

Second Thoughts and Short Reviews - Spring 2018/1
By Brian Wilson and Dan Morgan

Reviews are by Brian Wilson unless signed [DM]

Winter 2017/18_2 is [here](#) and Winter 2017_1 is [here](#).

Spring is the traditional time for housekeeping and I've been doing a lot of that this month, catching up with CDs and DVDs that got 'lost' at the bottom of 'to do' piles and download albums which have gone too long unheeded. Expect more catching up in Spring/2.

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ALWYN Pastoral Fantasia_Dutton (+ HOLST, McCABE, MACONCHY, MATTHEWS: British Viola Music)
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FAURÉ Barcarolle No.6 (see Debussy)
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FÖRSTER Horn Concerto_BIS – See Telemann
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- String Quartets, Op.64_Chandos; - String Quartets, Op.76_Chandos
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KAYSER *Missa VI, Magnificat*, etc._Carus
LANDI *La Morte d'Orfeo*_Pan Classics
MAHLER Symphony No.5_Audiophile Classics
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NARBUTAITÉ no yesterday no tomorrow, etc._Naxos
NIELSEN Symphonies Nos. 3 and 4_Seattle SO
PALOMO *Sinfonía Córdoba, Fulgores*_Naxos
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- Symphonies Nos. 2 and 3_Pentatone
PUGNANI Violin Concertos_Tactus
RACHMANINOV Paganini Rhapsody – see Grieg.
RAMEAU *Zaïs*_Aparté
REVUELTAS *Sensemaya*_Naxos (see also *Music of the Americas*)
SCARLATTI, Alessandro *Il Dolore di Maria Vergine*_Brilliant Classics
SCHMITT *Antoine et Cléopâtre* Suites 1 and 2_Chandos
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VERDI *Rigoletto*_RCA
VIERNE Carillon de Westminster_BNL

Corelli's Heritage and the Roman School_Dynamic
Georgian Anthem_Meridian
Music of the Americas (GERSWHIN, REVUELTAS, etc.)_Pentatone

Giovanni Francesco ANERIO (c.1567-1630)

Missa pro defunctis (Requiem) [38:53]

Felice ANERIO (c.1560-1614)

Vidi speciosam [4:21]

Ad te levavi [5:11]

Christe redemptor omnium [8:12]

Salve Regina [4:37]

Christus factus est [2:36]

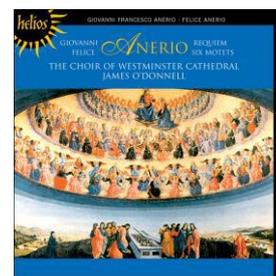
Magnificat quinti toni [7:15]

Westminster Cathedral Choir/James O'Donnell

rec. February 1990, Westminster Cathedral, London. DDD.

Texts and translations included.

HYPERION HELIOS CDH5213 [71:05]



Reviewed as lossless download with pdf booklet from		
CD available from		

With my copy of the original release (CDA66417) looking bronzed, though still playable, I took the opportunity to download this in lossless sound, with pdf booklet, for a mere £6.50 from hyperion-records.co.uk, where it can also be ordered on CD for the same low price. Some hopeful on Amazon is asking £43.99. Can buyers of classical recordings be that gullible?

There's not much more available of the music of either brother; certainly, this is the only album devoted completely to them and it's well worth obtaining by lovers of renaissance polyphony. There's more of Felice Anerio's music, a *Salve Regina*, on Hyperion **CDA67860**, with Allegri's *Miserere* and other works from the Rome of their day – [DL Roundup March 2011](#).

Stefano LANDI (c 1590-1655)

La Morte d'Orfeo: Tragicommedia Pastorale (Padua, 1619) (ed. Silke Leopold)

John Elwes (tenor, Orfeo), Johanna Koslowsky (soprano, Euridice), David Cordier (counter-tenor), Michael Chance (counter-tenor), Myra Kroese (contralto), Wilfried Jochens (tenor), Nico Van der Meel (tenor), Harry Van der Kamp (bass)

Instrumental Ensemble Tragicomedia and Vocal Ensemble Currende/Stephen Stubbs



rec. St Gilliskerk, Bruges, Belgium, August 1987. DDD

Italian text included: no translation.

PAN CLASSICS PC10331 [60:10 + 58:29] First released as **ACCENT ACC30046** and still available as such from some dealers.

CD available from			
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Landi's predecessors in the field of early opera, notably Monteverdi, had dealt with the Orpheus legend but had concentrated on his loss of Eurydice. Landi's opera instead focuses on his life after that loss when, having forsworn wine, he was torn apart by the female Bacchantes at the urging of their deity and passed into immortality after a brief, ineffectual meeting with Eurydice (Ovid *Metamorphoses* XI). The inspiration may not match Monteverdi's, but the work shows how much the style of opera had advanced in so short a time. The performances are sympathetic and the recording unspectacularly truthful.

Not all dealers have the Accent CDs – others offer downloads – but from those who do, the price tends to be slightly lower than the Pan Classics version. Both offer somewhat sparse documentation, with a synopsis and the Italian libretto but no translation.

Concerti Romani: Corelli's Heritage and the Roman School

Arcangelo CORELLI (1653–1713) Concerto Grosso in D, Op.6/4 [9:02]

Giuseppe VALENTINI (1681–1753) Concerto Grosso in a minor, Op.7/11 [17:56]

Pietro Antonio LOCATELLI (1695–1764) Concerto Grosso in c minor, Op.1/11 [11:07]

Pietro CASTRUCCI (1679–1752) Concerto Grosso in D, Op.3/4 [8:09]

Francesco GEMINIANI (1687–1762) Concerto Grosso in d minor, after Corelli Op.5/7 [8:28]

I Musici

rec. August 2015, Chiesa Abbaziale della Visitazione, Rome. DDD.

DYNAMIC CDS7752 [54:51]



CD available from			
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The original I Musici, founded in 1951, largely had the Italian baroque repertoire to themselves in the 1950s and 60s. A handful of their recordings survive in the catalogue and tend to sound a little dated in the age of period performance, but these are not reissues. Recorded in 2015, they show how the present incumbents of the group are more in line with what we now expect, with some of the tempi even slightly brisker than from other groups.

It so happens that I Musici's older recordings of the Geminiani concertos after Corelli's Op.5 remain available as downloads (Philips **4387662**) and it's interesting to see how the tempi have become brisker and the performances sharper in the succeeding decades.

Apart from the fact that there is no other current recording of the Castrucci – or much else by him – which makes it essential for completists, this would be a fine introduction to the repertoire, but it comes at full price and there are other similar collections at mid- and even budget-price. Better still, start at the beginning with Corelli's complete Op.6 concertos and work your own way through his followers and successors. I'm surprised to find the splendid Avison Ensemble's SACD set of the Corelli, on Linn **CKD411** – [review](#) – no longer available on disc, with a price of over £36 being asked for it on

Amazon, but it can still be downloaded in mp3, 16- and 24-bit format from linnrecords.com or amazon-records.co.uk, both with pdf booklet. Prices from both range from £12, via £18 (16-bit) to £25 (24-bit).

Budget lovers will find Hyperion's own set, on the 2-CD-for-1 Dyad label, a very recommendable alternative. As I write, both the CDs and the lossless (16-bit) download with pdf booklet can be obtained for £6.50 from hyperion-records.co.uk. The performances by the Brandenburg Consort directed by Roy Goodman are well worth considering in their own right (**CDD22011**). Alternatively, the set from Trevor Pinnock with the English Concert costs just a little more (DG Archiv **4749072**, around £10).

For the Geminiani complete set of twelve concertos the best recommendation, Andrew Manze with the Academy of Ancient Music is download only (Harmonia Mundi **HMU907261/62**, about £12 in mp3, £15 in lossless sound; the eclassical.com download is too expensive at \$32.37).

Ippolito GHEZZI (fl.c.1655-c.1725) *Oratori, Mottetti, Lamentazioni*

CD 1 *L'Abelle: Oratorio à tre voci*, Op.3/1 [20:39]

Sacri Dialoghi o vero Motetti à due voci, Op.1 - *Caeli Musici, Caeli Seraphim, Caeli Stellæ, Salve Regina* [28:18]

Il David Trionfante: Oratorio à tre voci, Op.3/4 [23:34].

CD 2 *L'Adamo: Oratorio à tre voci*, Op.3/2 [23:57].

Dialoghi Sagri overo Motetti à 2 voci con Violini, Op.1: *Dialogo Secondo. Per San Michele Arcangelo* [6:38]

Sacri Dialoghi o vero Motetti à due voci: Tortores ferite [10:44], *Doleo super te* [10:22]

CD 3 *L'Abramo: Oratorio à tre voci*, Op.3/3 [21:27]

Dialoghi Sagri overo Motetti à 2 voci con Violini, Op.5: *Dialogo Primo. Maria Vergine e un'Anima* [8:36]

Sacri Dialoghi o vero Motetti à due voci, Op.1: *Cadant a terra, Qualis est, Sponse dilecte, Estote fortes, Deh cessate, Repleatur os meum* [36:05]

CD4 *Lamentationi per la Settimana Santa, a voce sola* [65:13]

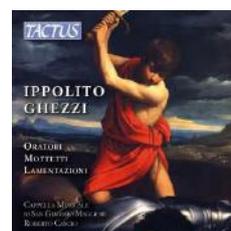
Maria Carla Curia, Barbara Vignudelli, Manna Ito, Patrizia Cigna (soprano), Marcella Ventura, Alessandro Masini (alto), Carlo Vistoli (counter-tenor), Andrea Fusari, Raffaele Girodani (tenor), Cesare Lana (bass), Gastone Sarti, Loris Bertolo (baritone);

Cappella Musicale di San Giacomo Maggiore di Bologna/Roberto Cascio

rec. Bologna, 2007-2015. DDD.

Texts not included.

TACTUS TC650770 [72:39 + 51:44 + 66:18 + 65:13] *L'Adamo* available on [YouTube](https://www.youtube.com/watch?v=...).

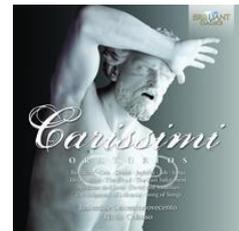


CD available from			
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No neglected masterpieces here, but the music was well worth bringing forth from obscurity. Some time ago I reviewed a single-CD selection of Ghezzi's music taken from this set – [review](#). At around £19 or \$37 for the 4-CD set, not much more than the single CD and less than any download, and sharing the virtues and shortcomings of that single release, mostly the former, this is now the recording to go for. With four of his oratorios¹ here, if anything, I'm rather better disposed to the extra performances than I was to the earlier release; I'm not too worried by a degree of *vibrato* in the voices. The oratorio was a substitute for opera in Lent and some of the music in Ghezzi's settings approaches operatic form.

There's one important *caveat*, however: the earlier release contained the texts, but no translations, but the 4-CD set is devoid of texts completely, though they are available on the Tactus website. Subscribers to Naxos Music Library can stream both the single disc and the 4-CD set, both with booklet.

I wouldn't recommend Ghezzi's oratorios, however, over those of **Giacomo CARISSIMI (1605-1674)**, of which there's a good recording on Atma – [review](#). Bargain lovers will find an extremely inexpensive 10-hour collection of Carissimi's oratorios on **Brilliant Classics 94491**. Dipping into this collection of performances by Ensemble Seicentonovocento directed by Flavio Colusso suggests that you wouldn't regret laying out around £11 for them as a download – the CDs are no longer around, it seems – but beware of those who ask more than £70. Stream from Naxos Music Library: no booklet, but that, complete with texts, can be obtained from [Brilliant Classics](#).



Carissimi's *Jepthe* (Jephtha) is coupled with music by **Luigi Rossi** (attributed) *Un peccator pentator* (A repentant sinner) and short works by **Domenico Mazocchi** and **Biagio Marini (Alpha 183: Los Músicos de su Alteza – [review](#) – [DL News 2013/3](#))**. Ignore the defunct classicsonline link: stream, with booklet, from [Naxos Music Library](#). Download (NO booklet) from [eclassical.com](#).

The Decca Florilegium recording of four Carissimi cantatas which formed part of the budget-price *Baroque Era* box set – [DL News 2014/10](#) – remains available separately as a download, *sans* booklet (**4787132** – stream from [Naxos Music Library](#)) and Volume 1 of that box can still be obtained as a download (**4787094**, 25 CDs for around £40 in mp3 or £50 in lossless, NO booklet). That's more expensive than when I reviewed it as a *Bargain of the Month*, but still very good value.



¹ *Cain and Abel, The Victory of David, Adam and Abraham*

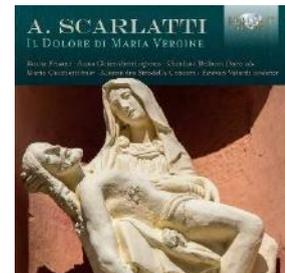
(Pietro) Alessandro SCARLATTI (1660-1725)

Il Dolore di Maria Vergine (The Sorrow of the Virgin Mary) (1717)

Rosita Frisani (soprano, Mary), Anna Chierichetti (soprano, St John), Gianluca Belfiori Doro (counter-tenor, Nicodemus), Mario Cecchetti (tenor, Onia)
Alessandro Stradella Consort/Estévan Velardi

Text and translation included

BRILLIANT CLASSICS 95534BR [77:20 + 68:54]



CD available from			
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This recording, licensed by Brilliant Classics from the Bongiovanni catalogue, where it was recorded in 2001, is also included in the 30-CD collection on **95500BR** for around £55. Composed for performance in Rome during Lent, *Il Dolore di Maria Vergine* (also known as *La Vergine addolorata*) is effectively a sacred semi-opera, very little different from Scarlatti's own secular operas and *serenatas*, such as *La Gloria di Primavera*, Nicholas McGegan's recording of which, [reviewed](#) by me in blu-ray audio format, is also included in the 30-CD set. The tone is predominantly melancholy, but it's a beautiful melancholy and it's well presented. It may not be quite as intense as the Bach passions, but it's my recommendation for listening in Holy Week this year.

The 2-CD set of *Il Dolore* is on sale for around £9. 7digital.com offer an mp3 download for £5.49 and Qobuz a 16-bit lossless for £6.47. Neither includes the booklet – nor does the streamed version from Naxos Music Library – but the [Brilliant Classics website](#) offers the libretto in Italian and English. Spend a little more and Qobuz offer *Il Dolore* as part of Volume 3 of the complete Brilliant box, with *Guiditta* and part 1 of *Oratorio per la santissima Trinità* in 16-bit lossless for £8.63. Unfortunately, you then need to purchase Volume 4 for the rest of the *Oratorio*, so you may as well splurge on the 30-disc box set.

ANONYMOUS (18th Century) Six Concertos (Saxon State Library, Schrank II,

18th Century: Sammlung Mus.2-Q-21,5)

Concerto No.5 in a (flute, violin, cello and continuo) [7:07]

Concerto No.3 in D (flute, violin, cello and continuo) [9:53]

Concerto No.1 in g (flute, violin, viola da spalla and continuo) [11:49]

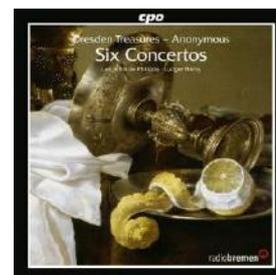
Concerto No.2 in G (flute, violin, cello and continuo) [8:04]

Concerto No.7 in D [arr. 2 harpsichords by Ludger Rémy] [11:59]

Concerto No.6 in D (flute, violin, viola da spalla and continuo) [10:13]

Les Amis de Philippe/Ludger Rémy (harpsichord and organ)

rec. Sendesaal Radio Bremen, 27-30 August 2012 and 6 March 2015. DDD

Reviewed as 16-bit lossless download with pdf booklet from eclassical.com**CPO 777780-2** [59:38]

CD available from			
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A selection of very pleasant music by an anonymous C18 composer, rescued from the bombardment of Dresden in 1760 and preserved in the State Library. The notes hint at the presence of Telemann behind the music, perhaps influenced by the fact that the performances are by a group calling themselves the friends of Philipp (Telemann). Be that as it may, the music is worthy to be mentioned in the same breath as his and the performances and recording do it ample justice. A curiosity, perhaps, but one that is well worth investigating. Try it from Naxos Music Library, with pdf booklet, even if you don't purchase the CD or download.

In Excelsis Deo

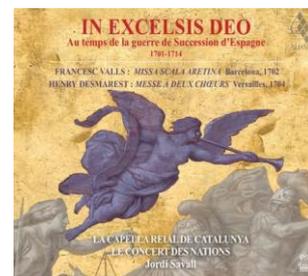
Music from the time of the Succession War in Catalunya:

Francesc VALLS (1671-1747) *Missa Scala Aretina* (1702) [35:32]**Johann Caspar KERLL (1627-1693)/Joan CABANILLES (1644-1712)** *Batalla Imperial* [5:18]Anonymous *El Cant dels Aucells* (arr. Jordi Savall) [5:30]*Catalunya comptat gran* (Romance, arr. Jordi Savall) [1:49]*Catalunya triomfant* (Instrumental and hymn) [2:21]*Catalunya en altre temps* (Lament, arr. Jordi Savall) [4:30]**Henry DESMAREST (1661-1741)** *Messe à Deux Chœurs et Deux Orchestres* (1704) [60:10]

Le Concert des Nations

La Capella Reial de Catalunya/Jordi Savall

rec. Chapelle Royal, Versailles, 2-3 July 2016. DSD. Music from the Succession War rec. 1996 and 2014.

ALIA VOX 2SACDS AVSA9924 [54:29 + 60:12]

CD available from		
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Rather than simply give us recordings of two under-recorded Masses, Jordi Savall likes to have a peg on which to hang his concepts, in this case the war of Spanish Succession, in which the Catalan composer Valls and his French contemporary Desmarest found themselves on opposite sides. This fine new recording doesn't have the field completely to itself, but almost so – Johann Veen [reviewed](#) another recording of the Valls (**LAU014**) and there's one other recording of the Desmarest (Erato **2435454165**, download only).

Jean-Philippe RAMEAU (1683-1764)*Zaïs* (1748)

Zaïs – Julian Prégardien

Zélidie – Sandrine Piau
 Oromazès – Aimery Lefèvre
 Cindor – Benoît Arould
 Sylphide/High Priestess of Love – Amel Brahim-Djelloul
 Amour – Hasnaa Bennani
 Sylphe – Zachary Wilder
 Choeur de Chambre de Namur
 Les Talens Lyrique/Christophe Rousset
 rec. Opéra Royal du Château de Versailles, 16-18 November 2014
 Texts and translations included.
APARTE AP109 [3 CDs: 60:00 + 67:00 + 31:00]

Download only: available from

PRESTO
CLASSICAL

The limited edition of 3 CDs in a hardback book which Simon Thompson recommended – [review](#) – now appears to be exhausted in the UK. If you do manage to come by it, it's a luxurious affair, but the pockets for the discs are awkward. Amazon UK have one left as I write and ArkivMusic.com stock it, though with a warning about refunding money if not supplied within 45 days, which looks a little ominous. The availability as a download, however, remains. Presto have it and subscribers to [Naxos Music Library](#) can stream it, both with booklet.

The plot may be flimsy, but the music is superb, and the performance and recording are excellent.

Before Mozart: Early Horn Concertos

Christoph FÖRSTER (1693–1745)

Horn Concerto (No.1) in E-flat [11:43]

Georg Philipp TELEMANN (1681–1767)

Horn Concerto in D, TWV51:D8 [7:57]

Johann Baptist Georg NERUDA (c.1708–c.1780)

Horn Concerto in E-flat [14:16]

Leopold MOZART (1719–87)

Sinfonia da camera (Sinfonie in D, VII:D5) [14:28]

Joseph HAYDN (1732–1809)

Horn Concerto No.1 in D, Hob.VIId:3 [16:23]

Alec Frank-Gemmill (horn)

Swedish Chamber Orchestra/Nicholas McGegan

rec. February 2017, Örebro Concert Hall, Sweden. DSD.

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

BIS BIS-2315 SACD [66:05] Available as download only at the time of writing.



This is the second recording which Alec Frank-Gemmill, principal horn of the Scottish Chamber Orchestra, had made for BIS. Stuart Sillitoe liked his *A Noble and Melancholy Instrument* – Music for horns and pianos of the 19th century – [review](#). He has also appeared with Ensemble Marsyas in the Horn Quartet in F on their recording of music by Johann Fasch (Linn **CKD467**- [DL News 2014/9](#)). Much as I liked the latter, I predict that the new recording will have an even greater following than either of those earlier recordings.

Only the Haydn horn concerto is well known. Of the remainder, each has a few recordings, but no other contains this coupling: the nearest is a budget-price 2-CD set from 1973 and 1978, on which Barry Tuckwell, the ASMF and Neville Marriner perform the Telemann, Förster and Haydn (Warner Gemini **5865582**). Tuckwell, like Frank-Gemmill on this occasion performs on modern horns; his recording comes at a considerable price advantage and offers twice as much music. Snap it up if that's

what you want – the ex-EMI twofers have a habit of disappearing from the catalogue and downloads of this one cost more than the CDs, with prices up to £30.99 being asked. The new recordings, however, are even better and fans of HD sound will go for the BIS album for the sake of SACD and 24/96 availability.

Bach – *Magnificats*

Johann Sebastian BACH (1685-1750)

Magnificat, BWV243 (1723, rev. c.1728-31) [25:37]

Johann Christian BACH (1735-1782)

Magnificat, E22 (1760) [10:26]

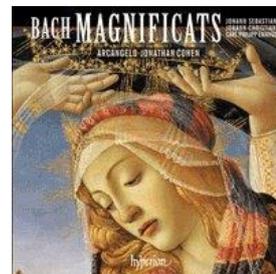
Carl Philipp Emanuel BACH (1714-1788)

Magnificat, H772 (1749, rev. 1779) [40:35]

Joëlle Harvey (soprano); Olivia Vermeulen (mezzo); Iestyn Davies (countertenor); Thomas Walker (tenor); Thomas Bauer (baritone)
Arcangelo/Jonathan Cohen

rec. 4-6 October 2015, St Mary the Virgin and St Mary Magdalen, Tetbury, Gloucestershire. DDD
Texts and translations included.

HYPERION CDA68157 [76:38] For CD purchase links see review by [John Quinn](#).



Reviewed as 24/96 download from



Three generations of the Bach family meet here in settings of the Vespers canticle *Magnificat* and diverge in terms of their compositional styles. JSB's setting has been recorded with CPE's before (Double Decca **4583702**, Christmas version of JSB, with A Scarlatti, download only), but I don't believe that all three have appeared together before. To the best of my knowledge, JC's setting is available only on one other album, with his settings of the Vespers psalms on Carus **83.347** – [review](#) – and there are not too many alternatives for the CPE setting. The latter is on offer from Hans Christoph Rademann and the Berlin Akademie für alte Musik (Harmonia Mundi **HMC902167** – [review](#) – [review](#) – [DL News 2014/2](#)) and on a budget Brilliant Classics CD directed by Hartmut Haenchen (**94776**). Both come as part of all-CPE recordings.

Arcangelo perform the revised version of JSB's *Magnificat*, without the Christmas additions and in the more amenable key of D. It combines sprightly tempi in the more jubilant sections with thoughtful performances of the more reflective passages. Even if you are just looking for this work, you could do much worse than go for the very fine singing on the new Hyperion.

Add performances of the CPE *Magnificat* to match any that I know and almost the only performance of the JC setting and I'm as pleased to recommend this new recording as John Quinn (see above).

This year the Annunciation (25 March), when Mary is supposed to have spoken the words that became the *Magnificat*, coincides with Palm Sunday, so will be deferred until after Easter. Though JSB's setting was first performed at Christmas, I can think of no better time to hear it than just after Easter.

DISCOVERY OF THE MONTH

William HAYES (1708-1777)

Ceremonial Oxford: Music for the Georgian University

The Passions (excerpts)

Part I: Overture [4:04]

Part II: Thy wilde extended power [5:18]

O Worship the Lord [8:17]

Psalm 23, "Lo! My Shepherd's hand divine" [3:40]

Lord, how long wilt thou be angry [3:40]

Organ Concerto in G [14:52]



Save, Lord, and hear us [6:28]
 Voluntary in G [5:30]
 Lord, Thou hast been our refuge [5:45]
 Psalm 120, "To God I cry'd with anguish stung" [3:04]
 Psalm 66, "O be joyful in God, all ye lands" [5:54]
The Fall of Jericho (excerpts) [8:54]
 The Hundredth Psalm [3:34]
 Choir of Keble College, Oxford/ Edward Higginbottom, Rory Moules
 Instruments of Time & Truth/Matthew Martin
 rec. Keble College Chapel, 25-27 June 2017. DDD.
 Texts included.

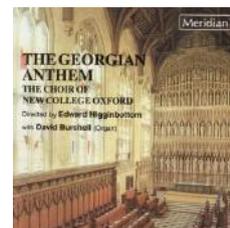
Reviewed as press preview and from Naxos Music Library.

CRD CRD3534 [79:12] Purchase from [Wyastone](#) with code MusicWeb10 for 10% discount. Stream from [Naxos Music Library](#) (NO booklet).

This is a wonderful discovery. We already had recordings of several distinguished Georgian composers, courtesy of CRD and Edward Higginbottom, with New College Choir¹, but this is only my second extended encounter with William Hayes, Oxford Professor of Music from 1741 to 1777 and a great admirer of Handel. In a blind listening test, indeed, you might even think that some of the music here was less familiar Handel. If you enjoyed the Glossa recording of *The Passions*, another **Discovery of the Month** (**GCD922501** – DL News 2013/11) you should like this at least as much.

With performances every bit as fine as Higginbottom's earlier CRD recordings at New College, this is strongly recommended.

There's a recommendable Meridian recording from the late 1980s on which Edward Higginbottom and New College Choir include **Hayes' O worship the Lord** alongside works by **Maurice GREENE** (*God is our Help and Strength; Lord, let me know mine End; How long wilt Thou forget me?*), **William BOYCE** (*Turn Thee unto me; Where shall Wisdom be found?*) and keyboard voluntaries by **John STANLEY** and **William WALOND**. (**CDE84151** [68:57]). If this is the music of an Anglican Church at peace with itself, perhaps that's what is needed for the twenty-first century. Put aside prejudices and discover a set of composers far more talented than they are given credit for and certainly far from smug.



¹ *The Georgian Anthem* (**CRD3510**); Henry Purcell Verse Anthems (**CRD3504**), William Boyce Select Anthems (**CRD3483**), William Croft Select Anthems (**CRD3491**), Maurice Greene Select Anthems (**CRD3484**) – all in [DL Roundup October 2012](#); collected in *The Restoration and Georgian Anthem* (**CRD5009**, 5 CDs). Selections in *The Glory of New College* (Regis budget-price twofer **RRC2091** – [DL Roundup December 2010](#)). From a slightly earlier period Thomas Tomkins Third Service and Anthems (**CRD3467**) and William Croft Select Anthems (**CRD3491**). See [DL Roundup January 2009](#).

Josef Antonín GURETZKY (1709-1769)

Cello Concerto in a minor, D-WD 573 (1738) [11:41]

Cello Concerto in G, D-WD 574 (1735) [15:31]

Violin Concerto in D (c.1740) [16:53]

Bohuslav Matěj ČERNOHORSKÝ (1684-1742)

Fugue (after 1730) [2:38]

Josef Antonín GURETZKY

Cello Concerto in F, D-WD 577 (1735) [13:59]

Cello Concerto in D, D-WD 575 (1735) [12:02]

Kinga Gáborjána (cello); Rodolfo Richter (violin)

The Harmonious Society of Tickle-Fiddle Gentlemen

rec. July/August 2012, Victorian Theatre, Salomons Estate, Kent (UK).



Reviewed as 24/44.1 download with pdf booklet from chandos.net.

CHANDOS CHACONNE CHAN0816 [73:24] For CD purchase details see [review](#) by Dominy Clements.

I missed this when it appeared in 2017; I'm very pleased to have caught up with it now and to concur with Dominy Clements' assessment of the music and performances: 'a highly enjoyable place to find such delights'. Even the one work in a minor key is very different in mood from Guretzky's modern near-namesake Goretzky, he of the *Symphony of Sorrowful Songs*, equally beautiful in its own very different way.

Because the 24-bit version is at 44.1kHz instead of the expected 96kHz, the price of the Studio version is £11.99, £2 less than usual. Nonetheless, the recording is very good in this format: there is no SACD.

Giovanni PERGOLESI (1710-1736)

Messa in Re Maggiore (Mass in D, P.46) [30:01]

Motet *Dignas Laudes Resonemus* [40:58]

World premiere recordings.

Marlis Petersen (soprano), Marta Fumagalli (alto), Luca Cervoni (tenor), Renato Dolcini (bass)

Ghislieri Choir and Consort/Giulio Prandi

rec. 18-19, 21-22 May 2016, Aula Magna of Collegio Ghislieri, Pavia. DDD.

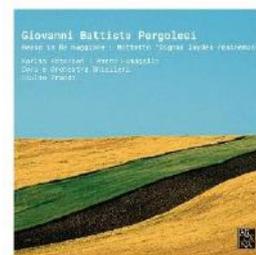
Texts and translations included.

Reviewed from mp3 press preview

ARCANA A444 [71:09]

CD available from			
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Two important discoveries from Pergolesi's later years. The Mass in D, as was common in Naples at the time, sets only the *Kyrie* and *Gloria*, but they are in the grand *concertante* style fashionable in Naples at the time, so just these two sections are as long as some of the complete Masses which Mozart composed in Salzburg.



Though it's not linked to any specific period, the release of this glorious music at Easter is timely. There's no rival to compare, of course, but I doubt that we shall hear a better recording. My press preview, as usual with the Outhere group, comes at an inadequate 192kbs mp3, but it sounds good enough to recommend the CD or a better quality download. The booklet is helpful and informative; would that all Outhere releases were as good – some recent booklets have consisted of more photographs than information, with interviews in place of notes and sometimes no texts. They might have given us a better cover, however.

Isfrid KAYSER (1712-1771)

Laudate pueri [5:46]

Cantatae sacrae complectentes Arias, Op. 1: Sursum corda [11:41]

Alma redemptoris mater, Op.7 [2:35]

Laudate Dominum, Op.3 [4:04]

Parthia, Op.4/1 [8:44]

Missa VI, Op.2/6 [16:23]

Magnificat [11:43]

Johanna Pommeranz (soprano), Seda Amir-Karayan (alto), Jo Holzwarth (tenor), Christos Pelekanos (bass)

Orpheus Vokalensemble

Ars Antiqua Austria/Jürgen Essl

rec. Landesakademie Library, Ochsenhausen, 2-4 July 2016. DDD



Texts and translations included
CARUS 83.479 [60:58]

CD available from			
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This is the only recording devoted completely to the music of Isfrid Kayser and there isn't much by him in collections, though his output was considerable, and he was highly regarded by his contemporaries. These performers have already given us a Carus recording of another South German monastic composer of the time, Aemilian Rosengart (**83.427**) and my reaction to this new recording is very similar to Robert Hugill's [review](#) of that earlier CD and my own [review](#) of it. There's nothing outstanding or memorable about the music but it's attractive and nicely varied and both performances and recording do it justice. Try it first, if you can, with pdf booklet, from [Naxos Music Library](#). Mercifully, the texts and translations in the booklet are free from the problems which I noted in the Rosengart.

Gaetano PUGNANI (1731-1798)

Violin concerto in D [28:23]

Violin concerto in A [32:33]

Roberto Noferini (violin)

Orchestra Nuove Assonanze / Alan Freiles Magnatta

rec. 2014, Oratorio di San Francesco Poverini, Florence

Reviewed as mp3 download (320kbs) with pdf booklet from [emusic.com](#).

TACTUS TC731601 [58:05] For CD purchase links see [review by Jonathan Woolf](#).



Johann Franz Xaver STERKEL (1750-1817)

Sonata in F, Op.33/1, for fortepiano and violin [20:35]

Fantaisie pour le Piano-Forte, Op.45 [6:56]

Sonata in B-flat, Op.25 [26:53]

Romance in F, Op.24/3 [2:47]

Sonata in A, Op.33/3 [17:03]

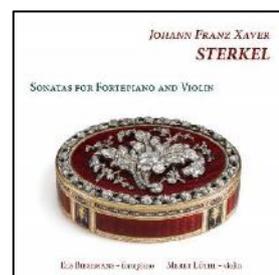
Els Biesemans (fortepiano)

Meret Lüthi (violin)

rec. January 2017 Bühlkirche, Zurich-Wiedikon, Switzerland. DDD

Reviewed as mp3 press preview

RAMÉE RAM1701 [74:17]



CD available from			
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What these two releases have in common is that each is unique in the catalogue and that each is well worth hearing. Not every new discovery lives up to expectations, but this month not only these two recordings but the Pergolesi Mass, Hayes' music for Georgian Oxford (both above) and Seyfried's music easily do so, with reservations about the performance of the Seyfried (below). Sterkel was once mentioned in the same breath as Haydn, Mozart and Beethoven and Pugnani was a leading violinist and composer. If you can't afford them all, at least stream them if you can.

Joseph HAYDN (1732-1809)

'Sun' Quartets Op.20

Nos. 1-3 (Volume 1)

Nos 4-6 (Volume 2)

Chiaroscuro Quartet [Alina Ibragimova, Pablo Hernán Benedí (violins), Emilie Hörnlund (viola), Claire Thirion (cello)]

rec. February 2015, December 2015, Sendesaal Bremen, Germany. DSD.

Reviewed as 24-bit download with pdf booklet from eclassical.com.

BIS BIS-2158 SACD [74:34] **BIS-2168 SACD** [75:08] For details and purchase links, please see [review by David Barker](#).



The 'Sun' quartets, so called from the image on the score, mark Haydn's first properly grown-up ventures in this genre and they were to set a style which he and others developed for decades to come: Mozart, Beethoven, Schubert and Mendelssohn all owe much to this model. Released in two tranches, these BIS recordings do the music sterling service.

With the Hagen (DG) and Lindsay (Decca) sets download only, except as special CDs from Presto, the chief competitor is the period-instrument London Haydn Quartet (Hyperion 2-for-1 **CDA67877** – [review](#) – [DL Roundup September 2011/2](#)). On two CDs for the price of one, and with first-rate performances, that would certainly be my choice for period performances, but those happy with, or preferring, modern instruments should be happy with the BIS.

The **Doric Quartet** continue their **Chandos** survey of **Haydn's String Quartets**.

Volume 3 offers a 2-CD-for-one recording of the Op.64 Quartets (Hob.III 63-68): No.1 in C, No.2 in b minor, No.3 in B-flat, No.4 in G, No.5 in D ('The Lark') and No.6 in E-flat, recorded in May and October 2017 (**CHAN10971**).



Roy Westbrook was enthusiastic about their recording of Op.20 – [review](#) – and Op.76 – [review](#) – but not all have completely shared that enthusiasm, so I downloaded not only Op.64 but also Op.76 in 24/96 sound from chandos.net – [here](#) and [here](#). With no SACD equivalent, 24/96 downloads are best available, and the sound is bright and immediate without being unduly so. *Die Lerche* (The Lark) is best known of the Op.64 set and it receives a performance to match any other, unless you must have period instruments, in which case the Mosaiques Quartet recording of Op.64 is download only (Naïve **E8875** and **E8876** – [review](#)). The Doric Quartet outdo the Mosaiques in one important respect by observing repeats in the first movement, but both serve as strong reminders of the developments which Haydn had made in the interim since Op.20.

Of the Op.76 quartets, No.3, nicknamed *Kaiser* because it includes variations on the Austrian Imperial anthem – also composed by Haydn – is the best known. As with the *Lark*, you would have to look long and hard for a better performance and the 24-bit recording is again bright and immediate. All in all, this knocks for six my safe standby performance by the Kodály Quartet on Naxos and, with Chandos offering two-for-one, the price differential is, if anything, in Chandos' favour. For those not requiring the complete Op.76, Naxos also offer the three named works on a single CD, recorded by the Kodály Quartet on a different occasion. I see that I was too unenthusiastic about the Doric recording in my [Late Autumn Retrospective](#) in 2016.

Op.64: CDs available from			
Op.76: CDs available from			

Wolfgang Amadeus MOZART (1756-1791)

Flute Quartets

Quartet in D, K285 [16:43]

Quartet in G, K285a [11:14]

Quartet in C, K Anh.171 (285b) [8:38]

Quartet in A, K298 [21:03]

Ulf-Dieter Schaaff (flute), Philipp Beckert (violin), Anreas Willwohl (viola), Georg Boge (cello)

rec. Studio Britz, Berlin, May 2016. DSD

PENTATONE PTC5186567 SACD [57:45] Reviewed as 24/88.2 download with pdf booklet from eclassical.com



CD available from			
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Comparative recordings:

- K285, K285a, K285b, K298 – Juliette Hurel (flute); Quatuor Voce: **ALPHA204** [57:41] – reviewed as 24-bit download with pdf booklet from eclassical.com

- K285, K285a, K171, K298, *Andante* in C, K318 – Lisa Friend (flute); Members of the Brodsky Quartet: Chandos **CHAN10932** [58:35] – [review and CD availability](#). Reviewed as 24-bit download from eclassical.com.

For someone who allegedly hated the flute – or, perhaps, only the way that the players of his day made it sound – Mozart certainly wrote some beautiful music for it. The Concerto for flute and harp, K299, is ethereal. Try the recent single-disc selection from Anima Eterna’s Mozart period recordings with Joos van Immerseel which includes it with the Two-Piano Concerto (No.10, K365) and Horn Concerto No.3, K447 (mid-price Alpha 339) which I reviewed in [Summer 2017 2](#).

The flute quartets are equally beautiful and any of these three recordings would serve very well in your library. If DSD sound matters, only the Pentatone comes on SACD or as a 24-bit download, in which form it sounds excellent.

Ignaz Joseph Ritter von SEYFRIED (1776-1841)

Missa Solemnis in b minor (1830) [37:13]

Veni Sancte Spiritus [3:14]

Gradual: *Assumpta est Maria* [4:18]

Offertory: *Ave Maria* [4:24]

Justyna Stępień (soprano), Ewa Mikulska (contralto), Krzysztof Machowski (tenor), Krzysztof Matuszak (bass)

Przemyśl Archdiocesan Choir Magnificat, Rzeszów University Choir

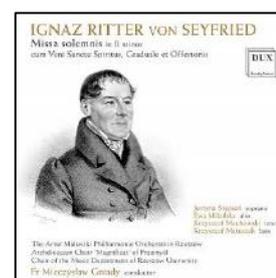
Artur Malawski Philharmonic Orchestra/Fr. Mieczysław Gniady

rec. 2015

First recording

Texts not included

DUX1229 [49:12]



CD available from	
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NB: I’ve not included two of our usual purchase links: one is asking £36.08 and £94.57 (both are quoted), excessive for any single CD, and the other doesn’t list it.

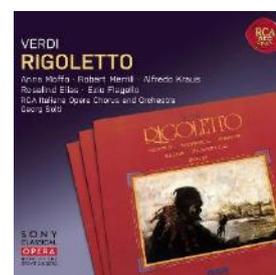
Ignaz von Seyfried was a pupil of Mozart and Albrechtsberger, but if Haydn had still been composing in 1830 and his style had not changed much from his Masses, this *Missa Solemnis* might well have come from his pen, albeit slightly lighter in style in places. I'm grateful to have had the opportunity to hear this recording and of the two associated works, composed for his priest son, and the performances by and large do it justice, but I can't claim that it's a hitherto unknown gem. As Peter Branscombe in *Grove* puts it, 'almost none of his music is marked by real originality or distinction'. Soloists and choir are much more than adequate but it would have been interesting to have heard what someone like Sir John Eliot Gardiner could have done with this music.

The recording is more than adequate but it or the acoustic makes the choir sound a bit woolly at times. The texts of the Mass and the other works are not hard to come by online, but they should have been included in the booklet. The playing time of 49 minutes might be defended on the grounds that Dux have given us the complete 1830 music, but their own booklet reminds us what a prolific composer he was; surely, they could have given us something more? Subscribers to [Naxos Music Library](#) may wish to try it there first, albeit without the booklet.

Giuseppe VERDI (1813-1901)

Rigoletto

Robert Merrill (Rigoletto), Anna Moffo (Gilda), Alfredo Kraus (Il Duca), Ezio Flagello (Sparafucile), Rosalind Elias (Maddalena), Anna Di Stasio (Giovanna), David Ward (Monterone), Robert Kerns (Marullo), Piero De Palma (Borsa), Mario Rinaudo (Il Conte di Ceprano), Corinna Vozza (La Contessa di Ceprano)
 RCA Italiana Opera Chorus and Orchestra/Georg Solti
 rec. RCA Italiana Studios, Rome, June 1963. ADD.



Synopsis included: no texts.

RCA SONY 8875073452 [53:35 + 59:34] See [review](#) of earlier release by Göran Forsling.

CD available from			
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The only worthwhile version of *Rigoletto* that I know which costs less than this budget-price reissue comes (unusually) from Rafael Kubelík, with Renata Scotto, Fiorenza Cossotto, Carlo Bergonzi and Dietrich Fischer-Dieskau at La Scala in 1964 (DG **E4775608**, around £7.70). Both stack up well, even against more recent competition, and you could buy both and still have change left.

Anton BRUCKNER (1824–1896)

[Symphony No. 6](#) in A, WAB106 (1879-81) [55:15]
 (1881 version: edition Robert Haas 1935)

Symphonieorchester des Bayerischen Rundfunks/Bernard Haitink
 rec. live, 4 & 5 May 2017, Philharmonie, Munich

BR KLASSIK 900147 [55:15] For availability please see links below to MWI reviews.



It's not every day that a recording turns in a full house of positive – very positive – reviews, but I've yet to see anyone disparage this recording. Here on MWI [Dan Morgan](#) and [Michael Cookson](#) agreed on its virtues. I've left it a bit late in the day to add my two penn'orth but can only agree with them. Bargain lovers will find it for just £1.68 from [emusic.com](#), mp3 only but at the top 320kbs and with pdf booklet, which I'm pleased to see is increasingly the case with this formerly reluctant provider.

Christoph Eschenbach's recording with the LPO, on their own label, is also well worth considering (**LPO0049: [Recording of the Month](#)** – [review](#) – [DL Roundup](#)).

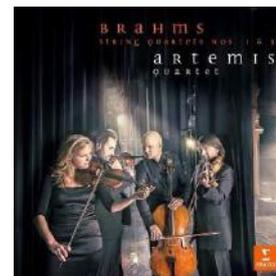
Johannes BRAHMS (1833-1897)

String Quartet No.1 in c minor, Op.51/1 (1873) [32:12]

String Quartet No.3 in B flat, Op.67 (1876) [36:10]

Artemis Quartet [Vineta Sareika (violin); Gregor Sigl (violin); Friedemann Weigle (viola); Eckart Runge (cello)]

rec. 2014, Teldex Studio, Berlin, Germany

WARNER ERATO 2564612663 [68:22]

CD available from			
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NB: Beware – if purchasing from Amazon UK, please follow the link above: this CD is also available there for more than four times the price!

Michael Cookson's only real reservation was that the Artemis Quartet didn't include Op.51/2 – [review](#) – but they recorded that, in an earlier incarnation, with the Verdi String Quartet (Ars Musici **AM232322** – download or streaming only). Their Erato coupling comes into direct competition with the Takács Quartet on Hyperion (**CDA67552** – [review](#)). The advantage of the latter is that it's a companion album to their earlier recording of Op.51/2, with the Piano Quintet (**CDA67551**). Both can be downloaded in lossless sound, with pdf booklet, from hyperion-records.co.uk, CDA67551 for £8.99 and CDA67552 for £8.00. Lossless downloads of the Erato seem to be more expensive than the CD. You wouldn't go far wrong if you mixed the Erato with CDA67551 and got the best of both worlds.

Alternatively, the Belcea Quartet offer all three quartets plus the Quintet, with Till Fellner, on a 2-CD set (**Alpha 248** – [review](#)). That's also available in 24-bit download format, with pdf booklet, from eclassical.com but, at \$40.38, the price is rather steep by comparison with the CDs or, indeed, eclassical's own 16-bit download (\$26.92).

Artur Rubinstein Plays**Edvard GRIEG (1843-1907)** Piano Concerto in a minor¹ [28:59]**Sergei RACHMANINOV (1873-1943)** Rhapsody on a Theme of Paganini² [23:08]**Frédéric CHOPIN (1810-1849)** *Andante spianato* and *Grand Polonaise*³ [14:03]

Artur Rubinstein (piano)

RCA Victor Symphony Orchestra¹, Symphony of the Air³/Alfred Wallenstein^{1,3}Chicago Symphony Orchestra/Fritz Reiner²

rec. Carnegie Hall, New York, 1962 (Grieg), 20 January 1958 (Chopin); Orchestra Hall, Chicago, 16 January 1956 (Rachmaninov). ADD.

MINUET 428402 [66:11]

CD available from		
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It's difficult to find a *raison d'être* for many of these Minuet reissues¹. In this case Rubinstein's recordings are readily available in reissues from the master tapes, when this album seems to have been made from LP originals – Minuet don't say so specifically, but they give us the mono catalogue number of the main source. It may have been spruced up with digital technology, but it still sounds rather thin and one-dimensional, and the sometimes wayward, though often exciting, performance of the Grieg would hardly be my first choice. Rubinstein's legacy is best appreciated on an incredibly inexpensive 11-CD set, *Rubinstein plays Great Piano Concertos* (Sony **88883737172**) or on a super-budget 3-CD set containing the Grieg alongside his benchmark Chopin (Sony **88697087542**).

¹ Glenn Gould in Bach's *Goldberg Variations* (1955 mono) is another case in point (Minuet **428401**). Leaving aside that not everyone takes to Gould's Bach – I do – there's a super-budget reissue on Alto **ALC1164** – [review](#) – and numerous inexpensive reissues of Gould's Bach, the mono and the stereo remake, from Sony.

Clair de Lune

Claude DEBUSSY (1862-1917)

Arabesque No.1 [5:30]

Rêverie [5:28]

Suite bergamasque: *Clair de lune* [6:17]

Children's Corner: The Little Shepherd [3:19]

La plus que lente [5:57]

Preludes, Book I: *Danseuses de Delphes; Voiles; La fille aux cheveux de lin; La cathédrale engloutie; Minstrels* [22:22]

Gabriel FAURÉ (1845-1924)

Barcarolle No.6 Op.70 [5:32]

Maurice RAVEL (1875-1937)

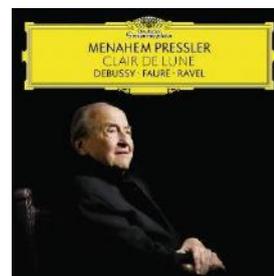
Pavane pour une infante défunte [7:50]

Oiseaux tristes [5:15]

Menahem Pressler (piano)

rec. 4-7 April 2017, Salle Remy Pflimlin, Conservatoire national supérieur de Paris. DDD.

DEUTSCHE GRAMMOPHON 4798756 [67:30]



CD available from			
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A brief welcome for this new recording which appeared just as I was completing these thoughts. There's hope for us all, when Menahem Pressler has had to wait till the age of 94 to be taken on by DG as a solo performer, though he has made a number of recent recordings for La Dolce Volta, all of which I have enjoyed hearing. This new DG recital now joins them. The music is mostly quiet and thoughtful, which I hope is not intended to signify that this is a valedictory album.

Whatever the case, Pressler proves an excellent interpreter. He even has a trick up his sleeve in the Ravel *Pavane*, where he sometimes breaks up the *legato* line with some surprisingly *staccato* playing, as if to remind us that he's not yet ready to drift off and join the dead Infanta.

Though I listened to the streamed version from [Qobuz](#), with pdf booklet, I certainly can't recommend buying the download there at £13.49 (16-bit) or £18.99 (24-bit) when the CD can be obtained for under £12.

Gabriel FAURÉ (1845–1924) Requiem and other sacred music

Requiem Op.48 (original version, 1893, arr. David Hill for organ, violin, cello and harp) [33:19]

Messe basse (1881/1906) [9:11]

Maria, mater gratiæ Op.47/2 [2:22]

Ave Maria Op.67/2 [1:58]

Ave verum Op.65/1 [3:33]

Fugue in a minor Op.84/3 [2:35]

Ave Maria Op. posth. [1:44]

Tantum ergo Op.65/2 [2:24]

Fugue in e minor Op.84/6 [2:33]

Tantum ergo Op.55 [3:03]

Cantique de Jean Racine Op.11 (1865, arr. David Hill) [5:10]



Robert Bennesh (organ)
 Yale Schola Cantorum/David Hill
 rec. Christ Church, New Haven, CT, 16, 18, 20-22 February 2015. DDD
 Texts and translations included.
HYPERION CDA68209 [67:51] For purchase details see [review by Michael Wilkinson](#).

Reviewed as 24-bit download with pdf booklet from



It's almost impossible not to be both moved and heartened by any version of the Fauré *Requiem* but, like Michael Wilkinson (link above), though I admired this performance, I can't give it as special a place in the order of things as, say, John Rutter's recording, which also employs the 1893 original (Collegium **CSCD520**). See also my review of the King's College reconstruction of the original liturgical performance on their own label (**KGS0005**) and the recording by Tenebrae (LSO Live **LSO0728**) in [DL News 2014/12](#).

Charles Villiers STANFORD (1852-1924)

Piano Concerto No.2, Op.126 [37:08]
 Dante Rhapsodies, Op.92 [27:50]
 Six Characteristic Pieces, Op.132/2 'Study' & 4 'Roundel' [6:18]
 Five Caprices, Op.136/5 'Tempo di Valse' [5:18]
 Benjamin Frith (Piano)
 BBC National Orchestra of Wales, Andrew Gourlay (cond.)
 rec. 1 May 2012, Hoddinott Hall, Cardiff (Concerto), 26-27 January 2012,
 Music Room, Champs Hill, Sussex, UK (solo works)



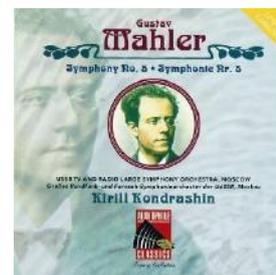
CHAMPS HILL RECORDS CHRCD042 [73:35] For purchase details see [review](#) by Marc Rochester.

This is a fine alternative to the Lyrita recording of the concerto (Malcolm Binns and Nicholas Braithwaite), most economically obtained as part of the 4-CD set of British Piano Concertos (**SRCD.2345**, around £18 – [review](#) – [review](#)). That set can be downloaded in lossless sound for as little as £7.99, or streamed from [Naxos Music Library](#) (with pdf booklet). Those happy to accept decent quality mp3 sound (320kbps) who subscribe to [emusic.com](#) will find the Champs Hill recording there for £3.78. There's no booklet – emusic are just beginning to include that with their recent releases – but subscribers to [Naxos Music Library](#) will find it there.

Gustav MAHLER (1860-1911)

Symphony No. 5 in C sharp minor (1901-1904)
 USSR Radio & TV Large Symphony Orchestra/Kirill Kondrashin
 rec. 1974

AUDIOPHILE CLASSICS APL101501 [63:48] Reviewed as a 16-bit download from [Presto](#). No booklet. Note: only available as a download



Kirill Kondrashin is not a conductor one associates with Mahler, but he did record several of the symphonies in the 1970s. Stephen Greenbank [reviewed](#) the Melodiya reissue of Nos. 1 and 5, pointing out in passing that the Russian maestro also recorded a Concertgebouw Seventh ([Tahra](#)). The Fifth reviewed here is a transfer, by the Dutch label Audiophile Classics, of the performance in that Melodiya set. This particular version was recommended to me, but the disc appears to be OOP; I settled for the 'CD quality' Presto download, priced at £9.75. They also have the Audiophile [First](#).

It's worth noting that Melodiya play fast and loose with album credits; for example, the set mentioned above attributes the performances to the Moscow Philharmonic, whereas the Audiophile release prefers the original – typically Soviet – USSR Radio & TV Large Symphony Orchestra. (Incidentally, this 1974 recording was engineered by Kondrashin's son, Pyotr, who died in 2010, at the age of 64.)

I've not heard any of the Melodiya incarnations, but the sound of this Dutch one sounds more agreeable than most Soviet recordings of the period. True, the soundstage is quite narrow, dynamic range is limited, and hiss is unavoidable, but one's ears adjust to that soon enough.

So, what of the performance itself? As expected, the Russian brass wobble everywhere and the strings are a tad wiry, but there's a plainness to Kondrashin's reading that's most appealing, especially after the expressive/sonic overload that dogs so many recordings of the piece. It certainly inhabits a different sound world, and, I suppose, one couldn't really call it idiomatic. Then again, so does François-Xavier Roth's recent Gürzenich [Fifth](#), which is equally refreshing (it's also remarkably insightful). And Kondrashin doesn't dawdle, the second and third movements clean and purposeful at all times; even more welcome is the attractive *Adagietto*, which clocks in at 8:25, as opposed to Osmo Vänskä's 12:39 ([BIS](#)).

But it's the Russians' *Rondo-Finale* that impresses most. It's taut, yet full of beguiling detail (there are some lovely, well-caught woodwinds, too). Crucially, Kondrashin builds and sustains a robust dramatic arch that bears all necessary weight and gives the movement a vital sense of shape. Yes, some tuttis sound a little strained, but there's no denying the thrust and energy marshalled here. Indeed, the closing pages are both weighty and incisive, making me wish KK had recorded more Mahler than he did. This Fifth has certainly whetted my appetite for his Moscow First and Concertgebouw Seventh. Watch this space!

More than just a curiosity; well worth your time and money. **[DM]**

Richard STRAUSS (1864-1949)

Salome, Op.54, opera in one act (1905)

Birgit Nilsson - Salome

Gerhard Stolze - Herod

Grace Hoffman - Herodias

Eberhard Wächter - Jokanaan

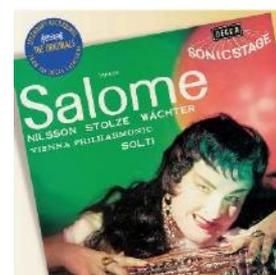
Waldemar Kmentt - Narraboth

Wiener Philharmoniker/Sir Georg Solti

rec. 1962. ADD.

Text and translations included

DECCA ORIGINALS 4757528 [53:52 + 45:34]



CD available from			
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Emily Magee (soprano), Peter Bronder (tenor), Babett Dörset-Ewald (soprano), Michaela Schuster (mezzo-soprano), Benjamin Bruns (tenor), Michael Pegher (tenor), Claude Eichenberger (alto), Benedikt Nawrath (tenor), Torben Jürgens (bass), Christoph Wittmann (tenor), Stephan Somburg (bass), David Lee (tenor), Joachim Goltz (baritone), Sung-Heon Ha (bass), Wolfgang Koch (baritone), Peter Maruhn (bass), Markus Grassmann (tenor)

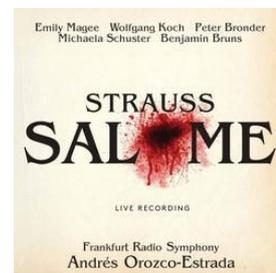
Frankfurt Radio Symphony Orchestra/Andrés Orozco-Estrada

rec. live 10 September 2016, Alte Oper, Frankfurt, Germany

Text and translation included.

Reviewed as 24/48 download with pdf booklet from [eclassical.com](#).

PENTATONE PTC5186602 [1:52:44] For details and purchase links see [review](#) by Simon Thompson.



Solti: John Quinn's recent [review](#) of the 2-CD + blu-ray audio firstly made me feel envious and secondly left me wondering whether to consign this **Decca Originals** reissue to the charity shop and go for the

new version. After all, I am a great fan of the Decca blu-ray Wagner *Ring* which, incidentally, is even better value at present as a limited offer for just £54.40 (**4786748: *Recording of the Month* – [review](#)**). But ... those of us born and bred in Lancashire have a justifiable reputation for being cautious with the pennies and in the case of *Salome* the price differential is considerable: the 2-CD set can be found for as little as £7 and the 3-disc alternative can cost as much as £29.99. After all, the CDs had already been CEDAR processed and re-mastered in 24/96 format and had been Göran Forsling's *Recording of the Month*. So that gave me a good excuse, if one were needed, to listen again, as I hadn't done for some time.

Unable to compare it with the blu-ray, I was, however, able to do so with the new **Pentatone** in 24-bit sound. Like Simon Thompson (link above), I enjoyed this. Everything is in place in terms of vocal contribution, orchestral support, and the excitement of a live performance, but I missed the *frisson* of the Solti, still top of the tree for me. The two covers are symbolic: Birgit Nilsson looking creepy-crawly-malicious on Decca, the Pentatone with a more restrained design. The 24-bit Pentatone recording is very good, but the Decca easily holds its own, even on CD. After all, I decided against the blu-ray option this time, especially as it comes, quite unnecessarily, with the CDs. Don't forget that the Solti **Wagner Ring** can be obtained on one blu-ray disc (no extra CDs), conveniently housed in a hardback book containing the librettos for around £62, currently reduced by [Presto](#) to £54.40 (**4786748**).

Despite preferring the Solti, I shall be revisiting the Pentatone and also the blu-ray video performance directed by Nicola Luisotti (Arthaus **108096**, also on DVD **101699** – [review](#)).

Carl NIELSEN (1865-1931)

Symphony No.3, Op.27, FS 60, CNW 27 (*Sinfonia espansiva*) [36:43]

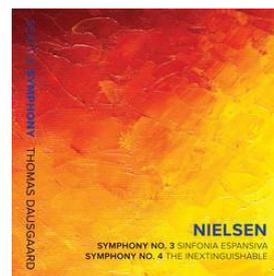
Symphony No.4, Op.29, FS 76, CNW 28 (*Inextinguishable*) [34:07]

Estelí Gomez (soprano), John Taylor Ward (baritone)

Seattle Symphony Orchestra/Thomas Dausgaard

rec. 8-10 June 2017, S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington

SEATTLE SYMPHONY MEDIA SSM1017 [70:50] Reviewed as 24/96 download with pdf booklet from [eclassical.com](#)



I liked these strong performances and the recording rather more than Dan Morgan – [review](#) and purchase details – but there are better versions of both symphonies. For Dausgaard in more winning form in Nielsen, try DaCapo **6.220518**, a collection of orchestral works including the *Helios Overture* – [DL Roundup September 2012/1](#).

Florent SCHMITT (1870-1958)

Antoine et Cléopâtre, Suite No.1, Op.69a (1920) [23:29]

Antoine et Cléopâtre, Suite No.2, Op.69b (1920) [26:51]

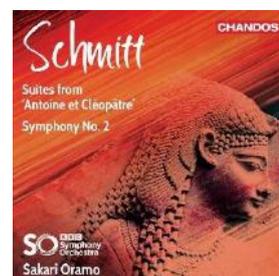
Symphony No.2, Op.137 (1957) [27:35]

BBC Symphony Orchestra/Sakari Oramo

rec. 2017, Watford Colosseum, UK

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

CHANDOS CHSA5200 SACD [77:57] For full details and purchase links see [review](#) by Dan Morgan ('Rewarding music, well played and recorded').



I must admit that until I edited Dan Morgan's review, it had been a long time since I had even heard anything by Florent Schmitt. That was Psalm 47, *La Tragédie de Salome* and *Le Palais hanté*, on another Chandos recording (**CHSA5090**). Reviewing that alongside three other recordings in [DL Roundup 2011/1](#), I found it impossible to come to terms with the brash psalm, though I recommended a Hyperion recording which contains it for the sake of the other music. Dan Morgan added a detailed appendage to that review, which I recommend that you seek out.

The new Chandos SACD I found much more amenable than Psalm 47.

Louis VIERNE (1870-1937) Suite No.3: *Carillon de Westminster*

After Bach's Toccata and Fugue, BWV565, which is now generally believed not to be by him, and the Widor *Toccata*, Vierne's *Carillon de Westminster* is one of the most famous works in the organ repertoire. Like a Monet painting of the Houses of Parliament, it arises out of the mists of what Dickens calls a 'London peculiar' only to burst into life. From an opening to match the mood of Wordsworth's *Westminster Bridge*, when the city is 'lying still', it climaxes with the hustle and bustle of Elgar's *Cockaigne*, all in a matter of just over six minutes.



Who better to perform this powerful piece than one of Vierne's successors as *titulaire des grands orgues* at Notre Dame, Paris, Olivier Latry. It just so happened that I had £0.42 left on my account with emusic.com, enough for one track, on the day before my monthly subscription rolled over. How better to spend it than the final track on Latry's 2-CD recording of Vierne's *Fantaisies* (BNL BNL112742)? That's not available on disc in the UK – one hopeful is asking £104.59 on Amazon – but it can be downloaded from emusic.com or streamed or downloaded from Qobuz.

Simon Preston's recording is available, coupled with Widor's Organ Symphony No.5 (the one with *the Toccata*) and Reubke, on DG Originals. It's also available in a programme of popular organ works on the Classic FM label for around £5 (download only).

Sir Arthur BLISS (1891-1975)

The Beatitudes, F.28 (1961) [51:02]

Introduction and Allegro, F.117 (1926, rev. 1937) [12:09]

God Save the Queen (arr. Bliss for choir and orchestra, 1969) [2:59]

Emily Birsan (soprano), Ben Johnson (tenor)

BBC Symphony Orchestra, BBC Symphony Chorus/Sir Andrew Davis
rec. 13 and 14 May 2017, Watford Colosseum. DDD.

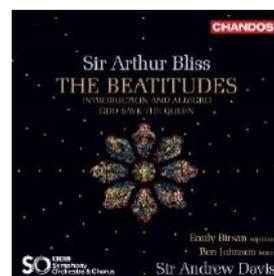
Texts included.

Reviewed as streamed with pdf booklet from Naxos Music Library and from 24/96 download with pdf booklet from chandos.net.

CHANDOS CHSA5191 [66:31]

CD available from			
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We already had two recordings of *The Beatitudes*, conducted by Bliss himself, albeit in mono (Lyrita and Dutton). For most potential listeners the new Chandos, on SACD or as a 24/96 download, will now become the version of choice. Its release just before Easter is timely, with settings of two Eastertide poems by George Herbert embedded in the work and making a fascinating comparison with Vaughan Williams' settings of the same poems. While still preferring the VW, this is the version of the Bliss that I shall be listening to from choice now.



For VW's *Mystical Songs*: Chandos **CHAN8590** (with *Dona Nobis Pacem*) or Hyperion Helios **CDH55004** (but with a less than ideal *Tudor Portraits*) or a collection of VW's choral works on Hyperion **CDS44321/4**.

The Beatitudes may not be the ideal introduction to Bliss: for that I recommend a Chandos 2-for-1 offering (**CHAN241-1**). That's currently on offer on CD from [Chandos](#) for £2.50, suggesting its imminent demise on disc, though the download will remain available.

Sergei PROKOFIEV (1891-1953)

Violin Concerto No.1 in D, Op. 19 (1917) [23:45]

Violin Concerto No.2 in g minor, Op. 63 (1935) [27:46]

Matthew Trusler (violin)

BBC National Orchestra of Wales/Grant Llewellyn
rec. 2016, Hoddinott Hall, Cardiff

ORCHID CLASSICS ORC100070 [51:42] Reviewed as

24-bit download with pdf booklet from [eclassical.com](#). [Review by Rob Barnett](#) and purchase details.



Violin Concerto No.1 in D, Op. 19 (1917) [21:56]

Violin Concerto No.2 in g minor, Op. 63 (1935) [28:08]

Franziska Pietsch (violin)

Deutsches Symphonie-Orchester, Berlin/Cristian Măcelaru

AUDITE AUD97733 [50:04]



Surprisingly few of the recordings of either of the Prokofiev Violin Concertos couple the two, perhaps because, as here, that makes for short but logical playing time. As so often, [eclassical.com](#) rides to the rescue for the **Orchid** recording with per-second charging: \$9.27 (mp3 and 16-bit lossless) or \$13.91 (24-bit), with pdf booklet. That overcomes Rob Barnett's only real reservation about this recording.

By contrast, the only downloadable version of the **Audite** in the UK as I write, from Qobuz, costs £10.79 for 16-bit and £14.38 for 24-bit hi-res, with the CD around £13.50. Direct download from [Audite](#) costs a more reasonable €4.99 (16-bit), €5.99 (24-bit) or €12.99 (24-bit surround). The promised booklet from Qobuz simply sent both browsers in which I tried into a spin; again, it's obtainable from [Audite](#).

Both have their virtues, though neither would be my first choice. Of the other recordings which couple the two concertos, the classic Chung-Waha Chung, with the LSO and André Previn, coupling the Stravinsky Violin Concerto, my go-to version on CD, remains available on Decca **E4250032** (download only and NO booklet) or – better value – as a Presto Special CD ([4767226](#)).

Two colleagues had widely differing views of a recent BIS recording by **Vadim Gluzman** with the Estonian National SO and **Neeme Järvi** (**BIS-2142**, SACD). Coupling the solo violin sonata, that's still short-ish value at 60:21 but again the [eclassical.com](#) download, with pdf booklet, atones somewhat by pricing the 16-bit at \$8.80 and 24-bit at \$14.08. In deciding about this you will need to square [Michael Wright's](#) 'disappointing in many ways' with [Dave Billinge's Recording of the Month](#) award. For what it's worth, the weight of opinion inclines towards DB's viewpoint. For myself, I thought this a good but not outstanding recording, with the fires burning a little low at times: you may well wish to try it for yourself if you have access to the valuable [Naxos Music Library](#).



Sergei PROKOFIEV (1891–1953)

Symphony No.2 in d minor, Op.40 [35:24]

Symphony No.3 in c minor, Op.44 [37:16]

State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov'/Vladimir Jurowski

rec. Great Hall of the Moscow Conservatory, Moscow, September and October 2016. DSD

Reviewed as 24/96 download with pdf booklet from eclassical.com.**PENTATONE PTC5186624 SACD** [72:43] For purchase details see [review by Dave Billinge](#).

I can't claim that Prokofiev's music from this period is loveable – it wasn't meant to be. Nor can I pretend even to like Prokofiev in this mood, but Jurowski and his Russian team give it their best, though without the edge that their Soviet predecessors used to produce.

Music of the Americas**Silvestre REVUELTAS (1899-1940)***Sensemaya* (1938) [6:27]**Leonard BERNSTEIN (1918-1990)**Symphonic Dances from *West Side Story* (1961) [23:38]**Ástor PIAZZOLLA (1921-1992)***Tangazo* (1970) [15:16]**George GERSHWIN (1898-1937)***An American in Paris* (1928) [19:58]

Houston Symphony/Andrés Orozco-Estrada

rec. 2017, Jesse H. Jones Hall for the Performing Arts, Houston, Texas

PENTATONE PTC5186619 SACD [65:42] Reviewed as a stereo DSD64 download with Pdf booklet from [NativeDSD](#)

SACD from			
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I first came across the Colombian conductor Andrés Orozco-Estrada via his recent recording of Richard Strauss's *Salome*. In his review of that set, [Simon Thompson](#) singled out the conductor and his orchestra – the Frankfurt Radio SO – for special praise; based on a preliminary listen of my own, I'd have to agree. Among Orozco-Estrada's other FRSO releases are a much-lauded [Heldenleben/Macbeth](#) (a Recording of the Month) and a well-received [Rite of Spring/Firebird](#). As for the Houston Symphony, of which he's music director, they also feature in his discography. [John Quinn](#) certainly enjoyed their Dvořák Sixth, so, given all this positivity I was extra keen to hear this new dance-themed album.

The programme kicks off with the Mexican composer Silvestre Revueltas's *Sensemaya*, which Gustavo Dudamel calls 'the Latin-American *Rite*'. The Dude and his (then) young Bolívars included the piece in their 2008 collection entitled [Fiesta](#). In my review of that disc, I spoke of *Sensemaya* as a 'finger-clicking' score; alas, I wasn't tempted to bob to the beat this time around, for, despite some polished playing, these Houstonians sound curiously constrained. Indeed, their performance has none of the atmosphere and exuberance that one gets from the SBYO. Pentatone's rather dry recording doesn't help.

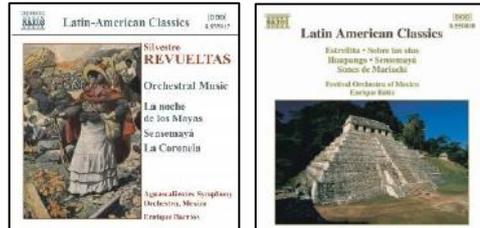
A disappointing start, but perhaps things will improve. Having just reviewed – and hugely enjoyed – Christian Lindberg and the RLPO in an all-Bernstein programme (BIS), the symphonic dances from *West Side Story* are still fresh in my mind. Lenny's own recording, for CBS-Sony, is very special, not least for the idiomatic, highly charged playing of the New York Phil. Lindberg does the piece differently – he makes it feel more symphonic – but his performance is none the worse for that. So, if a British band led by a Swede can do it, surely an American one led by a Colombian can, too. Right? Wrong. Goodness, it would be hard to imagine a more literal and lacklustre response to this varied and vital music than

this.

Ever hopeful, I moved on to the Piazzolla, and thence to Gershwin's *An American in Paris*, the latter of which always brings to mind Gene Kelly at his all-time best in the eponymous film. I willed Orozco-Estrada and his players to loosen up a little, but no dice. Both works should leap off the page, but they don't; and they should be lively and rhythmically alert, but they aren't. I only had to spin André Previn's classic LSO version of the Gershwin (EMI-Warner) to realise just how much is missing here. As for this orchestra and venue, they can – and do – shine elsewhere; Hans Graf's rather fine account of Mahler's *Das Lied von der Erde*, which dates from 2009, is ample proof of that ([Naxos](#)).

Inexplicably dull; lacklustre sound, too. [DM]

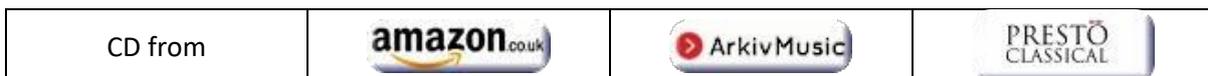
There are several recordings of **Silvestre REVUELTAS's** best-known work *Sensemaya*. Naxos even have two in their catalogue: one with his *La noche de los Mayas* (Night of the Mayas) and *La Coronela*, both in versions arranged by José Limantour, from the **Aguascalientes Symphony Orchestra** conducted by **Enrique Barrios** (8.555917 – [review](#)). The orchestra's name means 'hot waters' and these performances are certainly imbued with heat and energy. Unfortunately, my press review copy came at a meagre 203kbs: even the premium streamed version from [Naxos Music Library](#) (320kbs) is better.



The other recording, from the **Mexico Festival Orchestra**, conducted by **Enrique Batiz**, forms part of a recommendable CD which I've owned for some time (*Latin American Classics* 8.550838). Either will do very well.

Dmitri SHOSTAKOVICH (1906-1975)

Symphony No.6 in b minor, Op.54 (1939) [31:22]
 Sinfonietta, Op.110b (String Quartet No.8, arranged for string orchestra and timpani by **Abram STASEVICH**) [25:04]
 Estonian Festival Orchestra/Paavo Järvi
 rec. 17-19 July 2016 (Symphony No.6) and 13-15 August 2017 (Sinfonietta), Pärnu Concert Hall, Pärnu (Estonia). DDD.
ALPHA389 [56:28] Reviewed as mp3 press preview.



The inevitable comparison for the Sixth Symphony is Neeme Järvi's 1985 Scottish National Orchestra recording, with No.1, on Chandos **CHAN8411** (download only).

The symphony is easy to disregard, falling as it does between the ever-popular Fifth and the mighty Seventh (*Leningrad*) symphonies. Its structure, too, presents a problem: an opening *largo* followed by an *allegro* and *presto*. It may be a less flamboyant work than either its predecessor or successor – or, indeed, the rather noisy First with which it's coupled on Chandos – but a good performance amply rewards the listener. I first got to know it well from a persuasive performance on a cassette which I played in the car – André Previn with the LSO on EMI, with *Lieutenant Kijé*. Unfortunately, though several of Previn's Shostakovich recordings for EMI remain available to stream or download, the Sixth seems not to be among them – a shame because it also means the loss of his Rachmaninov Third Symphony, with which it was latterly coupled on CD.

I see that HMV in the UK have recently begun a new series of £5.99 Essential Classics drawn mainly from the former EMI catalogue¹, including a Shostakovich Fifth and Seventh, both conducted by Mstislav Rostropovitch and the superb Dmitri Alexeevich/Jerzy Maksymiuk Piano Concertos 1 and 2,

though the delightful *Assault on Beautiful Gorky*, contained on the Classics for Pleasure equivalent, is not mentioned on the cover. Were they to look to add more Shostakovich, they would be well advised to add Previn's Sixth and Eighth symphonies.

Previn coped with the unusual structure by not being afraid to take all three movements at a leisurely pace. At 19:20 in other hands the opening *largo* might well have out-stayed its welcome and the second movement *allegro* also receives a well-paced account at 7:16, as if Previn is winding up the clock in increments, but then he takes the final *presto* at a somewhat leisurely 7:04. By contrast Järvi senior on Chandos takes 17:37, 5:59 and 6:34 respectively and Järvi junior on Alpha 18:23, 6:11 and 6:37.

If one subscribes to the theory – unprovable but plausible – that the first movement is redolent of the composer's despair at the purges of the 1930s, then Previn makes the most of that despair and desolation, while the release of mood in the second movement sounds tentative and provisional and even the finale less than exultant.

Paavo Järvi's performance sounds somewhat under-powered, though that may be due to the poor quality of my review copy (see below). I should add that others have been more impressed by the symphony, though not necessarily by the *Sinfonietta*, better heard in the more familiar Barshai arrangement.

The Chandos recording, though dating back to 1986, still sounds well. The new Alpha I have heard only in a miserably low-bit mp3 preview to date – the Outhere group really can't expect reviewers to comment on recording quality at 160kb/s, equivalent to BBC Radio 3 when a chunk of their bit-rate is syphoned off for sport, and it shows.

¹ A quick glance at the 200 titles on offer reveals that it's not all bog-standard repertoire. Stephen Cleobury and King's in Stanford's choral music, for example, otherwise available only as a download.

British Viola Music

David MATTHEWS (b.1943) Winter Remembered [15:15]

William ALWYN (1905-1985) Pastoral Fantasia [14:38]

John McCABE (1939-2015) Concerto Funebre [13:20]

Gustav HOLST (1874-1934) Lyric Movement [10:44]

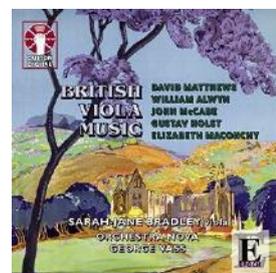
Elizabeth MACONCHY (1907-1994) Romance [11:59]

Sarah-Jane Bradley (viola)

Orchestra Nova/George Vass

rec. The Colosseum, Town Hall, Watford, 31 July – 1 August 2006. DDD

DUTTON CDLX7186 [65:58]



Why am I reviewing this recording at such a late juncture? Firstly, because we seem to have missed it when it appeared in 2007 and secondly because stocks are perilously low: Dutton are down to their last copies, most dealers are out of stock and some hopeful on Amazon is asking £37.63. Do not despair, however: subscribers to emusic.com can download it in decent 320kbs mp3 for £2.10 or less, albeit without booklet.

All the music plays to the elegiac side of the viola – few composers have followed Berlioz's example of the more energetic solo viola in *Harold in Italy* – so it's a little stereotypical. The tone is set by the cover shot. Only the closing Maconchy piece, typically a little angular, alters the mood slightly. I enjoyed hearing it all and the 320kbs is more than adequate, though I can't comment on the booklet. Amazon UK also have the download, though I don't expect that to be at the full bit-rate: it seldom is.

There are two other recordings of the Alwyn, both in the context of his other music: from Philip Dukes with the RLPO and David Lloyd-Jones (Naxos **8.570704** – [review](#)) and Stephen Tees with City of London Sinfonia and Richard Hickox (Chandos **CHAN9065** – [DL News 2016/2](#) with other Alwyn recordings).

Richard Rodney BENNETT (1936-2012)

Volume 1

Partita (1995) [17:35]

Reflections on a Sixteenth Century Tune (1999) [15:17]

Songs before Sleep (2002-3) [17:25]

Reflections on a Scottish Folk Song (2004) [25:47]

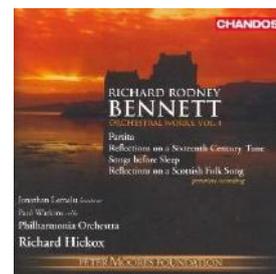
Jonathan Lemalu (baritone), Paul Watkins (cello)

Philharmonia Orchestra/Richard Hickox

rec. May 2006. DDD.

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

CHANDOS CHAN10389 [76:04]



CD from			
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Orchestral Works Volume 1

Celebration (1984) [4:20]

Concerto for Marimba and Chamber Orchestra (1987-88) [16:19]

Symphony No.3 (1987) [21:24]

Summer Music (1982 arr. for orchestra 1984) [10:14]

Sinfonietta (1984) [9:17]

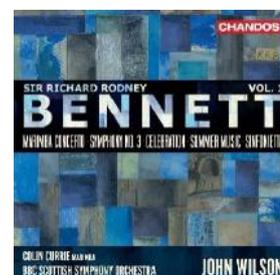
Colin Currie (marimba)

BBC Scottish Symphony Orchestra/John Wilson

rec. 2017, City Halls, Glasgow

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

CHANDOS CHSA5202 SACD [62:24] For SACD purchase links see review by [Nick Barnard](#) and [Gary Higginson](#).



Illogical as it may seem to have two Volume 1s of Richard Rodney Bennett's music from Chandos, there is an explanation. The first was to have been the beginning of a series of recordings of his music conducted by Richard Hickox which, alas, was not to be.

That the new series should be conducted by John Wilson is eminently logical, since he was the dedicatee of *Reflections on a sixteenth-century tune* on the original CD1. Both are so good as to be complementary.

Don't overlook another Chandos release, of Bennett's film music (**CHAN9867**, also on Chandos Film Music on a USB stick: **CHUSB0020**, £145, or Volume 1, **CHUSB0003**, £75). Incidentally, if you buy regular downloads from Chandos, you can have them sent to you for a little extra cost on a USB stick – ideal for anyone with a very slow connection.

Lorenzo PALOMO (b. 1938)

Sinfonía Córdoba (2015)¹ [33:01]

Fulgores (2011)² [25:01]

Pablo García López (tenor); Javier Riba (guitar)¹

Ana María Valderrama (violin); Rafael Aguirre (guitar)²

Castile and León Symphony Orchestra/Jesús López Cobos

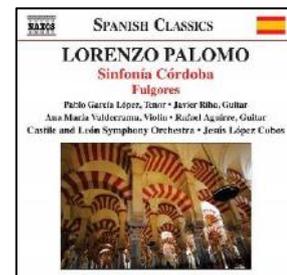
rec. 14-19 May 2016, Auditorium Miguel Delibes, Valladolid. DDD.

World premiere recordings.

Reviewed as press preview and with pdf booklet from [Naxos Music Library](#)

NAXOS SPANISH CLASSICS 8.573326 [58:07]

It's not difficult to hear from this music why Lorenzo Palomo is frequently referred to – as on the rear insert of this CD – as the natural successor to Turina. Though the *Sinfonía Córdoba* was composed in fulfilment of a commission, I imagine that the commission was gladly received, as Córdoba is Palomo's home town which he celebrates here as Turina did his native Seville in *La procesión del Rocío* and *Sinfonía Sevillana*.



I'm marginally less enthusiastic about this enjoyable music than I was about Palomo's guitar concerto *Nocturnos de Andalucía* (Signum **SIGCD44** – [DL News 2016/5](#)) but try it from [Naxos Music Library](#) and you may find that it grows on you. It's certainly unbelievably approachable for music written in 2015.

Fulgores builds on the success of *Nocturnos*, being written for the unusual solo combination of guitar and violin. It's a little spikier than the symphony but still easy to listen to.

Having heard the recording only in mp3, I can say only that the finished article should sound fine. My review copy was at a miserable 170kbs, so the Naxos Music Library streamed version has been my main source.

For reasons quite beyond me, UK prices for this CD range from £5.50 to £12.27, the latter from a dealer charging only £5.99 for other recent Naxos CDs. Shop around.

Onutė NARBUTAITĖ (b.1956)

La barca [18:14]

kein gestern, kein morgen (no yesterday, no tomorrow) [27:53]

krantas upe simfonija (riverbank - river - symphony) [23:50]

Lithuanian National Symphony Orchestra/Christopher Lyndon-Gee

rec. 26-29 October 2015, National Philharmonic Hall, Vilnius, Lithuania. DDD.

Texts and translations included

NAXOS 8.573618 [70:04]



A salutary reminder that someone else's subjective likes and dislikes are not universally valid and also of the value of Naxos Music Library in checking out for oneself. A review of this album (not MusicWeb) promised all sorts of wonderful things with epithets such as 'luscious' and 'richly flavoured'. Some good things there are but one needs to tolerate all manner of weird noises to enjoy them. I should have seen the lower-case ee cummings-like titles as a warning. Back to my little bit of ivory, I fear – the only thing I have in common with Jane Austen, whose popularity is as great a mystery to me as why anyone could call Narbutaitė's music 'luscious'.

A quick dip into her *Tres Dei Matris Symphonix* on an earlier Naxos release seemed more worthy of Hubert Culot's praise – [review](#) – but I'd still advise those chary of contemporary classical and jazz music to sample it first.

Late News

The many fans of Christa Ludwig will need only to note that two box sets of her recordings have just been released. The **Christa Ludwig Edition** is a limited 12-CD collection of music from Bach to Bernstein (DG **4798707**, target price £40) while **Christa Ludwig: The Complete Recitals** comes from Warner Classics on 11 CDs (**9029569020**, target price £24).



DG: CDs from		
Warner: CDs from		