



Abrupt contrasts and edgy harmonies: Brooklyn Rider continue their advocacy of Philip Glass's string quartets

today with CPE Bach. So it does; but while the four sonatas recorded here – all 'quadros' for three instruments and continuo – may not match Bach at his most intense, they are more than just a shadow. Not only is the writing fluent and assured but it has a personal character of its own, not so much perhaps in the outbreaks of instrumental recitative in the E flat Sonata, but in the tender cradling of the chorale 'O Haupt voll Blut und Wunden' in the G minor (written in memory of Janitsch's daughter) or the atmospheric opening movement of the A minor Sonata, that hint at the ineffable emotional eloquency of CPE's great father.

Tempesta di Mare catch the mood of these moments, and their playing is stylish in polish and detailing. There is energy, too, in some of the faster fugal movements but I wish they could have summoned more in the moderate-tempo ones. Frankly there are times when things flag, and I can well imagine this music performed more compellingly. Neither is the sense of flow helped by a balance that, while clear, is somewhat close and dry (this is especially hard on the violin). Thankfully, an enlarged ensemble ramps it up at the end for a double-orchestra *Overture grosso* that is just what it says

it is, a joyful hotchpotch of movements and styles that could almost be a lost symphony by Boyce. **Lindsay Kemp**

## Mozart

Serenades – No 11, K375; No 12, K388.  
La clemenza di Tito – Harmoniemusik  
(Act 1, arr Triebensee)  
Oslo Chamber Academy  
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his characteristic sensitivity for wind instruments? And what could be better than two of his finest outdoor octets from the 1780s? The Oslo Kammerakademi, founded by David Friedemann Strunck, principal oboist of the city's Philharmonic Orchestra, use period horns with modern woodwinds, and those wonderful valveless instruments form the backbone to the sound here, chattering, clattering and chortling as well as providing gentle sustaining power.

Mozart shows both sides of his musical personality in the two serenades, with the

lyrical E flat work, K375 (in its revised version with added oboes), contrasting with the furrow-browed *Sturm und Drang* of the C minor, K388. Each member of the Academy is a crack soloist and there is never a poorly turned phrase or an ill-considered blend; ornamentation, too, while subtly employed, is suitably piquant.

It comes as a bit of a surprise after the grand C major close of K388 to drop suddenly into B flat for the *Clemenza* Overture (Mozart wrote it in trumpet-festooned C major) but it turns out that Joseph Triebensee, himself an oboist who made these arrangements of the first-act numbers from the opera, wasn't afraid to transpose at will to fit his ensemble to perfection. Wonderful solos, too: for example the bassoon as Sesto in 'Come ti piace imponi' and the oboe as Vitellia in 'Deh se piacer mi vuoi'. And the horns – the horns! – in the Marcia.

The microphones move out a touch for the *Harmoniemusik* to accommodate the addition of string bass and timpani, so the sound here is a little less rascally than in the serenades, which is perhaps fitting for Mozart's valedictory *opera seria*. Wonderful music, wonderfully played. **David Thresher**