

Reissues from Ricercar, Eloquence and Beulah - January 2018

By Brian Wilson

I would normally have included these reissues in one of the *Second Thoughts and Short Reviews* which I write with Dan Morgan, but the latest edition is already quite full, and I thought that these releases merited a separate article to themselves.

The three series occupy different niches: the Ricercar, labelled Ricercar con Echo, are releases of earlier CD offerings from the late 1980s to the 2000s; Eloquence bring recordings from the Universal group of labels, Decca, DG and Philips; the Beulah are download only reissues of classic material from LP and, in some cases, 78s. Beulah downloads can be obtained from iTunes and Amazon, but in mp3 and usually at less than the full 320kbs. It sometimes takes a little longer before they appear, at the same price of £7.99, from Qobuz, but it's worth waiting to hear them in the same quality as my press previews. Though sourced from disc rather than master tape, the quality is almost always as high as, for example, the same material reissued by Decca on Eloquence, often differently coupled. No booklet is ever included.

Ricercar seem to be incapable of offering decent quality review previews – they tell me that it isn't feasible. Though they had at least begun to encode their mp3 at the full 320kbs, the present batch came at an unacceptably low 192kbs – no better than BBC Radio 3 on DAB. I expect that these reissues will become available in better sound, presumably from eclassical.com; I'll report back if and when that happens. Pre-order prices indicate that this series will be at the top end of the mid-price range, around £9.

My other problem with these Ricercar reissues and other recent mid-price releases on Alpha, also part of the Outhere stable, concerns the lack of texts. Presumably it would cost no more to reprint the original booklets with a different cover, so why not do that? The omission reduces the value especially of the more out-of-the-way reissues.

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Recording of the Month

Marc-Antoine CHARPENTIER (1643-1704) *Magnificat pour le Port Royal, Messe pour le Port Royal, Dixit Dominus, Laudate Dominum* and *Stabat Mater* was recorded in 1988 by Greta de Reyghere (soprano), Isabelle Poulenard (soprano), Jill Feldman (soprano) and Ludwig van Gyseghem (tenor) with Capella Ricercar directed by Bernard Foccroulle (organ). The reissue is on **RICERCAR RIC126** [67:15].



I have placed this first as the pick of the bunch.

There is only one rival in the current catalogue containing the *Magnificat* and Mass for Port Royal, and that's download only (Michel Chapuis, Les Demoiselles de Saint Cyr and Emmanuel Mandrin, Naïve **E8912** – [review](#)). I haven't heard that, but it would have to be very good indeed to compete with the Ricercar reissue: superbly uplifting performances of music by a composer who would have to be my Desert Island choice if allowed only one French baroque master. If you know only Charpentier's best-known works, the *Te Deum* and *Christmas Midnight Mass*, this is an ideal opportunity to cast your net further.

Two reservations which apply to the whole series. To date I have been able to hear these reissues only in low-bit-rate sound (192kbs mp3). That said, the Charpentier recordings sound as if the CDs and lossless downloads which I hope will ensue should be more than acceptable. In fact, in this case I can be positive, having owned the original Ricercar release for a long time. The lack of texts is not mitigated by the fact that liturgical texts and translations are easy to obtain online or that it's a common problem with reissues from the Outthere group of labels.

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There's a collection of **Troubadours' Songs and Jongleurs' Dances** on **RICERCAR RIC134** [63:11]. The performances, by Millenarium [Carole Matras (voice & harp); Christophe Deslignes (organetto) and Thierry Gomar (percussions)] were recorded in 2000:

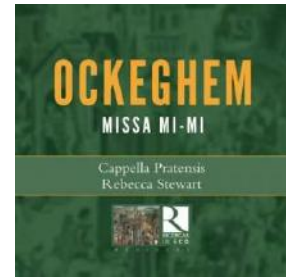


Thibaut de CHAMPAGNE *Amour me fait commencer* [3:06]; **Bernard de VENTADORN** *Con vei la lauzeta mover* [5:58]; *Ben m'an perdut* [6:23]; **Gaucelm FAIDIT** *Fort chausa es* [10:13]; *Jamais uill tems* [5:54]; *Lo rossinholet selvatge* [8:05]; **Beranguier de PALOI** *Tant m'abelis* [2:59]; **ANON** *Donanza amorosa* [4:19]; *Cominciamento di goia* [5:18]; *La nova estampida real* [4:41]; *Improvisation on 'Quis dabit occuli'* [5:10]

This most recently appeared as CD1 of a 7-CD set of recordings by this ensemble – [review](#). The dances are not the most unbuttoned imaginable – for that go for the Prætorius selection below – but the vocal items are ethereal. One for the specialist, perhaps, especially as there are summaries of each song but no texts or translations. More of the same on [RC215](#), [RIC238](#), [RIC247](#), [RIC274](#) and the multi-CD set [RIC378](#) – subscribers follow links to stream from Naxos Music Library but, again, NO texts.

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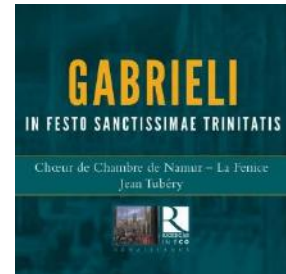
Johannes OCKEGHEM (c.1420-1497) *Missa Mi-Mi* presented as *Missa vespertina in Cena Domini*, with propers for Mass in the evening of Maundy Thursday, plus *Intemerata Dei Mater* was recorded in 1997 and 1998 by Cappella Pratensis/Rebecca Stewart. First released on RIC206402, it's reissued on **RICERCAR RIC131** [55:30]. The main rival, from the Clerks' Group, directed by Edward Wickham, is available as a Presto special CD ([ASV CDGAU139](#)) or as a download.



Choice can be left to one's preference between Ricercar's performance with the Maundy Thursday chants and ASV's of the Mass alone, with other works by Ockeghem, Obrecht, Busnois and Isaac. Bargain lovers will find the Hilliard Ensemble's performance, as part of a 2-CD super-budget set (Erato **6284922**), or in an even more tempting 8-CD box for around £24 (**6025322** – [DL News 2014/10](#)), irresistible.

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Giovanni GABRIELI (c.1555-1612) *In Festo Sanctissimæ Trinitatis* is a 1998 collection of music for Trinity Sunday, performed by Rosa Dominguez (soprano), Eric Mentzel (countertenor), Hans Jörg Mammel (tenor), Stephan van Dyck (tenor), Chœur de Chambre de Namur and La Fenice, directed by Jean Tubéry. (**RICERCAR RIC129** [63:36]).

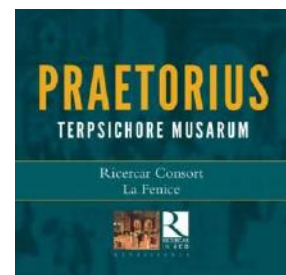


There have been other recordings of reconstructions involving Giovanni Gabrieli's music, most notably two recordings directed by Paul McCreesh of the Ascension Day ceremony where the Doge figuratively married the sea, the symbol of Venetian power: Virgin 91110 (rec. 1990) – no longer generally available – and a revised programme on Signum **SIGCD287** – [review](#) – [review](#) – [review](#) – [DL Roundup](#). There's a similar confection entitled *Lo Sposalizio* on a 2-for-1 Hyperion Dyad (**CDD22072**, King's Consort, available as a download with pdf booklet for £6.50 from [hyperion-records.co.uk](#)).

There's music by both Andrea and Giovanni Gabrieli on those recordings but the Ricercar features the less-well-known Giovanni's work, with just two works by Andrea. Previously released on RIC259, it was recommended by Mark Sealey, with small reservations, as first-class music making – [review](#). It came then with the texts, no longer included, a serious omission which mars an otherwise delectable recording, well worth having even in addition to the other recordings listed above. If Hyperion can include texts in a detailed booklet at super-budget price, why can't Ricercar, or, indeed, any of the recent reissues from the Outhere group on Alpha?

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Michael PRÆTORIUS (1571-1621) *Terpsichore Musarum* (1612), which first swam into our ken as *Dances from Terpsichore* in a selection recorded by David Munrow, was recorded in 1994 by La Bande des violins du Ricercar Consort, directed by François Fernandez, La Fenice, directed by Jean Tubéry, La Bande des Luths, directed by Philippe Malfeyt, and the Ricercar Consort, directed by Philippe Pierlot. The reissue is on **RICERCAR RIC136** [72:58].



It offers a longer selection than the classic David Munrow – still available on a super-budget twofer, with other renaissance music, and an essential purchase whatever other recording(s) you may have (Erato Veritas **3500032**). It's also more complete than Philip Pickett's (Decca Oiseau-Lyre) or the budget selection from the Prætorius Consort on Alto, and it combines the liveliness

of the Munrow and the Prætorius Consort versions with the more thoughtful approach of the Pickett, perhaps thanks to the combination of several ensembles and directors.

Munrow sometimes achieves his effects with instrumentation subsequently regarded as suspect, including crumhorns – they make a wonderful sound, but were probably not part of the composer's armoury. They are absent from the Ricercar album, as from the selection on Hyperion, directed by Peter Holman, who argues convincingly against their inclusion, but both still manage to obtain lively performances (**CDA67240** – [DL Roundup December 2009](#) – now Archive Service only on CD, but available to download in lossless sound with pdf booklet from hyperion-records.co.uk). Holman's selection is about as complete as on Ricercar and the download costs around the same price as the Ricercar reissue. Either will do very well. If in doubt that the Ricercar can sound as lively as the Munrow, try La Fenice in *La Volte à 5* (track 12) and you'll realise why *La Volta* was Queen Elizabeth I's favourite dance.

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Antonio VIVALDI (1678-1741) Flute Concertos, Op.10/1-6, and Concerti da Camera, RV87, 88, 99, 103, 105, 106 and RV217 are reissued on a 2-CD set in performances by La Pastorella, with Frédéric de Roos (recorders and direction) in Op.10. (**RICERCAR RIC130**). Competition in all this music is intense, especially in Op.10, though Roos's choice of recorders rather than transverse flute narrows matters slightly and the fact that the two CDs are offered for the price of one by some dealers is an added incentive.



Competition comes in part from another recent release from the Outhere group: François Lazarevitch performs Op.10/1, *La Tempesta di Mare*, and Op.10/2, *La Notte*, on the recorder, plus Op.10/3, *Il Gardellino* on the transverse flute with Les Musiciens de Saint-Julien, together with Chédeville's arrangement of *Spring* for musette, and flute arrangements of the other *Seasons*, Op.8/1-4, on **ALPHA281** [62:32]. Recorded in 2016, this full-price album can also be downloaded in 16- and 24-bit sound, with pdf booklet, from eclassical.com. In principle the arrangements of *The Seasons* ought not to work, but these lively performances make an interesting alternative. On the other hand, you may prefer to go all the way with Chédeville's arrangements of these concertos on Arts – [review](#) – [DL Roundup July 2009](#).



Ricercar CD available from		
Alpha CD available from		

There's more **VIVALDI** on **RICERCAR RIC135** [62:28] in a programme of motets for alto solo, linking Venice and Vienna: *Vestro principi divino*, **RV633** [9:31] is joined by **Marc'Antonio ZIANI (1653-1715)** *Alma Redemptoris Mater* I [8:54] and II [7:43], **Benedetto MARCELLO (1686-1739)** Psalm 15 [13:40], **Frantisek Ignaz TUMA (1704-1774)** Hymn to St Theresa [4:09] and Vespers of the Virgin Mary [9:00] and **Georg Mathias MONN (1717-1750)** *Maria Starke Sonnen* [4:35] and *Lasst uns all' Mariam lieben* [4:55]. The performances by James Bowman (countertenor) and the Ricercar Consort were recorded in 1991 and first released on RIC101095. Texts were included then, but no translations: now we have zilch, and it's even more of a loss when the repertoire is so rare.



There are not too many recordings even of the Vivaldi – the main challenge comes from Andreas Scholl (Decca **4669642**) and Volume 7 of Hyperion's Complete Vivaldi Sacred Music (**CDA66819**, or 11-CD set **CDS44171-81** – [review](#)) – and none, I think, of the other items. The performance of RV633 on CDA66819 is very desirable, especially as it's coupled with excellent performances of *Lætatus sum*, RV607, *Laudate pueri*, RV601, *Jubilate*, RV639 and *Gloria*, RV588, but I think Bowman on Ricercar marginally preferable as soloist to Nathalie Stutzmann there. That said, all Vivaldi lovers should consider the complete 11-CD set.

Comparing Stutzmann and Maria Soulis in RV633 (Naxos) in [DL News 2015/11](#), I was happier with the latter than Johan van Veen – [review](#) – but preferred the Hyperion.

Buy the Ricercar for the Vivaldi and you will not be disappointed with the rest of the varied programme.

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BEULAH 2PS8 [69:20] contains recordings by Dutch contralto Aafje Heynis of music by **Johann Sebastian BACH (1685-1750)**. **Cantata No.169**, *Gott soll allein mein Herze haben*, with the Netherlands Chamber Orchestra, Albert de Klerk (organ) and Chorus of the Netherlands Bach Academy conducted by Anton van der Horst [29:40] and **Cantata No.170**, *Vergnügte Ruh, beliebte Seelenslust*, again with the Netherlands Chamber Orchestra but conducted by Szymon Goldberg [23:45] are the main items. The programme is completed with arias from Cantata No.34, *O ewiges Feuer: Wohl euch, ihr auserwählten Seelen* [5:11], Cantata No.108, *Es ist euch gut: Was mein Herz von Dir begehrt* [4:01], both with the Vienna Symphony Orchestra and Hans Gillesberger, and the Bach/Gounod *Ave Maria* (Pro Musica Choir and Meindert Boekel, organ directed by Lex Karsjemeijer) [3:18]. The programme is rounded off with an organ arrangement of *Bist Du bei mir*, now no longer regarded as the work of Bach, though he may have arranged the version in the Anna Magdalena *Notenbuch*, performed by Pierre Pola [3:21].



These are pre-authentic performances, recorded in stereo 1957-1960, but they were highly regarded in their day and remain well worth hearing in these very good transfers. At the time, the comparison was with Kathleen Ferrier, but I prefer Heynis to Ferrier. My own comparison is with Dame Janet Baker with the ASMF and Neville Marriner in Cantata 170 (Australian Eloquence **4762684**, with Cantatas 82 and 159 – [Bargain of the Month](#)). Baker is *the* contralto for me, but Heynis is not far short – a touch more plummy and the diction less distinct, but not much in it. Szymon Goldberg, a conductor whom I have always thought under-rated, takes the music at a pace slightly faster than Marriner and not much slower than Robert King (Hyperion **CDH55312**, with Cantatas 54 and 169 – [review](#)). Gillesberger is a slightly less stylish accompanist in the arias but that's a small price to pay for the two very fine cantata recordings.

On Australian Eloquence reissues these performances are differently coupled. If you prefer the Beulah coupling, I doubt that the Eloquence transfers are any better – but stream or download from Qobuz when it's available there, to hear the Beulah in lossless sound, as I did. It's available as I write only from [iTunes](#).

Johann Christian BACH (1735-1782) Gloria in Excelsis del Sig. Gio Bach a Quattro Concertata con Sinfonia, composed during his time as organist of Milan Cathedral (1754-62), was recorded in 2001 by Valérie Gabail (soprano), Barbara Hölzl (alto), Lluís Vilamajo (tenor), Stephan Macleod (bass), Chœur de Chambre de Namur and Les Agréments conducted by Wieland Kuijken. The other, shorter works, suitable for a Lutheran Mass as well as the Roman rite, are a *Kyrie* and *Credo*.



Originally on RIC211, the reissue on **RICERCAR RIC128** [60:43] seems to be the only recording currently available; it's valuable as containing music from JC's earlier career rather than his better-known time as the 'London' Bach. First-rate performances are marred by the lack of texts, though these are easily available.

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Luigi BOCCHERINI (1743-1805) Stabat Mater, G532 [42:26], was recorded in 2005 by Sophie Karthäuser (soprano) with Les Folies Françaises [Patrick Cohën-Akenine (violin), Leonor de Recondo (violin), Michel Renard (viola), François Poly (cello) and Hervé Douchy (cello)] directed by Wieland Kuijken. It's preceded by the **Quatuor in g minor**, Op.24/6, G194 [16:37]. The earlier release (RIC244) was [neatly summed up by Robert Hugill](#): 'If the performances don't completely plumb the depths of the works, they display a fine musicality and balance, which can't be bad'.

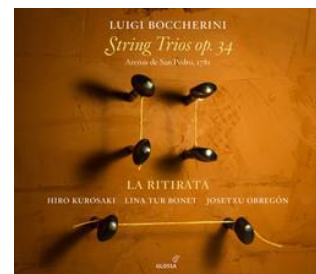


For once, the booklet of the reissue on **RICERCAR RIC132** [59:03] contains the text of the *Stabat Mater*, but no translation, and the cover is in the appropriate colour for Passiontide.

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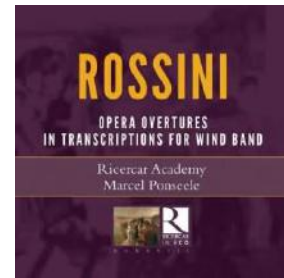
Ricercar present Boccherini's original (1781) version, with one soloist. For the expanded 1800 version of the *Stabat Mater*, you could do much worse than the Hyperion recording, made in 1999 by The King's Consort and Robert King with Susan Gritton, Sara Fox, Susan Bickley, Paul Agnew and Peter Harvey (**CDH55287**, with Astorga *Stabat Mater* – [review](#) – [review](#) – [review](#) – [DL News 2015/3](#)). At 73:16 it offers a lot more music for less than the Ricercar when bought directly from [hyperion-records.com](#) on CD or as a lossless download with pdf booklet.

We seem to have missed a recent and recommendable reissue of more main-stream Boccherini in the shape of the six **String Trios, Op.34**, G101-106, from the aptly named ensemble La Ritirata¹ on **GLOSSA GCD923105** [62:41 + 59:54], recorded in 2010/11 and first released by Colúmba Musica. 2 CDs or download in 16- and 24-bit formats, with pdf booklet, from [eclassical.com](#). If justification be needed for slipping this recording in, these works were composed, as proclaimed on the cover, in 1781, while Boccherini was living at Arenas de San Pedro, like the original version of the *Stabat Mater*.



¹ Named, I presume, from Boccherini's best-known work *La Ritirata di Madrid*.

Gioacchino ROSSINI (1792-1868) Overtures arranged for Wind Band, recorded by Ricercar Academy directed by Marcel Ponsoele in 1993, are reissued on **RICERCAR RIC133** [58:28]. The contents are:

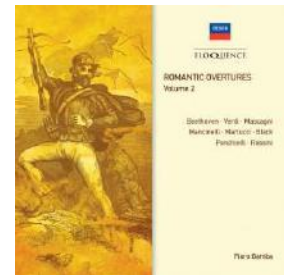


Il Barbiere di Siviglia [7:13] (for piccolo, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, double bass); *Tancredi* [6:21] (for flute, oboe, 2 clarinets, 2 horns, 2 bassoons, double bass); *Corradino* [10:11] (for piccolo, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, double bass); *Le rendez-vous de chasse* [4:39] (for 4 horns); *Semiramide* [12:34] (for piccolo, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, double bass); *L'Italiana in Algeri* [6:45] (for piccolo, oboe, 2 clarinets, 2 horns, 2 bassoons, double bass); *Guillaume Tell* [10:46] (for piccolo, 2 oboes, 2 clarinets, 2 horns, 2 trumpets, 2 bassoons, double bass, with cor anglais and flute in the *andantino*).

Wind-band arrangements of this kind, known in German as *Harmoniemusik*, were a common way of bringing the music of the opera to a wider audience – not just the overtures, as here, but sometimes the highlights of the complete work. Mozart even considered applying the treatment to his own music as a way of making extra money. These performances find less of a niche now that the real things are readily available, but they make an interesting hour's listening without replacing my favourite Rossini overtures, reissued by Decca Eloquence on a 2-CD set of Romantic Overtures from the LSO and Pierino Gamba¹ (**4803899** – stream from Naxos Music Library) or the more recent four CDs from Christian Benda – [review](#) of Volumes 1 and 4 on blu-ray audio.

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We seem not to have reviewed the Eloquence set when it was reissued, though I mentioned it in reviewing the blu-ray Naxos, so let me make amends by commending it whole-heartedly to your attention. It contains the overtures to *Guillaume Tell* (William Tell) (1955) [11:13], *Le siège de Corinthe* (The Siege of Corinth) [9:18], *Tancredi* [5:37], *Il Signor Bruschino* [4:37], *La Cenerentola* (Cinderella) [7:41], *La gazza ladra* (The Thieving Magpie) [8:58], *La scala di seta* (The Silken Ladder) [6:09], *Il barbiere di Siviglia* (The Barber of Seville) [7:03], *Semiramide* [11:17] and another *Guillaume Tell* (William Tell) (1960) [11:32], together with overtures by Beethoven, Verdi, Mascagni, Mancinelli, Martucci, Ponchielli and Black (Stanley Black, himself a stalwart of the early stereo Decca catalogue).



The mono *William Tell* Overture from 1955 sounds predictably dry, but more than acceptable, while the remaining recordings, from 1960, have worn very well. That's more Rossini than on Ricercar, and overtures by others to boot, all for not much more than the new reissue. The CDs are available from [Presto](#).

Fritz Reiner offers a shorter selection with the Chicago Symphony Orchestra, also very enjoyable, though I prefer Gamba. In its latest incarnation 46 minutes of Rossini are rounded off with Mozart's *Don Giovanni* Overture. (RCA **88697689642** – [review](#) – [review](#) of earlier release – CD from [Presto](#) – stream from [Naxos Music Library](#)).



Your appetite for Rossini may have been whetted by the Beulah reissue of the Gamba's 1956 recording of the *William Tell* overture (Classic Overtures, **3PDR5** – [reviewed in Winter 2017/1](#))

¹ When did he stop being known as Pierino and become Piero?

With the New Year still comparatively fresh, Decca Eloquence have just reissued **Clemens Krauss's** vintage **New Year** recordings with the Vienna Philharmonic from 1951 to 1954¹ on a 2-CD set, replacing the existing Archipel-Walhall download set – [DL Roundup April 2010](#)². The recordings, first released on four LPs, have come up sounding well for their age, with little allowance needing to be made. (**4827363** [75:34 + 79:02], 2 CDs, budget price).



Krauss was the inaugural conductor of these concerts, beginning in 1939, and though there have been some very fine recordings since, notably from Willi Boskovsky, who took over from Krauss and many of whose recordings remain available from Decca in various permutations³, I'm delighted to hear the only begetter of the series in music by members of the Strauss family. Life in Vienna in the early 1950s was still almost as hard as in the 1948 film *The Third Man*⁴ but you wouldn't think so from these recordings.

As well as the predictable material from **Johann I** and **Johann II**, I'm pleased to see nine works by **Josef Strauss** – I'm not alone in thinking him the most talented member of the family. Try *Sphärenklänge* (CD2, tr.13) for his best work.

¹ Actually recorded in advance of the concerts for those years, so from June 1950 to December 1953.

² No longer available from the defunct Passionato site or on CD.

³ single-, 2-, 6-, and 8-CD sets available. The budget-price 2-CD set on **4583672** will probably be the most attractive option for most readers. His last Decca recording was made in DDD but EMI continued to record him for several more years with the Johann Strauss Orchestra. (Now Warner and mostly download only).

⁴ which introduced many of us to the zither, as played by Anton Karas (who features on this recording of *Tales from the Vienna Woods*).

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Another Eloquence reissue which I didn't notice when it was released earlier in 2017 offers Willi Boskovsky with the Boskovsky Ensemble and Wiener Mozart Ensemble in *Dances of Old Vienna* by Mozart, Schubert, Lanner, Johann Strauss I and II and Josef Strauss, delectable repertoire similar to his earlier recordings for Vanguard, now available on Alto (**ALC1237** – [Recording of the Month](#) and **ALC1227** – [review](#)), but benefiting from Decca recording of 1962-1968 vintage. The 2-CD set concludes with rather heavy performances by Felix Ayo and I Musici of Schubert's Rondo for violin and orchestra, D438, a mini violin concerto, and Five Minuets and Trios, D89. (Decca Eloquence **4826152** – for full details and purchase links see [review](#) by Dave Billinge). Despite the fact that the I Musici items are less recommendable – it's a pity that Decca didn't round off the set with something lighter, perhaps from the Mozart Dances and Marches from the complete Philips Mozart edition¹ – this is a most enjoyable re-entry to the catalogue.

² 3x2 CDs or 6-CD set, both now download only. Mostly the Wiener Mozart Ensemble with a few additions from the Academy of St Martin in the Fields.

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Johannes BRAHMS (1833-1897) Alto Rhapsody, Op.53, is the main work on **BEULAH 1PS8**, sung by Aafje Heynis (contralto) with the Concertgebouw Orchestra conducted by Eduard van Beinum on what must have been one of his last recordings. This reissue was announced in January 2017 and [reviewed by me then](#) but its release seems to have been delayed. Sadly, the sound is little if any better now than I found it then: non-one can get more out of a recording than was originally there and this is very sub-fusc for Philips' engineering of the time, with Universal's own Eloquence reissue, differently coupled, sounding no better. Heynis's many admirers, of which I am one, however, will probably persevere for the sake of the performance.



The other items are works by **George Frideric HANDEL** – Arias from *Judas Maccabæus*, *Samson* and *Messiah*, and **Johann Sebastian BACH** – Arias from the *Christmas Oratorio* and the two Passions, with the Vienna Symphony Orchestra conducted by Hans Gillesberger in 1961. Not first-rate accompanists, but with stylish performances, especially from Heynis, this neatly supplements the Bach on 2PS8 above. Stream or download in lossless sound from [Qobuz](#).

The Romantic French Horn, recorded in 1998 by Claude Maury (natural horn and 2-valve horn), Sophie Hallynck (harp), Guy Penson (1845 Broadwood piano), and the Ricercar Academy, is reissued on **RICERCAR RIC127** [79:31].

Frédéric DUVERNOY (1765-1838) Deuxième Nocturne pour cor et harpe [7:08]

Jacques François GALLAY (1795-1874) Caprice, Op.32/10 [1:50]

Gioacchino ROSSINI (1792-1868) Pêchés de vieillesse: Prélude, thème et variations pour cor et piano [10:23]

Jacques François GALLAY Caprice, Op.32/12 (Thème et variations) [4:03]

Louis-François DAUPRAT (1781-1868) Premier Sextuor (Introduction - Allegro) [7:03]

Deuxième Sextuor (Minuetto) [4:47]

Troisième Sextuor (Andante) [5:35]

Quatrième Sextuor (Minuetto) [3:50]

Cinquième Sextuor (Adagio) [5:24]

Sixième Sextuor (Finale : Allegro moderato) [4:08]

Jacques François GALLAY Caprice, Op.32/1 ([Introduction] - allegro) [2:16]

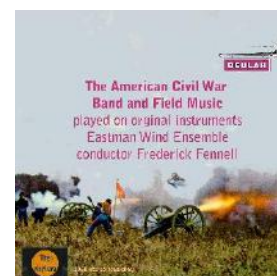
Charles GOUNOD (1818-1893) Six mélodies [22:58]



Mozart's Horn Concertos, and even Flanders and Swann, have nothing to fear by way of competition from anything here, but I found this anthology of music from the period when the natural horn was giving way to its valved successor entertaining. Only the Gounod and Rossini, unsurprisingly the most interesting works here, seem to be available on other recordings, so this reissue largely has the field to itself.

CD available from		
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Hard on the heels of Beulah's collection of *British Regimental Marches (1PD17)* comes a selection entitled **The American Civil War Band and Field Music**, played on original instruments by the Eastman Wind Ensemble/Frederick Fennell (**BEULAH 10PD82**) [60:03]. The opening work, **James Sanderson's Hail to the Chief** is well known, but most of the rest of the pieces are otherwise available only from the same performers in a longer selection on a Mercury 2-CD set, *The Civil War and its Sounds: 4325912*,



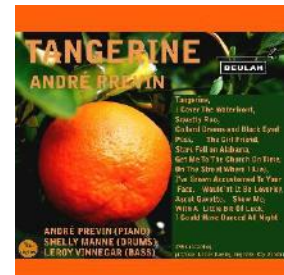
download only. Half of the music is derived from Union and half from Confederate sources; it's not just for military band enthusiasts and the performances could hardly be bettered. The 1960 stereo recording has come up well, especially if you stream or download in lossless sound from [Qobuz](#).

For a different take on the music of the period, **Anonymous 4** released **1865: Songs of Hope and Home** to commemorate the 150th anniversary of the end of the war in 2015. This 2014 album is far from their normal repertoire of medieval and renaissance music but, with the co-operation of Bruce Molsky on guitar, banjo, fiddle and vocals in some of the songs, very moving. It's available on SACD (**HARMONIA MUNDI HMU807549** [66:43] or as an inexpensive 16-bit (\$6.00) or 24-bit download (\$9.01), with pdf booklet containing texts, from [eclassical.com](#). The notes are brief but to the point; I would have welcomed more information, for example, about Benjamin Hanby's *Darling Nelly Grey* other than that it was an abolitionist song. The modern listener cannot necessarily be expected realise why life for slaves was harsher in Georgia than in Kentucky, though the latter was also a slave state.



A considerable legacy of **André Previn's** once very extensive discography remains available, including some of his ventures into the world of jazz, with Itzhak Perlman and others (*A different kind of Jazz* and *It's a breeze*, two albums combined on one 80-minute reissue, Warner **2564613004**, also on budget-price download). A few more albums from André Previn's Jazz Trio or with Previn and various collaborators are available on obscure labels to stream or download, often inexpensively. There's even one called, inevitably, *André Previn Greatest Hits*.

A new reissue on **BEULAH 1PS25** [72:19] comes from a slightly earlier period: a 1956 recording entitled *Tangerine*, containing the title piece, *Cover the Waterfront*, *Squatty Roo*, *Collard Greens and black-eyed Peas*, *The Girl Friend*, *Stars fell on Alabama*, and eight pieces from *My Fair Lady* in lively performances. Previn is joined by Shelly Manne (drums) and Leroy Vinnegar (bass). The first half was originally entitled *Shelly Manne and his Friends*, but Previn is really the star, albeit with some fine support.



The audience for this album is self-selecting and, I predict, large. They will not be disappointed with this enjoyable and well-transferred release. Only those with a hard-line definition of jazz will demur. There's more where this came from on Vogue and Philips LPs; may we have more, please? Due shortly – watch the [Beulah web-site](#).

If you like this, don't overlook the recent Beulah release of recordings by Stéphane Grappelli and Django Reinhardt (*St Louis Blues*, **1PS22** – [reviewed in Winter 2017/1](#)).

Hardline jazz aficionados will be much more taken with a selection of recordings made by **Bessie Smith** entitled *Me and my Gin* and recorded between 1925 and 1928. **BEULAH 1PS24** [78:28]. Naxos Blues Legends cover this period in her career on three CDs, 8.120691, 8.120702 and 8.120725, around three hours in total, but those looking for a shorter selection should be more than happy with the self-recommending Beulah release. Even the earlier recordings are well transferred, but 78 technology was advancing even during the three-year span of this album. Due shortly – watch the [Beulah web-site](#).

