

Second Thoughts and Short Reviews: Winter 2018/19_2
By Brian Wilson and Dan Morgan

Reviews are by Brian Wilson unless signed **[DM]**

Winter/1 is [here](#) and Autumn 2018/3 is [here](#).

Index:

- ADAMS** Doctor Atomic Symphony, *Harmonielehre*_RSNO/Peter Oundjian (Chandos)
BACH (JS and CPE) Sonatas_ Paradiso Musicale (with TELEMANN) (BIS)
BERLIOZ Collected recordings_Warner
- Berlioz Odyssey_LSO/Colin Davis (LSO Live)
 - *Te Deum*_Staatskapelle Dresden/Colin Davis (Profil) (with MOZART Kyrie in D)
- CARDOSO** Lamentations, *Requiem*, etc._Cupertino/Luís Toscano_Hyperion
- Lamentations, etc_Westminster Cathedral Choir/James O'Donnell (with REBELO, DE CRISTO: *Masterpieces of Portuguese Polyphony*)_Hyperion Helios
 - Lamentations (excerpts) – see *Amaræ Morti*
 - *Missa miserere, Magnificat*_ Ensemble Vocal Européen/Philippe Herreweghe_Harmonia Mundi
 - *Magnificats, Missa secundi toni, Motets*_Girton College Choir/Gareth Wilson_Toccat
 - Sacred Music_The Sixteen/Harry Christophers_Coro (with LOBO)
- FÉVIN** Masses_Brabant Ensemble/Rice_Hyperion
GLASS String Quartets_Smith Quartet_Signum
GOSS Theorbo Concerto_ Matthew Wadsworth (theorbo); Scottish CO/Benjamin Marquise Gilmore (Deux-Elles)
KRESS, TELEMANN Violin Concertos from Darmstadt_ Darmstädter Barocksolisten/Johannes Pramsohler (Audax)
LISZT Piano Sonata_Sophie Pacini_C-Avi (with SCHUMANN Carnival)
- Piano Sonata; Hungarian Rhapsody No.6_Martha Argerich (with **CHOPIN, BRAHMS, PROKOFIEV, RAVEL** – Debut recital)
- LÔBO, Duarte** Sacred Music_The Sixteen/Harry Christophers_Coro (with CARDOSO)
LOBO, Alonoso Sacred Music_Coro Victoria/Ana Fernandez-Vega (Brilliant Classics)
MESSIAEN *Oiseaux exotiques*, etc._Loriod/Neumann_Supraphon (see emusic.com).
- *Turangalîla*_Loriod_INA (see emusic.com).
 - *Livre d'orgue*_Winpenny_Naxos; Thiry_La Dolce Volta; Ericsson_BIS
- MOZART** String Quintets_Klenke Quartet_Accentus; Talich Quartet_La Dolce Volta
NEPOMUCENO Symphony in G, etc._ Minas Gerais Philharmonic Orchestra/Fabio Mechetti (Naxos)
PHINOT *Oratio Jeremiæ* – see *Amaræ morti*
REBELO Sacred Music_Westminster Cathedral Choir/James O'Donnell (with *Masterpieces of Portuguese Polyphony*) (Hyperion Helios)
- Sacred Music_The Sixteen/Harry Christophers (with MELGÁS) (Coro)
- REICH** *Different Trains*, etc_Smith Quartet (Signum)
SAINT-GEORGES (Chevalier de) Symphony, etc_LSO/Paul Freeman (Sony)
SCHREKER Orchestral Works_Deutsche Staatsphilharmonie Rheinland-Pfalz/Christopher Ward (Capriccio)
SCHUBERT *Die schöne Müllerin*_Mark Padmore/Paul Lewis (Harmonia Mundi)
- and some alternative suggestions.
- SCHUMANN** *Carnaval*_Sophie Pacini_C-Avi (with LISZT Sonata)
STENHAMMAR Symphony No.2; Serenade in F_Gothenburg SO/Herbert Blomstedt (BIS)
TELEMANN The Virtuoso Godfather_ Charivari Agréable/Kah-Ming Ng (with music by his contemporaries) (Signum)
- Violin Concertos (see KRESS)

- Sonatas (see BACH JS and CPE)

WALTON *Belshazzar*_RPO/Previn_IMP (see emusic.com).

Al Andalus - Arabic-Andalusian Music_Paniagua_Harmonia Mundi

Amaræ Morti – music by **CARDOSO, LASSUS, PHINOT**, etc._ El León de Oro/Peter Phillips_Hyperion

Danças Brasileiras São Paulo Symphony Orchestra (OESP)/Roberto Minczuk (BIS)

Extravagantes Seicento: Sonatas for violin and viola da gamba at the Habsburg Court_Girandole Armoniche_Arcana

God is not a Terrorist Ustad Saami (Indigo Music)

I promised to keep readers up to date on **emusic.com**. Unfortunately, there are still very few classical recordings there to recommend and none of the labels which they lost seem to have returned, so it's still 'jam yesterday and jam tomorrow'.

A series of recordings of Mozart's piano music, including the piano trios and piano quartets, which may look attractive, doesn't even name the performers. A New Year's Concert, which might easily be mistaken for the latest Vienna Phil recording, since it's entitled *Neujahrskonzert*, is an *omnium gatherum* of recordings for budget labels from the Tbilisi Orchestra and the St Petersburg Radio and TV Orchestra. At £10.50 for three hours of music, it looks like decent value but it's not the Vienna Phil and it seems to offer only waltzes, without the variety that the VPO offer in their concerts. Furthermore, if you browse recent 'classical' recordings, most of what is offered would be hard to classify as such. Click on some of the promising offerings and you find 'that album is unavailable'.

There still is some gold and silver among the dross, such as the INA Archives recording of **MESSIAEN's** *Turangalila* Symphony, with Yvonne Loriod, a January 1959 broadcast in a decent transfer for £5.88, though you probably won't want the announcements before and after, in French and German.



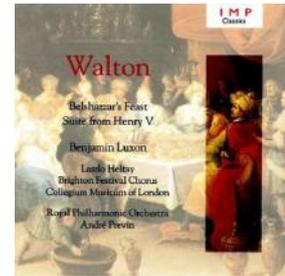
An even better Messiaen bargain featuring Yvonne Loriod, this time with the Czech Philharmonic and Václav Neumann comes in the form of *Oiseaux exotiques, La Bouscarle* and *Réveil des oiseaux* on Supraphon for just £1.26. The recording, supervised by the composer, is no longer available on CD except in a 6-CD package. Since I reviewed this in [DL News 2015/3](#), emusic.com downloads have been transformed to the highest bit-rate of 320kb/s.



To the best of my knowledge, however, the claim on the Supraphon cover 'digital recording' is grossly misleading – the LP was released in 1969 (SUAST50749), well before the era of digital recording. Incidentally, that LP cost 25/6, which is almost exactly £1.26; who said that nothing ever stays the same? I must stress that the false claim is made by Supraphon, not by emusic.com.

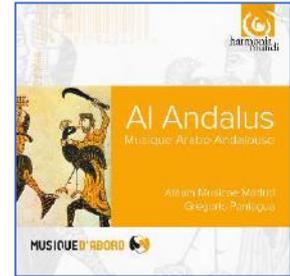
Those unwilling to commit to an emusic.com subscription, will find the Supraphon for £1.99 (mp3) or £2.49 (lossless) at 7digital.com. There's no booklet from either source or, indeed, with the streamed version of the 6-CD set from [Naxos Music Library](#).

Many fine recordings disappeared with the demise of the super-budget Carlton Classics and IMP Classics CD labels. Some of these are available from emusic.com and one highlight is André Previn's remake of **WALTON's** *Belshazzar's Feast*, not the better-known LSO version but the one which originally appeared on the RPO's own label, with Benjamin Luxon, the Brighton Festival Chorus and Collegium Musicum of London in 1986. The coupling is the *Henry V* Suite. At £5.88, that's less expensive than the nearest mp3 version that I can find, at £7.49, with the least expensive lossless download at £7.99. There's no booklet with any version that I can find.



Al Andalus - Arabic-Andalusian Music

- Inshad - Baitan - Insiraf* [4:00]
 - Touchia - Sana'a* [3:33]
 - (no title) [3:27]
 - Sana'a* [3:22]
 - M'saddar - Sana'a* [3:03]
 - M'saddar* [4:24]
 - M'shalya* [2:20]
 - Sana'a - Touchia* [1:47]
 - Sana'a* [1:25]
 - M'saddar - Sana'a* [1:48]
 - Taqsim* [2:34]
 - M'shalya - Touchia - Sana'a* [2:19]
 - Taqsim - Sana'a* [3:58]
 - Taqsim - Muas-sa-taquil - Sana'a* [4:26]
- Atrium Musicæ de Madrid/Gregorio Paniagua
rec. October 1976 ADD.



HARMONIA MUNDI MUSIQUE D'ABORD HMA195389 [42:26]

Reviewed as lossless download (no booklet) from		 <small>high-quality classical download store</small>	
CD from			

First released on LP in 1977 and on full-price CD in 1992, then twice on the budget-price Musique d'Abord label, with different covers, this may be hard to come by on disc: Amazon UK report three only in stock. Those content with mp3 should find it for around £4.99, but it's worth paying a little extra (\$9.55) for the eClassical.com lossless version. Neither comes with a booklet, but the d'Abord series notes are usually minimal. All you really need to know is that the music is performed on traditional instruments by a team whose recordings are influenced by North African practice. The music is always rhythmic, if a little more restrained than you may be expecting, though *Taqsim - Sana'a* on the penultimate track sounds almost like the prototype of Ravel's *Boléro*.

Don't confuse this with similar recordings by **Eduardo** Paniagua and Musica Antigua on his own label Pneuma – [DL Roundup March 2009](#) and [DL News 2013/5](#) where I expressed some reservations about the performance style.

RECOMMENDED

Antoine de FÉVIN (c.1470-c.1511/12)

Missa Ave Maria [33:19]

Ascendens Christus in altum [6:18]

Sancta Trinitas a4 [3:20]

Antoine de FÉVIN and Arnold von BRUCK (1490? 1500?-1554)

Sancta Trinitas a6 [3:50]

Chant *Salve sancta parens* [0:42]

Antoine de FÉVIN

Missa Salve sancta parens [31:42]

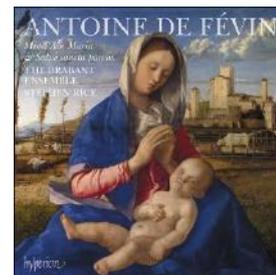
The Brabant Ensemble/Stephen Rice

Texts and translations included

rec. All Saints Church, East Finchley, London, 29-31 January 2018. DDD.

Bonus download track: **JOSQUIN des PREZ (c.1450/55-1521)** *Ave Maria ... virgo serena* [5:52]

HYPERION CDA68265 [85:05] For purchase details see reviews by [Gary Higginson](#) and [Richard Hanlon](#).



Reviewed as 24/96 download with pdf booklet and bonus track from	
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The name Antoine de Févin is hardly familiar, even among renaissance specialists. His very dates and birthplace are uncertain, as is the question whether the contemporary composer Robert de Févin was his brother (probably). Prior to this Hyperion release, we had the *Requiem* which either he or Anthonius Divitis composed, (just) possibly for the death of Anne of Brittany ([ÆON ÆCD1216](#) – [review](#) – Zig-Zag Territoires [ZZT110501](#) – [review](#)) together with shorter pieces included in various collections.

Of the two *Requiem* recordings, that on Æon is ruled out for me by what I call the ‘*Khartoum on ice*’ syndrome whereby everything has to be controlled by gimmick, the prime example of which is having the sword in Wagner’s *Siegfried* forged on a gas cooker in a bijou kitchenette in the Stuttgart production; I kid you not. (Euroarts [2052088](#) – [review](#) of earlier release – or box set – [review](#)).

Organum and Marcel Pérès on Æon produce some absolutely wonderful singing, but spoil things completely by the application of Pérès’ unproven theories based on Corsican folksong – elaborate *melismata* and doubling the bass line an octave lower, also known as the dreaded ‘chapel-bass’. My reservations apply to most of Pérès’ other recordings – see [Autumn 2018/3](#) – and many of those of Graindelavoix, who subscribe to Organum’s low-pitch approach.

Nor am I totally convinced by the Zig-Zag alternative. The singing there is more to my liking, but the two Breton folk pieces are intrusive, especially as the connection with Anne of Brittany is far from certain. Fortunately, they are not allowed to intrude on the singing of the *Requiem* itself, so this is my Hobson’s choice account.

More to my taste is the performance of some of Févin’s music on a 2-CD recording from 2014 on the Obsidian label by Alamire and David Skinner (*The Spy’s Choirbook*, CD712 – [review](#) – [DL News 2014/13](#)). By contrast with another competent recording of music of the period to which I had been listening, I was transported by Alamire. The same is true of the new Hyperion: I initially just sat through the music without reading the notes or referring to the texts – I didn’t need to; the diction is so clear – and was totally lifted up. Try as I may, the secret of meditation eludes me, but listening to music of this beauty in such wonderful performances offers the ideal alternative.

Alamire include Févin’s best-known work, *Sancta Trinitas unus Deus*, in their recital. It’s a bold and forthright performance, with astounding clarity of diction. The Brabant Ensemble offer a more ‘inward’ and thoughtful sound, both in the 4-part original and in the 6-part version with additional parts by

Arnold van Bruck. With the very different character of the latter, including an added *superius* top line, listeners now effectively have three versions of this beautiful motet to choose from, each superb in its way.

Significantly, Stephen Rice's notes in the Hyperion booklet refer to the simple prayerful character of the music and that's just how it comes over in this performance, reminding me, like the rest of these performances, of the old Prayer Book Catechism definition of a sacrament as an outward and visible sign of an inward and spiritual grace. There's plenty of inward and spiritual grace here.

Ultimately I go with Rice's interpretation of this piece rather than Skinner's, but I'm certainly not going to jettison the Alamire recording or its companion themed releases: *Anne Boleyn's Songbook* (CD715 – [DL News 2015/10](#)) and *Thomas Tallis, Queen Katherine Parr and Songs of Reformation* (CD716 – [review](#)). I made the former a Recording of the Month for the consistent quality of the whole series.

Several of the Brabant Consort's recordings for Hyperion – too many to list, but they can easily be found on the [hyperion-records.co.uk website](http://hyperion-records.co.uk) – have also been named as Recording of the Month in these pages as, for example, their recording of two masses and other music by Pierre de la Rue (CDA68150 – [review](#)). (That review also lists their recordings to that date.)

As recently as March 2018 Gary Higginson sang the praises of their recording of music by **OBRECHT** (CDA68216 – [review](#)). I see that I started to review that release and somehow never completed it – my only excuse that I had some serious back problems at the time, eventually traced to a fractured lumbar vertebra, and couldn't sit at the computer for long. Suffice it to say that my response to it was very positive indeed and I was almost as enthusiastic about another Hyperion release of the music of **Nicholas LUDFORD (c.1490-1557)** performed by the Choir of Westminster Abbey and James O'Donnell (**CDA68192**) in what I planned as a double review. Though I never completed that joint report, I did sing the praises of the Ludford in [Spring 2018/2](#) and I happily repeat that recommendation here.

At the risk of seeming repetitive, I must award the **Recommended** accolade – not something I give regularly – to the new release for the very high quality of the performances, recording (especially as heard in 24/96 mode) and presentation – and above all for expanding our knowledge of the music of this period with such very fine works. If the bonus track (on which see below) reminds us of the even higher quality of Josquin's music, that doesn't detract from the Févin. A reminder of John Quinn's [review](#) of the latest Josquin from the Tallis Scholars and Peter Phillips won't come amiss here (CDGIM050). If I found myself very slightly less overwhelmed by this than by previous releases in the series, that's merely a reflection of the very high benchmark that the Scholars have already set.

I particularly recommend those loth to download to try the 24-bit version of the new recording; much as I lament Hyperion's (and others') decision to abandon the SACD format, HD download sound provides a very fine alternative and, in Hyperion's case, costs very little more than the CD, at £13.50. (Why it should cost *any* more remains beyond me; the premium download price for some labels – not Hyperion – seems especially excessive.) The Gimell Josquin is also available in formats up to 24/96 and even 24/176.4 from [Hyperion](#) for £12 and £18 respectively, with 16-bit CD-quality for £7.99.

In this case, downloading also brings its reward in the form of a bonus track. Even without that, the CD offers a generous 79 minutes. Whichever format you choose, this is yet another compulsory purchase from Rice and his team.

Hyperion have kept up their tradition of regaling us with excellent recordings of renaissance and baroque music recently. Almost every month in 2018 brought a fine or outstanding release on their own label or as a download of another label:

- **OBRECHT (CDA68216 – [review](#))** in January

- **PALESTRINA** (CDA68210 – [review](#)) and the **BACH family** (CDA68157 – [review](#) – [review](#) – [review](#)) in February
- **BACH** (CDA68181/2 – [review](#)) and **LUDFORD** (CDA68192 – [review](#)) in March
- **JENKINS** (SIGCD528 – [review](#)) and **BYRD** (KGS0024 – [review](#)) in April
- **MACHAUT** (CDA68195 – [review](#) – [review](#)) in May
- **CHARPENTIER** (CDA68171 – [review](#)) and **LASSUS** (SIGCD520 – [review](#) – [Autumn 2018/1](#)) in June
- **VIVANCO** (CDA68257 – [review](#) – Autumn 2018/1, link above), **BACH** (SIGCD808) and **HANDEL** (CDA68152 – [Recording of the Month](#)) in July
- *The Lily and the Rose* (CDA68228 – [review](#) – [Recording of the Month: review](#) – Autumn 2018/1, link above) in August
- **MACHAUT** (CDA68206 – [review](#)) and **BACH** (SIGCD809) in October
- **FÉVIN** (CDA68256 – see above), **TELEMANN**, **TARTINI**, etc. (SIGCD549) in November
- No releases in December.

So many that we didn't catch them all. Now they commence 2019 with a pair of post-festive crackers.

Amaræ morti

Dominique PHINOT (c1510-c1556)

Incipit oratio Jeremiæ prophetæ [11:56]

Orlande de LASSUS (1530/32-1594)

Media vita [6:03]

Lamentationes Jeremiæ Prophetæ: Lamentatio tertia, prima die [7:30]

Regina cæli [3:00]

Nicolas GOMBERT (c1495-c1560)

Media vita [5:58]

Manuel CARDOSO (1566-1650)

Lamentatio feria quinta in cena Domini: Vau. Et egressus est a filia Sion [5:57]

Tomás Luis de VICTORIA (1548-1611)

Regina cæli a 8 [4:26]

Magnificat primi toni a 8 [9:16]

Cristóbal de MORALES (c1500-1553)

Regina cæli a 6 [4:45]

Giovanni Pierluigi da PALESTRINA (1525/6-1594)

Laudate pueri a 8 [7:18]

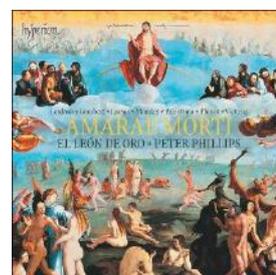
El León de Oro/Peter Phillips

rec. 9-11 September 2016, Iglesia de Santiago el Mayor, Sariego, Asturias, Spain. DDD.

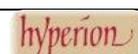
Texts and translations included

HYPERION CDA68279 [66:09]

For CD purchase details please see review by [John Quinn](#) – ‘a very rewarding disc’.



Reviewed as 24/96 download with pdf booklet



RECOMMENDED

Frei Manuel CARDOSO (1566-1650)

Lamentations and Responsories for Maundy Thursday [10:23]

Missa Pro Defunctis a4, 'Requiem' [25:21]

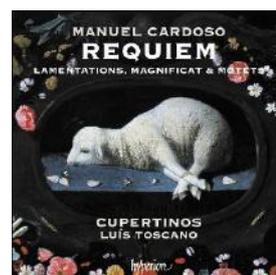
Domine, Tu mihi lavas Pedes? [4:44]

Magnificat secundi toni a4 [8:09]

Amen dico vobis [2:23]

Cum audisset Johannes [2:40]

Ipse est qui post me [2:03]



Omnis Vallis [2:21]

Quid hic statis [3:33]

Tua est Potentia [3:50]

Sitivit anima mea [3:58]

Cupertinos/Luís Toscano

rec. Basílica do Bom Jesus, Braga, Portugal, 21-23 September 2016. DDD.

Texts and translations included.

HYPERION CDA68252 [69:34]

CD from		
Reviewed as 24/96 download with pdf booklet from		

It's only mid-January as I write and I've already reviewed two likely candidates for **Recording of the Year**. John Quinn's review of *Amaræ Morti* says just about everything that you need to know. My only slight surprise is that the performances lean more toward the style of Peter Phillips' own Tallis Scholars than I had expected from an Iberian ensemble, which is certainly not to be taken as a criticism when I think of some of the recordings that I've heard from Spanish choirs.

I haven't come across El León de Oro or Cupertinos before. The former benefit enormously from the clear control of Peter Phillips and the latter are a professional group dedicated to the performance of Portuguese polyphonic music of the sixteenth and seventeenth centuries and this, their first available in the UK, proves to be very recommendable. Pleased as I am to see Cardoso on the recording menu again, I hope that the almost simultaneous appearance of these two Hyperion recordings, together with the Toccata release (below) will not prove too much of a good thing for prospective purchasers, who may also have one or more of the older recordings.

This seems to be the only recording of the 4-part *Requiem*, but we already had a very fine recording of the six-part *Requiem* and *Sitivit anima mea* from The Tallis Scholars and Peter Phillips (Gimell **CDGIM021** or better value on 2-for-1 **CDGIM205**, with *Requiems* by Victoria and Duarte Lôbo and music by Alonso Lobo – [review](#) and [The Tallis Scholars at 30](#)). Encouraged by the publicity material, I had expected these Portuguese performances to have been more full-bloodedly Iberian than from The Tallis Scholars or Oxford Schola Cantorum and Jeremy Summerly in an excellent budget-price recording of the 6-part *Requiem* (Naxos **8.550682**, with Duarte Lôbo *Requiem*). And while the Tallis Scholars, characteristically, give the music plenty of time to breathe, rather more than the Schola, I never had any sense that Cupertinos – or León de Oro – were pushing the music too hard or sounding too florid. And while not quite as technically accomplished as the Scholars, there are none of the rough edges that one sometimes finds with Iberian Choirs – I trust that the choristers of Toledo Cathedral have upped their game since I heard them mangle Victoria more than 50 years ago. In line with my feeling that these are comparatively restrained performances, Toscano actually takes a little longer than Phillips (Gimell) in *Sitivit anima*.

I almost forgot The Marian Consort, directed by Rory McCleery in Cardoso's setting of the Maundy Thursday Lamentations, all three lessons as on the Cupertinos recording, part of a programme entitled *Pater peccavi*, Music of Lamentation from Renaissance Portugal (Delphian **DCD34205**, with music by **BRITO, LÔBO**, etc.). I hadn't caught up with the Delphian recording; I did so and enjoyed it courtesy of Naxos Music Library, with pdf booklet – [here](#). Naturally, they also have the Summerly – [here](#) – The Sixteen (see below) – [here](#) – and Girton College on Toccata (below).

Of the three oldest recordings of Cardoso, on Naxos and Coro, those low on funds will find much to enjoy from the Oxford Camerata (around £6 on CD, currently lossless download £3.83 from [Qobuz](#), with booklet), but it's worth spending a little more for The Sixteen (around £10 on CD or lossless download, £7.99 for mp3 download) or The Tallis Scholars, whose 2-CD *Requiem* set is especially good

value for around £12.50 (download from hyperion-records.co.uk for £7.99, stream from Naxos Music Library, both with pdf booklet). I'm going to be really unhelpful for those who want just one of the recordings mentioned: I cannot recommend a 'best buy', only point out the virtues of each.

There's only one item common to the two new Hyperion recordings: Cardoso's second lesson for Maundy Thursday, the reading from Lamentations alone on CDA68279 and with the associated Responsories on CDA68252. One small grumble: *In monte Oliveti* should precede, not follow, the reading from Lamentations.

CDA68252 seems to offer the only current recording of the four-part Cardoso *Requiem*, included, like the shorter pieces, in his 1648 collection. (At the risk of repetition, the Gimell and Naxos recordings are of his better-known 1625 six-part setting.) It's also the recording debut of Cupertino and Luís Toscano and marks an auspicious beginning.

If I haven't exhausted you with recordings of Cardoso, there's one more that I should mention: the recording of his *Missa miserere mihi Domine* and 5-part *Magnificat secundi toni*, excellently performed by Ensemble Vocal Européen, with Philippe Herreweghe, and released in 2008 on Harmonia Mundi **HMC901543** [52:06] remains available as a download, from Presto or eclassical.com (no booklet from either).



The eclassical, at \$11.72, is slightly less expensive, even with the parlous state of the £.

Cardoso has been receiving welcome attention elsewhere, too:

- Manuel CARDOSO (1566–1650) Magnificat Octavi Toni*** [7:56]
- Estêvão de BRITO (c.1575-1641) Sancta Maria*** [3:54]
- Estêvão Lopes MORAGO (c.1575-after 1630) Commissa mea pavesco*** [3:42]
- Manuel CARDOSO Missa Secundi Toni*: Kyrie** [7:01]; *Gloria* [5:11]
- Ecce mulier Chananea* [3:04]
- Missa Secundi Toni: Credo* [8:30]
- Anon. Obra de Segundo Tom*** [2:08]
- Manuel CARDOSO Aquam quam ego dabo** [2:33]
- Missa Secundi Toni: Sanctus* [1:52]; *Benedictus* [2:28]
- Sitivit anima mea* [4:18]
- Agnus Dei* [5:03]
- Non mortui*** [4:38]
- Anon. Passo de Segundo Tom*** [2:40]
- Manuel CARDOSO Magnificat Quinti Toni*** [7:46]
- Filipe De MAGALHÃES (c.1571-1652) Commissa mea pavesco**** [4:57]



* first recording; ** first recording in this version

The Choir of Girton College, Cambridge

Lucy Morrell (organ)

Historic Brass of the Royal Academy of Music/Gareth Wilson

Pitch: A = 440Hz, temperament: quarter comma mean tone

rec. 13–16 July 2017, Ushaw College, Durham. DDD.

TOCCATA CLASSICS TOCC0476 [77:51]

For CD purchase details: please see [review by Johan van Veen](#).

Reviewed as streamed with pdf booklet from	
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This is a follow-up to Toccata's previous recording with the Girton Choir, of Lassus' 5-part *Requiem* on TOCC0397 – [review](#). (NB: correct number, not TOCC0396 as stated in the new booklet.) As before, the performances may not be quite up to the quality achieved by professional ensembles, but the recording as a whole is very worthwhile, especially as so few of the items exist in rival recordings.

Manuel CARDOSO

Sitivit anima mea [4:01]
Tulerunt lapides [1:42]
Non mortui [4:31]
Missa Regina Caeli [25:56]

Duarte LÔBO (c.1565-1646)

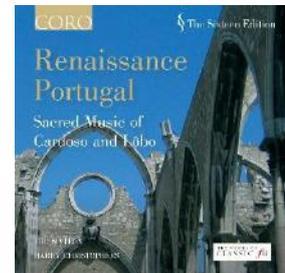
Audivi vocem de caelo [2:33]
Pater peccavi [2:27]
Missa Pro Defunctis a 8 [21:33]

The Sixteen/Harry Christophers

rec. St Jude's on the Hill, Hampstead Garden Suburb, June 1993. DDD.

Texts and translations included

CORO COR16032 [62:51]



Reviewed as lossless download with pdf booklet from			
CD from			

Along with the other Cardoso recordings, I raided The Sixteen's back catalogue for this album, originally released on Collins 1407-2 in 1994 and still very well worth having. The only oddity of the lossless download from thesixteenshop.com is that one page of the booklet comes from the wrong album – Naxos Music Library has the correct version. In *sitivit anima*, honours are about even between the new Hyperion, The Tallis Scholars on Gimell and The Sixteen on Coro.

Alonso LOBO (1555-1617) Sacred Vocal Music

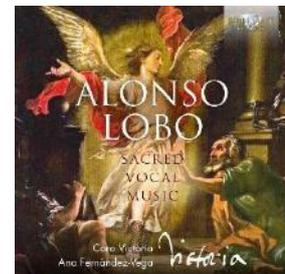
Ave Regina Caelorum a 5 [3:00]
Missa O Rex Gloriam: Kyrie [2:40]; *Gloria* [3:51]
Ave Maria a 8 [4:01]
Vivo Ego, dicit Dominus [2:32]
Erunt signa in sole [3:13]
Regina Caeli Lætare [2:30]
Credo Romano [6:45]
Cum audisset Ioannes in vinculis [2:31]
Missa Petre ego pro te rogavi: Sanctus-Benedictus [4:24]
Versa est in luctum a 6 [4:25]
Libera me, Domine a 5 [8:17]
Missa Simile est regnum caelorum: Agnus Dei [4:10]
Ego Flos Campi [2:07]
O quam suavis est Domine (Bonus Track) [3:53]

Coro Victoria/Ana Fernandez-Vega

rec. 23-27 November 2017, Basilica Pontificia of San Miguel, Madrid. DDD.

Texts not included.

BRILLIANT CLASSICS 95789BR [58:19]



CD from		
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At the risk of confusion – or, hopefully, enlightenment – this is the other, Spanish Lobo, without the circumflex accent. My first recommendation for this composer would be the recording made by The Tallis Scholars, containing the *Missa Maria Magdalene* and shorter pieces, including five of those on the Brilliant Classics release. That's available to download in lossless sound from hyperion-records.co.uk for £7.99, about the same price as the new Brilliant Classics on CD. The Scholars' album should be your first port of call (**CDGIM031**). Alternatively, if you prefer an all-male choir dedicated to the Roman liturgy, Westminster Cathedral also offer *Missa Maria Magdalene* plus a selection of the Lamentations, *Regina cæli* and *Quam suaves est Domine* (Hyperion **CDA68106**, [download](#) in 16-bit for £8 or 24-bit for £12.00 – [DL News 2016/7](#)).

Both those recordings offer the chosen Mass setting complete, from established groups, whereas the Coro Victoria – a very good name for a Spanish choir – give us chopped versions of two Masses and a Creed from a third setting. All that notwithstanding, I enjoyed the Brilliant recording – a little bland in some of the items, perhaps, but with very secure singing. This appears to be the group's first recording; I hope to hear more of them. One black mark: even for a budget label, it's penny-pinching not to include the texts – even, so far as I can see, online.

I've grown used to noting that the download often costs more than the CD, which is certainly true in this case from some dealers, but I'm really perplexed that as I write someone could be hoping to sell a used CD – within days of its release, so they can't have enjoyed it – on Amazon UK for almost 50% more than the price of a new copy! I hope no-one bought it by mistake.

Further recommendations:

Masterpieces of Portuguese Polyphony

Manuel CARDOSO

Non mortui [4:12]

Sitivit anima mea I [4:13]

Mulier quae erat [3:11]

Tulerunt lapides [2:17]

Nos autem gloriari [2:34]

Lamentations for Maundy Thursday: *Feria Quinta in Cæna Domini* [2:11 + 6:32 + 2:38 + 7:14]

João Lourenço REBELO (1610-1661) *Panis Angelicus* [4:08]

Dom Pedro de CRISTO (c.1550-1618) *Hodie nobis de cælo* [2:14]

O magnum mysterium [3:27]

Beata viscera Mariæ [2:31]

Ave Maria [3:31]

Magnificat octavi toni [7:37]

Sanctissimi quinque martires [3:48]

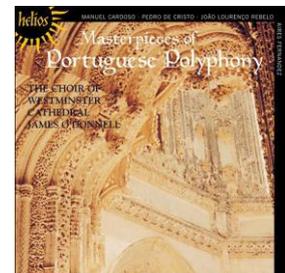
Aires FERNANDEZ (?-?) *Alma redemptoris mater* [4:00]

Choir of Westminster Cathedral/James O'Donnell

rec. Westminster Cathedral, London, June 1991. DDD.

Texts and translations included.

HYPERION HELIOS CDH55229 [66:18]



Reviewed as lossless download with pdf booklet from		
CD from		

This is yet another of those CDs that I thought I could lay my hands on – I'm sure I could if I had but world enough and time; it was much quicker to download in lossless sound, with pdf booklet, from

Hyperion. That costs a reasonable £7.99, or £8.50 on CD – some dealers no longer stock it. Despite the overlaps with some of the other recordings, it's a must for lovers of Iberian polyphony.

Excellent as The Sixteen are in this repertoire, comparison with the more measured performances from Westminster Cathedral inclines me slightly towards the latter.

João Soares Lorenço REBELO (1610-1661)

- Super aspidem* (Ps. 91 v 13) [2.45]
- Ecce nunc* (Ps. 134) [5.28]
- In te, Domine, speravi* (Ps. 31 v 1-6) [4.35]
- Qui habitat* (Ps. 91 v1-6) [5.06]
- Fratres sobrii* (Compline) [3.22]
- Educes me* (Ps. 31 v5) [2.13]

Diogo Dias MELGÁS (1638-1700)

- Popule meus (Impropria)* [11.25]

João Lorenço REBELO

- Panis angelicus* [3.55]

Diogo Dias MELGÁS

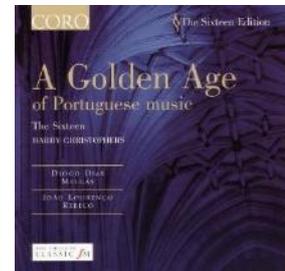
- Lamentação de Quinta Feira Santa* [8.18]
- Salve Regina* [4.05]

João Lorenço REBELO

- Magnificat a13* [15.12]

His Majestys Sagbutts and Cornets
 The Sixteen/Harry Christophers
 rec. St. Augustine's Church, Kilburn, February 1996. DDD.
 Texts and translations included.

CORO COR16020 [67:29]



Reviewed as lossless download with pdf booklet from			
CD from			

The Helios, which contains some music by João Rebelo, the favourite composer of King João IV, leads naturally to the further collection of his music on Coro, where it's joined by the other royal composer Diogo Melgás. The king, himself a composer, was a connoisseur of the likes of Palestrina, but this collection demonstrates how right he was to encourage Rebelo and Melgás. Though contemporaries of Monteverdi, their styles relate more to the previous generation, so lovers of Palestrina should find themselves at home here.

Extravagantes Seicento: Sonatas for violin and viola da gamba at the Habsburg Court

Ignazio ALBERTINI (c.1644-1685)

Sonata I in d minor for violin and continuo (*Sonatinæ XII violino solo*, Vienna and Frankfurt am Main, 1692) [7:11]

Giovanni Antonio Pandolfi MEALLI (1624-1670)

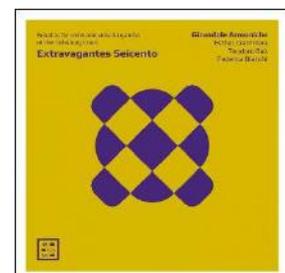
Sonata II "La Cesta" in a minor for violin and continuo (*Sonate à violino solo, per chiesa e camera*, Op.3, Innsbruck, 1660) [6:49]

Johann Kaspar KERLL (1627-1693)

Ciaccona in C for keyboard [2:17]

Johann Heinrich SCHMELZER (1620-1680)

Sonata IX in a minor for violin, viola da gamba and continuo (*Duodena selectarum sonatarum*, Nuremberg, 1659) [4:56]



Sonata IV in D for violin and continuo (*Sonatæ unarum fidium*, Nuremberg, 1664) [8:15]

Heinrich Ignaz Franz BIBER (1644-1704)

Sonata V in e minor for violin and continuo (*Sonatæ violino solo*, Salzburg, 1681) [10:48]

Anonymous (attributed to **Heinrich Ignaz Franz BIBER**)

Sonatina â viola de gamba aut violino solo (Kremsierer Gambensonate) [4'19]

Samuel Friedrich CAPRICORNUS (1628-1665)

Ciaccona a 2 in d minor for violin, viola da gamba and continuo (Partiturbuch Ludwig, Wolfenbüttel 1662 – no. 21) [4:52]

Girandole Armoniche [Esther Crazzolaro (violin Matthieu Besseling, Amsterdam 2012, after Guarneri del Gesù, Cremona, c.1737); Teodoro Baù (viola da gamba Sergio Gistri, Colle val d'Elsa 2006, after Michel Colichon, Paris, 1691); Federica Bianchi (harpsichord Sebastiano Calì, Giarre 2014, after Michael Mietke, Berlin, 1702/1704)]

rec. 1-4 January 2017, San Leonardo, Badia (Bz)

Reviewed as m4a press preview.

ARCANA A113 [57:17]



The notes in the booklet are headed: *A musical journey through Austria in the footsteps of the Italian tradition*. Apart from the Capricornus *Ciaccona* which ends the programme, everything here is available on other recordings, often dedicated solely to the one composer. The advantage of gathering these works, however, is to demonstrate the 'extravagant' style of the music associated with the Habsburg court and the album does so very well. The disadvantage is that all the music is forceful in character whereas on other albums it's interspersed with works or movements in a different style – or even with music for different ensembles: a different Albertini sonata (No.4), for example, features on a collection of German Baroque Cantatas sung by Andreas Scholl with Concerto di viole and Basel Consort (Harmonia Mundi Gold **HMG501651**).

Telemann: The Virtuoso Godfather

Georg Philipp TELEMANN (1681-1767)

Concerto à Flauto traverso, Viola di gamba, Fagotto e Cembalo TWV 43:C2 [9:09]

Georg Philip KRESS (1719-1779)

Trio à Flauto traversieur, Viola d'amour col Basso Continuo [7:18]

Carl Philipp Emanuel BACH (1714-1788)

Arioso per il cembalo e violono [6:32]

Georg Philipp TELEMANN (1681-1767)

Sonata à Flauto traverso, due Viole di gamba et Cembalo TWV 43:G12 [14:58]

Fünfzehnte und Sechzehnte Lection des Getreuen Music-Meisters, 1728. Viola di Gamba, senza Cembalo TWV 40:1 [10:37]

Georg Philip KRESS (1719-1779)

Trio à Flauto traverso, Viola di gamba e Cembalo [7:35]

Carl Philipp Emanuel BACH (1714-1788)

Fantasia sopra Jesu meines Lebens Leben [6:44]

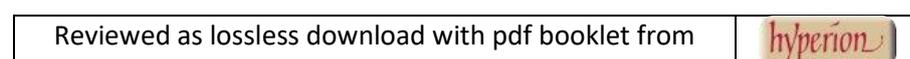
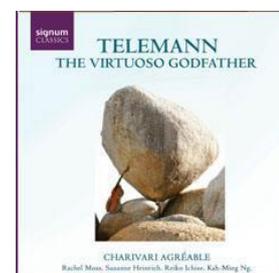
Georg Philip TELEMANN (1681-1767)

Sonata à 4. Flauto traverso, due Viole di gamba et Cembalo TWV 43:G10 [10:37]

Charivari Agréable: Rachel Moss (baroque flute); Susanne Heinrich (quinton, bass viols); Reiko Ichise (bass viol); Kah-Ming Ng (harpsichord, chamber organ)

rec. St. Andrew's Church, Toddington, Gloucestershire, 19-21 May 2005

SIGNUM SIGCD086 [73:31]





I have mentioned this recording before – [DL Roundup 2012/2](#) and [review by Glyn Pursglove](#) – but [David Barker's recent review](#) of what turns out to be a work by another, slightly earlier **KRESS (Johann Jakob)** on a CD of Darmstadt Violin Concertos (**ADX13716**) sent me back to obtain a lossless download to replace the mp3 of the Signum. I was certainly not disappointed by the better quality sound. This remains the only recording of any music by JJ Kress.

Violin Concertos from Darmstadt

Georg Philipp TELEMANN (1681-1767)

Concerto in D, TWV53:D5 [12:34]

Johann Jakob KRESS (c.1685-1728)

Concerto à 5 in c, Op.1/2 [7:50]

Concerto à 5 in C, Op.1/6 [10:30]

Johann Friedrich FASCH (1688-1758)

Concerto in D, FWV L:D4a [13:13]

Johann Samuel ENDLER (1694-1762)

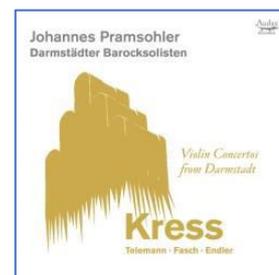
Ouverture in D [23:48]

Darmstädter Barocksolisten/Johannes Pramsohler (violin)

rec. 2017, Michaelskirche, Darmstadt. DDD.

Premiere recordings except Telemann

AUDAX RECORDS ADX13716 [68:07]



Reviewed as streamed with pdf booklet from



And this is the recording which started me off – link and CD purchase details above. Like David Barker, I enjoyed hearing this album of mainly new material, well performed on modern instruments with historical awareness. The download from [Presto](#) costs a little less than the CD and comes with booklet.

If the Signum or the Audax appeals, you may also be interested in:

The Father, the Son & the Godfather - 2 x Bach & Telemann

Georg Philipp TELEMANN (1681-1767)

Trio sonata for recorder, viola da gamba [viola] and bc in d minor (TWV42, d7) [6:55]

Johann Sebastian BACH (1685-1750)

Sonata for harpsichord and transverse flute [recorder] in b minor (BWV1030) [17:00]

Carl Philipp Emanuel BACH (1714-1788)

Trio sonata for bass recorder, viola and bc in F (Wq 63 / H588) [10:28]

Georg Philipp TELEMANN

Sonata for cello and bc in D (TWV41, D6) [8:38]

Carl Philipp Emanuel BACH

Sonata for keyboard and viola da gamba or viola in g minor (Wq88 / H510) [17:27]

Georg Philipp TELEMANN

Trio sonata for recorder, viola da gamba [viola] and bc in g minor (TWV42, g9) [7:41]

Paradiso Musicale [Dan Laurin (recorder), Henrik Frendin (viola), Mats Olofsson (cello), Anna Paradiso (harpsichord)]

rec. April 2010, Länna Church, Sweden. DDD

BIS CD-1895 [69:39] See [review](#) by Johan van Veen.



Reviewed as 24/44.1 download with pdf booklet from


 eClassical
 High-quality classical download store

The father is JS Bach, the son CPE, whose godfather was Telemann – a very useful peg on which to hang this recital as, indeed, is the programme for the Signum recording above. Both albums contain very attractive, if hardly desperately important repertoire, appealingly presented and well recorded. Though the BIS is available on disc only as a CD – no SACD – the download is available in 24/44.1 format. At \$14.24 it's only a little more expensive than the 16-bit which, at \$10.17, represents the least expensive download that you are likely to find.

Joseph Bologne, Chevalier de SAINT-GEORGES (c.1739? 1745?-1799)

Symphony in G, Op. 11/1 [14:05]

String Quartet in C, Op. 1/1 [9:22]

Symphonie Concertante in G, Op. 13 [15:15]*Ernestine: Scena* [6:05]

Miriam Fried, Jaime Laredo (violins)

Juilliard Quartet

Faye Robinson (soprano)

London Symphony Orchestra/Paul Freeman

rec. c.1973, London. ADD.

SONY G010003978642E [45:30] Download only – no booklet – or 10-CD collection: Black Composers – the Complete Album Collection **19075862152**.



Download (no booklet) from		
Reviewed as streamed (no booklet) from		

Can this short-value album of recordings made in 1973, before the period-instrument brigade had got under-way and when it was acceptable to call the conductor, Dr Paul Freeman, a Negro¹, be competitive today at full price (£12.99 from some download sites, without booklet)? The answer is a surprising yes. The Symphony is also available on a download-only recording of music from the sound track of the film about Saint-Georges, *Le Mozart Noir* (Tafelmusik **TMK1032CD**, with Violin Concerto, Op.10/4, excerpts from *L'amant anonyme* and music by **LECLAIR** and **GOSSEC**) but that's it.

Two Naxos recordings offer his violin concertos (**8.555040** and **8.557322**) and that's the sum total of Saint Georges on record. The second of these is directed by baroque specialist Kevin Mallon – [review](#) – [review](#) – [review](#). As expected, that album – I haven't heard the first – is stylish, and you might expect the Sony reissue to be put in the shade by it. In fact, the performances here, too, are stylish – surprisingly so for the date and the use of the LSO rather than, say, the Academy of Saint Martin in the Fields. Indeed, the LSO here are scaled down to match the music and the Juilliard Quartet have no problem fitting their Mozart style to the music of his contemporary.

I mentioned the price. I really can't understand why a short album of this vintage costs so much to download, but follow the Presto link – their price is within a few pence of the most reasonable and they offer a variety of formats, from full-strength mp3 to 24-bit.

The original sleeve artwork, complete with the Columbia LP number, is very colourful, but I'm not sure why the cherub is flying out of the composer's right eye. They still list his dates as 1739-1799, but it's fairly well established now that he was born on December 25, 1745. And, incidentally, his name is strictly speaking Joseph Bologne, not Boulogne.

¹ Gramophone, announcing the project but, apparently, not then deeming the LP worth reviewing.

Wolfgang Amadeus MOZART (1756-1791)

String Quintet No.1 in B-flat, K174 [25:26]
 String Quintet No.3 in C, K515 [34:42]
 String Quintet No.4 in g minor, K516 [34:21]
 String Quintet No.2 in c minor, K406 [22:01]
 String Quintet No.5 in D, K593 [25:16]
 String Quintet No.6 in E-flat, K614 [23:25]
 Harald Schoneweg (viola)
 Klenke Quartet
ACCENTUS ACC80467 [3 CDs: 165:03]



Reviewed as streamed with back-cover image from		
CD available from		

The Klenke Quartet, who have already made distinguished recordings of Mozart’s quartets, and whose Haydn was described by Jens S Laurson as ‘terrific’ – [review](#) – now offer what may well become the modern choice for the six string quintets. My own preference remains the Philips set, reissued for the Mozart centenary in 1992, with Arthur Grumiaux as first violin (**4709502**, 3 CDs around £17 – likely to be more expensive as a download!) Be aware of downloads which seem to offer the string quintets from this series – and don’t!

The new Accentus release is at full price – around £25 – so the Philips set will appeal to bargain hunters more, as will the other classic set from the **Talich Quartet**, with Karel Řehák (viola), a Rosette **** recommendation in the last Stereo Record Guide, though no longer including the Clarinet Quintet, as on the previous release (La Dolce Volta **LDV109.1**, 3 CDs, around £21 or £10/£12 as mp3/lossless download: the three separate downloads cost almost as much each as the set!) Though reportedly set down as recently as 1990-93, I found these recordings a little drier than I expected, but perfectly amenable.



Franz SCHUBERT (1797-1828)

Die schöne Müllerin, D.795 (1823)
 Mark Padmore (tenor); Paul Lewis (piano)
 rec. 2009, Air Studios, Lyndhurst Hall, London
 Pdf booklet includes German texts with English and French translations
HARMONIA MUNDI HMU 907519 [69:25] Reviewed as a 16-bit download from [eClassical](#). Previous review: [John Quinn](#)



CD from			
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My first recording of *Die schöne Müllerin* featured the celebrated brother and sister team of Ian and Jennifer Partridge (EMI, 1973). As a newcomer to lieder I couldn’t have alighted on a more enjoyable performance of this great cycle; indeed, forty years on, it’s still my benchmark for the piece. Nevertheless, I felt it was high time I explored some more recent versions, even though they’d be hard pressed to match that old favourite for sheer vitality and abundance of insight. In the past, tenor Mark Padmore has struck me as an intelligent and intuitive singer, his contribution to Andris Nelsons’ [War Requiem](#) especially memorable. I’m a little ambivalent about pianist Paul Lewis though, having found some of his solo and concertante recordings somewhat mannered.

Initial impressions of this performance were mixed, Padmore too forceful in *Das Wandern*, the balance

too heavily weighted towards the piano. And, as expected, Lewis's phrasing is just too self-conscious for Schubert's direct, unaffected writing. (Really, as Ms Partridge so amply demonstrates, there's no need to 'interpret' the score quite so much.) Alas, Padmore falls into the same trap as his accompanist; all too often his delivery feels oddly contrived, its unchecked dynamic shifts most disconcerting. At least with Ian Partridge one gets a powerful sense of a living, breathing protagonist, his thoughts and fears so persuasively articulated.

Tränenregen and *Pause* are good examples of what's wrong with this recital; at first, they seem appealing, yet they yield little of substance. It's not that they're devoid of feeling, it's that they're freighted with the wrong kind. Perhaps too keen to stake their individual claims to these songs, Padmore and Lewis simply fail to convey a sense of collaboration, of equal talents directed towards a common goal, qualities that make the Partridge partnership so very special. But, more than anything, it's the latter version's simplicity of utterance that serves the music best. To that must be added ardent, nicely calibrated singing, strong, uncluttered pianism and emotional honesty, none of which I find in this Harmonia Mundi release.

Too much 'interpretation' for my taste; the studio sound is clear and detailed, if a tad airless.

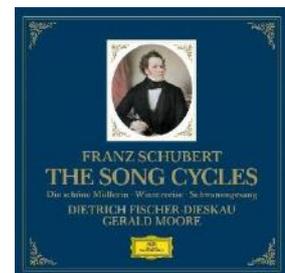
It seems the Partridge recording may be OOP. I certainly had difficulty sourcing the disc from the usual online retailers. I couldn't find a single authorised download, either. Still, there are plenty of used CDs out there, so now's your chance to hear this unmissable performance. **[DM]**

A few personal suggestions to consider for *Die schöne Müllerin*:

- **Hyperion CDA30020**: Ian Bostridge (tenor); Graham Johnson (piano) (with remaining poems from the cycle read by Dietrich Fischer-Dieskau) [71:22]. [DL Roundup October 2010](#).
- **DG Originals 4464522**: Fritz Wunderlich (tenor); Hubert Geisen (piano), rec.1966 (with *Die Forelle, Früh, Heidenröslein*) [71:42]
- **DG 4151962**: Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano), rec. 1971. Download only. OR
- **DG 4777956**: Dietrich Fischer-Dieskau (baritone), Gerald Moore (piano), rec. 1971 (with *Winterreise* and *Schwanengesang*). (3 CDs, target price £14.35. Don't pay more for downloads).

Of all these, Wunderlich perhaps best approaches DM's preference for the two Partridges and their refusal to over-egg the music. It's beautifully sung but perhaps just a little too non-interventionist and the accompaniment is not the most imaginative. The three additional lieder destroy the atmosphere at the end of *Müllerin* and should have been placed first.

Reviewing the very fine Bostridge account, I thought it unlikely to take the place of Dieskau and Moore, which has proved to be the case – and look at the give-away price of the 3-CD package. **[BW]**

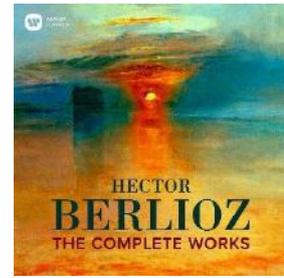


Avoid at all costs:

- **Arthaus DVD 107269**: Dietrich Fischer-Dieskau (baritone), Andras Schiff (piano), rec. 1991. A very unwise outing from retirement – a great singer in embarrassing meltdown – [review](#).

Hector BERLIOZ (1803-1869)

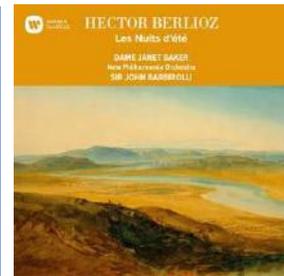
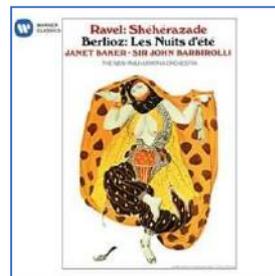
I suppose it was inevitable that 2019 would bring forth at least one ‘complete edition’ for the 150th anniversary of the death of Berlioz. Warner are early into the fray with two collections, one of 27 CDs (**9029561444**, around £76 but on offer from [Presto](#) for £57.50 – why would you pay £81 to download?) and a smaller one, largely but not entirely consisting of excerpts from the more complete collection, on 3 super-budget CDs (*Fantastic Berlioz* **9029549948**). The exception is that whereas the ‘complete’ collection gives us Jean Martinon’s *Symphonie fantastique*, the smaller collection has Sir Simon Rattle with the Berlin Philharmonic, the only work presented complete on this second option.



John Quinn thought the Rattle ‘a near miss’ – [review](#) – while Dan Morgan was less enamoured of the Martinon, though he thought the 2-CD Gemini reissue worthwhile for its strange companion piece *Lélio*, also included in this performance in the 27-CD package – [review](#). What I don’t understand is why Warner ignored two absolutely winning, but very different, recordings of the *Fantastique* in their archives – from Sir Thomas Beecham with the RPO (EMI Masters **0851822** or **9187092** download) and Otto Klemperer with the Philharmonia (**9187092**, 10 CDs – [review](#) – [review](#)). Why not use one or both of these?

The symphony apart, the 3-CD set is a rag-tag of short bits and pieces from many of the works contained whole in the larger set. I know that many like that sort of collection, and the price is attractive, but I must warn serious listeners against it. Half of Janet Baker’s delectable *Nuits d’Été*, with Sir John Barbirolli, will leave you wanting the rest of a performance which still shares top honours for me with Régine Crespin (mid-price Decca Originals **4757712**, with **DEBUSSY**, **RAVEL**, etc).

It really was high time for the wonderful Baker/Barbirolli *Nuits* to be restored to CD; the 2-CD Gemini set with Riccardo Muti’s *Roméo et Juliette* (**2176402** – [review](#)) has been download only for some time. I was about to say that it was worth the price of the 27 CDs for this alone, especially as I sort of liked the *Roméo*, but I see that a separate single-disc reissue is slated for late February (Original Jacket Collection **9029553456**, with **RAVEL** *Shéhérazade*). A 31-minute download of the *Nuits d’Été* alone is, I suppose, just worth considering for around £6 in lossless format (**9029551919**), but for a little more, you get twice as much Janet Baker on the CD¹. The download comes with the artwork from the CD in the box set, where each disc is housed in a slip case; the CD has the original LP cover.



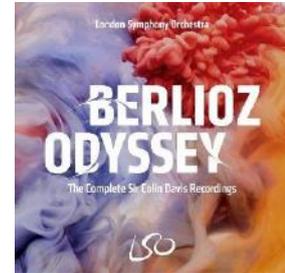
The 27-CD collection contains many items of interest, but not all would count among my top choices. Leonard Bernstein’s *Harold in Italy*, for example, with Donald McIntnes and the Orchestre National de France, would come quite a way behind the recent Harmonia Mundi recording from Les Siècles (**HMM902634**, with a baritone *Les Nuits Été*) which I [recommended last time](#). Colin Davis’ LSO Live recording has now appeared at budget price on Alto (**ALC1369**, with Overtures). It’s also included in the LSO Live set of 6 SACDs and 10 CDs, gathered as their *Berlioz Odyssey* (**LSO0827**, below).

Janet Baker in *Herminie*, with Colin Davis and the LSO, ‘borrowed’ from Decca (originally Philips), is another plus, but Kent Nagano’s *Faust* yields to Colin Davis on LSO Live. I’ve already mentioned Janet Baker’s *Nuits d’Été*, but the Warner collection also includes a version for various voices directed by John Eliot Gardiner. Gardiner’s period-instrument *Messe solennelle* is also included, courtesy of Universal, also his *Enfance du Christ*, this time with the Lyon Opera Orchestra, while the CBSO and Louis Frémaux are chosen for the *Requiem*, the Orchestre de Paris and John Nelson for the *Te Deum* and *Benvenuto Cellini*. Nelson appears again, at the head of the Lyon Opera, in *Béatrice et Bénédicte* and in Strasbourg for *Les Troyens*.

There's plenty of documentation in the booklet but, most regrettably, no texts.

Erato: CDs from			
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The texts are not included with the LSO Live collection either, but can be obtained online, the performances all taken from Sir Colin Davis's recordings which have appeared on the label. Many of these are among the top recommendations (*Symphonie fantastique*, *Les Troyens*, *Harold in Italy*), and though not all of them represent improvements on his first or second thoughts for EMI, Philips (now Decca) or Profil (see DM's review below), the collection as a whole is well worth considering. It may not be so all-embracing as the Erato – and one wonders what Decca have up their sleeves – but it is worth going for even if you have some of the recordings.



LSO: (SA)CDs from			
Download from			

¹ Some dealers are charging around £6.50, others seem to be asking full price. Not too long ago you got the Berlioz and Ravel plus Wagner *Wesendonck Lieder* at budget price on an in-house HMV CD.

Hector BERLIOZ (1803-1869)

Te Deum, Op. 22 (1847-1849) [51:30]

Wolfgang Amadeus MOZART (1756-1791)

Kyrie in D minor K341 (?1780/81) [8:10]

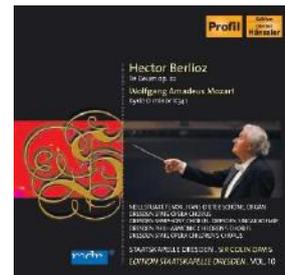
Neill Stuart (tenor), Hans-Dieter Schöne (organ)

Dresden State Opera Chorus, Dresden Symphony Chorus, Dresden Singakademie, Dresden Philharmonic Children's Chorus, Dresden State Opera Children's Chorus

Staatskapelle Dresden/Sir Colin Davis

rec. live, 3-4 October 1998, Kreuzkirche, Dresden

PROFIL PH06039 [59:40] Reviewed as a 16-bit download with pdf booklet. Previous review: [John Quinn](#)



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In this, the Berlioz sesquicentennial, there's bound to be a flood of recordings, both new and repackaged. LSO Live's well-timed Odyssey box, with the late, great Sir Colin Davis, is a good example of the latter, encompassing as it does the conductor's last thoughts on the music he did so much to promote in the 1960s and 1970s. Those Philips recordings are simply indispensable, matching as they do proselytising performances with astonishingly good sound. Their *Te Deum*, taped in London fifty years ago, is a potent reminder of that. What glorious singing and playing, the organ, played by Nicolas Kynaston, as thrilling as it gets, the whole welded together in a way that few have ever matched, let alone surpassed. Then there's this Profil version, from 1998, as well as an LSO Live one, which only seems to be available as part of larger sets, such as that Odyssey collection (**LSO0827**) and the Sir Colin Davis Anthology (**LSO0766**).

The *Te Deum* may be the Op. 5 *Requiem's* 'little brother', but there's nothing diminutive about it, especially in Davis's blockbusting Philips performance. Listening to it in preparation for this review, I was as moved and awed as I've always been. Unerringly paced, magisterially shaped and blazing with

such passion this really is a desert island disc. The same goes for its older sibling, recorded in Westminster Cathedral later that year and reissued on SACD by [Pentatone](#). The two most recent *Requiem* recordings, from Edward Gardner in Bergen ([Chandos](#)) and Ludovic Morlot in Seattle ([SSM Media](#)) pale into significance next to Davis/Philips. Sir Colin revisited Op. 5 in 1994 ([Profil](#)) and 2012 ([LSO Live](#)), but, as good as these later readings are, neither supplants Davis Mk 1 in my affections.

This *Profil Te Deum* was recorded in Dresden's Kreuzkirche, rebuilt after it – and the city – were destroyed by Allied bombs on the night of 13 February 1945. The opening is brighter and less broad, the organ more recessed, but otherwise it's as electric as ever. I like the orchestral detail here, the low brass and strings in particular, and the choruses - ideally placed and finely blended - sung with rapt intensity. And, if anything, the *Tibi omnes* has greater inwardness as it leads up to those crowning climaxes. Davis, more than anyone, really knows how to exploit Berlioz's antiphonal writing; this performance is no exception, the spatial effects both arresting and immersive.

Goodness, these Dresden forces play and sing with terrific commitment and feeling, while organist Hans-Dieter Schöne pitches the quiet, prayerful start to the *Dignare* most beautifully. Indeed, this is a more nuanced, 'hear through' presentation than the Philips one, focusing as it does on inner voices and striking timbres. That's certainly true of the *Christe, rex gloriae*, the only trade-off a slight loss of momentum and majesty. Tenor Neill Stuart, placed much closer than Davis Mk 1's Franco Tagliavini, sings very well, while the sheer loveliness of Berlioz's orchestral writing seems more astonishing than usual. And although the *Judex crederis* doesn't have *quite* the enormous 'swing and slam' of the earlier performance, it's still a riveting experience. The Mozart *Kyrie* is an attractive filler.

A stirring reminder, in this anniversary year, of Sir Colin's unique way with Berlioz; if this album isn't already in your collection, don't hesitate. [DM]

And here are three more must-have Berlioz recordings I've reviewed in recent years: a splendid set of overtures with Sir Andrew Davis and the Bergen Phil ([Chandos](#)); a 'palate-cleansing' Symphonie fantastique from Robin Ticciati and the Scottish Chamber Orchestra ([Linn](#)); and, perhaps best of all, Riccardo Muti's Chicago coupling of the symphony and its rarely heard 'sequel', L'Éléonore, ou le retour à la vie ([CSO Resound](#)).

Robert SCHUMANN (1810-1856)

Carnaval, Op.9, *Scènes mignonnes composées pour le Pianoforte sur quatre notes* (1834/35) [29:30]

Intermezzi, Op.4 (1832) [19:10]

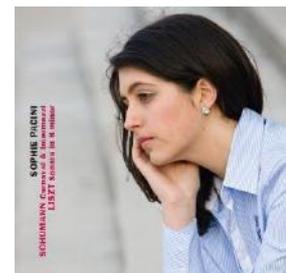
Franz LISZT (1811-1886)

Sonata in b minor, S178 (1852/53) [28:30]

Sophie Pacini (piano)

rec. June 2012, Deutschlandfunk Kammermusiksaal. DDD.

C-AVI8553269 [77:26]



CD from			
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I sought out this recording after being impressed by hearing Sophie Pacini play Schumann's *Carnival* and a Liszt Wagner transcription from the Wigmore Hall on Radio 3 on 4 February 2019. Seven years ago, she was young – she still is – and I don't think she had quite mastered *Carnival* so well then. I see that Jonathan Woolf thought her recording of the Schumann Piano Concerto by-the-minute rather than long term and the same is true here. Her closing *Marche des Davidsbündler* is, nevertheless, so impressive that I'm prepared to overlook much because of it. Any sensible Philistine would be off like a shot.

Perhaps a recording company will give her another chance at this work now that her approach has matured and she seems to think in longer paragraphs. For the Liszt she sought the advice of Martha Argerich. It's a mountain of a work, but it seems to hold no terrors for Pacini, so the advice seems to have been helpful; the performance combines the fire of her mentor with her inwardness where needed. If only *Carnival* had been as good as in the recent concert.

Frédéric CHOPIN (1810-1849)

Scherzo No.3 in c-sharp minor, Op.39 [6:31]

Johannes BRAHMS (1833-1897)

Rhapsodies, Op.79/1-2 [14:52]

Sergei PROKOFIEV (1891-1953)

Toccata in d minor, Op.11 [4:09]

Maurice RAVEL (1875-1937)

Jeux d'eau [5:27]

Frédéric CHOPIN

Barcarolle in F-sharp, Op.60 [8:06]

Franz LISZT (1811-1886)

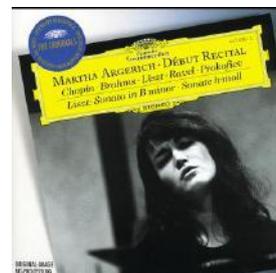
Hungarian Rhapsody, S244, No.6 in D-flat [6:19]

Piano Sonata in b minor, S178 [25:45]

Martha Argerich (piano)

rec. 4 July 1960, Beethovensaal, Hannover; 23 June 1971, Plenarsaal Residenz, Munich (Liszt sonata)
ADD.

DG ORIGINALS 447430-2 [71:15]



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And here is Martha Argerich herself – the contents of her début recital from 1960 coupled with her firebrand Liszt Sonata from 1971. No comment is needed at this stage; her many fans should snap it up if they haven't already obtained it – or its predecessors containing the Liszt, on the Galleria label, or the 2-CD Panorama set – [review](#), now download only. The CD comes at mid-price, around £8, but Presto have the mp3 download for £5.17 and in lossless quality for £6.46 (no booklet).

Nikolai RIMSKY KORSAKOV (1844-1908)

Le Coq d'Or (*Zolotoy Petushok*) Suite (1906) [26:27]

Igor STRAVINSKY (1882-1971)

The Firebird (*L'Oiseau de Feu*, original 1910 version) [48:52]

Royal Liverpool Philharmonic Orchestra/Vasily Petrenko

rec. 6 & 7 July 2017 (Rimsky), 5–7 October 2017 (Stravinsky), Liverpool Philharmonic Hall. DDD.

ONYX ONYX4175 [75:19]

See [review](#) by Stuart Sillitoe, with CD purchase details.



We already had top-flight recordings of both these works but Petrenko equals them. My benchmark for the Rimsky-Korsakov is the 2-CD Chandos budget-price collection of his Overtures and Suites (**CHAN10369**, 2-for-1, SNO/Neeme Järvi – [DL Roundup December 2008](#)), with a good single-CD bargain from Gerard Schwarz with the Seattle Orchestra (Naxos **8.572787** – [review](#) – [review](#) – [DL Roundup December 2011/2](#)). Only Ansermet's Rimsky recordings have a greater pull on my affections, even though in the case of *Coq d'Or* that means tolerating early-50s mono sound (Eloquence **4800081**, with *Scheherazade*).

In [Autumn 2018/3](#), though I liked Valery Gergiev's *Firebird* (LSO Live), I was less pleased with the baggage that it comes with and counselled waiting for the Petrenko. Now it's here and it offers a fine

performance and recording with no qualms about the coupling. If Sony were to re-release their mid-price single CD of Stravinsky's own *Firebird* and *Rite of Spring*, however (**SMK89875**, download only and no longer inexpensive) ...

There is a Maestoso download of Stravinsky's Columbia recording of *Firebird* which can be streamed from Qobuz and which can be found in some quarters to download for as little as £0.84. It's clearly transferred straight from LP on two tracks and it's very crudely presented – the mock-up of the CBS cover looks OK, and though the tracks are labelled 'Firebird balled [sic]' the result sounds not too bad.

Alberto NEPOMUCENO (1864-1920)

O Garatuja: Prelude (1904) [9:17]
Série brasileira (Brazilian Suite) (1891) [25:11]
 Symphony in g minor, SN6.11 (1893) [33:55]
 Minas Gerais Philharmonic Orchestra/Fabio Mechetti
 rec. 9-11 April 2018, Sala Minas Gerais, Brazil. DDD.
NAXOS 8.574067 [68:22]



Danças Brasileiras

Alberto NEPOMUCENO *Garatuja Prelúdio* [8:55]
Batuque (Fourth movement of *Série Brasileira*) [3:39]
Alexandre LEVY (1864–92) *Samba* (Fourth movement of *Suíte Brasileira*) [7:03]
Heitor VILLA-LOBOS (1887–1959) *Dança Frenética* [5:34]
Francisco MIGNONE (1897–1986) *Congada* [5:49]
Oscar LORENZO FERNANDEZ (1897–1948) *Batuque* (Third movement of the suite *Reisado do Pastoreio*) [3:54]
Camargo GUARNIERI (1907–93) *Três Danças para Orquestra* [8:48]
Edino KRIEGER (b.1928) *Passacalha para o Novo Milênio* [7:07]
Antônio Carlos JOBIM (1927–94) *A Chegada dos Candangos* (from *Sinfonia da Alvorada*) [4:01]
Clóvis PEREIRA (b.1932) and César GUERRA-PEIXE (1914–93) *Mourão* [3:03]
 São Paulo Symphony Orchestra (OESP)/Roberto Minczuk
 rec. April 2003 and December 2003, Sala São Paulo, Brazil. DSD.
BIS-SACD-1430 SACD [59:21]



Naxos: CD from			
BIS: SACD from			
Reviewed as 24/44.1 download with pdf booklet from			

Though he is regarded as a central figure in the development of Brazilian music and an influence on Villa-Lobos, Alberto Nepomuceno, I must admit, was only a name to me – he's not even listed in the *Oxford Companion to Music*.

I can't pretend that hearing the **Naxos** recording has been life-changing, but the music is all very enjoyable in a way that you might expect of compositions from a Latin American composer blending European traditions with indigenous sounds in the late nineteenth and early twentieth centuries. It's good to see something hopeful coming out of Minas Gerais, the Brazilian province which recently suffered the disastrous dam burst.

The most impressive movement of *Série brasileira* is *Batuque*, an early version of the samba, which sounds a bit like a cross between Villa-Lobos' *Little Train* and Arnold's *Grand, grand Overture*. That, and the overture to the unwritten opera *O Garatuja*, also features on the **BIS** anthology of Brazilian

music, which we seem not to have reviewed. That version of *Batuque* sounds a little more sedate than on Naxos and some of the music is a little more demanding than that of *Nepomuceno*, but the album as a whole is well worthwhile – and there's so little overlap as hardly to matter. Both recordings are good – the BIS is available on SACD and both can be obtained as 24-bit downloads. Even the high-res BIS from eclassical costs a reasonable \$12.12 (mp3 and 16-bit lossless for \$8.66) but, with the sinking £, UK purchasers should look elsewhere for the Naxos – though not from the dealer who is asking £9.70 for this recording.

Wilhelm STENHAMMAR (1871-1927)

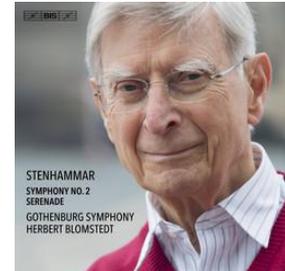
Symphony No. 2 in G minor, Op. 34 (1911-1915) [45:19]

Serenade in F major, Op. 31 (1911-1913/1919) [37:21]

Gothenburg Symphony / Herbert Blomstedt

rec. live, December 2013 (symphony), June 2014 (serenade), Gothenburg Concert Hall, Sweden

BIS BIS-2424 SACD [83:21]



Previous review: [John Quinn](#)

Reviewed as 24/96 download with pdf booklet from			
SACD from			

In July last year I [reviewed](#) BIS's 2017 recording of Stenhammar's Symphony No. 2, with Christian Lindberg and the Antwerp Symphony, a version that helped to rekindle my interest in – and affection for – Neeme Järvi's live Gothenburg account, set down in 1983 ([BIS-251](#)). At the same time, I was directed to the classic Stig Westerberg/Stockholm Phil taping from 1978, which I'd unaccountably overlooked ([Caprice CAP21151](#)). That really is a very fine performance and recording; indeed, it's preferable to the Lindberg in almost every respect, although the energetic BIS/Järvi – he also recorded the symphonies for Deutsche Grammophon – is still a frontrunner. Not long afterwards I [reviewed](#) Herbert Blomstedt and the Gothenburgers in a delightful selection of Stenhammar pieces, including *Sången* (BIS again).

Blomstedt, having firmly established his credentials in this repertoire as far back as 1982 – when he first recorded *Sången* for [Caprice](#) – it would be surprising if this new Stenhammar 2 and *Serenade* were anything less than excellent. The Op. 34 certainly starts well, with a clear, spacious first movement that's nicely scaled and shaded. The playing is very polished, the brass beautifully blended, and the recording is both full and forensic, if a little close. Most impressive, though, is the sense of incident, of things to say, something I don't always get from Stenhammar. Blomstedt's second movement is poised and unusually transparent, yet indisputably Nordic in sentiment, the third is rhythmically alert – quietly contented, too – and the finale is deftly done. And yet, despite these felicities, I feel the performance lacks that last degree of spontaneity and character.

I may have been lukewarm about the Lindberg/ASO Op. 34, but I had absolutely no qualms about his earlier collection of orchestral pieces, including the Op. 31 *Serenade* ([BIS](#)). In fact, I made that release a Recording of the Month, remarking: 'At last, Stenhammar gets the fine performances he deserves.' And as good as Blomstedt's Op. 31 undoubtedly is – there's a proportionality and balance here that's very classical – the 'hear through' lightness of Lindberg's reading is a wonder to behold. Also, the DeSingel sound is a joy from start to finish. As for the symphony, I'm still very attached to BIS/Järvi – and, belatedly, becoming more so to Westerberg.

Good performances, well recorded, and an obvious choice if this pairing appeals; individually, though, I'd look elsewhere. **[DM]**

Franz SCHREKER (1878-1934)*Ekkehard* - Symphonic Overture Op. 12 (1902-3) [11:49]*Vom ewigen Leben* (2 Lyrical Songs for Soprano & Orchestra) (1923, orch. 1927) [14:46]*Phantastische Ouvertüre*, Op. 15 (1904) [10:17]*4 Kleine Stücke* (Four Sketches for film) (1930) [9:34]*Vorspiel zu einer großen Oper* (1933) [22:06]

Valda Wilson (soprano)

Deutsche Staatsphilharmonie Rheinland-Pfalz/Christopher Ward

rec. 2018, Philharmonie, Ludwigshafen

CAPRICCIO C5348 [68:32] Reviewed as a 16-bit download. NO BOOKLET.Previous review: [Nick Barnard](#)

CD from			
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I shall always be grateful for Decca's Entartete Musik series, which introduced me to so many fine works banned by the Nazis in the 1930s. Included in that ground-breaking series was one of Franz Schreker's operas, *Die Gezeichneten*. Since then, the composer's discography has grown appreciably, with several releases in the past few years. Chief among the latter is a most rewarding album of overtures and preludes, from Lawrence Renes and the Royal Swedish Orchestra ([BIS](#)). Sadly, the very recent Naxos offering, with JoAnn Falletta and the Berlin Radio SO, was very disappointing, although [Robert Cummings](#) seemed to like it rather more than I did.

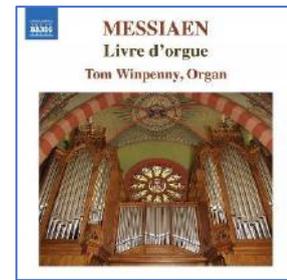
One of the joys of that BIS release is the sumptuous recording, which, allied to powerful, sweeping performances, makes for a truly immersive orchestral experience. As it happens, the weight and thrust of the Deutsche Staatsphilharmonie Rheinland-Pfalz in the symphonic overture *Ekkehard* is mighty impressive, the magisterial brass especially so. Richly Romantic, but not too sweet, this repertoire really should be more widely heard. Conductor Christopher Ward certainly seems to believe in these scores, the fine playing a striking example of how good these German provincial orchestras can be. As for soprano Valda Wilson, she sings securely, and with all necessary feeling, in the Korngoldian *Lyrical Songs*. Ward is a judicious and very sensitive accompanist throughout.

Also, Capriccio's detailed, quite nuanced recording confirms Schreker's skill as an orchestrator, unflinchingly dramatic, yet, as the *Phantastische Ouvertüre* demonstrates, not given to excess. The animated, somewhat leaner *4 Kleine Stücke* are attractive, the second, *Violente*, particularly bracing. The high point here is a stirring account of the *Vorspiel zu einer großen Oper*, with its disarming, *Boléro*-like beginning (cue suitably crisp timps). It's all so persuasively phrased and paced; indeed, this album is a worthy companion to BIS's chart-topping one. But, as good as Capriccio's 16-bit recordings undoubtedly are, I'd love to hear them in high-res. Alas, they never oblige. That's forgivable, I suppose, but the lack of pdf booklets most certainly isn't.

Splendid music, very well played and recorded; a must for all Schreker fans. **[DM]**

Olivier Eugène MESSIAEN (1908-1992)*Verset pour la Fête de la Dédicace* (Verse for the Festival of the Dedication of a Church, 1960) [9:06]*Livre d'orgue* (1951) [43:13]*Reprises par interversion* (Repetitions in Inversion) [5:58]*Pièce en trio* (Trio for Trinity Sunday) [2:36]*Les mains de l'abîme* (The Hands of the Abyss for times of penitence) [6:29]

Chants d'oiseaux (Birdsong for Eastertide) [8:12]
Pièce en trio (Trio for Trinity Sunday) [7:51]
Les yeux dans les roues (The Eyes in the Wheels for Pentecost) [1:49]
Soixante-quatre durées (Sixty-four Durations) [10:18]
Monodie (1963) [2:58]
Tristan et Yseult: Thème d'Amour (Tristan and Isolde: Love Theme, 1945: world premiere recording) [1:40]
 Tom Winpenny (organ)
 rec. 19-20 July 2017, Église Saint-Martin, Dudelange, Luxemburg. DDD.
 Booklet includes organ specification
NAXOS 8.573845 [57:29]



This review was ready to go months ago, then got stuck at the back of the queue because I intended to combine it with the King's recording of *La Nativité* (KGS0025). In the end, after a long period of acclimatisation, in which I got to like it more, I reviewed the latter in my [Christmas 2018 survey](#) and now Dan Morgan has beaten me with his review of the Naxos (pending).

The title of *Livre d'orgue* is Messiaen's homage both to Bach's *Orgelbüchlein*, with which it shares the provision of pieces appropriate for certain times of the year, and his predecessors in the French organ school, several of whom, well-known and less-known, gave this title to their collections. Such a collection, Nicolas de Grigny's *Premier livre d'orgue*, consists of an organ mass and hymns for the principal feasts of the church calendar. (Recorded on Nimbus NI6342 – [review](#)).

Like the music of Bach, Messiaen's was inspired by his profound beliefs, but it's music of a very different kind from both Bach and his French predecessors. So different, in fact, that it puzzled his contemporaries, when he first performed the work in 1952, almost as much as Beethoven's late quartets and piano sonatas perplexed his contemporaries. One forgets that the first French performance, in 1955, was part of Pierre Boulez's avant-garde *Concerts du Domaine musical*; there's a finer distinction than one thinks between Messiaen's music, which I love, and that of Boulez, which I still find perplexing. (Will someone please explain why I don't enjoy *Pli selon pli* and *Le Marteau sans maître*?)

Running through all Messiaen's music is birdsong, not just for Easter (No.4, track 5); it's present, too, in the opening work for the dedication of a church. The other great influence on this music comes from Hinduism, an interest in which by no means conflicted with the composer's deep Catholicism and which culminated in his *Turangalîla* Symphony. These influences are especially noticeable in the first Trio for Trinity Sunday (track 3).

It may be too facile to call Messiaen a mystic – Tom Winpenny avoids doing so in the excellent, if rather short, notes in the booklet – but it's significant that he was drawn to include Ezekiel's vision of the wheels within wheels which have led the likes of Erich von Däniken to suppose that the prophet had seen a UFO (No.6, track 7).

The legend of Tristan and Isolde was another Messiaen fascination, first appearing in *Harawi*, again in *Turungalîla* and finally, as I had thought, in *Cinq rechants*. The last work on this Naxos album adds a first recording of a short but welcome fourth, later reworked for *Harawi*.

Competition in Messiaen's organ music is fierce and Tom Winpenny's two earlier Naxos recordings have received somewhat mixed receptions. Dan Morgan placed his recording of *La Nativité* only a little

below those of Simon Preston and Judith Weir – [review](#) – and Roy Westbrook, though he didn't think it a market leader, also liked it – [review](#).

My own reaction to his recording of *L'Ascension* and other works was similar; though impressed, I preferred Gillian Weir, Jennifer Bate and Timothy Byram-Wingfield – [DL News 2016/4](#).

The first of Winpenny's Messiaen recordings was made on his own organ at St Alban's Abbey where, I gather, his Messiaen is a regular Christmas treat. The second was recorded in St Giles' Cathedral, Edinburgh. The new recording was made on a more appropriate instrument in Luxembourg, not exactly Messiaen's beloved Cavaillé-Coll at the Sainte-Trinité, but a very good alternative. The booklet includes a full specification. It's a decent performance on a fine organ.

It's not, however, as authoritative as Olivier Latry's on the Notre Dame organ (Messiaen complete organ works, DG **4714802**, 6 CDs), but that's no longer available separately, nor is Jennifer Bate's composer-approved recording on the organ of La Trinité (complete set, download only, on Treasure Island – [review](#)). Gillian Weir's highly-regarded Priory label recordings were made on the Århus Cathedral organ: *La Nativité* on **PRCD921** (with *Apparition de l'Église éternelle* and *Le Banquet céleste*) and *Livre d'orgue* on **PRCD924** (with *L'Ascension*).

La Dolce Volta have reissued Louis Thiry's recordings made for Calliope in the 1970s and released with ringing endorsements from Messiaen. The contents of six LPs come in a limited edition 3-CD set for around £15 (**LDV491**) or as three separate download albums for less than £5 each in lossless sound, with pdf booklet. *Livre d'Orgue* is coupled with *Messe de la Pentecôte* on **LDV50D** [71:17] and *La Nativité* with *Le Banquet céleste* and *Apparition de l'Église éternelle* on **LDV51D**. Thiry plays the Metzler organ of the Cathedral of Saint-Pierre, Geneva, the specification of which is included in the booklet.



With adjectives such as 'special' employed on their appearance and afterwards, and with the Geneva organ a very acceptable substitute for Messiaen's own instrument, these recordings deserve to be taken very seriously, especially at the very attractive new prices. The set is not quite complete: when the LPs were released, in 1972, *Méditations sur le mystère de la sainte Trinité* had not yet been published and the *Livre du saint Sacrement* was not written until 1984, but these can easily be added from other recordings. All in all, despite my enjoyment of the new Naxos album, the Dolce Volta set now has to be my prime recommendation for a library choice.

If you don't want the whole set, just download *Livre d'orgue* and *Messe de la Pentecôte* for as little as £4.99; not only are they Thiry's own favourite Messiaen works and specifically mentioned in a letter from the composer, he also performs them to perfection and the recording, though of course analogue, has digitised very well.

One booklet covers the whole series, even if you buy the separate downloads; the notes there, in the form of an interview with Thiry and an extract from an article, are most interesting; not only does he cover the circumstances of the recordings, he also, significantly, refuses to regard them as perfect performances frozen in time.

Volume 3 of the complete Messiaen organ music on BIS, performed by Hans-Ola Ericsson, couples *Messe de la Pentecôte* and *Livre d'orgue*, as on La Dolce Volta (**BIS-CD-441** [75:40]). That's also well worth considering, though I think Thiry just preferable and less expensive even than the [eclassical.com](#) download at \$11.04 with pdf booklet.

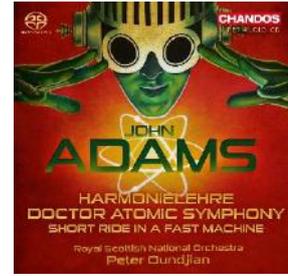
John ADAMS (b. 1947)*Doctor Atomic* Symphony [24:20]

Short Ride in a Fast Machine [4:00]

Harmonielehre [41:27]

Royal Scottish National Orchestra/Peter Oundjian

rec. Royal Concert Hall, Glasgow, February and April 2013

CHANDOS CHSA5129 SACD [70:15]

Reviewed as 24/96 stereo download (also available in 24/96 surround) with pdf booklet from
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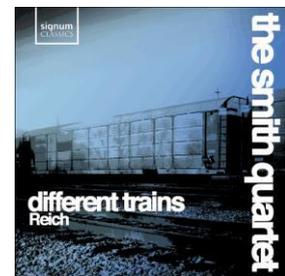
Several of my colleagues reviewed this when it was released: *Recording of the Month* – [review](#) – [review](#) – [review](#) – but I somehow missed including it in one of my collections until hearing Simon Rattle’s recording of *Harmonielehre* nudged my memory. Rattle’s recording, once available on a choice of mid-price EMI CDs, is now full-price – over £10 even as a lossless download – or embedded in a 52-CD set or an 8-hour download, which makes the Chandos the more attractive purchase, especially as it comes in SACD format for around the same price and offers one of only two recordings of the *Doctor Atomic* Symphony. The 24-bit download sounds fine but costs more than the SACD – again I have to ask why, when no physical product has to be provided and there are no post-and-packing costs.

The final movement of *Harmonielehre* derives from a dream which Adams had of his daughter, nicknamed ‘Quackie’, riding on the shoulders of the medieval mystic Meister Eckhardt, whose works I find wonderful, even if I don’t really understand them. (Along with Julian of Norwich, Richard Rolle, Walter Hilton, and the author of *The Cloud of Knowing*.)

Peter Oundjian, who conducts the music to a T, is becoming Chandos’ go-to conductor for Adams, most recently in *Absolute Jest* and other music (**CHSA5199** – [review](#) – [review](#) – [Spring 2018/2](#)).

Staying with the ‘minimalist’ composers, let me renew my recommendation of the Signum recording of **Steve REICH** *Different Trains*, *Triple Quartet* and *Duet* from the Smith Quartet in [DL News 2012/22](#) from an mp3 download (**SIGCD064**).

Better quality than that mp3, and better value, are to be had in the form of the lossless download, with pdf booklet, from hyperion-records.co.uk, currently on offer for just £4.99.

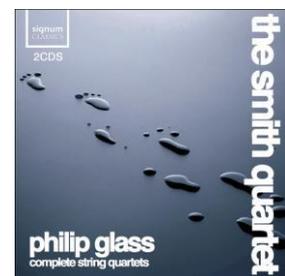
**Philip GLASS (b. 1937) Complete String Quartets**No. 3 *Mishima* (1985) [16:04]No. 2 *Company* (1983) [8:34]No. 4 *Buczak* (1989) [22:52]

No. 1 (1966) [16:16]

No. 5 (1991) [24:24]

The Smith Quartet

rec. St Paul’s Church, Deptford, London, 26-28 July 2007. DDD

SIGNUM CLASSICS SIGCD117 [47:49 + 40:50]

Reviewed as 24/96 download with pdf booklet from
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This one I missed completely, but Rob Barnett’s [review](#) says it all and provides purchase links. The Hyperion download offers less startling value than the Reich, but is still very worthwhile at £11.05 (16-bit) or £12.45 (24-bit), less than is being asked by other download providers that I checked.

Vyacheslav ARTYOMOV (b.1940)

In Memoriam (1968, rev. 1984) [20:35]

Oleh Krysa (violin)

Academic Symphony Orchestra of the Moscow State Philharmonic/Dmitri Kitaenko

Lamentations (1998) [12:43]

Oleg Yanchenko (organ)

Academic Symphony Orchestra of the Moscow State Philharmonic/Dmitri Kitaenko

Pietà (1992/3, rev. 1996) [21:27]

Aleksandr Rudin (cello)

Moscow Chamber Orchestra "Musica Viva"/Murad Annamamedov

Tristia I [16:40]

Stanislav Bunin (piano)

USSR State Symphony Orchestra/Timur Minbayev

rec. Melodiya, Moscow, 1986-1994. DDD.

DIVINE ART DDA25175 [71:28]



CD from		
Reviewed as streamed with pdf booklet from		

Artyomov’s music gives very few hostages to the ‘enemy’ – traditionalists like me – yet I find this Divine Art release absolutely compelling. With the constant underlying theme of the sufferings of the Russian people even after the death of Stalin, it batters the listener into submission, rather like Hartmann’s *Concerto Funebre*, another work which in theory I ought not to like, but do.

This is one of many recordings of Artyomov’s music which Divine Art have released – too many to list here, but Rob Barnett’s [review](#) of two of them is a good place to start. All can be streamed from Naxos Music Library or downloaded from chandos.net. They are a combination of new recordings and those licensed from Melodiya. Some of the Melodiya recordings employed here remain available, differently coupled, as downloads on the Olympia label.

Stephen GOSS (b.1964)

Theorbo Concerto (2018) [19:25]

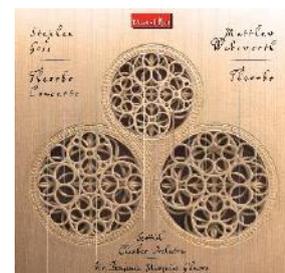
Matthew Wadsworth (theorbo)

Scottish Chamber Orchestra/Benjamin Marquise Gilmore

rec. RSNOCentre, Glasgow, 31 July 2018. DDD.

Reviewed as 24/96 wav press copy.

DEUX-ELLES [19:25]



Due for release shortly.

Forget a number of pre-conceptions. This is contemporary music that doesn’t go out of its way to put off old fogies like myself, but it’s not a modern pastiche of the kind of baroque music which called for that giant lute, the theorbo, and it’s certainly not superficial, even if it reminds the listener of a variety of other composers. Mainstay of the bass continuo, here the theorbo comes into its own as a solo instrument in a concerto specially commissioned from a composer who is a specialist composer for its distant cousin the guitar. Some concertos ought not to work but, like Vaughan Williams’ Tuba Concerto, this does.

World Music

God is not a Terrorist

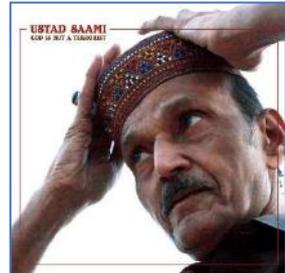
Ustad Saami

INDIGO MUSIC 169832 [46:47]

CD, vinyl or mp3 from		Stream or download	
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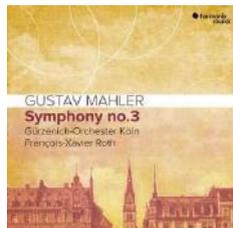
The sentiments of the title track are irreproachable and the music, Ustad Saami's own take on an ancient Islamic tradition now frowned on in Pakistan and likely to die with the performer, is utterly beautiful and entrancing.

The only grumble is the awful presentation – the notes in the booklet are made to look as if they were made on an old typewriter with a faded ribbon on a coloured background. Clever? No. Off-putting? Yes, but fortunately the music is what matters. The title piece is the hardest for Western ears to fathom, but persevere and the other tracks will seem much more amenable.



In progress

Cecilia Bartoli has recorded a CD of **VIVALDI opera arias**, twenty years after her landmark Decca album with Ensemble Matheus and Jean-Christophe Spinosi. Watch out for my review – or just snap it up from [Amazon UK](#) or [Presto](#). (4834475). I suspect that Bartoli's many admirers may well be ahead of my recommendation. Don't be put off by the rather plain cover – these performances are anything but ordinary.



That's a likely candidate for **Recommended** status: Dan Morgan has already awarded that to his forthcoming review of **MAHLER Symphony No.3** from the Gürzenich-Orchester Köln and François-Xavier Roth (**HARMONIA MUNDI HMM905314.15**, 2 CDs).

Also **Recommended**: **SIBELIUS Symphony No.1** and *En Saga* from the Gothenburg Symphony and Santtu-Matias Rouvali (Alpha **ALPHA440**). These are performances worthy to be compared with Osmo Vänskä and the Lahti Symphony Orchestra.



Francesco Bartolomeo CONTI (c.1681-1732) may not be a household name, but a recording of his *Missa Sancti Pauli* by the Purcell Choir, Orfeo Orchestra and György Vashegy is well worth investigating (Glossa **CGD924004**).

Giovanni Antonini's HAYDN 2032 Project continues with Volume 7 – *Gli Impresari*: Symphonies Nos. 9, 65 and 67 and **MOZART** incidental music for *Thamos König von Ägypten*. (Alpha **ALPHA680**). The performances are from the Kammerorchester Basel. The title of the album relates to the fact that all the music was associated with a theatrical performance – in the case of No.9 probably a dramatic cantata rather than a play.



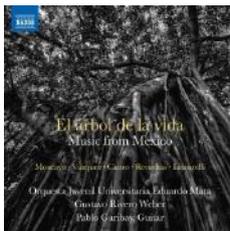
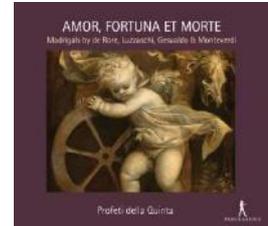
Four **MENDELSSOHN** Overtures come in rather dated mono but in classic performances from the Vienna Philharmonic and Carl Schuricht, coupled with **SCHUBERT** *Rosamunde* Overture, Entr'acte No.3 and Ballet Music No.1 and No.2 in decent early stereo from Pierre Monteux, again with the VPO (Decca Eloquence **4824955**).





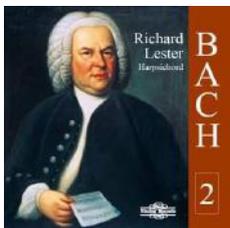
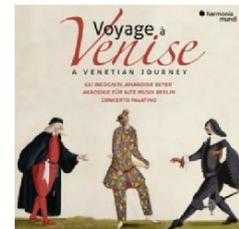
Er heisset Wunderbar! offers attractive performances of three Christmas-period cantatas from **Johann Friedrich FASCH**, **Christoph GRAUPNER** – the man who was offered the Leipzig post before Bach – and **JS BACH** (No.36), plus a concerto for violin, 2 oboes, strings and continuo by **Georg Philipp TELEMANN** performed by Barokkanerne (LAWO LWC1169).

Amor, Fortuna et Morte: the title (Love, Fate or Fortune and Death) sums up the contents of a collection of madrigals by **de RORE**, **LUZZASCHI**, **GESUALDO** and **MONTEVERDI** performed by the oddly named Profeti della Quinta/Elam Rotem. (Pan Classics PC10396). Having encountered this group before and been impressed, I had high hopes for this recording; I was not disappointed.



El Árbol de la Vida: Music from Mexico contains familiar music – **MONCAYO Huapango** and **REVUELTAS La noche de los Mayas** – together with less familiar works by **VÁZQUEZ** – the title piece – **CASTRO** and **IANNERELLI** – two of them world premiere recordings. The performances of the two more familiar pieces, from the Eduardo Mata student orchestra/Gustavo Rivero Weber, could do with more of the oomph that they receive on other recordings, but the CD is worth its modest price for the new music. (Naxos 8.573902).

An attractive 3-CD super-budget-price package from Harmonia Mundi, ***Voyage à Venise***, brings together three earlier releases: **Venice – The Golden Age**, concertos by **VIVALDI** and Contemporaries (Akademie für alte Musik Berlin), **Teatro all Moda**, music by **VIVALDI** (Gli Incogniti/Amandine Beyer) and **Sonate e Canzoni** by **Giovanni GABRIELI** (Concerto Palatino). The CDs are in individual slip-cases housed in a cardboard case (**HMX2908798.00** around £11). With the individual CDs each costing more than the box set, what's not to like?



Richard Lester continues his distinguished survey of **BACH** harpsichord music with English Suite No.3, French Suite No.5 and Partitas Nos. 1 and 5 on Nimbus **NI5948/9** (2 CDs). Having already praised this recording from a press preview in [Spring 2018/2](#), belatedly receiving the 2-CD set confirmed my enjoyment.