

László LAJTHA (1892-1963)

Symphony No. 6 op. 61 (1955) [36:12]

Symphony No. 5 op. 55 (1952) [27:15]

Lysistrata - ballet - *Ouverture prestissimo* (1933) [4:25]

Pécs Symphony Orchestra/Nicolás Pasquet

rec. Ferenc Liszt Concert Hall, Pécs, Hungary, March and May 1996

NAXOS 8.573646 [68:11]

Project Lajtha unfurls in front of us again. Its first appearance came in the 1990s on full price [Marco Polo](#). Now here is the fourth of the series to resurface on Naxos. The others are Symphony 1 [8.573643](#); Symphony 2 [8.573644](#); Symphonies 3 and 4 [8.573645](#). Stepping into orderly place comes 8.573646 taking us as far forward as Symphony No. 6; there are nine symphonies in total.

Lajtha, born in Budapest, studied in his birth city and then in Leipzig, Geneva and Paris. His publisher was Leduc based in Paris and his Gallic inclinations are obvious from this music. Both of the symphonies here carry French movement titles. More to the point the music shows the generous extent to which his sympathies lay with French modes and manners.

The first movement of the genial Sixth - by no means a work of 1950s tragedy - is a breezily bluff *Très vif* which scuffs joyously along in the style of Poulenc at one moment and Honegger the next. The following *Très calme* is the longest at 12:40. It's a very individual mix of impressionistic flurries, metallic shivers and fleeting barks and yaps. The saxophone returns in thoughtful mood from the first movement and keeps putting in an appearance throughout. The third movement is a rather limply relaxed *Allegretto grazioso* - the only Italian mood marking. It has a rather Kodály-like folksy melody and continues the reflective stance of the second movement. The raucous romp of the final *Vif et bien rythmé* flutters along suggesting Lajtha was an admirer of Ibert.

If the Sixth is a work of twinkling affability the two-movement Fifth, which is dedicated to composer Henri Barraud, another French connection, is a work cut from a different cloth. Its bleak ways at times suggest a blend of Vaughan Williams' Fourth and Bartók at his most brusque. Relaxation comes but an air of quiet threat still hangs heavily in the air. The first movement, brass dominated, ends with harsh hopeless statements. The second and final movement is a *Vite et agité*. True to its word, the pulse is quick and Hungarian folk accents are in play. Protest is part of the weave and the mood is in constant shift in a fine rather than dramatic motion. This takes the listener to some dreamy moments (5:34). At the close of the finale serenity makes way for the clash and clangour of the opening movement: ignorant armies clash by night.

Lajtha's ballet *Lysistrata* is represented by its little overture. The whole thing is done and dusted in 4:25. This streams along in full flood and jolly flicker and again the accents are Gallic. Dancing brass and flurries of high strings bring this zesty little gem to a brilliant close. It would make a good substitute for Bernstein's *Candide Overture*, Foulds' *Le Cabaret* or Barber's *School for Scandal Overture*.

There's a good English-only note by Emöke Solymosi Tari.

These are supple, spirited and more than able accounts and never seem time serving. The recording still sounds good with silvery whispers and plenty of punch.

The Naxos Lajtha symphony project takes another confident step forward.

Rob Barnett

Julius RÖNTGEN (1855-1932)

Symphony No. 9 *The Bitonal* (1930) [16:46]

Serenade in E major (1902) [19:38]

Symphony No. 21 in A minor (1931) [19:10]

Brandenburgisches Staatsorchester/David Porcelijn

rec. Konzerthalle Carl Philipp Emanuel Bach, Frankfurt Oder, 28 Nov-3 Dec 2005

CPO 777 120-2 [55:37]

CPO here add two more Röntgen symphonies to their already extensive library of his orchestral music. He wrote a total of twenty-five symphonies and as he told Donald Tovey, who premiered his Seventh Symphony in Edinburgh, he wrote six of these in 1930, such was his creative compulsion even in his latter years.

The Ninth Symphony enjoys close-up and grippingly immediate sound with plenty of instrumental detail. The curvaceous yet icy writing for woodwind at the start of this single-movement structure proves an object lesson in well captured sound. This music - which is not particularly modern sounding, if you are wondering about its title - often has the feel of some haunted ballroom. It has nothing of the symphonic epic but instead exudes a sleepy Tchaikovskian innocence. Gallic chirping woodwind finally give way to a Berlioz-style storm at 7.05 and to a whirl of exultation.

The Serenade is in four movements. It's a work of shimmering fullness where again Tchaikovsky seems to have been an influence. This music has an open-hearted warmth that irradiates some generously upholstered textures. It's a most aristocratic work with a *Winter Daydreams* character that amiably flickers and gurgles. The third movement is a *Poco Andante* with a light Brahmsian accent. The finale is taken at a refreshing 'horse cavalry' clip which softens into a chivalric ballroom feel and then fades into the same glow one hears in Brahms' Third Symphony. Despite the early date Röntgen proves himself a far from garrulous composer; he knows when to stop.

The Twenty-First Symphony runs to twenty minutes and is in one movement. It is linked with the flanking symphonies and with the cantata *Sulamith* for soprano, tenor, women choir and orchestra. This is not at all playful but a work of serious stress from the early 1930s close to the end of the composer's life. Great waves of surging sound (4.25) suggest Röntgen toiling over the orchestration of a [Bach organ piece](#). At this stage in his life he is not given to slipping into an uncomplicated smile - this is serious business. The effect is of a somewhat subdued Lutheran heaven. Magical unglorious ideas stream past even if some of them 'tip the hat' towards the more seraphic moments of Brahms' Fourth. At 16:30 brassy rolling fanfares and upward-urging strings provide a heaving foundation for a majestic climax pummelled out by the drums.

The useful notes, in German and English, are by Jurjen Vis.

Porcelijn seems a sympathetic, indeed inspired, guide through so much otherwise 'lost' Röntgen. Long may he continue his work for this composer with the various German regional orchestras and with CPO.

Given that these recordings were made more than twelve years ago one wonders how many other Röntgen symphonies are "in the can" and queued ready for issue. I hope that CPO will issue more. Who knows, a complete cycle might be possible.

Rob Barnett

John Philip SOUSA (1854-1932)

A Sousa Celebration

Washington Post; March [2.51]

Sandalphon Waltzes [8.25]

The Irish Dragoon: Overture [3.25]

The Irish Dragoon: Circus Galop [1.26]

The Thunderer: March [2.22]

Humoresque on George Gershwin's Swanee [5.08]

The Invincible Eagle: March [3.20]

Nymphalin [3.12]

On the wings of lightning [2.04]

Humoresque on Kern's Look for the Silver Lining [4.56]

Semper Fidelis: March [2.22]

The Dwellers of the Western World: Suite [12.31]

The Liberty Bell: March [3.15]

El Capitan: waltzes [3.46]

El Capitan March [2.03]

The Gliding Girl: Tango [2.48]

The Stars and Stripes Forever: March [3.20]

Royal Scottish National Orchestra/Kristjan Järvi

rec. Royal Concert Hall, RSNO Centre, Glasgow, Scotland, 22-23 September 2016

Stereo/multichannel 5.0, reviewed in surround

CHANDOS SACD CHSA5182 [68.26]

The justly named 'American March King' is represented on this disc by considerably more than just marches, though seven of the above pieces are so-named. As a composer, performer, band leader and writer, Sousa was successful and prolific. His biographical sketch on Wikipedia makes for exhausting reading, simply because he seems never to have stopped. Fortunately for us he was also very good at what he did and even some of his operettas are still performed in the USA, let alone all those marches. One can hear why in the tuneful extracts on this disc. Chandos have given us a wide cross-section of his output, and for that reason this SACD is not really comparable with the many other recordings available, which focus more tightly on just the marches. The one obvious comparison is the now classic recording by the Eastman Wind Ensemble conducted by Frederick Fennell, on a three-channel Mercury SACD, still available at some expense and with some difficulty, but also as a plain stereo CD (much more easily obtained). Comparing the handful of duplicate pieces shows how magnificent the old Mercury still sounds and how vital those 1961 performances are. If one adopts that issue as the standard, then Järvi and his Scottish orchestra stand up to it remarkably well in all respects.

On Chandos, many (most) of these pieces are expert arrangements, because by-and-large Sousa scored his music for other forces than a symphony orchestra. Since he himself arranged huge quantities of his music for alternative instrumental groupings, this can be safely ignored; you can treat this disc as simply a varied collection of Sousa in all his guises. The quality is very high, indeed light music gets little better than this. There are tunes galore, many of them familiar, and most importantly the RSNO treat them all seriously. They are wholly on top of this genre and Kristjan Järvi proves again that he can climb inside this sort of thing and give it all the panache it needs (I well remember his remarkable direction of Bernstein's *Candide* at the Barbican some years ago).

Chandos have provided a typically excellent recording and the notes by American academic and Sousa specialist Patrick Warfield are well detailed. I wish he had been given more space to write about Sousa more generally, in addition to the music on the disc, but the Web is not short of information.

Dave Billinge

Wolfgang Amadeus MOZART (1756-1791)

***La clemenza di Tito* (1791)**

Kurt Streit (tenor) – Tito

Karina Gauvin (soprano) - Vitellia

Julie Fuchs (soprano) – Servilia

Kate Lindsey (mezzo-soprano) – Sesto

Julie Boulianne (mezzo-soprano) – Annio

Robert Gleadow (bass-baritone) – Publio

Ensemble Aedes, Le Cercle de L'Harmonie/Jérémie Rhorer

Rec. By Radio France-France Musique on 16 December 2014 at the Théâtre des Champs-Élysées, Paris

Complete libretto with French and English translations enclosed

ALPHA 270 [62:54 + 70:41]

There seems to be an irresistible desire to record the Mozart operas over and over again, and obviously there is a market for them. At present Yannick Nézet-Séguin's series for Deutsche Grammophon, masterminded by Rolando Villazón, has got about halfway through the project – I believe they do not intend to record everything. On Signum Classics, on the other hand, Ian Page has planned to record all the operas in a long-term project, and here now is the second instalment in Jérémie Rhorer's Mozart project with Le Cercle de L'harmonie. *Die Entführung aus dem Serail* appeared not long ago ([review](#)) and here is the next instalment, *La clemenza di Tito*, actually recorded a year before *Die Entführung*. The intention is to record the operas live at the Théâtre des Champs-Élysées in Paris.

Le Cercle de L'harmonie is not a small group, 26 strings plus the usual wind instruments, and produces a substantial sound with true heft at climaxes and Rhorer keeps things going, but we must remember that *Tito* is a quite different work from the fairly light-hearted *Entführung*. Of course it is also a fairly sad story but a *singspiel* is supposed to sort things out in the end and there is a lot of lively Turkish-influenced music with triangles and snare-drums. *Tito* has also a happy end but the musical style is deeply rooted in the old *opera seria* tradition, and a lot of the music is fairly slow and almost oratorio-like. It is, however, immensely beautiful and sometimes I think that this is, at least partly, his greatest work. The great nuisance is the recitatives. They were not composed by Mozart himself – due to lack of time, no doubt – possibly by his pupil Süßmayr. And there is a lot of them. Luckily they are here done with a great deal of involvement and rather speedily – though not unduly rushed. That also goes for the music. Rhorer finds a sensible level that is not noticeably quicker than the average readings but with rhythmically vital playing and singing and excellent articulation one feels that the music never sags. The 24-strong chorus is excellent and the soloists can measure up against most of the competing casts.

In the title role Kurt Streit, now in his mid-fifties, sounds as youthful as he did 25 years ago. He has been a Mozart specialist throughout his entire career. According to an article some years ago he had then sung Tamino in *Die Zauberflöte* around 150 times in 23 different productions and all the other leading roles in the most prestigious houses around the world. He is surrounded here by a quintet of utterly accomplished colleagues. Karina Gauvin is probably best known as a marvellous baroque singer, but the step to Mozart's Vitellia isn't very far and she dominates the first two scenes, leading up to her aria '*Deh, se piacer mi vuol*', rivetingly sung. And in the second act she is really great in the dramatic recitativo accompagnato '*Ecco il punto*' followed by the famous rondo '*Non più di fiori*', the one with basset horn. The other soprano, Julie Fuchs, who sings Servilia, has less to do. She appears in recitatives and a couple of duets but comes into her own in the second act aria '*S'altro che lacrime*', where she is really very good. Meatier roles are allotted to Kate Lindsey's Sesto - who has her/his big moment in the aria '*Parto, parto, ma tu ben mio*', with clarinet in the first act. Her coloratura is technically assured and gleaming – and Julie Boulianne's Annio. The latter, Canadian like Karina Gauvin, has a darker, more contralto-like voice than Kate Lindsey and thus the two trouser roles are well contrasted. They open the second act together and then Boulianne delivers a superb '*Torno di tito a lato*'. The third Canadian in the cast is bass-baritone Robert Gleadow, and he is very good too in a role that is perhaps less

spectacular than the others. Audience reactions are of course present in this live performance but don't let that deter you from hearing this excellent production.

I have, as usual, old favourite recordings of this opera too: Karl Böhm (DG) and Colin Davis (Philips/Decca), both from the 1970s, and Charles Mackerras (also DG) from 2005 ([review](#)) – all three with stellar casts. Just a couple of months ago I [reviewed](#) a set with a difference, based on performances in Vienna in 1804, where all Tito's arias had been replaced by newly written ones by Joseph Weigl and Simon Mayr. Not necessarily a version for all tastes but an interesting experiment. Competition is hard but the present recording with Jérémie Rhorer has a lot that is in its favour – and I look forward to coming issues in this series.

Göran Forsling

Virgil THOMSON (1896–1989)

Four Saints in Three Acts (1934) [87:52]

Capital Capitals (1927) [19:36]

'Four Saints': Sarah Pelletier (soprano) – St Teresa I; Gigi Mitchell-Velasco (mezzo-soprano) – St Teresa II; Aaron Engebretth (baritone) – St Ignatius; Lynn Torgove (mezzo-soprano) – Commère; Tom McNichols (bass) – Compère; Deborah Selig (soprano) – St Settlement; Charles Blandy (tenor) – St Chavez; Stanley Wilson (tenor) – St Stephen; Boston Modern Orchestra Project/Gil Rose
'Capital Capitals': Charles Blandy (tenor) – First Capital; Sumner Thompson (baritone) – Second Capital; Andrew Garland (baritone) – Third Capital; Simon Dyer (bass) – Fourth Capital; Linda Osborn (piano)

rec. 17 October 2013, Mechanics Hall, Worcester, MA ('Four Saints'); 8 November 2015, WGBH Studios, Boston, MA ('Capital Capitals')

2 CDs

BMOP SOUND 1049 [55:40 + 51:48]

Operas don't come much stranger than *Four Saints in Three Acts*. Not only does it include at least cameo appearances by some twenty saints (many of them entirely fictitious), and come in four acts, but it also features the strangest of librettos, by the avant-garde writer Gertrude Stein (1874–1946). Her work, here as elsewhere, is known perhaps above all for its conscious rejection of conventional linearity and coherence, in favour of a much more associative, seemingly spontaneous mode of expression, based as much on the sound of words as on their meaning. Hence, whilst notionally set in early modern Spain, *Four Saints* does not have anything that could be construed as a plot, or indeed any readily discernible form of logical progression. That is, of course, deliberate, but it can certainly be disconcerting, not least when the words themselves often seem to constitute, if not quite nonsense, then at least a series of entirely unpredictable *non-sequiturs*.

Stein's language may be bizarre, impenetrable, all too easy to parody or to take cheap shots at; but to the younger Thomson it was clearly an inspiration. The excellent booklet, accompanying Gil Rose's new recording, quotes the composer as saying that "the spontaneity of it, its easy flow, and its deep sincerity have always seemed to me just right for music". In keeping with this, he continues, "I took my musical freedom from her poetic freedom, and what came out was a virtually total recall of my Southern Baptist childhood in Missouri".

This latter point perhaps gets us close to the heart of *Four Saints's* uniqueness, namely that it is the product of two very different cultural contexts: early twentieth-century 'Middle America', and the sophisticated artistic *milieu* of Paris in the 1920s (the opera was basically written in 1927–8, though it had to wait until 1934 to be performed – in Hartford, CT, and subsequently – remarkably enough – on Broadway, with an all-black cast). Thomson lived in Paris between 1924 and 1934, and Gertrude Stein, not least through her famous salon at 27 rue de Fleurus, was very much at the centre of the city's progressive intellectual scene. Along with and through her, Thomson will have met such figures as Picasso, Matisse, Hemingway, Cocteau, Radiguet and 'Les Six'. So it should come as no surprise that both her words and – to a somewhat lesser extent – his music are imbued with the contemporary Parisian spirit of radical experimentation, knowing playfulness and thoroughgoing determination to *épater les bourgeois* (amaze the middle classes).

On the other hand, and even though one can quite often hear echoes of, say, Poulenc or (especially) Stravinsky, Thomson's musical idiom remains firmly, and consciously, American. And American in an essentially populist sense. That is to say, it has many features that remind one, for example, of Protestant hymn tunes, of Afro-American spirituals, and indeed of folk music – perhaps more accurately, of the semi-authentic folksiness, espoused also, and perhaps with more consistent success, by Thomson's fellow Nadia Boulanger pupil Aaron Copland.

Thomson's professed aim in all this was to make Stein's text as clear as possible: "It needs music to make it run along. Obscure as it is, if you add more musical complexity, you stop it from running

along, like putting sand in a gear". In many ways he is successful in this, but to the detriment, to my ear at least, of real musical memorability. His own creativity seems at times to be weighed down by the many and mercurial demands made on it by Stein's text. It is perhaps symptomatic that one finds oneself admiring in particular his highly imaginative instrumentation (not least for brass, percussion and the accordion) and relishing such brief instrumental interludes as the 'Dance of the Angels' in Act 2 or the 'Saints' Procession' and 'Intermezzo' of Act III.

In sum, *Four Saints in Three Acts* is a fascinating one-off that is worth reviving, but which one would certainly not wish to hear every day. Gil Rose's performance, on the other hand, is absolutely first-class. The recording was based around concert performances, and I think one can tell that from the firm hand that Rose keeps on a pretty unwieldy tiller, and from the assurance of his chorus and instrumentalists (34 and 36 strong, respectively). Amongst the soloists I would single out the eloquent mezzo Lynn Torgove and the resonant bass Tom McNichols, in the substantial but thankless roles of the 'Commère' and 'Compère', who provide at least some hints of overall structural coherence by acting as masters-of-ceremonies and commentators. All the singers are competent, though some sport a level of vibrato that, to British ears at least, sounds uncomfortably pronounced for recording. As is essential for a libretto like Stein's, nearly all the words are admirably clear.

As far as I can tell, this is only the second complete recording of *Four Saints* (though the composer himself made a heavily abridged version in 1947). The alternative, Joel Thome's 1981 recording, made in New York, is now available only as a download (Nonesuch 0349712486). It is an admirable performance, notable perhaps above all for its soloists, but clearly yields in sound quality and in documentation to Rose's newcomer (the latter has a full libretto, an excellent essay by Steven Watson, and numerous good photographs). Unlike Thome, Rose also has a filler, in the shape of Thomson's setting of the Stein poem *Capital Capitals*, composed at roughly the same time as *Four Saints*. In the composer's words, the work "evokes Provence, its landscape, food and people, as a conversation among the cities Aix, Arles, Avignon and Les Baux" (the four 'capitals'). In this, Stein is her usual self, whereas Thomson takes his quest for simplicity to a greater extreme than in the companion work. The orchestra is replaced by a piano, and the vocal lines consist almost entirely of recitative, mixed together with elements of ecclesiastical chant. The performance is again very good, but I'm afraid I found the piece just plain tedious.

Nigel Harris

Music for the 100-Year's War

The Binchois Ensemble/Andrew Kirkman
rec. Ascot Priory, Berkshire, 7-9 January 2016
HYPERION CDA68170 [76.35]

Just a few weeks ago I wrote in a review of 'Beneath the Northern Sky' a disc recorded by the Orlando Consort (Hyperion CDA68132) that "I hope that the Binchois ensemble will come back to the 'Old Hall Manuscript' because their sound is ideal", little did I know that my wish was to be so immediately fulfilled. But I'm not suggesting that all of these works are from the same manuscript or indeed the same century, but you get the gist.

The 100 years war covered a period from, its often said 1337 - the Battle of Crecy up to about 1453 encompassing the Battle of Agincourt which, despite that major victory of the English forces did not end the conflict, indeed things only went downhill afterwards during the reign of the hapless Henry VI after his father's early death. This disc presents a handful of 14th Century compositions and culminates in John Dunstaple, Lionel Power and the mysterious but underrated (John?) Forest, composing as late as the 1430's.

I should nail my colours to the mast immediately and say that this disc did not disappoint and it will indeed be one of my CDs of the year. But let's take it apart a little and add flesh onto the bones.

I was sorry at first that much of the music has been recorded before but quickly that thought evaporated because of the strong and yet individual approach of the singers, making often well know pieces sound different as with the 'Agincourt Carol' itself, or in the best and most believable performance I've ever encountered of Alanus's highly complex motet *Sub Arcturo plebs* which is now thought to apply to Henry V and not be of the late 14th Century despite its *ars subtilior* style.

But the unique thing about this disc is its subtitle 'A brief history in Music and Alabaster'. It is one of the most beautiful booklets Hyperion have even produced for not only are all of the texts superbly and clearly presented and with excellent modern translations but there are colour photos throughout of various alabaster survivals from c.1400 which can be found mostly, in the museum in Nottingham. This was, as anyone who knows anything about Nottinghamshire's medieval church monuments and memorials, and I was there seeing some myself only recently, the top centre for alabaster carving especially during the fifteenth century. The figures of saints, scenes of the crucifixion and of angels are beautifully decorated and even retain some red and yellow ocre. These photographs are also relevant to the chosen texts and music.

Another feature is that the pieces have been divided up into five sections. The first, 'Kingship and the Rise of Nation' is preceded by a lively carol 'Anglia tibi turbidas'. There are three pieces including a superb isorhythmic motet by Dunstaple *Preco prehemencia* connected with St. John the Baptist.

The second section is 'St. Thomas Becket – Protector of England' and includes Power's extraordinarily original settings of a Gloria and Credo based on a plainchant suitable for the saint. The more I hear of Lionel Power the more impressive he becomes. This is followed by 'St. Edmund King and Martyr' who had been England's saint before St. George was promoted by Edward III in the mid 14th Century. But of that period is the *Ave Miles/Ave rex, patrone*, which is a very expressive motet but sung here in a rather perfunctory manner. Forest's *Gaude martyr* motet I don't think has been recorded before and it represents his fourth recorded work in the catalogue. His style is even more mellifluous than Dunstaple's and quite beautiful. It seems that he was Dean of Wells Cathedral but was strongly associated with the Royal Chapel.

The fourth section is 'The coronation of Henry VI'. This took place in Normandy in 1422 and the chant *Ecce mitto angelum* was sing at the event but it is pure speculation that the Dunstaple *Missa Da gaudiorum premis* was. The vast, troped *Kyrie* has been wonderfully reconstructed by Philip Weller

for the disc. He and Andrew Kirkman are also responsible for the wonderful booklet notes which, unlike so many others, go through the music in the order they are heard. The last section is simply called 'Conclusion' and consists of the Agincourt Carol and a rather reflective *Kyrie Domine miserere* which the pious Henry VI may well have appreciated.

This then is a very fine release and one that is beautifully recorded and presented.

Gary Higginson

Track listing

- 1 Anglia tibi **turbidas ANON [5'44]**
- 2 Sub Arturo plebs **ALANUS** (fl late 14th century) [4'03]
- 3 Ascendit Christus super celos **FOREST** (fl 1400–1450) [5'00]
- 4 Preco prehemencie **DUNSTAPLE** (c1390–1453) [5'45]
- 5 Ianuam quam clauserat **ANON** [1'43]
- 6 Gloria 'Ad Thome memoriam' **POWER** (d1445) [3'49]
- 7 Pastor cesus in gregis medio **CHANT** [1'08]
- 8 Opem nobis, o Thoma **ANON** [0'40]
- 9 Credo 'Opem nobis, o Thoma' **POWER** [4'33]
- 10 De flore martyrum **ANON** [1'45]
- 11 Ave miles **ANON** [1'47]
- 12 Gaude martyr **FOREST** [4'11]
- 13 Ecce mitto angelum **CHANT** [3'04]
- Missa Da gaudiorum premia **DUNSTAPLE** [18'40]
- 14 Kyrie rex genitor [6'52]
- 15 Credo [5'04]
- 16 Sanctus [6'44]
- 17 Veni Sancte Spiritus **DUNSTAPLE** [5'16]
- 18 The Agincourt Carol **ANON** [3'42]
- 19 Kyrie ... Domine miserere – Ab inimicis nostris **ANON** [5'35]

Ludwig van BEETHOVEN (1770-1827)

Piano Concerto No.1 in C major, Op.15 [34:33]

Piano Concerto No.2 in B flat major, Op.19 [28:43]

Yevgeny Sudbin (piano)

Tapiola Sinfonietta/Osmo Vänskä

rec. Tapiola Concert Hall, Finland, September 2014 (Op. 15) and December 2015 (Op. 19)

Booklet notes in English, German and French

Reviewed in stereo and surround

BIS BIS-2078 SACD [63:16]

With this release, Yevgeny Sudbin completes his Beethoven cycle. Or does he? For those following the series, the Fourth and Fifth concertos were recorded in 2009/10 ([review](#)), and the Third coupled with Mozart's K491 in 2011/12 ([review](#) ~ [review](#)). Surrounding and following the latter were ructions in the Minnesota Orchestra, including the resignation of conductor Osmo Vänskä in 2013, which seemed to spell doom for the cycle's completion. Then there was talk that the job would be finished with the Tapiola Sinfonietta, and so it has eventuated. There are timing issues with this venture, however, which in hindsight make it appear a little peculiar, contractual arrangements aside. The first instalment appeared fairly promptly after the final recording sessions, but the second instalment and now the latest, released at the end of March, each took a good year or so. Checking their website, life has long returned to normal for the Minnesotans, with Vänskä back at the helm, so you might now ask yourself what all the fuss was about, and why isn't their name on this final instalment?

All this may be irrelevant if each recording is considered in its own right, but it's difficult not to view the Sudbin/Vänskä Beethoven partnership as a single body of work, and reflect on its integrity. There is one particular aspect that occurred to me as I began listening to the new disc, and that is style. As also noted elsewhere, Vänskä's way with Beethoven in Minnesota has had a touch of the HIP about it, but still grounded in a twentieth century orchestral sonority. The very first bars of the C major concerto heralded, to me, a HIP-ness beyond which Vänskä had gone before. It might be explained by the sparer sound of the Tapiola Sinfonietta, or perhaps some artistic inertia in the Minnesota Orchestra, but there was now a clearer sense of clipped, accented phrasing, and an assertiveness more typical of a period performance. This, I hasten to add, is an observation only, more a 'heads-up' to readers who may, on the one hand, favour a more HIP approach or, on the other, think Vänskä had already gone far enough.

There's certainly much to be impressed – even dazzled – by the playing here, with an exuberance and energy which never seem to let up, and a remarkable rapport between soloist, conductor and orchestra. Witness the razor-sharp *sforzandi*, and the mercurial but subtle rubato which seems to derive from a single intelligence. Sudbin's pianism is, as ever with Vänskä, a model of give-and-take, and supremely assured, his fast passagework effortless and unforced, bursting with *joie de vivre*. Neither does he miss the poetry of the gentler writing, each concerto's middle movement not so much a breather from the ebullience fore-and-aft, but an expression of musical power and beauty through the melodic line, his impeccable touch and control of dynamics and rhythm yielding sublime results. The Tapiola Sinfonietta, with a nominal strength of 41 players, provides supple, sonorous and punchy support – the kind of band you think Beethoven would have prized, if not only dreamt of.

All good? Well, not necessarily.

Once past my initial bedazzlement, including the usual superlative BIS sonics, I became increasingly aware of a self-consciousness about these performances that excluded them from easy recommendation. While there is so much to applaud, at times they approached a level of hyperactivity which made me long for respite and repose, or at least some cardio-pulmonary normality. No, I'm not talking about HIP, or the Beethoven-on-steroids of a Toscanini or Carlos Kleiber, but a different and stranger kind of chemistry that to a degree had lost sight of the composer, and was using him more as a vehicle for virtuosic self-expression. This was plainer with the first concerto (chronologically the

second), with its freer form and interpretive possibilities, than with the Mozartian second concerto, but even there, frenetic over-achievement was always just below the surface.

For the cadenzas, Sudbin uses his own for the first concerto, and Beethoven's for the second. That for the opening *Allegro con brio*, as the booklet indicates, is Sudbin's "based on Friedman", which I presume means the Beethoven scholar [Richard Friedman](#). At about 2½ minutes long, it mostly sticks to the thematic material, but with flourishes that for many will push stylistic boundaries too far. I found both my patience and credulity sorely tested. For comparison, I played Stephen Kovacevich's 1970 Philips recording (BBCSO/Davis), in which the unattributed cadenza (possibly one of Beethoven's three alternatives) exceeds 4½ minutes without losing its grip, or straining sensibilities. Stylistic excursions also mark Sudbin's briefer cadenza for the closing *Rondo*, one passage of which brought to mind the old "don't shoot the pianist" line. I do wonder what Vänskä thought of it all.

There was a tangible weight of expectation when I received for review this latest, and final, instalment of Yevgeny Sudbin's Beethoven cycle with Osmo Vänskä. But what began with a 'wow' quickly became a 'hmm...'. For all the disc's good points, it's a disappointing end to this cycle. Maybe Sudbin and Vänskä should meet back in Minnesota, chill out, and try again.

Des Hutchinson

Barbara HARBACH (b. 1946)

Orchestral Works – Volume III: Orchestral Portraits

Symphony No. 7 “O Pioneers” (2014) [15:09]

Symphony No. 8 “The Scarlet Letter” (2014/15) [14:13]

Symphony No. 9 “Celestial Symphony” (2014/15) [14:39]

Symphony No. 10 “Symphony for Ferguson” (2015) [18:53]

London Philharmonic Orchestra/David Angus

Recording details not available

MSR CLASSICS MS1614 [62:54]

The cause of American composer Barbara Harbach was strongly promoted on this site by the late Bob Briggs. After his death, reviews became less common, though always positive. When this release appeared on the review list, I decided it was time that our readers were reminded of her name and music.

The Connecticut-based label, MSR Classics, has been a staunch supporter of Harbach: this is the label's eleventh release, and the third in the series of orchestral works ([Volume 1](#)); there is also one titled Music for Strings ([review](#)). Harbach is a prolific composer, educator, concert harpsichordist and organist, whose music is firmly tonal and in the tradition of Copland in Appalachian Spring mode, without sounding like the great man. Much of her work is programmatic, as illustrated by these four symphonies, all of which have a story to tell.

The sub-title for the release - Orchestral Portraits - is a more accurate depiction of these works than the term “symphony”, which suggests something rather more formal in structure. One might call these four pieces tone poems. Whatever they may be called, the pleasure in spending an hour in their presence is undeniable.

Symphonies 7 & 9 reuse previous Harbach compositions. The former uses three songs from her opera of the same name, based on a Willa Cather novel, using the music to paint portraits of some of the characters. The feel of the music is certainly broad and expansive, matching the Nebraska setting, but oddly, I found the music it brought to mind were the first and second symphonies of Nina Rota, which apparently portray his beloved Italian countryside. You may not know Rota's works, but they are among my favourite unsung masterpieces. If this Harbach work isn't quite at that level, it is still exceptionally well-crafted and very enjoyable.

The ninth symphony is an arrangement of excerpts of music from a score written for a St Louis screening in 2014 of a 1906 silent movie, *The Birth, Life and Death of Christ*. The three movements portray episodes in the life of Jesus. While the music is again very enjoyable, it certainly doesn't provide, for me anyway, the images it is intending to illustrate. Some of the brass and percussion elements reminded me of Alan Hovhaness, but that may have been a subconscious connection because of a similarly titled symphony of his.

Symphony 8 is based on the famous novel by Nathaniel Hawthorne, and the three movements are portraits of three of the main characters Hester, Chillingworth & Dimmesdale. I haven't read the story, so I can only go by the comprehensive booklet notes, in terms of how the music matches the personalities. I can report that it certainly does, and is a darker work than the seventh and ninth.

Symphony 10 was inspired, if that is the correct word, by the terrible events in Ferguson, Missouri, in 2014. Should you need reminding, they were the shooting of a black man by a police officer, and the subsequent days of riots. Again Harbach uses some previous material, but in this case, it is only a theme from her opera *Booth!*, about the shooting of Abraham Lincoln. There are also references to a spiritual “Wade in the water” and “The Battle Hymn of the Republic”. The work is stirring, but not angry; apparently, it was Harbach's way of coming to terms with the events in her home state. Of the four works, it is my favourite.

MSR Classics have used the London Philharmonic for each of the three orchestral works' volumes, an interesting choice - not the St Louis Symphony? - but certainly one that guarantees excellent performances. As I have noted, the notes are very good; they are written in the third person, but with a detail that suggests substantial input from the composer. Sound is equally good.

If you enjoy contemporary works with tunes, and do not require to be drawn into complex musical arguments, then you should investigate Barbara Harbach's well-crafted music.

David Barker

Johann Sebastian BACH (1685-1750)

St John Passion

Nicholas Phan (tenor)

Jesse Blumberg, Jeffrey Strauss (baritones)

Amanda Forsythe (sop)

Terry Wey (countertenor)

Christian Immler (baritone)

Apollo's Fire/Jeannette Sorrell

rec. Marcy 7-9 2016, St Paul's Church, Cleveland Heights, Ohio, USA

AVIE AV2369 [33:08 + 74:34]

Ditte Andersen, Lenneke Ruiten (sops)

Delphine Galou, David Hansen (altos)

Lothar Odinius, Colin Balzer, Valerio Contaldo (tenors)

Christian Immler, Yorck Felix Speer (basses)

Les Musiciens du Louvre/Marc Minkowski

rec. 14-19 April 2014, Chapelle de la Trinité, Lyon, France

ERATO 9029585405 [39:34 + 71:08]

Sophie Bevan (sop)

Robin Blaze (countertenor)

Benjamin Hulett, Robert Murray (tenor)

Andrew Ashwin (baritone)

Neal Davies, Ashley Riches (bass-baritones)

Crouch End Festival Chorus

Bach Camerata/David Temple

rec. Church of St-Jude-on-the-Hill, Hampstead Garden Suburb, London, 1-3 September 2016

Version sung in English

CHANDOS CHSA5183(2) SACD [34:33 + 75:44]

I've been lucky enough to hear four new *St John Passions* this year, which has only made me appreciate Bach's masterpiece even more. The first one, from King's College Cambridge, arrived before Easter and you can see my review [here](#). These, the other three, came afterwards, but it's definitely a case of better late than never, because they're all good for different reasons, and I'd be happy to have any of them in my collection.

Let's start with Apollo's Fire, "the USA's hottest baroque band" according to *Classical Music* magazine. They are totally at one with the concept of the *John Passion* as a drama; so much so, in fact, that these recordings come from a series of dramatic productions of the work, mounted in Cleveland and New York City in March 2016. You can see video highlights of the project [here](#). That sense of drama is right there from the outset, with bristling tension in the orchestral passage that leads into the opening chorus. The strings seem to swirl around the narrative, and the opening cries of "Herr!" sound heartfelt and intense, but also carefully shaded. There is acting in the singing, too, with a sense of pleading and entreaty that is very convincing. The acoustic really helps, too, with the different layers of the chorus able to come to life and be heard with great air and life, something no doubt helped by the unorthodox layout of the performance space. They also sing the chorales with convincing devotional intensity, and I found, for example, the unaccompanied second verse of 'Wer hat dich so geschlagen' very affecting. They are impressively agile in the *turba* choruses too, with the lines biting incisively back and forth.

Nicholas Phan makes a very expressive Evangelist (listen to the huge length of time he takes to describe Peter's "weinete bitterlich") and he also sings the arias very convincingly, scourging effectively through 'Ach, mein Sinn'. Terry Wey is a solid alto, but Amanda Forsythe is special, singing like a bright light in a dark universe for both 'Ich folge dir gleichfalls' and, even more so, in 'Zerfließe mein Herze'. Jesse Blumberg is a very compelling Christ, bringing every phrase to life with a musical actor's skill. Christian

Immler, of whom more later, also makes a very good bass soloist, and I loved the sensitive interplay of his voice with the choir during *Mein teurer Heiland*.

The orchestra play beautifully, too. I loved the oboes that danced around the vocal line of 'Von den Stricken', and the transverse flutes in 'Ich folge dir gleichfalls'. The strings are very impressive throughout, both in the gentle way they buoy up the tenor in 'Erwäge' and in their agile busyness of 'Eilt, ihr angefochtenen Seelen'. Jeannette Sorrell, the presiding genius behind the ensemble and the project, has a good grasp of the piece's structure and shapes it well. The final chorus, in particular, is paced beautifully, the tempo chosen to encompass both forward movement and the space for meditation. Some will find the use of the orchestral crescendo in the final chorale controversial, but I really liked it because it accentuated the drama as well as the beauty and there is a hint that sense of emerging from the Passion to engage with the world.

Very good, then; but Marc Minkowski is even better. He has pedigree in Bach (he played the bassoon in the orchestra for Herreweghe's first recording), but he writes in the booklet notes that he was slow to record Bach's music. If he was saving himself until he was ready, however, then the wait has been worthwhile because the results are cracking.

His approach involves a very intimate choral sound, not quite one-to-a-part, but nearly; and he explains his performance choices in a very useful interview that is quoted in the booklet. Don't think for an instant, however, that his intimate approach leads to a light touch; far from it. Minkowski's approach positively crackles with drama and excitement. In fact, your scalp will prickle right from the very first bars because the opening orchestral introduction feels like a wild beast pawing the ground, waiting to spring into the opening chorus. Where I'm nervous about one-to-a-part, it's normally because the balance is wrong and the singers can be overwhelmed, but that problem is overcome triumphantly here because, be it through careful engineering or some other musical sorcery, the sound of the singers feels both blended with and distinct from the sound of the orchestral musicians. It's almost as though they are part of the orchestra rather than a distinct music-making body, and the effect is really rather wonderful.

Minkowski's approach repeatedly throws up exciting avenues for drama, too. Listen, for example, to the way the pace quickens and tightens as the opening recitative gives way to the crowd's cries of "Jesum von Nazareth," and the crowd narratives are all thrillingly vivid, the singers outdoing themselves at every turn. The moment where the soldiers cast lots for the garment, to give one example, is dazzling. Likewise, the chorales are all very expressive, but it's to Minkowski's credit that his approach to them is sensitively varied and never becomes workmanlike.

If the singers sound great coming together as a chorus, then they are also excellent as soloists. Lothar Odinius is a very effective Evangelist, and he sings 'Ach, mein Sinn' with wounded humanity. Christian Immler is a very good Christ, as he was for Apollo's Fire, but is, if anything, even finer in his arias. Ditte Andersen is lovely, if a little brittle, in 'Ich folge dir'. Lenneke Ruiten sings 'Zerfließe mein Herze' with translucent beauty, while Delphine Galou sings 'Es ist vollbracht' with limpid loveliness but also great agility in the faster section. David Hansens is bewitching (and, to my ears, deceptively androgynous) in 'Von den Stricken'. Yorck Felix Speer is a thrilling Pilate, but is also beautifully communicative in 'Betrachte, meine Seele'. Colin Balzer floats 'Erwäge' with great delicacy.

Les Musiciens du Louvre play on period instruments, but there is a richness ("juiciness", I want to say!) to their playing that is remarkably rewarding and very different to the others I've heard this year. That's definitely helped by Minkowski's decision to use in the ensemble both a harpsichord and a contrabassoon, whose added depth makes a big difference throughout. I'm sure there is also a benefit in the space of the resonant acoustic of the Lyon Chapelle de la Trinité in which the set was recorded. More important than anything, though, is the energy and insight they bring, be that in the gentle strings that accompany 'Betrachte, meine Seele', or the thrilling way the flutes flicker around the top of the *turba* choruses.

Minkowski performs the work's original 1724 version but, as a bonus, he also gives us two arias that Bach added for the 1725 version. 'Himmel reiße' is rather fussily sung by Christian Immler, but 'Zerschmettert mich' sounds positively heroic sung by substitute tenor Valerio Contaldo (and the orchestra have a great time there too).

So Minkowski shows that you need no staging to produce fantastic drama, and the quality of his performance is a notch above Sorrell's for excitement and clean-ness. However, my biggest and most pleasant surprise came from the recording from the Crouch End Festival Chorus, whose USP is that it is sung in English.

I am as sceptical as the next man about performing works in translation, but if any work could justify it then it's this one. After all, it was meant to be performed in church, and Bach the Lutheran would have wanted it to have been understood by all of the congregation so as to deepen their religious understanding and enrich the quality of their devotion. Blow me if I didn't find both of those things happening as I listened!

Where it works, it works because Neil Jenkins' translation is exceptionally sympathetic. Take the opening chorus, for example: Jenkins translates "Herr, unser Herrscher" as "Hail, Lord and Master." That's wonderful, because it captures perfectly the spirit (if not quite the letter) of the German, while keeping the consonance of the vowels extremely well. Another capital example comes in the work's most famous aria: "Behold him, see his body bruised and bleeding" is a surprisingly effective translation of "Erwäge, wie sein blutgefärbter Rücke," and has the advantage of making the convoluted German metaphor comprehensible at last. True: "Show by thy cross and Passion" doesn't have the same punch as "Zeig uns durch deine Passion", and "Ah, my Soul" doesn't have the visceral thrust of "Ach, mein Sinn," but I was prepared to forgive these for the sake of the overall gains of clarity.

The real gains are through the chorales and, especially, the narrative. The story zips past when it's in your own language, helping me to remember, for the first time in years, the huge excitement of discovering the work for the first time. Listening to the brilliantly communicative Evangelist of Robert Murray brings a special pleasure of its own, and the crowd scenes of the Second Part are fantastically vivid.

The chorales, on the other hand, also feel like the hymns that they are intended to be, and this brings me to the singing of the Crouch End Festival Chorus. Whether their sound is for you will depend partly on your expectations, but primarily on whether you buy into their approach. They are a chorus of more than a hundred amateurs, so they sound a universe away from, say Apollo's Fire, and that means that their sound isn't nearly as lithe or as transparent as you'd get from a smaller professional chorus. But that doesn't necessarily mean they deliver a worse experience. In fact, the levels of drama and incisiveness that they bring to the *turba* choruses are often extraordinary, and must have required a great deal of rehearsal time. And, yes, the chorales can sound rather cloudy in places, but this should only remind you that Bach originally intended them to be sung by the people in the congregation and, for me, that contributed more to sense of immediacy and humanity.

The soloists, however, are professionals, and they do a very good job. Robert Murray is only the most obviously excellent of them. Next to him, Ashley Riches makes an uncommonly human, vulnerable Jesus, and Andrew Ashwin's Pilate sounds similarly sympathetic, not to mention conflicted. Sophie Bevan sounds lovely in the soprano solos, and in her second aria ("O heart, melt in weeping") sounds more secure and comfortable than she did [in the King's recording](#). It's great hearing Neal Davies in the arias, and it's fascinating contrasting his reflective approach to the arias with his more dramatic approach to the part of Christ in the King's recording. Robin Blaze sounds a little cloudy in his first aria, but is marvellously alive in his second. Benjamin Hulett is beautifully mellifluous.

The playing of the Bach Camerata, on period instruments, is unimpeachable. They create dramatic tension in the opening chorus through playing of marvellous precision, and the instrumental *obligatti* are top notch throughout, with a particularly affecting solo in “It is fulfilled” (“Es ist vollbracht”). The conducting of David Temple, the chorus’ founder, is of a standard that could happily hold its own in the company of any of the conductors mentioned elsewhere in this review, and among many others more famous.

The obvious competition for this will come from the English Chamber Orchestra’s 1971 recording conducted by Benjamin Britten, which is in its own way wonderful, but this one feels more immediate and more involving because of the excellent sound, the clarity of the singing and the consistent beauty of the textures. Only you will know whether you’re in the market for this one, but I found it very compelling and, indeed, a pleasant surprise!

So as the Easter season draws to a close, I can count myself blessed to have heard all of these performances. The only one I would consciously cast aside is the one from King’s, for reasons I have expressed [elsewhere](#), but I’d be delighted to live with any of these. If forced to pick, I’d go for Minkowski because I found his overall vision so compellingly convincing, but I’m very pleased that his recording will live on my shelf next to David Temple’s.

All three have excellent booklet notes, by the way, including texts and (where appropriate) translations. Furthermore, all three manage to fit the whole of Part One onto the first disc and the whole of Part Two onto the second.

Simon Thompson

Paderewski - The American Recordings: The Complete Victor Recordings 1914-1931

Ignacy Jan Paderewski (piano)

rec. 1914-1931

APR 7505 [5 CDs: 311:12]

Paderewski's complete Victor 78s are contained in these five well-filled discs. APR's approach is chronological within recording sessions though not inevitably matrix-chronological. Thus, one charts his first session in Camden, NJ in April 1914, a few months before the outbreak of war, and follows the four wartime sessions before witnessing Victor's post-war productivity increase in the years 1922-24. The acoustics occupy the first two CDs and the electrically recorded pieces the next three. There's an appendix with his spoken word discs, recorded to coincide with the Golden Anniversary of his American Debut; one is significantly longer than the other. About five months later he was dead.

The performances are of huge historical significance, given Paderewski's continuing status, but as with so many Golden Age pianists not all of the mystique and the surpassing prowess survive in the recorded evidence. The rhythmic distensions and constant desynchronisation between left and right hand – what annotator Jan Amberg calls dislocation – are only part of his very personal (but hardly uniquely personal) expressive arsenal. At a time when a singing tone was married to very idiosyncratic approach to rubati, to non-synchronous chordal weight, and to arpeggiation – to cite the three most obvious – there is a great deal of performance practice to appreciate.

As a pupil of the great Leschetitzky, and his inheritance of tonal lustre and beauty, Paderewski enshrined a concept of sound that still ensures that his recordings have cachet even if the mechanics with which he expressed it could sometimes falter. He was not a technician on the level of younger lions to emerge in his wake but his and not theirs was the name pretty well synonymous with pianism after Liszt and Anton Rubinstein. The presentation here of every surviving matrix in this box, some not issued at the time on 78, allied to his earliest recordings on APR6006 and his final sessions (APR5636), therefore now allows the listener a complete overview of the entirety of his recorded legacy.

Given that he didn't record large-scale works – no sonatas, no concertos – one must make do without the benefit of longer-term architectural music and concentrate instead on more jewel-like pleasures. Thus, though distended rhythmically, his version of *Warum?* from 1914 is full of emotive pleading, and his own famous Minuet in F sharp minor is full of iridescent treble tracery, as well as quotients of rubato and characterisation. Chopin's Waltz, op.42 is a quite extreme example of what he can do with this composer's music given the capricious approach and nineteenth-century personalisation involved. Yet with Liszt he can be grandly declamatory, the Tenth Rhapsody emerging full-bloodied, with a loving glissando, and some examples of technical fallibility – though nothing that much impairs admiration. Indeed, *La Leggerezza* from May 1923 somewhat refutes the idea of digital slovenliness. It's excellently conceived and executed. His own *Melodie* from a 1923 recording is a paradigm of elegance and warmth.

His first 1924 session saw an unusual example of largesse from Victor in the shape of Schubert's *Impromptu* in B flat major, which stretches over two sides of a 78. The repertoire based on Chopin, Schumann, Schubert and Liszt continued on the arrival of the microphone but there were also surprising additions, such as Schelling's *Nocturne à Raguze*. He is taxed to the limit in *La Campanella*, two takes of which exist that were recorded months apart.

The new recording circumstances, as with so many other musicians at this time, led to revisitation of the repertoire. He revisited Chopin's Etude for example and the Prelude in D flat major, Op.28 No.15 but also expanded his discography, including three examples from Debussy's Preludes. The 1930-31 sessions see a mix-and-match approach, with some favourites and some new pieces. *Voiles* was new to his discography and he continued to record Debussy but he clearly had trouble with the Strauss-Tausig concoction *Man lebt nur einmal* of which two examples survive: neither was issued commercially at the time.

There is a huge amount to discover and admire, as well as occasionally to vex, in this generous set. The transfers are excellent-sounding ones and this handsome box, as noted above, is of real musical and historical significance.

Jonathan Woolf

Previous review: [Stephen Greenbank](#)

Complete track-listing

CD 1 - The Acoustic Recordings [65.00]

recorded on 29 April 1914, Camden

1. COUPERIN La Bandoline (Rondeau) Pièces de clavecin, 5e Ordre No 8, matrix C 14773-2 (88491) [3.00]

2. COUPERIN Le Carillon de Cythère Pièces de clavecin, 14e Ordre No 6, matrix C 14774-1 (88492) [3.54]

recorded on 30 April 1914, Camden

3. SCHUMANN Warum? Fantasiestücke, Op 12 No 3, matrix C 14778-3 (88494) [2.57]

recorded on 14 May 1917, New York

4. CHOPIN Nocturne in F sharp major Op 15 No 2, matrix C 19781-1 (74529) [3.53]

recorded on 23 May 1917, New York

5. CHOPIN Polonaise in A major Op 40 No 1, matrix C 19943-2 (74530) [4.11]

6. PADEREWSKI Minuet in G major Op 14 No 1, matrix C 19783-3 (74533) [4.21]

7. CHOPIN Nocturne in F major Op 15 No 1, matrix C 19941-2 (74545) [4.12]

8. CHOPIN Waltz in C sharp minor Op 64 No 2, matrix C 19923-2 (74539) [3.28]

recorded on 6 June 1917, New York

9. PADEREWSKI Cracovienne fantastique Op 14 No 6, matrix C 19944-2 (74535) [3.17]

recorded on 18 June 1917, New York

10. CHOPIN Étude in G flat major Op 25 No 9, matrix B 19782-6 (64706) [1.18]

recorded on 1 June 1922, New York

11. CHOPIN Berceuse in D flat major Op 57, matrix C 26398-1 (6428-B) [3.56]

12. PADEREWSKI Nocturne in B flat major Op 16 No 4, matrix C 26600-1 (74765) [4.47]

recorded on 26 June 1922, Camden

13. CHOPIN/LISZT My Joys Chant Polonais No 5, Op 74 No 12, matrix C 26392-4 (6428-A) [4.35]

14. CHOPIN Waltz in A flat major Op 42, matrix C 26397-4 (74796) [3.51]

15. LISZT Hungarian Rhapsody No 10 S244/10, matrix C 26399-2 (74788) [4.52]

16. LISZT Hungarian Rhapsody No 2 S244/2, matrix C 26554-1 & C 26603-2 (74805/6) [8.27]

CD 2 - The Acoustic Recordings continued [75.37]

recorded on 26 June 1922, Camden

1. PADEREWSKI Cracovienne fantastique Op 14 No 6, matrix C 19944-6 (74535) [3.20]

recorded on 27 June 1922, Camden

2. CHOPIN/LISZT The Maiden's Wish Chant Polonais No 1, Op 74 No 1, matrix C 26602-6 (74777) [4.25]

3. MENDELSSOHN Spinning Song Songs without words, Op 67 No 4, matrix B 26393-5 (66150) [1.54]

recorded on 4 May 1923, Camden

4. PADEREWSKI Melodie Chants du voyageur, Op 8 No 3, matrix B 27914-1 (66160) [2.54]

5. PADEREWSKI Cracovienne fantastique Op 14 No 6, matrix C 19944-8 (6230-A) [3.14]

6. CHOPIN Sonata No 2 in B flat minor Op 35 Marche funèbre: Lento, matrix C 27917-1 (6470-A) [4.35]

7. CHOPIN Étude in G sharp minor Op 25 No 6, matrix B 27918-1 (66161) [2.15]

8. CHOPIN Étude in C sharp minor Op 25 No 7, matrix C 27919-1 (6448-A) [4.24]

9. LISZT La leggerezza Études de Concert, No 2 in F minor, S144/2, matrix C 27921-2 (6438-B) [5.01]

10. CHOPIN Étude in A minor Op 25 No 11, matrix C 27923-1 (6438-A) [3.36]

11. MENDELSSOHN Spinning Song Songs without words, Op 67 No 4, matrix B 26393-6 (66150) [1.54]
recorded on 5 May 1923, Camden
12. CHOPIN Mazurka in A minor Op 17 No 4, matrix C 27920-2 (6448-B) [3.26]
13. PADEREWSKI Minuet in G major Op 14 No 1, matrix C 19783-10 (74533) [3.54]
recorded on 12 May 1924, New York
14. SCHUBERT Impromptu in B flat major Op 142 No 3, matrix C 29984-2 & C 29985-2 (6482-A/B) [9.04]
15. DEBUSSY Reflets dans l'eau - Images Book I No 1, matrix C 29986-1 (6538-B) [4.27]
16. SCHUBERT/LISZT Hark! Hark! The Lark S558/9, matrix C 19979-3 (6470-B) [3.19]
17. CHOPIN Étude in D flat major Op 25 No 8, matrix B 29989-1 (unissued) [1.20]
18. CHOPIN Étude in G flat major Op 25 No 9, matrix B 29989-1 (unissued) [1.20]
19. CHOPIN Mazurka in A flat major Op 59 No 2, matrix B 29990-2 (1027-B) [2.38]
20. CHOPIN Mazurka in F sharp minor Op 59 No 3, matrix B 29991-1 (1027-A) [3.31]
21. WAGNER/LISZT Spinning Chorus The Flying Dutchman, S440, matrix C 29992-1 (6538-A) [5.02]

CD 3 - The Electric Recordings [65.39]

recorded on 20 May 1926, New York

1. SCHELLING Nocturne à Raguze, matrix CVE 35619-2 & CVE 35620-1 (6700-A/B) [5.47]
2. PADEREWSKI Minuet in G major Op 14 No 1, matrix CVE 19783-11 (6690-A) [3.53]
3. PADEREWSKI Minuet in G major Op 14 No 1, matrix CVE 19783-12 (6690-A) [3.53]
recorded on 11 December 1926, New York
4. STOJOWSKI Chant d'amour Op 26 No 3, matrix CVE 37121-2 (6633-B) [4.16]
5. STOJOWSKI By the Brookside Esquisses, Op 30 No 3, matrix BVE 37122-3 (1426-B) [2.36]
6. DEBUSSY Reflets dans l'eau - Images Book I No 1, matrix CVE 29986-3 (6633-A) [4.24]
recorded on 13 December 1926, New York
7. CHOPIN Prelude in D flat major Op 28 No 15, matrix CVE 27915-6 (6847-A) [4.18]
8. CHOPIN Étude in E major Op 10 No 3, matrix CVE 37126-2 (6628-B) [4.32]
recorded on 14 December 1926, New York
9. SCHUMANN Vogel als Prophet Waldszenen, Op 82 No 7, matrix BVE 37128-3 (1426-A) [3.46]
10. PAGANINI/LISZT La campanella Grandes Études de Paganini, S141/3, matrix CVE 37123-2 (6825-A) [4.49]
recorded on 16 December 1926, New York
11. SCHUBERT Impromptu in A flat major Op 142 No 2, matrix CVE 27913-9 (6628-A) [5.02]
12. SCHUBERT Impromptu in A flat major Op 142 No 2, matrix CVE 27913-10 (6628-A) [4.41]
13. BEETHOVEN Sonata No 14 in C sharp minor 'Moonlight' Op 27/2 Adagio CVE 37140-1 (6690-B) [4.59]
recorded on 18 August 1927, New York
14. CHOPIN Nocturne in F sharp major Op 15 No 2, matrix CVE 19781-5 (6825-B) [3.39]
15. PAGANINI/LISZT La campanella Grandes Études de Paganini, S141/3, matrix CVE 37123-3 (6825-A) [5.02]

CD 4 - The Electric Recordings continued [62.06]

recorded on 18 August 1927, New York

1. CHOPIN Étude in E major Op 10 No 3, matrix CVE 37126-6 (6628-B) [4.08]
recorded on 22 May 1928, New York
2. CHOPIN Prelude in D flat major Op 28 No 15, matrix CVE 27915-13 (6847-A) [4.15]
3. CHOPIN Prelude in A flat major Op 28 No 17, matrix CVE 37125-8 (6847-B) [4.08]
4. CHOPIN Waltz in E flat major Op 18, matrix CVE 45509-2 (6877-A) [5.02]
5. CHOPIN Étude in C minor Op 10 No 12, matrix BVE 45510-2 (1387-A) [2.42]
6. RUBINSTEIN Valse-caprice in E flat major, matrix CVE 27922-9 (6877-B) [4.48]
recorded on 24 May 1928, New York
7. SCHUMANN Nachtstück in F major Op 23 No 4, matrix CVE 45514-1 (unissued) [4.34]
CHOPIN Sonata No 2 in B flat minor Op 35
8. III Marche funèbre: Lento, matrix CVE 45515-1 & CVE 45516-2 (unissued) [5.41]

9. IV Presto, matrix CVE 45516-2 (unissued) [1.42]
10. CHOPIN Étude in G flat major Op 10 No 5, matrix BVE 37127-10 (1387-B) [2.06]
recorded on 13 October 1930, New York
11. DEBUSSY Danseuses de Delphes - Preludes Book I No 1, matrix BVE 64325-1 (1531-A) [2.41]
12. DEBUSSY Le Vent dans la plaine - Preludes Book I No 3, matrix BVE 64327-4 (1499-B) [2.30]
13. DEBUSSY Minstrels - Preludes Book I No 12, matrix BVE 64328-2 (1499-A) [2.34]
14. RACHMANINOFF Prelude in C sharp minor Op 3 No 2, matrix BVE 64329-1 (unissued) [2.51]
15. RACHMANINOFF Prelude in G sharp minor Op 32 No 12, matrix BVE 64330-2 (unissued) [2.16]
16. CHOPIN Mazurka in D major Op 33 No 2, matrix BVE 63162-1 (1541-B) [2.31]
recorded on 14 October 1930, New York
17. WAGNER/SHELLING Tristan und Isolde Prelude to Act I, matrix CVE 64331-2 & CVE 64332-3 (7324-A/B) [7.36]

CD 5 - The Electric Recordings continued [62.50]

recorded on 14 October 1930, New York

1. BRAHMS Hungarian Dance No 6 in D flat major WoO 1/6, matrix BVE 64334-2 (1529-B) [3.29]
2. CHOPIN Mazurka in C sharp minor Op 63 No 3 matrix CVE 64333-1R (dubbed from BVE 64333-3) [7416-B] [2.09]
*recorded on 14 and *16 October 1930, New York*
3. J. STRAUSS/TAUSIG Man lebt nur einmal, matrix *CVE 64339-2 & CVE 64340-1 (unissued) [7.14]
recorded on 16 October 1930, New York
4. CHOPIN Polonaise in E flat minor Op 26 No 2, matrix CVE 64344-1 & CVE 64345-2 (7391-A/B) [7.12]
recorded on 23 December 1930, New York
5. DEBUSSY Voiles - Preludes Book I No 2, matrix BVE 64326-3 (1531-B) [3.23]
6. DEBUSSY Minstrels - Preludes Book I No 12, matrix BVE 64328-6 (1499-A) [2.37]
7. CHOPIN Nocturne in E flat major Op 9 No 2, matrix CVE 64343-3 (7416-A) [3.52]
8. CHOPIN Mazurka in A flat major Op 59 No 2, matrix BVE 64336-3 (1541-A) [2.38]
9. BRAHMS Hungarian Dance No 7 in A major WoO 1/7, matrix BVE 64335-4 (1529-A) [2.01]
10. J. STRAUSS/TAUSIG Man lebt nur einmal, matrix CVE 64339-3 & CVE 64340-4 (unissued) [7.41]
*recorded *23 December 1930 and 13 May 1931, New York*
11. WAGNER/LISZT SpinningChorus The FlyingDutchman, S440, matrix BVE 64341-5 & *BVE 64342-3 (1549-A/B) [6.07]
recorded on 13 May 1931, New York
12. SCHUBERT Moment Musical in A flat major Op 94 No 2, matrix CVE 69611-1 & CVE 69612-2 (7508-A/B) [7.10]

The Spoken Word Recordings

recorded 31 January 1941, New York

Address on the observance of the Golden Anniversary of his American Debut

13. My dear friends..., matrix CS 060450-1 & CS 060451-1 (unissued) [3.47]
14. My dear American friends..., matrix CS 060450-1 & CS 060451-1 (unissued) [2.06]