

Second Thoughts and Short Reviews Spring 2019/3
By Brian Wilson, Simon Thompson and Johan van Veen

Spring 2019/2 is [here](#) and Spring 2019/1 is [here](#).

Reviews are by Brian Wilson except where indicated [JV] or [ST]. A warm welcome to Johan van Veen and Simon Thompson as much appreciated contributors. Without their assistance and the inclusion of an 'In Progress' feature at the end, covering the reviews that I have been shamefully slow in completing, this would have been a very slim edition.

I'm harping on about pricing variability again. Gwyn Parry-Jones has recently [reviewed](#) the Alto reissue of the Mravinsky recordings of the last three Tchaikovsky symphonies in glowing terms which I heartily endorse. Alto is a budget label, so I naturally expected this release to be less expensive than the 2-CD DG Originals set – except that one dealer is offering it for £8 and the DG for £7.75, while another is charging £15.42 for the Alto and £6.49 for the DG. Good as Alto's transfers always are, the DG is mastered from the original tapes, so would be my preference even if the prices were level.

Check out the DG as a download and you find that even mp3 is more expensive than the CDs from the first dealer and lossless, with booklet, almost twice the price – yet no physical product is involved. Worse still, Qobuz are asking £16.49 or £17.99 for lossless downloads of these recordings – two variants are offered. uk.7digital.com are asking £9.49 for the lossless download of the Alto, with £7.99 for mp3 (no booklet with either). They also have transfers of the individual symphonies from oddly named labels you've never heard of for £8.49 each in mp3 only. All of this – I could give many more examples – means that buyers have to be as wary as they must be of those unsolicited phone calls that tell you press 1 or your broadband is about to be cut off, or where a heavily accented voice tells you that he's from Microsoft Technical Department.

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Elizabethan Serenade Julian Bream (lute)_Beulah

Si J'ai aimé... Sandrine Piau_Alpha

Songs of the American Land (Voices of the South)_EMI American Classics

Johannes de LYMBURGIA (c.1380-c.1440)

Gaude felix Padua

Tota pulcra es [2:30]

Gaude felix Padua [3:21]

Recordare, Virgo mater [3:30]

Descendi in ortum meum (instrumental) [2:24]

Magne dies leticie [5:33]

Recordare frater pie [8:19]

Virginis proles [3:39]

Gaude felix Padua (instrumental) [1:19]

Kyrie Qui de stirpe regia [5:48]

Kyrie eleison [4:04]

Sanctus Admirabilis splendor [3:16]

Agnus Dei [1:34]

Christe redemptor omnium (instrumental) [7:19]

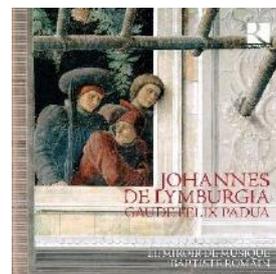
Magnificat [6:24]

Salve Virgo regia [6:37]

Le Miroir de Musique [Jessica Jans (soprano), Sabine Lutzenberger (mezzo), Jacob Lawrence (tenor), Cyprien Sadek (baritone), Marc Lewon (lute, gittern), Claire Piganio (harp, organetto), Elizabeth Rumsey (vielle)]/Baptiste Romain (vielle, rebec, baritone & direction)
rec. Abbaye de Saint-Guilhem-le-Désert, October 2018. DDD.

Texts and translations included

Reviewed as mp3 press preview



RICERCAR RIC402 [65:37]

CD available from	
	

Enthralling music, enthrallingly presented. If the recorded classical music industry is dead, releases such as this are proof that it won't lie down. If such a release had appeared in the heyday of the LP, in the 1960s or 70s, it would have been splurged all over the front cover of Gramophone as a major discovery. Now it's just one of outthere's June 2019 releases without any fanfare.

A few of these pieces have been recorded elsewhere (Gothic Voices – Hyperion – [DL Roundup May 2012/2](#), Ars Italica - Tactus), but this is, I believe, the first complete album dedicated solely to Johannes de Limburgia, born around 1380 in, as you probably guessed, the duchy of Limburg and active in Liège and northern Italy. His music is preserved in three large MSS alongside that of Ciconia and Dufay and it's worthy of that company. Le Miroir de Musique, having done justice by the music of Johannes de Tinctoris (**RIC380** – [review](#) – [Summer 2017/1](#)) now give us an enticing selection of another undervalued composer of the Cinquecento, equally well performed, recorded and presented. I've heard only the mp3, at close to the best rate – good enough to support my recommendation without waiting for the lossless version.

It may look as if there is an overdose of instrumental accompaniment, but it's all very tastefully done, simply under-pinning the very fine vocal contributions.

RECOMMENDED

Leonardo: Shaping the Invisible

I Fagiolini/Robert Hollingworth

rec. Angel Studios, London, 20-22 September 2018 (except *Agnus Dei* and *Alma Redemptoris* rec. Tom Dick and Debbie Productions, Oxford, July 2012). DDD

Booklet contains paintings by Leonardo. Texts and other details [online](#).

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

CORO COR16171 [71:35]



RECOMMENDED

Leonardo da Vinci, la musique secrete: The hidden music of Leonardo

Doulce Mémoire/Denis Raisin Dadre

rec. September 2018, Noirlac Abbey Cultural Exchange Centre, Val de Loire. DDD.

CD contained in hardback book with texts and translations and ten paintings by Leonardo with related music and several other illustrations.

ALPHA ALPHA456 [77:50]



CD available from	
	
Stream from	

No sooner had I submitted my [review](#) of the Coro than the Alpha recording was announced. Both are inspired by the knowledge that Leonardo da Vinci, who died 500 years ago this year, had been a musician and believed music and

painting to be indissolubly linked. Don't get too excited – neither contains music by Leonardo; none has survived. What we have on both is music of the period thematically linked to the maestro's paintings: thus On Alpha *The Annunciation* offers three settings of *Ave Maria* from Petrucci's *Laude, libro secondo*, one by 'Frater Petrus' and two by Marchetto CARA (c.1470-c.1525), plus an instrumental *Vergine immacolata* by Cara, all illustrated with an early painting from Leonardo's time in the workshop of Verocchio.

If anything, the Alpha book – not just a booklet – is more lavishly illustrated than the Coro, which I described as: ‘A one-word review would suffice: fabulous. Or, to expand, *formidable, favoloso, fabelhaft, fantastisch* ... To have the Leonardo paintings and the music, not directly inspired by them, but related to them in spirit is a most enlightening experience.’ Now we have two such very fine projects, so I can hardly refrain from making the Alpha, too, a ‘Recommended’ recording, especially as the book which houses the CD also contains the texts and translations – Coro’s booklet would have burst at the seams, so you have to get the words online.

Some of the connections between pictures and music are a little tenuous, but that’s easily disregarded as convenient hooks on which to hang side by side a wonderful painting and one or more pieces of music of equal distinction. *A Portrait of a Musician* is illustrated on Alpha by Josquin’s *Planxit autem David*, on the basis that recent research suggests that the man in the painting may have been Josquin. On Coro Monteverdi’s *Tempo la cetra* is a safer choice, as it’s a madrigal about music.

Both sets of performances are enchanting. The very title of Douce Mémoire, sweet remembrance, with the archaic ‘lc’ in ‘Doulce’, proclaims their speciality. (Strictly they should drop the accent in Memoire.) They even have an earlier album of music connected with Leonardo to their credit: *Léonard de Vinci – L’harmonie du monde* (Naïve **E8883**, download only). A quick check suggests that there’s no musical overlap; the Naïve download comes without booklet, so it’s now less valuable than when Johan van Veen [recommended the CD](#). He concluded that review by hoping to hear more of the group; there have been several very fine opportunities since, most recently a 3-CD set of the music of Arcadelt – [Alpha Collection 3 review](#) – but this is one of the very best.

Elizabethan Serenade

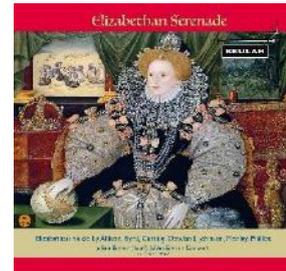
Julian Bream (lute)

Julian Bream Consort

rec. 1960-1962. ADD/stereo

Reviewed as lossless (wav) press preview

BEULAH 1PS45 [66:39] Available soon: check eavb.co.uk and choose Qobuz lossless download for preference.



No, that’s not the Ronald Binge *Elizabethan Serenade* but some of Julian Bream’s ground-breaking recordings on solo lute and with his eponymous consort. Styles change and neither the solo nor the consort music would be thought authentic now, but Bream’s recordings from this period remain enjoyable and interesting. Like all his output, they have remained only fitfully available on CD, so I’m pleased to have snapped most of them up when they were available in the RCA Julian Bream Edition. Even the multi-CD box set has gone, so the Beulah release is very welcome.

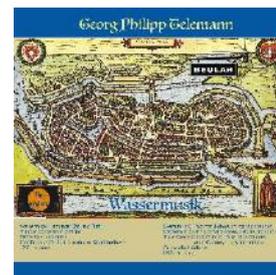
Currently *The Golden Age of Elizabethan Lute Music* exists as a mid-price download at around £8.50 for lossless sound – not very good value at the original LP length of 46 minutes (Sony **G0100029919758**) with *An Evening of Elizabethan Music* from the Consort at the same price and the same length on **G0100029919782**. Those prepared to accept mp3 will find these from 7digital.com for £4.49. It’s little consolation that we get the original LP cover when we also get the LP length. Much more music is offered by a 77-minute budget-price selection of Bream’s lute recordings on Alto **ALC1338** – [review](#).

Where the Beulah selection scores over all these is in presenting the lute music alongside the consort music, alternating on the first 15 tracks, with the rest devoted to Bream alone. On the other tracks, some of the consort pieces such as *Can she excuse my wrongs?* are made to sound almost like jazz.

A few of these items appeared on an earlier Beulah release: *Music of England 7* (**7PD76**, with Lennox Berkeley Horn Trio and Delius Piano Concerto).

Georg Philipp TELEMANN (1681-1767)

Overture (Suite) in C for three oboes, strings and continuo¹ [18:40]
 Concerto in B-flat for three oboes, strings and continuo¹ [8:32]
 Triple Concerto in E for flute, oboe d'amore, viola d'amore, strings and continuo² [12:56]
 German Bach Soloists/Helmut Winschermann¹, Carl Govin²
*Wassermusik (Hamburger Ebb' und Fluth)*³ [24:34]
 Concerto for trumpet, strings and continuo⁴ [7:36]
 Michael Cuvit (trumpet)⁴; Paris Baroque Orchestra/David Josefowitz^{3,4}
 rec. 1962^{1,2}, 1963^{3,4}. ADD/stereo



BEULAH 1PS44 [72:20] Available soon: check eavb.co.uk and choose Qobuz lossless download for preference.

Can recordings of Telemann from the early 1960s still sound stylish? The first three items first appeared in 1963 on the Cantate label and were joined on the super-budget Oryx label (£0.99) a decade later. Not only was that reissue excellent value – though the equivalent price now would be over £20 – the performances still sounded fine and they still do. Of course, there's much more Telemann available now, with multi-CD releases from the likes of CPO almost everyday occurrences, but I enjoyed the German Bach Soloists as much more than a blast from the past.

The Triple Concerto, TWV53:E1, is familiar from more recent recordings, most recently from Florilegium on a Channel Classics recording which failed to appeal to Johan van Veen – [review](#). He was rather more satisfied with the CPO recording on Volume 1 of their series of Telemann grand concertos for multiple instruments (**777859-2** – [review](#)). You might expect direct comparison of the older recording on Beulah with the CPO to be a hands-down win for the newer version; in fact, though I liked the CPO better than my colleague, I'd find it hard to call the score between the two. In particular, the first movement is taken at a more *andante* pace on the older recording while the performances throughout the CPO are a little easy-going.

Collegium Musicum 90 give a fine performance on the Chandos CD listed below, though even here memories of a recording by Reinhard Goebel (no longer available?) make the tempi sound rather sedate. Nevertheless, this is a very enjoyable recording, available on CD and as a lossless download with pdf booklet from chandos.net. It's one of a series of fine Telemann recordings made by this group.

The recording of the *Hamburger Ebb' und Fluth*, commonly known as his *Water Music*, presumably comes from a Concert Hall LP, conductor David Josefowitz's own company. I take the Paris Baroque Orchestra to have been a scratch ensemble – I can find no other reference to them, though these recordings of Telemann have also appeared on the obscure Piros Digital label, with a claimed date of 1993, which is incorrect: don't believe all that you read, even from me!

Again, the playing is much sprightlier and more stylish than I had expected, even by comparison with Reinhard Goebel's recording (**E4137882**), the speed merchant toning down his impetuosity here, even in the final *canarie* representing the jolly boatmen. I wouldn't recommend the Beulah as my first choice, but it can stand comparison with my favourites from the King's Consort (Hyperion **CDA66967**) and the Akademie für alte Music Berlin (Harmonia Mundi **HMC901917**). It's a shame that the Hyperion is available on CD only from the Archive Service, perhaps because it duplicates the Handel Water Music, also included in the same performance on a budget-price CD with the Fireworks Music. It is, however, available to download with pdf booklet from hyperion-records.co.uk, separately for just £3.15, if you already have the other coupling.

We seem not to have reviewed the Harmonia Mundi, except in a brief mention praising the account of the well-known Overture (Suite) in a minor for flute or recorder, strings and continuo, so I've given the details of that very worthwhile recording below. I don't think it quite matches the Hyperion, but the

inclusion of the Suite compensates. In both recordings slurred rhythms, double dotting and rubato give us a wonderful picture of the drunken boatmen in the concluding *canarie*. The jollifications from Josefowitz are rather less tipsy.

Georg Philipp TELEMANN (1681-1767) Triple Concertos

Concerto in B flat for 3 oboes, 3 violins and continuo [9:03]

Concerto in A for flute, violin, cello and strings (Musique de table I) [21:07]

Concerto in F for 3 violins and strings (Musique de table II) [13:34]

Concerto in E for flute, oboe d’amore, viola d’amore and strings [16:22]

Anthony Robson (oboe, oboe d’amore), Richard Earle, Cherry Forbes (oboes);

Simon Standage (violin, viola d’amore), Micaela Comberti, Catherine Weiss

(violins), Rachel Brown (flute), Jane Coe (cello);

Collegium Musicum 90/Simon Standage

rec. Goldsmiths College, London; 19–21 July 1994.

DDD.

CHANDOS CHAN0580 [60:28]



Chandos CD available from	
Stream from	

Overture (Suite) TWV 55:a2 in a minor for recorder (flute), strings and continuo [28:44]

Concerto TWV 51:C1 in C for recorder, strings and continuo [16:19]

Overture (Suite) TWV 55:C3 in C for wind, strings and continuo, ‘Hamburger Ebb und Fluth’ (‘Wassermusik’) [24:27]

Maurice Steger (treble recorder)

Harmonia Mundi CD available from	
Stream from	

Akademie für Alte Musik Berlin

rec. c.2006. DDD

Reviewed as lossless download from eclassical.com (no booklet)

HARMONIA MUNDI HMC901917 [69:42]



George Frideric HANDEL (1685-1759)

Water Music, HWV348 [27:18]

Water Music, HWV349/350 [19:38]

Georg Philipp TELEMANN (1681-1767)

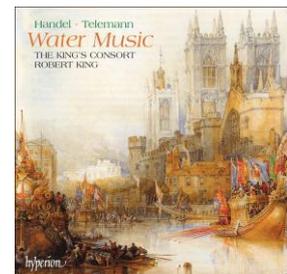
Wassermusik ‘Hamburger Ebb’ und Fluth’ [22:31]

The King’s Consort/Robert King

rec. January 1997, St Jude-on-the-Hill, Hampstead Garden Suburb, London.

DDD.

HYPERION CDA66967 [69:27]



Archive CD or download from	
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These recordings are discussed in reviewing the Beulah reissue, above.

Jean-Philippe RAMEAU (1683-1764)

Hippolyte et Aricie

Aricie – Angela Hickey (soprano)

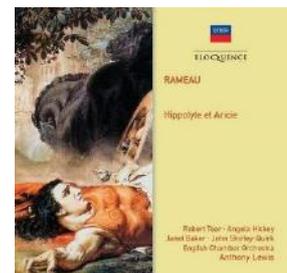
Hippolyte – Robert Tear (tenor)

High Priestess – Sylvia Rhys-Thomas (soprano)

Phèdre – Janet Baker (mezzo)

Œnone – Patricia Blans (soprano)

Diane – Rae Woodland (soprano)



Arcus – Edgar Fleet (tenor)
 Thésée – John Shirley-Quirk (baritone)
 Tisiphone – Gerald English (tenor)
 Pluto – Roger Stalman (bass)
 Fate I – John Whitworth (alto)
 Fate II – Keith Erwen (tenor)
 Fate III – John Noble (baritone)
 Mercury – Nigel Rogers (tenor)
 Priestess – Jill Gomez (soprano)
 Neptune – Christopher Keyte (bass)
 St. Anthony Singers
 Thurston Dart, harpsichord
 English Chamber Orchestra/Anthony Lewis

rec. Decca Studio 3, West Hampstead, London, 16, 17, 19 & 22 July 1965. ADD/stereo.

DECCA ELOQUENCE 4829394 [2CDS - 2:25:29]



Can the first commercial recording of Rameau's first opera, though hailed in 1966 as a model of how to

perform this music and featuring a starry cast, even in the minor roles, still cut the ice today when we have more recent recordings of the work? In fact, despite the starry names, not all of the singing was up to the standard set by Dame Janet Baker or John Shirley-Quirk, but Anthony Lewis's direction hardly sounds outdated even today, thanks also to the presence of Thurston Dart; both were academics and performers whose work in baroque music was well ahead of the time.

George Frideric HANDEL (1685-1759)

Total Eclipse: Music for Handel's Tenor

Alexander's Feast, HWV75(excerpts) [3:30]

- Part II – Recitative: Give the vengeance due [1:22]
- Part II – Aria: The princes applaud with a furious joy [2:08]

Israel in Egypt, HWV54: The enemy said, I will pursue [2:04]

Ode for St Cecilia's Day, HWV76: Sharp violins proclaim their jealous pangs [4:23]

Saul, HWV53 (excerpts) [6:07]

- O Filial Piety! [1:20]
- No, Cruel Father, No! [1:24]
- Ah, Dearest Friend [0:35]
- But sooner Jordan's Stream, I swear [2:56]

Concerto Grosso in B-flat, Op.3/2, HWV313 [10:41]

Messiah, HWV56 (excerpts) [7:21]

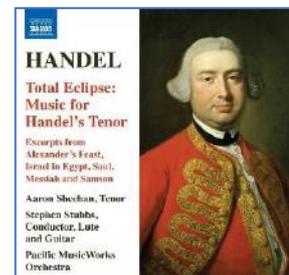
- Part II – Recitative: Thy rebuke [1:35]
- Part II – Arioso: Behold and see [1:31]
- Part II – Aria: But thou didst not leave his soul in hell [2:15]
- Part II – Aria: Thou shalt break them [2:00]

Concerto Grosso in B-flat, Op.6/7, HWV325 [12:06]

Samson, HWV57(excerpts) [21:00]

- Act I – Air: Torments, alas, are not confin'd [4:05]
- Act I – Air: Total Eclipse! [3:14]
- Act I – Recitative: My griefs for this [0:59]
- Act I – Air: why does the God of Israel sleep? [4:48]
- Act II – Air: Your charms to ruin led the way [3:01]
- Act III – Recitative: Let but that spirit [0:41]
- Act III – Air: Thus when the sun from's wat'ry bed [4:12]

Aaron Sheehan (tenor);



Pacific Musicworks Orchestra/Stephen Stubbs (lute and guitar)
 rec. 21–24 February 2017, St. Thomas Chapel, Kenmore, Washington, USA. DDD.
 Texts included
 Reviewed as press preview in lossless sound. Booklet from Naxos Music Library.
NAXOS 8.573914 [68:00]

CD available from	
	
Stream from	

This recording is based thematically on the music which Handel was inspired to compose for the young tenor John Beard. Whatever reservations I may express later in making unfair comparisons with more established singers, I enjoyed hearing Aaron Sheehan – I wish that Naxos had given us a longer and an all-vocal programme, omitting the concerto, perhaps in favour of more from *Messiah*.

This is not my first encounter with Sheehan – he sings Telemaco in the recent recording of Monteverdi's *Ritorno d'Ulisse* with what Simon Thompson aptly describes as ardour and passion – [review](#). That's an asset in that role and it's mostly an asset in the present programme. He's also sung with distinguished groups such as Blue Heron.

The bulk of the recital is devoted to selections from *Sampson*. Mark Padmore with Andrew Manze and The English Concert offer a slightly different selection from that work, together with an entirely different programme of Handel, on *As steals the morn* (Harmonia Mundi). I gave that a brief OK in [DL News 2014/8](#), in comparison with a complete recording, but it has since been reissued at budget price, albeit without the sung texts – currently on offer for £5.40, making it less expensive than the Naxos (**HMX2907422** – [review](#)). I have to say that, good as Sheehan is throughout the new Naxos recording, he's eclipsed by Padmore in the title aria *Total Eclipse!* – sorry, pun intended.

Both sing beautifully, but Padmore adds that little extra involvement in Samson's predicament and Manze supports him with some generous tempi, as he does also in *Thus when the sun*. Both singers get points for prefacing the air with the recitative, but it's Padmore again who really gets 'into' the piece even in what can easily sound dry recit. Sheehan is a little too forthright, too literal in these two airs, but much can be forgiven for the sake of his beautiful singing.

It's really unfair to compare the two recordings, since only three items are common to both. The Padmore would be my choice if limited to one, but both are well worth having.

Mr Handel's Dinner - Concertos, Sonatas and Chaconnes

George Frideric HANDEL (1685-1759)

Concerto for recorder in F (after HWV 369 & 293) [10:13]

Suite for orchestra (after HWV 1 & 287) [11:23]

Francesco GEMINIANI (1687-1762)

Concerto per flauto in G (after Corelli's Op. 5 No. 11) [10:59]

Gottfried FINGER (c1660-1730)

A Ground in d minor [03:47]

George Frideric HANDEL

Sonata a flauto e cembalo in a minor (HWV 362) [10:13]

Passacaille in G (HWV 399) [04:28]

William BABELL (c1690-1723)

Concerto in 7 Parts for sixth flute and four violins in D, Op. 3 No. 1 [06:20]

George Frideric HANDEL

Trio à flauto, violino e basso in c minor (HWV 386a) [11:24]

Chaconne in G (HWV 435) [07:45]

Maurice Steger (recorder), Katharina Heutjer (violin), Sebastian Wienand (harpsichord, organ)



La Cetra Barockorchester Basel

rec. 2018, Martinskirche, Basel, Switzerland. DDD

Reviewed as 16/44 download with pdf booklet from eclassical.com. (Also available in 24-bit).

HARMONIA MUNDI HMM902607 [77:30]

CD available from	
	
Stream from	

Arranging music was very common in the baroque era. George Frideric Handel was one of the most fervent arrangers of music from his own pen or written by others. For that reason performers of our time don't need to be afraid of arranging Handel's music. The Swiss recorder player Maurice Steger

certainly isn't: under the title "Mr Handel's Dinner" he has recorded a programme of "Concertos, Sonatas and Chaconnes", as the subtitle says, by Handel and some of his contemporaries. He goes quite far in arranging: he opens with the Organ Concerto Op. 4 No. 5, which is based on the recorder sonata HWV 369. The solo part is shared by recorder and organ, the latter played by Sebastian Wienand. Recorder and organ are basically a good combination, as both are wind instruments. Musically speaking this arrangement leaves me a bit unsatisfied. That is partly due to the ridiculously fast tempo of the second movement, and the rather unimpressive organ improvisation which follows it.

Handel's contemporary Francesco Geminiani, who also worked in England, turned the violin sonatas Op. 5 by his teacher Corelli into concerti grossi. These sonatas were hugely popular and were arranged for various instruments, including the recorder. Steger mixes the Concerto grosso in G (after Corelli's Sonata No. 11) with the recorder arrangements by Pietro Castrucci and Matthew Dubourg respectively. These versions are already overloaded with ornaments, and especially in the last movement Steger adds some of his own. That is a bit too much, as far as I am concerned. The original music comes off best, Handel's Trio sonata in c minor is especially beautifully played, with Katharina Heutjer on the violin. William Babell is best known for his exuberant harpsichord arrangements of opera arias by Handel. However, he was more than that, as the Concerto in 7 parts Op. 3 No. 1 proves. It receives a nice performance, even though I prefer Anna Stegmann and the Ensemble Odyssee here – [review](#).

Gottfried Finger's Ground in d minor is a very fine piece, and beautifully executed. All in all, as much as I admire Maurice Steger's brilliance, I am a bit in two minds about this disc. Sometimes he is a little carried away by his virtuosity, and that comes at the cost of the musical quality. **[JV]**

Welcome home, Mr Dubourg

Matthew DUBOURG (1703-1767)

Ode for Dublin Castle, 1753: Hibernia's sons, your voices raise [04:00]

Antonio VIVALDI (1678-1741)

Concerto for two violins, strings and bc in A (RV 519) [06:53]

Matthew DUBOURG

Dubourg's Maggot [01:55]

Concerto for violin, strings and bc in D [08:23]

trad

Eileen Aroon, with variations set by Mr Dubourg [02:14]

Ciste nó stór [01:34]

Arcangelo CORELLI (1653-1713)

Sonata for violin and bc in A, op. 5,9, with ornaments by Matthew Dubourg [10:58]

Matthew DUBOURG

Ode for Dublin Castle, 1740: Now the mingling hosts engage [03:47]

Ode for Dublin Castle, 1743: Soft breathes the melting flute [02:54]

Ode for Dublin Castle, 1741?: Trumpet tune [00:50]

Crowned with a more illustrious light, Ode for Dublin Caste, 1739 [16:01]

'Welcome home, Mr Dubourg' [01:29]



Anna Devin (soprano), Rachel Kelly (mezzo-soprano), Edward Grint (bass), Sophie Gent, Claire Duff, Huw Daniel (violin), Simon Munday (trumpet), Philippe Grisvard (harpsichord)

Irish Baroque Orchestra/Peter Whelan

Reviewed as 16/44 download with pdf booklet from Outhere

rec. 2018, North Leith Parish Church, Edinburgh and St Jude-on-the-Hill, Hampstead Garden Suburb, London. DDD

LINN RECORDS CDK532 [60:57]



Today performance practice focuses on the big names, such as Bach and Handel. Most of their lesser known colleagues, whom musicologists love to call ‘minor’ composers, are doomed to remain in

their shadows. With a bit of luck, they appear as a footnote in the biographies of the masters. Matthew Dubourg has at least the honour of being the subject of an anecdote, which gave this disc its title. When he played a cadenza, in which he moved through different keys and more or less lost his way, Handel greeted his return to the home key with a loud exclamation: “You are welcome home, Mr Dubourg!” Handel very much appreciated his colleague, and included him in his will.

He was a virtuosic violinist, who has been almost exclusively known as a performer. This disc is a musical portrait, which shows him in this capacity, but also as a composer. Sadly, little of his output has been preserved, and large parts of what has come down to us, are incomplete. The Violin Concerto in D is written in the Italian style, but Dubourg prefers the ‘old’ four-movement structure to the new Vivaldian model. It is known that he himself played Vivaldi, which is documented through the latter’s Concerto for two violins in A. Dubourg was also one of several composers and performers who added their ornaments to Corelli’s Violin sonatas Op. 5. Charles Burney accompanied him in one of them, and here the Sonata No. 9 is included as an example. The vocal items pay tribute to his activities as a composer from 1728 onwards, when he was appointed Master and Composer of State Music in Ireland. In this position he was responsible for the composition and performance of Birthday Odes. One of them has been reconstructed for this recording, and from others we get extracts. Lastly, the programme includes several traditional tunes, as Dubourg was one of the first to perform this kind of music in public concerts.

Twice I have had the pleasure of reviewing a disc of the Irish Baroque Orchestra, the last time in an unconventional programme of ‘Concerti Bizarri’ – [review](#). That is also a good description of the present disc. It rightly puts a brilliant musician in the spotlight, who made quite an impression in his time. It is just sad that so little of his music has been preserved, and one has to hope that more will come to the surface and that some of his compositions can be restored for performance. The interpreters do him justice here. The playing of the orchestra is excellent, and Sophie Gent deserves praise for her solos. The singers also do well, but I regret that the two ladies use quite a bit of vibrato, which I find hard to swallow. That said, this disc fully deserves any music lover’s attention. [JV]

With a joint review of these two recordings almost complete, I’ll simply add that the sheer virtuosity of the Steger recording won me over rather more than Johan, but that I endorse his opinion of the Dubourg as casting a very interesting light on one of Handel’s neglected contemporaries. [BW]

Johann Sebastian BACH (1685-1750) Six Cantatas

Cantata BWV170 ‘Vergnügte Ruh, beliebte Seelenlust’¹ [24:25]

Cantata BWV82 ‘Ich habe genug’² [27:36]

Cantata BWV159 ‘Sehet, wir gehn hinauf gen Jerusalem’³ [17:12]

Cantata BWV56 ‘Ich will den Kreuzstab gerne tragen’⁴ [21:47]

Cantata BWV211 ‘Schweigt stille, plaudert nicht’ (Coffee Cantata)⁵ [27:32]

Cantata BWV212 ‘Mer hahn en neue Oberkeet’ (Peasant Cantata)⁶ [29:24]



Julia Varady (soprano)^{5,6}, Dame Janet Baker (contralto)^{1,3}, Robert Tear (tenor)³, Aldo Baldin (tenor)⁵, Dietrich Fischer-Dieskau (baritone)^{5,6}, John Shirley-Quirk (baritone)^{2,3,4}, Philip Ledger (continuo), George Malcolm (organ), Kenneth Heath (cello), Roger Lord (oboe, cor anglais), Susan Milan (flute), Timothy Brown (horn)

The St. Anthony Singers

Academy of St Martin in the Fields/Sir Neville Marriner

rec. St. Paul's, Knightsbridge, London, 28–29 April 1964 (BWV 56, 82); Decca Studios, West Hampstead, London, 29 & 31 January 1966 (BWV 159, 170); Henry Wood Hall, London, 18–20 November 1981 (BWV 211, 212). ADD¹⁻⁴/DDD^{5,6}.

DECCA ELOQUENCE 4829722 [2 CDs: 69:12 + 78:43] For CD purchase details please see review by [Ralph Moore](#).

This 2-CD release replaces the separate single Eloquence CDs, both now download only and expensive, and restores to the catalogue all Neville Marriner's Bach cantata recordings for Decca, Oiseau-Lyre and Philips. There's not much to be said at this late date except that the first four of these recordings are treasurable and those of the two secular cantatas are enjoyable.

Though Em Marshall made the earlier Eloquence release of BWV179, 82 and 159 (4762684) a ***Bargain of the Month*** – [review](#) – it wasn't exactly a ringing endorsement: 'I would not by any means consider the purchase of this particular recording money wasted'.

Alex Robertson in Gramophone in November 1966, reviewing 'Miss Baker's recording début in Bach church cantatas' and 'only Mr Marriner's second appearance' – how quaint that sounds now – thought that it 'could not be more propitious' (SOL295, BWV159 and 170). That's just as true now as it was then, as is Stanley Sadie's earlier assessment in May 1965 of SOL280, containing BWV56 and 82, as establishing John Shirley-Quirk's 'high standing as an artist'.

My own view is that these are among the greatest Bach recordings of all time and I find that I've referred to them as benchmarks in several reviews, as in reviewing a Hyperion reissue including BWV170 sung by James Bowman which I found had dated rather more than the Baker (**CDH55312** – [review](#)). I confess, however, to strong pro-Baker sentiments; I found her voice more amenable than that of Kathleen Ferrier, regarded almost as a saint in my home town of Blackburn where she worked in the telephone exchange before being 'discovered'. If you must have a counter-tenor in BWV170 and 82, Iestyn Davies with Arcangelo and Jonathan Cohen should fit the bill, but even there I found myself praising the new recording as worthy to be mentioned alongside the Eloquence (**CDA68111** – [Christmas 2016](#)).

To those three recordings the new release adds John Shirley-Quirk and Neville Marriner in BWV56, every bit as worthwhile as the other cantatas and welcome not just for the sake of completeness. To obtain it otherwise entails purchase of a short-value download which costs almost as much as the new 2-CD set and duplicates the recording of BWV82. (Incidentally, the new 2-CD set sells as a download in lossless sound for at least as much as the discs and for not much less in mp3. It also comes without the booklet, but, typically for Eloquence, that comes devoid of texts.)

I listened to these recordings of the four sacred cantatas on Palm Sunday and found them wholly appropriate to the mood of that day. I could, of course, have chosen the more 'authentic' BIS recordings from Masaaki Suzuki and his Bach Collegium of Japan (BWV56 and 82 on Volume 41, **BIS-1691**, SACD, with BWV158 and 84 – [review](#)) or those of John Eliot Gardiner on his own SDG label (BWV56 on Volume 10, **SDG110**, with BWV48, 5, 90, 79, 192 and 80 – [review](#)).

I'm rather less sure about the two secular works. First of all, they shatter the mood of the sacred cantatas and should not be played after them. More seriously another Decca recording of these has long been my benchmark, featuring another of my all-time favourite singers, Emma Kirkby, with Rogers

Covey-Crump, David Thomas, the Academy of Ancient Music and Christopher Hogwood (**4176212**, download only or multi-CD sets – [DL Roundup July 2009](#)¹). As that recording is currently unavailable on a single or double CD, I would have preferred it here, even at the expense of breaking the all-Marriner mould.

Of course, it's dangerous to have one recording in mind but the Hogwood team have this music to a 't', which isn't wholly true of the Marriner recording. By contrast with Kirkby's crafty ingenue, Varady sounds as if she's trying to turn her music into show arias. I'm not alone in finding the Hogwood BWV211 recording as special as Baker and Shirley-Quirk in the sacred cantatas; Johan van Veen greatly preferred it to Masaaki Suzuki's Bach Collegium recording with Carolyn Sampson as Lieschen (**BIS-CD-1411**, with BWV210 – [review](#)).

The 'Peasant' cantata, BWV212, comes off much better than its predecessor in the Marriner recording, complete with unfathomable dialect – it sounds OK to me; it's not a *Mundart* with which I'm familiar but I found myself singing along here.

That's five out of six, then, so a pretty good score. If only BWV211 had been of the same standard ... With recordings that have worn pretty well, this is a must-have for the four sacred cantatas.

I should add that Ralph Moore – link above – was much less enamoured with the 'glacial tempo' of *Ich habe genug*.

¹ The Passionato link no longer applies. Available from [Presto](#).

Giovanni GIORNOVICH(I) (1747-1804)

London Concertos

Violin Concerto No.15 in E (1790) [20:55]

Violin Concerto No.13 in A (1790) [18:05]

Air: *Villageoises de Julie* (Theme and variations after N. Dezede's *Julie*) [6:05]

Violin Concerto No.14 in A (1789-90) [20:33]

The Illyria Consort/Bojan Čičić (violin)

All premiere recordings.

rec. 20-22 June 2018, St. Michael and All Angels, Summertown, Oxford. DDD.

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

DELPHIAN DCD34219 [65:46] For CD purchase details see [review](#) by Philip R Buttall.



CD available from	
Stream from	

This is a very enjoyable discovery by Bojan Čičić of the music of Jan Ivanović, who was probably his fellow countryman. Known by many variants of his name, he seems to have been born at sea, baptised in Palermo, and never to have set foot in his native Croatia. When Haydn arrived in London in 1791,

Giornovich was already established there, where he continued to work until 1797. Don't expect music to rival Haydn's London symphonies – rather something that sounds as if written a decade or two earlier – but there's plenty to enjoy.

We have had recordings of some of Giornovich's music before – a series of recordings for the Arte Nova label explored his earlier concertos – a single CD of Nos. 1, 4 and 5, and a 3-CD set which adds Nos. 2, 3, 6, 8, 9 and 10 – but these Delphian recordings of his London concertos are ground-breaking. A dip into those earlier recordings, made by the Starling Chamber Orchestra directed by Kurt Sasmanshaus, with various soloists suggests that they are serviceable but not very memorable. Gerald Fenech was decidedly unimpressed by Volume 3 – [review](#).

The music on the new Delphian CD is more impressive, taking up almost exactly where the earlier recordings left off. The performances, too, by the Illyria Consort, with Bojan Čičić directing from the violin, are more persuasive. I missed the consort's debut in the music of Carbonelli – [review](#) – but I very much enjoyed this recording; Bojan Čičić's period-violin work is well known from his contribution to various labels – most recently to an enjoyable Channel Classics recording of chamber music from the court of Frederick the Great (**CCS41819**, 2 CDs).

My review of the Channel Classics is gestating as I write. Meanwhile, I've greatly enjoyed this Delphian release. There's nothing to set the world on fire on either album, but it's good to be able to take a step back from the great masterpieces with performances like these which make the slightly less-inspired but much-better-than-routine sound very good. There's a degree of outside traffic noise, but only if you listen on headphones, and the programme notes are very informative.

With the Brexiteers baying to pull up the drawbridge, it's good to be reminded how welcoming London has always been and how much those in-comers have enriched our cultural life.

Malcolm ARNOLD (1921-2006)

Guitar Concerto, Op.67 [22:01]

Mauro GIULIANI (1781-1929)

Guitar Concerto in A [23:14]

Julian Bream (guitar);

Melos Ensemble/Malcolm Arnold – rec. 1959

Joaquín RODRIGO (1901-1999)

Concierto de Aranjuez [21:17]

Narciso Yepes (guitar);

National Orchestra of Spain/Ataulfo Argenta – rec. 1958

BEULAH 1PS43 [66:33] Download in lossless sound from [Qobuz](#).



Two more Julian Bream recordings to add to the *Elizabethan Serenade* (above). Malcolm Arnold conducting his own perky *Guitar Concerto* is self-recommending; the rival Sony RCA reissue of this and the Giuliani is download-only, comes with no further coupling and is more expensive as a lossless download than the Beulah. The recording has worn well in this transfer, which is why Beulah – and I – always recommend the lossless download from Qobuz at the same price as mp3 from other suppliers.

Narciso Yepes made several recordings of the *Concierto de Aranjuez*; the one reissued here is otherwise available only on an all-Rodrigo recording, budget-price Alto **ALC1379** (with *Fantasia para un Gentilhombre*, *Concierto serenata* and *Zarabanda lejana* – [review](#)). I actually prefer the *Fantasia* to its better-known sibling, but you may well have a recording of that, in which case the Bream couplings on Beulah would tilt the balance.

The EMI 2-CD of Rodrigo's music conducted by Enrique Bátiz with various soloists is now download only, comes without booklet and is no longer quite the bargain that it was when I [reviewed it](#) and the 4-CD and 21-CD Brilliant Classics boxes seem to have been deleted.

RECOMMENDED

Franz SCHUBERT (1797-1828)

String Quartet No. 14 in D minor "Death and the Maiden" [40:11]

String Quartet No. 9 in G minor [21:53]

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

rec. March 2017, Deutschlandfunk Kammermusiksaal, Cologne, Germany

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



BIS BIS-2268 SACD [62:47] For CD purchase links, please see [Autumn 2018/3](#)

This disc knocked me sideways. Playing on gut strings and with minimal vibrato, the Chiaroscuro Quartet give us a version of Schubert's *Death and the Maiden* quartet that is ear-opening, enlightening and often rather unsettling. In the dark world of the opening movement the violins often sound pleading and full of searching intensity, giving the music a sharp edge that I'd never heard before. That movement's coda is exceptionally powerful, breath-taking in its delicacy, and prepares the way for a slow movement so focused and concentrated that I found myself holding my breath in places, from the hushed statement of the theme to the spidery configurations of the first variation right through to the uneasy peace of its last. The Scherzo is bracing and astringent, with a surprisingly sweet central Trio, while the finale sets off at a dangerous canter, full of nervous energy which the quartet carry off brilliantly through to a conclusion that is both brittle and exciting.

There is a similarly heavyweight feel to the earlier G minor quartet, at least in its earnest opening movement, which here feels like it keeps good company with its more famous successor. After that you're forcibly reminded that this is a work of Schubert's early maturity: the second movement is unassumingly dainty, while the scherzo is forthright and the finale busy. Still, it's well played and benefits from the players' forensic insights into how the music works.

It's the *Death and the Maiden* quartet that most people will go to this disc for, though, and rightly so. Not only is it marvellously played, but it's full of the deepest insights into the music's psychology and power, easily the finest recording of the work that I've heard since the classic (and very different) Lindsay's set. The sound quality is super, too. Listening in 24-bit FLAC brought fantastic immediacy to the sound, to the extent that every anguished whisper sounded so close to the ear that it felt like eavesdropping on a private conversation. This is heartily recommended. [ST]

I had 'nothing but praise all round' for this recording in [Autumn 2018/3](#) – purchase links included there – except that I would very much have preferred these quartets in reverse, chronological, order. [BW]

RECOMMENDED

Franz Peter SCHUBERT (1797-1828)

4 Impromptus, D899 [26:39]

Piano Sonata No.19 in c minor, D958 [29:52]

Drei Klavierstücke, D946 [26:36]

Piano Sonata No.20 in A, D959 [41:03]

Sir Andrés Schiff (fortepiano)

Rec. 7 July 2016, Kammermusiksaal, Beethoven-Haus, Bonn. DDD.

ECM NEW SERIES 4817252 [56:31 + 67:39]



CD available from	
Stream from	

I suspect that I'm far from alone in having been looking forward to the arrival of this recording. Andrés Schiff has already recorded the late Schubert sonatas for Decca, but that was before the 'conversion' to the fortepiano to which he 'confesses' in an earlier ECM booklet. He now

records these sonatas and other pieces on the Brodmann Hammerflügel or fortepiano (Vienna c.1820) which he owns but loans to the Beethovenhaus in Bonn.

He has already given us the pinnacle of Schubert's keyboard works, Sonata No.21, D960, on that earlier 2-CD release (ECM **4811572** – [review](#)). The new recording offers his takes on the two neighbouring peaks, the Kanchenjunga and K2 to D960's Everest, as it were, with their own challenges and rewards. Rewards there are in plenty in this new release; it's so appealing that you must be prepared for it to tempt you to buy the earlier recording, too, if you don't already have it. There's no sense of

barnstorming in these performances but plenty of what I can only call *Innigkeit*. The recording is good but with so unassertive an instrument you may wish to turn up the volume a notch or two.

Even those who don't much like the fortepiano should have no problem with its drier tone here. Those who do, or don't share Schiff's emphasis on Schubert's modesty and his belief that all his music is song-based – see his comments on [Facebook](#) – should consider Paul Lewis's 2-CD Harmonia Mundi set, which offers the last three sonatas, D958-960, together with the earlier Sonata D784 and is on sale effectively as a 2-for-1 recording, around £13 (**HMC902165.66** – [review](#)). There are two reviews of the Lewis in [DL News 2014/7](#), from Kirk McElhearn and myself, including one of my regular laments that some dealers are charging much more than others and that some downloads are more expensive than the CDs. (Qobuz offer lossless sound for £11.99.) I was also in something of a minority in having reservations about Lewis's D960.

Lewis's highly-regarded recording of the *Wanderer Fantasy*, D760, and other works (**HMC902136.37** – [review](#)) is now download only, but you can at least find the download on offer for a more reasonable £6.49 in lossless sound from 7digital.com. Some hopeful on Amazon is asking £94.85 for the CDs and someone else £147.05. Where do they dream up these prices to the exact penny and do people actually pay them?

Si J'ai aimé...

Souvenir

Camille SAINT-SAËNS (1835-1921)

Extase [3'42]

Papillons [3'23]

Charles BORDES (1863-1909)

Promenade Matinale [3'29]

Hector BERLIOZ (1803-1869)

Les Nuits d'Été, H 81: *Au Cimetière* [5'17]

Jules MASSENET (1842-1912)

Le Poète et le Fantôme [3'32]

Gabriel PIERNÉ (1863-1937)

Album pour mes petits Amis, Op.14: *Chanson d'Autrefois* [1'59]

Théodore DUBOIS (1837-1924)

Si J'ai parlé... Si J'ai aimé [2'48]

Désir & Séduction

Hector BERLIOZ

Les Nuits d'Été, H 81: *Villanelle* [1'59]

Théodore DUBOIS

Musiques sur l'Eau: Promenade à l'Étang [3'13]

Louis VIERNE (1870-1937)

Trois Mélodies, Op.11: *Beaux Papillons blancs* [1'31]

Henri DUPARC (1848-1933)

Aux Étoiles [4'44]

Alexandre GUILMANT (1837-1911)

Ce que dit le Silence [3'13]

Théodore DUBOIS

Chansons de Marjolie: Sous le Saule [2'44]

Camille SAINT-SAËNS

Aimons-nous [3'39]

Jules MASSENET

Valse très lente [3'38]

Camille SAINT-SAËNS

L'enlèvement [1'53]



Benjamin GODARD (1849-1895)

Symphonie Gothique, Op.23: Grave [5'44]

Jean-Paul-Égide MARTINI (1741-1816) (orchestrated **Hector BERLIOZ**)

Plaisir d'Amour [2'48]

Sandrine Piau (soprano)

Le Concert de la Loge/Julien Chauvin (violin)

rec. March 2018 Arsenal-Cité Musicale de Metz, France. DDD.

Texts and translations included.

Reviewed as 304kb/s mp3 press preview

ALPHA ALPHA445 [59:24]

CD available from	
	

Sandrine Piau transfers here from the more familiar baroque repertoire to 'the French music of the nineteenth and twentieth centuries, whose orchestral colours delighted the harpist I dreamt of

becoming then'. Having already stepped outside her specialist area to very fine effect with *Chimère* (Alpha **ALPHA397** – [review](#)) she now does so again, and with orchestral rather than piano accompaniment. Indeed, that's part of the purpose of this programme: to show the way in which the *chanson* transferred from the domestic sphere, with piano accompaniment, to the concert hall, with orchestra.

I enjoyed the two selections from *Nuits d'été* so much – even the two-minute *Vilanelle* is worth buying the CD for – that I wish that we could have had the complete cycle – why not? This is a rather short album by current standards. But, then, we have very fine recordings of *Nuits*, not least from Janet Baker, just released by Warner in their complete Berlioz set and separately, whereas there's plenty of other material here that I simply didn't know: Vierne writing songs? I'm glad he didn't give up the day job as organist and organ composer, but Piau demonstrates that song writing was more than just a hobby. Again, though, why such a short snippet?

Those minor grumbles apart, this deserves to emulate the success of *Chimère*. The recording, insofar as the mp3 allows me to judge, and presentation quality are added enticements.

Leoš JANÁČEK (1854-1928)

String Quartet No.1 'Kreutzer Sonata' [19:49]

String Quartet No.2 'Intimate Letters' [27:11]

György LIGETI (1923-2006)

String Quartet No.1 'Métamorphoses Nocturnes' [23:28]

Belcea Quartet [Corina Belcea (violin I), Axel Schacher (violin II); Krzysztof Chorzelski (viola); Antoine Lederlin (cello)]

rec. May and December 2018, Philharmonie Luxembourg. DDD

ALPHA ALPHA454 [70:33]



CD available from	
	
Stream from	

The Belcea Quartet go from strength to strength with a recording which challenges the best versions of both of the Janáček string quartets. Their new recording is especially valuable in coupling the two works together, when my top recommendation for No.1, from the Pavel Haas Quartet, comes with two

of the quartets of their eponymous composer (**SU39222**). Their account of No.2 also comes coupled with music by Pavel Haas, his String Quartet No.2 (**SU38772** – [review](#)).

The most recommended recording which couples the two Janáček string quartets comes from the Mandelring Quartet on Audite, which also includes the composer's original inclusion of the viola

d'amore in No.2 (92.545: *Recording of the Month* – [review](#)). The Jerusalem Quartet offer the two Janáček string quartets with Smetana's Quartet No.1 'From my Life' (Harmonia Mundi HMC902158 – reviewed as download from [eclassical.com](#)) as do the Takács Quartet on Hyperion (CDA67997: *Recording of the Month* – [review](#); reviewed as 24-bit download from [hyperion-records.co.uk](#)). In [DL News 2015/11](#) I weighed up the available recordings and found both the Jerusalem and Takács quartets a little underpowered in the Smetana.

The Doric Quartet (Chandos CHAN10848, with Martinů) received some very mixed responses from two of my colleagues – [review](#) – though other reviewers were more positive.

I must admit that I approached the Ligeti string quartet with some apprehension: this is not a composer for whom I habitually find myself over the moon. I found it tolerable, perhaps because of the way that the Belceas play it, but hardly enjoyable; I imagine that it will be an obstacle for people of my staid inclination to purchase the recording. Where Janáček remains perplexing at times, it's a perplexity well worth persevering with; I suggest that you sample the Ligeti to see for yourself.

I'm sorry not to be more positive. The Belcea Quartet play the two Janáček works as well as any version that I have heard, but the coupling is for me, as it will be for many, a problem in itself, while the other recordings which couple the two quartets in fine performances all present fewer coupling problems. Perhaps the best recommendation of all is for the Talich Quartet on La Dolce Volta, with Radoslav Kvapil (piano) in *On an overgrown Path* from 1985 (LDV266, download only) or with the Schulhoff Quartet No.1 from 2005 (LDV256 – [review](#)). Or enjoy the new Belcea Janáček and put up with the Ligeti – maybe you'll even like it.

I'm at a loss to understand why one dealer is asking £19.18 for this CD. Please see my remarks on pricing at the start of this edition.

Richard STRAUSS (1864–1949) Concertante Works

Burleske in d minor for piano and orchestra, TRV145 (1885-86)^{1,2} [20:09]

Duett-Concertino for clarinet and bassoon with string orchestra and harp, TRV293 (1947)^{1,3} [18:30]

Romanze in E-flat for clarinet and orchestra TRV80 (1879)¹ [8:24]

Concerto in d minor for violin and orchestra, TRV110 (1881-82)^{1,4} [29:26]

Julie Price (bassoon)³ Tasmin Little (violin)⁴ Michael McHale (piano)²

BBC Symphony Orchestra/Michael Collins (clarinet)¹

rec. LSO St Luke's, Old Street, London: 18 and 19 April 2018 (*Burleske, Romanze, Concerto*); Studio 1, Maida Vale, London: 21 September 2018 (*Duett-Concertino*). DDD.

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

CHANDOS CHAN20034 [76:53]



CD available from	
Download from	

The *Romanze*, TRV80, is one of Richard Strauss's earliest works, closely followed by the Violin Concerto and *Burleske*, none of which get too much of an outing. Even on Mark-André Hamelin's Hyperion recording with Ilan Volkov, the *Burleske* is a mere pendant to the Reger Piano Concerto

(CDA67635: *Recording of the Month* – [review](#)). Though Chandos haven't brought out their biggest pianistic guns to rival Hamelin, Michael McHale and Michael Collins get this all-Strauss album off to a very fine start, while Collins gives a fine account of the *Romanze* in both solo and directing role.

The Mendelssohnian Violin Concerto I barely recall having heard before Arabella Steinbacher's recording (Pentatone PTC5186653 – [review](#) – [review](#)). Rudolf Kempe with Ulf Hoelscher must be the benchmark recording, but it's available only in one of those ridiculous 9-CD box sets (Warner

9029554251). It may be excellent value, but it takes up a lot of space and involves duplication for those of us who collected some of the constituent CDs along the way, while the downloads, though less expensive still, come without booklet and the concerto can't be downloaded separately. Not surprisingly, Tasmin Little gives Hoelscher and Steinbacher a very good run for their money, with fine support from the BBCSO and Michael Collins, here laying aside his clarinet for the baton.

The Steinbacher apart, the main modern competition comes from Tanja Becker-Bender (violin) with the BBC Scottish SO and Garry Walker (Hyperion **CDA68044**, with Reger – [review](#)). Once again, Little and Collins prove their equal.

The *Duett-concertino* comes from the opposite end of the composer's long career and belongs with the works of his Indian Summer which followed the anguish of the end of WWII, an anguish lifted in no small part by his encounter with an American soldier, John de Lancie, who inspired the oboe concerto. There's a new recording of the latter from Albrecht Mayer on an all-Strauss album from DG (**4836622**, *Longing for Paradise*, an eclectic mix of Strauss, Elgar, Ravel and Goossens). The *Duett-concertino*, which shares the mellow, contented melancholy of the oboe concerto, the composer consciously recalling his earlier music, is for me the highlight of this most enjoyable recording.

That work swam across my ken as recently as last year, on the oddly-named *The Princess and the Bear*, a Hyperion album on which its companions were Beethoven's Clarinet Trio and Glinka's *Trio Pathétique* (**CDA68263**). It's 'a gem of a recording' – [review](#) – but here, in all-Strauss company and without the lumber of the fairy story, it seems more at home.

The 24-bit recording is first-rate.

Jean SIBELIUS (1865 – 1957)

Lemminkäinen Suite, (*Lemminkäis – sarja*) Four Legends for Orchestra, Op.22 (1893 – 96, revised 1897, 1900, and 1939)¹ [46:19]

Spring Song, (*Vårsång*) 'La Tristesse du printemps' (The Sadness of Spring) Tone Poem for Orchestra Op.16 (1894, revised 1895) [9:03]

Suite from *Belshazzar's Feast*, (*Belsazars gästabud*) Incidental music to the play by Hjalmar Johan Fredrik Procopé (1889 – 1954), Op.51 (1906 – 07)² [15:55]

Alison Teale (cor anglais)¹, Igor Yuzefovich (violin)¹, Michael Cox (flute)², James Burke (clarinet)², Norbert Blume (viola)^{1,2}, Susan Monks (cello)^{1,2}

BBC Symphony Orchestra/Sakari Oramo

rec. Watford Colosseum, 22 and 23 May 2018. DDD.

Reviewed as 24/48 download with pdf booklet from chandos.net.

CHANDOS CHAN20136 [71:34]



The latest 'Building a Library' recommendations for the *Lemminkäinen Suite* came just days after this [review](#) was posted. The Radio 3 top recommendation, from the Royal Stockholm Philharmonic Orchestra and Paavo Järvi, can be obtained on a single download album, with *Luonnotar* and *Night Ride and Sunrise* (Erato **2435618475**) but it's rather expensive at around £13 in lossless sound, and without booklet. The 4-CD set is much better value at £14.25 from [Presto](#); there *Lemminkäinen* is coupled with other performances from the Estonian National Orchestra. That certainly represents a huge bargain and, without my necessarily placing Paavo Järvi's *Lemminkäinen* top of the list, it certainly qualifies as one of the best.

Havergal BRIAN (1876-1972)

The Tinker's Wedding - Comedy Overture No.2 (1948) [8:08]
 Symphony No.7 in C (1948) [38:29]
 Symphony No.16 (1960) [15:16]
 New Russia State Symphony Orchestra/Alexander Walker
 rec. 16-19 January 2018, Studio 5, Russian State TV and Radio Company
 Kultura, Moscow. DDD.
 Reviewed as lossless (wav) press preview. Booklet from Naxos Music Library.
NAXOS 8.573959 [61:54]



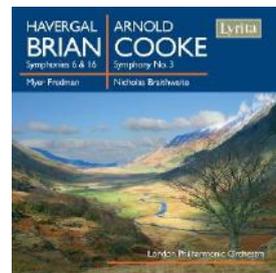
CD available from	
Stream from	

These are new recordings, made in 2018, not reissues from Marco Polo, valuable as those have been in helping us get to know Brian's music.

There's plenty of contrast on offer here, from the sparkling *Tinker's Wedding* Overture to the uncompromising Symphony No.16, a one-movement work evoking the savagery of the Persian Wars and the heroic Greek response. Symphony No.7, the last of his large-scale works, based on Goethe's autobiographical account of his time as a law student in Strassburg¹, is very well placed in the middle, since it encompasses a wide range of emotional responses.

There are no generally available rival recordings of No.7², but this will do very nicely. As on their earlier releases of Brian's music from Naxos, the Russian orchestra seem instinctively to have a grasp of the composer's idiom. The quality of the performance and the sureness of Alexander Walker's direction, however, cannot hide the fact that it doesn't entirely hold together as a symphony: with music on such a large scale, it's difficult not to allow the overall effect to be more of a suite of connected movements than a symphony. No matter: I enjoyed it and found myself sometimes challenged by it. As John Quinn wrote of No.16 (review below): 'This is difficult music to hear and it's also difficult music to love – but I doubt Brian intended that we should'.

With No.16 we are on more familiar territory: there's a very good recording on Lyrita, with the London Philharmonic directed by Myer Fredman in 1973 (**SRCD.295**, with No.6 and Cooke, Symphony No.3: Recording of the Month – [review](#) – [review](#)). The link to the classicsonline download which I gave in [DL News 2015/1](#) is now defunct; now available for £7.99 in lossless sound from [Qobuz](#).



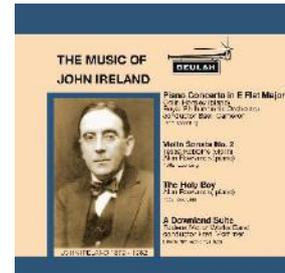
The Tinker's Wedding also has one other recording to its credit, from Martyn Brabbins with the RSN0 on a valuable all-Brian album (Dutton Epoch **CDLX7296**, with Symphony No.13, Violin Concerto and English Suite No.4 – [review](#)). The new Naxos is by no means inferior to either of these and it comes very well recorded.

¹ Brian spells it thus, as Goethe would have done – that's its German name; it once was a German town – so the (sic) in the booklet is unnecessary, unless you prefer Straßburg. (I understand that it's Strossburi to the locals.)

² Some hopeful on Amazon is asking £100 for the deleted 2-CD EMI recording of Nos.7-9, 31 and *The Tinker's Wedding*.

John IRELAND (1879-1962)

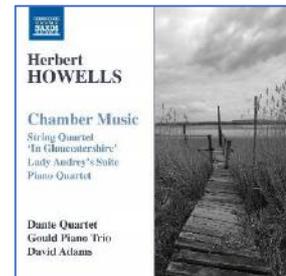
Piano Concerto in E-flat [26:35]
 Colin Horsley (piano); Royal Philharmonic Orchestra/Basil Cameron - rec. 1957.
 Violin Sonata No.2 [27:47]
 Tessa Robbins (violin); Alan Rowlands (piano) - rec. 1962
 The Holy Boy [2:50]
 Alan Rowlands (piano) - rec. 1962
 A Downland Suite [12:21]
 Fodens Motor Works Band/Fred Mortimer - rec. 1932 ADD/mono
BEULAH 1PS40 [69:36]



This recording, reviewed in [Spring 2019/2](#), is now available in lossless sound from [Qobuz](#).

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 (1916, 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.
 Reviewed as press preview in lossless sound from Naxos. Booklet from Naxos Music Library.
NAXOS 8.573913 [76:08]



I reviewed these recordings last month as heard in mp3 streamed from Naxos Music Library and was very impressed. Having now heard the lossless versions in wav (i.e. pure CD quality) sound, I thought it valuable to add a word or two about the high sound quality in that format – and correct the typographical howler that I made in the date of the Piano Quartet! Let me also stress, in case I didn't make it clear, that this is a first-class example of Naxos's continuing commitment to British music.

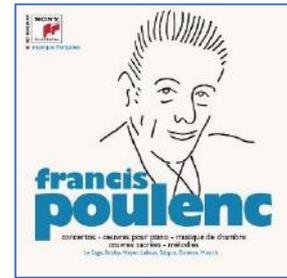
Francis POULENC (1899–1963)

Concerto for piano and orchestra, S146 (1949)¹ [20:00]
Aubade, Concerto chorégraphique for piano and eighteen instruments, S51 (1929)¹ [19:31]
 Concerto in d minor for two pianos and orchestra, S61 (1932)^{1,2} [19:06]
 Sonata for piano four hands, S8 (1918, revised 1939)² [5:57]
Élégie (en accords alternés) for two pianos, S175 (1959)² [5:20]
L'Embarquement pour Cythère, Valse-musette for two pianos, S150 (1951)² [2:02]
 Louis Lortie (piano), Hélène Mercier (piano)²
 BBC Philharmonic¹/Edward Gardner¹
 rec. MediaCityUK, Salford; 27–30 April 2015. DDD.
 Reviewed as 24/96 download from [chandos.net](#).
CHANDOS CHAN10875 [72:44] For CD availability please see review links below.



This recording received such high praise from three of my colleagues: **Recording of the Month** – [review](#) – [review](#) – that I'm surprised that I seem to have missed adding my two-pennyworth at the time. Perhaps I thought that enough had been said as, indeed, it had, but at least I can point readers to the Chandos download in very good 24-bit sound.

It didn't make the final cut in BBC Radio 3's recent Building a Library review, but that should not deter potential buyers. The top recommendation there, from **Eric Le Sage** (piano), **Frank Braley** (piano) and the **Orchestre Philharmonique de Liège**, conducted by **Stéphane Denève** is download only – best obtained as part of a double album *Un siècle de musique française* containing the flute, violin, oboe, cello and clarinet sonatas as well as the Piano Concerto and Double Concerto recommended by the the Radio 3 team, all topped off with Charles Munch at the helm in the classic recording of the Organ Concerto – stream from [Qobuz](#) or purchase there for £10.49. (Ignore the bit on the cover about *œuvres pour piano et œuvres sacrées* – the sacred music belongs on a larger set.)



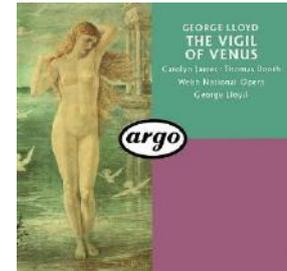
George LLOYD (1913-1998)

Pervigilium Veneris: The Vigil of Venus – for soloists, chorus and orchestra (1980)

Carolyn James (soprano); Thomas Booth (tenor);
Orchestra and Chorus of Welsh National Opera/George Lloyd.
rec. Brangwyn Hall, Swansea, November 1990. DDD

DECCA 4830662 or **4303292** [77:37] Download only, or stream from [Naxos Music Library](#).

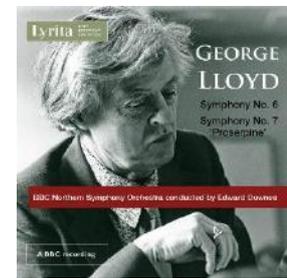
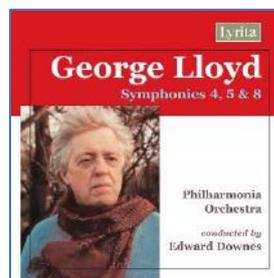
Also available on CD as Albany **TROY170** and as a [Presto special CD Decca British Music 4734372](#).



The recent response from the George Lloyd Society on the MusicWeb message board to Peter Davidson's *The Swing of the Pendulum – George Lloyd and the Crisis of Romanticism* – [here](http://members2.boardhost.com/MusicWebUK/msg/1557496807.html) – prompted me to return to a composer whose music I have long found amenable but have neglected recently. That applies especially to this recording of Lloyd's setting of the late classical – early medieval poem *Pervigilium Veneris*, 'the all-night vigil of Venus', written by anon. at some time between the second and fifth centuries AD and one of the first Latin poems to be written in an accented metre. I'm afraid that my copy of the Decca Argo CD, bought in a sale, was hard to find at the back of the cupboard, so I listened via the invaluable Naxos Music Library. There's no booklet and I couldn't immediately find my ancient copy of the Loeb edition of the poem, where it's paired with Catullus and Tibullus, but the text of the *Pervigilium* is readily available online – [here](#) – and the Latin isn't difficult. Give it a try and the rust may fall away.

The poet urges those who have never loved to do so tomorrow at the beginning of the three-day Feast of Venus in early April, a *ver novum* or new Spring – and those who have loved to do so again: *Cras amet qui numquam amavit quique amavit cras amet*.

Lloyd's music for *Pervigilium* has sometimes been described as a British equivalent of *Carmina Burana*, but it's neither as exciting nor as brash – more like the *Catulli Carmina* – and I wouldn't recommend it for a first foray into the composer's world. That would probably be the Lyrita recording of his symphonies Nos. 4, 5 and 8 from the Philharmonia and Edward Downes on Lyrita **SRCD.2258** (3 CDs for 2 – [review](#) – [review](#) – [review](#)). That's no longer on sale from MusicWeb but it can be obtained direct from Wyastone with a 10% discount using the code MusicWeb10. The download from Presto and Amazon, even in mp3, is considerably more expensive than the CDs! I've given up asking why.



The first movement of No.4 is also available on a 4-CD budget-price set celebrating 50 years of Lyrita (**SRCD.2338** – an attractive bargain but too bitty to be satisfying) and Lyrita have plugged the gap with

off-air tapings in surprisingly good sound of Symphonies Nos. 6 and 7 (**REAM.1135** – [Summer 2017/2](#)). The symphonies are not always easy, but they repay continued listening more readily than *Pervigilium*; not having heard SRCD.2258 for almost as long as *Pervigilium*, I was pleased to renew my acquaintance.

David MATTHEWS (b. 1943)

Symphony No.9, Op.140 (2016) [26:43]

English Symphony Orchestra/Kenneth Woods

Variations for Strings, Op.40, on Bach's Chorale 'Die Nacht ist kommen' (1986) [17:49]

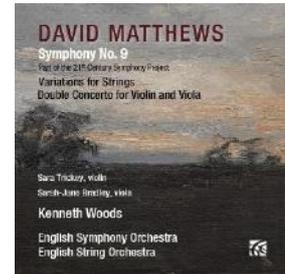
Double Concerto for violin, viola and strings, Op.122 (2013) [18.50]

English String Orchestra/Kenneth Woods

rec 8 May, 2018, St. George's, Bristol; 16 October, 2018, The Priory Church, Great Malvern. DDD.

Reviewed from lossless .wav press preview

NIMBUS ALLIANCE NI6382 [63:53] For purchase and other details see [review by John Quinn](#).



As so often happens, John Quinn has got ahead of me here, and once again I can't really demur in any way. Let me just stress that Symphony No.9 is not a difficult work; when Kenneth Woods writes in the booklet that it's a work of bold provocation, it's those who dismiss approachable tonal music who are likely to feel provoked. Good luck to them – they have plenty of contemporary classical music and jazz to go and bang their heads against.

As it happens, I had been listening to one of the Chandos recordings of William Alwyn – the Piano Concertos on [CHAN9935](#) – and I found myself thinking David Matthews' music much easier to approach. Whether it's ultimately as rewarding, time will tell. I suspect that it may well be; meanwhile, let me remind readers that it's well worth breaking Alwyn's tough nut via the recordings from Lyrita, Chandos and Naxos.

Back in [March 2009](#) I found myself captivated by Matthews' music on **CHAN10487**; the new Nimbus is just as entrancing. The performances are winning and the recording is first-rate.

See also my review of three recordings of Matthews' music – two from Dutton Epoch and one from Toccata – in [DL News 2014/7](#). (Pace John Quinn's statement that we didn't seem to have reviewed any of the Dutton releases.)

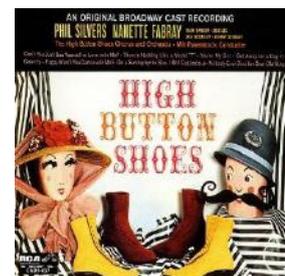
Jule STYNE (1905-1994)

High Button Shoes (1947) (Original Broadway Cast, excerpts) [24:21]

Phil Silvers, Nanette Fabray;

High Button Shoes Chorus and Orchestra/Milton Rosenstock

SONY RCA 886443485983 [24:21]



I hadn't heard anything from this musical – wasn't even aware of its existence – before discovering these excerpts on the [Naxos Music Library](#) when looking for something else. It's available only for streaming, but it's well worth 24 minutes of your listening time.

This must have been one of Phil Silvers' earliest appearances. There's a 'Phil Silvers Double Bill' which includes his contributions to *High Button Shoes* and *Top Banana* on Roslin Records, which I can't vouch for and, at £10.49 for mp3 from 7digital.com, it's rather expensive.

Better value – and quality to match the RCA reissue – comes on a Naxos Musicals CD – these excerpts from *High Button Shoes* with the Broadway cast of Styne's better-known *Gentlemen Prefer Blondes* (1949) on **8.120793**. These recordings are not available in the USA for copyright reasons.

Milton Rosenstock's recording of *Gypsy*, with Ethel Merman and the 1959 Broadway cast, remains available as a rather expensive download (Sony **G0100017795865**). Cheaper downloads, not available in the USA, contain less music than this 50th Anniversary Edition. For US readers, [ArkivMusic](#) have Phil Silvers in the original Broadway recording (1961) of Styne's *Do Re Mi* (RCA).

Songs of the American Land (Voices of the South)

Includes *Cross the wide Missouri* ('Oh Shenandoah'), *My Old Kentucky Home*, *Red River Valley*, *Home on the Range*, *Dixie* and a selection of well-known spirituals.

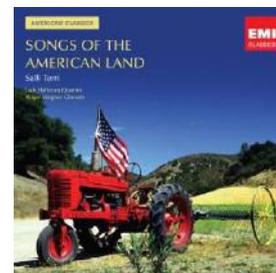
Salli Terri (mezzo)

Roger Wagner Chorale

rec. 1960. ADD.

Reviewed as streamed from [Naxos Music Library](#).

EMI AMERICAN CLASSICS 0829392 [75 minutes]



Along with most of the rest of this valuable series, this recording, from Capitol LPs of the early 1960s, has vanished on CD but remains available to download inexpensively (target price: £6.94 for lossless). Some of the music on this album is frankly slurpy, but Canadian singer Salli Terri gets herself – and us – just in the right mood to steer a middle way between the full-on folk and the over-sophisticated and she's well supported by Roger Wagner, who, with Terri, arranged much of the music, and his Chorale.

Not one of the most urgently required 'lost' albums from this series but very enjoyable.

Russian Masquerade

Sergei PROKOFIEV (1891-1953) arr. Rudolf BARSHAI (1962)

Visions fugitives [17:02]

Alexander SCRIBIN (1871-1915) arr. Jouni KAIPAINEN (1999)

Preludes, Op.11 [19:53]

Anton ARENSKY (1861-1909)

Variations on a Theme by Tchaikovsky, Op.35a [13:36]

Pyotr Ilyich TCHAIKOVSKY (1840-93)

Elegy for string orchestra [7:55]

Ostrobothnian Chamber Orchestra/ Sakari Oramo

rec. December 2017, Snellman Hall, Kokkola, Finland. DDD/DSD.

Reviewed as 24/96 download with pdf booklet from [eclassical.com](#) (surround sound version also available).

BIS-2365 SACD [59:27]



CD available from	

This recording arrived on the very day that I thought I had completed this edition, but it called out to be included. It seemed to offer a great deal for the very modest price of \$8.87, with 24-bit the same price as

16-bit initially. All the music appears in arrangements – hence the title *Masquerade*.

The new recording is well worth having for the Prokofiev *Visions fugitives* – not to be confused with the oddly named DG *Visions of Prokofiev* – [review](#) – which doesn't contain the work, in its piano original or the arrangement. In fact, it's a long time since I heard this Barshai arrangement – oddly enough, one of the most recent recordings also comes from BIS, performances by Camerata Nordica conducted by Terje Tønnesen (**BIS-2126 SACD**, with Hindemith, Bartók and Webern). Dominy Clements though that this SACD would 'reap major rewards' – [review](#). One small correction to that review – it's not that BIS skimmed on recording the whole set; Barshai orchestrated only 15 of the 20 piano pieces.

Short of Warner reissuing Barshai's own HMV recording with the Moscow Chamber Orchestra, of which only the less essential Tippett coupling seems to survive (Warner **6784292**, download only – [review](#) of single-CD reissue), with one movement on a super-budget download of bits and pieces (*Essential Strings*), either BIS recording will do very well. An additional recommendation for the new release is the inclusion of the Arensky *Variations on a Theme by Tchaikovsky*. I can think of more intense performances – Barbirolli on his recording, coupled on LP with Tchaikovsky's *Serenade* – but this cooler interpretation will do nicely, especially as the Barbirolli now comes on a Warner twofer as a download only for three times the price of the deleted CDs.

In Sorrow's Footsteps

Gabriel JACKSON (b. 1962)

*Stabat Mater** [18:55]

Giovanni Pierluigi da PALESTRINA (c.1525–1594)

Super flumina Babylonis [4:15]

Stabat Mater [9:57]

Gregorio ALLEGRI (1582–1652)

Miserere [13:26]

Giovanni Pierluigi da PALESTRINA

Ave Maria [4:28]

James MacMILLAN (b. 1959)

Miserere [12:13]

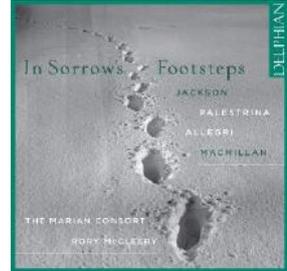
* premiere recording

The Marian Consort [Charlotte Ashley, Gwendolen Martin (soprano 1), Rachel Ambrose Evans, Cecilia Osmond (soprano 2), Helen Charlston, Hannah Cooke Alto Guy Cutting, Ashley Turnell (tenor), Michael Craddock, Edmund Saddington (bass)]/Rory McCleery
rec. Merton College, Oxford, 8-10 January 2018. DDD.

Texts and translations included

Reviewed as 24-bit download with pdf booklet from chandos.net.

DELPHIAN DCD34215 [63:19] For CD link please see *Recording of the Month* [review by John Quinn](#)



Though I've been regularly following the Delphian label in general and their recordings of the Marian Consort in particular, I've only just caught up with the 24-bit download of their tenth anniversary recording. At £11.99 it's one of the least expensive 24-bit downloads – just £2 more than the 16-bit and less than you pay for the CD – and it's well worth paying the extra.

The recording is especially valuable for the premiere – and, so far, the sole – recording of Gabriel Jackson's *Stabat Mater*. Even more than that of James MacMillan, Jackson's music meets my chief criterion for programmes of this kind in that, though of its time – aggressively so – it stands clearly in the mainstream of Western sacred music. And with performances and recordings of the best, that makes this release a very valuable addition to the catalogue. I'm pleased that the Allegri *Miserere*, though beautifully presented, comes without over-embellishment.

Work in Progress/In Brief

Reviews currently in preparation for these pages in future editions or the main MusicWeb pages.

Pierre de la RUE (c. 1460 – 1518)

Missa Paschale a5 [33:36]

Missa Ista est speciosa a5 [35:05]

Missa L'Homme armé a4 [31:18]

Missa pro Fidelibus defunctis (Requiem) a4 et 5 [27:24]

The Sound and the Fury [Alessandro Carmignani (countertenor), John Potter, Christian Wegmann (tenor), Christian M. Schmidt, Wilhelm Schwinghammer (bass)]



rec. Chartreuse (Kartause) Mauerbach Refectory, Austria, October 2013. DDD.

Texts of the Ordinary of the Mass (not the *Requiem*) [online](#).

FRA BERNARDO FB1810455 [68:41 + 58:42] Limited edition on CD.

A mixed response to this new 2-CD set: I welcome the only recording of *Missa Ista est speciosa* a 5, but the tendencies to slow tempi and a flat sound, noted in some earlier recordings by this group, The Sound and the Fury, but more pronounced here, make me hope that someone else will record these Masses soon. The de la Rue *Requiem* and *Missa L'Homme armé* are best heard in bright, agile performances from Ensemble Clément Janequin (Harmonia Mundi, budget-price download); I do urge readers to compare them with The Sound and the Fury from Naxos Music Library, or even from the free version of Spotify. It's just possible that you may feel differently.

Amor, Fortuna Et Morte

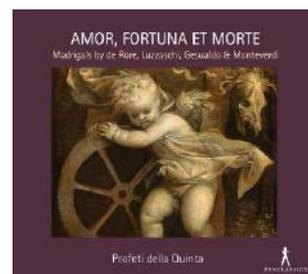
Madrigals by de Rore, Luzzaschi, Gesualdo and Monteverdi

Profeti della Quinta [Doron Schleifer, Roman Melish (countertenor), Lior Leibovici, Dan Dunkelblum (tenor), Elam Rotem (bass), Ori Harmelin (Renaissance lute & archlute)]/Elam Rotem

rec. 8-12 April 2018, Studio Waldenburg, Switzerland. DDD.

Texts and translations included.

PAN CLASSICS PC10396 [64:21]



Having encountered Profeti della Quinta before and been impressed, I had high hopes for this recording of a selection of madrigals about 'love, fortune and death'. I was not disappointed.

Alessandro STRIGGIO (c.1536-1592)

Mass for 40 and 60 voices: A Service for St John the Baptist in Florence

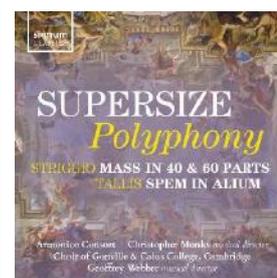
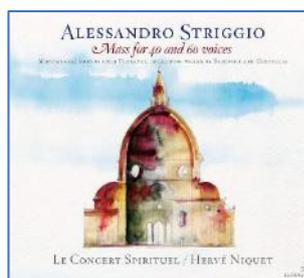
Le Concert Spirituel/Hervé Niquet

rec. Notre Dame du Liban, Paris, August 2011.

DSD.

Texts and translations included.

GLOSSA GCDSA921623 SACD [64:11]



Supersize Polyphony

The Choir of Gonville & Caius College Cambridge/Geoffrey Webber

Armonico Consort/Christopher Monks

rec. St George's Church, Cambridge, 8-10 July 2018. DDD.

Texts and translations included.

Reviewed as lossless download with pdf booklet from hyperion-records.co.uk.

SIGNUM SIGCD560 [61:37]

Striggio's 40-part motet *Ecce beatam lucem* and the 40-part Mass *Ecco sì beato giorno* (60-parts in the *Agnus Dei*) are believed to have been the impetus for Tallis's 40-part *Spem in alium*. Both these recordings contain the Striggio, the Glossa in the context of a putative service, the Signum as part of a looser assembly of large-scale renaissance music, including the Tallis. Both offer strong challenges to the Decca recording by I Fagiolini which grabbed the headlines to the detriment of the Glossa, issued around the same time.

Johann Michael BACH (1648-1694)

Ach bleib bei uns, Herr Jesu Christ [6:25]

Johann Christoph BACH (1642-1703)

Die Furcht des Herren (Election Cantata) [7:53]

Heinrich BACH (1615-1692)

Ich danke dir Gott (Trinity XVII) [5:45]

Johann Michael BACH (1648-1694)

Herr, der König freuet sich [5:39]

Johann Christoph BACH (1642-1703)

Herr, wende dich und sei mir gnädig (Dialogue Cantata) [12:52]

Johann Sebastian BACH (1685-1750)

Christ lag in Todesbanden, BWV4 (Easter Cantata) [19:25]

Johann Christoph BACH (1642-1703)

Es erhob sich ein Streit (St Michael) [9:13]

Bart Jacobs (great organ)

Vox Luminis/Lionel Meunier

rec. Église Notre-Dame, Gedinne, September 2018. DDD.

Reviewed as mp3 press preview

Texts, translations and organ specification included

RICERCAR RIC401 [67:14]



There have been other gatherings of the music of the hugely-talented Bach family before, some linking the composers before and after JS, but this new release is no less welcome. It's a logical successor to these performers' recording of the motets of the family (**RIC347**, 2-CDs). We seem not to have reviewed that, but I've recommended other recordings of theirs, including a collection of *Lübeck Abendmusiken* (**ALPHA287** – [Summer 2018/1](#)).

Some of the cantatas from the archive which JS collected appear on a DG Archiv 2-CD set *Alt-Bachisches Archiv*, performed by Rheinische Kantorei, Musica Antiqua Köln and Reinhard Goebel, the greater scope of which and the fact that no space is 'wasted' with the music of JS, itself more than adequately available, makes it preferable (**4745522**, [Presto special CDs](#) or budget-price download, with digital booklet). Unsurprisingly, Goebel's tempi are generally faster but, in general, there's very little to choose between the two.

If this were the Eurovision Song Contest, JS's Easter Cantata would be the winner, of course, but not so that any of the others would have scored *nul points*. All the performances do the music full justice and this selection of the best will appeal to those who agree with Kirk McElhearn's reaction to another 2-CD collection, from Cantus Cölln and Konrad Junghänel, 'some of the music is uninteresting, the performances are as good as they could be' (Harmonia Mundi Gold **HMG501783.84** – [review](#), now budget-price download only, with pdf booklet).

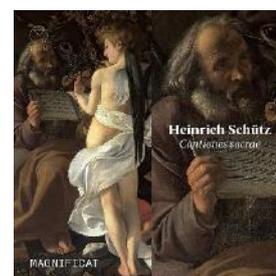
The cover picture of Bach's hometown completes the value of the new Ricercar release. You may also wish to add a Hyperion Helios recording of works by Heinrich, Johann Christoph and Johann Michael Bach – no overlap with the Ricercar (**CDH55230** – [review](#): CD or download from [hyperion-records.co.uk](#)).

Heinrich SCHÜTZ (1585–1672)

Cantiones sacræ, Op.4, SWV53-93 (1625)

Magnificat [Amy Haworth (soprano), Caroline Trevor (alto), Guy Cutting, Benedict Hymas (tenor), Will Dawes, Giles Underwood (bass), Paula Chateaufneuf, Lynda Sayce (lute), Timothy Amherst, Judith Evans (violone), Matthew Martin (organ)]/Philip Cave

rec. Chapel of University College Oxford, 18–20 and 25–27 June 2018. DDD.



Texts and translations included.

Reviewed as 16-bit lossless .wav press preview.

LINN CKD607 [57:58 + 55:09]

This new recording of these Latin-texted works offers a strong challenge to the (more expensive) Carus (**CARUS 83.252**).

Lovers of the North German music of this period should also investigate an album entitled *Die Vögel unter dem Himmel*, music chiefly by Schütz from his Psalms of David and *Geistliche Chormusik*, but also including works by Scheidt and Scheidemann. The performances by the National Youth Choir of Great Britain may not be quite up to the standard of professionals such as Magnificat, but you'd hardly notice with the secure direction of Michael Brewer. (Delphian **DCD34043** – [review](#) – download in lossless sound from chandos.net – no booklet).

Matthias WECKMANN (c.1616-1674) Organ Works, Volume 1

Hilger Kespohl (Arp Schnitger organ)

rec. St Pankratus, Neuenfelde, Germany, 9-10 September 2018. DDD/DSD.

Organ specification and registration for each track listed in booklet.

Reviewed from high definition stereo layer. 5.1 and 2+2+2 also available.

MDG MDG9062109 SACD [72:04]



This new SACD offers a convincing rival, on an organ from only a few years after Weckmann's death, to the 2-CD sets by Bernard Foccroulle (Ricercar) and Friedhelm Flamme (CPO).

Georg Philipp TELEMANN (1681–1767)

Chameleon: Chamber Music in Changing Colours

Prélude from 6^e *Quatuor* in e minor, TWV 43:e4 (*Nouveaux Quatuors en Six Suites*, Paris 1738)[4:53]

Sonata a flauto dolce, violino e cembalo in a minor, TWV 42:a [10:23]

Menuet 17 in C, TWV 34:67 (*Zweites Sieben mal Sieben und ein Menuet*, Hamburg 1730) [1:11]

Sonata a violino, violoncello e basso in G, TWV 42:G7 [12:13]

Menuet 38 in F, TWV 34:88 (*Zweites Sieben mal Sieben und ein Menuet*, Hamburg 1730) [1:06]

Suite from *Der getreue Music-Meister* [15:34]

L'hiver TWV 41:d1

Vîte from TWV 41:h2 (transposed)

Largo from TWV 41:F2

Ouverture à la Polonoise from TWV 32:2

Sans-Souci from TWV 41:g4

Alla breve from TWV 41:g5

Lento from TWV 41:D6

Pastourelle TWV 41:D5

Menuet 7 in a minor TWV 34:57 (*Zweites Sieben mal Sieben und ein Menuet*, Hamburg 1730) [1:16]

Concerto à 3 – 2 violini discordati e violone in A, TWV Anh. 42:A1 [12:15]

Menuet 48 in G, TWV 34:48 (*Sieben mal Sieben und ein Menuet*, Hamburg 1728) [1:15]

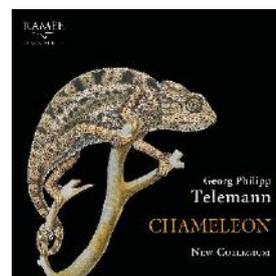
Quartet in g minor, TWV 43:g4 [8:43]

Modéré from 6^e *Quatuor* in e minor TWV 43:e4 (*Nouveaux Quatuors en Six Suites*, Paris 1738) [4:50]

New Collegium [Inês d'Avena (alto recorder in F, voice flute in D, soprano recorder in C), Sara DeCorso (violin), Antina Hugosson (violin), John Ma (viola), Rebecca Rosen (cello)]/Claudio Ribeiro (harpsichord)

rec. 2–4 July 2018 at the Oude Kerk Zwijndrecht (The Netherlands)

RAMÉE RAM1904 [73:52]



Having received a press release in 192kb/s mp3 – it seems that, having come close to the ideal 320kb/s with their previews, the Outhere group have returned to their bad old ways – I’m awaiting a lossless copy of this album. On the basis of the mp3, I enjoyed the performances but wondered why the New Collegium (formerly Collegium Musicum den Haag) felt that they had to chop the music up in this way to make their point about Telemann’s ability to conjure up different colours in his chamber works – a selection of these pieces in full would have made the point. I liked the placing of movements from *Der getreue Music-meister* in central position, but why not open the suite with the Polish-style Overture, instead of having it in the middle?

Incidentally, neither the concept nor the title is original: Bergen Barokk released a similar album entitled *Telemann the Chameleon* last year on the Lawo label (**LWC1158** – [review](#)). Rather than either, I would have preferred a more substantial selection from *Der getreue Music-meister*, of which we lack a modern complete recording. At least Paradiso Musicale gave us the Sonata from that work, TWV41:D6, complete on their recording of Telemann and Bach, father and son, **BIS-CD-1895** – [review](#) – [Winter 2018-19/2](#).

Johann Sebastian BACH (1685-1750)
Violin Concertos, Sinfonias, Overture and Sonatas

Concerto for violin, strings and basso continuo in d minor, BWV1052R [19:32]

Sinfonia from the Cantata ‘Ich liebe den Höchsten von ganzem Gemüte’, BWV174 [5:07]

Concerto for violin, strings and basso continuo in E, BWV1042 [15:10]

Sinfonia from the Cantata ‘Ich hatte viel Bekümmernis’, BWV21 [3:01]

Trio Sonata No.5 in C, for 2 violins and basso continuo, BWV529 (arr. 2 violins and continuo) [11’34]

Concerto in c minor, for oboe, violin, strings and basso continuo, BWV1060R [12:26]

Overture (Suite) No. 2, for violin and strings, BWV1067 (early version for strings and basso continuo) [21:59]

Trio Sonata No.3 in d minor, for oboe, violin and basso continuo, BWV527 [12:08]

Concerto in g minor, for violin, strings and basso continuo, BWV1056R [9:15]

Sonata from the Cantata ‘Himmelskönig, sei willkommen’, BWV182 [2:11]

Concerto in a minor, for violin, strings and basso continuo, BWV1041 [11:26]

Sinfonia in D, for violin, 3 trumpets, 2 oboes, timpani, strings and basso continuo, BWV1045 [5:25]

Concerto in d minor, for 2 violins, strings and basso continuo, BWV1043 [13:32]

Isabelle Faust (violin, Jacobus Stainer, 1658)

Bernhard Forck (anonymous violin, South Germany,1725)

Xenia Löffler (oboe and recorder)

Jan Freiheit (cello)

Raphael Alpermann (harpsichord)

Akademie für Alte Musik Berlin/Bernhard Forck

rec. December 2017 and September 2018, Teldex Studio, Berlin. DDD.

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

HARMONIA MUNDI HMM902335.36 [67:07 + 76:22]



Simon Thompson has got ahead of me with this one – and made it a ‘recommended’ recording – [review](#). I shall not be arguing.

Gustav MAHLER (1860-1911)

Titan: Eine Tondichtung in Symphonieform in zwei Teilen und fünf Sätzen für großes Orchester (Tone poem in symphonic form in two parts and five movements for a large orchestra) (Hamburg/Weimar 1893-4 version)

Les Siècles/François-Xavier Roth

On period instruments

rec. March and October 2018, Philharmonie de Paris; February 2018, Théâtre de Nîmes; October 2018, Cité de la Musique et de la Danse de Soissons. DDD.

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

Titles from the programme of the Hamburg performance, 27 October 1893.

HARMONIA MUNDI HMM905299 [57:04]



Although period instruments don't make that much difference in Mahler, Les Siècles and François-Xavier Roth make the strongest justification for the inclusion of *Blumine* in its original place and for the validity of Mahler's first thoughts, especially in the finale. Even if you have one of the very fine recordings of the conventional version – my top choice remains Rafael Kubelík on mid-price DG, with Dietrich Fischer-Dieskau in *Lieder eines fahrenden Gesellen* – this is an important reminder that first thoughts are not always wrong – viz. Vaughan Williams' 'London' Symphony.

Arvo PÄRT (b.1935)

Magnificat (1989) [6:17]

Nunc dimittis (2001) [7:15]

Seven Magnificat Antiphons (1988-1991):

No.1. *O Weisheit* [1:04]

No.2. *O Adonai* [2:03]

No.3. *O Spross* [0:56]

No.4. *O Schlüssel* [1:41]

No.5. *O Morgenstern* [1:40]

No.6. *O König* [1:29]

No.7. *O Immanuel* [2:24]

Stabat Mater (1985) [25:11]

Le Nuove Musiche [Wendy Roobol, Mónica Monteiro (soprano); Hugo Naessens, Kaspar Kröner (alto) Falco van Loon, Emilio Aguilar (tenor); Berend Eijkhout, Bas Ramselaar (bass)]/Krijn Koetsveld
rec. February 2008, Mijnsheerenland, Netherlands; October 2016, St Martinuskerk, Hoogland, Netherlands (*Stabat Mater*).

Texts not included.

BRILLIANT CLASSICS 95807 [50:08]



This new recording comes at budget price and the performances do justice to the music, but I would recommend paying a little more for the Gimell CD on which The Tallis Scholars step away from their usual turf to give splendid performances of *Magnificat*, *Nunc Dimittis* and the Advent Antiphons, with *Triodion* and other works (*Tintinnabuli*, **CDGIM049** – [review](#)). As downloaded in lossless sound from hyperion-records.co.uk, with pdf booklet, that Gimell album costs £7.99, a few pence more than the Brilliant Classics, though 24/96 is rather steep at £15 and 24/192 steeper still at £18.

This recording of the *Stabat Mater* has already appeared in a 14-CD Brilliant box of setting of that work (**95370**, around £37), good value, but the outstanding bargain is the 3-CD Harmonia Mundi set which contains all the music on the single Brilliant CD and much more besides in performances by Paul Hillier with Theatre of Voices or the Estonian Philharmonic Chamber Choir, Ars Nova Copenhagen, and the NYVD Quartet (**HMX2908730.32**, around £13 – [review](#)).