

ers of the Vienna  
(eccentric, for example)  
captured more  
; but that is to carp  
of a beautifully  
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ce that is especially  
the SACD's  
ound.  
DCC

concerti grossi op.6  
semble/Pavlo  
(director/violin)  
TWO HYBRID SACDS)  
Solo playing  
set of twelve  
certos

This first album  
in the Avison  
Ensemble's  
project  
commemorating  
nniversary of  
ath offers well-  
period-instrument  
at are stylish,  
and technically  
mpos are well  
nd there is  
precision of  
roughout. Ripieno  
rtly and crisply  
and the sensitively  
idly balanced  
infused with a  
of dynamics and  
al colour, revealing  
terior details.  
de, for example,  
ssive dissonances  
s of nos.3 and 8;  
phonal concertino-  
ing in the first  
o.2. The sheer  
e first Allegros  
s exhilarating  
eased incidence  
concertos 9-12  
ndantly evident.  
nosciuk has a  
ncertino violin  
aroline Balding and  
ith taste, expression  
ent. Solo violin  
k is executed with

polish and precision, especially  
in the Allegro of no.12, and  
extempore embellishment  
is supplied in tasteful doses,  
notably during reprises, at  
Phrygian cadences or as a  
link between two contrasting  
movement sections.

Cellist Richard Tunnicliffe  
provides sensitive support  
and demonstrates his own  
virtuosity in the first Allegro  
of no.1 and the Allemanda  
of no.11. Roger Hamilton  
contributes some appropriate  
harmonic filler on harpsichord  
or organ, notably in the Adagio  
of no.10, and archlutenist  
Paula Chateaufort chips  
in with some delightful  
accompaniment in the  
Pastorale of no.8 and the  
Adagios of nos.9 and 11. The  
recording is full-bodied and  
clear, yet rich in bloom.  
ROBIN STOWELL

**DVOŘÁK** Cello Concerto  
in B minor op.104,  
Symphony no.9 in D minor  
'From the New World'  
**Mario Brunello (cello)**  
**Orchestra dell'Accademia  
Nazionale di Santa Cecilia/  
Antonio Pappano**  
EMI CLASSICS 914 1022 (TWO DISCS)  
**An interesting Italianate take  
on a Czech masterpiece**



This live  
recording made  
during the Santa  
Cecilia orchestra's  
2011-12 season  
couples a feisty account of  
Dvořák's 'New World'  
Symphony with a performance  
of the Cello Concerto that has a  
strongly operatic character.  
Clearly such a concept is shared  
between Antonio Janigro pupil  
and Tchaikovsky Competition  
winner Mario Brunello and  
conductor Antonio Pappano,  
who view the structure of the  
concerto as a staged discussion  
between two contrasting forces.  
Certainly when the sumptuous  
tones of Brunello's Maggini  
cello join the dialogue there is  
the notion of a singer walking  
on stage.

Sometimes this approach  
works beautifully, as in the  
Adagio, where there are some  
exquisitely shaped phrases,  
even though Brunello tends  
to ignore the 'ma non troppo'  
part of Dvořák's tempo  
instructions. The rubato seems  
less convincing in the opening  
Allegro, where the exaggerated  
ritardando into the second  
subject feels too robust an  
exclamation mark and the  
frequent oscillations in tempo  
tend to make the rest of the  
movement feel rather episodic.  
Having said that, this warmly  
recorded performance  
offers an intense and  
passionate view of the work  
that becomes increasingly  
persuasive on repeated hearing.  
JOANNE TALBOT

**THE UNKNOWN  
ENESCU VOLUME 1:  
MUSIC FOR VIOLIN**  
**ENESCU** Aubade; Pastorale,  
Menuet triste et Nocturne;  
Sarabande; Sérénade  
jointaine; Andantino  
malinconico; Prelude and  
Gavotte; Airs dans le genre  
roumain; Légende; Sérénade  
en sourdine; Fantaisie  
concertante; Nocturne  
'Villa d'Avrayen'; Hora  
Unirei; Aria and Scherzino  
**Sherban Lupu (violin/  
conductor) Masumi Per  
Rostad (viola) Marin  
Cazacu, Dmitry Kouzov  
(cello) Ian Hobson, Ilinca  
Dumitrescu, Samir Goleescu  
(piano) Enescu Ensemble  
of the University of Illinois**  
TOCCATA CLASSICS TOCC 0047  
**A welcome exploration of  
lesser-known gems from  
the Romanian master**



This CD has two  
geographical  
centres:  
Romania,  
homeland of  
Enescu and most of the artists,  
and the University of Illinois,  
where most of them teach:  
the recordings are also split  
between the two. Sherban  
Lupu, the violinist and

conductor here, has unearthed  
quantities of Enescu's output,  
and first recordings are  
scattered through the disc.  
Some of the pieces are  
juvenilia, much of it gentle and  
attractive, including a 'Légende  
for violin and piano written  
when he was nine, and  
displaying a cultivated taste  
for the Romantic and showy.  
From the other end of his life  
comes the short but  
emotionally complex *Andantino  
malinconico* of 1951. The artists  
here come and go, providing  
inter alia a delightful, delicate  
piano quintet for the  
Nocturne 'Villa d'Avrayen'.

The Enescu Ensemble of the  
University of Illinois, playing  
arrangements by Lupu, is not  
the finest of groups, but Lupu  
himself, a unifying presence  
who appears on every track  
in one guise or another,  
gives some remarkable  
performances. Many of  
these works deserve to be  
better known, particularly  
the unaccompanied ones.  
The Sarabande is one such, a  
richly woven work with Bach  
in close attendance. The *Airs  
dans le genre roumain* is rooted in  
the folk-fiddling traditions of  
Romania, with Lupu superbly  
idiomatic. The recorded sound  
is clear and focused.

TIM HOMFRAY

**FAURÉ** Piano Quintet no.2  
in C minor op.115, Piano Trio  
in D minor op.120,  
La bonne chanson op.61  
**London Bridge Ensemble,  
Matthew Truscott  
(violin) Graham Mitchell  
(double bass)**  
SONIMAGE SON 11203

**Performances that tap  
the nostalgic element  
in Fauré's music**



The London  
Bridge  
Ensemble's  
passionate first  
movement of  
Fauré's Second Piano Quintet,  
with its moments of sad  
reflectiveness, sets the scene

Kim Kas  
unbeara  
of expres

the  
RECOM

**KURTÁG**  
Messages  
Kim Kas  
ECM 476 472

**Challeng  
solo viol  
from a m**



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