

Second Thoughts and Short Reviews: Autumn 2018/1
by Brian Wilson and Dan Morgan

Reviews are by Brian Wilson unless signed [DM]

This round-up started life as Summer 2018/2 but was delayed by a need to provide reviews for the main pages in the late-summer drought, with reviewers on holiday. I've embedded links to most of these reviews, prefixed in the Index with an asterisk and smaller cover shots to distinguish them. Summer 2018/1 is [here](#).

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Chandos Sale CDs (in appendix: not individually indexed)

The Lily and the Rose *_Hyperion **Recording of the Month**

Mozart in London *_Signum – [review](#)

Mythes * Works by BARTÓK, RAVEL, STRAVINSKY, SZYMANOWSKI & WIENIAWSKI_Champs Hill
 Records

The Organ of St Bavo, Haarlem_Signum

Parle Qui Veut - Linn

A Rose Magnificat: * Tudor and post-1915 music in honour of Mary_Signum

Parle Qui Veut: Moralizing Songs of the Middle Ages

Niccolò da PERUGIA (fl. second half of the 14th century) *Il megli' è pur tacere*
 [1:51]

Giovanni da FIRENZE (fl. 1340–50) *Angnel son biancho* [3:04]

Francesco LANDINI (c.1325–1397) *Musicha son/Già furon/Ciascun vuol* [4:18]

Andrea da FIRENZE (died c.1415) *Dal traditor* [2:40]

Anonymous *Va, Fortune* [2:50]

SOLAGE (fl. late 14th century): *Le basile* [5:24]

Anonymous *Hont peur* [4:09]

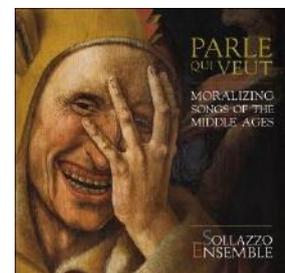
Anonymous *Parle qui veut* [3:01]

Anonymous *Pour che que je ne puis* [6:05]

Paolo da FIRENZE (c.1355–after 1435) *Perché vendecta* [2:36]

Anonymous *O pensieri vani* [3:20]

Johannes CICONIA (c.1370–1412) *Ligiadra donna* [3:11]



Antonio 'Zacara' da TERAMO (c.1350/60–between 1413/16) *Cacciando per gustar/Ai cinci, ai toppi* [3:33]

Sollazzo Ensemble [Yukie Sato, Perrine Devillers (soprano); Vivien Simon (tenor); Sophia Danilevskaia (vielle); Vincent Kibildis (harp)] Anna Danilevskaia (vielle)

rec. National Centre for Early Music, York, UK 17–20 July 2016. DSD.

Texts and translations included.

Reviewed as 24/96 download with pdf booklet from linnrecords.com

LINN CKD529 [46:01]

CD available from



I missed this when it was released in the Autumn of 2017; it fell through the cracks between Hyperion's loss of Linn downloads and the restoration of my direct access, and we don't seem to have reviewed it. No matter; it's received such high encomium in so many quarters that I can be brief in singing the praises of the Sollazzo Ensemble, deserving winners of the York Early Music International Young Artists Competition, where the recording was made. This album of music themed around the criticism of slander and slanderers could be your ideal introduction to the music of the later Middle Ages, with the sole reservation that 46 minutes is short commons for a full-price CD, though the excellent notes in the booklet compensate. The 24-bit versions (24/96 and 24/192) cost £15 but, in the absence of an SACD version, these offer the only available better-than-CD sound.

Recording of the Month

* ***The Lily and the Rose*** – late medieval English music in honour of Mary

The Binchois Consort/Andrew Kirkman

rec. Ascot Priory, Berkshire, 7-9 May 2017. DDD

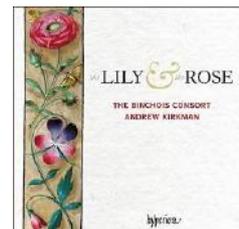
Texts and translations included

Late medieval alabaster illustrations in booklet

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

HYPERION CDA68228 [72:57]

Well up to the high standard of the Binchois Consort's earlier releases – [review](#).



Cristóbal de MORALES (c.1500-1553)

Office de Ténèbres (Matins and Lauds for Holy Saturday)

Douce Mémoire/Denis Raison D'adre

rec. ? released 2003.

Reviewed as lossless download without booklet

NAÏVE E8878 [70:24]



Download from 	Stream from Naxos Music Library
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This is the only current recording of Morales' settings of the music for the first nocturne of Matins (tracks 1-7) and Lauds (8-13) for Holy Saturday, the day between Good Friday and Easter Sunday, on which the readings, psalms and responses in the Roman Breviary continued the theme of lamentation, centred on readings from the biblical book of that name.

The music is ethereal, and the performances and recording do it full justice, but the lack of a booklet is a real handicap. Even my Holy Week Manual setting out the 1955 revised Tridentine rite is only partly helpful in that the two readings from Lamentations (tracks 2 and 4) are different from those prescribed there: the Iberian breviary in the time of Morales pre-dated the changes made at the

council of Trent. The third reading, however, from the Prayer of Jeremiah (tr.6) is identical, as are the responses and the regular singing of *Benedictus*, preceded by its antiphon (tr.9).

The recording also interpolates two motets by Morales: *Peccantem me quotidie* (10) and *Per tuam crucem*¹ (12) and concludes with a setting of the psalm *Miserere* (tr.13). These, too, are beautifully sung, which goes some way to offset the lack of a booklet. If you need that, one hopeful seller is asking £179.51 on Amazon for the CD.

A few unobtrusive noises off make me wonder if this was a live recording.

¹ mis-spelled as *per tua crucem* in the track details; alas, Latin really has become a dead language. *Monumentum* (tr.9) is also mis-spelled.

Giacomo GORZANIS (c.1525-c.1575)

* *La Barca del mio Amore - Napolitane, Balli e Fantasie*: from Il primo libro di napolitana (1570), Il secondo libro delle napolitana (1571), Il secondo libro de intabulatura di liuto (1562), Il terzo libro de intabulatura di liuto (1564) and Opera nova de lauto ... libro quarto (1579)

La Lyra/Bor Zuljan (lute, renaissance guitar)

rec. 30 October – 2 November 2017, Vila Vipolže (Slovenia). DDD.

ARCANA A450 [56:48]

The recording debut of La Lyra and Bor Zuljan makes a strong and enjoyable case for the vocal and instrumental music of Gorzanis – [review](#).



William MUNDY (c.1529-1591)

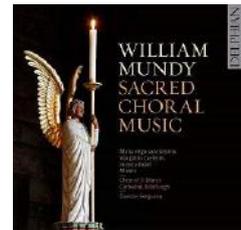
* Sacred Choral Music

St Mary's Cathedral Choir, Edinburgh/Duncan Ferguson

rec. 2016-2017

DELPHIAN DCD34204 [65:15]

Another very fine offering from Delphian and the Edinburgh Cathedral team – [review](#)



A Rose Magnificat: * Tudor and post-1915 music in honour of Mary
Kenneth LEIGHTON (1929-1988) Of a rose is all my song [5:55]

Thomas TALLIS (c.1505-1585) Videte miraculum [8:50]

Peter WARLOCK (1894-1930) As dew in Aprylle [1:41]

Robert WHITE (c.1538-1574) Magnificat [11:57]

James MacMILLAN (b.1959) Ave Maris Stella [4:36]

John SHEPPARD (c.1515-1558) Ave Maris Stella [5:03]

Owain PARK (b.1993) Ave Maris Stella [4:40]

Robert WYLKYNSON (c.1450-1515) alve Regina [16:16]

Herbert HOWELLS (1892-1983) Salve Regina [5:33]

Jonathan LANE (b.1958) There is No Rose [2:51]

Matthew MARTIN (b.1976) A Rose Magnificat [10:23]

Gabrieli Consort/Paul McCreesh

rec. Romsey Abbey, UK, 2017. Texts and translations included.

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

SIGNUM SIGCD536 [77:52]

I seriously considered going for a full house by making this a Recording of the Month like the Consort's earlier recordings; I may yet bear it in mind for a Recording of the Year – [review](#). See also [review by John Quinn](#).





William BYRD (1543-1623)

* *One Byrde in Hande*
Richard Egarr (harpsichord)
rec. 2017

LINN CKD518 [62:59]

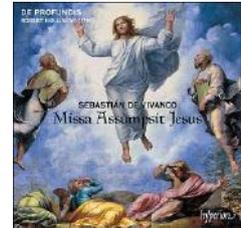
Very fine performances, very well recorded – [review](#). See also [detailed review](#) by Michael Greenhalgh.

Sebastián de VIVANCO (c.1551–1622)

* *Missa Assumpsit Jesus* and other music
De Profundis/Robert Hollingworth
rec. 2017

HYPERION CDA68257 [70:47]

Very welcome: the performances at least equal the few otherwise available and there is much new material – [review](#).



Johann Christoph DEMANTIUS (1567-1643)

Vespers for Whitsun (Pentecost) (Nuremberg, 1602) [35:45]

Threnodiæ (Funeral Music) (Freiberg, 1620):

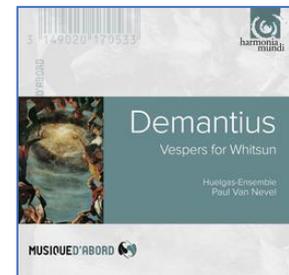
Lass mich, o Christ a5 [4:37]

Aus tieffer Not a5 [6:21]

Huelghas Ensemble/Paul van Nevel

rec. 2000. DDD.

HARMONIA MUNDI D'ABORD HMA1951705 [46:47]



CD available from



Poor old Demantius seems to have only this one current recording entirely devoted to his music¹, on Harmonia Mundi d'Abord at super-budget-price. It was standard Lutheran practice to sing Vespers in Latin on high days and holidays, as it still was in Bach's time a century later, apart from two German pieces at the end of this recording. Though he was less influenced than the better-known Schütz by developments in Italian music, Demantius' music sounds transitional between the older polyphonic style and the newer style of his exact contemporary Monteverdi. This is the only recording, so it's very much Hobson's choice, but the performances are very good, and the short playing time is compensated for by the price, as little as £4.29 in lossless sound from Qobuz and not much more on CD. (Don't pay more for the download than for the CD.) There's no booklet, but with this series these tend to be rudimentary affairs anyway.

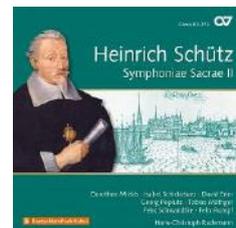
¹ As opposed to walk-on appearances on collections.

Heinrich SCHÜTZ * *Symphoniæ sacræ* II

Dorothee Miels (soprano) Instrumental Ens/Hans-Christoph Rademann
rec. 2017

CARUS 83.274 [68:36 + 65:10]

Rademann and his team have already given us the first volume of Schütz's *Symphoniæ Sacrae* (Carus 83.273 – [review](#)) and Volume III (83.258 – [review](#)). The eighteenth recording in this Carus series, containing Book II, maintains the very high standards established to date – [review](#).



Mario CAPUANA (?-1646/47)

Messa di defonti a quattro voci (Requiem, 1650) [28:10]

Bonaventura RUBINO (1600-1668)

Messa di morti a 5 concertata (Requiem, 1653) [34:55]

Chœur de Chambre de Namur/Leonardo García Alarcón
rec. June 2014, Church of Saint-Sébastien, Stavelot. DDD.

Detailed notes: texts not included

Reviewed as press preview

RICERCAR RIC353 [63:06]



CD available from



It's two years since Johan van Veen ended his [review](#) of another recording of the Rubino *Requiem*, on Tactus, with interpolations for a liturgical celebration, with the expectation that one of his colleagues would soon review this Ricercar offering, which appeared almost simultaneously.

In fact, JV has already done all the leg work for me, not just in his MusicWeb review but also in a comparative review on his own website – [here](#). Having listened to the Tactus recording by courtesy of Naxos Music Library – [here](#) and [here](#) – there's little for me to do other than to recommend trying both recordings there to decide if you prefer the liturgical or the concert version.

There's more of Rubino's music, his Marian Vespers of 1644 (**K617 K617050** – stream from [Naxos Music Library](#)).

Dietrich BUXTEHUDE (c.1637-1707) Sacred Cantatas

Herzlich Lieb hab ich dich O Herr, BuxWV41 [18:14]

Gott, hilf mir, BuxWV34 [14:23]

Nun danket alle Gott, BuxWV79 [11:14]

Ich suchte des Nachts, BuxWV50 [12:43]

Fürwahr, er trug unsere Krankheit, BuxWV31 [10:17]

Befiehl dem Engel, daß er kommt, BuxWV10 [4:33]

Cantus Cölln/Konrad Junghänel (lute)

rec. 1987. DDD.

HARMONIA MUNDI GOLD HMG501629 [71:30]



CD available from



We seem to have missed this when it was reissued on the mid-price Harmonia Mundi Gold label. Let me make amends by recommending it wholeheartedly now, even though some of the items overlap with my recommendation of Buxtehude *Abendmusiken* (**ALPHA287**) in [Summer 2018/1](#). There are no texts with any of the downloads that I can find or with the streamed version from [Naxos Music Library](#).

The Organ of St Bavo, Haarlem

Johann Sebastian BACH (1685-1750)

Partita No.2 in d minor, BWV1004: Chaconne (arr. Messerer) [14:24]

Dietrich BUXTEHUDE (1637-1707)

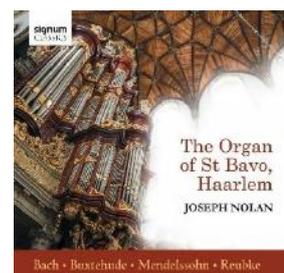
Toccat and Fugue in F, BuxWV157 [4:55]

Johann Sebastian BACH

Nun komm, der Heiden Heiland, BWV659 [5:42]

Trio: *Jesus Christus unser Heiland, BWV688 [3:55]*

Felix MENDELSSOHN (1809-1847)



Sonata in d minor, Op.65/6 (1845) [15:30]

Julius REUBKE (1834-1858)

Sonata on the 94th Psalm (1857) [25:40]

Joseph Nolan (organ)

rec. 2017, Grote Kerk, St Bavo, Haarlem, the Netherlands.

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

SIGNUM CLASSICS SIGCD546 [70:08] For details and purchase links, please see [review by Dominy Clements](#).

Like Dominy Clements – link above – I found this recital so good that it left me hoping for more. All I need add is that the 24-bit recording does full justice to the instrument and performances and, at £12, it costs very little more than the CD. Sir Thomas Beecham once said that the English didn't understand music, but they liked the noise that it made. There's plenty of enjoyable 'noise' here, but there's also some beautifully quiet playing.

Le Jardin de Monsieur Rameau

Excerpts of vocal works by

André CAMPRA (1660-1744)

Michel Pignolet de MONTÉCLAIR (1667-1737)

Nicolas Racot de GRANDVAL (1676-1753)

Jean-Philippe RAMEAU (1683-1764)

Antoine d'AUVERGNE (1713-1797)

Christoph Willibald GLUCK (1714-1787)

'Le Jardin des Voix', Les Arts Florissants' academy for young singers – 2013 edition;

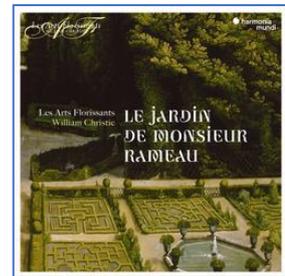
Les Arts Florissants/William Christie and Paul Agnew

rec. Salle Colonne, Paris, 29-31 March 2013. DDD

Texts and translations included

Reviewed as 24/96 download with pdf booklet from eclassical.com

LES ARTS FLORISSANTS HAF8905297 [80:50]



CD available from



If this looks familiar, it should – it's a straight reissue at lower-mid-price of AF002, reviewed in [DL News 2014/6](#). Unfortunately, eclassical's per-second pricing policy means that there's no reduction in the cost of the download, though the initial offer of 24-bit at the same price as mp3 and 16-bit is attractive; the CD sells for around £9, so it seems futile for someone to be asking £59 for the original release on Amazon. Does anyone fall for these crazy 'offers'?

The performances from the young musicians in William Christie's 2013 Summer school remain attractive – more so at the new price on disc.

Gaspard CORRETTE (1671-1733)

Messe du 8^e ton pour l'orgue à l'usage des dames religieuses (1703) [42:54]

Guillaume-Gabriel NIVERS (1632-1714)

Messe du 6^e ton, Processional pour l'abbaye royale de Chelles [10:28]

Fête de Sainte-Scholastique, Graduale Romano-Monasticum (1658) [5:35]

Chanoine DEREY (17th century)

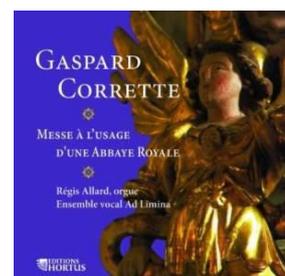
O Salutaris Hostia (Office Divin à l'usage des Dames Ursulines de Dijon)

[2:07]

Régis Allard (organ)

Ensemble Vocal Limina

Intonations – Jean-Yves Haymoz (baritone)



Artistic Director (choir) - Jean-Yves Haymoz
 Artistic Director (organ) – Vincent Genvrin
 rec. 19-23 July 2008, Saint Michel de Bolbec

HORTUS 061 [61:55] For details please see reviews by [Robert Hugill](#) ('a fascinating and charming disc') and [Johan van Veen](#) ('outstanding performances ... most convincing').

I'm five years in arrears with this recording, which I came across only because it and many other Hortus albums were on offer in early August from Qobuz for £2 (16-bit) or £3 (24-bit). I'm afraid that it will have reverted to full price by the time that you read this, but such offers are always worth looking out for. As for the music, performances and recording (16-bit only in this case), they are all that my colleagues have said. MusicWeb no longer sells Hortus recordings but [Presto](#) have the CD.

Antonio VIVALDI (1678-1741) * Double Concertos

La Serenissima/Adrian Chandler
 rec. 2018

AVIE AV2392 [75:32]

Vivaldi lovers should buy with confidence. Serenissima, indeed – [review](#)



* String concertos III; Viola d'amore concertos

Alessandro Tampieri (viola d'amore); Accademia Bizantina/Ottavio Dantone
 rec. 2017

NAÏVE OP30570 [66:21 + 47:57]

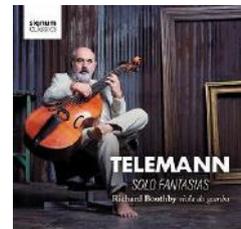
I may prefer other recordings in places, but overall I'm very happy to add this to my sizeable Desert Island Vivaldi assemblage – [review](#).

Georg Philipp TELEMANN (1681-1767) Solo Fantasias

Richard Boothby (viola da gamba)

rec. 2017 Reviewed as 24-bit download from hyperion-records.co.uk.

SIGNUM SIGCD544 [79:09]



This is now the third very fine account of this recently rediscovered music, the new release not least among them. Please see my [full review](#).

Johann Sebastian BACH (1685-1750) Sacred Cantatas

Ask me for an outright recommendation for the Bach cantatas, and I would have to take a rain-check. Probably the best advice for those hoping to build a library is to pick and mix from the period-instrument recordings by Masaaki Suzuki (BIS, available separately on CD and as downloads and also in 'bundles' as downloads from eclassical.com), John Eliot Gardiner (a handful on DG and a complete cycle on his own SDG label) and the series made in tandem by Nikolaus Harnoncourt and Gustav Leonhart (Warner 60-CD box set, around £170, or download separate albums or volumes, often very inexpensively).

Karl Richter never made a complete set, but he did record a substantial number with the **Munich Bach Choir and Orchestra** for DG Archiv, one for each Sunday and major feast, 75 in all, once available on CD in collections of four or more discs. These have latterly been available only as downloads, so I'm pleased to see the whole collection restored on two blu-ray discs (**4835037**, around £45). This is a modern-instrument set, but by no means lumpy. Richter could teach even the likes of Suzuki and Gardiner a thing or two about the Lutheran theology behind the music and he had the advantage of some excellent



soloists, including Edith Mathis, Peter Schreier, Maria Stader and Dietrich Fischer-Dieskau. The recordings, which came up very well on CD, should be prime candidates for blu-ray.

If you don't want the whole lot at one go, the various volumes have been reissued separately as downloads in mp3, 16-bit lossless and 24-bit high-resolution, each with a pdf booklet which was missing from earlier download releases. Prices vary from the Easter and Advent-Christmas volumes at around £10/£12/£19.50 to the larger Ascension-Whitsun-Trinity volume for around half as much again. I owned most of the sets on CD and I shall be taking the opportunity to obtain the rest – I'm strongly tempted to send the boxes that I have to the charity shop and plump for the blu-ray. Choose more than one box at high-res and you'll have spent more than the cost of the blu-ray set.



Compare Richter in Cantata No.11, the **Ascension Oratorio**, with the recent Rondeau recording and you'll find him mostly to be fleeter of foot than **Felix Koch** on the new recording. That's not to decry to new version, which I liked, though not perhaps quite as much as Stephen Greenbank – [review](#) – who made it a **Recording of the Month**. (ROP6154). Koch is slightly the more fleet of foot in Cantata No.34, but Richter is no slouch here, either.

Even at his least inspired, as in Cantata No.30, also in the Ascension-Whitsun-Trinity box, Richter is well worth hearing.

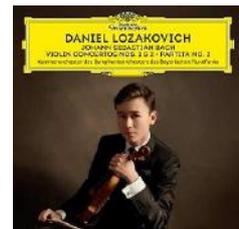
BACH

* Violin Concertos Nos. 1 & 2, Violin Partita No.2

Daniel Lozakovich (violin), Bavarian Radio CO/Radoslaw Szulc
rec. 2017

DEUTSCHE GRAMMOPHON 4799372 [63:42]

Enjoyable performances from a soloist with a fine future, but the accompaniment is slightly less convincing – [review](#)



* Organ Concertos, Sonatas and Toccatas

Konstantin Volostnov (organ)

rec. 2016

MELODIYA MELCD1002523 [3 CDs: 184:07]

Recording of the Month

Volostnov's enthusiastic performances on a replica of an organ from Bach's time capture the spirit of the music as well as any that I know – [review](#)



* Dialogue Cantatas

Sophie Karthäuser (soprano), Michael Volle (bass); RIAS Kammerchor; Akademie für Alte Musik Berlin/Raphael Alpermann

rec. 2017

HARMONIA MUNDI HMM902368 [64:26]



* Cantatas BWV170 and 35; Organ Works

Le Banquet Céleste/Damien Guillon (counter-tenor)

rec. 2011

ALPHA 343 [72:39]

Make room on your creaking shelves or hard-driven hard drive for both these – [review of these two recordings](#)

George Frideric HANDEL (1685-1759) Sonatas for Violin and Basso Continuo

Violin Sonata in G, HWV358 [5:21]
 Violin Sonata in d minor, HWV359a, Op.1/1 [7:42]
 Violin Sonata in A, HWV361, Op.1/3 [7:53]
 Violin Sonata in g minor, HWV364a, Op.1/6 [6:35]
 Violin Sonata in A, HWV372, Op.1/14 [7:52]
 Violin Sonata in E, HWV373, Op.1/15 [9:10]
 Violin Sonata in g minor, HWV368, Op.1/10 [9:43]
 Violin Sonata in F, HWV370, Op.1/12 [12:38]
 Violin Sonata in D, HWV371, Op.1/13 [12:47]

The Brook Street Band [Rachel Harris (baroque violin), Tatty Theo (baroque cello), Carolyn Gibley (harpsichord)]

rec. 2018, The Great Barn, Oxnead Hall, UK. DDD.

AVIE AV2387 [80:00] For purchase links, please see *Recording of the Month* [review by Michael Cookson](#) and [review by Philip R Buttall](#).

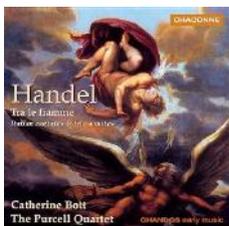


This is the latest in a series of very fine recordings of Handel's music by the Brook Street Band. The only other recording that I know, from Rachel Beckett (recorder), Lisa Beznosiuk (flute), Paul Goodwin (oboe), Elizabeth Wallfisch (violin), Richard Tunnicliffe (cello), Paul Nicholson (harpsichord) brings us the whole of the 'Opus 1' collection (Hyperion **CDS44411/3**, 3 CDs for around £13.50, or download in lossless sound with pdf booklet from hyperion-records.co.uk). The other complete set from members of the Academy of Ancient Music on Harmonia Mundi **HMU907465/66** is download only, but good value at around £7.50 (mp3) or £9 (lossless).

Hyperion and Harmonia Mundi offer only the five securely attributable violin sonatas. Handel may not have composed all these sonatas, though the Avie notes make a good case for his having done so; they include all nine. As with the first edition of the Op.3 concertos, the publisher Walsh was not averse to slipping in a spurious work or two, but even the doubtful cases are well worth hearing: this may be small-scale Handel, but it isn't small beer.

I certainly enjoyed the Brook Street recording but I'm going to encourage you to be greedy and go for one of the complete collections, either in addition to or as an alternative to the new Avie recording. Both the Brook street – [here](#) – and the Harmonia Mundi – [here](#) – can be streamed from Naxos Music Library.

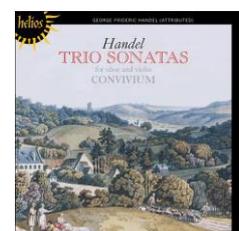
Those looking for a taster of Handel's solo and trio sonatas, Op.1 (Nos. 4, 11, 14 and HWV346b) and Op.2 (Nos. 2 and 3), should go for Arcadia directed by Attilio Cremonesi on Glossa Cabinet **GCDC80001** at mid-price.



Alternatively, Chandos offer the Purcell Quartet in Op.2/5 and Op.5/4 and 7, with the cantatas *Tra le Fiamme* (on the fall of Icarus, dramatically depicted on the cover) and *Notte placida e cheta*, sung by Catherine Bott, who rivals even Emma Kirkby in the former¹, on **CHAN0620** – CD deleted: download from chandos.net, with pdf booklet.



Of doubtful authenticity, or perhaps youthful works, the **Trio Sonatas HWV380-85** and the more mature **HWV393**², for oboe or violin and continuo, receive attractive advocacy from Convivium, with Anthony Robson (oboe) on Hyperion Helios **CDH55280** [63:12] – rec. 1998 – CD or download with pdf booklet from hyperion-records.co.uk.



¹ Decca Eloquence **4767468** – [review](#) – [review](#).

² Sometimes confusingly listed as Op.2/8.

George Frideric HANDEL *Music for Queen Caroline* is a lower-mid-price reissue of a recording by Les Arts Florissants directed by William Christie on their in-house label, a straight transfer of AF004 to **HAF8905298**. For details please see [review of the original release](#) by Simon Thompson and [DL News 2014/15](#).



The reissue costs around £9 on CD but, unfortunately, the reissue from [eclassical.com](#), with pdf booklet containing texts, remains at the same price as before, though the initial offer of 24-bit for the same price as mp3 and 16-bit is appealing.

Like the reissue of *Le Jardin de M Rameau* (above), if you didn't get this the first time around, you should do so now.

Christoph Willibald GLUCK (1714-1787) * Orfeo ed Euridice

Orfeo - Philippe Jaroussky (countertenor)

Euridice - Amanda Forsythe (soprano)

Coro della Radiotelevisione svizzera; I Barocchisti/Diego Fasolis
rec. 2016 and 2017

ERATO 9029570794 [77:38]

I can be sure that I shall frequently return to this Erato recording of the 1774 version in which Philippe Jaroussky shines and is very well supported all round. – [review](#)



Wolfgang Amadeus MOZART (1756-1791)

Piano Concerto No.24 in c minor, K491 [29:25]

Piano Concerto No. 27 in B-flat, K595 [31:42]

8 Solo Variations on Sarti's *Come un'agnello*, K460 [12:12]

Alessio Bax (piano)

Southbank Sinfonia/Simon Over

rec. St Silas the Martyr, Kentish Town, London, 7-8 June 2012. DDD.

Reviewed as 24/96 download with pdf booklet from [hyperion-records.co.uk](#).

Download includes bonus tracks: Variations on an *Allegretto* in A, KA137 [9:14]

SIGNUM SIGCD321 [73:11 (CD) – Download with bonus: 82:26]



Ludwig van BEETHOVEN (1770-1827)

Piano Concerto No.5, Op.73 [37:34]

Præludium, WoO55 [2:29]

Piano Sonata in e minor, Op.90 [11:53]

Contredanses, Hess 102 [7:31]

Polonaise in C, Op.89 [5:25]

Alessio Bax (piano)

Southbank Sinfonia/Simon Over

rec. St Silas the Martyr, Kentish Town, London, April 2017. DDD.

Reviewed as 24/96 download with pdf booklet from [hyperion-records.co.uk](#).

SIGNUM SIGCD525 [64:52]



Mozart CD available
from



Beethoven CD
available from



I came across these two recordings in reverse order of release and date of composition: so impressed was I with the **Beethoven**, despite initially low expectations, never knowingly having heard either the soloist or the orchestra, that I turned to the **Mozart**. Jonathan Woolf was generally impressed by Alessio Bax's Warner release *Baroque Reflections* in 2004 (now download only – [review](#)) but we seem to have missed out on his more recent recordings for Signum.

None of the three concerto recordings would be my first choice in preference to Clifford Curzon, Alfred Brendel and Stephen Kovacevich in both Mozart and Beethoven, to name just three, but that's to judge Bax against the very highest standards. So fierce is the competition that many of my favourite recordings by the triad that I've named are download only or as special pressings or in massive box sets.

One annoyance common to both albums: to follow concertos with solo piano music, especially in the case of the Emperor concerto, seems to be putting the cart before horse. Signum are not the only offenders: I've lost count of the number of times that I've complained about a minor work following a major in anti-climax, and reviewers have been making the same comment for as long as I remember.

MOZART * Flute Concertos Nos. 1 and 2;

MYSLIVEČEK Flute Concerto

Ana de la Vega (flute), English CO

rec. 2016

PENTATONE PTC5186723 SACD [62:58]

Very fine performances of the Mozart made even more attractive by the addition of the Mysliveček – [review](#)



* **Mozart in London**

Ana Maria Labin Anna Devin, Rebecca Bottone, Martene Grimson, Eleanor Dennis (sopranos); Helen Sherman (mezzo); Ben Johnson, Robert Murray (tenors);

Steven Devine (harpsichord); The Mozartists/Ian Page

rec. live 2015

SIGNUM SIGCD534 [77:24 + 67:06]

A most enjoyable set, placing Mozart's earliest music in the context of the London which he visited aged eight – [review](#).



Franz SCHUBERT (1797-1828)

[Piano Sonata](#) No.19 in c minor Op. posth. D958 [32:10]

Six Moments musicaux Op. 94 D780 [31:58]

Franz SCHUBERT (1797-1828) arr. **Franz LISZT (1811-1886)**

Sei mir gegrüßt D741 [5:19]

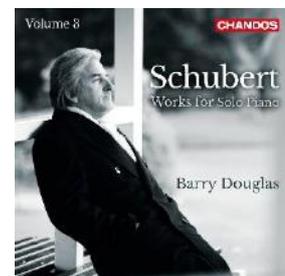
Auf dem Wasser zu singen Op.72 D774 [4:11]

Barry Douglas (piano)

rec. 2017, Curtis Auditorium, CIT Cork School of Music, Eire. DDD.

Reviewed as 24/96 download with pdf booklet from [chandos.net](#).

CHANDOS CHAN10990 [74:00] For details and purchase links, see [review](#) by Robert Beattie.



Robert Beattie seems almost to be in two minds: his summary opinion is 'Recommended, though perhaps Douglas isn't yet quite in the absolutely elite class of Schubert interpreters', but the sign-off to his review is much more positive: 'Overall, this is a very fine recording and is highly recommended'. I think I know how he feels: with so many very fine older recordings in mind perhaps, unreasonably, we expect any new version to combine the best of them all before we're satisfied. Of course, it can't, but take this new recording on its own merits and it's at least very satisfactory and often much more,

without weaning me off the likes of Radu Lupu (Decca) and Paul Lewis (Harmonia Mundi), both available in sets at reasonable prices.

Robert SCHUMANN (1810-1856)

Paul Paray conducts Schumann

Symphony No.2 in C, Op.61 [33:59]

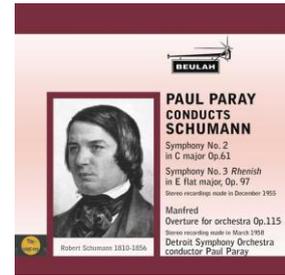
Symphony No.3 in E-flat, Op.97 (*Rhenish*) [37:19]

Overture: *Manfred*, Op.115 [10:37]

Detroit Symphony Orchestra/Paul Paray

rec. December 1955, March 1958. ADD/stereo.

BEULAH 2PD68 [81:56] Download preferably in lossless sound from [Qobuz](#).



First released by Mercury in the USA in 1956, Paray's Schumann Second had a mixed reception: 'superficial and wanting in intensity' was one response, and the recording was deemed artificial. The stereo release opened up the sound and did more justice to the refinement of the playing. Even the Third, though deemed the pick of Paray's recordings of the Schumann symphonies, didn't evoke much pleasure from the reviewers in 1960.

The Schumann Second of the 1950s was Leonard Bernstein's with the New York Stadium Orchestra (Brunswick); I remember being played that by a friend and being bowled over, as I was later by George Szell's version of the *Rhenish*, initially on Columbia Epic SAX2506, later transferred to CBS. Szell's complete Schumann symphonies can be downloaded inexpensively, but CD purchasers will have to lay out over £200 for a 109-CD box set. Lennie's account can be found in a budget-price 5-CD reissue of his 1953 American Decca recordings. He would remake the Schumann symphonies twice again, with the New York Phil for CBS (download Nos. 1 and 2 for as little as £2.65 in mp3 or £3.44 in lossless sound, with Nos. 3 and 4 for the same prices) and with the Vienna Philharmonic (on a budget twofer CD and on DVD).

Though I enjoyed hearing Paray's recordings, ultimately if you are looking for Schumann recordings of this vintage my preferences lie with Bernstein and Szell, both still sounding well. Not quite one of the many great successes of Beulah, then.

Some of those manifold great successes of the Beulah catalogue are contained on a special release: **Beulah at 25**. It's that many years since the release of their first CDs, some of them still available but mostly subsumed into the downloads which are still being produced regularly. I've reproduced the cover larger than usual to display its contents. Of course, a single CD-length offering can't possibly contain all the goodies – surprisingly there's nothing from the Anthony Collins Sibelius symphony recordings with the LSO, abandoned by Decca despite their being the chosen versions of my university friends on Ace of Clubs. (I went for Tauno Hannikainen on World Record Club instead). Though Decca have now rescued them on their Australian Eloquence label, the 4-CD Beulah box set is well worth having (**14PD8** – [review](#) – [review](#) of earlier separate releases). So, too, is the CD of shorter Sibelius works in performances directed by Collins and Eduard van Beinum (**6PD8** – [review](#)).



I must also mention Beulah's release of Pierre Monteux's 1958 account of the Sibelius Second Symphony with the LSO (with Violin Concerto – Jan Damen and Eduard van Beinum, 1953 – and *Lemminkäinen's Return* – Thomas Jensen, 1953) my [Reissue of the Month in 2013](#).

The missing Sibelius apart, **Beulah at 25** is a very entertaining offering (**2PDR50**). As I write, it's listed as 'coming soon' on the [eavb.co.uk website](http://eavb.co.uk); watch out for it and grab it. It's also available to stream from [Spotify](#) – free, if you don't mind the adverts. Also pending is another tempting helping of **Stéphane Grapelli**, with Django Reinhardt and the Hot Club of Paris Quintet (**3PS22**).

Also pending: **Ravishing Ravel (1PS29)** – classic accounts recorded between 1947 and 1961 – and **Purcell Perfection** including recordings of *When I am laid in Earth* by Kirsten Flagstad and Janet Baker (**1PS30**, rec. 1948-1962). Congratulations: it's very good indeed to see such an independent among the independents still doing well.

Richard WAGNER (1813-1883)

Lohengrin – Prelude [9:17]

Anton BRUCKNER (1824-1896)

Symphony No. 4 in E-flat, 'Romantic' WAB104 (1878/80 version – ed.

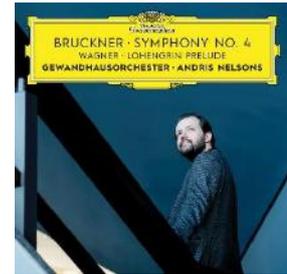
Nowak)

[70:07]

Gewandhausorchester Leipzig/Andris Nelsons

rec. live May 2017, Gewandhaus, Leipzig. DDD.

DEUTSCHE GRAMMOPHON 4797577 [79:37] For purchase links please see [review by John Quinn](#).



Other releases in this series of Bruckner recordings have been controversial: I was not wholly convinced by No.3 – [review](#) – but John Quinn was – [review](#) – as he was also by this No.4 – [review](#). Ralph Moore, who made this 'Romantic' Symphony a **Recording of the Month**, was not alone in giving it such an accolade – [review](#). RM also very much liked Nelsons' account of No.7 – [review](#) – but Marc Bridle was not alone in dismissing both the symphony and the Wagner chunk which precedes it as 'a questionable enterprise' – [review](#).

My reservations about Nelsons' recording of No.3 concerned his choice of the final revision and his controversially slow tempo for the opening movement. His No.4 is also no Speedy Gonzales, with an especially slow second movement: at 17:17 a minute longer than Valery Gergiev's well-liked recent Munich Philharmonic recording (1886, ed. Nowak) or Günther Wand, also with the Munich Phil (1881, ed. Haas) and two minutes longer than Bernard Haitink with the VPO (Decca, 1881, ed. Haas) or with the LSO (LSO Live, 1886, ed Nowak) or Karl Böhm with the VPO (Decca Originals, 1886, ed Nowak). If, ultimately, I would choose one of them for my Desert Island, I enjoyed Nelsons' No.4 more than his No.3.

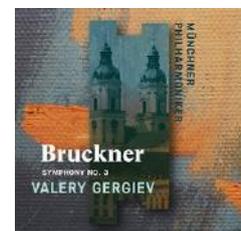
Anton BRUCKNER (1824-1896) * Symphony No.3

Munich PO/Valery Gergiev

rec. 2017

MÜNCHNER PHILHARMONIKER MPHL0009 [55:28]

I was very impressed with Gergiev's account of this symphony. Even though it's not my first choice, it's already led me to stream his recording of the *Romantic* from Naxos Music Library and I intend also to listen to his account of the less-known No.1 which has appeared at the same time as No.3 – [review](#)



Anton BRUCKNER

[Symphony No. 7](#) in E, WAB107 (1884) (ed. Nowak, but following ed. Haas in omitting cymbal crash, timpani and triangle)

Radio-Sinfonieorchester Stuttgart des SWR /Kurt Sanderling

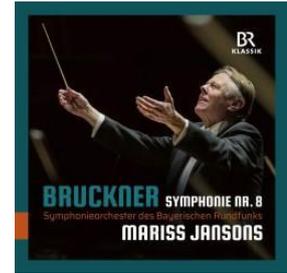
rec. live, Stuttgart, Liederhalle, 15-17 December 1999. DDD.

SWR CLASSIC SWR19410CD [71:14]

For details and purchase links please see [review by Terry Barfoot](#).



Symphony No.8 in c minor (1887: 1890 version)
 Symphonieorchester des Bayerischen Rundfunks/Mariss Jansons
 rec. live 13-18 November 2017, Philharmonie im Gasteig, Munich. DSD.
BR KLASSIK 900165 [80:07] For details and purchase links see reviews by
[Marc Bridle](#) and [Michael Cookson](#).



No.7: This appears to be a straight reissue of Hänssler **93.047**, apparently a best-selling CD, with SWR taking back the recording for their in-house label. The same (?) recording¹ also surfaced briefly as a budget twofer with Giulini's Symphony No.9, also now reissued by SWR; the Seventh was recommended without hesitation by Ralph Moore – [review](#).

Terry Barfoot is far from alone in praising the reissue. Unless you must have the cymbal crash, etc., in the *adagio*, this is a very fine performance, with very few of the problems sometimes associated with live performance, and the recording has worn well. Final applause is retained.

Those who dislike live performances should turn to Yakov Kreizberg with the VSO (Pentatone: **Recording of the Month** – [review](#) – [review](#)).

¹ The timings are identical, to the second, but the review of the twofer gives the recording date as December 1998, which I take to be a typo.

No.8: It's not unprecedented for reviewers to react differently to some recordings; indeed, it's almost impossible to achieve unanimity. Many years ago, a Central London record company, long defunct, published a monthly booklet entitled *Consensus and Review*, one half of which consisted of new reviews while the second half surveyed the various magazines then extant. Then as now, however, 'consensus' was and is hardly the right word. If proof were needed, this Bruckner Eight provides it. Our own Marc Bridle, though appreciating the recording quality – he was working from an SACD not available in the UK where it's CD or download only – found the performance uninvolving.

Dan Morgan in [Summer 2018/1](#) also thought the performance prosaic, but Michael Cookson was otherwise minded: 'a remarkably convincing reading'. Now BBC Music Magazine have made this their orchestral recommendation for September 2018, so, having planned to give this recording a miss, I had to try it for myself.

Now, I'm a firm Brucknerian, but I have to acknowledge that he goes on at length – heavenly length in some hands and tedious in others. For me Jansons falls between the two extremes, with some first-class moments but inclined to be tedious overall. Even heard in mp3 from emusic.com, the sound is very impressive, but this would not be my benchmark version. At least it cost only a nominal £1.26 – actually less than that, depending on one's subscription – and it comes at 320kbs and with the pdf booklet as part of the deal.

Johannes BRAHMS (1833-1897) * Piano Quartets 1-3
 Enrique Bagaría (piano), Josep Colomé (violin), Joaquín Riquelme (viola), David Apellániz (cello)
 rec. 2016
EUDORA EUD-1701 SACD [71:32 + 49:02]



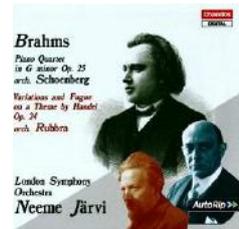
* Piano Quartet No.1, Handel Variations

London SO/Neeme Järvi
rec. 1988-89
CHANDOS CHAN8825 [71:16]

* Piano Quartet No.2 (orch. Kenneth Woods)
English SO/Kenneth Woods
rec. 2017

NIMBUS ALLIANCE NI6364 [49:15]

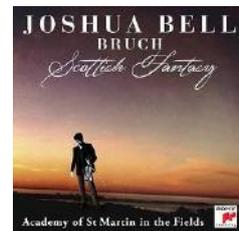
The Eudora SACD of the three piano quartets in their original guise is less attractive than the more generous alternatives on Decca and Hyperion; the Chandos remains attractive but would be more competitive at mid-price, while the convincing version of the A-major on the new Nimbus is the most attractive of the three – [review of these three recordings](#)



Max BRUCH (1838-1920) * Scottish Fantasy, Violin Concerto No.1
ASMF/Joshua Bell (violin)
rec. 2017

SONY 19075842002 [55:43]

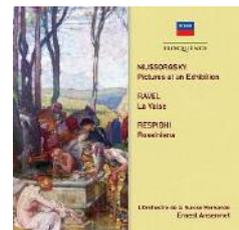
Two very fine performances well recorded apart from the spotlighting of the soloist, which didn't trouble me too much. But do check out the Chung (Decca) and Oistrakh (DG and Alto) recordings – [review](#)



Modest MUSSORGSKY (1839-1881) * Pictures from an Exhibition; **RAVEL** *La Valse*; **RESPIGHI** *Rossiniana*
Suisse Romande O/Ernest Ansermet
rec. 1958/67

DECCA ELOQUENCE 4824983 [66:50]

Neither this nor the earlier Eloquence CD of the 1959 *Pictures* would be my first choice, even at lower-mid-price, but you won't go far wrong with either – [review](#)



Antonín DVOŘÁK (1841-1904) Symphonies

The recent release of a 64-CD + 2-DVD box of recordings by Rafael Kubelík, containing all the Dvořák Symphonies plus his overtures, tone poems, Slavonic Dances, Legends, *Stabat Mater* and Serenade, alongside his Smetana *Má Vlast*, the Beethoven symphonies, a surprising but accomplished Verdi *Rigoletto*, etc., etc., might seem to be the last word: certainly, at around £169 (on offer for around £120) it's excellent value for beginners.



But how about those who have several of these recordings already, not least Kubelík's excellent Dvořák symphonies (1-9, DG **4631582**, 6 CDs around £27; 6-9 DG Duo **4779764**; 8 and 9, DG Originals, mid-price, **4474142**) and Slavonic Dances (DG Originals **4577122**) or the dances plus overtures and tone poems (DG Trio **4693662**, download only)? Or his superb Mahler Symphony No.1 with Dietrich Fischer-Dieskau in *Lieder eines fahrenden gesellen*? (DG Originals **4497352**)? Or those who have chosen the rival István Kertész set of the symphonies (1-9 Decca **4300642**, or with tone poems, overtures and *Requiem* **4786459**) but might wish to pick and choose elsewhere? This monster box would not be for them – or me.

Chandos offer two Dvořák symphony series well worth considering: Nos. 1-9 complete from Neeme Järvi with the RSNO (**CHAN9991** – [DL Roundup September 2012/1](#)) and on individual CDs or downloads.

The complete set is best purchased direct from chandos.net for £42 (£39.99 as a lossless download); even so, both it and the single discs could do with a price reduction to be competitive.

If you're happy to pick and choose, Chandos's other (partial) series from Jiří Bělohlávek and the Czech Philharmonic is worth considering: No.5 comes with a really spooky *Noon Witch* and a joyful *Scherzo capriccioso* on **CHAN9475** [68:58], an idiomatic No.6 with *The Wood Dove* on **CHAN9170** [62:11], No.7 with the Nocturne in b-minor and *Vodník* (The Water Goblin) on **CHAN9391** [68:46] and No.8 with *Golden Spinning Wheel* on **CHAN9048** [60:24] all available to download and some still on CD from chandos.net, all competitive in a competitive market.

Bělohlávek's No.9 with the Czech Phil remains available on Supraphon (**SU36392**, with Symphonic Variations and *Carnival*). You'll find that listed, together with some other recommendations, in [DL News 2014/14](#). (NB: new emusic.com link).

A better prospect from Supraphon comes in the form of a 6-CD set *Life with Czech Music: Dvořák and Smetana* on which Sir Charles Mackerras conducts the Czech Phil and Prague SO in Symphonies Nos. 6, 8 and 9, Slavonic Dances (complete), Symphonic Variations, Legends, *Scherzo capriccioso*, *In Nature's Realm*, *The Water Goblin*, *The Noon Witch*, *The Golden Spinning Wheel*, *The Wild Dove* and the complete *Má Vlast*. (**SU40412**). The price of the 7digital download has risen slightly since I recommended it in [DL News 2014/14](#), but it's still very good value at £8.49.

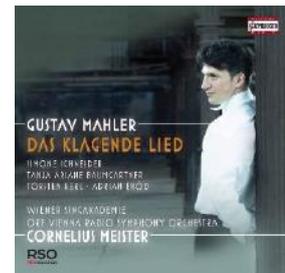
Gustav MAHLER (1860-1911)

Das klagende Lied (1878-1880, rev. 1899)

Simone Schneider (soprano); Tanja Ariane Baumgartner (mezzo); Torsten Kerl (tenor); Adrian Eröd (baritone); Oskar Stadler, Laurenz Ströbl (boy altos, Tölzer Knabenchor); Camil Diaz Delegado (tenor); Juyoung Kim (bass)
Wiener Singakademie

ORF Vienna Radio Symphony Orchestra/Cornelius Meister
rec. live, 1-2 December 2016, Konzerthaus, Vienna

CAPRICCIO C5316 [60:24] Reviewed as a 16-bit press download. No booklet. Previous review: [Ralph Moore](#) (Recording of the Month)



CD available from



More of a preliminary assessment than a full review, as we prepared for publication. Having just read Ralph's encomium, I simply had to sample this overlooked recording of a comparatively neglected work. In particular, I was interested to hear Cornelius Meister in this repertoire, since his recent Capriccio set of Martinů symphonies – well received by [Michael Cookson](#) – had impressed me so. To be honest, I've not listened to *Das klagende Lied* since I [reviewed](#) a Jurowski/LPO video of the 1880 version back in 2008: so, to all intents and purposes I came to this new 'un without immediate aural memories that could colour my responses.

The orchestral introduction to Part 1 is most encouraging, with alert, idiomatic playing and a warm, well-balanced recording. As with his Martinů, Meister proves himself a thoughtful, unfussy interpreter who makes the music sound wonderfully fresh and vital. Indeed, those familiar *ur*-tunes emerge with a *frisson* of (re)discovery and delight. The choirs and soloists, singly and severally, really enter into the spirit of the piece, and, in so doing, powerfully complement that sense of a live occasion. Remarkably, there's an all-round precision here that one might expect of a studio recording, rather than a risk-prone concert. The fine sound is an added bonus, the brass and percussion as glorious as it gets, especially in Part 3. There is no applause.

This a splendid recording of an underrated work; don't hesitate. **[DM]**

Like Dan, I've had time only for a first assessment and, in my case, in mp3 only. Recordings of Mahler's first major work are few and far between and some of the best, such as those of Pierre Boulez (CBS/Sony, download only; DG, 14 CDs) and Sir Simon Rattle (EMI/Warner, 16 CDs) are currently buried in large box sets. The music has its longueurs in places, but Cornelius Meister ensures that we hardly notice, at brisk tempi that never seem too brisk. I still marginally prefer Boulez, at significantly slower tempi in each section, though the music never drags. I see from the receipt, still tucked into the booklet, that I bought the single CD release (Sony SMK45841) in January 1994 in Tower Records – remember them?

The safest recommendation may be Riccardo Chailly on a Double Decca twofer (**4737252**), coupled with *Rückert Lieder*, *Kindertotenlieder*, *Lieder eines fahrenden Gesellen* and three songs from *Des Knaben Wunderhorn*, a super bargain especially for those without the Lieder on the second CD. Ralph Moore [reviewed](#) these on a single Presto CD – but why pay more for one disc than for the twofer which includes it? [BW]

Claude DEBUSSY (1862-1918)

Prélude à l'après-midi d'un faune (1894) [9:47]

Le Martyre de saint Sébastien - Fragments symphoniques (1911) [23:46]

[La Mer](#) (1905) [23:26]

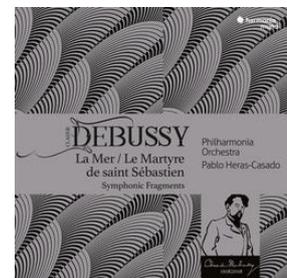
Philharmonia Orchestra/Pablo Heras-Casado

rec. 2018, Henry Wood Hall and Royal Festival Hall, London

HARMONIA MUNDI HMM902310 / 902310DI [57:04] Reviewed as a 24/48

download, with booklet, from [eClassical](#). Previous review: [Stephen](#)

[Greenbank](#)



CD available from



In this, the centenary of Debussy's death, we can expect a raft of new recordings dedicated to the music of this pivotal composer. Late last year I signed off my [review](#) of Steven Osbornes selection of piano pieces with the words 'one for the desert island', and now we have these orchestral works from the Philharmonia under the Spanish conductor Pablo Heras-Casado. Some of his earlier albums have already been assessed on the pages of MusicWeb, and I must say the *Guardian* review of his Festival Hall *Prélude* and *La Mer* piqued my interest. The booklet is vague, but I'm guessing this recording was taken from that live performance in January 2018, with *Sébastien* recorded under studio conditions at the Henry Wood Hall.

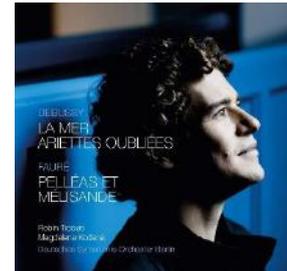
I'll be honest, I don't expect Heras-Casado's *Prélude* to match, let alone surpass, Karajan's 1965 BPO account for Deutsche Grammophon – Karlheinz Zöller's flute playing simply ravishing – or Ernest Ansermet's highly transparent, beautifully nuanced OSR one, taped for Decca in November 1957. The latter, sounding even more miraculous as a remastered 24-bit download, really *is* one for that lonely strand. Heras-Casado and the Philharmonia, sounding too recessed for my taste, are certainly languid, but they can't match their rivals when it comes to line, rhythmic subtlety or aching evanescence.

Recently, I was much impressed by a 1972 Stuttgart recording of *Le Martyre de Saint Sébastien*, included in Vol. 7 of SWR Music's Michael Gielen Edition ([review](#)). That's a more extended version of the *Fragments symphoniques* played here and in Jun Märkl's recording, part of a somewhat variable 9-CD set from Naxos ([review](#)). I was struck by the sheer magic of Gielen's performance, the subtly shifting dynamics and colours very well caught. By contrast, Heras-Casado is far more robust, opting instead for a bigger, bolder presentation that, alas, misses much of the music's inner detail. No problem with recorded perspectives, though, the climaxes very powerful indeed.

In their time, Karajan and Ansermet both turned in fine performances of *La Mer*, although I'm particularly fond of Lan Shui's account, set down with the Singapore Symphony Orchestra in 2004. Superbly played and recorded, it's part of a delectable BIS collection called *Seascapes*, which was one of my top picks for 2007 ([review](#)). That said, Heras-Casado and the Philharmonia – the latter in fine fettle – give a marvellous rendition of the piece. I really liked the seductive Iberian warmth of *De l'aube à midi sur la mer*, the water's surge and swell as visual as it gets; happily, there's no shortage of detail, either. The menacing bass drum and low, throaty brass in *Dialogue du vent et de la mer* are highly effective too, making this the most distinctive and involving item here.

Old favourites remain intact; still, these are very decent performances in pretty good sound. [DM]

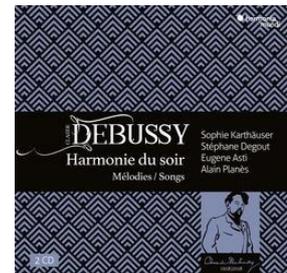
Another recording of *La Mer* comes from Robin Ticciati with the Deutsches Symphonie-Orchester Berlin, coupled with *Ariettes oubliées* (arr. Brett Dean) and Fauré *Pénélope* Prelude and *Pelléas et Melisande* (arr. Koechlin). Magdalena Kožená is the mezzo soloist in the *Ariettes* (texts and translations included), and the recording was made in January 2017. (Linn **CKD550** [68:25] reviewed as 24-bit download from linnrecords.com).



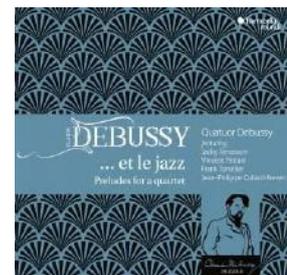
Stephen Barber described this as 'most rewarding' – [review](#) – and Michael Cookson made it a **Recording of the Month** – [review](#). I'm not about to disagree with them.

Two more releases in Harmonia Mundi's distinctively-jacketed Debussy Centenary Edition arrived too late for detailed review, but, having dipped into them, I can say that both look very promising.

On a 2-CD set **HMM902306.07**, sold as 2-for-1, entitled *Harmonie du Soir*, Sophie Karthäuser (soprano), Stéphane Degout (baritone), Eugene Asti and Alain Planès (piano) perform *Trois Mélodies*, *Fêtes galantes*, *Chansons de Bilitis*, *Trois chansons de France*, *Trois ballades de François Villon*, *Trois poèmes de Mallarmé*, *Cinque poèmes de Baudelaire* and other works. The only more comprehensive collection that I know is the set of four separate CDs from Hyperion – details from hyperion-records.co.uk. Reviewed as 24-bit download with pdf booklet from eclassical.com, initially at the same price as 16-bit.



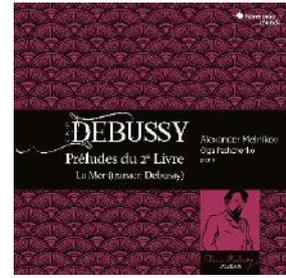
Debussy ... et le jazz: Preludes for a quartet on **HMM902308** offers jazz adaptations by **Le Quatuor Debussy** with Franck Tortiller (vibraphone), Jacky Terrasson (piano), Jean-Louis Rassinfosse (bass), Jean-Philippe Collard-Neven (piano) and Vincent Peirani (accordion). Most of the arrangements are of the Preludes, already very successfully raided for orchestrations by Colin Matthews (Hallé **CDHLD7527**, 2 CDs). The download, which I reviewed in 24-bit format from eclassical.com, with pdf booklet, contains a bonus track. For an initial period, the 24-bit is offered for the same price as 16-bit. Dipping into this proved very enjoyable.



If you prefer the Hallé performances of Colin Matthews' arrangements of the Preludes in one place, rather than, as originally, spread over two albums, **CDHLD7527** can be downloaded in lossless sound, with pdf booklet, from hyperion-records.co.uk for £12.99 – some other lossless downloads, for some peculiar reason, cost much more than the CDs. Jun Märkl's recording of these arrangements on **Naxos 9.70215** offers a fine alternative for the purse-proud, with 85 minutes packed on one budget download. ([Review](#) of complete 9-CD set: **Recording of the Month**.)

For those who like their Debussy as it left the composer's hand, **Alexander Melnikov** (piano) plays **Preludes Book 2** and Debussy's own 4-hand piano version of *La Mer* (with Olga Pashchenko) on

another Centenary release (Harmonia Mundi **HMM902302**, reviewed as a 24-bit download with pdf booklet from eclassical.com). This recording has received such high praise in so many quarters that it now effectively becomes the benchmark.



Melnikov is due to feature again in late October 2018 in another Harmonia Mundi Debussy Centenary release of the late sonatas, for violin and piano (with Isabelle Faust, violin), flute, harp and piano (with Magali Mosnier, flute; Antoine Tamestit, viola and Xavier de Maistre, harp) and cello and piano (with Jean-Guyen Queyras, cello).

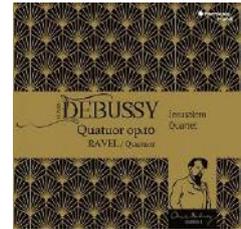
DEBUSSY & RAVEL * String Quartets

Jerusalem Qt

rec. 2017

HARMONIA MUNDI HMM902304 [53:24]

Prospective collectors now have an embarrassment of riches to choose from. Pushed to make my Desert Island choice, the new recording from the Jerusalem Quartet might well be it, but I'd also want the Vlach Quartet (Supraphon download) – and not just for sentimental reasons – [review](#). See also [review by Stuart Sillitoe](#).



Richard STRAUSS (1864-1949) * Duet-Concertino;

BEETHOVEN Clarinet Trio;

GLINKA *Trio pathétique*

Sarah Watts (clarinet), Laurence Perkins (bassoon), Martin Roscoe (piano),

Royal Scottish Ntl O/Sian Edwards

rec. 2014/15

HYPERION CDA68263 [76:12]

Don't overlook this gem of a recording – [review](#)



Ballets Russes: * Ernest Ansermet and the *Ballets Russes*

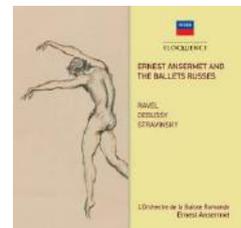
Works by **DEBUSSY**, **RAVEL** and **STRAVINSKY**

Suisse Romande O/Ernest Ansermet

rec. 1957-1966

DECCA ELOQUENCE 4824989 (2 CDs)

If all the performances had been of the quality of CD1 (*Daphnis et Chloë*, complete; *Prélude à l'après-midi d'un Faune* and *Jeux*) this would have been a candidate for Recording of the Month. If CD2 (*Pulcinella*, *Les Noces* and *La Valse*) is not quite that good, the whole is still well worth a recommendation; after all, Eloquence 2-CD sets cost little more than singles. For all my reservations about the Stravinsky, this is well worth having, especially for *Daphnis et Chloë* – [review](#)



Mythes

* Works by **BARTÓK**, **RAVEL**, **STRAVINSKY**, **SZYMANOWSKI** and **WIENIAWSKI**

Jiyoon Lee (violin), Henry Kramer (piano)

rec. 2017

CHAMPS HILL RECORDS CHRCD141 [67:27]

If the couplings appeal, this is well worth your attention – [review](#)



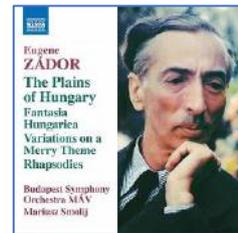
Eugene ZÁDOR (1894–1977)

* *The Plains of Hungary; Fantasia Hungarica; Variations on a Merry Theme; Rhapsodies*

Kálmán Balogh (cimbalom), Budapest SO MÁV/Mariusz Smolij
rec. 2015, 2017

NAXOS 8.573800 [77:48]

Attractive music well performed and recorded: an ideal introduction to Zádor – [review](#).



Dmitri SHOSTAKOVICH (1906-1975)

* *Piano Quintet* in g minor, Op.57 (1940) [34:42]

String Quartet No.3 in F, Op.73 (1946) [34:31]

Piotr Anderszewski (piano)

Belcea Quartet

rec. 2017, Britten Studio, Snape

Reviewed as press preview

ALPHA CLASSICS 360 [69:13]

Well worth considering if the coupling appeals – [review](#)



Leonard BERNSTEIN (1918-1990)

West Side Story (1957)

Mike Eldred - Tony

Betsi Morrison - Maria

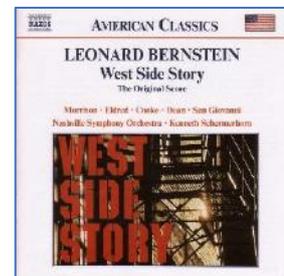
Marianne Cooke - Anita

Robert Dean - Riff

Nashville Symphony Orchestra/Kenneth Schermerhorn

rec. 2001, Ocean Way Studios, Nashville, Tennessee

NAXOS AMERICAN CLASSICS 8.559126 [75:16] Reviewed as a 16-bit download; no booklet. (Booklet available for subscribers from [Naxos Music Library](#)). Previous review: [Rob Barnett](#)



CD available from



Not a new release, but given the Bernstein centenary and, in particular, John Wilson’s disappointing performance of *West Side Story* at this year’s BBC Proms, I thought listeners needed to be made aware of this Naxos recording, set down in 2001. I’ve long admired the composer’s own account for Deutsche Grammophon, imperfect though it is, and I shall never forget the painful documentary that exposed the project’s artistic differences (not to mention Lenny’s bully-boy tactics). As for Kenneth Schermerhorn, music director of the Nashville band from 1983 to 2005, he’s already in my good books for his excellent Naxos/Ives, so his take on this quintessential American musical should be well worth hearing.

First signs are very encouraging, although it’s clear this conductor is determined not to overheat the music, no bad thing in a work that can so easily sound a tad ‘shouty’ and relentless. Indeed, this is a thoroughly *musical* performance, and the orchestra, naturally caught, are very much at home here. As Tony, Mike Eldred – suitably warm and wide-eyed – is splendid in *Something’s Coming*, while there’s real tenderness in *Tonight*, his floated notes in *Maria* beautifully done. As Juliet to his Romeo, Betsi Morrison – aptly innocent – makes a perfect partner in *Tonight*. And goodness, how these Tennesseans swing in the catchy *Blues* and the exuberant *Mambo*. A decent stereo spread and plenty of detail conjure a thrilling sense of occasion, the whole thing sensibly paced and shaped.

When it comes to the unfolding drama, Schermerhorn and engineer Eleanor Thomason know when to step back and let these stars really shine. And shine they do, often putting Bernstein’s stellar cast to

shame. That certainly applies to *America*, one of the hammier performances on that DG recording. Here it's played comparatively straight, which makes Lenny sound way over the top by comparison (he does the same in *Officer Krupke*, where Schermerhorn and his team go for comedy rather than caricature). These are just two instances where a more thoughtful, proportionate approach yields memorable results.

Also, there's a terrific sense of ensemble, with singers striking sparks off each other, and that ensures a highly immersive listening experience. However, in finger-clicking numbers, such as *Cool* and *Rumble*, it's the vibrant orchestral playing that threatens to steal the show. What passion, what pizzazz, and how very different from that lacklustre Prom. But, all these felicities aside, it's the score that takes one's breath away, the tunes tumble like ninepins, one glorious strike after another. It certainly helps that Schermerhorn has such a firm and intuitive way with this music, and that his players respond with such alacrity and a winning sense of style.

I particularly liked the delightfully sprung accompaniment to *I Feel Pretty*, its girlish *gaucheries* making Bernstein's Te Kanawa sound almost matronly by comparison. Then again, everything about this performance is well judged, its mood and manner so carefully calibrated. Hence *Somewhere* is moving not mawkish, the *Procession and Nightmare* as gripping as it gets. And, as the last notes fade, a wonderful feeling of collective achievement, of a job supremely well done. Bravo, bravo and thrice bravo!

Lenny's recording has its moments, but for sheer consistency, drive and character Schermerhorn's is hard to beat. Full, atmospheric sound, too. [DM]

Leonard BERNSTEIN

Wonderful Town (1953) (Concert version)

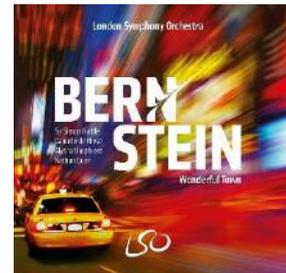
Danielle de Niese (Eileen), Alysha Umphress (Ruth), Nathan Gunn (Bob Baker), Duncan Rock (Wreck), David Butt Philip (Lonigan), Ashley Riches (Guide/First Editor/Frank)

London Symphony Orchestra, London Symphony Chorus/Sir Simon Rattle
rec. 16 and 21 December 2017, Barbican, London. DSD.

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

Libretto not included.

LSO LIVE LSO0813 SACD [74:07]



SACD available from



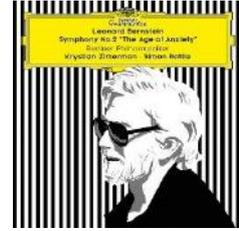
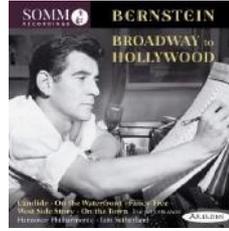
Déjà-vu all over again? Bernstein lovers will probably have Sir Simon Rattle's earlier Birmingham recording (Warner Original Jackets **9029573987**, low medium-price, currently on offer for £6.75 – 5-star [review](#) – of original CD release – [review](#) – of 2010 reissue). Claire Seymour [reviewed](#) this LSO performance for Seen and Heard with some enthusiasm and I refer you to that detailed review. Not having heard the earlier account, I can't compare the two; indeed, it must be a considerable time since I heard this unjustly neglected Bernstein work, but I was certainly won over by the new LSO recording.

There's no libretto – for copyright reasons, perhaps – but there's a detailed synopsis, keyed to the numbers, and the diction and recording are clear enough for the omission not to matter. The latter benefits from the fact that the singers were amplified, overcoming the Barbican acoustic.

If you enjoyed *On the Town* at the Proms – I didn't hear the *West Side Story* which disappointed Dan Morgan (above) – you should try this recording of *Wonderful Town* too.

As I close this round-up, two new Bernstein recordings have appeared:

The Age of Anxiety (Symphony No.2) recorded live by Krystian Zimerman (piano), the Berlin Phil and Sir Simon Rattle in June 2018 (DG **4835539**). Short value for a full-price release, at 39 minutes, but a very special occasion.



Another live recording, from Hanover in 1993, offers the *Candide* Overture and suites from *On the Waterfront*, *Fancy Free* (complete), *West Side Story* and *On the Town*, the Hannover Philharmonic conducted by Iain Sutherland (**From Broadway to Hollywood**, SOMM **ARIADNE5002**) – reviews by [Ian Lacey](#) and [Nick Barnard](#). More about both these on the main page, or in the next round-up.

Toshiro MAYUZUMI (1929–1997)

* *Phonologie Symphonique*;

Bacchanale;

Samsara

Hong Kong PO/Yoshikazu Fukumura
rec. 1984

NAXOS 8.573916 [43:06]



* *Nirvana* Symphony

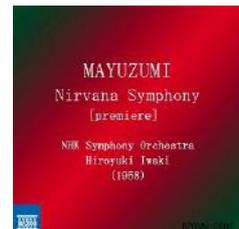
Tokyo Choraliers;

NHK SO/Hiroyuki Iwaki

Released in 2014

Streaming or download only: no CD.

NAXOS NYNN-0055 [37:39]



* *Ecstatic Drumbeats*

Evelyn Glennie (percussion);

Taipei Chinese O/En Shao, Yiu-Kwong Chung

rec. 2010

BIS-1599-SACD [75:10]

Ecstatic Drumbeats is my first choice as an introduction to Mayuzumi and it comes as part of an attractive programme, even though it's one that's outside of my normal comfort zone – [review of these three recordings](#)



Henryk GÓRECKI (1933-2010)

* String Quartet No.3

Dafô String Qt

rec. 2016

DUX 1302 [48:35]

You don't have to be Polish to perform the music of Górecki but the Royal (Hyperion) and Dafô recordings seem to indicate that it helps. Both offer fine performances of this important late-twentieth-century work and both are well recorded – [review](#). See also [Recording of the Month review](#).



Chandos Sale CDs

In Summer 2018/1 I mentioned Chandos's considerable list of sale CDs for £2.50 each. Many of these have been reissued, singly or as part of a set, and remain recommendable, but at more than these very generous sale prices. This is just a very small selection; please bear in mind that they may not be

available for long; some were already 'out of stock' when I proof-read this review. For some works this may be a last chance saloon on regular disc. The up-to-date list is available from chandos.net.

The series of **HAYDN Masses** made with **Richard Hickox** directing Collegium 90 and Choir, on 8 CDs for around £35, is a bargain well worth considering – in many respects it remains the top recommendation. The *Missa Cellensis* No.1, with the fragments of the *Missa Sunt bona mixta malis* on [CHAN0667](#) [70:18] and the *Heiligmesse* (*Missa Sancti Bernardi von Offida*) and the *Nikolaimesse* (*Missa Sancti Nicolai*) on [CHAN0645](#) [61:39] offer even better value for those not wishing to purchase the complete set.

Richard Hickox was a great all-rounder. Other recordings of his in the sale include **ELGAR** *The Black Knight* and *Scenes from the Bavarian Highlands* ([CHAN9436](#) [60:50]). For the 2017 reissue at lower-mid-price see [review](#) – [review](#) – [review](#). The sale CD was listed as temporarily out of stock when I checked, so you may be out of luck.

HOLST Orchestral Works features *Egdon Heath*, *Hammersmith* and shorter works ([CHAN9420](#) [57:12]) The reissue is reviewed [here](#) and the original in [DL Roundup July 2012/1](#).

Three volumes of Hickox's valuable survey of **Malcolm ARNOLD's symphonies** are also included: Nos. 1 and 2 ([CHAN9335](#) [60:57] – out of stock when I checked); 3 and 4 ([CHAN9290](#) [73:58]) and 5 and 6 ([CHAN9385](#) [57:17]). The complete series was reissued in a budget-price 4-CD box, **CHAN10853(4)X** – [Recording of the Month](#), but the three separate volumes can be supplemented from Andrew Penny's equally fine Naxos series. (Nos. 7 and 8 **8.552001**; No.9 **8.553540**).

Hickox's well-filled and idiomatic **DELIUS** CD, opening with the *Walk to the Paradise Garden* – sadly not the exotic place it might seem but a seedy pub – and including *North Country Sketches* is on [CHAN9355](#) [76:01].

Another very fine series brought together **Howard Shelley** and the London Mozart Players in **MOZART Piano Concertos**. Volume 4 (Concertos Nos. 12 and 19, [CHAN9256](#) [51:45]) and Volume 6 (Concertos Nos. 21 and 22, [CHAN9404](#) [62:46]) are up for grabs at £2.50 each. Dealers are still offering these at full price and the download remains at £7.99 (mp3) and £9.99 (lossless).

The **BAX Orchestral Works** on [CHAN9879](#) are not his best known but the CD may be a useful addition to a library already containing his more basic repertoire. The performances from the BBC Phil are directed by Martyn Brabbins.

SALIERI Falstaff is a fine way to find out if he really was so inferior to Mozart – he wasn't, but he wasn't a genius – at £5 for the 2-CD set. ([CHAN9613](#), conducted by Alberto Veronesi).

As an adjunct to the recent Avie recording of **VIVALDI Double Concertos** from La Serenissima – [review](#) – a different collection was mined from this fertile and enjoyable area in 1991 by Collegium Musicum 90 and Simon Standage on [CHAN0528](#) [64:01].

Alpha Collection/Essential Baroque – a Postscript

After having completed [my round-up](#) of recent Alpha releases on their mid-price reissue label and a few new full-price albums, it occurred to me that there were many more that I had enjoyed, at full- and (mostly) mid-price but hadn't mentioned there or elsewhere except as an aside in another review.

To name just a few:

I mentioned **BACH Brandenburg Concertos** on a 2-CD set from Café Zimmermann as being one of the most attractive releases in the first series of mid-price reissues, on **ALPHA300**, but didn't elaborate. Actually, not too much elaboration is needed. It's easy to get lost in the plethora of recordings of these concertos in all styles, but I liked these small-scale period-style interpretations when they were released as part of six CDs of Bach concertos, recorded between 2004 and 2010, with the Brandenburgs interspersed among them. For around £8, the reissue is an obvious choice except for those who dislike period instruments.



Ludwig van BEETHOVEN Violin Sonatas Nos. 1, Op.12/1; 10, Op.96 and 5, Op. 24 (Spring) are performed by Lorenzo Gatto (violin) and Julian Libeer (straight-strung concert grand piano). The resulting sound is a compromise between modern and period sound, without the dryness of some fortepianos, and the programme offers a worthwhile introduction to all periods of Beethoven's production, from his Op.1 to the verge of his late great piano sonatas and quartets. (**ALPHA407** [70:27] rec. December 2017). Full price.



It's a follow-up to Sonatas Nos. 2, 4 and 9 (Kreutzer) on **ALPHA240**, released in 2016 but, apparently not reviewed here. I enjoyed both, despite my press previews being in mp3 only – and at a very low bit-rate for Alpha240 – but there are serious competitors in all price ranges. Not least of these are two Harmonia Mundi sets: Isabelle Faust and Alexander Melnikov (**HMC902025/27**, 4 CDs, budget price) and, for period performance, Daniel Sepec and Andreas Staier (**HMG508398/99**: Nos. 4 and 7, with Jean-Guihen Queyras, cello, in Piano Trios Nos. 3 and 5 plus Hummel, 2 CDs, budget price).

Dietrich BUXTEHUDE (1637-1707) Trio Sonatas, Op.1/1-7 are performed by Arcangelo directed by Jonathan Cohen on full-price **ALPHA367** [59:13]. Reviewed as a 24/96¹ download in Autumn 2017/1 but well worth mentioning again, as availability has changed – see footnote (1). I may have undersold it then when I wrote: 'The Op.1 Sonatas are less well represented than the Op.2 set; the only competition comes from Convivium on Hyperion **CDA67236**. Neither represents the most urgent baroque chamber music recommendation but the new album presents this attractive music persuasively, whereas Kirk McElhearn was unimpressed by the Hyperion – [review](#). The mp3 download can be found for as little as £4.99 from Amazon UK (now a less attractive £6.93) but the very good 24-bit is worth paying the extra'.



¹ From eclassical.com but, apparently, no longer available there, where, indeed, the whole Alpha label seems to have disappeared. Subscribers stream from [Naxos Music Library](#); download in 16-bit and 24-bit from [Qobuz](#).

Orlande de LASSUS (c.1532-1594)

Lectiones Sacrae Novem, Ex Libris Hiob Excerptae (1582) [28:31]

Prophetiae Sibyllarum [28:32]

Daedalus/Roberto Festa

rec. March 2005, Baixàs Church, France. DDD.

Texts not included

ALPHA337 [57:12]



This collection entitled *Oracula* consists of a set of nine readings from the book of Job and the prophetic sayings of the Sibyls, of whom there were several in the ancient world, not just the one at Cumæ whom Aeneas encountered in Book VI of the *Aeneid* and the even more famous one who conveyed the oracles at Delphi – both of whom are included on this reissue.

The lack of texts is a severe handicap in recommending an otherwise very fine reissue. The texts do come with a recent recording of the *Prophetiæ Sibyllarum* from Gallicantus on Signum **SIGCD520**, which I haven't yet heard – it's on my 'to do' list – but [Simon Thompson](#) thought it wonderful. Download from hyperion-records.co.uk with pdf booklet for just £5.99 (16-bit) or £9 (24-bit).

Georg Philipp TELEMANN *Quatuors Parisiens* performed by the oddly named ensemble Nevermind (**ALPHA299** [64:08] – [review](#)).



In 24/96 download form¹ the recording brings out the qualities of these very fine performances – as fine as any that I've heard of these attractive works. As Dominy Clements puts it – link above – this full-price recording of German baroque meets French fashion is a must.

¹ From eclassical.com, but the Alpha label seems to have disappeared from their offerings.

Giuseppe VALENTINI (1681-1753)

Concerti grossi, Op.7 (1710)

Concerto for 4 violins in a minor, Op.7/11 [19:12]

Concerto Grosso in G, Op.7/7 [7:43]

Concerto Grosso in d minor, Op.7/2 [11:32]

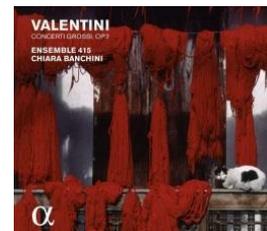
Concerto Grosso in d minor, Op.7/3 [9:50]

Concerto Grosso in A, Op.7/1 [15:55]

Concerto Grosso in a minor, Op.7/10 [10:06]

Ensemble 415/Chiara Banchini - rec. 2001, Fresne-le-Château, France.

ALPHA310 [74:18] – [review by Dominy Clements](#)



Even more than Brandenburgs – there are, after all, other recordings, though none quite like those of Café Zimmermann – this is my pick of the bunch. I had to make do with mp3 at less than full-rate for my press preview of this mid-price recording, but it didn't spoil my enjoyment of the music or the very fine performances – all that I've come to expect from Chiara Banchini and her team. The music is similar to Vivaldi but different. We really do need a complete set of these Op.7 concertos.

Banchini's recording of Geminiani concertos on Alpha Rewind receive an honourable mention in my recent [survey](#).