

Second Thoughts and Short Reviews - Spring 2019/2
By Brian Wilson and Dan Morgan

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Reviews are by Brian Wilson except where signed [DM].

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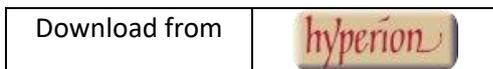
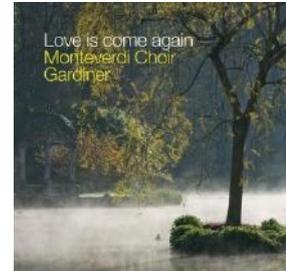
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*An English Coronation*_Signum

*Locus iste*_Signum

Love is come again – Music for the Springhead Easter Play_SDG
The Music of King's: Choral Favourites from Cambridge_King's College
Sounds English – SULLIVAN, ARNELL, ELGAR, VAUGHAN WILLIAMS_Beulah

Love is come again – Music for the Springhead Easter Play
 Monteverdi Choir;
 English Baroque Soloists/Sir John Eliot Gardiner
 rec. 2018, Saffron Hall, Saffron Walden, UK
 Texts and translations included
 Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.
SOLI DEO GLORIA SDG731 [67:37] Details, purchase links and [review by John Quinn](#).



John Quinn's review of John Eliot Gardiner's personal selection of music for Eastertide from the eleventh to the twentieth centuries – link above – leaves me with very little to do except to echo his appreciation of this release and to point out that the CD-quality 16-bit download can be obtained from Hyperion for £7.99 and the superior 24-bit for very little, if any, more than the CD, at £12.00. One supplier is asking over £17 – more than another is charging in US dollars – for the CD and prices from other download sources are likely to be higher. Having inveighed for many years against the illogicality of download prices, I find myself increasingly having to point out the vast difference in CD prices, in this case from £11.50 (reduced from £12.75) to £17.34.

Individual items may be a little more convincingly realised elsewhere, but that's a very minor reservation. The Gesualdo *O vos omnes*, for example, can be made to sound more impassioned, but Gardiner achieves a sense of the timelessness of this piece more than any other version that I've heard. In Taverner's ethereal *Dum transisset sabbatum* / his team challenge even The Tallis Scholars, whose speciality this work has been since their first recording appeared on Classics for Pleasure.

Orlande de LASSUS (c.1532-1594) Choral Music

- Missa Bell' Amfitrit' altera* [24:30]
- Psalmus Pœnitentialis VII* (Psalm 143) [22:11]
- Omnes de Saba* [3:17]
- Salve Regina* [5:36]
- Alma Redemptoris Mater* [4:00]
- Psalmus Pœnitentialis V* [39:26]
- Tui sunt cœli* [3:24]
- Missa Super Triste Depart* [22:10]
- Missa Super Quand'io pens'al martire* [21:30]
- Motet: *Vinum Bonum* [4:15]
- Missa ad imitationem Vinum bonum* [17:12]



Christ Church Cathedral Choir, Oxford/Simon Preston
 Choir of King's College Cambridge/Stephen Cleobury
 rec. 18-20 March 1975, Christ Church Cathedral, Oxford; 17-19 December 1973, The Chapel of Merton College, Oxford; rec. 14-16 December 1993, King's College, Cambridge. ADD/DDD.
ELOQUENCE 4828566 [46:47 + 55:47 + 65:17]



We now have much more choice among recordings of the music of Lassus (or Lasso) than when the first of these recordings were made in the 1970s, but they remain valuable. They have been described as 'Lassus with an

English accent’ – ‘very Oxbridge in sound’ as Gary Higginson describes the penitential psalms in [reviewing](#) some ‘arrestingly authentic’ recordings of these works on Capriccio **C67130** – but they are very good of their kind.

That Capriccio recording remains available, as do fine recordings of *Missa Bell’ Amfitrit’ altera* from the Oxford Camerata and Jeremy Summerly (Naxos **8.550336**, with **PALESTRINA** *Missa Hodie Christus natus est* and *Stabat mater* or **8.553240**, with **VICTORIA** *Missa O magnum mysterium*, **LÔBO** *Missa pro defunctis*) and from The Sixteen with Harry Christophers (*Venetian Treasures*, Coro **COR16053**, with **GABRIELI, MONTEVERDI, CALDARA** and **CAVALLI** – [DL Roundup June 2010](#)). The Coro is now available to download from thesixteenshop.com.

Any one of these could well be your first port of call for the music of Lassus, as could the Gimell recording of the Tallis Scholars in the *Missa Osculetur me, Alma redemptoris mater, Salve Regina* and other music (**CDGIM018** or the *Missa* only, with Masses by **ISAAC, OCKEGHEM, RORE** and **BRUMEL**’s ‘Earthquake’ Mass, on 2-for-1 **CDGIM211: Bargain of the Month** – [review](#)). For *Missa Osculetur me* set in liturgical context with other music of the period, there’s a fine recording on Oehms **OC1843** – see [review](#) and [Retrospective Late Autumn 2016](#).

Recommendation of these more authentic takes on the music of Lassus, however, especially **CDGIM211**, didn’t prevent me from enjoying almost three hours of sheer delight in listening to the Preston recordings with their very considerable technical accomplishment, akin to his recording of the music of Purcell with the same forces (DG Archiv twofer **4594872**). My only complaint about the King’s contribution is that there would have been room to have included the Arcadelt and Gombert pieces on which two of the Masses are based, as on the original CD (444335-2).

These performances are unaccompanied; an alternative account of the *Missa Vinum bonum*, from Ex Cathedra and Jeffrey Skidmore comes with instrumental accompaniment from His Majesties Sagbutts and Cornetts (budget-price Alto **ALC1177**, with other works by Lassus: **Recording of the Month** – [review](#)). That’s very fine, too, if you prefer an accompanied performance, but I find it slightly irritating that the movements of the Mass are interspersed there with the shorter pieces. There’s no attempt to reproduce a liturgical performance and I’m not sure where my colleague gets the idea that this ‘would probably have been the practice during its performance in the Renaissance’.

For two very fine recordings of the *Missa super Dixit Joseph*, on Musique en Wallonie and Hyperion, see my [review](#).

Other recent Eloquence reissues of interest include:

Francesco CAVALLI (1602-1676) *La Calisto* with Elena Cotrubas, Janet Baker, Teresa Cahill, James Bowman, Glyndebourne Opera Chorus, the LPO and Raymond Leppard (**ELOQUENCE 4829400**, 2 budget-price CDs). Abridged to two hours and edited for Glyndebourne by Raymond Leppard, this is totally inauthentic – and great fun.



Purists will prefer René Jacobs (Harmonia Mundi **HMY291515.17**, 3 CDs super-budget price, currently on offer for £9.93 – don’t even think of downloading for much more). The rest of us can enjoy both.

The companion recording of Cavalli's *L'Ormindo* with John Wakefield (Ormindo), Peter-Christoph Runge (Amida), Isabel Garcisanz (Nerillo), Hanneke van Bork (Sicle), Jean Allister (Melide), Hugues Cuénod (Eric), Anne Howells (Erisebe), Jane Berbié (Mirinda), Federico Davia (Ariadeno), Richard Van Allan (Osmano), Glyndebourne Opera Chorus, London Philharmonic Orchestra and Raymond Leppard shares the same virtues and inauthenticity on **ELOQUENCE 4829382** (2 budget-price CDs). Again, there's a more 'authentic' alternative from Les Paladins directed by Jérôme Correas on **Pan PC10330** (2 mid-price CDs, currently on offer for £12.70 – [review](#)).



The Music of King's: Choral Favourites from Cambridge

- MONTEVERDI:** *Cantate Domino*
- SCHEIDT:** *Puer natus in Bethlehem*
- PALESTRINA:** *Magnificat primi toni*
- LOTTI:** *Crucifixus* in 8 parts
- FAURÉ:** *Requiem: Pie Jesu*
- MOZART:** *Ave verum corpus*, K618
- César FRANCK:** *Panis Angelicus* (arr. **Rutter**)
- PARRY:** Songs of Farewell: I. My soul, there is a country
- GOSS:** Psalm 23: The Lord is my shepherd
- Walford DAVIES:** Psalm 121 'I will lift up mine eyes'
Psalm 130 'Out of the deep'
- Sir Lennox BERKELEY:** The Lord is my Shepherd, Op.91/1
- GJEILO:** *Ubi caritas*
- Frank MARTIN:** Mass for Double Choir: *Agnus Dei*
- LAURIDSEN:** *O magnum mysterium*
- PAULUS:** The Road Home
- Trad.:** Amazing Grace
- Jasmin Flower* (Traditional Chinese)
- Shenandoah*



The Choir of King's College, Cambridge/Stephen Cleobury
rec. April 2018, King's College Chapel, Cambridge. DDD.

Detailed notes but texts not included.

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

KING'S COLLEGE CAMBRIDGE KGS0034 [66:25]

CD available from	
Download from	

As with Gardiner's Easter offering above, there's little point in comparing these performances with others; just savour another offering from Stephen Cleobury and King's before he retires – and enjoy long afterwards. There's nothing specifically for Easter – this is more like an updated *World of King's* offering, but with new recordings, not

excerpts from previous releases. There's a range of music, mostly well known, old and new, with works such as Lauridsen's *O magnum mysterium* (1994) something of a modern classic almost as often performed and recorded as the Mozart *Ave verum corpus*. King's advocacy makes even the psalm settings far from the dreary mess that they can sound – but the choir does get plenty of practice in singing them at the daily services.

The 24-bit download of the recording is very good and, at £9.75, is little more expensive than the CD, which sells for around £8. The CD-quality download costs £6.50. The lack of texts in the booklet is my only reservation – Emma Cleobury's detailed notes don't entirely compensate.

Matthias WECKMANN (c. 1616–1674) Sacred Concerti, etc.

Wie liegt die Stadt so wüste (How doth the city sit solitary)¹ [16:08]

Toccata IV in a minor⁴ [4:37]

Partita III in b minor⁴ [8:41]

Zion spricht, der Herr hat mich verlassen (Zion saith, the Lord hath forsaken me)² [8:59]

Toccata dal 12 tuono V in C⁴ [5:12]

Partita II in c minor⁴ [8:16]

Weine nicht, es hat überwunden (Weep not, the Lion of the tribe of Juda hath overcome)³ [13:32]

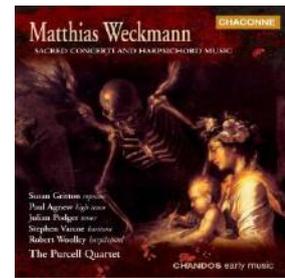
Susan Gritton (soprano)¹ Paul Agnew high (tenor)^{2,3} Julian Podger (tenor)^{2,3} Stephen Varcoe (baritone)^{1,2,3} The Purcell Quartet [Catherine Mackintosh (violin)^{1,2,3} Catherine Weiss (violin)^{1,2,3} Richard Boothby (bass viol)^{1,2,3} Robert Woolley (organ^{1,2,3}/harpischord⁴) with Kati Debrezeni (violin)³ Susanna Pell (bass viol)^{1,2,3} William Hunt (great bass viol)^{1,2,3}

rec. Orford Parish Church, Suffolk; 7–9 May 1998. 20-bit DDD.

Texts and translations included. Pitch: A = 440 Hz Temperament: 6th comma meantone, circulating.

Download only

CHANDOS CHAN0646 [67:47]



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Reviewing this Chandos recording of Weckmann's sacred choral music and organ music gives me the chance to get all my ducks in

a row, having reviewed bits and pieces by this pupil of Schütz and predecessor of and influence on Bach. It's now available to download only, though some dealers may still have the odd copy of the CD.

On this Chandos album the three vocal works relate to Holy Week and Easter – the two settings of the book of Lamentations for the former and the not very celebratory celebration of the victory of Jesus as the Lion of Judah for the latter. These are interspersed with two toccatas and two partitas for organ. All the performances are very good and this well-recorded album – 16-bit only, though originally made in 20-bit – offers an excellent introduction to the composer. Don't be put off by the gloomy cover, Salvator Rosa's view of human frailty, with Death instructing the child to write.

For the full picture, Ricercar have brought together their various recordings (1992-2013) to form his **Complete Works** on five CDs (**RIC369**). Johan van Veen gave this a well justified **Recording of the Month** award – [review](#). That's available for around £26 – currently on offer from Presto for £20.02 – and can be downloaded for around £21 in lossless sound, with pdf booklet, or streamed from [Naxos Music Library](#), again with booklet.

The components of that Ricercar collection have been reissued separately:

- Complete Cantatas – Ricercar Consort (with **Franz TUNDER** seven works not included in the complete Weckmann set) **RIC216** (2 CDs, download only)
- Complete organ works – Bernard Foucrolle **RIC348** (2 CDs)
- Chamber Music and Keyboard Music – La Fenice, Ricercar Consort **RIC282** (2 CDs)

While these are recommendable in their own right, collectively they cost much more than the complete set.

Conjuratio – Ricercar Consort/Philippe Pierlot **MIRARE MIR204**, a collection of vocal works, comes not from the collection on the Ricercar label but was recorded in 2012 with different singers and director, so forms a pendant to the multi-disc set.

Louis-Nicolas CLÉRAMBAULT (1676-1749)

Cantates Françaises

Apollon (1716) [19:52]

Le jaloux (1710) [14:53]

L'amour guéri par l'amour (1720) [18:31]

Pyrâme et Tisbé (1713) [18:50]

Reinoud Van Mechelen (tenor)

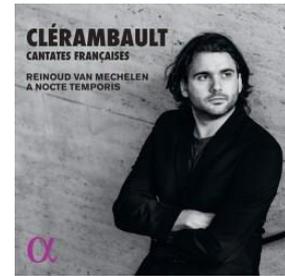
A Nocte Temporis [Anna Besson (flute), Emmanuel Resche (violin), Myriam Rignol (viola da gamba) & Benjamin Alard (harpsichord)]

Notes in French, English, and German, with full French texts and English translations

rec. 2017, Sint-Truiden, Belgium. DDD.

Reviewed as lossless press preview.

ALPHA CLASSICS 356 [72:23] For CD availability see [review](#) by Curtis Rogers



It's taken me a whole year to get around to endorsing Curtis Rogers' welcoming [review](#) of this recording – that's partly but, I have to admit, not wholly due to my having to wait to obtain a lossless download rather than the very poor mp3 version I was supposed to review. Don't expect anything too dramatic or too varied in tone and enjoy the music for what it is. Fans of William Christie's Les Arts Florissants may wish to note that their recording of these works is due for reissue at mid-price; the budget-price release has not been generally available for some time and I'd hardly call the eclassical.com download at \$15.28 budget-price.

Justin Heinrich KNECHT (1752–1817)

Le Portrait musical de la Nature ou Grande Symphonie für Orchester (1783) [25:51]

Three arias from *Der Schulz im Dorfe oder Der verliebte Herr Doctor, Komische Oper in drei Aufzügen* (1788) [5:28]

Overture to the prologue for *die Vermählungs-Feier der königlich-württembergischen Prinzessin Katharine mit ihrem französisch-kaiserlichen Prinzen Jérôme* (1807) [5:27]

Bravura aria from *Musikalischen Szene auf des Königs Geburts- (oder auch Namens-) fest gehörig Recomponierte Arie* (1807) [5:21]

Overture to *Die Aeolsharfe oder Der Triumph der Musik und Liebe, Romantische Oper in vier Akten* (1807/1808) [6:03]

Sarah Wegener (soprano)

Hofkapelle Stuttgart/Frieder Bernius

rec. SDR Karlsruhe, Studiosaal, 21 November 1997, SWR Stuttgart, Funkstudio, 12 February 2011 and live at the Musikhochschule Stuttgart, 19/20 April 2008. DDD.

Texts and translations included

CARUS 83.228 [48:18]



CD available from	

I'm not sure why this has been reissued by Qobuz as a download at this juncture, but it gives me a chance to catch up – Jonathan Woolf [reviewed](#) the CD some time ago.

Knecht's 'Pastoral' Symphony is often mentioned as the precursor and perhaps partly the model for Beethoven's Sixth, but until now it hasn't been possible to hear it. Typically, Carus ride to the rescue – they and CPO do so much to foster our understanding and appreciation of the Austrian and German repertoire. The Beethoven may be head and shoulders above Knecht's symphony – even the storm is a pretty muted affair compared with the master's – but I was very pleased to hear this recording.

When first released, these were all first recordings apart from the final overture. The period-instrument performances are very good, but if it's just the symphony that you want, at budget-price, there's also a Naxos recording, which Rob Barnett welcomed – [review](#).

Ludwig van BEETHOVEN (1770-1827)

[Piano Concerto No. 2](#) in B-flat, Op. 19 [31:01]

[Triple Concerto](#) in C for piano, violin and cello, Op. 56 [35:51]

Leonore Overture No.2, Op.72a [15:00]

Maria João Pires (piano: 2)

Lars Vogt (piano: triple)

Gordan Nikolitch (violin)

Tim Hugh (cello)

London Symphony Orchestra/Bernard Haitink

rec. live 17 & 21 February, 2013 (PC2 and overture); 26-27 November, 2005 (triple concerto),

Barbican Centre, London. DDD/DSD

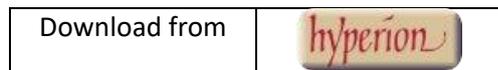
Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.

LSO LIVE LSO0745 SACD [81:54] For SACD purchase details please see [review by Robert Cummings](#) and review by [Simon Thompson](#).



Benchmark:

Triple Concerto: DG Originals **4775341** – Wolfgang Schneiderhan, Géza Anda, Pierre Fournier/Radio-Symphonie Orchester Berlin, Ferenc Fricsay (with BRAHMS Double Concerto Wolfgang Schneiderhan, Janos Starker) – see [Spring 2018/2](#)



Piano Concerto No.2 may be the least often played of the five, but it's an enjoyable work, not least in this slightly understated but sensitive account from Maria João Pires and Bernard Haitink, reissued from a short-value earlier LSO Live release. There are versions which I would prefer, not least that of Stephen Kovacevich and Colin Davis, also with the LSO (Decca Virtuoso **4784225**, mid-price, with No.1), but this will do very nicely.

I've always liked the Triple Concerto: for one thing, it's good value for money, with the *Archduke* Trio and the *Emperor* Concerto as it were rolled into one. And while there's much to be enjoyed in the star-studded Warner recording with Karajan at the helm, especially now that digital re-masterings have overcome the problems of the LP release, it's still the early 1960s DG that fits the bill for me. Again, the LSO Live doesn't upset that recommendation – once again, it's rather understated – but it's worth having alongside No.2 when the price is attractive (SACD around £9.50, 16-bit download £6.50, 24-bit £9.75).

One important advantage of the download is that it adds the 15-minute *Leonore* 2 Overture, which would presumably have made the SACD over-long. I do, however, as usual, think it a great mistake to end the album with what should have begun it – something easily rectified by renumbering the tracks carefully.

Ludwig van BEETHOVEN Choral Music

Cantata on the Death of Emperor Joseph II, WoO87 [38:11]

Constanza Cuccaro (soprano), Andrew Foldi (baritone),

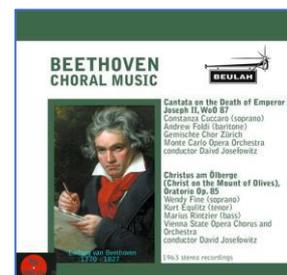
Gemischte Chor Zürich

Monte Carlo Opera Orchestra/David Josefowitz

Christus am Ölberge (Christ on the Mount of Olives), Op.85 [50:39]

Wendy Fine (soprano), Kurt Equiluz (tenor), Marius Rintzler (bass)

Vienna State Opera Chorus and Orchestra/David Josefowitz



rec. 1963. ADD/stereo

No texts

BEULAH 1PS36 [88:51]

Stream/download from	
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I hadn't come across these two recordings before – the music is rarely recorded; I believe these two accounts emanate from David Josefowitz's own enterprising Concert Hall label which, among other things, brought Kurt Equiluz to prominence – he's by far the best thing on this reissue. Neither work represents Beethoven at his best, as he is in the Choral Symphony and *Missa Solemnis*, but both are worth having in these forthright performances, that of *Christus am Ölberge* at least as good as the Vox Turnabout from which I got to know the work, also recorded in the early 1960s.

The recent Harmonia Mundi recording of *Christus am Ölberge* directed by Kent Nagano has come and gone at full price and at mid-price, though the latter remains available to download inexpensively (**HMG501802** – [review](#)). In truth, though it's a more inspired piece than the potboiler cantata, the music is not out of the top drawer, but the performance does the music justice. The sound is adequate – a little dry in the cantata, rather better in *Christus*. The reissue serves to remind us of the enterprise of David Josefowitz, CBE, (d.2015) who funded a recital hall at the Royal Academy of Music, among other important things.

As usual, the Qobuz download comes in the best sound – lossless where others offer mp3. I see that they are charging rather more than usual - £11.99 instead of £7.99 – but perhaps that's justified by the length of the recording: the Harmonia Mundi offers only the one work. Subscribers who purchase via the Qobuz [streaming link](#) will find it on offer for £7.99. There are no texts with Beulah releases: the German text of *Christus am Ölberge* is [here](#), with an only roughly accurate English version.

Franz SCHUBERT (1797-1828)

Piano Sonata in A, D959 [39:44]

11 Ecossaieses, D781 [4:10]

Sonata in C, D840 'Reliquie' [21:10]

Imogen Cooper (piano)

rec. c. 1987.

OTTAVO OTRC58714 [65:05]



Download only	Available from 7digital.com
Stream from	

Imogen Cooper's recordings for Ottavo of music from Schubert's last six years, of which this is No.2, may seem to have been superseded by her later Avie live recorded albums, but they remain well worth hearing, especially as the downloads can be found for as little as £5.49 (mp3) or £6.23 (lossless) from [7digital.com](#). D959 may not be quite as profound as D960 – one of the most ethereal works of the many from Schubert's last years – but Cooper makes a very strong case for it and the recording does the performance full justice. The two-movement *Reliquie* Sonata and the light *Ecossaieses* are also well performed and recorded. If you like Brendel's Schubert, you should also warm to Cooper, though she's rather less open to accusations of waywardness – albeit inspired waywardness – than her erstwhile mentor.

András Schiff, whose Schubert is always well worth considering, has just re-recorded two of the last sonatas, D958 and D959, with Impromptus D899 and *Klavierstücke*, D946 on a 2-CD ECM release; fortepiano recordings which I hope to get around to in due course (**4817252**).



Meanwhile, his earlier (1998) ECM recording of the *Wanderer* Fantasia, D760, and *Fantasie* in C for violin and piano, with Yuuko Shiokawa is offered

as an incredible bargain by 7digital.com - £1.98 for mp3, but £10.78 for lossless. (**4643202**, no booklet).

RECOMMENDED

Franz SCHUBERT (1797-1828)

Octet in F, D.803 [57:26]

Franz BERWALD (1796-1868)

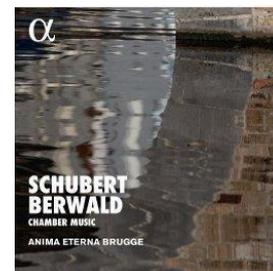
Grand Septet in B-flat [23:46]

Anima Eterna Brugge [Lisa Shklyaver (clarinet: B clarinet by Euler, Frankfurt am Main, ca 1820 C clarinet by Soren Green, Rotterdam, 2015, after Raymund Griesbacher, Vienna, c.1830), Lisa Goldberg (bassoon: Jean-François Simiot, Lyon, c.1830, 9 keys, crook (bocal) by Graham Nicholson, 2018), Ulrich Hübner (horn: Anonymous, Bohemia, c.1820, terminal crooks, no tuning slide), Jakob Lehmann (violin Anonymous, Southern Germany, c.1800, bow by John Dodd, London, c.1820), László Paulik (violin: Camillus Camilli, Mantua, c.1740, bow by John Dodd, London, c.1810), Bernadette Verhagen (viola: Pieter Rombouts, Amsterdam, 1710, bow by John Dodd, London, c.1810). Davit Melkonyan (cello: Albert Caressa, Paris, 1903-1904, bow by Christian Wilhelm Knopf, Markneukirchen, c.1820), Beltane Ruiz Molina (double bass Ferdinand Seitz, Mittenwald, 1830, bow copy of Sperger model by Oskar Kappelmeyer, 2014)]

rec. Academy One Studios, St. Amandsberg, Belgium, October 2018. DDD.

Reviewed from mp3 press preview.

ALPHA ALPHA461 [81:13]



CD available from	

If Schubert's String Quintet in C receives my vote as the most intense piece of chamber music ever, his Octet conversely is my nomination for the most cheerful and cheering. There are many very fine recordings, not least

the classic Vienna Octet, with the Mendelssohn Octet on Decca Eloquence **4803431**, or budget-price Alto **ALC1227**, with *Quartettsatz* and *Dances* – [review](#) – but the new Alpha recording benefits from the use of period instruments, which add an extra touch of sharpness and sparkle to the music, qualities very well captured by the recording, even as heard from my mp3 press preview. I'm trying to obtain the lossless version, perhaps for a later report. I've enjoyed many other fine recordings by Anima Eterna, the orchestra and the chamber group, but this is one of their very best.

Many of the best recordings of the Schubert come with no coupling or a short extra work¹, so the addition of the Berwald adds extra weight to my recommendation of the new version. His symphonies often sound much more modern than expected for a Schubert contemporary and while his Septet doesn't do so, it's still a substantial – not called 'Grand' for nothing – and enjoyable addition to the album. Plus, there are no other current recordings on single albums or on CD in any permutation – it's a multi-album Decca download only (The Vienna Octet again).

¹ The Gaudier Ensemble recording has no filler but comes at an attractive price (Hyperion CDH55460 – [DL News 2013/15](#)). Two recent Harmonia Mundi and PHI recordings, on period instruments, are less generously coupled than the new Alpha and another favourite recording, from Music for Aston Magna, is uncoupled but comes as a super-budget price download – [Autumn 2018/2](#).

Juan Crisóstomo de ARRIAGA (1806-1826)

Overture to *Los esclavos felices* (1819, rev.1821) [7:14]

Herminie (c.1825) [15:52]

Overture, Op.20 (1821) [11:05]

Air de l'Opéra Médée [5:17]

Symphonie à grand orchestre in d minor [28:13]

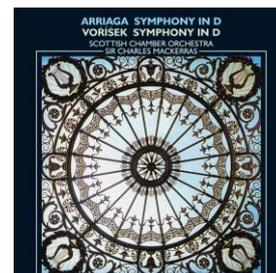
Berit Norbakken Solset (soprano)

BBC Philharmonic/Juanjo Mena
 rec. 2018, MediaCityUK, Salford, Manchester. DDD.
 Reviewed as 24/96 download with pdf booklet from chandos.net.

CHANDOS CHAN20077 [68:09] For CD purchase details see reviews by [Michael Wilkinson](#) and [Gary Higginson](#).

Download from		The ‘Spanish Mozart’ label works to a certain extent in that Arriaga was a child genius, but he was a genius who died too young to realise his full potential. His music, moreover, often sounds more like Rossini or Schubert than Mozart. Nothing here is vitally important but it’s all very pleasant; the performances do it all justice and the recording, especially in 24-bit, is very good.
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Michael Wilkinson mentions a 1995 Hyperion recording of the Symphony in which Sir Charles Mackerras adopts faster tempi (**CDA66800**, last few CD copies remaining or download from hyperion-records.co.uk). That also offers *Los esclavos felices*, together with honorary Czech Mackerras in **VOŘÍŠEK** Symphony in D, Op.24, the work of another child prodigy who died young. I could well find myself playing that recording more often than the new Chandos.



RECOMMENDED

The Romantic Piano Concerto 78

Clara SCHUMANN (1819-1896)

Piano Concerto in a minor, Op.7 (1833 or 1834) [20:50]

Ferdinand HILLER (1811-1885)

Konzertstück, Op.113 [20:51]

Henri HERZ (1803-1888)

Rondo de concert, Op.27 [11:25]

Friedrich KALKBRENNER (1785-1849)

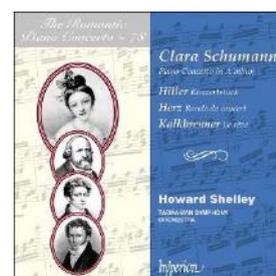
Le rêve, Op.113 [10:43]

Tasmanian Symphony Orchestra/ Howard Shelley (piano)

rec. Federation Concert Hall, Hobart, Tasmania, 1-4 May 2018. DDD.

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

HYPERION CDA68240 [63:45]



CD available from	
	
Download from	

We owe a considerable debt of thanks to this Hyperion series for giving us many piano works from this period which were previously available only in decent but not ideal performances and recordings from Vox. That’s the case with the Hiller, for example, formerly available only on a 2-CD Vox set (**CDX5064**) or in a large box, with Michael

Ponti as soloist with the Luxembourg Radio Orchestra. Now Hyperion relegate that to the ‘interesting archive’ category.

I’d hardly recommend this new recording for the Hiller, substantial work though that is, belying its title – it’s no mere *Stück*. The main item on the agenda is Clara Schumann’s concerto, which influenced her husband’s own work in the same key and Brahms’ second piano concerto. Howard Shelley has given us in Clara’s bicentenary year what now becomes the benchmark recording for this piece, of which there have been surprisingly few really good recordings to date.

What a remarkable work it is, begun by Clara when she was 14, completed in 1833 or 1834 and published in 1836, with the help of her then teacher Robert. It’s no simple work to bring off, but

Shelley and his Tasmanian orchestra do so with aplomb, ably assisted by the Hyperion recording, a model of clarity in 24-bit incarnation.

My only complaint is that after the Clara Schumann, it's all downhill; none of the other works is quite as good as you might imagine from the Hyperion notes; though the Hiller doesn't deserve to be called 'wooden' or 'pedestrian', as I have seen it referred to, it's rather short on inspiration.

The Clara Schumann is a real discovery if you don't know it. Other surprising discoveries from this Hyperion series come in the form of the Czerny piano concertos (**CDA68138**) and the Franz Xaver Mozart and Clementi on **CDA68126** – joint [review](#). Also the Henselt and Alkan on **CDA66717** – [review](#).

Antonín DVOŘÁK (1841-1904)

Serenade for strings in E, Op.22 [28:06]

Pyotr Ilyich TCHAIKOVSKY (1840-1893)

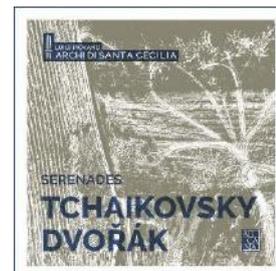
Serenade for strings in C, Op.48 [30:10]

Archi di Santa Cecilia/Luigi Piovano

rec. January 2015, Studio 1, Auditorium Parco della Musica, Rome. DDD.

Reviewed as mp3 press preview

ARCANA A457 [58:17]



Pyotr Ilyich TCHAIKOVSKY

Serenade in C for string orchestra, Op.48 [29:24]

Antonín DVOŘÁK

Serenade in E for string orchestra, Op.22 [27:38]

New Stockholm Chamber Orchestra/Paavo Berglund

rec. July 1983, Stockholm Concert Hall. DDD.

Reviewed as lossless download with pdf booklet from [eclassical.com](#).

BIS BIS-CD-243 [57:35]



Arcana CD available from	

On the face of it, the pairing of two works entitled Serenade by composers who were almost exact contemporaries seems an obvious idea. While there are obvious parallels between these two, however, there are also considerable differences which the performers need

to take into account. While the Dvořák is essentially lyrical and elegiac, for example, parts of the Tchaikovsky are more dramatic.

Somewhere in the back of my mind the benchmark for the Tchaikovsky remains Sir John Barbirolli's recording, not with his own Hallé Orchestra but with the London Symphony Orchestra, one of the very few LPs that as an impoverished student I thought worth paying full price for (ASD646). It was still there in memory when I found myself preferring it to the lighter but otherwise enjoyable Doráti Edition reissue, coupled with Dvořák's New World Symphony – [review](#): ordering details [here](#).

Actually, I need not have resorted to memory – though both it and the coupling, Arensky's Tchaikovsky Variations, have vanished even as a download, it's available in reasonably decent sound in various forms on YouTube. The chosen tempi are broader than I recall, but the rightness of the performance remains: Trevor Harvey's review in 1965 takes the words right from my fingertips – affectionate playing and really striking performances.

If you don't quite get that quality from these two performances, I enjoyed hearing them both. The new Arcana is bright and cheerful, perhaps exaggerated by the recording – I've heard only the mp3 press preview as opposed to the lossless download of the BIS benchmark. Nevertheless, there's power, too, where required. Either of these recordings will do very nicely, but for the Dvořák I prefer Hruša on

Supraphon (**SU39322**, with Wind Serenade and SUK Meditation). Jiří Bělohlávek's 1996 Prague recording of the Dvořák and Suk Serenades ([review](#)) seems to be available only in an 8-CD set now – [review](#) – or as a download.

RECOMMENDED

Sounds English

Sir Arthur SULLIVAN (1842-1900)

Overture *Di Ballo* [11:44]

New Symphony Orchestra of London/Anthony Collins – rec. 1956.

Richard ARNELL (1917-2009)

The Great Detective – Suite, Op.68 [16:02]

Pro Arte Orchestra/Richard Arnell – rec. 1958

Sir Edward ELGAR (1857-1934)

Introduction and Allegro for string orchestra and string quartet, Op.47* [13:50]

Serenade for Strings, Op.20 [12:59]

Ralph VAUGHAN WILLIAMS (1872-1956)

Fantasia on a theme by Thomas Tallis [16:01]

Fantasia on *Greensleeves* [4:37]

Allegrī String Quartet*; Sinfonia of London/Sir John Barbirolli – rec. 1962 ADD/stereo.

BEULAH 1PS42 [75:14] Coming soon – check eavb.co.uk and choose Qobuz download or streaming when available for lossless sound at the same price as others offer mp3.



Those in search of the Elgar and VW will find this outstandingly good value. To the contents of the classic 1962¹ recordings Beulah have added lively accounts of the Sullivan and Arnell – neither anywhere near the quality of the main works, but not exactly over-recorded: the only other current account of the Arnell (Dutton) is of the complete ballet.

Purchasers can now choose between these couplings and those on the latest Warner reissue of the Elgar and VW: Elgar's *Elegy* and *Sospiri*, recorded by Barbirolli in 1966, and Delius *Brigg Fair*, set down by him in 1970 (**0851872** – 5-star [review](#) of earlier reissue). The Beulah transfer of these classic recordings which deserve to be preserved for all time is very good. How could I not award it 'recommended' status? Only those averse to the trolley bus on the cover, now something as classic as these recordings, need say no, especially as the Warner recording costs more as a lossless download than the CD and more than this Beulah reissue will cost when it's available from Qobuz in lossless sound for the same price as others charge for mp3.

Each of the four main works is music to die for and these de-luxe recordings remain far and away the benchmarks for them. If you needed proof that the *Tallis Fantasia* is even more ethereal than the popular *The Lark Ascending*, this is it.

¹ not 1963, as stated.

Sir Edward ELGAR (1857–1934)

Concert Overture – In the South (*Alassio*) Op.50 (1904) [23.58]

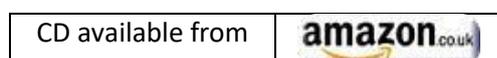
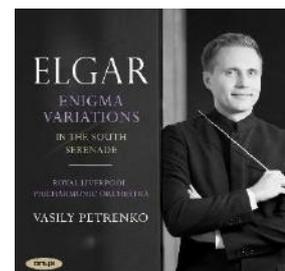
Serenade for Strings in e minor, Op.20 (1892) [12:19]

'Enigma' Variations, Op.36 (1898) [30:03]

Royal Liverpool Philharmonic Orchestra/Vasily Petrenko

rec. Philharmonic Hall, Liverpool, 18-21 January 2018 (Enigma, Serenade), 4 July 2018 (Alassio). DDD.

ONYX ONYX4205 [66:31]





I enjoyed these recordings more than Ralph Moore – [review](#). We already had ample proof that non-native conductors could produce first-class recordings of the

Enigma Variations in the form of Pierre Monteux's classic account with the LSO, still my benchmark and available on Decca Eloquence with an equally fine Dvořák Symphony No.7 (**4805019**) or from Beulah, with a fine Brahms Symphony No.2 with the VPO (**1PDR39** – [Independent Labels 2017/1](#)). The [Qobuz download](#) of the latter is now available, in better quality lossless sound for the same price (£7.99) as the iTunes version to which I gave a link.

We also knew that Vasily Petrenko could give us some very fine Elgar – how could he not with the RLPO at his command? – in the form of his recording of Symphony No.1 (with *Cockaigne*, **ONYX4145** – [review](#) – [review](#) – [review](#)) and Symphony No.2 (**ONYX4165**). Reviewing another RLPO/Petrenko recording, I summed up my response to both as 'excellent' – [Autumn 2017/3](#).

How does this recording compare with those successes and with the very strong competition in all three works here? One element of the competition comes from another orchestra from the North West, the Hallé with Sir Mark Elder in *Alassio* (**CDHLL7500**, with Symphony No.1 – [review](#) – [review](#) – [review](#)). I downloaded that some time ago from hyperion-records.co.uk but don't seem to have reviewed it. It offers fine accounts of both works, unless you already have a favourite version or versions of the symphony.

Hyperion also offer for download Martyn Brabbins with the BBC Scottish Symphony Orchestra (Hyperion **CDA68101**, *Alassio*, *Enigma*, etc. – [review](#)) and the Philharmonia with Sir Andrew Davis (live) in exactly the same programme as the new Onyx (Signum **SIGCD168** – [review](#) – [DL News 2014/12](#)). Both come in 16- and 24-bit versions, with pdf booklet; the Signum is very good value at £7.99 (16-bit) or £9 (24-bit). Enjoyable and worthwhile as all these are, the new Onyx can hold up its head among them; it even comes close to challenging the classic Constantin Silvestri recording of *Alassio*, with the Bournemouth Symphony Orchestra (precariously preserved with the *Serenade for Strings* from Norman del Mar and the LSO/Barbirolli Symphonies Nos. 1 and 2 on a 2-CD download, Warner **9689242**).

You could hardly go wrong with any of the recordings that I've mentioned, including the new Onyx, but for a recording of the *Serenade* which is head and shoulders above all these, choose the Barbirolli (Beulah, above, or Warner).

Edward BAIRSTOW (1874-1946)

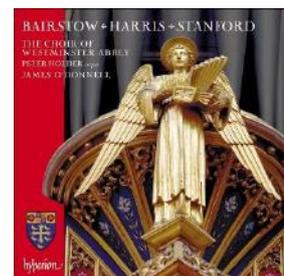
Blessed City, heavenly Salem [8:49]
Let all mortal flesh keep silence [3:43]
The Lamentation [8:22]

Sir William Henry HARRIS (1883-1973)

Bring us, O Lord God [3:50]
Strengthen ye the weak hands [6:49]
Faire is the Heaven [5:07]
Flourish for an Occasion [5:21]

Sir Charles Villiers STANFORD (1852-1924)

Bible Songs & 6 Hymns, Op. 113:
No.6a A Song of Wisdom [4:49]
No. 6b O for a Closer Walk with God [3:09]
For lo, I raise up, Op. 145 [7:48]
Evening Service in A, Op.12:
Magnificat [6:27]
Nunc Dimittis [5:49]
Festal Communion Service in B-flat, Op.128:



Gloria in Excelsis [5:32]

Peter Holder (organ)

Westminster Abbey Choir, James O'Donnell

rec. March 2018, Westminster Abbey, London. DDD.

Texts included.

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

HYPERION CDA68259 [75:35]

CD available from	
	
Download from	

You may be expecting this recording of sacred music by three composers born in Victorian England to offer 76 minutes of boredom. If so, do think again – and again. The reinstatement of Parry's music may not yet have spread to his contemporaries, but the new Westminster Abbey recording should do much to help in that regard. Stanford

was far from an old fuddy duddy, as O'Donnell and his choir remind us, as do Paul McCreech and his Gabriellis on a wonderful new recording of music for twentieth-century English coronations which includes his *Coronation Gloria*. (See the *In Brief* section at the end of these reviews).

Harris's music in particular deserves more advocacy, so it's fortuitous that his best-known work, *Faire is the Heaven*, appears twice simultaneously – it's also included on:

Locus iste

Sir William Henry HARRIS *Faire is the Heaven* [6:03]

Ned ROREM (b.1932) *Sing my Soul, His Wondrous Love* [2:44]

Gerald FINZI *God is gone up, Op.27/2* [4:39]

Benjamin BRITTEN: *A Hymn to the Virgin* [4:10]

Sir Charles Villiers STANFORD: *Justorum Animæ* [3:55]

John TAVENER: *The Lamb* [4:12]

Jonathan DOVE (b.1959) *Seek him that maketh the seven stars* [6:54]

Francis POULENC: *Salve Regina* [4:40]

Christopher ROBINSON *Jesu, grant me this I, pray** [3:06]

Alex WOOLF (b.1995) *O vos omnes* [6:21]

Benjamin BRITTEN: *Jubilate in C* [2:32]

Anton BRUCKNER: *Locus iste a Deo factus est* [3:41]

Giles SWAYNE (b.1946) *Adam lay ibounden** [5:13]

Sergei RACHMANINOV: *Cherubic Hymn* [5:09]

Sir Hubert PARRY: *Blest Pair of Sirens* [10:22]

Glen Dempsey (organ); Laura van der Heijden (cello);

William Buttery (treble), Daniel Brown (countertenor), Gopal Kambo (tenor), Piers Kennedy (bass);

St John's College Choir Cambridge/Andrew Nethsingha

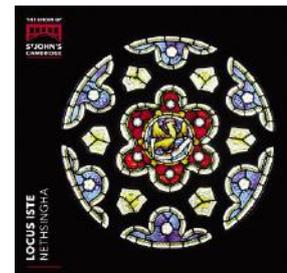
* world premiere recordings.

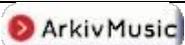
rec. July 2018, St John's College Chapel, Cambridge. DDD

Texts and translations included.

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

SIGNUM SIGCD567 [73:50] See also review by [John Quinn](#).



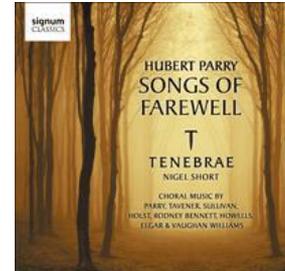
CD available from	
	
Download from	

By a happy coincidence this is St John's hundredth recording – a collection of their early albums with George Guest has been reissued by Decca (**4831252**, 42 CDs from Amazon UK or Presto, target price £67), with individual recordings as downloads – and it's the 150th anniversary of their chapel. Since those early Decca LPs, the choir has recorded for a number of labels – currently for Chandos and Signum.

John Quinn has made this a **Recommended Recording** and I can but echo the sentiments in his detailed review – link above. The 24-bit recording is excellent and, at £12, with 16-bit at £7.99, will hardly break the bank, when one dealer – not included in my purchase links – is asking over £27 for the CD, as I write.

Tenebrae, directed by Nigel Short, bring an album principally devoted to **Sir Hubert PARRY's** complete *Songs of Farewell* to an appropriate close with Harris's *Bring us, O Lord God* (Signum **SIGCD267** – [review](#)).

Michael Cookson called that performance 'haunting'; indeed, it is, but the new Hyperion is hardly less so. The Tenebrae album can be downloaded inexpensively, in 16- and 24-bit, with pdf booklet, from hyperion-records.co.uk.



Jean SIBELIUS (1865-1957)

Symphony No.1 in E minor, Op.39 (1898, rev. 1900) [39:41]

En Saga, Op.9 (1891-1892) [19:01]

Gothenburg Symphony/Santtu-Matias Rouvali

rec. 2018, Gothenburg Concert Hall. Sweden

ALPHA 440 [58:44] Reviewed as an mp3. Pdf booklet included. Previous review: [Brian Wilson](#)



CD available from	

Do we really *need* more Sibelius symphonies, especially after the flood of reissues and new releases that appeared in time for the composer's 150th in 2015? Well, if Brian Wilson's review of this Gothenburg First is anything to go

by, it seems we do. My pick of the birthday offerings was the complete set from Okko Kamu and the Lahti SO ([BIS](#)). Indeed, it's such a strong and consistently revealing traversal that I simply had to make it one of my Recordings of the Year. But where No.1 is concerned, I've always been partial to Osmo Vänskä's 1990s recording with the same band ([BIS-861](#)), as it blends pliancy and weight in a way that his highly polished Minnesota remake can't quite match. But, as I said in my [review](#) of the latter, serious Sibelians should have both.

I have every confidence in the Gothenburg Symphony - they have these Nordic scores in their blood - but I was less sure about their current music director, Santtu-Matias Rouvali, who I've not encountered before. That said, I was encouraged by a pretty positive review, by [John Quinn](#), of him conducting American concertos. I need not have worried, though, as this baton waver - from Lahti, no less - makes a very good impression in Sibelius's maiden symphony, not least because he brings a level of confidence and insight to the performance that one might expect of an older, more seasoned Sibelian.

Happily, my initial responses were the right ones, for this is a most rewarding performance that delights and surprises at every turn; phrasing is intuitive, tempo relationships are nicely judged and the overall feeling is one of freshness and vitality. The memorable clarinet solo at the start of the first movement, and the levitating theme which begins the second, are every bit as lovely as they are in Vänskä Mk. 1. Indeed, such are the many felicities uncovered here that it's like discovering the music all over again. As for the Gothenburgers, they play very well, and Alpha's fine recording - big, taut and sensibly balanced - has much to commend it.

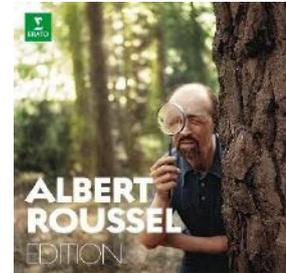
I was slightly less taken with this new account of the tone poem *En saga*, which I first got to know via Vladimir Ashkenazy's New Philharmonia recording, now available on a splendid twofer (Decca 452 576). That's certainly a keeper, but then so is Vänskä/Lahti ([BIS-1225](#)). Santtu-Matias Rouvali matches that in terms of thrust and breadth, but there are times when I feel his narrative falters a little. Of the

three versions, I find Vänskä/Lahti the most atmospheric. That's helped by rhythmic *pliancy* - that word again - and terrific control of dynamics; also, the recording is excellent, with plenty of detail and incisive climaxes. Still, this newcomer is well worth hearing, especially when you factor in the top-notch coupling.

If this is the start of a new cycle, it promises to be a good one; don't hesitate. [DM]

Albert ROUSSEL (1869-1937) Albert Roussel Edition

Includes: 3 Pieces, Op.49; A Flower Given to my Daughter; A Glorious Day, Op.48; Aeneas, Op.54; Amoureux séparés, Op.12/2; Bacchus et Ariane, Op.43 - Suite No.1; Bacchus et Ariane, Op.43 - Suite No.2; Concert pour petit orchestre, Op.34; Concertino for cello and orchestra, Op.57; Deux Idylles Op.44; Deux Mélodies Op.19; Deux Mélodies Op.20; Deux Mélodies Op.50; Deux Mélodies Op.55; Deux Poèmes Chinois Op.12; Deux Poèmes Chinois Op.35; Deux Poèmes Chinois Op.47; Deux Poèmes de Ronsard, Op.26; Évocation, Op.15; Fanfare pour un Sacre Païen; Flammes, Op.10; Impromptu for harp, Op.21; Invocation, Op.8/2; Jazz dans la Nuit, Op.38; Joueurs de Flûte, Op.27; L'accueil des muses; La Menace Op.9; La Naissance de la lyre, Op.24, L. 29; Le Bardit des Francs; Le Festin de l'Araignée, Op.17; Le Festin de l'Araignée, Op.17 - fragments symphoniques; Le Jardin Mouillé; Les Rêves; Light, Op.19/1; Madrigal aux muses, Op.25; Ô bon vin, où as-tu crû; Odes Anacreontiques Op.31; Odes Anacreontiques Op.32; Padmâvatî; Petite Suite Op.39; Piano Concerto in G, Op.36; Pour une fête de printemps, Op.22; Prélude et Fugue, Op.46; Psalm 80, Op.37; Quatre Poèmes Op.3; Quatre Poèmes Op.8; Résurrection, Op.4; Sarabande; Segovia for guitar, Op.29; Sérénade for flute, string trio & harp, Op.30; Sinfonietta for string orchestra, Op.52; Sonatine, Op.16; String Quartet in D, Op.45; String Trio, Op.58; Suite in F, Op.33; Suite in F sharp, Op.14; Symphony No.1 'Le Poème de la forêt'; Symphony No.2, Op.23; Symphony No.3 in g minor, Op.42; Symphony No.4 in A, Op.53; Trio for flute, viola & cello, Op.40; Violin Sonata No.2 in A, Op.28; Vocalise No.1; Vocalise No.2



Conductors: Serge Baudo, André Cluytens, Pierre Dervaux, Charles Dutoit, Jean Martinon, Charles Munch, Jean-François Paillard, Michel Plasson.

Performers include: Dalton Baldwin, José van Dam, Patrick Gallois, Nicolai Gedda, Marilyn Horne, Mady Mesplé, Orchestre de Paris, Orchestre des Concerts Lamoureux, Orchestre du Capitole de Toulouse, Orchestre National de France, Paris Conservatoire Orchestra, Nathalie Stutzmann.

WARNER ERATO 9029548916 [11 CDs, 13h 39m]



Lovers of Roussel's music who don't have these recordings or a substantial number of them – and not all have appeared on CD before – should need no urging to go for this splendid follow-up to Warner's recent Berlioz Edition.

Don't be put off by the very odd cover shot but concentrate on the quality of the vast majority of the performances and the very tempting price – target £28.

As with the Berlioz set, Warner have inherited almost an embarrassment of riches from the EMI and Erato stables. For Symphony No.1, they have gone with the Charles Dutoit recording with the French; National Orchestra, No.2 is with the same orchestra and Jean Martinon, who also give us *Le Festin de l'araignée* and the suites from *Bacchus et Ariane* – see below; for Nos. 3 and 4 it's the Lamoureux recording conducted by Charles Munch in decent but not ideal sound – [review](#) of an earlier reissue of the symphonies. Such a mix-and-match approach, while it gives us some very fine recordings, means duplication for those who choose Dutoit's complete symphonies (budget Apex twofer **2564643492**, download only) or who snapped up the recently released inexpensive download-only Munch Symphonies Nos. 3 and 4 and Suite in F (Erato **9558275**).

At around £6 (lossless) that would be a very recommendable purchase for anyone wanting just a taster of Roussel, perhaps with another budget offering of Martinon’s suites from *Festin* and *Bacchus* (**5046661012**, around £5 on CD – [review](#) of earlier release of *Festin*). Those in search of Bernstein’s powerful recording of Symphony No.3 will find it even less expensively, oddly in the company of his Mozart Symphonies Nos. 36 and 40 (Sony download **G0100026787082**, around £3.50 in lossless sound). Roussel collectors may also have or wish to have the Warner Gemini twofer containing André Cluyten’s Paris Conservatoire recording of Symphonies No. 3 and 4 and Sinfonietta, with George Prêtre’s ORTF *Bacchus* and *Festin* (**3714872**, download only – [review](#) of CD release).

There wasn’t much choice for the underrated opera-ballet *Padmâvatî* – it had to be Michel Plassons’ recording with the Toulouse orchestra, Marilyn Horne, Nicolai Gedda, José van Dam, Jane Berbié, Charles Burles, Marc Vento, Laurence Dale and Orféon Donostiarra.

For some other worthwhile Roussel recordings, from Chandos, please see my review of *Évocations*, etc. (**CHAN10957**) in [Autumn 2018/2](#). That includes a complete *Festin* in much better sound than the Martinon, which is very thin for 1968. In fact, the recording quality throughout the new Erato release is very variable – CD11 is listed as ‘historical’ – though never impossible to listen to.

Maurice RAVEL (1875-1937)
The Complete Solo Piano Music

Steven Osborne (piano)
 rec. 2010, Henry Wood Hall, London

HYPERION CDA67731/2 [75:52 + 67:05] Reviewed as a 16-bit download from hyperion-records.co.uk. Pdf booklet included. Previous review: [William Kreindler](#)



CD available from	
Download from	

Pianist Steven Osborne, one of the thoroughbreds in Hyperion’s stable, is a truly versatile virtuoso. He ranges easily from Beethoven to Debussy, Messiaen, [Feldman and Crumb](#); aided by the label’s fine engineering, these performances sound excellent, too. Those combined attributes struck me quite forcibly in my recent review of a

new Peter Donohoe recording from Signum that included a somewhat ordinary account of Ravel’s *Miroirs*. I only had to revisit Osborne’s performance, part of this award-winning set, to realise just how much more there is to this music. In fact, with a few exceptions I was never a great fan of Ravel’s solo-piano music until Osborne converted me to its many charms and challenges.

From a superbly calibrated *Gaspard*, through to a jaw-dropping *La valse* and the delicate baroqueries of *Le tombeau de Couperin* and beyond, Osborne demonstrates his unfailing affinity for this repertoire. Indeed, for nuance, colour, phrasing and rhythmic flair I doubt you’ll find a more rewarding set than this. And the fact that it was all so expertly captured by David Hinitt in London’s Henry Wood Hall - one of the very best venues for solo-piano recordings - adds much to the allure of this fine release. Admittedly, I’ve not heard Angela Hewitt’s complete traversal ([CDA7341/2](#)), recorded in the same place a decade earlier, but it would have to be very special to eclipse this newer one. The Osborne is nicely planned, too, making it easy to listen to all 35 tracks in one setting. As ever, Roger Nichols’ detailed notes are a model of their kind.

Osborne at his varied and vital best; definitely one for my desert island. **[DM]**

John IRELAND (1879-1962)

Piano Concerto in E-flat [26:35]

Colin Horsley (piano); Royal Philharmonic Orchestra/Basil Cameron - rec. 1957.

Violin Sonata No.2 [27:47]

Tessa Robbins (violin); Alan Rowlands (piano) - rec. 1962

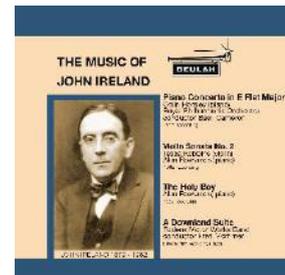
The Holy Boy [2:50]

Alan Rowlands (piano) - rec. 1962

A Downland Suite [12:21]

Fodens Motor Works Band/Fred Mortimer - rec. 1932 ADD/mono

BEULAH 1PS40 [69:36] Coming soon – check eavb.co.uk and choose Qobuz download or streaming when available for lossless sound at the same price as others offer mp3.



We were not short of modern recordings of the two major works, the Piano Concerto and the *Downland Suite* – it’s good to see Chandos, Naxos, Hyperion and Dutton flying the flag for an out-of-fashion composer – but the Horsley recording of the former and the Foden premiere of the latter are rather special, so I have not attempted any comparisons.

The Horsley recording of the concerto is otherwise available only on a 2-CD Warner download or from a label of doubtful validity. The recording has transferred well; the original was not of the best, even for 1957, and I don’t believe it was ever available in stereo, but it’s all perfectly tolerable. Horsley had long been associated with the work and he has its measure, with poetry and showmanship well balanced, as AR’s perceptive Gramophone original review noted.

The sonata is of more recent provenance, made by Saga, though neither it nor *The Holy Boy* are exactly hi-fi. The mid-price Heritage reissue – [review](#) – comes with more of Ireland’s chamber music, though it’s more expensive on CD or as a lossless download than the Beulah. Either offers a rare opportunity to hear Tessa Robbins, one of the greatest violinists of her time, here very well supported by Alan Rowlands. Saga LPs had notoriously bad surfaces but they have been well tamed here, as have those of the 1932 *Downland Suite*, which has come up amazingly well for its age, bright and chipper and still competitive with Black Dyke (Chandos) and the very few other recordings of the band version.

Ottorino RESPIGHI (1879-1936) Roman Trilogy

Feste Romane (Roman Festivals) P157 (1928) [24:04]

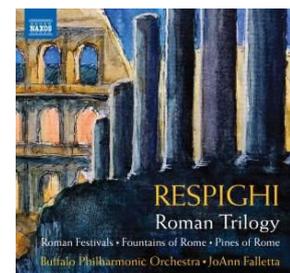
Fontane di Roma (Fountains of Rome) P106 (1916) [16:04]

Pini di Roma (Pines of Rome) P141 (1924) [21:57]

Buffalo Philharmonic Orchestra/JoAnn Falletta

rec. 30 May and 4 June 2018, Kleinhans Music Hall, Buffalo, New York. DDD.

NAXOS 8.574013 [62:13]



CD available from	
Stream from	

We have had to wait more than ten years for this sequel to JoAnn Falletta’s earlier Respighi recording for Naxos: *Vetrata da chiesa, Impressioni brasiliani* and *Rossiniana* (**8.557711**). Dan Morgan thought that strongly competitive – [review](#) – but not enough to oust the Chandos twofer of Respighi with Geoffrey Simon (*Vetrata, Metamorphoseon, Belkis, Impressioni* rec. 1984/5) and Yan Pascal Tortelier (*Feste, Fontane, Pini* rec. 1991) in the driving seat of the Philharmonia (**CHAN241-45**). **Warning:** go for the twofer – the separate CDs also remain on sale at full price.

In the *Pines of Rome* and *Fountains of Rome* the competition is intense. The download of Tortelier’s Roman Trilogy in lossless sound for £4.99 from chandos.net may appeal. Among classic recordings, the recently reissued Fritz Reiner with the Chicago Symphony Orchestra on Alto **ALC1396**, with Eugene

Ormandy's *Feste* and excerpts from *Vetrata da chiesa* (Doráti) is a very fine bargain, while Istvan Kertész on Decca Eloquence provides a more shaded account, mercifully coupled not with the raucously noisy *Feste* but with *Gli Uccelli* (The Birds) (**4501102**). The Reiner was always a demonstration recording and it has come up sounding well on Alto, though presumably taken from LP sources rather than the master tape. With the RCA Living Stereo now download only, the Alto restores a very old favourite at an attractive price. A Maestoso download of this, with the tracks labelled *The Pines of Rome* and *Foundations* [sic] of Rome hardly inspires confidence, though it is available very inexpensively.

JoAnn Falletta and the Buffalo Orchestra make plenty of noise in *Feste Romane*, but I have to admit that the piece represents 24 wasted minutes for me in any performance. They place the *Fountains* next, but I prefer the *Pines* first, as on Alto. From the start the music bursts into gorgeous Technicolor from Reiner; it's not quite so exuberant from Falletta, whose interpretation is more like that of Kertesz – from memory, as I can't find the Decca Weekend CD at the back of the cupboard again.

Among recent recordings, John Neschling with the São Paulo Orchestra comes close to Reiner's exuberance (**BIS-SACD-1720: *Recording of the Month*** – [review](#)). Both the BIS and Naxos recordings reduce the opening of the second section of *Pines* to near inaudibility when the volume is set for the louder sections but that makes the rise and fall of the representation of the catacombs all the more dramatic. Ditto the fourth picture, the *Pines of the Appian Way*. I sang the praises of Neschling's trilogy in [Download Roundup 2/2011](#), my first encounter with [eclassical.com](#). I see that I reviewed the 16-bit download only, so I returned for the 24-bit for \$13.16, still commensurate with what you might pay for the SACD. All in all, the BIS performances and recording remain my benchmark; I enjoyed the Naxos but there's something that little extra in the BIS, with the Alto a splendid bargain.

Shop carefully – one dealer is asking £9.42 for the Naxos CD, which can be obtained for £7.50 or downloaded for £4.51 (mp3) or £4.79 or \$6.19 (lossless), with even 24-bit only £7.19 or \$9.29.

Sir Arthur BLISS (1891-1975) Music by Bliss 3

Piano Sonata, F415 [24:07]

Marguerite Wolff (piano) – rec. 1960.

Quintet for oboe and strings, F21 [19:59]

Quintet for clarinet and strings, F20 [25:55]

Members of the Melos Ensemble [Peter Graeme (oboe), Gervase de Peyer (clarinet), Emanuel Hurwitz (violin), Ivor McMahon (violin), Cecil Aronowitz (viola), Terence Weil (cello)] – rec. February 1963. ADD/stereo

BEULAH 3PS3 [70:02] Coming soon – check [eavb.co.uk](#) and choose Qobuz download or streaming when available for lossless sound at the same price as others offer mp3.



The Piano Sonata was recorded by Marguerite Wolff, one of whose specialities was championing the music of Bliss and Malcolm Williamson, for the obscure Academy label (ACM1). The performance is idiomatic but I didn't find myself coming to terms with the music as much as I had hoped and the recording is rather harsh.

These recordings of the Quintets, originally released by EMI subsidiary World Record Club, are otherwise available only as part of an 11-CD box set of Melos Ensemble recordings (Warner Icons). Attractive and inexpensive as that is, the Beulah release offers the recordings in a more manageable format. The performances were supervised and approved by the composer. The music is more immediate in appeal, though by no means facile, and the recording has come up well in the new transfer. There are very good Naxos recordings of both works, but differently coupled – [review](#) – [review](#). One way or the other, these quintets are well worth getting to know and the Beulah is a good way to do so.

Darius MILHAUD (1892-1974)

Six Chamber Symphonies:

No.1 'Le Printemps', Op.43 [3:25]

No.2 'Pastorale', Op.49 [4:31]

No.3 'Sérénade', Op.71 [3:32]

No.4, Op.74 for ten string instruments [5:56]

No.5, Op.75 for ten wind instruments [3:59]

No.6, Op.79 for soprano, contralto, tenor, bass, oboe and 'cello [6:51]

L'homme et son désir, Op.48 [17:08]

Piano Concerto No.2, Op.228* [12:18]

Suite cisalpine sur des airs populaires piémontais, Op.332 for cello and orchestra* [14:41]*Le bœuf sur le toit*, Op.58 for orchestra** [15:23]

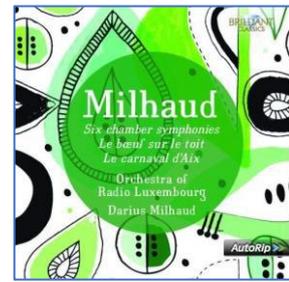
Concerto for percussion and chamber orchestra, Op.109 [7:34]

Viola Concerto no.1, Op.108, Second version for soloists [11:56]

La muse ménagère, Op.245 for piano [21:10]*Le carnaval d'Aix*, Op.83b for piano and orchestra [18:20]

Soloists; Orchestra of Radio Luxembourg/Darius Milhaud, Bernard Kontarsky*, Louis de Froment**

rec. 1968, 1972*/**. ADD/stereo

BRILLIANT CLASSICS 94862 [75:25 + 74:28] For full details see [review](#) by Gwyn Parry-Jones and Rob Barnett's [review](#) of earlier Vox Box (**Bargain of the Month**).

This 2-CD super-budget set offers a very worthwhile selection of Milhaud's rather quirky music. While not everything here is as immediate in appeal as the best-known work *Le bœuf sur le toit*, it's valuable to have so much of the repertoire performed under the composer's own direction – though it's worth noting that *Le bœuf* is directed by Louis de Froment and two other works by Bernard Kontarsky. In fact, their direction is sympathetic and idiomatic and while the playing of the Radio Luxembourg orchestra may not be in the top flight, its bright sound as recorded here, still sounding well, is apt for the music.

Darius MILHAUD (1892-1974)*Suite Provençale*, Op.152c [14:06]**Arthur HONEGGER (1892-1955)**Symphony No.3 (*Liturgique*), H186 [30:53]**Darius MILHAUD**Symphony No.8 (*Rhodanienne*), Op.362 [20:45]

Radio Luxembourg Orchestra/Louis de Froment

PHOENIX USA PHCD189 [65:44]

Stream from	
Download from	

For those seeking more Luxembourg recordings directed by de Froment, Milhaud's very approachable *Suite Provençale* is complemented by Honegger's tougher *Symphonie Liturgique* and Milhaud's own often dissonant tribute to the Rhône in his

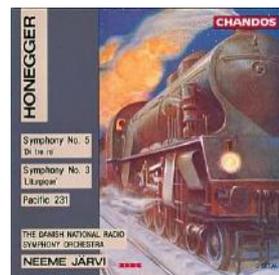
Symphony No.8 on this stream- or download-only reissue.

There are more recommendable versions of the Honegger, notably from Karajan (DG Originals **4474352**, with Symphony No.2 and Stravinsky Concerto in D, download only) Takuo Yuasa (Naxos **8.555974** – [review](#)) and Neeme Järvi (Chandos – below), and of the Milhaud Symphony (CPO **999166-2**, with Nos.7 and 9) but I enjoyed the Phoenix reissue. The 7digital.com download of the Karajan which I mentioned in [DL News 2013/10](#) has been deleted.

Arthur HONEGGER (1892-1955)

Symphony No.5, H202 (*Di tre re*) [21:24]
 Symphony No.3, H186 (*Liturgique*) [28:37]
Mouvement symphonique No.1 (*Pacific 231*) [6:37]
 Danish National Radio Symphony Orchestra/Neeme Järvi
 rec. 20-21 March 1992, Studio 1, Danish Royal Concert Hall, Copenhagen.
 DDD.

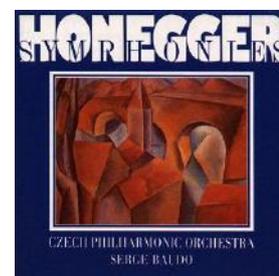
CHANDOS CHAN9176 [56:39]



CD available from	
Download with pdf booklet from	

This recording is a product of Honegger’s centenary year, when his star was not shining very brightly – nor is it now, with the classic Karajan recording of Symphonies Nos. 2 and 3 download only. In performance terms Järvi is not far behind and the Chandos recording is very good – superior to the classic Baudo recording of all five symphonies (Supraphon **1115662**, 2 CDs, mid-price, with *Pacific 231*, etc.). Target price for those CDs is £15.99 – some are asking twice and almost four times that amount, so beware.

Bargain lovers – like me – will be pleased to find those Baudo recordings available from [Qobuz](#) in 16-bit lossless sound for £3.99 (no booklet). The recording quality (1960-1973) is not ideal; it varies from work to work but it’s perfectly bearable and the performance of Symphony No.3 is the most powerful that I have heard. It’s good, too, to have all the symphonies together – No.4, *Deliciae Basiliensis*, provides a real contrast with its predecessor. Though premiered in the same year (1946), the Third still bears the scars of war while the gentler Fourth was inspired by the composer’s escapes from war to Basle. The Fifth marks a return to the earlier mood of post-war despair.

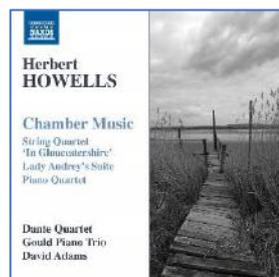


Qobuz subscribers can sample first, as, also, can subscribers to [Naxos Music Library](#). Ignore the blurb which accompanies the Qobuz, suggesting that these are not among the ‘few truly great’ Honegger recordings.

Herbert Norman HOWELLS (1892-1983)

In Gloucestershire (String Quartet No.3) (1916-20, rev. late 1930s)¹ [28:40]
 Lady Audrey’s Suite (1915)¹ [20:26]
 Piano Quartet in a minor, Op.21 91916, rev.1936)² [26:56]
 Dante Quartet¹
 Gould Piano Trio with David Adams (viola)²
 rec. 16-18 October 2017, Wyastone Concert Hall, Monmouth. DDD.

NAXOS 8.573913 [76:08]



CD available from	
Stream from	

For two of these works, *In Gloucestershire* and *Lady Audrey’s Suite*, these are the only generally available recordings – the first ever made of the Suite, though *In Gloucestershire* remains available in a recording by Divertimenti as a download or Archive Service CD from [hyperion-records.co.uk](#) (**CDA66139**, with Sir George

DYSON *Three Rhapsodies* – see David Barker in [DL News 2015/4](#)). The Dante Quartet offer a rather more expeditious performance, though without losing any of the Vaughan Williams-like magic.

In the Piano Quartet the very strong competition comes on the Lyrita label from the Richards Piano Quartet (**SRCD.292**, with Fantasy String Quartet and Rhapsodic Quintet – [review](#)). There’s a great deal to be said for that all-Howells programme – and, indeed, for the Howells and Dyson coupling on

Hyperion – but there's also a great deal to like about the new Naxos programme, performances and recording, not least the price. Naxos CDs may not be cheap any more, with one dealer asking an inexplicable £9.59 for this album, but the downloads are still reasonably priced, with mp3 around £4.50, 16-bit around £5.00 and even 24-bit for around £7.20.

Another very worthwhile all-Howells option entitled *To Chosen Hill* comes from the Lyric Quartet, with Andrew West (piano) and Michael Collins (clarinet) in the Piano Quartet, Phantasy String Quartet and Rhapsodic Quintet for clarinet and string quartet (Divine Art Metier **MSVCD92003** – [review](#)).

As beautiful as his chamber music is, however, **the** Howells work for me is the *Hymnus Paradisi*, composed after the devastating death of his son. The classic King's recording directed by David Willcocks is tied up in a multi-CD box but there are single-album choices from Naxos (**8.570352**), Chandos (**CHAN10727**, mid-price) and Hyperion (**CDA66488**). See [DL Roundup June 2012/2](#) for details, but ignore the catalogue number for the single-CD Willcocks.

Olivier MESSIAEN (1908-1992)

Piano Music Vol. 3

Préludes (1929) [34:40]

1. La colombe (The dove) [2:04]
2. Chant d'extase dans un paysage triste (Song of ecstasy in a sad landscape) [7:140]
3. Le nombre léger (The light number) [1:44]
4. Instants défunts (Dead instants) [4:25]
5. Les sons impalpables du rêve (The impalpable sounds of the dream) [3:47]
6. Cloches d'angoisse et larmes d'adieu (Bells of anguish and tears of farewell) [7:21]
7. Plainte calme (Calm plaint) [3:21]
8. Un reflet dans le vent (A reflection in the wind) [4:57]

Quatre Études de rythme (Four Rhythmic Studies) (1949-1950) [16:50]

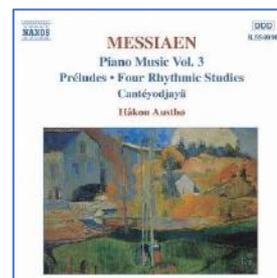
1. Île de feu I (Isle of fire I) [2:00]
2. Mode de valeurs et d'intensités (Mode of durations and intensities) [4:08]
3. Neumes rythmiques (Rhythmic neumes) [6:38]
4. Île de feu II (Isle of fire II) [4:13]

Cantéyodjayâ (1949) [12:57]

Håkon Austbø (piano)

rec. 1996, St. Martin's Church, East Woodhay, Hampshire, UK

NAXOS CLASSICS 8.554090 [64:49] Reviewed as a 16-bit download. Pdf booklet included



CD available from	

Given the Norwegian-born pianist Håkon Austbø's reputation as an interpreter of Messiaen's piano works it's surprising that MusicWeb has carried just two reviews of his Naxos series. I [reviewed](#) his and Ralph van Raat's account of *Visions de l'Amen*, coupled with Claude Debussy's *En blanc et noir*, [Mark Seeley](#) the epic solo, *Vingt regards sur l'enfant Jésus*. Although the latter was a special-order ArkivCD, the Naxos original can still be found online. Admittedly, neither of these two albums supplants the best in the catalogue, but there's enough there to pique the interest of anyone interested in this distinctive repertoire.

Indeed, Austbø underlined his Gallic sympathies when he became the first non-French artist to win the prestigious Concours National de la Guilde Française des Artistes Solistes in 1970; he followed that with first prize in the Olivier Messiaen Competition for Contemporary Music a year later. There were many more accolades to come, but, alas, just a handful of recordings, Pierre Boulez and Elliott Carter pieces among them. Interestingly, one of his most formidable rivals in most of this music is Steven Osborne, whose Debussy, Messiaen and Carter are all superb (Hyperion).

That said, Austbø's take on Messiaen's eight *Préludes* - a student work, complete with gnomic/mischievous titles - is pretty impressive. Indeed, this performance blends rigour and clarity with a vein of lyricism that puts the work firmly in the great French tradition of Debussy and Ravel. The recording is quite good too, although there's some hardness in the climaxes. Ditto the *Quatre Études de rythme*, where the pianist maintains a vice-like grip on the music's stated parameter. Again, this isn't as dry and cerebral a piece as it may seem, thanks to Austbø's ability to engage and hold the listener from start to finish. However, the highlight is the contemporaneous *Cantéyodjayâ*, a thoroughly enchanting exercise in Hindu rhythms and repetitions. Quite simply, comparing this version with Peter Donohoe's often diffuse one (Signum) confirms how lucid and insightful a reading Austbø's is. Good notes by Keith Anderson complete the package.

A most rewarding issue; Messiaen fans need not hesitate. **[DM]**

Classic Marches

Entry of the Boyards [4:50]

The Ruins of Athens, Op.113: Turkish March [1:56]

La Damnation of Faust, Op.24: Hungarian March [4:48]

Caucasian Sketches, Suite No. 1, Op.10: Procession of the Sirdar [3:49]

Radetzky March, Op.228 [2:16]

Aida: Grand March [3:07]

Tannhäuser: Grand March [7:04]

Karelia Suite, Op.11: III. *Alla marcia* [4:08]

Le Prophète: Coronation March [3:54]

Marches Militaires, Op.51, D.733: No. 1 in D [3:34]

Pomp and Circumstance March No.1 in D, Op. 39 [4:24]

The Band of the Grenadier Guards/Captain Rodney Bashford

España [2:41]

Iolanthe: Entrance and March of the Peers [6:00]

Little Suite No. 1 Op. 53: March [2:49]

Suite Algérienne in C, Op. 60: *Marche militaire française* [4:54]

The Band of HM Royal Marines/Lt. Colonel Vivian Dunn – rec. 1963

BEULAH 1PS32 [60:18]



Stream/download (lossless) from	
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I'm not sure when the Bashford items were recorded, but the 'Captain' offers a clue – the many later recordings were by Major and Lt. Colonel Rodney Bashford, so I'm guessing early 1960s. I welcome the fact that, as with the other items, the emphasis is on the music rather than its martial character.

Vivian Dunn made recordings from the early 1940s; by 1963 when, I believe, this recording was made, he was Lt. Colonel Sir Vivian Dunn. He was as much a musician as a military man and his contributions to this release should appeal to lovers of classical music as much as to collectors of militaria. For more of his recordings with the Royal Marines band Beulah offer music by Alford and others on **1PD95** – [DL News 2014/9](#) – and another programme of Alford's music on **2PD95** – [DL News 2015/10](#). I had some small reservations about the latter sound-wise, but none about the new recording.

There's more from Vivian Dunn and the Royal Marines band on a forthcoming Beulah release of **Military Marches**, together with the Band of the Coldstream Guards conducted by Major Douglas Pope (**2PS32**).

In brief (with more detailed reviews to follow)

RECOMMENDED

An English Coronation, 1902-1953
Edward VII, George V, George VI, Elizabeth II

Simon Russell Beale (Archbishop)

Rowan Pierce (soprano)

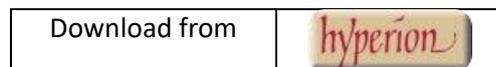
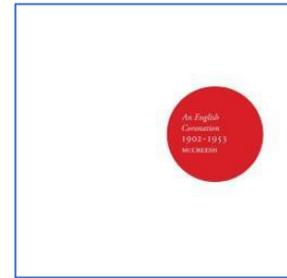
Matthew Martin (organ)

Chetham's Symphonic Brass Ensemble

Gabrieli Consort; Gabrieli Roar; Gabrieli Players/Paul McCreesh

rec. Ely Cathedral, 23-25 July 2018; Royal Masonic School Chapel, Rickmansworth, 26-27 July 2018; St Nicholas the Martyr, Kentish Town, 6 September 2018. DDD.

Texts and order of service included

Reviewed as 24/96 download with pdf booklet from hyperion-records.co.uk.**SIGNUM SIGCD569** [81:18 + 78:03] For track and CD purchase details see [review](#) by John Quinn.

My review of this remarkable recording was converted to html and all ready to go when John Quinn beat me to the draw. Like him, I've made this a Recommended recording; it's Paul McCreesh's most ambitious and best in a series of reconstructions which began with *A Venetian Coronation* – so good that he did it twice, for Virgin (no longer available) and for Signum. I think this beats them all, which is very high praise indeed. Better still, it introduces us to his young group 'Roar': <http://www.gabrieli.com/roar/about-gabrieli-roar/>

My only slight disagreement with JQ's review is that I don't think that most will want the spoken sections every time; downloading gives the opportunity to 'jump' those sections and even to save two versions, with and without.

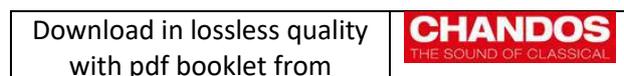
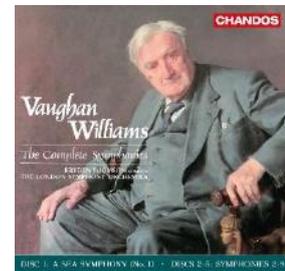
Ralph VAUGHAN WILLIAMS (1872-1958)

The Complete Symphonies

Yvonne Kelly, Catherine Bott (sopranos), Brian Rayner Cook (baritone)

London Symphony Chorus, London Symphony Orchestra/Bryden Thomson
rec. 1987-90, St. Jude's Church, Central Square, London

Texts included

Reviewed as lossless download with pdf booklet from chandos.net.**CHANDOS CHAN9087-91** [5 CDs: 359:26]

This is another of John Quinn's [reviews](#) which caught my attention; having recommended some of these recordings in the past, I listened to and enjoyed the rest of the series – still available singly with fillers, but the box set is very good value at around £50, and the fillers have been gathered together on a single CD or download. Anyone coming to these works for the first time would be very well served by this set, especially as the download from chandos.net costs just £35 (mp3) or £42 (lossless).

Only the Haitink set from Warner comes for less (**9847592**, around £24, but expect to pay more for the download). The indispensable mono Boult recordings, still my benchmarks, are now download only (**4732412**, around £32, mp3, or £40, lossless). Individual albums from André Previn's very fine recordings have become available at attractive prices, as little as £4.49 (mp3) or £5.49 (lossless) from 7digital.com, where the set can be found for £26.99 (mp3) or £32.49 (lossless).

I'm working on a more detailed review, together with that of the shorter works on [CHAN9755](#) and the concertos on [CHAN9262](#) (2-for-1 on CD, but not as a download) – I believe that John Quinn is also working on those too. Don't be put off by the fact that the symphony set seems to come with two different cover shots.

Prices – again

Rob Barnett's [review](#) of the recent Alto reissue of classic Janáček recordings from Mackerras and Ančerl prompts me to return to an issue which I have raised many a time and oft – the pricing disparity between different suppliers for the CD and the difference between CD and download prices. Of the two suppliers to whom we regularly supply purchase links, in this case one is asking £6.25, the other £8.70. A third dealer prices the CD at £5.65. I won't say which is which because the disparity sometimes works the other way around, but the gulf here is not untypical; see my comments on the Springhead Easter Play at the head of these reviews.

Logic suggests that the cost of producing a physical object would make CDs more expensive than the equivalent downloads. Logic does not apply here: typically, the Alto recording costs £7.99 for mp3 and up to £9.49 for CD-quality lossless sound – and not necessarily with the booklet. The lowest price for lossless sound seems to be Qobuz at £7.99 – that's with the booklet, but still more than the two lowest prices for the CD. If you don't want any more CDs cluttering the house – mine is at bursting point – and don't want to pay an exorbitant price to download, the only option is to stream from the likes of Qobuz.