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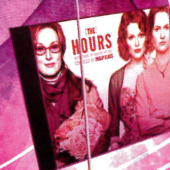
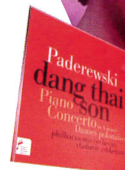
music

The

30

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Also in this issue
Sheku Kanneh-Mason
George Gershwin's
Porgy & Bess
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and much more...



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Shining out: (right) Alisa Weilerstein's is radiant in Dvořák's Concerto; (below) conductor Richard Hickox, a star of Chandos's Grainger Edition

something so complete and magical about this recording. Kent Nagano and the Deutsches Symphonie-Orchester Berlin catch every colour and inflection of this cosmic score, the singing is gorgeous and the whole thing feels like floating through the strangest and most wonderful of dreams. **Kate Wakeling**

Monteverdi **Vespers of 1610**

Apollo's Fire/Jeanette Sorrell
Avie AV2206 (2010)



This recording is stunningly different from the norm. This is because Sorrell knows that 'authentic performances'

do not guarantee 'authentic experiences' – we are not just like 17th-century Italians but with iPhones. Hence, she constructs a simulacrum of their religious fervour in the explosive presentation of Dixit Dominus, and their sincere reverence in Ave Maris Stella. The real understanding of style is everywhere. No cautious 'note counting' in the complex Duo Seraphim, instead the fluttering lines become the beating wings of angels, and in the startling echo duet of the Gloria Patri (from the Magnificat) we feel the ricochet from the very stones of Monteverdi's church.

Anthony Pryer

Grainger

The Grainger Edition

Richard Hickox, Clark Rundell,
Timothy Reynish et al
Chandos CHAN 10638(19) (2011)



Recordings of music by the mainline composers take care of themselves, but special action must be taken with those off the well-

beaten track, and Chandos's promotion of Grainger over the years was special indeed. This 19-disc box issued in 2011 was the culmination: a treasure trove of spirited British performances across the wide range of his output, with many works for larger forces conducted by Richard Hickox. Various pieces come in multiple versions, each with a different tang and giving fresh evidence of Grainger's inexhaustible imagination, whether writing original works or bending folk songs to his quirky will. Utterly life-enhancing. **Geoff Brown**



Steve Reich **Different Trains, Piano Counterpoint, Triple Quartet**

The London Steve Reich Ensemble
EMI Classics 873 192 (2011)



A taped voice announces 'From Chicago'; the rhythm and intonation is mimicked by strings. Over the following three movements, we experience multiple journeys: American minimalist Steve Reich's commute between Los Angeles and New York, and the terrible 'transportations' during the Holocaust. There have been several excellent recordings since the Kronos Quartet made the premiere version in 1989 – the London Steve Reich Ensemble one is my favourite. When it came out, I'd reconnected with the piece, having heard it at Trinity Laban's inaugural international string quartet festival in 2009. It's a work that never fails to move me ('they tattooed a number on our arm'). **Claire Jackson**



The Virtual Haydn

Complete works for solo keyboard

Tom Beghin (keyboard)
Naxos 8.501203 (2011)



Choosing Haydn's complete keyboard works may seem a bit of a cheat for this feature, but this set reflects a single,

comprehensive vision that is truly ground-breaking in myriad ways. Ignore the title, if you will: Tom Beghin gives superlative performances, with idiomatic ornamentation, on seven instruments, including clavichord and short-octave Viennese harpsichord. Using six tuning systems, the music is heard in nine recreated acoustics, such as Haydn's study, Esterházy's Ceremonial Room and Lobkowitz Palace, the results captured in surround sound on four Blu-ray discs (or 12 CDs). Presented as ten concerts, plus documentary, the set's seemingly inexhaustible riches continually prompt renewed marvel at this wonderful music.

Christopher Dingle

Dvořák **Cello Concerto**

Alisa Weilerstein (cello); Czech Philharmonic Orchestra/Jiří Bělohlávek
Decca 478 5705 (2014)