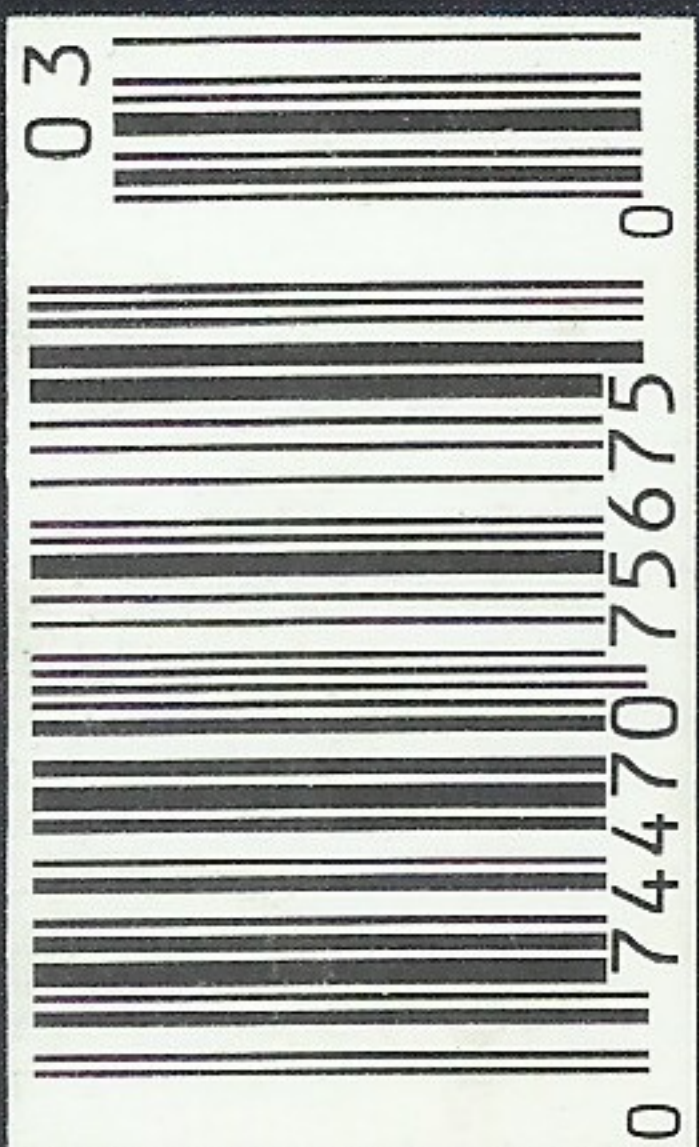


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Ranking these discs, I'd go first for Welser-Möst's C-Minor Mass, and second for his *Requiem*. There are good things in all three, but not enough to take any near the tops of the lists. My favorite versions of both pieces are still Gardiner's for Philips. **George Chien**

MOZART: *Serenades: No. 3 in D, K. 185; No. 5 in D, K. 204.* Leopold Hager conducting the Orchestra D'Auvergne; Jean-Jacques Kantorow, violin. DENON 81757 6530 2 [DDD]; 66:11.

This is volume eight by these forces in a project called "The Complete Works for Violin and Orchestra." The earlier volumes have been reviewed favorably in *Fanfare*. I can see why, but there are some problems on this latest disc. Hager uses a large orchestra, and he drives them along too quickly on some of the Allegros. The performances are lacking in grace. Kantorow's violin is recorded very closely—we can hear him snuffling as well as bowing.

The pieces—hardly masterworks—were meant as *Finalmusik*, pieces to be played outdoors at the end of the term at Salzburg's university. What an elegant way to celebrate. Hager omits the marches that would bring the students to the spot where they were to perform: Hogwood and Rolla include this march in their recordings. One interesting aspect of this recording is that each movement is indexed to mark each major section of the piece, first and second themes, developments, recapitulations, codas, and so on. The disc could be an excellent teaching device for those with sophisticated equipment. **Michael Ullman**

MOZART: *Serenade No. 10 in B \flat for Twelve Wind Instruments and Double bass, K. 361 (370a)* ("Gran Partita"). Soloists of the Chamber Orchestra of Europe. TELDEC 2292-46471-2 [DDD]; 49:18. Produced by James Mallinson.

Judging from the number of compact discs containing this splendid music, it must be a great deal easier to assemble the appropriate forces for a recording of K. 361 than for a concert; it turns up too seldom on stage, although the basis for it, with the exception of basset horns, is present in any respectable symphony orchestra.

This performance tends to briskness, and, in fast-tempo movements, to adequate alertness of rhythm. Menuets are dealt with cautiously, the ensemble skirting the issue of their dance character to the verge of blandness and perfunctoriness. The sixth-movement variations are similarly subdued, and the finale slightly inflexible. These criticisms should be taken within the context of a reading which is technically secure, not unstylish, and in general well judged and balanced. Teldec's recording is close and full-bodied, with well controlled ambience.

The competition is fierce and the choice difficult, made more complex by the presence of several fascinating period-instrument ventures upon this work. My favorite CD is among the latter, played by Octophorus (Accent, *Fanfare* 11:4), but modern-instrument performances of greater impulse and focus have been made by the Academy of St. Martin-in-the-Fields (Philips 412 726-2; *Fanfare* 11:1), and by Orpheus (DG 423 061-2). **John Wiser**

MOZART: *Sinfonia concertante in E \flat for Oboe, Clarinet, Bassoon, Horn, and Strings, K. 297b*¹. **HANDEL: *Concerto in D Minor for Organ and Orchestra, op. 7, no. 4***². **BACH: *Concerto in D Minor for Violin, Oboe, and Orchestra, BWV 1060***³. Agostino Orizio conducting the Orchestra da Camera del Festival Internazionale di Brescia e Bergamo with Pietro Borgonovo, oboe^{1,3}; Vincenzo Mariozzi, clarinet¹; Rino Vernizzi, bassoon¹; Marcello Rota, horn¹; Ernesto Merlini, organ²; Marco Rizzi, violin³. FONÈ 90 F 04 CD [DDD]; 64:04. (Distributed by Allegro.)

Originally under the name Orchestra Gasparo da Salò, Agostino Orizio founded what has come to be called Orchestra da Camera del Festival Internazionale di Brescia e Bergamo. Two venues are mentioned in the accompanying booklet as to where in May, 1987 these performances were recorded—il Teatro Grande and la Basilica di Santa Maria della Grazie, both in Brescia—without identifying which music was recorded where. The performances were all before an audience audible mostly only between movements. (Mozart's *Sinfonia concertante* is at once arresting for its warmth, its dulcet expressiveness, and the deeply committed playing and interplaying by these four very exceptional soloists. The sound is close, intimate, and softly glowing with distinct clarity.) Orizio takes the first-movement repeat, which Alexander Schneider does not in his fine performance with

the Chamber Orchestra of Europe (ASV CD COE 803). Yet, the strongest competition comes not from Schneider but from Christopher Warren-Green and the London Chamber Orchestra (Virgin Classics VCy 790818-2). Warren-Green also skips the first-movement repeat, but his soloists are better recorded than Schneider's and are possessed of a beguiling virtuosity. What, I think, gives this Fonè release an edge over even Warren-Green's recording are the spacious tempos which illumine so many of the subtle and delicate inner voices and the unflagging inspiration of every moment of this performance.

Ton Koopman's recording of Handel's op. 7, no. 4, part of his integral set of Handel's organ concertos (Erato ECD 88135), is livelier, with faster tempos generally than Orizio's and, as the organist as well as the conductor, Koopman is more daring and abandoned especially in the *ad libitum* Adagio than Ernesto Merlini. If, as I suspect, this was the only work of the three recorded in la Basilica di Santa Maria delle Grazie because of the special properties of depth and resonance to be heard in the interplay between organ and orchestra, it is no less evident that the modern instruments being played provide the music overall with a mellower tone, one that is ideally suited to Orizio's more full-timbred conception of the music.

The same, ultimately, has to be said of Orizio's approach to Bach's Concerto for Oboe and Violin when contrasted with Trevor Pinnock's more vigorously rhythmic and sharply etched performance on period instruments (Archiv 413 731-2). Orizio's performance is more lambent, its warmth providing a softer glow. Studio recording, of course, would have banished the occasional cough and the applause to be heard, yet (these performances reveal such consummate artistry and the soloists, each one, are so uniformly impressive that this release can be highly recommended even if you should already have these same works in alternative performances.) Jon Tuska

MOZART: *Sinfonia concertante in E \flat for Violin, Viola, and Orchestra*, K. 364¹. **HANDEL: *Suite No. 7 in G Minor for Harpsichord: Finale (Passacaglia)* arr. Violin and viola by Johan Halvorsen². **MENDELSSOHN: *Trio No. 2 in C Minor for Violin, Cello, and Piano*, op. 66**, arr. violin, viola, and piano³. Albert Sammons, violin¹⁻³; Lionel Tertis, viola¹⁻³; Sir Hamilton Harty conducting the London Philharmonic Orchestra¹; William Murdoch, piano³. BIDDULPH LAB 023 [ADD] (monaural); 66:27. Produced by Eric Wen. (Distributed by Allegro.)**

The most unusual aspect of Biddulph's restorations here—in the light of most 78 transfer work coming out on compact discs—is the musicality and aural imagination brought to bear upon basically decent old recordings. Let us then broadcast the credit given to Jon Samuels for disc-to-tape transfers, which is most probably where the equalization was done. Midrange excess, particularly noted on English Columbia's 1933 78s of the *Sinfonia concertante*, has been brought into proportion. Upper strings are not tainted by false harmonics, and the bass is relatively crisp and discreet. Pitching problems have been resolved logically and consistently at all points, and the only way one can hear joins between sides is in the almost involuntary slight inflections of broadening made by the players as side-ends approach. Whatever other virtues may inhere in this CD, the restoration work is uncommonly first-rate.

Harty, at least, is recognizably in tune with the time in his support of Sammons and Tertis in the *Sinfonia concertante*, a neatly phrased, propulsive, singing reading which never languishes on the conductor's account. The solo players offer a palpable sense, however, of having been brought in from the previous century. This is no bad thing in itself, but it does mean that there is a great deal of metrical freedom in the negotiation of solo lines which somehow has to be brought into justification with the accompaniment. There is also a great deal of "expressive" portamento, sliding of the sort that is absolutely not physically necessary to get from one note to the next. The first-movement cadenza some people will find reprehensible; I merely think it is amusing: nearly five minutes of rhapsodizing in suspensory harmony, with lots of cute virtuoso tricks to mark its progress. This is Tertis's work, and was long available from Augener.

The Handel-Halvorsen bonbon is laced into with great relish and no little competence; surely no Baroque keyboard work has ever before so thoroughly lost its keyboard character in transcription. Blame the transcriber; the players are only following orders, if with uncommon vigor.

Mendelssohn's C-Minor Trio is here recast for violin, viola, and piano, to give Tertis a crack