

# ORCHESTRAL

## What's in store...

Not one but two recordings of that most luscious of Violin Concertos – **Erich Korngold's** – hit the shelves this month. The account from **Nikolaj Znaider** (pictured) just pips the rendition by **Philippe Quint**, though that's probably to be expected given Znaider's position in our **Top 100 Artists** poll last month.

Hang on, though, once you start thinking like that, you're in tricky territory. It's often the

unknowns who deliver the goods; a **sharp, bustling and shapely performance** of Haydn symphonies from the



**Arion Baroque Orchestra** has proved just that. Also worth a special mention is the rhythmic, humorous and touching latest instalment in the **BBC Philharmonic's** Smetana cycle. And then something rather indescribable: **Klaus Tennstedt** drew unprecedented passion and depth from his **London Philharmonic Orchestra** in the 1980s and 1990s. Their newly-released **Mahler 6** says it all. A quite breathtaking listen.

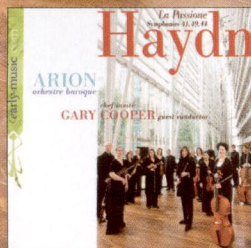
GEORGE LANGE

## Seriously heady Haydn

Period-instrument ensemble **Arion Baroque Orchestra** stirs up the 'Storm and Stress' of Haydn's symphonies to tantalising effect



EDITOR'S CHOICE



**Haydn**  
Symphonies Nos 41, 44 & 49

Arion Baroque Orchestra/  
Gary Cooper (harpsichord)  
Guest conductor Gary

Cooper galvanises the Canadian period orchestra into serious action, pumping the 'tuttis' from his harpsichord keys in Symphony No.49. The Adagio first movement is tantalisingly slow with the low violins purring, ready to pounce. The second movement explodes, the biting quavers and wide-striding minims epitomising 'Storm and Stress'. The finale is a breathless Captain Pugwash. Symphony

No.41 is underplayed but the Andante allows Arion's founder, flautist Claire Guimond, to show off her angel's breath tone. Symphony No.44 lacks sadness in the Adagio but the minuet is a Ländler of Mahlerian lilt. The oboes dancing in thirds bring out Haydn's Hungarian side. Much to enjoy. **RJ**  
**Early Music Dot Com**  
**EMCD 7359**

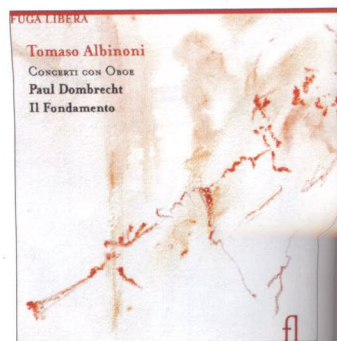
### LISTENING NOTES

Don't miss...

...the second movement Allegro di molto of Symphony No.49 which pelts along at a furious, angry pace, the wide-leaping long notes against small-step short ones – exactly what *Sturm und Drang* is all about.

### Hello Bartók!

The dancing oboes in thirds in the Trio of No.44's Minuet sound like Bartók in the *Games of the Couples*. It's Haydn's Hungarian side coming out.



**Albinoni**  
Oboe Concertos

Il Fondamento/Paul Dombrecht (oboe)

On his period oboe, Dombrecht plays with appealingly plaintive, cornsnake tone and only the faintest occasional whiff of the kazoo. Speeds are quick and jazzy hemiola rhythms dance. In the Adagio of Op.7/3, he beams through the strings with burning intensity. His runs are fluid and there is no mechanical clatter. His breathing in the giddy merry-go-round finale of Op.7/9 is impressive after a movement off. Dombrecht's 20-year-old orchestra serves him sensitively, never overplaying or indulging its delicate, metallic sound. Eight works from two collections are included. The quick-slow-quick sequence is unremitting – some thought might have been given to variety. **RJ**

**Fuga Libera FUG554**



**Beethoven**  
Piano Concertos Nos 1 & 2

Mari Kodama (piano), Deutsches Symphonie-Orchester Berlin/Kent Nagano  
We are not exactly short of recordings of these works, and in a crowded market, the competition is stiff. But the performances from all concerned are out of the top drawer and the disc, unusually, presents the concertos in the order in which they were composed (i.e. No.2 followed by No.1). Miss Kodama plays the Second Concerto with a delightfully light Mozartian touch, changing to a fuller tone for the weightier First Concerto. Nagano provides feisty and detailed support. In all, a disc that brings a fresh lick of paint to these two evergreen works. **JN**

**Analekta AN 29955**

PIERRE CHARBONNEAU