

GRAMOPHONE

ISOUNDS OF AMERICA

A special eight-page section focusing on recent recordings from the US and Canada

JS Bach

'Soli Deo Gloria'

JS Bach Ach wie nichtig, ach wie flüchtig, BWV644. Das alte Jahr vergangen ist, BWV614. Cantata No 161 - Der Leib zwar in der Erden. Capriccio, BWV992. Christ lag in Todesbanden, BWV625. Da Jesus an dem Kreuze stund, BWV621. Durch Adams Fall is ganz verderbt, BWV637. Erbarm' dich mein, o Herre Gott, BWV721. Es ist das Heil uns kommen her, BWV638. Herr Gott nun sei gepreiset, BWV601. Herr Jesu Christ, dich zu uns wend - BWV623; BWV655. Herzlich tut mich verlangen, BWV727. Ich ruf zu dir, BWV639. In dulci jubilo, BWV608. Jesu meine Freude, BWV610. Kommst du nun, Jesu, vom Himmel herunter, BWV650. Lobt Gott ihr Christen, alle gleich, BWV609. Nun komm, der heiden Heiland, BWV659. O Mensch, bewein dein Sünde gross, BWV622. Sonatas - BWV1014; BWV1018; BWV1030b; BWV1031; BWV1032. Wenn wir in höchsten Nöten sein, BWV641. Wer nur den lieben Gott lässt walten, BWV642 (all transcr Balio) **Reiche** Abblasen **Andrew Balio** *tp* **Bruce Bengtson** *org* Delos ① ② DE3560 (114' • DDD)



Inspired by Pablo Casals's belief in playing Bach every day, and the

conviction that Bach aspired to a sense of time 'that was like God's, that of eternity', Baltimore Symphony principal trumpet Andrew Balio has recorded two hours of his own transcriptions of flute and violin sonatas and a host of chorale preludes he thought could be 'further illumined, renewed, or glorified by the trumpet'.

Balio's long-lined handling of the chorales, the soaring ease and grace with which he reaches stratospheric heights and the expressive use he makes of his occasional trills create a sense of latent power behind the purity of tone and intonation that coincides with his sense of the music's own spiritual overtones. Eschewing the usual excerpts from the big choral works and cantatas, not to mention the Second *Brandenburg Concerto*, Balio has crafted a tribute to how naturally the trumpet becomes Bach's voice in a church

setting. And yet, while the programme suggests reflection, things like the A major energy of BWV1032 opening up into the *Orgelbüchlein's* radiant 'In dulci jubilo', the delights of BWV1031 including its exquisite Siciliano, the serious pleasures of BWV1018 and much else besides make a strong case for purely musical beauty.

Balio and the imaginative organist Andrew Bengtson, at Paul Fritts's 35-stop Op 24 in the Reyes Organ and Choral Hall at the University of Notre Dame, achieve a stunning clarity of line, wide variety of colour and a sense of the right tempo that is complemented by the dynamic sheen and spaciousness of the audiophile recording.

Laurence Vittes

Fuchs

Christina's World. Discover the Wild. Forever Free. From the Field to the Sky. Point of Tranquility. Rush^a. United Artists ^a**Greg Case** *alto sax* **United States Coast Guard Band / Adam Williamson** Naxos Wind Band Classics ⑧ 8 573567 (59' • DDD)



Let me say right from the outset that this disc is as engaging,

well performed and brightly recorded a programme of wind band music as I have encountered. And it is brilliantly well played and sonically very attractive indeed. That all the music was written by the excellent Kenneth Fuchs (*b*1956 and a student of Persichetti) – a disc of whose concertos I reviewed two years ago (*A*/18) – should be a surprise to no one familiar with his sumptuously scored and intelligently constructed orchestral and chamber music, issues of which have been reviewed in these pages for the past decade and more.

The alto saxophone concerto *Rush* (2012), in its full-orchestral guise, was one of the works I reviewed previously. As I commented then, it is 'a rather Bernsteinian diptych ... with a punchy, roof-raising final passacaglia'. If anything, it seems even more suited to a wind-orchestral accompaniment and Greg Case

is as convincing and fluent a soloist as was Timothy McAllister beforehand (also on Naxos). The 'fanfare-overture' *United Artists* (2008) also exists in two versions, the wind band version based on a 2005 work written for the fuller forces of the London Symphony Orchestra.

The remaining works fall into two basic types: bright and breezy, rather celebratory overtures – *Discover the Wild* (2010), *From the Field to the Sky* (2012) and *Forever Free* (2013) – and longer, more meditative pieces such as *Christina's World* (1997) and the title-track, *Point of Tranquility* (2017). Curiously these last two are, respectively, the oldest and most recent compositions featured, and both draw inspiration from paintings, by Morris Louis on the one hand, Andrew Wyeth on the other. I have not encountered the US Coast Guard Band before but on the evidence of this disc they are a formidably virtuoso ensemble. Naxos's sound is as full-bodied as the band's – a winning combination.

Guy Rickards

Herrmann

Whitman^a. Psycho: A Narrative^a. Souvenirs de voyage^c ^c**David Jones** *cl* ^c**Netanel Draiblate**, ^e**Eva Cappelletti Chao** *vns* ^e**Philippe Chao** *va* ^f**Benjamin Capps** *vc* ^a**Murray Horwitz**, ^a**Annasophia Nicely**, ^a**William Sharp** *spkrs* ^{ab}**PostClassical Ensemble / Angel Gil-Ordóñez** Naxos American Classics ⑧ 8 559883 (72' • DDD)



Like many successful Hollywood composers, Bernard Herrmann pursued musical endeavours beyond (in his time) the celluloid. Studies at Juilliard were followed by conducting posts with the New Chamber Orchestra of New York and the CBS Symphony Orchestra, with which he championed music by major figures of the day, including Ives, even as he wrote music for radio programmes and composed concert works and, eventually, movie scores. Herrmann's versatility in three genres – radio, chamber music and film –