechi, ciechi – Madrigale morale a 5 voci & due violini [3:05]

Jubilet tota civitas a voce sola in dialogo [4:19]

Salve Regina a 3 voci, alto, basso e tenore o soprano [6:06]

Laudate pueri Dominum primo a 5 concertato con due violini [6:45]

Laudate Dominum terzo a 8 voci [4:06]

Ut queant laxis sopra lo stesso metro [3:00]

Crucifixus a quattro voci, basso, tenore, quinto & alto [2:09]

Et resurrexit a due soprani o tenori con due violini [1:28]

Et iterum a 3 voci, basso & due contralti, concertato con quattro tronboni o viole da braccio [1:26]

Voi ch'ascoltate – Madrigale morale a 5 voci & due violini [4:34]

Salve Regina a 2 voci, due tenori o due soprani [5:54]



Magnificat primo a 8 voci & due violini & quattro viole ovvero quattro tromboni quali in accidente si ponno lasciare [12:27]

Balthasar Neumann Choir and Soloists/Detlef Bratschke

Balthasar Neumann Ensemble/Pablo Heras-Casad

rec. 9, 11 and 13 May 2017, Murcia, Spain. DDD.

Texts and translations included

HARMONIA MUNDI HMM902355 [70:41] Reviewed as 24-bit download with pdf booklet from eclassical.com.

CD available from			
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Harmonia Mundi have almost cornered the market in recording Monteverdi's late, great collection, the *Selva Morale e Spirituale* (the moral and spiritual wood). There's a superb complete 3-CD set from Cantus Cölln and Concerto Palatino directed by Conrad Junghänel (**HMY2921718/20**), which I have seen on sale for as little as £8.75 and which can be downloaded as **HMC901718/20** for as little as £6.29. (Don't entertain more expensive downloads). With the complete set available so inexpensively it seems superfluous to mention the equally fine single-CD selection from Les Arts Florissants on the budget-price Harmonia Mundi d'Abord series (**HMA1951250**, around £6.75: also on 4-CD set – [review](#)). For once I really cannot recommend the eclassical.com downloads of these two recordings at \$51.61 and \$13.65 respectively. Their per-second charging policy normally works very well in favour of the purchaser but not in this case – and I imagine that the blame lies not with them but with the record label.

The other major recommendations come from The Sixteen and Harry Christophers, whose three single CDs have been gathered together as roughly 3-for-2 – [Summer 2017 1](#) – and the King's Consort splendid set of all Monteverdi's sacred music outside the 1610 collection (**CDA67428**, **67438**, **67487** and **67519**). Volume 2 can still be obtained in SACD format – one of the few left from Hyperion – on **SACDA67438**: just £5 from hyperion-records.co.uk – [review](#).

Those not seeking completeness should be very happy with either the earlier Harmonia Mundi budget selection or the new album. I've seen it suggested that these accounts are a little too smooth, but that's noticeable only by comparison with the Junghänel set. Take the new album as is and it's well worth investigating, but be warned that it's likely to make you go for one of the complete recordings.

Biagio MARINI (1594-1663)¹

Madrigali e Symphonie Op.II

I Musici Affetti/Fabio Missaggia

Rosso Porpora Ensemble/Walter Testolin

rec. 2016, Chiesetta delle Monache, Vicenza, Italy

Texts and translations available online

TACTUS TC591304 [73:33] Details and purchase links: see [review](#) by Johan van Veen.



The streamed version with pdf booklet to which I listened from Naxos Music Library doesn't contain the DVD which comes with the CD but otherwise proves as satisfactory as JV reports – link above. Like him I considered this for Recording of the Month status – especially as I was (as usual) less troubled than him by some vibrato in places from the sopranos.

A very fine earlier release of Marini's music, from *Romanesca* directed by Andrew Manze, is now download or streaming only and comes without booklet. The programme offers his oddly titled *Curiose e moderni Invenzioni*, Op.XXII (1655), a collection of instrumental *Sinfonie, Sonate, Correnti, Zarabande* and *Balletti* (Harmonia Mundi **HMX2907175** [71:18]). At \$16.04 the eclassical.com lossless download is a little pricey for UK purchasers, who will find better value from [Presto](#) (£5.98 mp3/£8.20 lossless)². Subscribers stream from [Naxos Music Library](#). Don't be put off by the murky cover shot.



¹ Not to be confused with **Carlo Antonio MARINO (1670-1735)**, whose *Concerti e Sonate* for string and continuo are recorded by Stefano Montanari (violin) with Ensemble Carlo Antonio Marino and Natale Arnoldi on Tactus **TC671302** – [review](#) – [DL News 2016/6](#).

² Someone is asking a ridiculous £128.39 from Amazon. It's always amusing to see such an inflated figure quoted precisely to the last penny.

Classical Kirkby: Orpheus and Corina, C17 English Songs on Classical Themes

Henry LAWES (1596–1662) *Legousin hai gunaiques* (Anacreon) [1:26]

Away, away, Anacreon ('Anacreon's Ode Englished') [1:04]

Anacreon's Ode, call'd The Lute (original Greek) [2:08]

Anacreon's Ode, call'd The Lute ('English'd, to be sung by a Basse alone') [1:48]

John BLOW (1649–1708) Sappho to the Goddess of Love [6:11]

John WILSON (1595–1674) *Diffugere nives* (Horace, Odes IV, 7) [3:33]

Thomas CAMPION (1567–1620) When to her lute Corinna sings [1:48]

John ECCLES (c.1668–1735) Corinna now you'r young and gay [1:24]

Nicholas LANIER (1588–1666) *Hero and Leander* (Nor com'st thou yet) [8:10]

Alfonso FERRABOSCO II (c.1578–1628) So beautie on the waters stood [1:29]

John BLOW Sappho to the Goddess of Beauty [5:21]

John WILSON *Integer vitæ* (Horace, Odes I, 22) [2:52]

Maurice GREENE (1696–1755) Orpheus with his lute [3:31]

Henry LAWES Orpheus' Hymn to God [2:24]

John WELDON (1676–1736) Stop, O ye waves [2:24]

William BOYCE, William (1711–79) When Orpheus went down to the Regions below [1:55]

An answer to Orpheus and Euridice (the Words by a Lady) [1:48]

Henry LAWES, Henry At dead low ebb of night ('A tale out of Anacreon') [3:07]

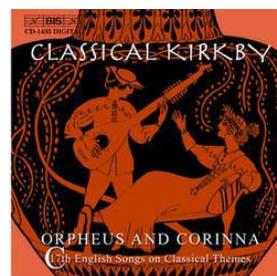
All items edited and arranged by Anthony Rooley

Emma Kirkby (soprano), Anthony Rooley (theorbo and lute)

rec. July 2001, St Margaret's Church, Walmgate (The Early Music Centre), York. DDD.

Texts and translations included

BIS BIS-CD-1435 [54:11] Reviewed as lossless download with pdf booklet from [eclassical.com](#). Stream from [Naxos Music Library](#).



CD available from			
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I thought I had got to know all of Emma Kirkby's recordings in one format or another, but I had missed this BIS recording of music composed (mostly) in the seventeenth century on classical themes, some of them on texts in Greek and Latin, a collection which we owe to her election as president of the Classical Association, her inaugural address for which she gave in the form of a recital.

These splendid performances and recordings are equalled by the notes, both scholarly and personal, by Anthony Rooley and Emma Kirkby. To crown it all, the download costs a mere \$7.86.

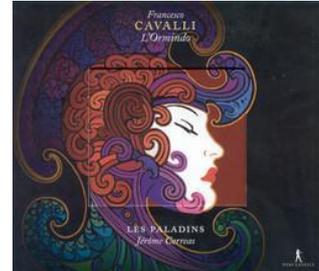
One small complaint: the Greek and Latin originals are not literally translated. Anacreon's original Greek on tracks 1 and 3 is rendered only by the poetic translations as sung on tracks 2 and 4, which even my very rusty Greek is enough to note strays somewhat from the original. Samuel Johnson's version of *Diffugere nives* and an anonymous translation of *Integer vitæ* are also poetic rather than literal. Housman's unpublished translation of the former – [here](#) – is rather closer to the original.

Francesco CAVALLI (1602-1676)

L'Ormindo (Venice, 1676)

L'Armonia – Sandrine Piau (soprano)
Ormindo – Martín Oro (counter-tenor)
Amida – Howard Crook (tenor)
Nerillo – Dominique Visse (counter-tenor)
Sicle – Magali Léger (soprano)
Erice – Jean-François Lombard (tenor)
Erisbe – Stéphanie Révidat (soprano)
Mirinda – Karine Deshayes (mezzo)
Hariadeno – Jacques Bona (baritone)
Osmano – Benoît Arnould (baritone)
Les Paladins/Jérôme Correas
rec. Temple St Marcel, Paris, June 2006. DDD.

PAN CLASSICS PC10330 [55:32 + 75:44]

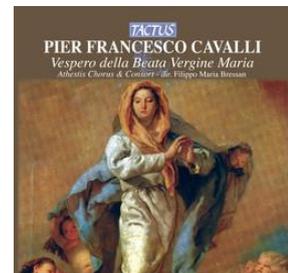


For purchase links, please see [review by Simon Thompson](#). But NB: the CD set is reported out of stock at the UK distributors – reviewed as 16-bit download with different cover and catalogue number **PC10196** from [eclassical.com](#) and as streamed from [Naxos Music Library](#) (NO booklet from either).

Apart from the (serious) lack of a booklet and the fact that the price is about the same as the discs, the download is as recommendable as ST found the CDs, with Sandrine Piau as L'Armonia outstanding. The original Italian libretto is online [here](#), Italian and English with programme notes [here](#) and there's a synopsis [here](#).

Raymond Leppard's abridged and 'realised' version (Decca) appears to have disappeared in all formats unless you are prepared to pay the £98.98 being asked by one seller on Amazon.

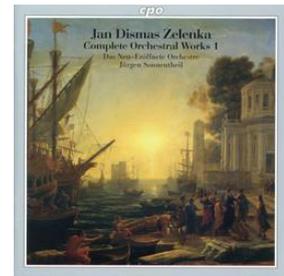
As with his master Monteverdi, there's no great difference between Cavalli's secular and sacred music. The latter can be found on several recordings, among them *Messa Concertata* on Hyperion **CDH55193** and *Vespero della beata Virgine* (Vespers of the Virgin Mary, 1656) on Glossa **GCD922509**¹ and another 8-part collection of Marian Vespers from 1675 on Tactus **TC600311**. The Tactus, recorded by the Athesis Chorus and Consort on period instruments, directed by Nicola Bellinazzo in 1997, can be downloaded in lossless sound from [eclassical.com](#) (NO booklet) or streamed from [Naxos Music Library](#) (with booklet containing texts and translations). The music may not be in the same class as Monteverdi's Vespers or his *Selva morale e spirituale* collection, but these recordings make a strong case for it.



¹ The Hyperion and Glossa reviewed in [DL Roundup May 2012/1](#).

Jan Dismas ZELENKA (1679-1745)

Capriccio No.2 in G, ZWV183 [13:50]
Hiponcondrie a 7 in A, ZWV187 (1723) [8:50]
 Concerto a 8 in G, ZWV186 (c.1723) [18:03]
 Capriccio No.3 in F, ZWV184 (c.1723) [19:53]
 Das Neu-Eröfnete Orchestre/Jürgen Sonnentheil
 rec. Sendesaal Bremen, 1996. DDD.



CPO 999458-2 [60:36] Reviewed as lossless download from eclassical.com (NO booklet). Download only: for CD availability, please see [review](#) of Volumes 1-3. (NB: incorrect dates listed).

CPO have done well by this Bohemian older contemporary of Telemann, Bach and Handel, but unfortunately not all the volumes in the series are available to download or stream: this is the only album from the 3-CD orchestral series on offer from eclassical.com, while Naxos Music Library offer for streaming only Volume 3, leaving a hole in the middle of the series¹ (**999697-2** – review). Only the NML comes with a booklet.

These are enjoyable performances on period instruments and the lossless download sounds fine. UK readers will find that the devalued post-Brexit £ makes the download from Presto a few pence less expensive – again, without booklet.

¹ It seems that Volume 2 is no longer available on its own in any format.

RECORDINGS OF THE MONTH

Alessandro STRADELLA (1639-1682)

Sinfonia No.22 in d minor [7:51]

Dieterich BUXTEHUDE (c.1637-1707)

Sonata a 2 in a minor, BuxWV272 [7:42]

Giovanni Antonio Pandolfi MEALLI (c.1629-c.1679)

Sonata 'La Castella' [6:47]

Johann Heinrich SCHMELZER (c.1620/23-1680)

Sonata a 2 in a minor [6:00]

attr. **Augustinus KERTZINGER (d.1678)** Sonatina in d minor [4:50]

Antonio BERTALI (1605-1669) Sonata in a 2 in d minor [6:45]

Georg MUFFAT (1653-1704)

Passacaglia in g minor [from *Apparatus musico-organisticus* (1690)] [7:45]

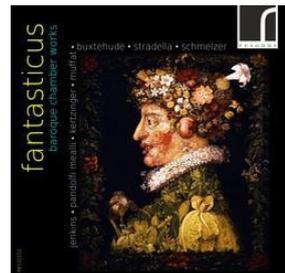
Dietrich BUXTEHUDE Sonata and Suite in B-flat, BuxWV273 [14:00]

John JENKINS (1592-1678) Fantasia in d minor [4:50]

Fantasticus [Rie Kimura (baroque violin), Robert Smith (viola da gamba and baroque cello), Guillermo Brachetta (harpsichord)]

rec. Oude Dorpskerk, Bunnik, Holland, 19-20 April 2012. DDD.

RESONUS CLASSICS RES10112 [66:30] Reviewed as 24/96 press preview. 16- and 24-bit downloads with pdf booklet from eclassical.com. Download only



Marin MARAIS (1656-1728)

Sonnerie de Ste. Genevieve du Mont de Paris (1723) [8:37]

Jean-Philippe RAMEAU (1683-1764)

Pièces de clavecin en concerts (1741): *Cinquième concert* [13:04]

Marin MARAIS

Pièces de viole (1701): *Tombeau pour Monsr. de Lully* [7:01]

François FRANCCŒUR (1698-1787) Sonata VI from *Deuxième Livre de sonates à violon seul et basse continue* (1730) [15:19]

Jean-Marie LECLAIR (1697-1764) Sonata VIII from 12 Sonatas, Op.2 (1728) [9:42]

Jacques Du PHLIY (1715-1789)



La Forqueray from *Troisième livre de pièces de clavecin* (1756) [5:56]

Louis-Antoine DORNEL (c.1680-c.1756) Sonata IV from *Sonates*, Op.2 (1711) [11:43]

Fantasticus [Rie Kimura (violin), Robert Smith (viola da gamba), Guillermo Brachetta (harpsichord)]

RESONUS CLASSICS RES10122 [71:06] Originally reviewed as 24/96 press preview. 16- and 24-bit downloads with pdf booklet from eclassical.com. Download only.

Francesco Maria VERACINI (1690-1768)

Sonata, Op.2/12 [14:22]

Giuseppe TARTINI (1692-1770)

Violin Sonata in g minor, B.g5 ('Devil's Trill') [17:32]

Francesco Maria VERACINI Sonata, Op.2/5 [15:00]

Giuseppe TARTINI (1692-1770)

Pastorale in A, B.A1, Op.1/13 [10:57]

Fantasticus [Rie Kimura (baroque violin), Robert Smith (cello), Guillermo Brachetta (harpsichord)]

rec. Ouderkerk, Bunnik, The Netherlands, 8-10 October 2013. DDD

RESONUS CLASSICS RES10148 [57:58] Reviewed as 24/96 download with pdf booklet from eclassical.com



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Bound to Nothing: The German Stylus Fantasticus

Dieterich BUXTEHUDE (c.1637/39-1707) Sonata V in A, Op.2/5, BuxWV263 [10:28]

Phillip Heinrich ERLEBACH (1657-1714) Sonata II in e minor [10:53]

Johann KRIEGER (1651-1735) Sonata X in A [5:23]

Johann WALTER (1684-1748) Capriccio in C [10:48]

Dieterich BUXTEHUDE Præludium in g minor, BuxWV163 [8:02]

August KÜHNEL (1645-c.1700) Sonata VIII in A [12:29]

Phillip Heinrich ERLEBACH Sonata III in A [12:55]

Fantasticus [Rie Kimura (violin), Robert Smith (viola da gamba), Guillermo Brachetta (harpsichord)]
rec. Oude Dorpskerk, Bunnik, The Netherlands, 1-3 June 2014. DDD.

RESONUS CLASSICS RES10156 [70:58] Reviewed as 24/96 download with pdf booklet from eclassical.com.



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Conversed Monologue

Johann Gottlieb GRAUN (1703-1771)

Concerto for viola da gamba in C, GraunWV A:XIII:2 [26:20]

Jean-Marie LECLAIR (1697-1764)

Concerto for violin in g minor, Op. 10/6 [18:11]

Wilhelm Friedemann BACH (1710-1784)

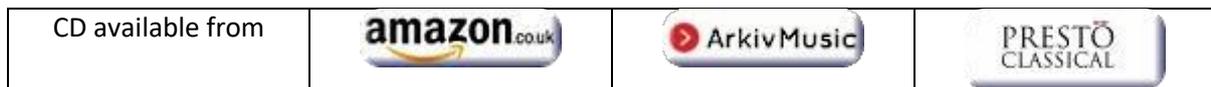
Concerto for harpsichord in F, BR C13 / Falck 44 [25:31]

Rie Kimura (baroque violin), Robert Smith (viola da gamba), Guillermo Brachetta (harpsichord); Fantasticus XL

rec. Oude Dorpskerk, Bunnik, The Netherlands, 1-3 June 2015. DDD.

RESONUS CLASSICS RES10166 [70:02] Reviewed as 24/96 download with pdf booklet from eclassical.com.



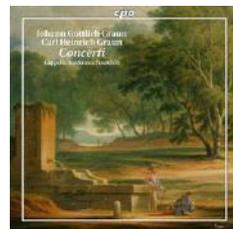


Other than to report that **RES10122** was an excellent follow-up to **RES10112** in [DL News 2013/14](#), I haven't given these recordings the attention that they deserve. I was reminded of their value when eclassical.com included them among their half-price offers in their Advent sale for 2017 – it's too late to advertise that offer, but I can alert you to look out for a possible repeat in December 2018.

I'm atoning for my earlier sin of omission by making the whole series **Recordings of the Month**. That's certainly not just out of a sense of guilt; these are first-rate performances of music, some of which is much too little known. Graun, for example, is still far too little represented in the catalogue: the gamba concerto which opens their latest release – with the original trio expanded to chamber proportions – seems not to be otherwise available. These three diverse concertos make this the ideal starting point for those wishing to explore the whole series.

One word of caution: the prices being asked for those later albums in the series available on CD vary widely, with some asking over £20: don't pay more than £12/US\$18.

For more music by **J G GRAUN** and his talented brother **Carl Heinrich GRAUN (1703/4-1759)**, there's a 2007 CPO recording of five concertos performed by the Capella Academica Frankfurt, directed by Petra Müllejans (**777321-2** – for details see [review](#) by Paul Kennedy). One of these concertos may actually be by **Christoph GRAUPNER (1683-1770)**, equally neglected, though he was the first choice of the Leipzig Council as *Kantor* in preference to J S Bach. Reviewed as a lossless download with abridged pdf booklet from [eclassical.com](#) and as streamed with slightly fuller booklet from [Naxos Music Library](#).



Grandissima Gravita

Antonio VIVALDI (1678-1741)

Sonata for violin and continuo in A, Op.2/2 [6:18]

Giuseppe TARTINI (1692-1770)

Sonata for violin and continuo in a minor, Op.2/5 [16:08]

Francesco Maria VERACINI (1690-1768)

Sonata for violin and continuo in g minor, Op.2/5 [14:44]

Johann Georg PISENDEL (1687-1755)

Sonata for violin and continuo in c minor [13:12]

Francesco Maria VERACINI

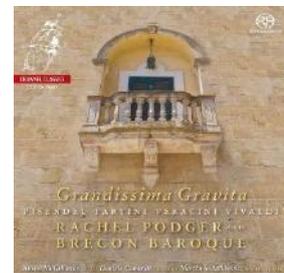
Sonata for violin and continuo in d minor Op.2/12 [14:48]

Encore: **VIVALDI** *Suonata a solo fatto per il Maestro Pisendel* in c minor: *Adagio* [3:34]

Brecon Baroque/Rachel Podger (violin)

rec. 2016, St Jude's-on-the Hill, Hampstead, London. DSD

CHANNEL CLASSICS CCSSA39217 SACD [68:46]



Any release from Rachel Podger and Brecon Baroque and this album of music inspired by a common love of Corelli¹, especially his Op.5 sonatas, is no exception. For full details, including purchase links, see Dominy Clements' enthusiastic [review](#). If anything, this is even more recommendable than Rachel Podger's *Perla Barocca* (above).

¹ But not, apparently, of each other: Pisendell and Veracini had such a violent argument that the latter walked with a limp for ever after.

George Frideric HANDEL (1685-1759)

Australian Eloquence have been reissuing several of the recordings which Simon Preston made for DG. I sang the praises of a collection of Christmas music which he directed with the Westminster Abbey Choir in the previous edition ([Winter 2017/1](#)) and colleagues have been reviewing some of the 2-CD releases of his recordings: Messiaen organ music – [review](#); Poulenc and Saint-Saëns – [review](#); *At Westminster Abbey* – [review](#); *Variations on America* – [review](#). I've been sampling the series, too, as downloads or streamed, and all are well worth investigating.

There is another Simon Preston bargain in the form of **Handel's Complete Orchestral Works**, collated on a DG box set: three of the CDs offer Preston as soloist in the Organ Concertos, with the English Concert and Trevor Pinnock. These recordings are also available on a 3-CD DG Trio set (**4693582**, around £17) and there's a selection on a single album (**E4473002**, download only, mid-price), but the other Pinnock-directed recordings make the larger set well worth having even for collectors who already have much of Handel's music (**4791932**, 11 CDs around £48). Those prepared to download will find the complete set at a stunning bargain price from [Presto](#): £8.89 (mp3) or £11.11 (flac), with pdf booklet. The complete set can be streamed from [Naxos Music Library](#), as can the other permutations, together with a 77-minute selection of [Handel Concertos](#) from the complete box. That's available to download, too, but costing slightly more than the 11-disc set. QED.



Johann Sebastian BACH (1685-1750)

Brandenburg Concertos Nos. 1-6, BWV1046-1051

No.1 in F [22:59]

No.2 in F [12:33]

No.3 in G [13:55]

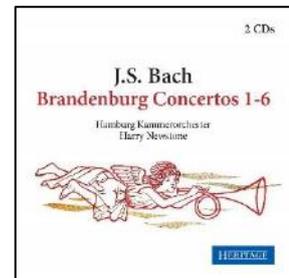
No.4 in G [17:28]

No.5 in D [21:22]

No.6 in B-flat [18:00]

Hamburg Chamber Orchestra/Harry Newstone
rec. 1959

HERITAGE HTGCD195-6 [2 CDs 106:17]



Much longer ago than I care to remember, when everyone had the Stuttgart Chamber Orchestra's recording of the Brandenburgs, conducted by Karl Münchinger, either in mono on Ace of Clubs or, for the more well-heeled, in the full-price remake, I was looking for an alternative and came upon these recordings by Harry Newstone in a hi-fi shop on 3¼-inch reel-to-reel tapes. Having bought them on impulse, I always thought them more enjoyable than either Münchinger recording and I've enjoyed them all over again in this Heritage reissue, now blessedly minus the tape hiss that afflicted pre-recorded tapes in the pre-Dolby era.

It's a nostalgic re-encounter but much more than that; these performances were ahead of their time and are still well worth hearing.

Johann Sebastian BACH (1685-1750)

[Violin Concerto](#) in a minor, BWV1041 (1717–23) [10:20]

Violin Concerto in E, BWV1042 (1717–23) [15:25]

Violin Concerto in d minor, BWV1052R [20:02]

Concerto for Violin and Oboe in d minor, BWV 1060 (arr. 2 violins) [12:27]

Frank Peter Zimmermann (violin)

Serge Zimmermann (violin: BWV 1060)



Berliner Barock Solisten
 rec. 2017 Jesus-Christus-Kirche, Dahlem, Berlin. DDD
HÄNSSLER CLASSIC HC17046 [61:14]

Reviewed as 24-bit download (NO booklet) from eclassical.com. Booklet with streamed version from Naxos Music Library. For CD purchase details please see [review](#) by Michael Cookson.



This new release has just made it even harder to recommend just one version of the Bach Violin Concertos. For one thing, Zimmermann and his team offer a slightly non-standard package of the two solo concertos, BWV1041 and 1042, plus the reconstructed 1052R – published as a keyboard concerto – and 1060R. The more standard offering would replace BWV1052R with the published double-violin concerto, BWV1043, as from the superb John Butt and his Dunedin team on Linn **CKD519** – [review](#) – which I very slightly preferred to Masaaki Suzuki and his Japanese team on **BIS-CD-961** [59:20] – download in lossless sound, with pdf booklet, from eclassical.com.

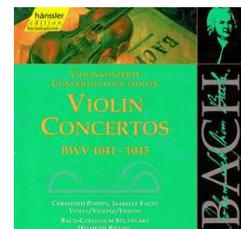


Just comparing recordings including BWV1052R brings into play an excellent account from Alina Ibragimova, Arcangelo and Jonathan Cohen (Hyperion **CDA68068** – [review](#)) but the programme is not quite an exact match: the Hyperion CD offers BWV1041, 1042, and 1052R with two other reconstructions, BWV1055R and 1056R. Bargain lovers will find the first-rate Akademie für alte Musik, with Midori Seiler and others, in BWV1052R and 1060R on Harmonia Mundi d'Abord **HMA1951876** [63:27], with the double keyboard concerto, BWV1062, and the concerto for keyboard and two flutes, BWV1057, an arrangement of Brandenburg Concerto No.4: guide price £6 or £4.29 as a lossless download. Stream earlier release from Naxos Music Library.



Even listening to the two accounts of 1052R is not exactly comparing like with like. The Berlin Akademie perform at a lower pitch than most baroque ensembles and sound quite different from their Barock Solisten neighbours. Play them after the Hänssler and they sound much less bright, with tempi slightly slower overall; play either on their own and you will find it hard to resist, especially considering the low Harmonia Mundi price.

If it's just the reconstructed concertos that appeal, Isabelle Faust plays them with the Stuttgart Collegium and Helmut Rilling on an older Hänssler release: BWV1052R, 1056R and 1064R, with Sinfonia in D, BWV1045, lively accounts on **92.138**, upper mid-price, stream from Naxos Music Library (NO booklet). The same team also offer the conventional BWV1041-3: download as **92.125** from eclassical.com (NO booklet).



As I close this edition I'm listening to a new Isabelle Faust Bach recording, of Bach's accompanied violin sonatas, BWV1014-1019, on Harmonia Mundi. Though competition is fierce, notably from Rachel Podger and Trevor Pinnock (Channel Classics) and Lucy Russell and John Butt on Linn, the new set can hold its own. More forthcoming on the main pages.

I wanted to include some preliminary thoughts on a 3-CD set of **BACH Concertos, Sonatas and Toccatas** from **Konstantin Volostnov** on **Melodiya MELCD1002523**. Regular readers will be aware that I have been impressed with Volostnov's Bach included on earlier wider-ranging recitals, so I was very pleased that the English translator of his notes to the new set was able to obtain the box for me. I have not yet had time for as many detailed comparisons as I need for the ongoing full review, but I have been very impressed with what I have heard so far, as performed on a very fine modern copy of a Silbermann organ. Look out for the full review or plump for this new set now. It's available in the UK to stream or as a download only and not all dealers offer the booklet – I recommend obtaining the 16- or 24-bit lossless version rather than mp3.



Ludwig van BEETHOVEN (1770-1827)

Violin Concerto in D [42:56]

Romance No.1 for violin and orchestra [6:40]

Romance No 2 for violin and orchestra [8:08]

Franz SCHUBERT (1797-1828)

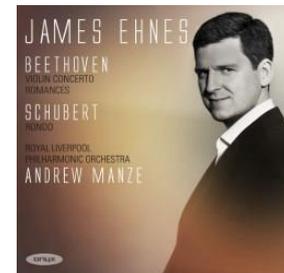
Rondo in A for violin and orchestra, D438 [13:33]

James Ehnes (violin)

Royal Liverpool Philharmonic Orchestra/Andrew Manze

rec. 2016, Liverpool Philharmonic Hall. DDD.

ONYX 4167 [71:21] For CD purchase details see [Recording of the Month review](#) by Simon Thompson



With so many very fine recordings of this concerto, any new challenger needs to be very good to compete. ST's accolade suggested that this might be it, so I tried it via [Naxos Music Library](#) and decided to purchase it as a download. If a reviewer pays good money to buy a recording, you can be sure that it's good. To name just a few favourites which I own or have reviewed, there's David Oistrakh with various orchestras and conductors¹; in 1962 stereo Wolfgang Schneiderhan with the Berlin Phil and Eugen Jochum on DG Originals (4474032, with Mozart Concerto No.5) or budget-price Alto (ALC1350, with Romances Nos. 1 and 2), Lorenzo Gatto with the Pelléas Chamber Orchestra and Benjamin Levy (Zig-Zag ZZT354, with the Romances and *Prometheus* Overture – [review](#)), Patricia Kopatchinskaja (Naïve, with Romances and the fragmentary concerto, WoO5), Isabelle Faust and Claudio Abbado (Harmonia Mundi HMC902105, with Berg Violin Concerto, [DL Roundup April 2012/1](#)) and Victoria Mullova, ORR and Sir John Eliot Gardiner (Decca 4738722, with Mendelssohn Violin Concerto – [Recording of the Month](#)).

Against this competition the new recording stands out for the quality of Ehnes' playing and the warmth of the RLPO support. It's not the most exciting version available – it's more notable for its thoughtfulness – but it's likely to feature alongside Schneiderhan and the others in my regular listening. The two Romances and the Schubert Rondo are especially attractive; for once, I didn't mind listening to the fillers after the main course, though I would still prefer to hear them as *entrées*.

¹ There used to be a BBC Legends recording of Oistrakh and Kirill Kondrashin in the very 1965 RFH broadcast from which I came to love this concerto – [review](#). [Amazon US](#) appear still to stock it.

I thought I had reviewed a period-instrument recording of **BEETHOVEN Symphony No.7** from the **Wiener Akademie** and **Martin Haselböck** some time ago, but I can't find any trace of it, though colleagues have reviewed some of the other releases in this series. With good, clean lines, no lack of energy, and an orchestra the exact size of the first performance, this is well worth considering. The coupling may not be to all tastes, but it reproduces the original 1813 concert – the rather oddball symphony written to celebrate Wellington's Victory and marches by Pleyel and Dusssek – but I've liked the fun *Wellingtons Sieg (oder die Schlacht bei Vittoria)* ever since the Karajan recording was released as a budget LP sampler for one of his DG sets of the symphonies. With its depiction of battle, it's a precursor of the *1812 Overture*; though this recording eschews added sounds off, it's still exciting (**ALPHA473**).



Franz SCHUBERT (1797-1828)

Symphony No.2 in B flat, D125 (1814/15) [32:33]

Symphony No.5 in B flat, D485 (1816) [27:02]

Antwerp Symphony Orchestra/Phillipe Herreweghe

rec. 21-24 June 2016, AMUZ Antwerpen. DDD.

PHI LPH028 [60:09] Reviewed as 24/96 download with pdf booklet from eclassical.com.



The early Schubert symphonies don't always get much of a look-in, so it's good to see Philippe Herreweghe supplementing his earlier Pentatone recordings of Nos. 6, 8 and 9 on his own label. We've already had Nos. 1, 3 and 4 with the Royal Flemish Philharmonic (**LPH019** – [DL News 2016/5](#)) and this release completes the count. I complained about the price of the earlier release – 2 CDs for over £20 from some dealers though adding up to not much more than the playing time of one – but the new disc comes for a more reasonable ask. I might have preferred the smaller-scale performances that Herreweghe used to give us on Harmonia Mundi, or even the Flemish orchestra with which he recorded the other symphonies, but this is big-band Schubert without sounding too big for its boots. No.5 in particular, a minor masterpiece worthy to stand alongside Mozart's Symphony No.40, comes over especially well, though I might have preferred a touch more charm in the slow movement: a little more *andante*, a little less *con moto*, perhaps.



Beecham's inimitable recordings of Nos. 3, 5 and 6 are still worth seeking out, though download only, on a single CD or in the *Later Tradition* box set. He achieves the charm I look for in the second movement of No.5 yet takes only seconds longer than Herreweghe. His recordings of Nos. 1 and 2 are available from Naxos Classical Archives, again download only. Bruno Walter, whose CBS recording can still be streamed from [Naxos Music Library](#), with No.8, found the charm in No.5 but at the expense, as I recall, of slow tempi and with repeats in the first movement omitted.

Johannes BRAHMS (1833-1897)

Symphony No.2 in D, Op.73 (1877) [40:10]

Variations on a Theme by Joseph Haydn, Op.56a (1873) [17:07]

Hungarian Dances from WoO1 (1869) (Orchestrated by Thomas Dausgaard):

No.6 in D-flat [3:24]; No.7 in A [1:42]; No.5 in f-sharp minor [2:36]

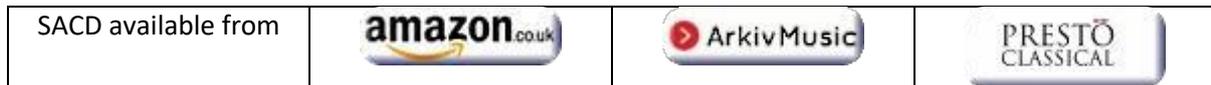
Academic Festival Overture, Op.80 (1880) [9:27]

Swedish Chamber Orchestra, Örebro/Thomas Dausgaard

rec. May/June 2016, Örebro Concert Hall, Sweden. DSD.

BIS-2253 SACD [75:56] Reviewed as 24/96 download with pdf booklet from eclassical.com.





In early 2013 BIS released a recording by Thomas Dausgaard and the Swedish CO of Brahms Symphony No.1, the *Lieblied* Waltzes and three Hungarian Dances (**BIS-1756 SACD**). David Dunsmore hoped that the other Brahms symphonies would follow – [review](#) – and I thought it a very worthwhile alternative to Klemperer – [DL News 2013/11](#). The *Hungarian Dances* there were performed in Brahms' own orchestration; the further selection here are orchestrated by Dausgaard.

Younger readers may understandably be bored when reviewers hark back to old recordings, but for me the benchmark Brahms No.2 remains Pierre Monteux, who recorded the work twice in the 1960s, with the Vienna Philharmonic (RCA, now Decca Eloquence **4808913**) and the LSO (Philips, now Eloquence **4808911**, with *Tragic Overture* and *Academic Festival Overture*). Beulah also reissued the Vienna recording, with his classic account of Elgar's *Enigma* Variations, on **1PR39 – Recording of the Month**, [Independent Labels 2017/1](#) – and that is marginally preferable to the LSO account, though there is very little in it. Beulah's inclusion of Monteux's wonderful Elgar is the real clincher.

The symphony is a blend of optimistic light and pensive shade, though individual interpretations tend to stress one or the other. Sir Thomas Beecham, no Brahmsian but a lover of this symphony, emphasised the triumph of the light in his barnstorming account of the finale, taking his cue from the *con spirito* marking – a wonderful one-off but hardly definitive. (*Sir Thomas Beecham The Later Tradition*, Warner **9186112**, download only – [review](#)).

If, like Beecham, Dausgaard tends to emphasise the sunnier aspects of the symphony, the underlying melancholy is never far away, especially in the slow movement. This won't replace the Monteux for me, but it will supplement it, aided and abetted by a fine performance of the 'Haydn' *Variations* – another Monteux speciality – an *Academic Festival Overture* that proves a welcome antithesis to Klemperer's more rough-hewn account, and a first-rate recording.

Bedřich SMETANA (1824-1884)

Má Vlast (My Country) JB1:112 (c.1872-1879)

Czech Philharmonic Orchestra/Jiří Bělohávek

DECCA 4833187 [76:45] For purchase details please see [review](#) by Michael Cookson.



This recording of *Má Vlast*, issued in commemoration of Jiří Bělohávek, who died in 2017, was not his first: an earlier account on Supraphon from 1995 remains available (**SU1986-2**).

On both recordings the most popular piece, *Vltava*, receives a rather subdued performance, especially at the beginning. My first impression on hearing a preview of the new Decca on Radio 3 was that the general tempo was too slow but, surprisingly, at 12:06 Bělohávek exactly matches one of my favourite recordings of this work, from Sir Charles Mackerras, also with the Czech Phil (Supraphon **SU34652**, or *Life with Czech Music*, **SU40412**, 6 CDs budget price). Other classic recordings from Rafael Kubelík and Karel Ančerl (both Supraphon)¹ are actually slightly slower; only Václav Talich is slightly faster at 11:35 – a version well worth persevering with despite the dated 1954 mono recording which, in any case, has been made to sound pretty good (Beulah **3PD22** – [review](#)). On a surprisingly good *Má Vlast*, from Sir Malcolm Sargent and the RPO, *Vltava* is well paced at 11:54 (Classics for Pleasure **9689522**, budget price, download only or 18-CD box set).

As so often, it's not a matter of tempo so much as pace and I find both Bělohávek recordings somewhat lacking in that respect. Though the compensation comes in the contrast when the river surges over the St John's Rapids, my heart remains with those earlier recordings.

¹ *Vltava* alone on a 2-CD reissue of Ančerl's recordings with the Vienna Symphony Orchestra is faster (Eloquence **4827353**, 3 CDs, budget price). This set of recordings made for Philips in 1958 and 1959 is well worth investigating. By all means, stream this but beware of buying as a download – even the mp3 is only pence less expensive than the CDs and the CD-quality lossless is dearer. Once again, I am at a loss to comprehend how a download – in this case minus the booklet, too – costs more than the physical product.

The VSO have released this February 1958 recording of *Vltava*, with the *New World Symphony*, on their own label – from eclassical.com, 16-bit lossless, with pdf booklet – and there's even a very inexpensive BnF transfer which can be downloaded from Qobuz for £1.99, even in 24-bit sound.

Pyotr Il'yich TCHAIKOVSKY (1840–1893)

Symphony No.6 in b minor Op.74 (*Pathétique*) (1893) [46:19]

MusicAeterna/Teodor Currentzis

rec. Funkhaus Nalepastraße, Berlin, 9–15 February 2015. DDD

SONY 88985404352 [46:19] Reviewed as streamed from Naxos Music Library with pdf booklet. Also available on vinyl.

CD available from			
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Can a full-price album which plays for only 46 minutes really be worth the praise that has already been bestowed on this release? On the other hand, given that record companies still prefer to place the main work first and the filler(s) later, what could possibly have been added that would not have been an anti-climax?



This is a *Pathétique* which, even more than my benchmark (Yevgeny Mravinsky with the Leningrad PO, DG Originals **4775911**, 2 CDs, with Symphonies Nos. 4 and 5) or the recent Vasily Petrenko with the RLPO (**ONYX4162**, with Nos. 3 and 4 – [review](#) – [review](#)) pulls out all the stops. However well you know the work, or thought you did, it offers plenty of surprises, too: be prepared to jump out of your skin when the first movement really takes off with a crash at 10:13.

There's grace a-plenty in the *allegro con gracia* second movement and plenty of momentum, even at a slightly slower overall tempo than from Petrenko. The third movement is certainly *molto vivace* – just on the verge of being over-driven – and the finale yields plenty of emotional power even at a slightly faster tempo than usual. Of the recordings that I know well, only Mravinsky and Mariss Jansons with the Oslo PO (Chandos **CHAN8446** or 6-CD set of complete symphonies plus *Manfred*, **CHAN10392** – [DL News 2013/1](#))¹ achieve the same power at an even faster tempo.

Ultimately, I'm not sure that I want to have my soul seared quite this much every time I listen to the *Pathétique* or to pay full price² for such short playing time, so streaming seems to me the ideal way to obtain this performance.

I've seen this new recording compared to Mikhail Pletnev's first (Virgin, now Warner Erato) recording. Those wishing to make the comparison for themselves will find it on a 2-CD set, with *The Seasons* and piano arrangements from *Sleeping Beauty* at Naxos Music Library. It's available to download for around £10 (mp3) or £13 (lossless).

¹ Replace link to theclassicalshop.net with chandos.net (the same site under its new name).

² One streaming/download site is asking a very steep £14.99 for a 16-bit download and £16.99 for hi-res.

Leoš JANÁČEK (1854-1928) **Orchestral Works**

Dunaj (The Danube), JW IX/7, Symphonic Poem * [17:10]

Incidental Music to *Schluck und Jau*, JW IX/11 [9:16]

Moravian Dances, JW VI/7 [8:54]

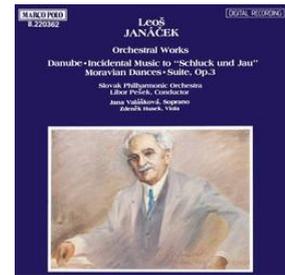
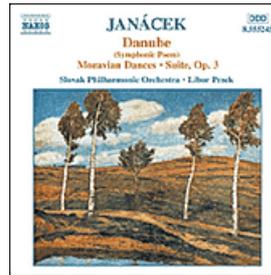
Suite Op.3, JW VI/6 [13:18]

Jana Valášková (soprano)*; Zdeněk Husak (viola)*

Slovak Philharmonic Orchestra/Libor Pešek

Rec. December 1985, Concert Hall of the Slovak Philharmonic Orchestra. DDD.

NAXOS 8.555245 [48:52] Reviewed as download of Marco Polo **8.220362** from eclassical.com (NO booklet) and as streamed from Naxos Music Library (with pdf booklet). See also review of Naxos reissue by [Roy D Brewer](#).



Suites from the Operas

Jenůfa, Symphonic Suite from the opera [22:52]

Káťa Kabanová, Orchestral Suite from the opera [22:02]

Osud (Fate), Orchestral Suite from the opera [17:09]

Prague Radio Symphony Orchestra/Tomáš Netopil

SUPRAPHON SU41942 [62:04]



CD available from			
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Naxos: All the music here, from different periods of the composer's life, is unmistakably Janáčekian, and though none of it matches his greatest works, it's all worth hearing in these idiomatic performances. The sound – or the orchestra itself – is a little thin, but that suits the music well. This recording stems from the time when Naxos and Marco Polo gave less than first-rate orchestras generous rehearsal time and made them sound closer to the best. One of the advantages of the welcome decision by eclassical.com to reduce the price of Naxos downloads has brought some of the Marco Polo catalogue down in price, too, in this case to \$8.63, albeit without booklet. Subscribers to Naxos Music Library will find the booklet there.

A rival recording of *Dunabe* on Chandos comes with a less than ideal *Taras Bulba* – [DL News 2015/5](#). (But see Dave Billinge's different take – [review](#)).

I thought that I had recommended the **Supraphon** when it was released in 2016 but can't find that I did so. Better late than never: these are idiomatic and enjoyable performances by a conductor who has already made a reputation in recording the music of his fellow Czech composers, mostly for Supraphon: **Recording of the Month** – [review](#) – [review](#) – [review](#) – [review](#).

For Peter Breiner's rather longer suite from *Jenůfa*, with the suite from *The Excurions of Mr Brouček* (Naxos **8.570555**) please see [DL Roundup January 2010](#) and the links there to other reviews. Purchase links to classicsonline.com and passionato.com no longer apply – both are defunct – and emusic.com no longer seem to offer this album. Subscribers to Naxos Music Library can stream it there, with booklet. At £7.50 the CD is no longer quite budget price but Presto offer downloads in mp3 and lossless for £4.51 and £5.42, with booklet. It has the advantage of being divided into eleven tracks, each with a reference to its place in the opera, whereas the Netopil is complete on one track.

For Manfred Honeck's arrangement of the *Jenůfa* Suite, coupled with his live Pittsburgh performance of Dvořák Symphony No.8 (Reference Recordings **FR710** SACD), see [review](#) by Michael Cookson and [review](#) by John Quinn.

An earlier Supraphon release contains the suite from *Osud* in a preferable performance by František Jílek and the Czech PO, with suites from *The Cunning Little Vixen* and *From the House of the Dead*. Snap it up if you can find it – it seems to be unavailable even to download or stream.

Gustav MAHLER (1860-1911)

Symphony No. 8 in E flat major, 'Symphony of a Thousand' (1906-1907)

Orla Boylan, Celena Shafer, Amy Owens (soprano), Charlotte Hellekant, Tamara Mumford

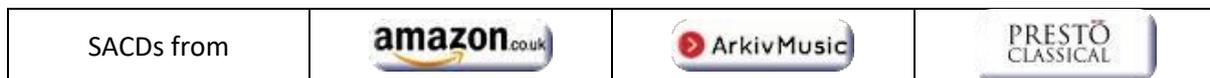
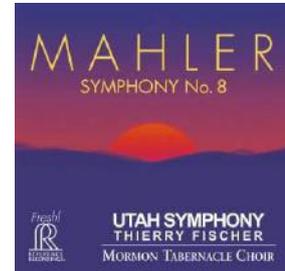
(mezzo), Barry Banks (tenor), Markus Werba (baritone), Jordan Bisch (bass)

Mormon Tabernacle Choir, Choristers of The Madeleine Choir School

Utah Symphony Orchestra/Thierry Fischer

rec. live, 19 & 20 February 2016, Salt Lake Tabernacle, Salt Lake City, Utah

REFERENCE RECORDINGS FR-725 [2 SACDs: 22:07 + 57:34] Reviewed as a stereo DXD download with booklet from [NativeDSD](#)



The Utah Symphony are no strangers to this music; indeed, under Maurice Abravanel they were the first American orchestra to record a complete Mahler cycle. In my [review](#) of that pioneering Vanguard set, reissued by Musical Concepts, I suggested the performances were part of 'an evolving process', with some of the readings more completely formed than others. The Eighth, which, like Thierry Fischer's, was recorded in the Salt Lake Tabernacle, is clearly among the latter. I was fulsome in my praise of the orchestra, the singers, and, in particular, the recording, which is remarkably good for 1963. Then again, Vanguard had a reputation for fine sonics.

Ditto Keith O. Johnson, whose RR recordings for Reference – as opposed to their FR ones, engineered by Soundmirror – are sonic treats ([Organ Polychrome](#), [Wine Dark Sea](#)). That said, I've not always warmed to the sound of those FR releases, especially those from Pittsburgh, but a preliminary listen to a 16-bit download of this new Eighth suggested it might, just might, be something special. It's a fiendishly difficult work to record, and I've lost count of the times Part I has been reduced to a fatiguing wall of noise. The mighty finale can suffer too, as it does in the jerks and judders of Sir Georg Solti's classic Chicago Symphony account for Decca, recorded in 1971. Still, the remastered version, which I [reviewed](#) as a high-res download, is a must-have for all Mahlerians.

The opening of Fischer's Mahler Eighth, a setting of Hrabanus's *Veni, creator spiritus*, seems promising. I was struck by the crisp, clear enunciation of the choirs, directed by Mack Wilberg, and how well the work's antiphonal effects are conveyed. Not only that, the soloists are nicely integrated into the overall mix, which makes for a pleasing presentation all round. However, the recording isn't as forensic as it might be, with bells and cymbals somewhat subdued. As for Fischer, his tempi are generally uncontroversial, although he blots his copybook with a gabbled account of *Accende lumen sensibus*.

Alas, that sense of surge and sweep, of a rising, ecstatic tide, just isn't there. Indeed, the closing pages of this section seem tidy rather than transported, suggesting that Fischer doesn't quite have the measure of this music – at least, not yet. After his deeply disappointing [First](#), I'd hoped to welcome his Eighth – signalling a Utah U-turn, as it were – but one only has to hear the likes of Jascha Horenstein (BBC Legends, [Pristine](#)), Leonard Bernstein ([Sony](#), not his DG remake), and, more recently, Antoni Wit ([Naxos](#)), Jonathan Nott ([Tudor](#)) and Gustavo Dudamel ([DG](#)), to realise just how much is missing here.

And while the beginning of the *Faust* setting in Part II has a modicum of magic, it lacks the quiet rapture,

the cumulative wonder, that others – notably Wit – find at this point. I'm particularly disappointed that the musical fabric is so plain, the cut so ordinary, and that those punctuating cymbals count for so little. Also, it's hard to get the phrasing right – this section can so easily seem fragmented – but Fischer's rivals achieve a coherence here that he simply can't emulate. That has structural implications as well, with the entire edifice sagging in far too many places. Those caveats aside, the singing continues to impress; the soloists are firm and well blended, and the Madeleine choristers are bright and characterful at all times. As expected, the Tabernacle singers are never less than splendid.

Happily, the performance starts to come alive two-thirds of the way through Part II. Mahler's striking sonorities take hold, and, despite some pacing issues, there's a palpable sense of approaching apotheosis. True, there isn't the deep swell that one feels as much as hears in other recordings, but at least the tidal surge is unstoppable. There's an air of excitement, of incipient ecstasy, and while it's much delayed, it's no less welcome for that.

The recording really comes into its own in the closing moments, and those unexpected oases of calm, of light-shot loveliness, are intensely moving. Now *this* is how it should go, the organ suitably thrilling, the tam-tams, deep in the mix, shimmering as they should. What a pity that the rest of this performance is so variable, the recording is less revealing than one might expect from this source. I'd say Fischer's Utah cycle, like Abravanel's, is a work in progress; that means the best has yet to come.

Just too many caveats to warrant a full endorsement; splendid singing, though. [DM]

Gustav MAHLER (1860-1911)

[Symphony No. 9](#) in D major (1909-1910)

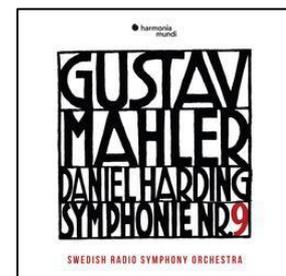
Swedish Radio Symphony Orchestra/Daniel Harding

rec. 8-10 September 2016, Berwaldhallen, Stockholm

HARMONIA MUNDI HMM902258 / 902258DI [82:34] Reviewed as a 24/48 download with booklet from [eClassical](#)



The British conductor Daniel Harding was once Claudio Abbado's assistant at the Berliner Philharmoniker, following on from a similar post with Simon Rattle and the CBSO. He is also music director of the Mahler Chamber Orchestra, formed in 1997 by Abbado and a group of musicians from the Gustav Mahler Youth Orchestra. My initial encounter with him came via a Concertgebouw performance of Mahler's First, part of a double-centenary box of DVDs and Blu-rays from [RCO Live](#). It wasn't an auspicious start; as I noted in my review, he has a 'florid' conducting style, adding that his was a 'very beautiful, but somewhat mannered, reading of this symphony'.



His debut Mahler recording, of the Deryck Cooke Tenth, was with the Wiener Philharmoniker, no less (Deutsche Grammophon). Like many critics, [Anne Ozorio](#) was mightily impressed with that disc; indeed, she made it a Recording of the Month. Harding has since given us a Fourth, with the Mahler Chamber Orchestra (Erato), and a Sixth, with the BRSO ([BR Klassik](#)). Of course, the Ninth is another beast entirely, and the catalogue is graced with many fine versions, stretching from Bruno Walter and the WP in 1938 (EMI Warner) to Mariss Jansons and the BRSO in 2016 ([BR Klassik](#)).

My own preferences change with the seasons, but as of this winter Haitink's live Concertgebouw account, the highlight of that RCO box, is at or near the top of my list of must-have Mahler. Lucid, lofty and profoundly moving, it's the work of a truly great Mahlerian at the height of his powers. I'm happy to admit that, even though I never warmed to his Philips set from the 1960s. I was similarly ambiguous about Alan Gilbert's New York Phil recordings of the Nielsen symphonies for Dacapo, but I have

absolutely no qualms about his Stockholm Mahler Ninth, made prior to his return to the States ([BIS](#)). It's a clear, eloquent and powerfully sustained reading that's well worth hearing. Sir Georg Solti's 1967 LSO performance, recently reissued on [Eloquence](#), deserves your attention, too.

All of which brings me, somewhat precipitously, to Harding's Ninth. It's obvious from the outset that, as with his First, this is going to be a sumptuous reading; alas, it's a terribly mannered one as well. Phrases are overlaid with an almost cloying loveliness, each one neatly packaged but with little or no sense of an over-arching or underlying narrative. On the plus side, he makes the orchestra sound like a chamber group, and that yields some startling sonorities. That said, the sound, which seems fairly close, is somewhat diffuse at the bass end and in the tutti.

I'm always ready to hear an old favourite reappraised and, perhaps, reinvented, which is why I reacted so positively to François-Xavier Roth's recent and refreshingly different Mahler Fifth ([Harmonia Mundi](#)). Such efforts are bound to divide opinion, but I feel the Frenchman's alternative view of this much-played piece is both illuminating and invigorating. Sadly, I can't say the same about Harding's Ninth, if, indeed, that was the intention here. In fact, I can't remember a performance so littered with so many WTF moments – pardon the pithy parlance. Minimal contrasts, musical or emotional, and no sense of valediction anywhere. Even that game-changing, centre-cannot-hold *Adagio* passes for precious little. In short, a misfire.

Gilded to death; bizarre. **[DM]**

Claude DEBUSSY (1862-1918)

Estampes, L108 [14:26]

Images I, L105 [14:49]

Images II, L120 [13:20]

Children's Corner, L119 [15:50]

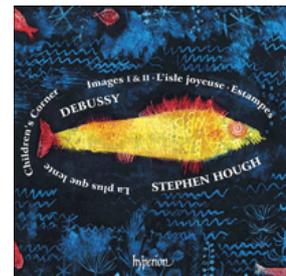
La plus que lente, L128 [4:18]

L'isle joyeuse, L109 [6:35]

Stephen Hough (piano)

rec. 2015/16, St George's Church, Brandon Hill, Bristol & Concert Hall, Wyastone Estate, Monmouth

HYPERION CDA68139 [69:18] Reviewed as a 24/96 download with pdf booklet from [Hyperion-records.co.uk](#)



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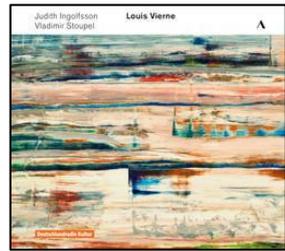
For me, the Debussy centenary got off to a cracking start with an arresting recital from [Steven Osborne](#). A Recording of the Month, the album made it to my shortlist of top picks for 2017. Now we have another thoroughbred from the Hyperion stable, Stephen Hough, whose programme reprises the *Estampes*, *Images I*, *Children's Corner* and *L'isle joyeuse*. That said, these are two very different pianists with contrasting approaches to this repertoire. As for Hough, I've heard him in a whole range of music, but, not surprisingly, he doesn't always hit the mark; for instance, I felt his recent Dvořák and Schumann concertos were something of a let-down, although [John Quinn](#) liked them rather more than I did.

On first hearing, Osborne's recording is a little disconcerting, not least because there's a forensic brilliance to his playing that, at times, makes the music sound more like Ravel than Debussy. However, subsequent auditions made me realise that behind the formidable technique lurks a sensitive and highly nuanced talent who makes rivals seem generalised by comparison. In that sense, his performances are a valuable corrective, as they remind us there are myriad ways in which to approach this rep. I daresay this anniversary year will bring forth a number of competing Debussy recitals, some at least with new things to say about this familiar fare.

Next to Osborne's *Estampes* Hough's may seem a tad muted, but *Pagodes* is still richly evocative, and *La soirée dans Grenade* is as smoky – and as rhythmically supple – as one would expect from this pianist. And although his account of *Jardins sous la pluie* is both animated and cleanly articulated, it's not as disciplined, or as insightful, as Osborne's. Also, Hough's pedalling seems a tad excessive. Take *Reflets dans l'eau*, for example: despite its watery theme, this version is just too 'splashy' for my taste. Then again, Hough's music-making is altogether freer and more impulsive, characteristics that will endear him to those who find his stablemate a little too formal at times.

This is exuberant pianism, but that doesn't preclude the possibility of sudden felicities and sustained insights. The bells of *Images II* ring out beautifully, and those moonlight ripples are most evocative. What a contrast with the bravura pieces, notably the ever-mobile *Mouvement* and the near-ecstatic coruscations of *L'isle joyeuse*. Very different again is Hough's response to *La plus que lente*; there's a natural warmth and intimacy here that, for a few minutes at least, makes one think he's making music for you and you alone. That's a rare and covetable talent indeed. As for the children's pieces, they're executed with charm and a telling lightness of touch that's utterly irresistible.

Hough's programme, played on a Yamaha CFX, was recorded in two different venues a year apart; Osborne and his Steinway were recorded in Lodon's Henry Wood Hall over three days in October-November 2016. Very distinctive instruments and acoustics aside, I much prefer the richer, more variegated sound of Osborne's album; indeed, the Hough recording sounds a trifle bright – even a bit untidy – by comparison. Then again, such caveats need to be seen in the context of some very engaging performances. Roger Nichols' lucid and interesting liner-notes round off a pleasing package.

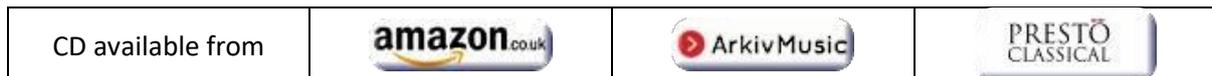


Hough may trail his stablemate in the Debussy stakes, but he's still worth a punt; I'd happily back them both. [DM]

Louis VIERNE (1870-1937)

Having never associated Vierne with anything other than organ music, I was so bowled over by a performance of his passionate **Violin Sonata, Op.23**, on a Radio 3 Wigmore Hall concert that I immediately started searching for recordings. Not surprisingly, though the great violinist Ysaÿe, who commissioned the work in 1905, thought it second only to the Franck sonata, it isn't exactly over represented in the catalogue.

Of four available recordings I downloaded Judith Ingolfsson (violin) and Vladimir Stoupelet (piano), on Accentus **ACC303712**, recorded in 2015, in 24-bit sound from eclassical.com (NO booklet). The coupling is Vierne's **Piano Quintet in c minor, Op.42**, in which the above players are joined by Rebecca Li (violin), Stefan Fehlandt (viola) and Stephan Forck (cello). If the Hyperion account of the Quintet (below) has marginally more attack and sounds rather better, though only in 16-bit as opposed to the 24-bit Accentus, there isn't too much in it. It was, after all, for the sonata that I was originally looking.



It's always unfortunate when rare repertoire is duplicated in another very fine performance with a different coupling, but such is the case here: the **VIERNE Piano Quintet** is also available coupled with **Reynaldo HAHN (1874-1947) Piano Quintet in f-sharp minor** in performances by Stephen Coombs (piano) with the Chilingirian Quartet, recorded in December 2000, on **HYPERION CDA67258** – reviewed as downloaded in lossless sound with pdf booklet from hyperion-records.co.uk. See [review](#) by Rob Barnett. Those intending to buy



this on CD should hurry – Hyperion have only a few copies left in stock, but the download will remain available.

Those who already have or intend to obtain the Hyperion might consider another coupling of the **VIERNE Violin Sonata**, from Elsa Grether (violin) and François Dumont (piano), coupled with **Gabriel PIERNÉ (1863-1937) Violin Sonata in d minor**, Op.36, recorded in 2015, on an album entitled *French Resonance (FUGA LIBERA FUG728)*, reviewed as downloaded in 24-bit sound, with pdf booklet, from eClassical.com.

Hyperion offer a different combination of the music of **PIERNÉ** (his **Piano Quintet in e minor**, Op.41) and **VIERNE (String Quartet in d minor**, Op.12) performed by the Goldner Quartet, with Piers Lane in the Pierné, on **CDA68036**, reviewed as a 24/96 download with pdf booklet from hyperion-records.co.uk. Brian Reinhart 'enjoyed this ear- and mind-bending programme ... [of] two of the best and most underrated of French composers ... quite a lot' – [review](#).

Sergei RACHMANINOV (1873-1943)

[Piano Concerto No. 2](#) in C minor, Op. 18 [32:05]

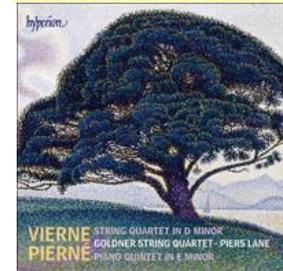
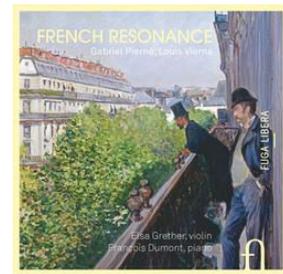
[Piano Concerto No. 3](#) in D minor, Op. 30 [42:15]

Yevgeny Sudbin (piano)

BBC Symphony Orchestra/Sakari Oramo

rec. 2017, BBC Maida Vale Studios, London

BIS BIS-2338 SACD [75:12) Reviewed as a 24/96 download with booklet from eClassical



SACD available from			
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The Russian pianist Yevgeny Sudbin first blew my fuses with an electrifying account of Tchaikovsky's Piano Concerto No. 1, with John Neschling and the São Paulo Symphony (BIS-1588). I've since [reviewed](#) his 'fierily eloquent' account of Rachmaninov's first concerto, in which he's supremely well supported by Lan Shui and his splendid Singaporeans. I've yet to hear him in the fourth, with Grant Llewellyn and the North Carolina SO; that received a very positive [review](#) on the main site. Sudbin is actually quite versatile, ranging from [Scarlatti](#) to Weinberg.

Revisiting that Singapore performance, I'm reminded what a provocative talent Sudbin is; and while that can make for challenging – even idiosyncratic – interpretations, it's just as likely to produce something special. That certainly applies to the Tchaikovsky and Rachmaninov I've heard thus far, although, on reflection, I think they might appeal more to those who know the works well, rather than to those who don't. But whatever your 'skill level', the Decca box of Rachmaninov's complete piano music, with Vladimir Ashkenazy, Bernard Haitink and the Concertgebouw, is a mandatory purchase ([review](#)).

In 2013, I also [reviewed](#) a set of the concertos and *Rhapsody on a theme of Paganini* with the Ukrainian pianist Valentina Lisitsa and the LSO under Michael Francis. These are engaging performances, well played and recorded, with the pianist at her best in Nos. 1 and 3. More recently, I warmed to the playing of another Russian, Anna Vinnitskaya, in No. 2 and the *Rhapsody*; she is partnered by the rather good NDR Elbphilharmonie Orchester under Krzysztof Urbanski ([review](#)). On paper at least, Sakari Oramo and the BBC Symphony, who have been wowing audiences at the Barbican of late, should segue very nicely with Sudbin. As for the recording venue, it's a studio rather than a concert hall.

I noted the Sudbin/Shui performance of No. 1 'strikes a good balance between energy and insight';

and so it does in the first movement of the second, the opening less turbulent than it can be. But what really stands out is the sheer lyricism of the Russian's playing, the music infused with a beguiling glow. Predictably, he phrases with thought and imagination, but, individual felicities aside, I'm just not convinced by the performance as a whole. The *Adagio* isn't as emotionally cumulative or as technically seamless as I'd like; also, Oramo, who turns out to be a reliable accompanist rather than an inspired one, makes the finale seem a little too brash.

I really wasn't impressed with the BBC SO either, as they lack essential fire and focus. That said, I was even more disappointed by the recording – it's clear in solos, murky in tuttis – and those Brahmsian horns in the middle movement count for little or nothing here. Also, there's a slightly 'dead' feel to the sound – it can happen in a studio – that doesn't help. Not surprisingly, those caveats apply to the third concerto as well. The first movement is fairly typical of what follows: it all seems out of joint, with unaccountably self-conscious phrasing from Sudbin and overheated responses from Oramo. One can only wonder how these performances would have gone with Lan Shui and the SSO, recorded in their magnificent concert hall....

Not Sudbin's – or Oramo's – finest hour; not BIS's, either. [DM]

Some alternative suggestions: there are plenty of recommendations at all prices for these two perennial favourite concertos. In brief: at budget-price, Vladimir Ashkenazy with the LSO and André Previn (Double Decca **4448392**, Nos. 1-4); at mid-price, Leif Ove Andsnes, the Berlin Phil and Antonio Pappano (Warner **4748132**, Nos. 1 and 2 – [review](#) – [review](#) of earlier release) and, at full-price, Stephen Hough with the Dallas SO and Andrew Litton (Hyperion **CDA67501/2**, Nos. 1-4 and Paganini Rhapsody – [Recording of the Month](#) – [review](#)) or Simon Trpčeski, Royal Liverpool Philharmonic Orchestra and Vasily Petrenko (Avie **AV2192**, Nos. 2 and 3 – [review](#)). For a comparison of the Ashkenazy and Hough with three more recent recordings, please see [Spring 2017/2](#). [BW]

Reinhold GLIÈRE (1875-1956)

Cello Concerto, Op.87 (1946-47) [46:34]

Alexander Vasilyevich MOSOLOV (1900-1973)

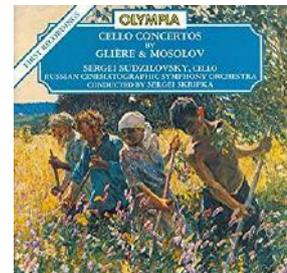
Elegiac Poem for cello and orchestra (1961) [11:08]

Cello Concerto No.2 in d minor (1946) [20:01]

Sergei Suzilovsky (cello)

Russian Cinematographic Symphony Orchestra/Sergei Skripka
rec. Mosfilm, Moscow, 1986 DDD.

OLYMPIA OCD592 (191773301408) [77:44] Available to subscribers from [emusic.com](#) (mp3, no booklet)



I've included this not because I'm over the moon about the music, none of which rises above the level of 'don't upset Uncle Joe', but to make readers aware that the catalogue of Russian recordings once available on the defunct Olympia label, some of them very valuable, is now available to download by subscribers to emusic.com. Search by label for [Mezhdunarodnaya Kniga Musica](#). As emusic.com charges £0.42 per track, some of their downloads offer very good value, others equally poor value. Alternatively, subscribers to Naxos Music Library will find the same recordings available to stream there – search for the label again as for emusic.com. Neither offers the booklet and, unfortunately, neither seems to have the Shostakovich symphonies which Olympia released in performances by Rozhdesvensky in the 1980s. I managed to buy six of these when they were available and would have loved to complete the set.

The Glière has also been released on the Alto label (**ALC2019**, with Symphony No.3), as [reviewed](#) by Christopher Fifield and on an earlier Regis reissue [by Rob Barnett](#), but there are other recordings of the Symphony. The Mosolov – sometimes spelled Mossolov – exists on only one other current recording (Northern Flowers Wartime Music: 9 – **NFPMA9978**, with Symphony in e minor).

Both works are attractive enough, but neither is typical of the composer's best – especially in the case of the by now much-tamed *enfant terrible* Mosolov. For his earlier self, try his Piano Concerto No.1, *Zavod* (Iron Foundry), etc. on Capriccio **C5241**, which I reviewed in [Autumn 2017/2](#).

Igor STRAVINSKY (1882-1971)

Petrushka (1947 version) [34:52]

Sergei RACHMANINOV (1873-1943)

Symphonic Dances (1940) [34:20]

Royal Concertgebouw Orchestra/Mariss Jansons

rec. live, October & December 2004, February 2005, Concertgebouw, Amsterdam

RCO LIVE RCO05004 SACD [69:08] Reviewed as a 24/88.2 download with booklet from [eClassical](#)



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Despite Mariss Jansons' vast discography, very few of his recordings sit on my shelves or hard drive. As I've suggested before, one reason for that is his fussiness, his tendency to micromanage, although his legion of fans – and they *are* legion – will beg to differ. Not one to give up too easily, I dip into his RCO and Bavarian Radio SO releases from time – he often records the same rep with both orchestras – in the hope there might be a breakthrough of some kind. It may have come with his most recent Concertgebouw [Mahler Seventh](#), which, I surmised, could be the 'game-changer' I'd been waiting for.

I then had a preliminary listen to his upcoming Rachmaninov album with the BRSO – it couples *The Bells* and *Symphonic Dances* – and all those doubts come flooding back (BR Klassik 900154). Frankly, both are terribly prosaic performances that don't begin to challenge the best in the catalogue, so my decision to review this 2004 pairing of *Petrushka* and the *Symphonic Dances* looks like sheer folly on my part. First impressions of the Stravinsky certainly aren't encouraging, with little of the dark theatrics, the inherent edginess, the ballet demands. It's all so tame and tidy, and that makes for a very tedious half hour; in short, a dud. That said, [Michael Cookson](#) admired his BRSO remake.

As for the *Symphonic Dances*, Jansons first recorded it with the St Petersburg PO in 1992; it's included in an [EMI-Warner](#) box, much praised Rob Barnett. Alas, I find his RCO version is just too moulded, too streamlined, for my taste. Such refinement may be superficially attractive, but the downside is there's little drive or danceability here. The players sound curiously detached, almost as if they'd rather be somewhere else, and the recording isn't up to the stellar standards of much newer releases, such as that Mahler 7 or, indeed, Detlev Glanert's [Requiem for Hieronymus Bosch](#); the latter finds the RCO, conducted by Markus Stenz, at their considerable best.

Anodyne; avoid. **[DM]**

Igor STRAVINSKY (1882-1971)

Le Sacre du Printemps (The Rite of Spring, 1947 version) [35:58]

NDR Elbphilharmonie Orchestra/Krzysztof Urbański

rec. December 2016, Elbphilharmonie Grand Hall, Hamburg. DDD

Reviewed as mp3 press preview.

ALPHA292 [35:58]

CD available from			
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Your eyes are not deceiving you: this full-price CD contains only the *Rite of Spring* and runs for just 36 minutes. The last version that I remember being so time constrained was the Fontana LP reissue of the Doráti recording (now with *Petrushka* and *Four Etudes*, download only or [Presto CD](#)). The inclusion of a blu-ray recording of the live concert in the Elbphilharmonie Grand Hall on 17 February 2017 – a different performance – is some sort of compensation, though I cannot comment because my mp3 press preview came in audio only.



The performance is something of a slow burner as measured against the clock – Doráti takes 30 minutes, the composer 32 – but there's no sense of dragging or loss of power. If you want the blu-ray live recording, there's no reason to spurn the audio; otherwise I suggest streaming from [Naxos Music Library](#), with pdf booklet.

Don't forget the more generously coupled – and highly recommendable – recording in celebration of Spring on **ONYX4182** – [Recording of the Month](#). That was one of my [Recordings of the Year](#) for 2017.

Sir William WALTON (1902-1983)

Symphony No.1 in b-flat minor (1931-1935) [43:21]

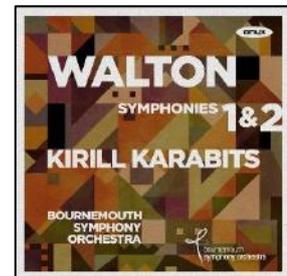
Symphony No.2 (1957-1960) [30:21]

Bournemouth Symphony Orchestra/Kirill Karabits

rec. Lighthouse, Poole, Dorset, 2016

ONYX 4168 [73:42] Reviewed as 16/44.1 download.

For details see [review by Ian Lace](#) – [Recording of the Month](#) – [review by John Quinn](#) and review by [Nick Barnard](#).



Much as I like the recording of the two symphonies plus *Siesta* on Hyperion **CDA67794** – BBC Scottish Symphony Orchestra/Martyn Brabbins – [review](#) – [DL Roundup](#) this is now at least as likely to become my version of choice among modern recordings.

I'm still not about, however, to jettison Previn (RCA) in No.1 or Szell in No.2 (Sony). Sadly, both seem to have vanished from the face of the earth, even as downloads or for streaming.

Einojuhani RAUTAVAARA (1928-2016)

Fantasia, for violin and orchestra (2015) [13:41]

Karol SZYMANOWSKI (1882-1937)

Violin Concerto No.1 (1916) [24:29]

Maurice RAVEL (1875-1937)

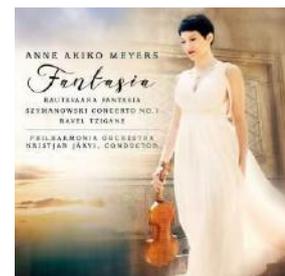
Tzigane (1924) [9:57]

Anne Akiko Meyers (violin)

Philharmonia Orchestra/Kristjan Järvi

rec. 2016, Air Studios, London

AVIE AV2385 [48:09] For purchase links please see review by [Michael Cookson](#).



I've seen it suggested that the Rautavaara doesn't actually 'go' anywhere, but that's also been said of some of my favourite music, such as Balakirev Symphony No.1¹. In both cases, the scenery along the way is well worth it when the music is as tellingly presented as here. Otherwise Michael Cookson's review says it all, except that those prepared to accept mp3 at the full bit-rate who subscribe to emusic.com will find that the short playing time means that the album can be yours for £2.10, albeit without booklet, which can be obtained with the streamed version by subscribers to [Naxos Music Library](#).

This is the only recording of the Rautavaara and it comes from the work's dedicatee, reason enough to choose the new album. The other music is also very well performed but the Szymanowski calls out to be partnered by his Violin Concerto No.2, as by Tasmin Little and Edward Gardner on Chandos **CHSA5185** – [review](#) – [review](#). Download in 16- or 24-bit sound with pdf booklet from [eclassical.com](#).² Lydia Mordkovich's 1996 recording of the two Szymanowski Violin Concertos would still be competitive if reissued at mid-price (**CHAN9496** – [DL News 2013/14](#)).



¹ Inexplicably, though Warner have reissued the mono Karajan, Beecham's magic recording remains unavailable apart from unofficial downloads, the quality of which I cannot comment on. Svetlanov's 1974 recording with the USSR State SO, coupled with *Tamara* and *Russia*, has recently been reissued at budget price by Alto, but doesn't quite have the Beecham magic touch (**ALC1331** around £5.50 – [review](#) of earlier release).

² I missed this when it was released in 2017 but listening to the download confirms the high opinions of my two colleagues.

William MATHIAS (1934-1992)

Piano Concerto No.1 Op.2, (ed. Rhiannon Mathias and Geraint Lewis) (1955 or 1956) [24:52]

Piano Concerto No.2 Op.13 (1961) [23:59]

Ralph VAUGHAN WILLIAMS (1872-1958)

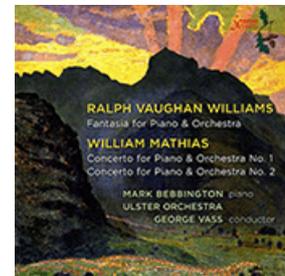
Fantasy for piano and orchestra (ed. Graham Parlett) (1896-1902 rev. 1904) [21:23]

Mark Bebbington (piano)

Ulster Orchestra/George Vass

rec. 15-16 May 2011, Ulster Hall, Belfast, Northern Ireland

SOMM SOMMCD246 [70:42] See reviews by and purchase details from [Rob Barnett](#) and [John France](#).



There's still far too little of Mathias on record, so this recording of the two piano concertos is very welcome, with the early VW *Fantasy* a bonus. As far as I can see, this is the sole available version of Piano Concerto No.1.

Steve REICH (b.1936)

Music for 18 Musicians

Pulses [5:23]

section I [4:19]

section II [4:26]

section III a [3:57]

section III b [4:05]

section IV [4:59]

section V [5:24]

section VI [4:38]

section VII [3:43]

section VIII [3:46]

section IX [4:25]

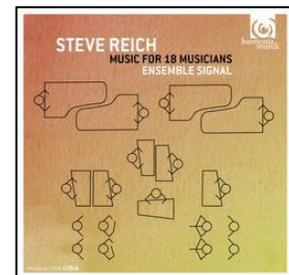
section X [1:33]

section XI [4:08]

Pulses [4:33]

Ensemble Signal/Brad Lubman

rec. Concert Hall of EMPAC/Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, New York, 2015 (?)



HARMONIA MUNDI HMU907608 [59:09] Reviewed as 24/48 download with pdf booklet from eclassical.com.

Kirk McElhearn thought this recording on a par with Steve Reich's own ECM version – [review and purchase details](#). Having recommended the ECM (**8214172**) or the Nonesuch (**7559794482**), I'm now inclined to rate the Harmonia Mundi recording as preferable, if only for its better sound, especially in 24/48 format.

Don't make the mistake of treating this or any of Reich's output as if it were background music on a loop, thereby missing the subtle shadings and changing emphases.

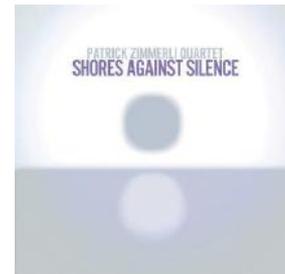
Patrick ZIMMERLI (b.1968)

Clockworks

Patrick Zimmerli Quartet [Patrick Zimmerli (tenor saxophone); Ethan Iverson (piano); Christopher Tordini (bass); John Hollenbeck (drums)]

Reviewed as press preview in lossless (wav) sound.

SONGLINES SGL1625-2 [53:51]



This recording, due for release in early April 2018, follows the Patrick Zimmerli Quartet's earlier release *Shores against Silence* in which the Quartet is joined by Satoshi Takeishi on percussion (**SGL1619-2** [38:38], download only in UK). Like the earlier (2016) album, though it's billed as 'modern/avant jazz', and Stockhausen and Boulez are among the composer's acknowledged inspirations – not my cup of tea, as readers may have deduced¹ – I enjoyed both albums.

Shores against Silence was recorded in 1992. I don't have recording information for *Clockworks*. Nor do I have the cover shot for the new recording, so I've included the earlier one. What I can do is to assure crusty old stick-in-the-muds like me, who don't appreciate the more way-out contemporary classical and jazz, that they should at least give this a try when it appears. Qobuz subscribers can already stream *Shores*, complete with booklet – [here](#) – and I see that *Clockworks* is due to appear there.

¹ Having just listened to Boulez's *Le Marteau sans Maître* examined on Radio 3 Building a Library, I'm no closer to understanding it.