

Second Thoughts and Short Reviews: Spring 2020/2
By Brian Wilson, Simon Thompson and Johan van Veen

Reviews are by Brian Wilson except where otherwise stated.

Spring 2020/1 outgrew itself and was released as 1A – [here](#) – and 1B – [here](#).

The recordings which I've included this month and in recent months from **emusic.com** have now virtually exhausted everything of interest there. It's worth considering a short-term subscription for the sake of these BeArTon recordings of Polish music from native performers and the EM Records of British music from that enterprising label, but that's about all.

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CHANNEL CLASSICS **CCSSA SEL7020 SACD** [69:38]



It's anniversary time: The Tallis Scholars, who released their first recording of music by Allegri (*Miserere*), Mundy (*Vox patris caelestis*) and Palestrina (*Missa Papæ Marcelli*) forty years ago have just reissued that recording in a new 24-bit download-only transfer (Gimell **CDGIM639** – [review](#) – and see below [p.5]) and Channel Classics, who have specialised in digital quality from the start, have released a selection of Gramophone Editor's Choice recordings – free on mp3, but also available on SACD and in DXD quality to celebrate their 30th anniversary. I'm not sure that I would want to pay for this selection – much better to save your pennies for one or more of the recordings included – but it serves as a very useful reminder of some quality releases.

Plainsong: *Dum sacrum mysterium* [1:00]

Robert CARVER (c.1487-after 1566)

Missa Dum sacrum mysterium [40:12]

Anon.

Magnificat - 7th tone faburden (from the Carver Choirbook)

[14:02]

Robert CARVER

O bone Jesu a 19 [12:51]

The Sixteen/Harry Christophers

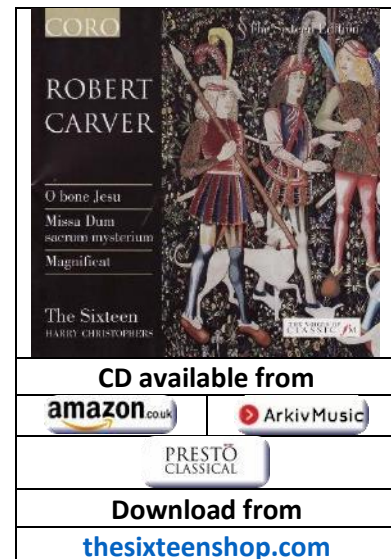
rec. St Jude's Church, Hampstead, London, May 1996. DDD.

Texts and translations included.

Reviewed as lossless download with pdf booklet from

thesixteenshop.com.

CORO COR16051 [68:12]



I was reminded of this very fine recording when reviewing a Hyperion recording, of Sir James MacMillan's Symphony No.4

(**CDA68317**, with Viola Concerto, review forthcoming). MacMillan, a great advocate of his fellow countryman's music floats a hint of renaissance music that I couldn't quite place in that symphony; it turns out to be from Carver's Mass *Dum sacrum mysterium*. As always with MacMillan, it's in no sense a crib from the older composer; he always makes such quotations his own.

Having made a wonderful ground-breaking series of recordings from the Eton Choirbook, Harry Christophers and The Sixteen turned their attention to another choirbook which has survived with the name of the Scottish composer Robert Carver attached to it. Carver's music has been shamefully neglected – there's only one other album largely devoted to him, and that's to special order only – but this recording helps to remedy the neglect. Having heard it before only in mp3, I downloaded the lossless version from thesixteenshop.com.

That other recording comes from [Presto](#) on one of their special CDs (ASV Gaudeamus **CDGAU136**, *Sacred Music for Mary Queen of Scots*). That comes from Cappella Nova, but the Coro recording is the one to have first. If you like the music of Carver's English contemporaries, though his textures are denser, the Mass in ten parts, *O bone Jesu* in 19 parts, this Coro recording is for you. Now we need more; perhaps The Sixteen will oblige, or The Tallis Scholars, or one of the wonderful younger groups around today. Or perhaps Universal will reissue their three CDs of Carver's music which used to exist (CDGAU124, 126 and 127). Meanwhile, the Coro will do very nicely.

The *Credo* from the Mass and *O bone Jesu* from this recording are also available, with MacMillan's setting of the latter work, a tribute to Carver, on Coro **COR16010: An Eternal Harmony**.

English Motets

Thomas TALLIS (c.1505-1585)

Suscipe quæso Domine [10:13]

William BYRD (c.1540-1623)

Vigilate (from *Cantiones sacræ* 1589) [4:08]

Thomas TALLIS:

Loquebantur variis linguis [4:16]

Thomas TOMKINS (1572-1656)

When David heard [5:12]

Thomas TALLIS

If ye love me [2:44]

John SHEPPARD (c.1515-c.1559)

Libera nos, salva nos [3:59]

William BYRD

Miserere mei [3:26]

Robert WHITE (1538-1574)

Christe qui lux es et dies I [4:40]

John DUNSTAPLE (c.1390-1453)

Veni Sancte Spiritus / Veni creator Spiritus [5:29]

Thomas MORLEY (1557-1602)

Hæc dies [1:59]

John TAVERNER (c.1490-1545)

Quemadmodum [5:53]

William CORNYSH the elder (d.1502)

Ave Maria Mater Dei [2:42]

Orlando GIBBONS (1583-1625)

O Lord, in thy wrath rebuke me not [3:47]

Robert PARSONS (c.1535-c.1571)

Deliver me from mine enemies [2:27]

William BYRD:

Ne irascaris, Domine [4:23]

Civitas sancti tui [5:14]

John SHEPPARD:

Libera nos, salva nos II [2:25]

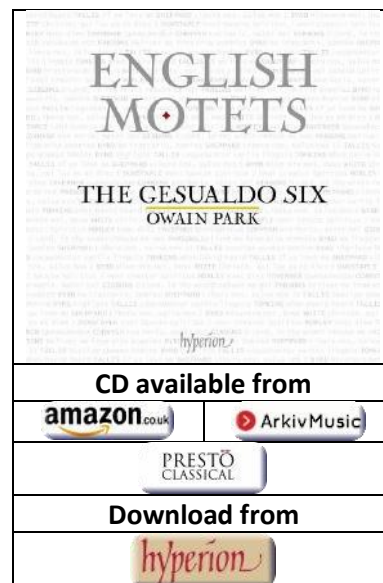
The Gesualdo Six/Owain Park

rec. March 2017, Trinity College Chapel, Cambridge. DDD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.

HYPERION CDA68256 [72:57]



Mea culpa, or, more accurately, *nostra culpa*: none of us MusicWeb reviewers seem to have picked up this recording when it was released, as I realised when reviewing The Gesualdo Six's latest recording (*Fading*, a meditative reflection on Compline: Hyperion **CDA68285**). How such a fine recording passed us by, I can't say, but I'm trying to make some amends now. The new compline-based release, with music from the 12th to the 21st century, covers a good deal more ground than this renaissance-centred programme, but otherwise both offer a stimulating musical experience which belies the plain grey cover common to both.

RECOMMENDED

Gregorio ALLEGRI (1582–1652)

Miserere [12:35]

William MUNDY (c.1529–1591)

Vox Patris cælestis [19:20]

Giovanni Pierluigi da PALESTRINA (c.1525–1594)

Missa Papæ Marcelli [36:39]

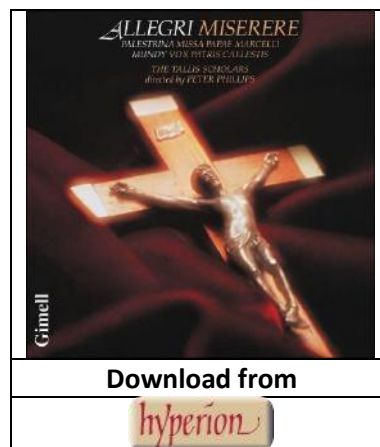
The Tallis Scholars/Peter Phillips

rec. 1980, Merton College Chapel, Oxford DDD

Texts and translations included

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk. Download only.

GIMELL CDGIM639 [68:57]



Download from



Having [recommended this reissue](#) of the Tallis Scholars' first recording in superb digital sound on the main MusicWeb pages, I've included it again here in case you missed it. Even if you have one of the earlier reissues, this is very well worth adding – all the more so if you don't have it in any form.

RECOMMENDED

William BYRD (1539/40–1623)

Singing in Secret

Miserere mei [3:04]

Gaudeamus omnes [5:10]

Mass for Four Voices – *Kyrie* [2:00]

Mass for Four Voices – *Gloria* [5:54]

Timete Dominum [4:28]

Mass for Four Voices – *Credo* [8:12]

Ave Maria [1:58]

Lætentur cæli [3:34]

Mass for Four Voices – *Sanctus & Benedictus* [3:40]

Iustorum animæ [2:29]

Mass for Four Voices – *Agnus Dei* [2:51]

Deo gratias [0:41]

Beati mundo corde [3:01]

Infelix ego [13:02]

The Marian Consort/Rory McCleery

rec. 5-7 August 2019, Crichton Collegiate Church, Midlothian. DDD.

Texts and translations included.

DELPHIAN DCD34230 [60:14]



CD available from



PRESTO
CLASSICAL

Stream from

[Naxos Music Library](#)

There have been other, very fine recordings of Byrd's Latin-text music, composed for private – secret, even – performance by his circle of recusants at Ingatestone. Earlier in Queen Elizabeth's reign something of a blind eye had been turned to such groups provided that their political loyalty was assured, but all that changed with the papal bull excommunicating Elizabeth, the execution of Mary Queen of Scots and the failed Spanish Armada, all conspiring to turn followers of the old faith into potential traitors. Byrd and Tallis had composed music in English and Latin for the queen's Chapel Royal; there was even a Latin version of the English prayer book, for use where it was 'understood of the people', and it's still used in the Oxford University Church at the start of each term. In theory, Byrd's three Masses could have been used in such a celebration, and Tallis and Byrd were still

dedicating their *Cantiones Sacrae* to the queen as late as 1575, with further editions from Byrd alone in 1589 and 1591, but it's doubtless correct to assume that the music here was intended for the Ingatestone community.

There have been other similar collections: *The Tallis Scholars sing William Byrd* is a very good place to start, a 2-CD-for-1 collection of his three Masses, the Great Service, and other music in English and Latin (**CDGIM208** – CD, or download in lossless sound, with pdf booklet, from hyperion-records.co.uk, for £7.99). A Chandos recording entitled *The Caged Byrd* contains a collection of his private works, including his outburst against religious restraint, 'Why do I use my paper, incke and penne?' and the thinly veiled setting of the psalm of the Israelites in Babylonian captivity, *Super flumina Babylon*. The Chandos complements the new Delphian, with very few overlaps (**CHAN0609**).

Having heard an excerpt from the new Delphian, which intersperses the sections of the 4-part Mass with other music, and based on my high appreciation of the Marian Consort's earlier recordings, I streamed the album immediately from the estimable Naxos Music Library. No ifs, no buts; this collection simply has to join those other Byrd recordings as another benchmark. Don't hesitate. If, having streamed this from Naxos Music Library. You wish to purchase the download, don't be tempted by the iTunes mp3 purchase button; it can be obtained in lossless quality from Presto, with booklet, for around the same price and in 24-bit for a little more.

Gems of the Polish Baroque

Marcin MIELCZEWSKI (c1600-1651)

Canzon II a 2 [5:26]

Kaspar FOERSTER (1616-1673)

Sonata a 3 in F 'La Sidon' [9:41]

Mikołaj ZIELEŃSKI (1560-1620)

Fantazja II [3:47]

Adam JARZĘBSKI (1590-1649)

Chromatica, Concerto a 3 [4:35]

Kaspar FOERSTER

Sonata a 3 in c minor [7:06]

Adam JARZĘBSKI

Cantate Domino, Concerto a 2 [4:25]

Kaspar FOERSTER

Sonata a 3 in G [10:00]

Adam JARZĘBSKI

Berlinesa, Concerto a 3 [4:00]

Kaspar FOERSTER

Sonata a 3 in d minor 'La Pazza' [7:05]

Marcin MIELCZEWSKI

Canzon I a 2 [11:08]

Kaspar FOERSTER

Sonata a 3 in c minor [10:13]

Adam JARZĘBSKI

Tamburetta, Concerto a 3 [2:56]

Stanisław Sylwester SZARZYŃSKI (1650-1713)

Sonata in D [6:06]

Mikołaj ZIELEŃSKI

Fantazja III [3:12]

Kaspar FOERSTER

Sonata a 3 in B [7:42]



GEMS OF THE POLISH BAROQUE
ENSEMBLE GIARDINO DI DELIZIE - Łódź - Anna Augustyna, wokalista, artystka absolwentka

CD available from	
	
Stream from	Naxos Music Library

Ensemble Giardino di Delizie

Recorded 2019 at Chiesa di San Bernardo, Nepi, Italy DDD

Reviewed as a stereo 16/44 download with pdf-booklet from Outhere

BRILLIANT CLASSICS 95955 [1:37:29]

The musical history of Poland is hardly known outside the country, but in recent years several discs have been released which document the musical developments during the late renaissance and baroque periods, mostly in performances by Polish ensembles. Now Brilliant Classics have released a set of two discs with instrumental music of the 17th century, performed by an Italian ensemble. That is not as surprising as it may seem: the music included here is very much Italian in style. Although travelling was quite an ordeal at the time, the 17th century saw a frequent exchange of musicians and composers across the European continent, which explains the dissemination of the Italian style. The names of the composers on the programme may be hardly known to most music lovers, but many will immediately recognize the features of 17th-century Italian music, such as the harmonic experiments in Jarzebski's *Chromatica* and the virtuosic violin solo in Foerster's *Sonata a 3 in c minor*. The latter is in a way the odd man out, as he worked in Danzig (Gdansk), which in his time was part of Germany rather than Poland.

This disc offers a fascinating survey of the influence of the Italian style in Poland, and the way Polish composers were able to internalize that style and write fully idiomatic instrumental music. The Ensemble Giardino di Delizie delivers brilliant and exciting performances. Thanks to the music and the performers this is a disc to treasure. [JV]

A Consort's Monument

Giovanni COPERARIO (ca 1570/1580-1626) Fantasia II a6 in F [3:58]

William LAWES (1602-1645) Almaine a 3 in d minor [3:13]

Claudio MONTEVERDI (1567-1643) *Rimanti in pace* a5 (Terzo Libro de Madrigali, 1592) [4:28]

Christopher SIMPSON (1610-1669) May a3 in a minor (The Monthes) [4:46]

Improvisation upon a Ground in B (after **Christopher SIMPSON**) [2:36]

Alfonso FERRABOSCO II (c.1575-1628) Four-Note Pavan a5 [3:54]

John WARD (1571-1638) Fantasia VII a6 in c minor [4:25]

William LAWES Ayre a 6 in c minor [2:59]

Giovanni COPERARIO *O voi che sospirate* a5 [3:51]

John JENKINS (1592-1678) Newarke Seidge a4 in D [5:15]

Preludium (improvisation) & Gray's Inn (**Giovanni COPERARIO**) [3:50]

John JENKINS Fantasia III a6 in c minor [4:15]

Thomas LUPO (1571-1627) Fantasia X a6 in a minor [4:43]

John DEERING (c.1580-1630) Fantasia III a5 in a minor [3:08]

Preludium & Fortune my foe (improvisation) [3:58]

Alfonso FERRABOSCO II Fantasia VI a6 in C [3:43]

William WHITE (1571-c.1634) Fantasia II a6 in d minor [3:35]

L'Achéron/François Joubert-Caillet (treble viol)

rec. Église Notre-Dame de Centeilles, October 2019. DDD.

Reviewed as lossless (wav) press preview

RICERCAR RIC413 [66:41]



Only one small problem stood in the way of my enjoyment of this collection of viol consort music from the late sixteenth and seventeenth centuries – how to file such a diverse collection and be able to find it again. In the end I settled for ‘Ricarcar Consort RIC413’, but I still had to search my hard drive for the catalogue number to locate it. Most of the music is quiet and reflective but L’Achéron, ably assisted by the Ricarcar engineers, ensure that it doesn’t sound dull.

Perhaps not as important a recommendation as L’Achéron’s earlier recording of Orlando Gibbons’ *Fancies* (**RIC384** – [review](#) – [Autumn 2017/3](#)), but a worthwhile successor.

Amor tiranno: Broken-hearted Lovers in Seventeenth-Century Venice

Francesco CAVALLI (1602-1676) *Gli amori di Apollo e Dafne*, Act III Scene 3 (Venice 1640) [7:44]

Erismena, Act II Scene 15 (1655) [6:31]

La Didone, Act II Scene 1 (1641) [5:34]

Tarquinio MERULA (1595-1665) *Sonata cromatica* (keyboard) [6:38]

Benedetto FERRARI (1597-1681) *Amanti, io vi sò dire* [5:10]

Filiberto LAURENZI (1618-after 1651) *Chi può mirar costei e poi non dire* [5:54]

Francesco SACRATI (1605-1650) *La finta pazza*, Act III Scene 5: *Se ad un altro si sposa* (1644) [2:58]

Giovanni CERESINI (1584-c.1659) *Tornate o cari baci* (keyboard) [5:45]

Claudio MONTEVERDI (1567-1643) *L’incoronazione di Poppea*, Act I, Scene 11 (Naples 1651) [8:00] Act II, Scene 7 (Venice 1643) [4:17]

Ohimè, ch’io cado, ohimè (1624) [4:37]

Si dolce è’l tormento (1624) [4:09]

Bonus track:

Girolamo FRESCOBALDI (1583-1643) *Aria di Passagaglia: Così mi disprezzate?* [3:22]

Carlo Vistoli (countertenor) with Lucia Cortese (soprano, *Poppea*)

Sezione Aurea/Filippo Pantieri (harpsichord, organ)

rec. 27-30 December 2018, Sala dell’Arengo del Castello Malatestiano, Fondazione Tito Balestra, Longiano, Italy. DDD.

Texts and translations included

Reviewed as lossless (wav) press preview.

ARCANA A474 [71:59]



There are lots of recordings of broken-hearted lovers from seventeenth-century Italy – it was almost the stock in trade of composers of the period – and we have had some very fine examples recently, so any newcomer needs to be good. Carlo Vistoli, who took the short but important role of Human Frailty in the prologue to John Eliot Gardiner’s recording of Monteverdi’s *Il Ritorno d’Ulisse* (**SDG730**) and two small roles in *L’Orfeo* (Les Arts Florissants, **HMD9809062**), here takes on the tougher assignment of a whole album of arias of lamenting lovers. It’s a successor to his earlier *Arias for Nicolino*, a well-received programme of music by Handel and his contemporaries accompanied by I Talenti Vulcanici and Stefano Demicheli (**A427**).



The earlier album dates from a time when the Outthere group were sending press previews in mp3, and often well short even of the top quality mp3, which is probably why I set it aside, hoping to obtain

a copy in better sound. That never happened, so I listened to the mp3 which, at 320kb/s, is as good as that format gets, and enjoyed it, unworried by some of the more overtly theatrical ornamentation which I see was commented on elsewhere.

The new recording reached me in even better lossless sound and proved just as enjoyable.

RECOMMENDED

Death and Devotion

Matthias WECKMANN (1616/9-1674)

Wie liegt die Stadt so Wüste [16:31]

Franz TUNDER (1614-1667)

An Wasserflüssen Babylon [4:56]

O Jesu dulcissime [5:26]

Ach Herr, lass deine lieben Engelein [8:29]

Dietrich BUXTEHUDE (1637-1707)

O Gottes Stadt BuxWV87 [8:42]

Wo ist doch mein Freund geblieben? Dialogus inter Christum et fidelem animam BuxWV111 [8:00]

Christian RITTER (1645/8-1717/25)

O amantissime sponse Jesu [9:42]

Dietrich BUXTEHUDE

Herr, wenn ich nur dich habe BuxWV38 [4:18]

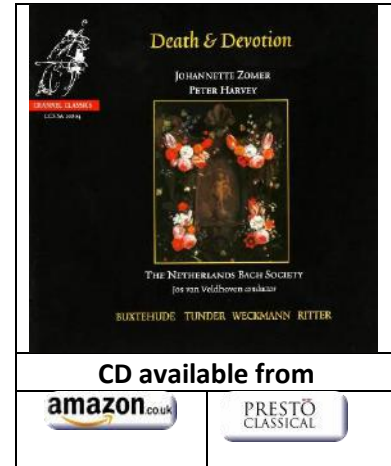
Johannette Zomer (soprano), Peter Harvey (bass)

Netherlands Bach Society/Jos van Veldhoven

rec. June 2003, Muziekcentrum Frits Philips, Eindhoven, the Netherlands. DDD/DSD

Texts and translations included.

CHANNEL CLASSICS CCSSA20804 SACD [67:14]



The Channel Classics 30th anniversary selection (above) alerted me to the fact that we seem not to have reviewed this first-rate recording of penitential but beautiful music. Even if you have some of the items – the Buxtehude *Herr, wenn ich dich nur habe*, for example, sung by Suzie LeBlanc (Chandos **CHAN0691: Recording of the Month** – [review](#)) or Emma Kirkby (Naxos **8.557251** – [review](#) – [review](#)), both with other Buxtehude cantatas – you should add this Channel Classics recording, as recommendable today as when it was released in 2006.

Don't overlook the inexpensive recent Ricercar 2-CD reissue of Buxtehude cantatas from Greta de Reyghere and others, with the Ricercar Consort (**RIC145: Recommended** – [Spring 2020/1B](#)). There's no Buxtehude in another recent Ricercar reissue of Funeral Cantatas by Telemann, Boxberg, Riedel and Bach: Greta de Reyghere again, with the Ricercar Consort, plus James Bowman, Guy de Mey and Max van Egmond (**RIC148**, also in [Spring 2010/1B](#)). Both sell for around £7.50, even the 2-CD set – beware of those asking more.

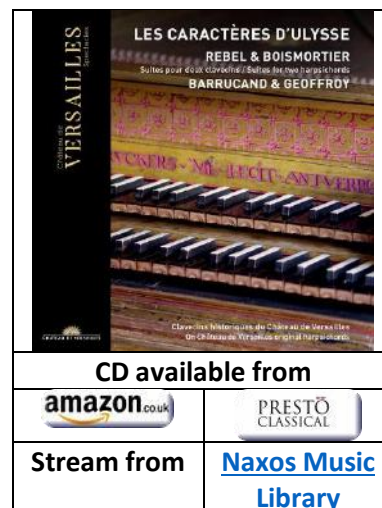
Les caractères d'Ulysse. Suites pour deux clavecins**Jean-Féry REBEL (1661-1747)***Ulysse*: Suite (1703) [12:46]*Les Caractères de la Danse* (1715) [7:53]*Les Éléments* (Extracts) (1737) [16:11]**Joseph Bodin de BOISMORTIER (1691-1755)***Premier ballet*, Op.52 (1734) [11:30]*Daphnis et Chloé*: Suite (1747) [15:10]**Jean-Féry REBEL***Les Plaisirs champêtres* (1734) [10:15]

Clément Geoffroy, Loris Barrucand (harpsichords)

on Château de Versailles original instruments

rec. 20-23 May 2019, Versailles. DDD

Reviewed as press preview (wav) from Outhere

CHÂTEAU DE VERSAILLES SPECTACLES CVS021 [74:03]

Recordings of music played on two harpsichords seem to be quite popular these days. In recent years several such discs have been released. Here is another one, which is the result of a commission by Hervé Niquet to produce an original show for six dancers and two harpsichords, mixing Baroque dance, pantomime, rustic theatre and opera parodies, as part of the commemoration of the birth of Jean-Féry Rebel in 2016. Some of Rebel's best-known pieces are represented: *Les Caractères de la Danse* and *Les Éléments* are regularly performed by baroque orchestras, but as these performances show, they do quite well on two harpsichords too. The programme was extended by some pieces of a comparable nature from the pen of Joseph Bodin de Boismortier. Such transcriptions are not just a modern invention: François Couperin stated that he often performed his music for instrumental ensemble on two harpsichords with pupils or members of his family. The two harpsichordists were so lucky to be able to play two historical instruments in the museum of the Palace of Versailles, dating from 1628 (Ruckers) and 1706 (Blanchet) respectively. And as Loris Barrucand and Clément Geoffroy deliver very lively and engaging performances, lovers of the harpsichord will greatly enjoy this disc. [JV]

There's no doubt about the attraction of Rebel's music, but what does it sound like in these transcriptions of 'the most attractive and most suitable ... pieces from [his] vast opus'? His most famous piece, the representation of Chaos from *Les Éléments*, which sounds like something from the twentieth-century avant-garde, is almost as ear-shattering here as in the full score; I was surprised to hear how effective it – and the rest of the programme – sounds. I wouldn't recommend hearing it all in one go, however; much as I like the sound of the two harpsichords, some may find over an hour too much.

Those seeking the original scoring of Rebel's *Les Éléments* in the complete suite should try Jordi Savall with Le Concert des Nations 'a very rewarding exploration of how several Baroque composers treated the themes of nature and the elements' (Alia Vox **AVSA9914**, with Locke, Vivaldi, Marais, Telemann and Rameau – [review](#)) [BW]

Georg Philipp TELEMANN (1681 - 1767)***Die Kleine Kammermusik: 6 Partiten***

Partita No. 1 in B flat (TWV 41, B1) [11:53]

Partita No. 2 in G (TWV 41, G2) [11:02]

Partita No. 3 in c minor (TWV 41, c1) [8:15]

Partita No. 4 in g minor (TWV 41, g2) [11:34]

Partita No. 5 in e minor (TWV 41, e1) [9:54]

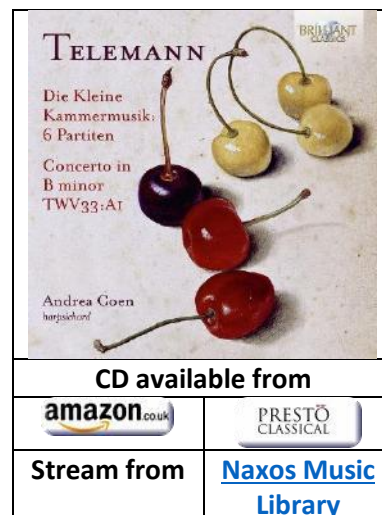
Partita No. 6 in E flat (TWV 41, Es1) [11:17]

Concerto in b minor (TWV 33, A1) [7:56]

Andrea Coen (harpsichord)

rec. 2018 Palazzo Annibaldeschi, Montecompatri, Italy DDD

Reviewed as a stereo 16/44 download from Outhere; pdf-booklet

from brilliantclassics.com**BRILLIANT CLASSICS 95683** [72:16]

The name of Georg Philipp Telemann does not often appear on the programmes of harpsichord recitals. The number of recordings is also limited, although he composed a substantial corpus of music for either harpsichord or organ. Brilliant Classics has released two recordings which cover his complete output, performed by Roberto Loreggian and Andrea Coen respectively. The latter now comes up with an interesting addition: six Partitas for a melody instrument, preferably the oboe, and basso continuo, which, according to the title page, can also be played as harpsichord solos. This was not an uncommon practice: François Couperin stated that he often played his works for instrumental ensemble on two harpsichords with pupils or members of his family. These Partitas open with a slow movement, which is followed by six 'arias' with additional tempo indications. They have different forms, referring to the Italian and the French style respectively, which indicates that they are specimens of the 'mixed taste', of which Telemann was one of the main representatives in Germany. Coen delivers sparkling and imaginative performances, and adds a concerto in Italian style, comparable with Bach's Italian Concerto. This disc is a substantial addition to the keyboard oeuvre of Telemann, which makes one wish performers would turn to Telemann once in a while, and take his keyboard output seriously. Coen shows the way. [JV]

The Early Horn**Leopold MOZART (1719-1787)**

Sinfonia da camera for horn, violin, two violas and b.c. [16:08]

Anon

Concerto for horn, oboe d'amore and bc in E [07:12]

Carl Heinrich GRAUN (1704-1759)

Trio for horn, violin and bc in D [09:02]

Franz Joseph HAYDN (1732-1809)

Divertimento a 3 for horn, violin and cello in E flat (H IV, 5) [08:07]

Georg Philipp TELEMANN (1681-1767)

Concerto a 3 for recorder, horn and bc in F (TWV 42, F14) [07:32]

Anon

Concerto for horn, two oboes and bc in E flat [07:35]

Carl Heinrich GRAUN

Concerto for horn, oboe d'amore and bc in D [08:19]

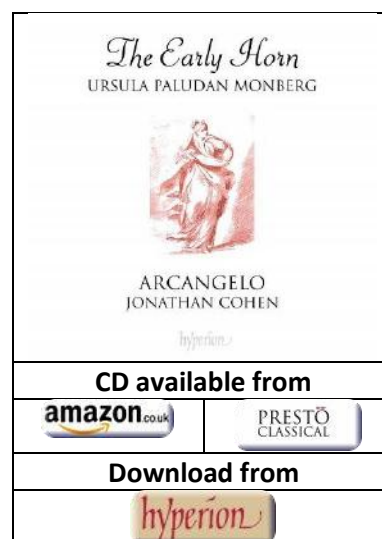
Wolfgang Amadeus MOZART (1756-1791)

Quintet for horn, violin, two violas and cello in E flat (KV 407) (ed. J.A. André) [14:31]

Ursula Paludan Monberg (natural horn)

Arcangelo/Jonathan Cohen

rec. 2018, All Saints' Church, East Finchley, London, UK. DDD



Reviewed as a stereo 24/96 download with pdf booklet from [Hyperion](#)
HYPERION CDA68289 [78:32] See also [review](#) by Marc Rochester.

The horn is a relatively 'modern' instrument, if one compares it with, for instance, the violin or the flute. It had its origin in the hunt, a popular occupation of royalty and nobility. A token of its emancipation is that it was given obbligato parts in orchestral music (overtures) or large-scale vocal works (opera, oratorio), and even more in chamber music. This is the genre to which the disc 'The early horn' is devoted. One would not expect the horn to play in a sonata or chamber concerto with instruments such as the violin or the oboe, let alone the recorder, but the performers on this disc have admirably managed to keep a pretty good balance between the horn and the other, naturally softer, instruments. The programme of music from the mid-18th century is embraced by two pieces from the classical era, by father and son Mozart. Most pieces on this disc are probably first recordings, and that goes even for this version of Mozart's horn quintet. It is not one of his most-performed compositions anyway, but here it is presented in an edition by Johann Anton André (1802/03), which differs in several respects from the more common editions.

In this performance of Mozart's quintet, the strings are a bit too restrained, for instance in dynamics. Otherwise I have nothing but admiration for the way the programme has been put together and the fine performances by Ursula Paludan Monberg and Arcangelo. Both musically and from a historical angle, this is a disc not to miss. [JV]

Chaconne for the Princess

Jean-Marie LECLAIR (1697-1764)

Sonata for transverse flute and bc in G, op. 9,7 [14:07]

George Frideric HANDEL (1685-1759)

Suite for harpsichord in d minor (HWV 428) [23:10]

Michel BLAVET (1700-1768)

Gavotte 'The Harmonious Blacksmith' for two transverse flutes
 (after **George Frideric Handel**, Suite in E, HWV 430) [03:30]

George Frideric HANDEL

Suite for harpsichord in g minor (HWV 432):

passacaglia [02:20]

Anon

Princess Royal (ed. John Walsh, 1740) [01:43]

Jean-Marie LECLAIR

Sonata for transverse flute and bc in e minor, op. 9,2 [15:50]

George Frideric HANDEL

Chaconne in A (after Chaconne from Parnasso in festa, HWV 73), arr for transverse flute and harpsichord [04:48]

Jana Semerádová (transverse flute), Erich Traxler (harpsichord)

Recorded 2019/20 at the Martinek Studio & the sound studio of the Academy of Performing Arts, Prague, Czech Republic DDD

Reviewed as a stereo 16/44 download with pdf-booklet from Outhere

SUPRAPHON SU4277-2 [1.05:57]



Handel and Leclair in one programme are a rather unlikely combination. The link between them is Anne, Princess Royal and Princess of Orange (1709-1759). In England, she was the harpsichord pupil of Handel, and when she moved to the Netherlands to marry William IV of Orange, music remained an important part of her life. From 1738 to 1743, Jean-Marie Leclair acted as court composer in The Hague. He dedicated his sonatas for violin and basso continuo Op. 9 to the Princess. Two of these sonatas can be played on the flute; both are included here. Handel is represented with two suites from

his 1720 set. The best-known part of this collection are the variations, known as 'The Harmonious Blacksmith', performed here in an arrangement for two flutes by the French flute virtuoso Michel Blavet.

Thanks to modern recording technique, Jana Semerádová plays both parts. I don't like this kind of gimmick: in my view a recording should be as closely as possible to a live performance. Fortunately, that is the only issue here. Semerádová is a sensitive player, who delivers very fine performances. Erich Traxler plays the Handel pieces with aplomb, but fortunately does not overestimate their virtuoso features. The pieces by Leclair and Handel are pretty well known, unlike the dance *Princess Royal* for flute solo and the *Chaconne in A*, performed here in an arrangement for flute and keyboard. All in all, this is an enjoyable recital for purely musical reasons, and interesting from a historical point of view. [JV]

Salve Regina - Leo, Pergolesi, Porpora

Nicola Antonio PORPORA (1686-1768)

Salve Regina in G [16:38]

Giovanni Battista PERGOLESI (1710-1736)

Salve Regina in g minor [11:22]

Leonardo LEO (1694-1744)

Salve Regina in c minor [16:13]

Salve Regina in F [16:55]

Federica Napoletani (soprano)

Ensemble Imaginaire/Cristina Corrieri

rec. 2018, Palacongressi Marina e Marcello Salina, Arona, Italy

DDD

Reviewed as a stereo 16/44 download from Outhere; pdf-booklet from [Brilliant Classics](#)

BRILLIANT CLASSICS 96092 [61:22]



Few texts have been set so often as the Salve Regina. The reason is that it belongs to the core of the Roman Catholic liturgy, one of the four Marian antiphons which are sung at different seasons in the liturgical calendar. The Salve Regina is sung from the eve of Trinity Sunday to Advent. It is not quite clear who the author is, but it seems to have its origin in the circles of the Cistercians.

Considering the importance of the veneration of Mary, it is not surprising that some composers set this text more than once. Those in *a minor* and in *c minor* by Pergolesi have been recorded before; the setting in *g minor* appears here on disc for the first time. It is one of the more restrained versions, alongside Leo's setting in *c minor*. The two settings in major keys by Porpora and Leo are much more operatic, and that goes especially for the latter. In the opening verse there is extended coloratura on the word "dulcedo". In her performance, Federica Napoletani rightly adds some virtuosic cadenzas, where it is due on the basis of the character of the piece. She is very much aware of the differences between the various settings, and that comes off perfectly in her interpretation. The Ensemble Imaginaire leaves nothing to be desired in its performance of the instrumental parts. As the settings of Pergolesi and Porpora are first recordings, this disc is also of great importance in containing repertoire which sheds further light on the style of composition in sacred music in 18th-century Naples. [JV]

Regular readers will know that I am constantly amazed at the strange pricing policies of dealers, with, for example, downloads costing much more than physical discs. In the case of this and other recent Brilliant Classics releases, I'm even more amazed to find the CD priced at around £6.50, but with a second-hand copy on sale 'from £13.16' from a dealer asking £6.99 for a new copy. Who pays such

ridiculous prices – and who expects them to – or is there some kudos in having a second-hand copy, like stamp collectors prizing franked examples? [BW]

Giovanni Battista PERGOLESI (1710-1736)

Stabat Mater, P.77 [35:10]

Nicola PORPORA (1686-1768)

Salve Regina in G, for soprano [17:01]

Leonardo LEO (1694-1744)

Beatus vir qui timet, for alto [13:57]

Sandrine Piau (soprano)

Christopher Lowrey (counter-tenor)

Les Talens Lyriques/Christophe Rousset

rec. July 2018, Église Notre-Dame de-l'Assomption d'Auvers-Sur-Oise (France). DDD.

Texts and translations included.

Reviewed as lossless (wav) press preview.

ALPHA 449 [66:11]



CD available from	
	
	
Stream from Naxos Music Library	

As often happens, the ‘banana-bunch’ London bus syndrome seems to be at work, with two new recordings featuring the same three ‘Neapolitan school’ composers, and even including the same Porpora setting of *Salve Regina*. I was about to finalise my review of this Alpha release when Johan van Veen’s review (above) reached me – I haven’t yet heard the Brilliant Classics, but the headline news is that, comparing the Rousset recording with other accounts, including Rousset’s earlier version and that directed by Christopher Hogwood (both Decca), I’m happy leave the choice to the preferred coupling.

Francesco GEMINIANI (1687-1762)

True Taste in the Art of Musick

A Prelude – Example II [1:47]

Sonata II – The Bush aboon Tranquair [4:26]

What shall I do? – Variations upon a subject by H Purcell [13:25]

Johann Adolf HASSE (1699-1783)

Solfeggio III [4:33]

Francesco GEMINIANI

Sonata Prima [16:04]

The Lass of Peaty’s Mill – Song I [3:45]

An English Tune – Variations [9:13]

Johann Adolf HASSE

Solfeggio I [3:45]

Francesco GEMINIANI


An Interlude – Example I [1:24]



Sonata Quinta [10:35]

O Bessy Bell and Mary Gray – Song IV [2:19]

Apollo’s Cabinet

COVIELLO CLASSICS COV91923 [75:23]



CD available from	
	

At first sight this may look more like an academic exercise than a recording to enjoy. It is academic in the sense that Apollo’s Cabinet have used Francesco Geminiani’s treatise on *True Taste in the Art of Musick* to guide their performances of a range of music by him and one of his contemporaries. It’s also true that it’s for his own *concerti grossi* and those he adapted from the sonatas of his mentor Arcangelo Corelli that he is best known – he was the chief exponent in London and later in Dublin of

the Corelli style – and some of his own sonatas were, in turn, adapted as concertos by the English composer Charles Avison.

The music here is less well known, but enjoyable and the performances, while observing the rules of taste which Geminiani laid down, are lively and persuasive. There is, however, a serious *caveat*: while I enjoyed the instrumental performances, I found soprano Christine Pollerus's singing off-putting, for all that she 'strives for a close relationship between theory and practice'.

Carl Philipp Emanuel BACH (1714-1788)

Flute Sonata in G, Wq.123, H.550 [8:43]

Flute Sonata in e minor, Wq.124, H.551 [7:44]

La Gabriel, Wq.117/35, H.97 [3:49]

Flute Sonata in B-Flat, Wq.125, H.552 [10:34]

Keyboard Sonata in g minor, Wq.65/27, H.68 [8:06]


Flute Sonata in a minor, Wq.128, H.555 [12:34]

La Caroline, Wq.117/39, H.98 [3:06]

Flute Sonata in D, Wq.131, H.561 [9:51]

Toshiyuki Shibata (transverse flute) Bart Naessens (harpsichord)
rec. 18-22 June 2019. DDD.

ET'CETERA KTC1667 [64:26]



CD available from	
	
Stream from	Naxos Music Library

C.P.E. Bach wrote eleven sonatas for transverse flute and continuo, Wq.123-134. Some date from the 1730s, but they were mostly composed during his time in Berlin where his employer was the flute-playing King of Prussia, Frederick the Great. I have always assumed that they were composed to be played by the king, but I note Johan van Veen's reservations in his [review](#) of a 2-CD Haenssler set, which also includes these works and the sonatas for keyboard and flute, Wq.83-87: 'Frederick's taste was probably too conservative really to appreciate what Bach created'. If you want the whole set, not just the five included here, you need that Haenssler recording or one of the budget-price Brilliant Classics recordings: from Jed Wentz and members of Musica ad Rhenum (**94323**) or, especially good value (**95825**, 5hrs 22minutes, less than £10) or Barthold Kuijken and Ewald Demeyere (Accent **ACC24171**, download only).

If you want just the works included here, these are idiomatic and enjoyable performances, well recorded.

Joseph HAYDN (1732-1809)

Concerto for violin, piano and orchestra in F, Hob. XVIII:6 (1766)
[21:00]

Johann Nepomuk HUMMEL (1778-1837)

Concerto for violin, piano and orchestra in G, Op.17 (c.1805)
[35:19]

Solomiya Ivakhiv (violin), Antonio Pompa-Baldi (piano)

Slovak National Symphony Orchestra/Theodore Kuchar

rec. 15-19 November, 2017, Ziliny, Slovakia. DDD.

Reviewed as lossless (wav) press preview

CENTAUR CRC3742 [56:22]



Download available from	
	
Stream from	Naxos Music Library

By design or by oversight, Haydn failed to specify which keyboard instrument should play the concertos catalogued as Hob.XVIII, not all of which are of undoubted authenticity. I recently reviewed and enjoyed an Acte Préalable recording of Concerto No.1, played on the organ, with a Michael Haydn

Double Concerto for organ and viola (**AP0448**). My only reservation was that the CD was difficult to obtain, but MusicWeb have now once more obtained access and are selling this label again – [here](#).

The new Centaur recording offers the double concerto, No.6, with Hummel's for the same pairing of violin and piano, a coupling not otherwise available. The performances are thoroughly competent – if heard in concert, I'm sure that they would go down well, but the Hummel is up against a first-rate Chandos recording on which Howard Shelley, in Concerto No.4, joins Hagai Shaham in the Double Concerto, both with the London Mozart Players (**CHAN9687**). Bargain seekers will find Hummel's Op.17 with another of his piano concertos on the recent Brilliant Classics **95894** – [review](#). Whichever of these three versions you choose, it's an attractive Mozart-like work, reminding us that Hummel arranged much of Mozart's music, including the two overtures included on *The Jupiter Project* (Hyperion **CDA68234** – [review](#)) and Piano Concertos Nos. 18 and 20 (Dynamic **CDS7723**) and Nos.18, 20, 22, 25, 26 and Symphony No.40 (**BIS-CD-9043**) – both these are reviewed in [DL News 2015/8](#).

Fans of period instruments will prefer Andreas Staier (fortepiano) in the Haydn piano concertos, with the Freiburg Baroque Orchestra, on mid-price Harmonia Mundi Gold (**HMG501854** – [review](#) of original release). For fortepiano haters, there's Leif-Ove Andsnes with the Norwegian Chamber Orchestra in the same three fully authenticated concertos as Staier, on Warner **5569602**.

Those recordings come on CD or as downloads; the Centaur recording is available in the UK as a download only; in mp3 from Amazon and in mp3 and lossless from Presto (links above). I strongly recommend paying a little more for lossless – the recording quality is good enough to warrant that – but I must decry the lack of a booklet; at least my press preview came with a very short set of notes, but about the performers, not the music.

Józef Antoni Franciszek ELSNER (1769-1854)

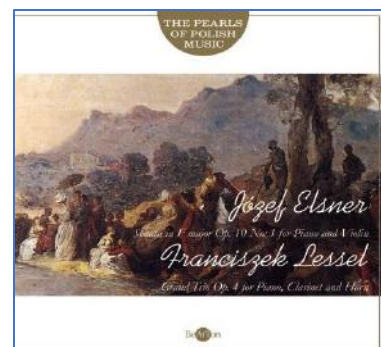
Sonata in F for violin and piano, Op.10/1 (c.1798) [17:33]

Franciszek LESSEL (1780-1838)

Grand Trio in E-flat for piano, clarinet and horn Op.4 (c.1806)
(premiere recording) [33:13]

Ludmiła Pawłowska (piano), Tomasz Król (violin), Maciej Baranowski (horn), Bronisław Krzystek (clarinet)
rec. 2008.

BEARTON CDB045 [50:46]



As is usually the case, [emusic.com](#), where this recording can be downloaded by members in mp3 for £2.52, offers very sparse information. There's more to be found from the [BeArTon website](#). Neither of these composers, who chose to make Poland their home, is well represented in the catalogue, so these very capable performances of attractive music, well recorded and offered at the full 320kb/s, are welcome.

The Leszel Trio was receiving its first recording, but there have been others since on Dux (**DUX0857** Polish Music for Wind Instruments) and CD Accord (**ACD269**, Warsaw Salon Music). There's more of his chamber music on Acte Préalable **AP0143** – [review](#).

Ludwig van BEETHOVEN (1770-1827)

Piano Concerto No.1 in C, Op.15 [33:18]

Piano Concerto No.2 in B-flat, Op.19 [28:23]

Piano Concerto No.3 in c minor, Op.37 [36:37]

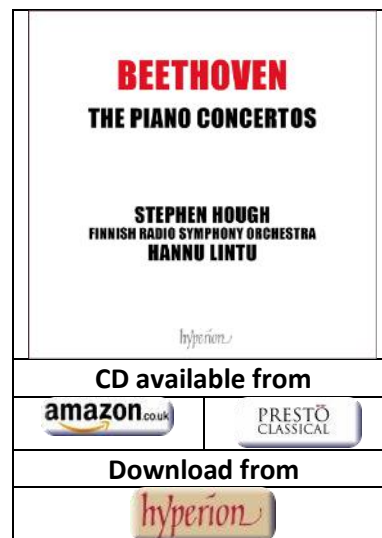
Piano Concerto No.4 in G, Op.58 [35:14]

Piano Concerto No.5 in E-flat, Op.73 'Emperor' [38:53]

Stephen Hough (piano)

Finnish Radio Symphony Orchestra/Hannu Lintu

rec. June 2019, Helsinki Music Centre, Finland. DDD.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.**HYPERION CDA68291/3** [3 CDs: 172:13]

We have already had several new recordings and reissues of these concertos to mark Beethoven's 250th anniversary – as reviewed in [Spring 2020/1A](#).

While there can never be a clear 'best buy', all those mentioned there are well worthwhile, as also is an older Chandos release from Howard Shelley as soloist and conductor of Opera North Orchestra. That's not strictly comparable with the new Hyperion – it runs to a fourth CD and also includes Beethoven's own arrangement for piano and orchestra of the Violin Concerto, the Choral Fantasia, the Piano Concerto WoO4, the Rondo WoO6 and the Triple Concerto, with Tasmin Little (violin) and Tim Hugh (cello). (**CHAN10695: Recording of the Month** – [review](#) – [review](#) – [DL Roundup 2011/2](#). That's on sale for around the price of three CDs, so excellent value if you want the complete works, but the Hyperion, which contains the five conventional concertos, also sells at an attractive price.

I've had time so far only to sample the new Hyperion recording, but it's almost axiomatic that anything to which Stephen Hough turns his hand is well worth considering, and my spot sampling indicates that I don't expect to be at all disappointed by these recordings, made following a series of live performances. If you want all five conventional concertos in one package, but not the other items on Chandos, this looks as good a bet as any. Among their other virtues, these recordings point up the great advance which Concerto No.3 made over its very enjoyable predecessors, in a performance to rival that from which I first got to know this concerto and still rate highly, from Annie Fischer and Ferenc Fricsay, a 1957 recording included in the DG Historical Performances set, but in very tolerable stereo and belying the 'historical' tag (**4837666** – [Spring 2020/1A](#)).

I also still want to hear Wilhelm Kempff, whose stereo set with Ferdinand Leitner can be found as a download for around £20 (DG **4272372**) and Stephen Kovacevich with Colin Davis (Nos. 4 and 5 available as an inexpensive download, around £7 in lossless quality: Decca Classic FM **4766530**).

I had intended to add more to the download-only segments of the DG Beethoven 2020 box set which I reviewed in the previous edition, but time's winged chariot has caught me out, so that will have to wait until next time. I'll just mention the remaining items:

Works for the Stage 1: Opera: *Leonore* Overture No.2, *Leonore* – Robert Burt (tenor), Kim Begley (tenor), Christoph Bantzer (speaker), Christiane Oelze (soprano), Franz Hawlata (baritone), Matthew Best (bass), Michael Schade (tenor), Colin Campbell (baritone), Hillevi Martinpelto (soprano), Alastair Miles (bass); Orchestre Révolutionnaire et Romantique, Monteverdi Choir/Sir John Eliot Gardiner – *Fidelio* – Adolf Dallapozza (tenor), René Kollo (tenor), Manfred Jungwirth (bass), Hans Sotin (bass), Lucia Popp (soprano), Gundula Janowitz (soprano), Norbert Balatsch (chorus master); Wiener Philharmoniker, Chor der Wiener Staatsoper/Leonard Bernstein – etc. DG **4837654** [4 hours 59 minutes]

Works for the Stage 2: *Ritterballett, Prometheus, Minuets, Contredanses, Marches, Egmont, Ruins of Athens, Consecration of the House*, etc. DG **4837655** [5 hours 19 minutes]

Chamber Music 1: Duos: Violin Sonatas Nos. 1-9, Cello Sonatas Nos. 1-4 and Variations - Gidon Kremer (violin), Martha Argerich (piano), Itzhak Perlman (violin), Vladimir Ashkenazy (piano), Anne-Sophie Mutter (violin), Lambert Orkis (piano), Augustin Dumay (violin), Maria João Pires (piano), Yehudi Menuhin (violin), Wilhelm Kempff (piano), David Garrett (violin), Bruno Canino (piano), Barry Tuckwell (horn), Jean-Pierre Rampal (flute), etc. DG **4837658** [8 hours 32 minutes]

Chamber Music 2: Piano Trios, String Trios, etc. – Beaux Arts Trio, Wilhelm Kempff (piano), Pierre Fournier (cello), Henryk Szeryng (violin), Karl Leister (clarinet), Bernard Greenhouse (cello), Menahem Pressler (piano), Daniel Guilet (violin), Isidore Cohen (violin), André Previn (piano), Heinrich Schiff (cello), Viktoria Mullova (violin), Anne-Sophie Mutter (violin), Klaus Thunemann (bassoon) DG **4837659** [9 hours 18 minutes]

Chamber Music 3: String Quartets Nos. 1-16 and *Große Fuge* - Amadeus Quartet, Emerson String Quartet, Endellion String Quartet, Hagen Quartett, LaSalle Quartet, Melos Quartet, Takács Quartet DG **4837660** [9 hours 8 minutes]

Chamber Music 4: Large Works: Piano Quartets, String Quintet, Quintet for piano and wind, Sextets, Septet, etc. - Christoph Eschenbach (piano), Martin Lovett (cello), Peter Schidlöf (viola), Norbert Brainin (violin), Raymond Brown (trombone), Roger Brenner (trombone), Raymond Premru (trombone), John Iveson (trombone), Philip Jones Brass Ensemble (chamber ensemble), Amadeus Quartet (string quartet), Cecil Aronowitz (viola), Endellion String Quartet (string quartet), David Adams (viola), Jörg Demus (piano), Karl Leister (clarinet), Gerd Seifert (horn), Lothar Koch (oboe), Günter Piesk (bassoon), The Lindsays string quartet, Louise Williams (viola), Robin Ireland (viola), Peter Cropper (violin), Ronald Birks (violin), Bernard Gregor-Smith (cello), Manfred Klier (horn), Henning Trog (bassoon), Peter Geisler (clarinet), Gewandhaus Quartett (string quartet), Vladimir Dshambasov (horn), Hermann Baumann (horn), Conrad Suske (violin), Jürnjakob Timm (cello), Karl Suske (violin), Dietmar Hallman (viola) DG **4887661** [5 hours 6 minutes]

Keyboard Works 1: Sonatas Nos. 1-32 - Maurizio Pollini (piano), Emil Gilels (piano), Zoltán Kocsis (piano), Claudio Arrau (piano), Wilhelm Kempff (piano), Alfred Brendel (piano), Vladimir Ashkenazy (piano), Nelson Freire (piano), Stephen Kovacevich (piano), Radu Lupu (piano) DG **4837656** [10 hours 22 minutes]

Keyboard Works 2: Eroica Variations, Variations on an Original Theme, Bagatelles, Sonatinas, Rondos, Minuets and other shorter pieces - Alicia de Larrocha (piano), Alfred Brendel (piano), Anatol Ugorski (piano), Mikhail Pletnev (piano), Lang Lang (piano), Gianluca Cascioli (piano), Emil Gilels (piano), Jörg Demus (piano), Alice Sara Ott (piano), Radu Lupu (piano), Julius Katchen (piano), Wilhelm Kempff (piano), Olli Mustonen (piano), Vladimir Ashkenazy (piano), Mitsuko Uchida (piano), Lucas Jussen (piano), Arthur Jussen (piano), Christoph Eschenbach (piano), Norman Shetler (piano), Simon Preston (organ), Marisa Robles (harp) DG **4837657** [9 hours 22 minutes]

Large Vocal Works: Mass in C, *Missa Solemnis, Christus am Ölberge*, Cantatas - Cheryl Studer (soprano), Karl Kamper (chorus master), Charlotte Margiono (soprano), Veronica Verebely (soprano), Ulrike Helzel (contralto), Clemens Bieber (tenor), Christine Schäfer (soprano), Norbert Balatsch (chorus master), Paolo Lucci (chorus master), Timothy Robinson (tenor), Luba Orgonasova (soprano), Vincenzo Bolognese (violin), Iris Vermillion (mezzo-soprano), William Kendall (tenor), Catherine Robbin (mezzo-soprano), Gundula Janowitz (soprano), Christa Ludwig (contralto), Fritz Wunderlich

(tenor), Walter Berry (bass-baritone), Reinhold Schmid (chorus master), Michel Schwalbé (violin), James King (tenor), Elizabeth Harwood (soprano), Helmut Froschauer (chorus master); Chor der Deutschen Oper Berlin, Coro Di Voci Bianche Dell' Arcum, Coro dell'Accademia Nazionale di Santa Cecilia, The Monteverdi Choir, Wiener Singverein, Claudio Abbado, Christian Thielemann, Myung Whun Chung, John Eliot Gardiner, Herbert von Karajan, Bernhard Klee DG **4837665** [5 hours 10 minutes]

Lieder and Partsongs: Jörg Demus (piano), Rachel Willis-Sørensen (soprano), Alexander Schmalcz (piano), Hans Hilsdorf (piano), Ulrike Helzel (contralto), Peter Maus (tenor), Heidi Person (soprano), Hans Hilsdorf (cembalo), Volker Horn (tenor), Ralf Lukas (tenor), Sir Andrew Davis DG **4837662** [2 hours 52 minutes]

Folksongs: Malcolm Martineau (piano), Catrin Wyn Davies (soprano), Elizabeth Layton (violin), Ursula Smith (cello), John Mark Ainsley (tenor), Sarah Walker (mezzo), Krysia Osostowicz (violin), Toby Spence (tenor), Felicity Lott (soprano), Timothy Robinson (tenor), Janice Watson (soprano), Ruby Philogene (mezzo), Marieke Blankestijn (violin), Ann Murray (mezzo-soprano) DG **4837664** [7 hours 59 minutes]

Rarities: including *Wellingtons Sieg* and arrangements of symphonies for piano - Lang Lang (piano), Ronald Brautigam (fortepiano), Tobias Koch (fortepiano), Steven Beck (piano), Steven Beck (fortepiano), Daniel Hope (violin), Sebastian Knauer (piano), Tatjana Masurenko (viola), Daniel Müller-Schott (cello), Amihai Grosz (viola), Ikki Opitz (violin), Lukas Hagen (violin), Clemens Hagen (cello), Veronika Hagen (viola), Rainer Schmidt (violin), David Waterman (cello), Endellion String Quartet (string quartet), Garfield Jackson (viola), Ralph De Souza (violin), Andrew Watkinson (violin), Frank McKinster (cello), Covington String Quartet (string quartet), William Hurd (viola), Luke Wedge (violin), Greg Pinney (violin), Bruno Canino (piano), Severino Gazzelloni (flute), Rudolf Buchbinder (piano) DG **4837607** [3 hours 27 minutes]

All these are best obtained in lossless sound from [Presto](#), where more details can be found: prices vary from around £13 for the Rarities, £25-£29 for medium length, to around £37. Mp3 can be found from some dealers, but only for slightly less.

The Fire that Breaks from Thee

Gustav HOLST (1874-1934)

Walt Whitman Overture, Op.7 (1899) [7:43]

Sir Charles Villiers STANFORD (1852-1924)

Violin Concerto No.2 in g minor, Op. 162 (1918), (orchestrated by Jeremy Dibble)* [28:54]

Robin MILFORD (1903-1959)

Violin Concerto in g minor, Op, 47 (1937)* [39:08]

*World première recordings

Rupert Marshall-Luck (violin)

BBC Concert Orchestra/Owain Arwel Hughes

rec. 7-9 January 2014, Watford Colosseum. DDD

EM RECORDS EMRCD023 [75:46] See also [review by John Quinn](#)

and [review by Michael Cookson](#).

These were the first, revelatory, recordings of the two concertos and they remain the only ones available. In good (320kb/s) mp3 from [emusic.com](#), they make an attractive bargain at £2.94 to subscribers. No notes, as usual from this source, but the two reviews listed above will offer what you need to know.

CD available from

amazon.co.uk | ArkivMusic

PRESTO CLASSICAL

Stream from
[Naxos Music Library](#)

Arnold SCHOENBERG (1874-1951)

Pelleas und Melisande [37:01]

Erwartung [30:23]

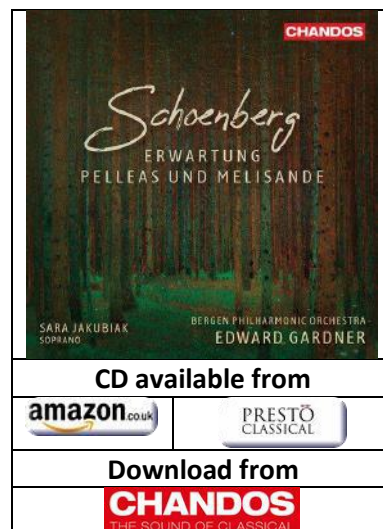
Sara Jakubiak (soprano)

Bergen Philharmonic Orchestra/Edward Gardner

rec. Grieghallen, Bergen, 11-14 June 2019. DDD/DSD

Reviewed as a press preview.

CHANDOS CHSA5198 SACD [67:36]



As the booklet note for this release makes clear, these two works of Schoenberg’s early career were written within only a few years of one another, but sound as though a chasm divides them. That makes them a fertile and interesting coupling for a one-disc exploration, and Ed Gardner and his Bergen band do a sterling job with them on this classily produced Chandos recording. The large

orchestra makes every colour of *Pelleas und Melisande* come to life with shimmering excitement, from the sinuous winds of the opening, suggesting the forest, through to the full-on rush of the love music and the vast sweep of passion that propels the music (and the story) forwards. The recording is pretty good, too, and listening to it in a regular MP3 download I didn’t feel like I missed any detail, from the darkest depths of the basses through to the glittering sheen of the glockenspiel.

Erwartung is a total thriller. Sara Jakubiak’s voice is such an incredibly supple instrument that you lose yourself in wonder of what she’s going to do with it next. There is stridency, angst and frenzy, but also great beauty of tone and moments of tremendous introspection. Gardner and the orchestra match her with playing that is big-boned when it needs to be but mostly illuminates the inner textures through playing that opens up the music’s interior and allows every instrumental colour to come through beautifully. Not, perhaps, a performance to replace Anja Silja’s or Jessye Norman’s, but a wonderful addition to the Schoenberg discography nonetheless. **[Simon Thompson]**

Arnold SCHOENBERG (1874-1951)

Gurre-Lieder (1900-1903, 1910-1913)

Tove – Alwyn Mellor (soprano)

Wood Dove – Anna Larsson (mezzo)

Waldemar – Stuart Skelton (tenor)

Klaus the Fool – Wolfgang Ablinger-Sperrhacker (tenor)

Peasant – James Creswell (bass)

Speaker – Sir Thomas Allen

Bergen Philharmonic Choir, Choir of Collegiûm Mûsicûm, Edvard

Grieg Kor, Orphei Drängar, Students from the Royal Northern

College of Music/Håkon Matti Skrede

Musicians from the Gothenburg Symphony Orchestra, Bergen

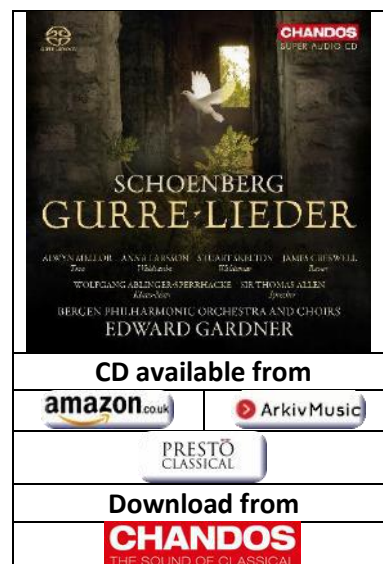
Philharmonic Orchestra/Edward Gardner

rec. 8-11 December 2015, Grieghallen, Bergen, Norway

Reviewed as a 24/96 download from [Chandos](#)

Pdf booklet includes sung texts and translations

CHANDOS CHSA5172 [102:30]



This superb-sounding Hi-Res FLAC download from Chandos brought to a close something of a Schoenberg spell for me, and that’s not a spell I thought I’d ever go through! It was started by Isabelle Faust’s superb new recording of the Violin Concerto and *Verklärte Nacht*, and hot on the heels of that

came Edward Gardner's Bergen recording of *Pelleas and Erwartung*. This *Gurre-lieder* predates both of those, but I missed it when it came out, and I'm glad to have caught up with it now.

It was unlucky enough to come out at the same time as Markus Stenz's Hyperion recording, but don't let that distract you, because musically it's extremely strong. Anyone who has followed Gardner's work in Bergen will know to expect top notch orchestral playing with rock solid direction, and that's what you get here. Gardner seems to grasp Schoenberg's impossibly unwieldy score with something close to certainty, and his control of the ebbs and flows of Part Three is especially impressive. So, necessarily, is Chandos' sound, which brings clarity and transparency to all but the most overloaded textures.

Stuart Skelton sounds fantastic as Waldemar, bringing honeyed heroism to the doomed king. I wasn't so keen on Alwyn Mellor's slightly warbly Tove, but Anna Larsson sings the Wood Dove with admirable clarity. The choruses have a whale of a time, as does Tom Allen, who hams it up delightfully as the Speaker. The booklet notes (read here as a PDF) bring admirable clarity to the work's structure. [*Simon Thompson*]

Mieczyslaw KARŁOWICZ (1876-1909)

Symphony in e minor, Op.7, 'Odrodzenie' (Rebirth) (1903) [49:50]
Sinfonia Varsovia/Jerzy Maksymiuk
rec. Witold Lutosławski Concert Hall, Polish Radio, 2008.
BEARTON CDB042 [49:50]



There is a very fine inexpensive Naxos recording of this late Romantic symphony, also with Polish forces – [review](#) – but the BeArTon is well worth its even more modest price of £1.68 in 320kb/s mp3 from [emusic.com](#). As usual, there are no notes with the download, but the [BeArTon website](#) offers details. The performance and the music held my attention and the mp3 sound is very good of its kind. I understand that an SACD version is available, but I haven't been able to locate it.

Sergei PROKOFIEV (1891-1953)

Symphony No. 1 "Classical" [14:01]
Symphony No. 5 [42:13]
Royal Scottish National Orchestra/Thomas Søndergård
rec. Glasgow Royal Concert Hall, 24-25 June 2019
LINN CKD611 [56:28]



CD available from



Download from



LINN

The partnership of the Royal Scottish National Orchestra and Thomas Søndergård, their Music Director, has been reaping rich rewards on the podium for a decade now in Scotland's concert halls. Linn seems keen to bring that to a wider audience, though, and we should all be glad. After [their rewarding Richard Strauss release](#), this pairing of Prokofiev symphonies is also a treat.

Both these symphonies featured on the orchestra's concert programmes recently, which must explain how they could do all the recording in only two days. The experience shows in the playing, too. The orchestral sound for No. 1 is delightfully transparent, with a real feel for the daylight between the notes. The faster movements are wonderfully light on their feet, and the Linn engineers capture the shape and scale of the sound beautifully, making these musicians sound like a chamber orchestra

in scale and agility. There is a pleasing feeling of relaxation to the second movement, though not all will like its slow speed, more Andante than Larghetto. Still, going from that into the galumphing Gavotte is a fun contrast, and helps to make a very fine performance.

The scale of the sound for No.5 is necessarily a lot bigger, and that's apparent right from the opening bars. The richer, darker brass make a big impact, and the first movement has a great sense of scale that I found very compelling, building to the momentous concluding blast of percussion that sounded great in my FLAC download. There is a controlled sense of mania to the slow movement, with strings that bite convincingly into the music, while the slow movement uncurls wonderfully from the dark low strings that open it to the hint of menace that underlines the great beauty on top. The finale wears a broad smile until the sinister note that enters with the mechanistic final bars, generating a tremendous sense of excitement to end the movement with a bang.

The recorded sound is excellent throughout, and the booklet essay is very helpful, making this a warm recommendation for Prokofiev's two most popular symphonies. [**Simon Thompson**]

The Moon Sails Out: Works for cello and piano

Cyril SCOTT (1879-1970)

Sonata for cello and piano (1958) [22:51]

Ian VENABLES (b.1955)

At Malvern, Op.24a (1998/2013) [4:40]

Elegy, Op.2 (1980) [6:46]

The Moon Sails Out, Op.42 (2010) [6:51]

It Rains, Op.33a (2000/2012) [5:22]

Poem, Op.29 (1997) [8:33]

Ivor GURNEY (1890-1937)

Sonata for cello and piano (1921) [12:50]

Cyril SCOTT

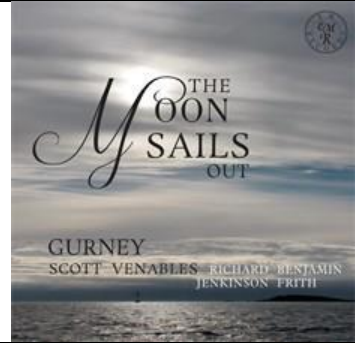
Lullaby Op.57 No.2 (?) [2:19]

Richard Jenkinson (cello); Benjamin Frith (piano)

rec. CBSO Centre, Birmingham, 2014

EM RECORDS EMRCD031 [70:12] See reviews by [Rob Barnett](#) and

[John France](#)



CD available from

[amazon.co.uk](#) [ArkivMusic](#)

PRESTO
CLASSICAL

Stream from
[Naxos Music Library](#)

This is another very valuable release from EM records, including the only available recording of the Gurney and Scott sonatas. It's also another inexpensive download for subscribers to emusic.com, at £4.62. Once more, too, the lack of notes can be remedied from the two MusicWeb reviews listed above.

Karol SZYMANOWSKI (1882-1937)

Concert Overture, Op.10 (1904/05) [12:50]

Violin Concerto No.1 (1916) [25:47]

Symphony No.4, Op.60 (*Sinfonia Concertante*) (1930) [26:33]

Jakub Jakowicz (violin)

Piotr Paleczny (piano)

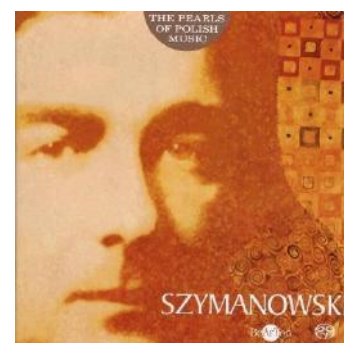
Sinfonia Varsovia/Jerzy Maksymiuk

rec. December 2004 and February 2005, Witold Łutosławski Studio,

Polish Radio. DDD/DSD

No notes, but see [BeArTon website](#).

BEARTON CDB031 [65:11]



This selection of Szymanowski's heavily scented music contains a good cross-section of his output and, at £2.10 to [emusic.com](https://www.emusic.com) subscribers, offers a good base on which those who like what they hear can pursue the composer further. The only reservation is that Warner have reissued Simon Rattle's 2-CD award-winning recording of Symphony No.4, with *King Roger*, at the super-bargain price of around £9.50 (**2564620051** – [review](#) of original EMI release). By one of those ridiculous feats of illogicality, that Warner recording as a lossless download costs almost £30! Downloaders are better served by the 4½-hour download of the same recordings as part of a collection of Rattle-conducted Szymanowski (**5145762** – [review](#)) or the Chandos recording of Symphonies Nos. 2 and 4 from Edward Gardner (**CHSA5115** – [review](#)), though even there the 24-bit download costs more than the physical SACD.

The BeArTon sounds well, even in mp3 (320kb/s); there's mention of an SACD, but I can't locate it.

Herbert HOWELLS (1892-1983)

The Complete Works for Violin and Piano

Sonata for Violin and Piano in b minor (1911)* [40:25]

Sonata for Violin and Piano in b minor – alternative opening [1:33]

Sonata for Violin and Piano No.1 in E, Op.18 (1918) [17:12]

Sonata for Violin and Piano No.2 in E-flat, Op.26 (1917) [28:06]

(Restored Original Version)*

Slow Air (1927)* [2:24]

Country Tune (1925)* [1:26]

Cradle Song, Op.9/1 (1918) [6:44]

*Lento Assai Espressivo** [3:36]

Sonata for Violin and Piano No.3 in e minor, Op. 8 (1923) [22:03]

Three Pieces for Violin and Piano, Op.28 [11:05]

*world premiere recording

Rupert Marshall-Luck (violin)/Matthew Rickard (piano)

rec. 1-3 November 2013, Wyastone Concert Hall, Wyastone Leys, Monmouth. DDD

EM RECORDS EMRCD019-20 [74:09 + 60:48]

For details see [Recording of the Month review](#) and [review](#).

As a confirmed lover of Howells music in all formats, I found the [emusic.com](https://www.emusic.com) download a godsend at the attractive subscriber's price of £9.66. If you are looking for just the three published sonatas and Three Pieces, Op.28, a splendid Hyperion Helios recording from Paul Barritt (violin) and Catherine Edwards (piano) may be more to your liking (**CDH55139**). That's available on CD or as a lossless download with pdf from [hyperion-records.co.uk](https://www.hyperion-records.co.uk) for £6.50, less than you are likely to see it offered by dealers.

My review of the splendid new Hyperion recording of Howells' *Missa Sabrinensis* is pending as I write (**CDA68294** – from [hyperion-record.co.uk](https://www.hyperion-record.co.uk), CD or download with pdf booklet. It rivals the Chandos recording, which comes on a 2-for-1 offer, tempting if you don't have a recording of Howells' *Stabat Mater*, but is not available in 24-bit sound, as the new Hyperion is.

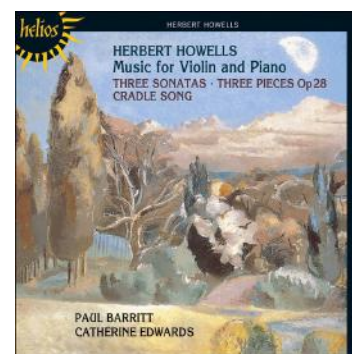


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RECOMMENDED

Erich Wolfgang KORNGOLD (1897-1957)

Violin Concerto, Op.35 (1937, 1945) [24:48]

String Sextet, Op.10 (1914-16) [31:31]

Andrew Haveron (violin)

RTÉ Concert Orchestra/John Wilson,

Sinfonia of London Chamber Ensemble

rec. 2015/19, Dublin, Suffolk

Reviewed as lossless (wav) press preview.

CHANDOS CHAN20135 [56:32] For purchase and other details see

Recommended [review](#) by Gwyn Parry-Jones.



It's the Violin Concerto that, more than anything else, has drawn the disparaging puns about Korngold's music – that and the fact that snobs don't think that film music composers can write decent 'serious' music. Where would that leave Vaughan Williams and most of the composers in Chandos' excellent Film Music series?

John Wilson has already proved himself a first-class interpreter of Korngold (Symphony, Chandos **CHSA5220**). That was with the re-founded Sinfonia of London, but the RTÉ Orchestra do the honours equally well here and Andrew Haveron, whose violin is the bridge between the concerto and the teenage composer's Sextet, also deserves high praise. The tempi throughout the concerto are slightly faster than on Vilde Frang's much-lauded Frankfurt recording, with James Gaffigan (Warner **2564600921**, with Britten), yet the impression is of greater repose. Much greater repose, indeed, than from Heifetz on the classic recording (1953, with Wallenstein) preserved on Naxos Historical, but Heifetz was always a special case; if you have fallen for his recording of the Brahms Violin Concerto, no other account of the opening movement sounds right.

The recording is very good, as heard in lossless sound; there's no SACD, but a 24/96 download is available.

Judith BAILEY (b.1941)

Havas – a period of summer, Op.44 (1991) [18:12]

Concerto for orchestra, Op.55 (1996) [17:20]

George LLOYD (1913-1998)

The Serf – Prelude to Act II (1938) [5:44]

In Memoriam (1982) [5:51]

Le Pont du Gard (1990) [10:56]

HMS Trinidad March (1941, rev. 1945) [6:03]

Miriam Lowbury (cello) (concerto)

Jennie-Lee Keetley (cor anglais) (*Le Pont*)

Bath Philharmonia/Jason Thornton

rec. St Jude's Church, Hampstead Garden Suburb, London, 7 April 2014

All world premiere recordings

EM RECORDS EMRCD026 [64:09] See [reviews](#) by David Barker,

Rob Barnett and John Quinn (**Recording of the Month**).

 The image shows the CD cover for 'Havas' by George Lloyd and Judith Bailey. It features a photograph of a large, flat-topped stone table standing on three legs in a grassy field under a blue sky. The text on the cover includes 'havas', 'George Lloyd', 'Judith Bailey', and 'Bath Philharmonia Jason Thornton'. Below the image is a table with information about where to purchase and stream the CD.

CD available from	
Stream from Naxos Music Library	

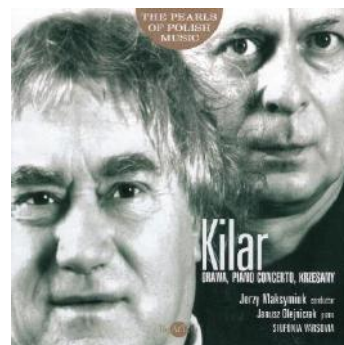
The three reviews listed above – published together – make such a very strong case for this recording that I need only add that it's available for subscribers from [emusic.com](#) for £3.36. Those allergic to most recently composed music need have no fear about that of Judith Bailey – listening to *Havas*, the

Cornish word for Summer, you might almost imagine that you were hearing Bax, whose *Tintagel* also has a Cornish connection.

Wojciech KILAR (1932-2013)

Orawa (1988) [8:22]
 Piano Concerto (1996) [24:19]
Krzesany (1974) [14:09]
 Janusz Olejniczak (piano)
 Sinfonia Varsovia/Jerzy Maksymiuk
 rec. 2002.

BEARTON CDB020 [46:52]



Another inexpensive but short download from emusic.com, £2.10 for subscribers. Once again, the lack of notes is supplemented by the BeArTon website and by Rob Barnett's [review](#) of a Dux 2-CD recording of Kilar's music. Those allergic to much of the music of the late twentieth-century should have little trouble with these works – an innocent ear might think of Adams, Glass or Reich, but with a distinct Eastern-European flavouring.

RECOMMENDED

Henryk Mikolaj GÓRECKI (1933-2010)

Sonata for 2 Violins, Op.10 (1957) [17:35]
 String Quartet No.3, Op.67, *Pieśni Śpiewają* '...songs are sung' (1995/pub. 2005) [56:57]
 John Mills (violin), Jeremy Isaac (violin)
 Tippett Quartet

rec. 27 September 2018, St Martin's Church, East Woodhay, Hampshire, and 20 February 2018, St Paul's Church, New Southgate, London

NAXOS 8.574110 [74:40]

Since completing my review of this recording – pending among those on the main MusicWeb pages – I have been listening again and decided that, although I praised these fine performances of two works in contrasting styles, I should have added the **Recommended** accolade. Consider it added.

CD available from
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Steve REICH (b. 1936)

New York Counterpoint (1985) [11:08]
 Transcription for saxophone orchestra by Olaf Mühlenhardt

Edvard Hagerup GRIEG (1843-1907)

Frå Holbergs tid (Holberg Suite), Op.40 (1884) [16:35]
 Transcription for saxophone orchestra by John C. Worley

Johann Sebastian BACH (1685-1750)

Fugue in G, BWV541 [3:58]
 Transcription for saxophone orchestra by Olaf Mühlenhardt

Jean-Georges KASTNER (1810-1867)

Sextuor (c.1844) [6:05]

Michael DENHOFF (b.1955)

Match, Op. 90 [12:15]
 Raschèr Saxophone Orchestra/Bruce Weinberger
 rec. 3-6 September 2001, Burghof, Lörrach, Germany. DDD.

CD available from
 PRESTO CLASSICAL | ArkivMusic
Download from
eclassical.com

Reviewed as lossless (flac) download with pdf booklet from eclassical.com.

BIS NORTHERN LIGHTS BIS-NL-CD-5023 [50:52]

A very varied collection of music composed for a saxophone orchestra or arranged for it. The Reich lends itself well to such arrangement, but I was less sure about the Grieg, and the Bach sounds lightweight by comparison with the original. The Kastner sextet offers a pleasant interlude before the more demanding angular Denhoff work which closes the programme. Both of these appear on their only recording. Well worth investigating.

I've omitted the purchase button link to a dealer asking £59 – who invents these crazy prices?

Carson COOMAN (b.1982) Owl Night

- Two Mantras, Op.1187 (2017) [10:20]
 - Owl Night, Op.1134 (2016) [8:39]
 - Concerto piccolo* (in memoriam Eberhard Kraus) (2017) [10:14]
 - Cantio mystica*, Op.1181 (2017) [3:43]
 - Ricercare in epidiatessaron*, Op.1176 (2016) [3:03]
 - Two Fantasias, Op.1170 (2016) [10:29]
 - Preludio maestoso*, Op.1173 (2016) [3:59]
 - Preludio con ostinato*, Op.1172 (2016) [2:40]
 - Preludio staccato*, Op.1171 (2016) [2:10]
 - Preludio quasi eco*, Op.1174 (2016) [3:03]
 - Preludio festive*, Op.1175 (2016) [3:47]
 - Postludium*, Op.1182 (2017) [3:40]
 - Toccata, Aria, and Finale, Op.1184 (2017) [12:02]
- Erik Simmons (organ of the Abbey of Saint-Étienne, Caen, France, Aristide Cavallé-Coll, 1882–85) Hauptwerk virtual model by Jiří Žůrek, 2013

rec. March and April 2017. DDD.

Organ specification included.

Reviewed as 24/48 download with pdf booklet from eclassical.com

DIVINE ART DDA25163 [78:01]

- Trilogy on B-A-C-H (2017) [10:54]
 - Eternal City (2017) [7:53]
 - Mystic Prelude [5:12]
 - Fire Dance [2:41]
 - Three Voluntaries (1999) [6:48]
 - Introitus* in D (2018) [3:12]
 - Rhapsody in A (2017) [8:35]
 - Sonatina No. 5 (2018) [13:17]
 - Two Contrasts (2018) [8:52]
 - Acclamatio* (2018) [4:54]
 - Radegund Variations (2017) [11:54]
- Erik Simmons (Sonnenorgel, Pfarrkirche St. Peter und Paul, Görlitz, Germany). Hauptwerk virtual model by Jiří Žůrek, 2015.
- rec. February 2018 to March 2019. DDD.
- Organ specification included.
- Reviewed as 24/48 press preview

DIVINE ART DDA25200 [76:22]

	
ERIK SIMMONS CD available from	
	
	
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Stream from Naxos Music Library	

DDA25163: This is No.7 of a series of Divine Art recordings of the organ music of US composer Carson Cooman, a series that I'm reminded that we have been missing out on reviewing, though Cooman is a most prolific creator, as the opus numbers testify. Most of the music on this recording is quiet and reflective, as befits the work which gives its title, *Owl Night*. Indeed, listening to it late at night turned out to be just the right time to hear it.

The instrument employed is a Cavallé-Coll or, rather, a virtual reconstruction of one using the Hauptwerk system. Fear not, even if you think Comptons and other electronic organs are beyond the pale, the reconstruction works well, though little of this mainly quiet music tests the system to the full.

Actually, though we have been remiss in reviewing these recordings, I did catch up with Volume 5, *Exordium* (**DDA25154** – [review](#)). As in the case of that earlier release, I liked the music, performance and recording on Volume 7, but can't claim that it's an urgent recommendation.

DDA25200: the latest release, No.13, comes just two years after No.7, so prolific is Cooman and so dedicated are Divine Art to recording his music. Many of the same comments apply: much of the music is contemplative, but Eric Simmons has more opportunities here to give the organ a bit of welly. Indeed, the opening B-A-C-H Trilogy and the title work *Eternal City*, are more substantial, in scope if not in duration, to the music on Volume 7. Once again, the Hauptwerk organ system allows Simmons to continue his convincing digital virtual tour of the world's organs.

A question about pricing arises here all too frequently in my reviews- why should a dealer who is offering a new copy for £12.99 also offer a second-hand copy for £21.44? And where did the £0.44 come from?

Owain PARK (b.1993) Choral Works

The wings of the wind [5:12]

Upheld by stillness [6:20]

Trinity Fauxbourdons:

I. *Magnificat* [4:28]

II. *Nunc dimittis* [3:19]

Above the stars my Saviour dwells [3:48]

Phos hilaron [9:01]

Ave Maris Stella [4:30]

Judas mercator pessimus [7:36]

Iustorum animæ [4:23]

Beati quorum via [4:28]

Cælos ascendit hodie [3:20]

For the fallen [4:11]

The Lord's Prayer [6:20]

I wonder as I wander [2:28]

The spirit breathes [6:28]

Susannah Hill (soprano), Anita Monserrat (soprano), Annabel

Green (soprano), Imogen Russell (soprano), Helena Moore (soprano), Karolina Csáthy (alto), Edward Cunningham (tenor), Owain Park (bass)

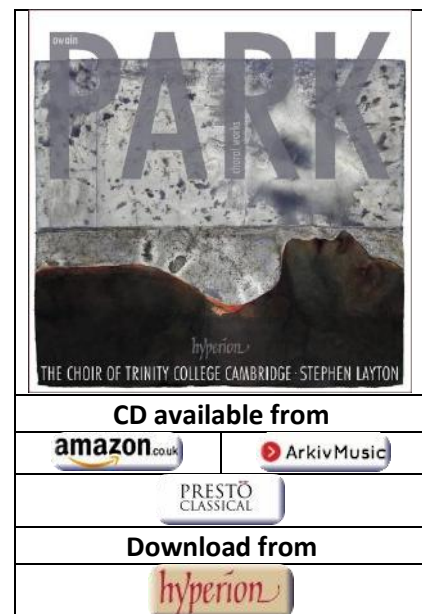
Alexander Hamilton (organ)

Trinity College Choir Cambridge/Stephen Layton

rec. 4-7 July 2017 and 12 January 2018, Trinity College Chapel, Cambridge. DDD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.



HYPERION CDA68191 [75:52]

This is another recording which I realised I had missed when reviewing The Gesualdo Six's latest recording (*Fading*, a meditative reflection on Compline: Hyperion **CDA68285**, review pending on the main MusicWeb pages). At least in this case one of my colleagues caught up with it – [review by Claire Seymour](#). Park's music builds on the traditions of the past to bring music of great appeal which, nevertheless, could only have been written recently.

Beulah Jazz Releases

Edward Kennedy 'Duke' Ellington (1899-1974)

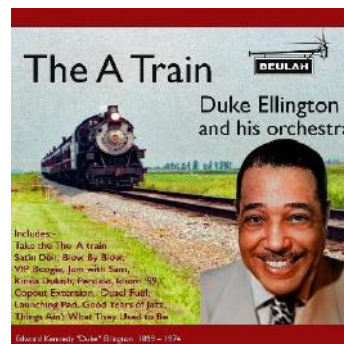
The A Train

Includes:

Take the A Train; Satin Doll; Blow by Blow; VIP Boogie; Jam with Sam; Kinda Dukish; Perdido; Idiom '59; Copout Extension; Duel Fuel; Launching Pad; Good Years of Jazz; Things ain't what they used to be
Duke Ellington and His Orchestra

Reviewed as lossless (wav) press preview

BEULAH 1PS60 [82:47]



Of the four releases in this review, I expect that this will be the most popular; the 'Duke's' music has a perennial appeal and these transfers (dates not specified) all sound well, with Beulah's usual care bringing a full sound with minimal surface noise. The selection should act as a reminder of the variety of Ellington's inventiveness, and that in turn may lead you a little-known side of his talent, his tone poem *The River*, recorded by the Detroit Symphony Orchestra and Neeme Järvi (Chandos **CHAN9154**, with Still Symphony No.1 or **CHAN9909** with Dawson Negro Folk Symphony – [August 2009](#)). As always, Qobuz offer the best quality lossless download or streamed version – [here](#) – but because this album exceeds the 80-minute mark they are charging more than usual at £11.99.

One small point: The A Train runs on the New York subway system – nothing like the locomotive from the Wild West shown on the cover.

Lush Life: Billy Strayhorn

Includes:

Lush Life; Just a Sittin' and a Rockin'; Passion Flower; Strange Feeling; Day Dream, Multi-coloured Blue; A Flower is a Lovesome Thing; Take the A Train

Billy Strayhorn (piano)

Michel Goudret (bass)

Paris String Quartet

Paris Blue Notes – rec. 1961

Midriff; Pianistically Allied; Chelsea Bridge; Something to Live For; Clementine; Triple Play; Star-crossed Lovers*; The A Train*

Billy Strayhorn (piano)

Duke Ellington and His Orchestra – rec. 1945-47, 1963*.

Reviewed as lossless (wav) press preview

BEULAH 1PS63 [59:36]



Duke Ellington and Billy Strayhorn were partners in several respects – he composed *Take the A Train* on 1PS60 and he arranged much of the Duke's music – so it's appropriate that Beulah have released these two reissues together. *The A Train* appears on both, for piano only on 1PS63.

One of the most memorable Ellington-Strayhorn collaborations, their arrangement of music from Tchaikovsky's *Nutcracker*, can be found with the original on Harmonia Mundi **HMU907493** – [DL News 2013/4](#).

George Shearing and Friends

Includes:

Do I love you? I lost my Sugar in Salt Lake City; If Dreams come true; Always true to you in my Fashion; There'll be another Spring, Get out of Town, etc¹.

September Song; Let there be Love; Lost April; Fly me to the Moon, etc².

Autumn Leaves, etc³

Peggy Lee¹, Nat King Cole²

George Shearing Quintet; Ralph Carmichael Strings; Billy May String Choir;

Sir George Shearing – rec. 1959¹, 1960³ and 1962².

BEULAH 1PS61 [75:24]



The live recordings with Peggy Lee earned plenty of well justified applause, sometimes in mid number. Nor do I think that George Shearing's many fans will be disappointed with the other tracks. This selection from Shearing's many recordings for the Capitol label is ideal late-night listening in very good transfers.

Buddy's Swing

Includes:

Day by Day; It's only a Paper Moon; Rags to Riches; I'm always chasing Rainbows; It don't mean a Thing; Night Train; King Porter Stomp

Dorothy Reid (vocals)

Buddy Rich (drums and vocals)

Buddy Rich Orchestra – rec. 1946, Palladium Hollywood.

With Gene Krupa (drums)

The Rich Krupa Band – rec. 1962.

BEULAH 1PS64 [68:15]



If George Shearing is soothing late-night music, Buddy Rich is completely different – as the title implies, this is music with a swing. The radio recordings from 1946, complete with introductions, have come up sounding well, the 1962 (stereo) items, with Gene Krupa, whom he considered an influence, add much more clarity and, of course, instrumental placement. Rich is considered one of the most influential drummers of all time – not a bad vocalist, either – and this Beulah reissue contains a good cross-section of his recordings. Rich was also incredibly bad-tempered and egotistic, telling a student who asked who was the greatest drummer 'I am'. He wasn't too far wrong. Rich would go on to make many more records after 1962 but, unfortunately, that's the cut-off point for copyright – earlier still in the USA. A check on Amazon reveals several of those later recordings on CD, DVD and vinyl, including *Just in Time*, the final recording.

I've given a link to the Qobuz download of the Duke Ellington: the other albums will appear shortly from the Beulah section of their webpage – [here](#). Qobuz offers lossless quality where others have only mp3.

Addendum (not indexed)

As I was closing this edition, John Quinn's [review](#) of a new Chandos recording appeared:

Dmitri SHOSTAKOVICH (1906-1975)

[Symphony No.11](#), Op.103 'The Year 1905' (1956-57)

BBC Philharmonic/John Storgårds

rec. 2019, MediaCityUK, Salford, Manchester. DSD

CHANDOS CHSA5278 SACD [66:45]



Almost inevitably, he has pipped me at the post in writing my full review of this in download form. I'll merely add that I liked this recording as much as he did. My own conclusion is:

Overall, this is one of the best recordings of this symphony. Petrenko on Naxos may be more tempting for its budget price, especially in download format, with lossless sound available for just over £5. Nelsons (DG) is very special because he combines No.11 with its very different predecessor, No.4. Like the Wigglesworth recording on BIS, the new Chandos comes as a hybrid SACD and all but the Petrenko are available as 24-bit downloads. If you can find a second-hand copy of the deleted Olympia CD conducted by Rozhdestvensky at a reasonable price, go for it; the Melodiya sound is not ideal, but has come up well in the remastering. I can't give you an outright winner, but I shall certainly want to hear the Storgårds recording in future.