

# THE CLASSICAL CD

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### NEW AND RECENT RELEASES

#### JUST RELEASED

**SHOSTAKOVICH Violin Concerto No 1 in A minor**  
**GLAZUNOV Violin Concerto**  
**Nicola Benedetti/Bournemouth SO/Karabits**  
**Decca £12.95**



*'This might just be Nicola Benedetti's best recording yet. Two very different 20th-century violin concertos show her at her most generously expressive and succinct, her most agile and commanding...Another big plus is the playing of the Bournemouth Symphony Orchestra under Kirill Karabits, a sound that broods and simmers in the Shostakovich and adds lustrous depth to the Glazunov.'* Guardian 30<sup>th</sup> June

'This riveting performance of Shostakovich's First Violin Concerto is Nicola Benedetti's best recording to date. The work is a colossal emotional challenge, as well as being technically fiendish. Written in the late 1940s during one of the Soviet Union's perennial purges on music deemed too progressive or insufficiently optimistic, it was wisely suppressed by the composer until after Stalin's death in 1953.

Nicola brilliantly evokes the eerie desolation and pervasive disquiet of the opening Nocturne, and is spell-binding in the demonic dance of death of the second movement. But it is in the third movement passacaglia where she gets deep inside music that recalls the grief and tragic inevitability of the Stalin years. In the booklet notes Nicola comments that *'the passacaglia is one of the most powerful things I ever play - so intimate, so tender, but something is screaming underneath.'*

The cadenza starts off quietly reflective but develops into fiendishly difficult music of manic wildness and Benedetti manages it with astonishing ease. This leads straight into the burlesque finale which opens with an orchestral tutti, which was asked for by David Oistrakh to let him get his breath back. The mood now is one of riotous high spirits, a thrilling and joyfully defiant sense of victory over adversity and it closes with the fateful passacaglia theme joining in the fun.

Nicola is well accompanied by the Bournemouth Symphony Orchestra under Kirill Karabits, most notable in the delicate textures of the *Nocturne* or in the grotesque edge of the abyss that is the second movement. This is an interpretation worthy to stand alongside Oistrakh's classic recordings and set to rival Lisa Batiashvili's memorable recording from 2011 on DG.

The coupling is Glazunov's Violin Concerto - music from a different world than that of the Shostakovich. Glazunov was a late romantic but was musically very conservative and was also Shostakovich's teacher when he entered the Petrograd Conservatory aged a mere thirteen. He would have no doubt have been disquieted at his pupil's later musical trajectory. Benedetti adjusts perfectly to this earlier world and catches the composer's mood of sentimental lyricism to perfection, refraining from overdoing the romanticism. This has to be one of our CDs of 2016.

Richard Gibson Classical CD

### TCHAIKOVSKY

**Symphonies No 1 in G minor Op 13 'Winter Daydreams'**  
**No 2 in C minor Op 17 'Little Russian' /**  
**No 5 in E minor Op 64**

Royal Liverpool Philharmonic/Vasily Petrenko  
Onyx 2 CDs

*'Petrenko's Tchaikovsky is authentically Russian in its bright, sharp-edged colours and rhythms...these are splendidly vivid performances.'*

*Sunday Times, 12th June 2016*

*'bursting with promise...Symphony No 5, full of light, shade, intensity, yearning accentuation, is a fine addition to a busy field. Petrenko and the RLPO continue to make an exciting partnership.'*

*The Guardian, 19th June 2016 \*\*\*\**

*'the orchestra sounds amazing ... it has a wonderful warmth and reserve and depth...'*

*Radio 3 CD Review, 9th July 2016*

*'It was worth the wait: this release of Symphonies Nos 1, 2 and 5 makes the best possible start to the projected cycle...If future releases match these impetuous, glorious performances, Petrenko's should be a cycle to be reckoned with.'*

*Gramophone Magazine, August 2016*

Vasily Petrenko has recently completed one of the most searching and powerful sets of all Shostakovich's 15 symphonies on Naxos, and then fine recordings of the three Rachmaninov symphonies on Warner riveting Classics. Now he turns his attention to Tchaikovsky and the first instalment has just been released with the remaining three symphonies to appear later in the year. He has already recorded Tchaikovsky's Manfred Symphony for Naxos to great acclaim. This first instalment is a revelation. Of particular note is the intense and brooding fifth, brilliantly and vividly played and so this cycle looks set to be one of the finest in decades. The partnership between the Royal Liverpool and Petrenko is proving to be a remarkable one and is as fine as any on the classical circuit at present.

Concert goers in Nottingham will remember him for powerful interpretation of Shostakovich's 10<sup>th</sup> Symphony and he signed copies of his award winning recording afterwards at our concert hall stall.

### DOWLAND: Lachrimae, or Seven Teares

Elizabeth Kenny (lute)/Phantasm  
Linn £12.95



*'At the heart of this disc are the seven variants of the utterly memorable Lachrimae theme, played by Phantasm with their expressive warmth and exquisite subtlety.'* The Guardian, 10th July 2016 \*\*\*\*

*'The performances are elegant, rich-textured and beautifully phrased. Affecting.'* Sunday Times, 17th July 2016

*'Phantasm's performances are totally convincing and absorbing. Drawing richly on their depth, intensity and homogeneity of tone, their acuity to the music's ever-active emotional flux leaves them unafraid to use forceful gestures of articulation and dynamics to make a point.'*

*Gramophone Magazine, August 2016*

John Dowland's gifts as an exceptional melodist and lutenist are evident throughout *Lachrimae* or *Seven Tears*, and the dances that follow, making it one of the most inspired musical collections of the Renaissance, scored for viols and lute the *Lachrimae* reveal a personal world of melancholy, grief and passion offset by ensuing happier moods of the dances.

Dowland was an outstanding lutenist and so inevitably the lute is an important part of the musical invention and requires synchronicity with the music for viols. Here Phantasm and Elizabeth Kenny are in perfect accord most notable in the dances where there's a buoyancy and an improvisatory feel to Elizabeth Kenny's magical and technically adept lute playing. In many other recordings of the dances, the melancholy of the *Lachrimae* casts too long a shadow, so this recording is the top recommendation and likely to be for some time to come.

## SOL GABETTA 3 TOP RECOMMENDATIONS

### VASKS 'Presence'

#### Cello Concerto No. 2 'Klatbutne / Presence'

Musique du Soir (Irène Timacheff-Gabetta (organ))

Gramata cellam (Sol Gabetta's encore at the recent Proms First Night.)  
Sol Gabetta (cello & voice)/Amsterdam Sinfonietta/Candida Thompson  
SONY £12.95

*'There's a simplicity and immediacy to Vasks's musical language, not that far removed in character and spirituality to the sound world explored in John Tavener's The Protecting Veil, which makes works like this Concerto so appealing, particularly when it is performed with such fervour by Gabetta and the Amsterdam Sinfonietta'*

BBC Music Magazine Concerto Choice April 2016 \*\*\*\*

*'the release as a whole, boasting superlative production values throughout, can still be confidently recommended to Vasks's many fans and newcomers alike'* Gramophone Magazine, February 2016



### SOL GABETTA 'CELLO'

At the start of the last Nottingham Classics Season

Sol Gabetta gave a memorable performance of the Elgar Cello Concerto and duly signed copies of her recording afterwards at our concert hall stall. Many of you will have heard her in another outstanding performance of the Elgar at the opening of the 2016 Proms season. To mark this occasion Sony have re-released her Elgar recording (one of the finest – if not the finest - currently available) in a 2 for 1 edition entitled CELLO that includes a fascinating and varied recital of short pieces featuring the cello and includes Pau Casals haunting arrangement of the Catalan folk song *El Cant dels Ocells* (Song of the Birds), which Sol Gabetta played here last October as an encore.

### BEETHOVEN

#### Triple Concerto for Piano Violin and Cello Opus 56

Giuliano Carmignola (violin), Sol Gabetta (cello), Dejan Lazic (piano)

#### The Creatures of Prometheus Overture Op 43

#### Egmont Overture Op 84/Coriolan Overture Op 62

Kammerorchester Basel/Giovanni Antonini

SONY £12.95

*'Cellist Sol Gabetta, violinist Giuliano Carmignola and pianist Dejan Lazic are here something of a dream team: characterful, distinctive and focused on the same thing. They can be dynamic and crisply propulsive together, but this performance has a lightness of touch that in the finale spills over into playfulness and wit'* The Guardian, 17th September 2015

Apart from a superlative reading of the concerto, with the soloists playing as an ensemble rather than as three soloists, this album includes a few of Beethoven's most well-known overtures. Giovanni Antonini and the Kammerorchester Basel play with flair and style with a sense of dramatic momentum that is most appealing.

#### BRAHMS Piano Concerto No 1 in D minor Opus 15

#### Four Ballades Opus 10

Paul Lewis (piano)/Swedish Radio Symphony Orchestra/Harding  
harmonia mundi £13.25

*'His account has clarity, muscle and steely pride, but also intimacy, vulnerability and volatility: the combination is magnetic.'*

Guardian April 2016

British pianist Paul Lewis has risen to international stardom with an enviable and award winning reputation in the music of Beethoven and Schubert. Here he plays Brahms first piano concerto coupled with Brahms' emotionally powerful early Ballades Op 10. He gave a memorable performance of this concerto here at the Royal Concert Hall a few seasons back. Piano Concerto No 2 will follow in 2018.

## MENDELSSOHN Piano Concerto No 1 in G minor Op 25

## The Fair Melusine Overture Op 32

## SCHUMANN Piano Concerto in A minor Op 54

Ingrid Fliter (piano)/Scottish Chamber Orchestra/Antonio Mendez

LINN £12.95

Ingrid Fliter brings the lyrical romanticism of Schumann's iconic Piano Concerto to life while handling the technical demands with brilliance. . She is equally adept in the Mendelssohn, adding a mischievous sparkle in the outer movements and a poetic magic in the slow movement. She is superbly supported by the Scottish Chamber Orchestra complete with authentic brass and woodwind under Antonio Méndez.

*'there's still room for something fresh to be said with this evergreen music ... in both the Mendelssohn and Schumann, Fliter plays with tautness and energy.....Heartfelt and intelligent, this is life-enhancing music, and as a bonus there's The Fair Melusina Overture.'* BBC Music May 2016

### BRITTEN Violin Concerto

### KORNGOLD Violin Concerto

Vilde Frang (violin)/Frankfurt Radio Symphony/James Gaffigan

Warner Classics £11.75

*'Frang ...never wallows in Korngold's Rachmaninovian melodies. A bold coupling, superbly executed.'* Sunday Times January 31<sup>st</sup> 2016

Britten's Violin Concerto was composed in 1938/39. It is in part a haunting lament for the defeat of the Republican forces by General Franco in the Spanish Civil War. Frang gets deep inside Britten's troubled music. She is superb in the wild demonic second movement and the ensuing fiendishly difficult cadenza. Her interpretation of the Korngold is also a revelation, avoiding the romantic film music overtones of the music and revealing what an imaginative and attractive work it is – a work that deserves to be far better known.

*Vilde Frang will be playing the Korngold Violin Concerto at the Royal Concert Hall on Friday October 21<sup>st</sup> with the CBSO.*

*The other works are Britten's Four Sea Interludes from Peter Grimes and Berlioz's Symphonie Fantastique*

### BACH Violin Concertos

#### Concerto For Two Violins In D Minor, BWV1043

#### Violin Concerto No 1 in A minor BWV1041

#### Violin Concerto No 2 in E major BWV1042B

#### Concerto For Oboe, Violin And Strings BWV1060R

Cecilia Bernardini (violin) With Huw Daniel (Violin) in BWV 1043

Alfredo Bernardini (Oboe)/Dunedin Consort /dir John Butt

Linn £12.95

*'This latest fine release from one of Scotland's early music consorts features the ensemble's Dutch-Italian leader Cecilia Bernardini in violin concertos by JS Bach. There are so many things to marvel at: her husky, shapely tone, her earthy way with rhythm.. her ability to dart in and out of ensemble textures and make the whole thing so joyously convivial...Bernardini is joined by her father, the renowned baroque oboist Alfredo Bernardini in the Concerto for oboe and violin in C minor. Butt conducts with all the exuberance and swing and fine lines we've come to expect from the Dunedins.'* The Guardian, 10th March 2016 \*\*\*\*

This is one of the finest Bach concerto recordings currently available, with playing of great style allied to a joyful spontaneity that Cecilia Bernardini projects throughout, supported by John Butt and the Dunedin Consort at their very best. In the violin and oboe concerto she is joined by her father Alfredo Bernardini and in the concerto for two violins by Huw Daniel and displays in both cases a rapport with the other soloist that is magical and enthralling. Highly recommended

#### SIBELIUS Symphonies No 5 in E flat major Op 82,

#### No 7 in C Major Op 105 and En Saga Op 9

Hallé/Sir Mark Elder

Hallé £12.95

Sir Mark Elder is enjoying a remarkable run of highly acclaimed recordings with the Hallé, most recently Vaughan Williams's Sea Symphony, London Symphony and Symphonies 5 & 8.

*'The conductor brings a bracing ear to the sounds of nature that famously inspired the composer...The Hallé's playing is now superior technically for its long-standing music director than it was for his great predecessor, John Barbirolli.'* Sunday Times, 1st May 2016

Written, compiled, and edited by Richard Gibson. July 2016

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