

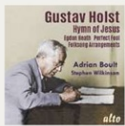
## Reissues Reviewed by Erik Levi



**Beethoven** *Symphony No. 3*  
**Schumann** *Manfred Overture;*  
*Symphony No. 4*  
Audite 23.441 (1953) 96:49 mins (2 discs)  
**Wilhelm Furtwängler's** intellectually and emotionally penetrating Lucerne Festival Beethoven and Schumann performances (with the Swiss Festival Orchestra) include a compelling previously unreleased account of the *Manfred Overture*. ★★★★★



**Bruckner** *Symphony No. 4*  
Alto ALC1358 (2011) 69:08 mins  
**Bernard Haitink's** live 2011 reading of Bruckner's Romantic Symphony is weighty and monumental. Wonderfully responsive and warmly textured playing by the LSO despite the dry Barbican acoustic. ★★★★★



**Holst** *Hymn of Jesus; Egdon Heath;*  
*Perfect Fool – ballet; Welsh Folk Songs, etc*  
Alto ALC 1359 (1962/74) 79:26 mins  
This enterprising collection includes **Adrian Boult's** trenchant *Egdon Heath* and fervent *Hymn of Jesus*. A dry recording doesn't impair enjoyment of the choral folksong arrangements. ★★★★★



**Mahler** *Kindertotenlieder* **R Strauss** *Tod und Verklärung* Munich Philharmoniker MPhil 0006 (1979/83) 60:49 mins  
**Sergiu Celibidache** sacrifices forward thrust for ravishing sound in *Tod und Verklärung* with the Munich Philharmonic. Brigitte Fassbaender isn't intimidated by slow tempos in *Kindertotenlieder*, delivering an utterly overwhelming performance. ★★★★★

Eighth Quartet for string orchestra and timpani is even more engaging, especially in such a brilliant and emotionally compelling performance. There's little doubt, too, that the introduction of timpani, whether sustaining soft sinister rolls in the first and fifth movements or punctuating the violent jabbing chords of the second and fourth movements, greatly enhances the work's sombre character. *Erik Levi*

**PERFORMANCE** ★★★★★  
**RECORDING** ★★★★★

### R Strauss • Lully

**R Strauss:** *Der Bürger Edelmann*  
**Lully:** *Le bourgeois gentilhomme* – excerpts

Norwegian Chamber Orchestra/  
Terje Tonnesen  
Lavo LWC1143 57:36 mins



*Le bourgeois gentilhomme* with a

This charmingly conceived CD links numbers from Lully's incidental music to Molière's *Le bourgeois gentilhomme* with a

work for which it in part provided the inspiration nearly 250 years later, Strauss's suite *Der Bürger als Edelmann*. The music from *Le bourgeois gentilhomme*, premiered in 1670, includes the overture and the more colourful dances including a fair few from the 'Ballet des Nations' which concludes the comedy. Although the Norwegian Chamber Orchestra is not an authentic instrument band, they certainly play stylishly, particularly in solo sections, and clearly relish the various embellishments of the outline of Lully's orchestration.

Strauss's Suite had its origins in the rather tortured history of his opera *Ariadne*, which was originally conceived as a substitute for the 'Ballet des Nations' in a version of Molière's play with incidental music by Strauss. After various transformations, the Suite acquired independent life in 1918 and is a fine example of the way in which many early 20th-century composers turned to the Baroque to invigorate their musical language. There

is a certain amount of Baroque pastiche in the Overture with its bustling figuration and spikey piano continuo. Elsewhere there is camp extravaganza, notably in the 'Entry of the Fencing Master' and the 'Dance of the Tailors' where the soloists of the band make the most of their ample opportunities. None of this is great music, but it is always diverting and in this lively, if not always flawless performance, a constant delight. *Jan Smaczny*

**PERFORMANCE** ★★★★★  
**RECORDING** ★★★★★

### Stravinsky

**Funeral Song; Fireworks;**  
**Scherzo fantastique; Faun and Shepherdess; The Rite of Spring**  
Sophie Koch (mezzo-soprano);  
Lucerne Festival Orchestra/  
Riccardo Chailly  
Decca 4832562 68:49 mins



For Stravinsky aficionados, this is like finding the Holy Grail. The existence of the composer's Op. 5, an orchestral *Chant funèbre* written in 1908 as a memorial for his teacher, Rimsky-Korsakov, has long been known about. Stravinsky himself talked about the work, and his regret that it was lost. Various scholars had searched for it, hoping its resting place had survived two World Wars, revolution and political turmoil, but to no avail. Then, amidst the masses of material moved around during the renovation of old St Petersburg Conservatoire building in 2015, an eagle-eyed librarian, Irina Sidorenko, spotted the title page of a flute part.

Musically, it is a crucial missing link in tracing the young Stravinsky's erratic route towards compositional maturity. Other early pieces evoke the spirit of Russian masters such as Tchaikovsky, as in the Pushkin setting *The faun and the shepherdess*, or Rimsky-Korsakov, notably *Feu d'artifice* and *Scherzo fantastique*. By contrast, the *Chant funèbre* could be mistaken for Wagner in broad, processional mood allied to passages prophetic of the more sinister music from *The Firebird*, composed a year later. Riccardo Chailly draws scintillating colours from the Lucerne Festival Orchestra in these early works, but Stravinsky's remarkable development would be all the more apparent if the *Chant funèbre*

was placed after its predecessors. Similarly, either the early Symphony in E flat or the masterpiece that pulls the threads together, *The Firebird*, would be a better context than an intermittently gripping *Rite of Spring*. Fascinating nonetheless. *Christopher Dingle*

**PERFORMANCE** ★★★★★  
**RECORDING** ★★★★★

### Now, and Then

**Berio:** *Chemins V;*  
**Maderna:** transcriptions of Frescobaldi, Legrenzi, G Gabrieli, Viadana and Wassenaer  
Pablo Márquez (guitar);  
Orchestra della Svizzera Italiana/  
Dennis Russell Davies  
ECM 4815034 59:06 mins



At first glance the thinking behind this disc seems pretty obvious. Berio is framed by transcriptions

of earlier (mostly) Italian masters made by his great friend and fellow composer Bruno Maderna – the 'ancient' supplying thoughtful context for the modern. On closer inspection, though, things are not all they seem. *Chemins V* turns out to be itself an arrangement, an amplification Berio made in 1992, adding a chamber orchestra to the *Sequenza XI* for solo guitar he had composed a few years earlier. Thus the CD is more profoundly a conversation about the aesthetics, mechanics and ethos of the arranger's art.

Webern, Stravinsky and Elgar's orchestrations of JS Bach have differing goals and outcomes; Maderna's motivation was, according to liner notes writer Paul Griffiths, love, and Frescobaldi to Wassenaer, Gabrieli to Viadana, he was generous in his transcribing affections. Fastidiously made, they're affectionately realised by Dennis Russell Davies and the Lugano-based orchestra, though there's no disguising that the 'main event' is the premiere recording of the Berio respray which jolts the senses after some perky Legrenzi. Pablo Márquez is the soloist, carefully negotiating a way through the flamenco-meets-classical intersections of what now, instrumentally swaddled, suggests a nocturne, by turns enchanted and assailed. *Paul Riley*

**PERFORMANCE** ★★★★★  
**RECORDING** ★★★★★