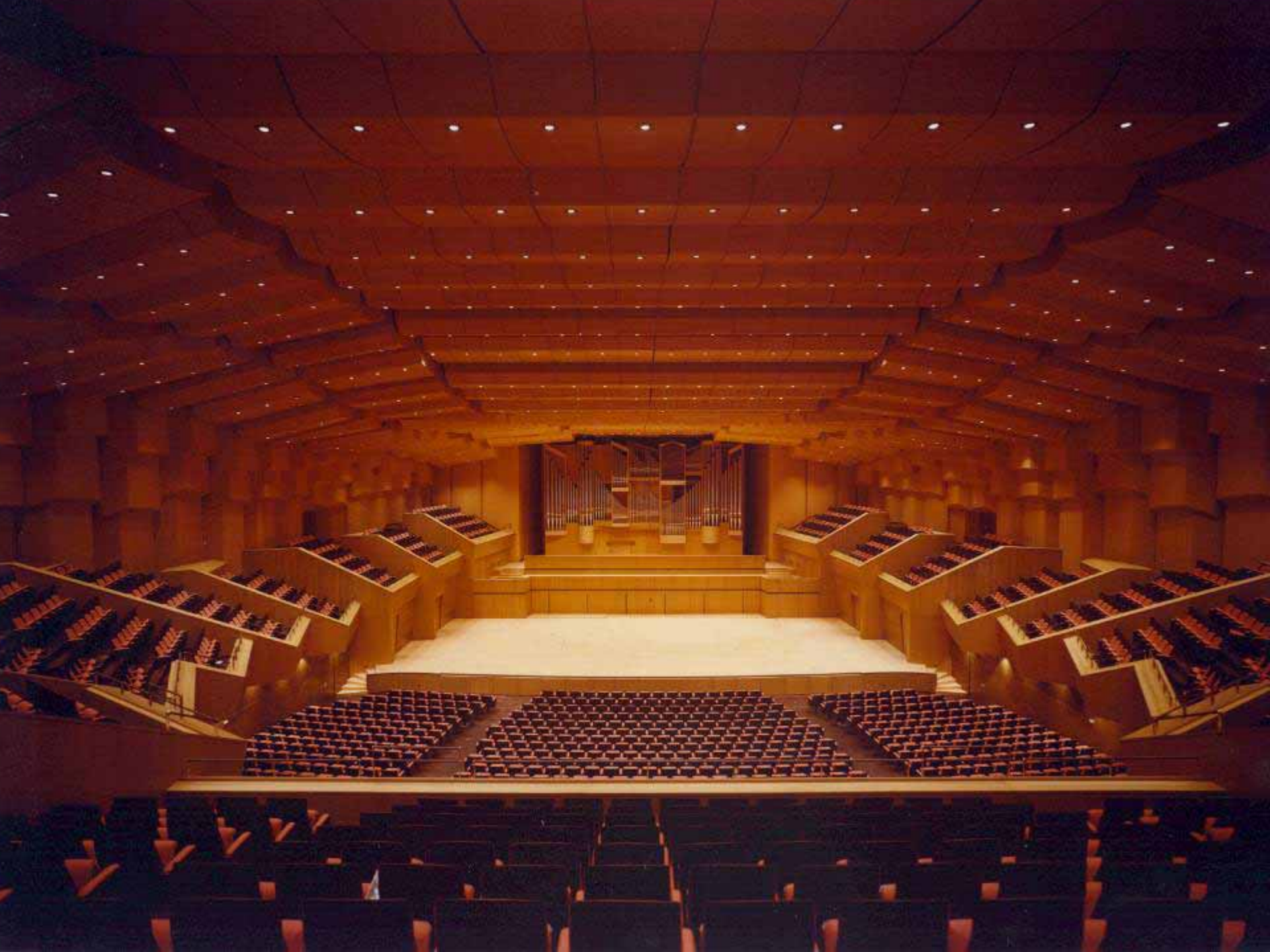
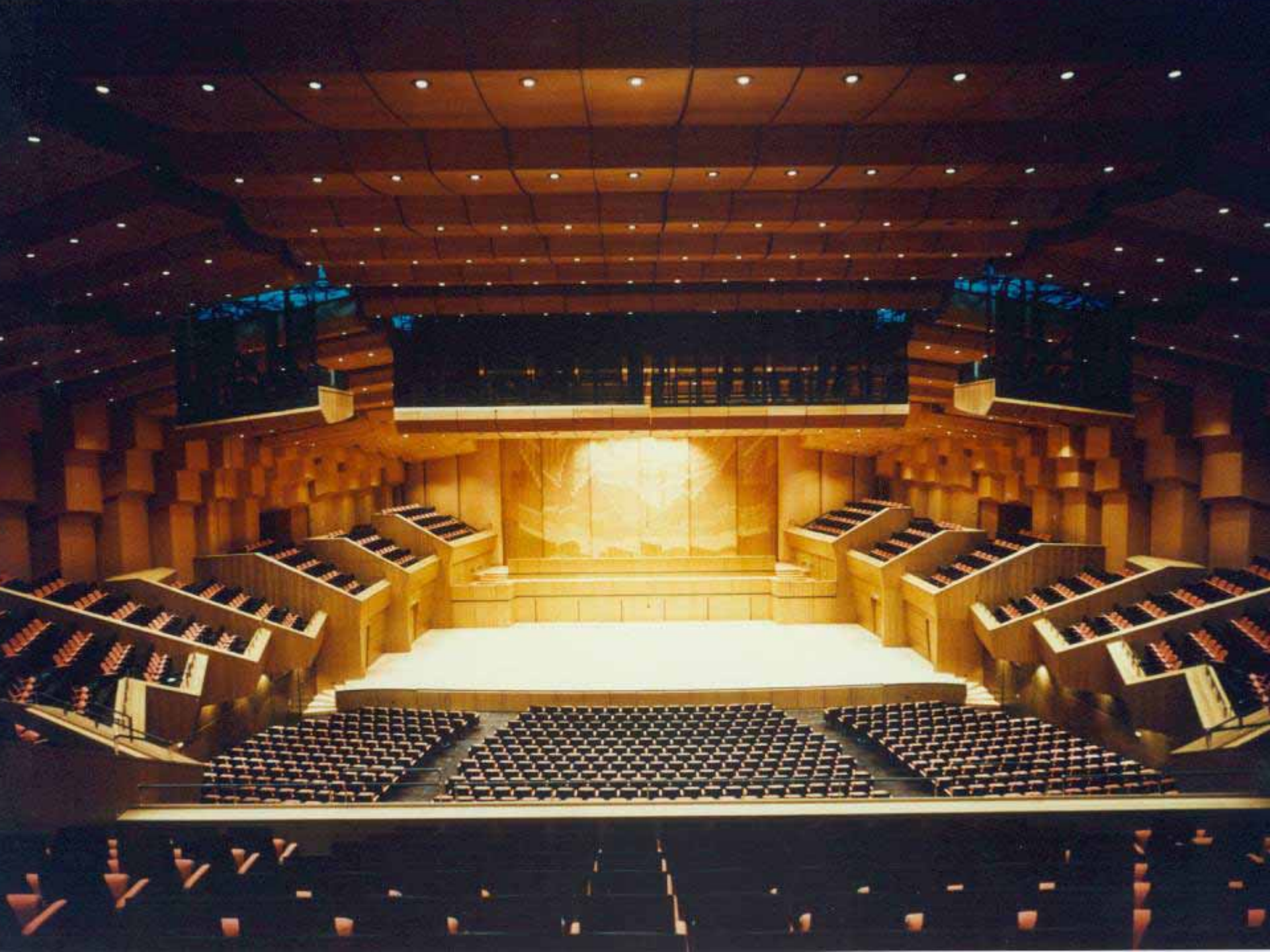
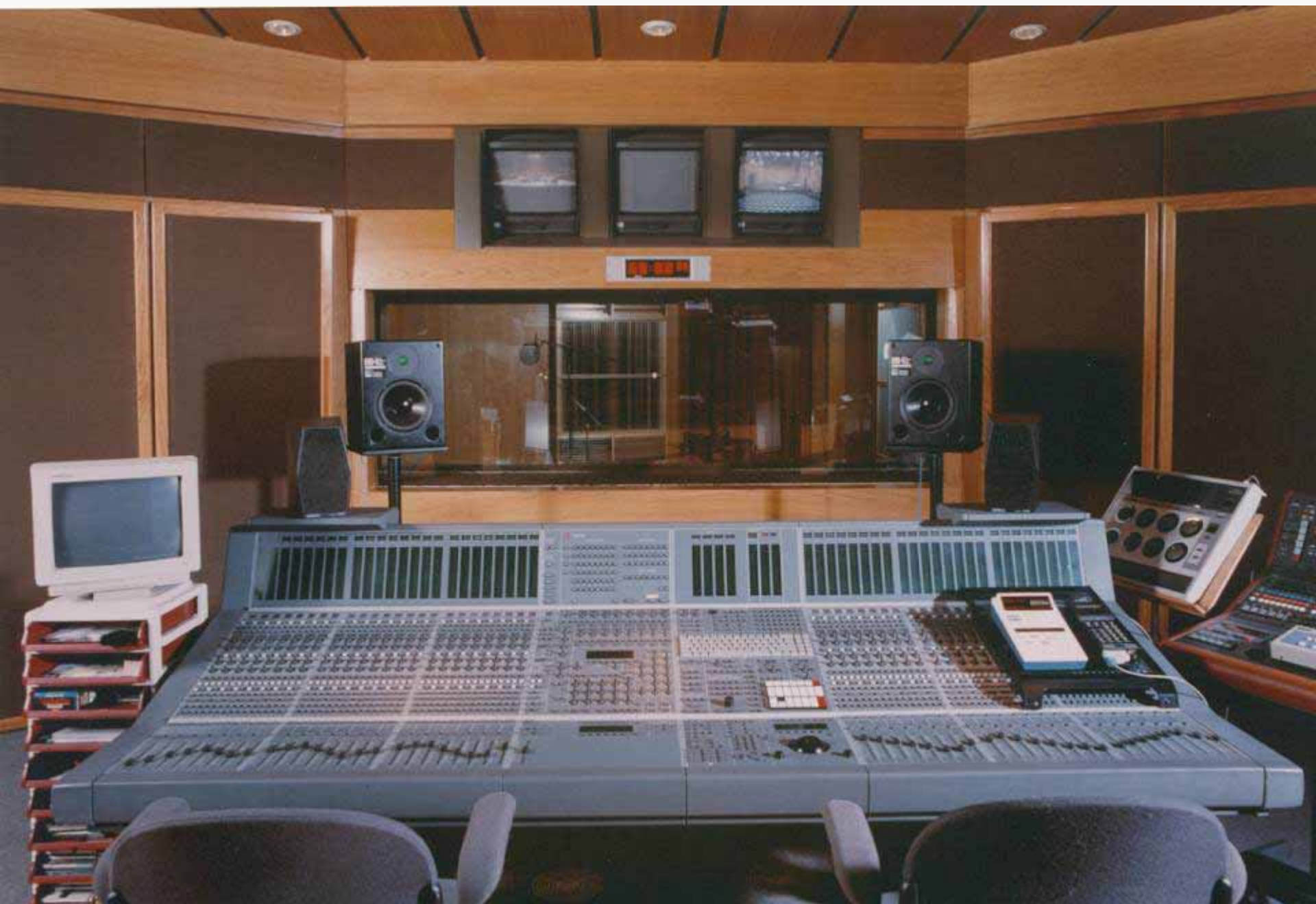










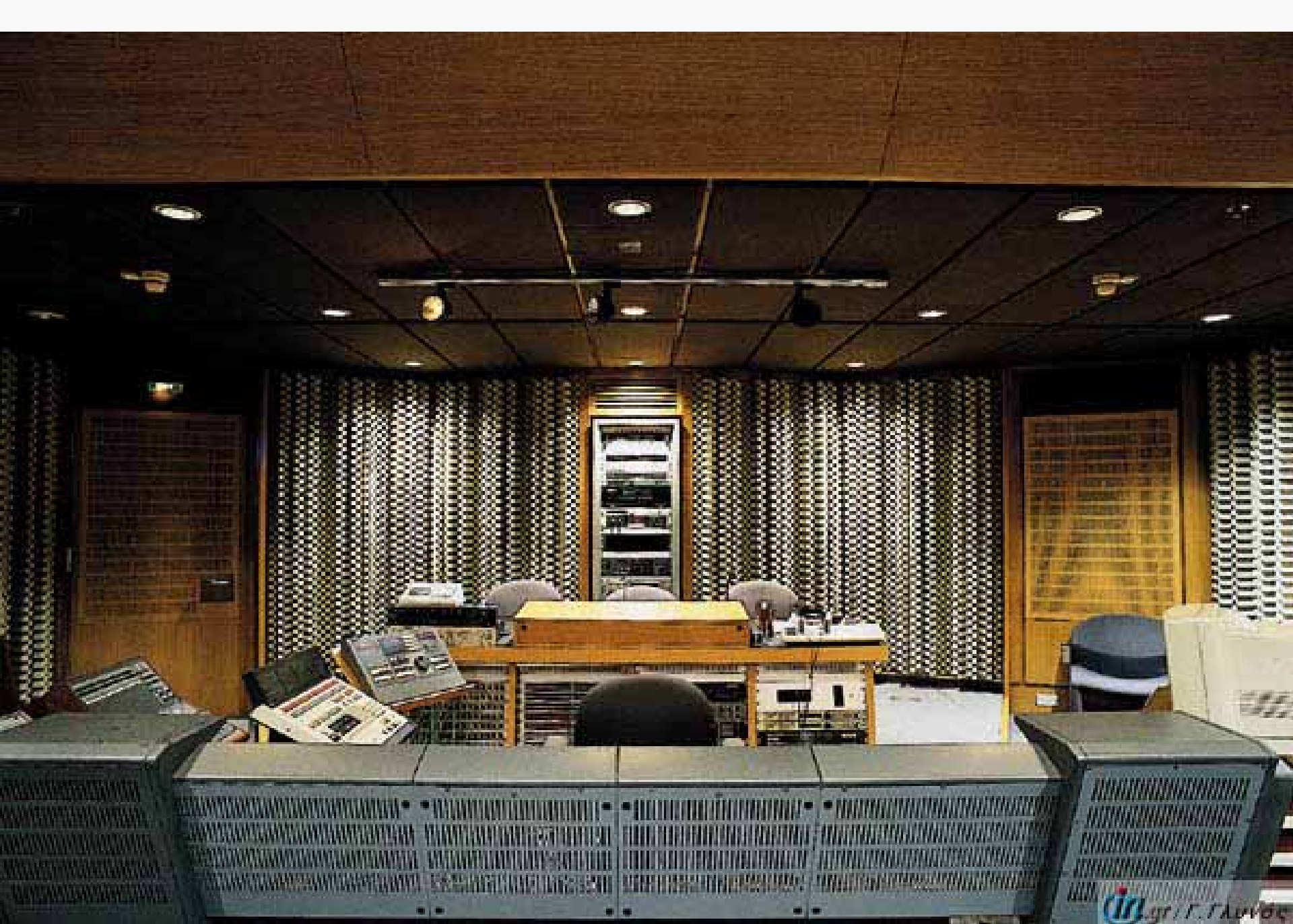


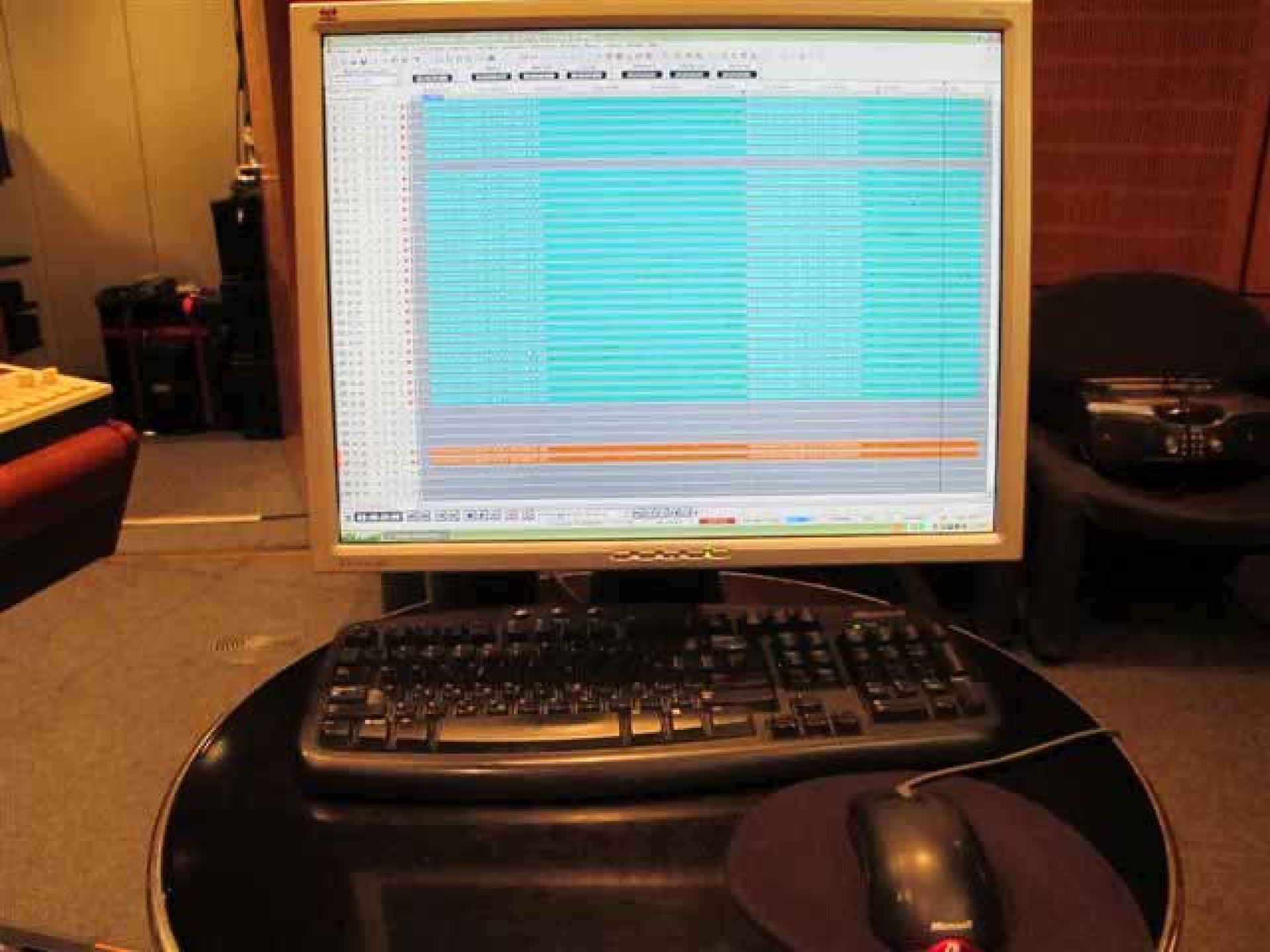












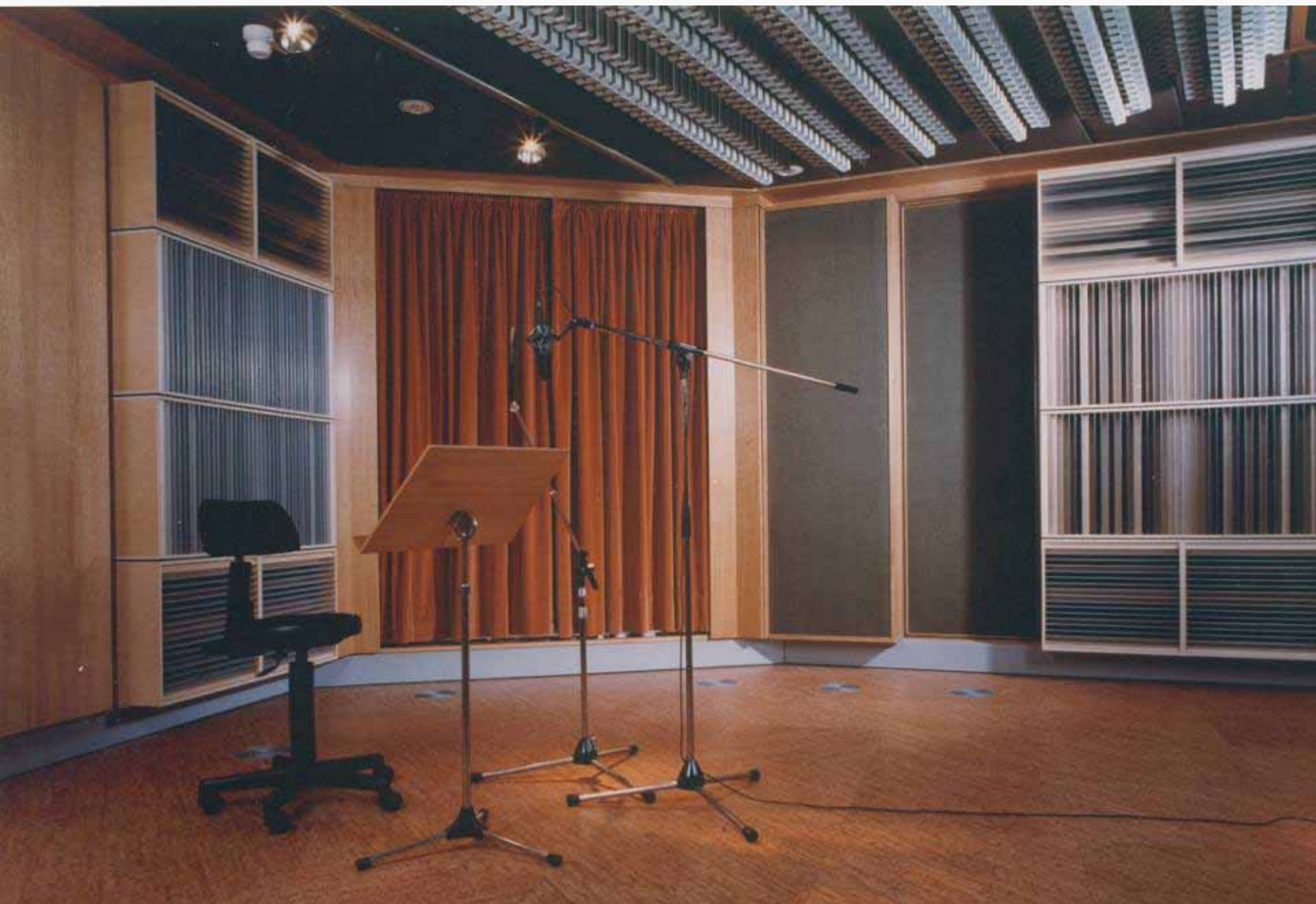
















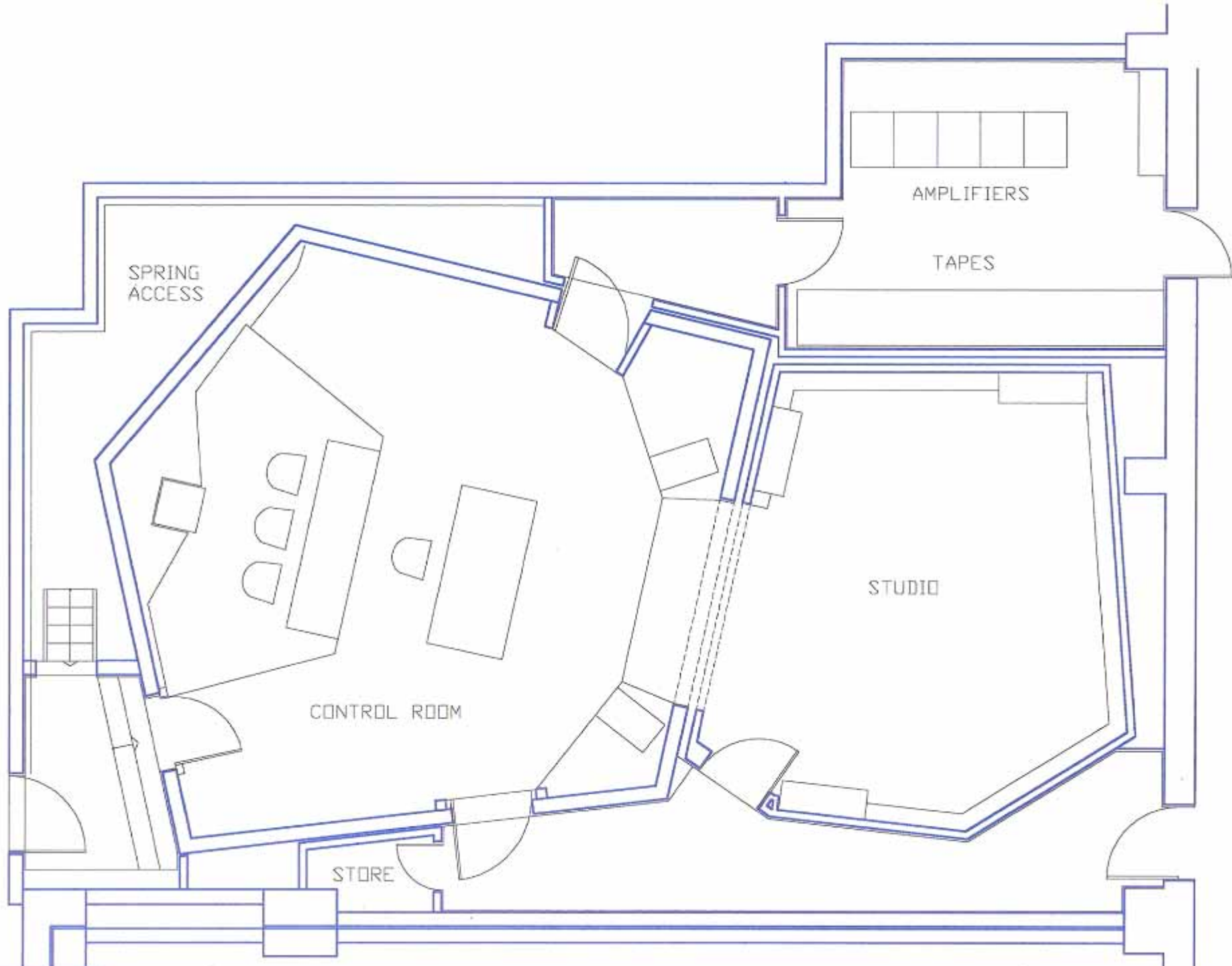








































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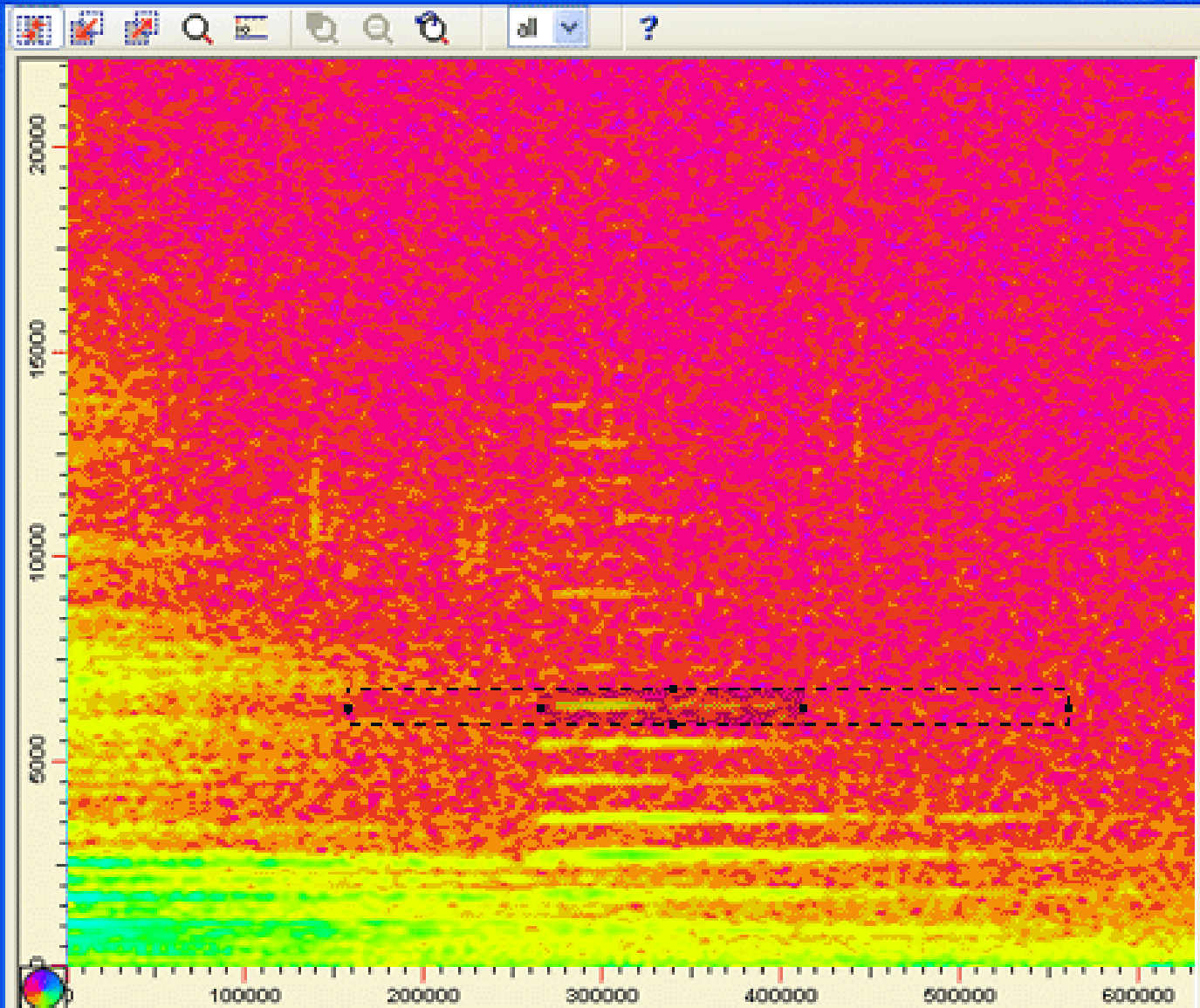
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100.00
Synthesis

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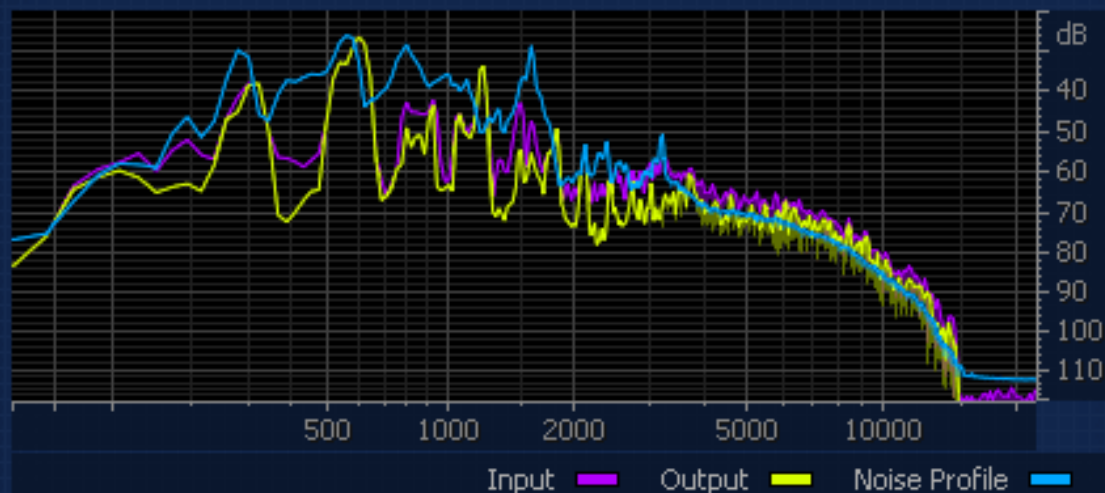


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Algorithm:

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☐ Output noise only

Noise reduction [dB]



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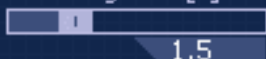
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☐ Adapt to changing noise profiles

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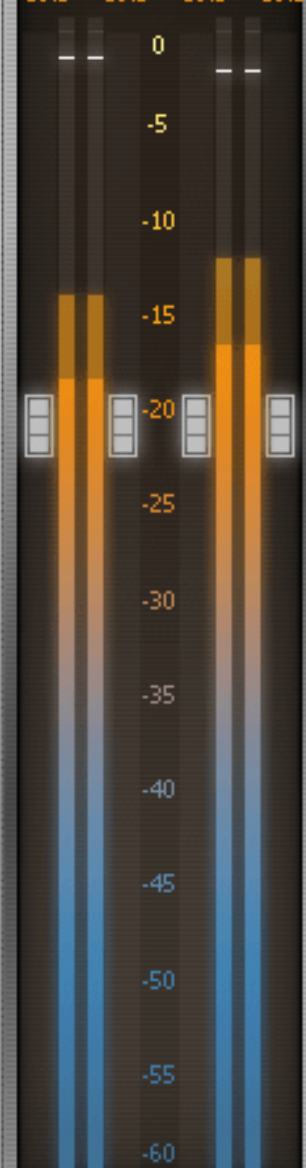
Reset

History

Options

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SPECTRAL REPAIR

Attenuate Replace Pattern Partial+Noise

Num bands: 512

Strength: 1.0 Direction: Horizontal

Surrounding region length [%]: 100.0 Before/after weighting: 0.0

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HELP CAPTURE EDITOR PRESETS BYPASS

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DECLIPPER

Quality: High

Clipping threshold [dB]: -28.2

Makeup gain [dB]: -6.0

2930 clipped intervals repaired

Reset History Options ?

PRESETS BYPASS

iZotope

DECLACKLER

Presets: Extract noisy components

Tonal gain [dB]: -Inf

Noisy gain [dB]: 0

Tonal/noisy balance: 0

Preview + Process Compare Batch

HUM REMOVAL

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Linear-phase filters: ☐ Enable high-pass filter: ☐ Enable low-pass filter: ☐

Base frequency [Hz]: 60.0 High-pass freq [Hz]: 20.0 Low-pass freq [Hz]: 20000.0

Filter Q: 109.3 High-pass Q: 1.0 Low-pass Q: 1.0

Num harmonics: 8 Harmonic slope: 0.0

Linking type: All Harmonic Q2 slope: 0.0

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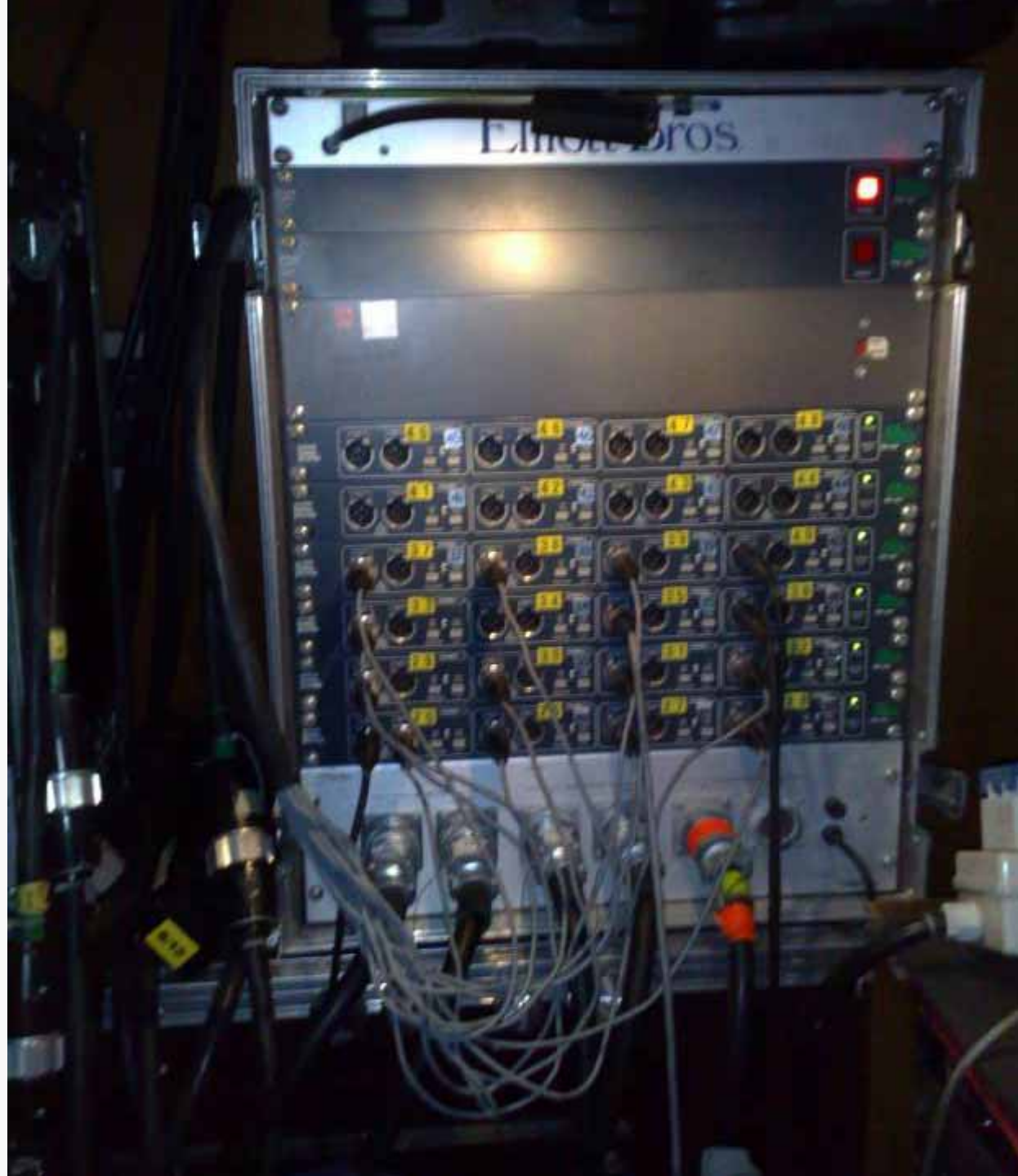
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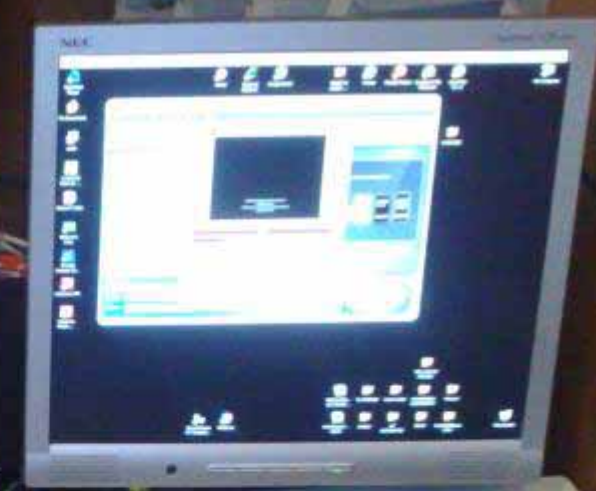
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Like a modern *Odyssey*, the story of Athen's Concert Hall is a voyage of adversity and achievement. **Caroline Moss** hitches a ride

Megaron



THE STORY behind the Megaron Concert Hall in Athens has all the elements of an historical saga. The impressive, world-class venue, which incorporates an innovative recording centre, stems from a concept originated in the 1950s by the cultural group Friends of Music, which began raising money for Athens' own concert hall. Construction began in the 1970s but suffered severe setbacks when funding ran out. In March 1991, after 15 years of sitting empty, the Megaron opened with its first performance following government and private fund-raising efforts, and the huge edifice is now established as a symbol of the country's musical heritage.

Headed by president Christos D. Lamboulas, the Megaron is a joint venture between the Greek government and the private sector Friends of Music. It is a vast complex, connected by labyrinthine corridors, a beehive of enterprise

employing around 250 full-time members of staff. To give some idea of the venue's turnover, between October 1997 and June 1998 over 250 events were hosted, including musical performances, conventions and seminars. The longest-running musical event will be staged for an absolute maximum of seven nights, with particularly successful productions brought back for another run at the end of the season.

An example of this was last October's production of Gluck's opera *Cepheus and Eurydice* which was restaged at the beginning of June for an extra four shows, when it was shot for video. The hall is also used for TV productions, such as a recent IWT programme about John Tavener which was filmed in the large hall using Megaron's in-house orchestra Le Camerata, with extra footage shot all around the building.

The Megaron boasts two concert halls—the 1,961-seater Hall of the Friends of Music and the 456-capacity Dimitris Mitropoulos Hall—as well as a dedicated recording area, a control room installed with the third-AMS Neve Capricorn digital console off the production line, machine room and editing suite.

The Hall of the Friends of Music has an overall volume of 19,400m³ with a ceiling height above the stage of 13m, an orchestra pit that can accommodate up to 100 people and room behind on three separate tiers for a 100-piece choir.

Mounted at the back of the stage is the Klais church organ with a total of 6,000 pipes. The hall's reverb time is 2.2s when empty, 1.8s when full, and 1.3s when modified for opera. Acoustics can be changed by means of moving roof, stage and balcony elements, making the hall suitable for a wide range of musical performances which encompass symphonies, chamber orchestra, lyrical performances, jazz and opera. The smaller Dimitris Mitropoulos hall has a volume of 3,340m³ with an over-roof height of 7.24m and reverb times of 1.3s when the hall is empty and 1.1s when full.

It had long been intended that Megaron should have its own recording facilities, and when the time came for its design and construction somebody with a comprehensive knowledge of acoustics, electronics and the studio world was required to oversee the project. The ideal candidate was Nikos Espialidis, who had been working as a freelance recording, PA and broadcast engineer, having returned from overseas where he'd studied electronics in London and recording at Full Sail College and Centre for Media and Arts in the States. Apart from being instrumental in planning the studio's design and construction and selecting the equipment, he now runs the studio's daily operations and participates as an engineer on many of the recording projects. He joined Megaron in 1990, less than six months before the venue's projected opening the following spring. One of his most pioneering moves was to consider digital console technology, choosing the brand new Neve Capricorn as the studio's desk.

Explaining his decision to install the Capricorn, a 198-input, 80-output version MADH delay unit, Espialidis says: 'I had faith in Neve and decided to go with this new console despite worldwide scepticism regarding digital technol-



ogy. The desk was selected after a lengthy assessment period to determine whether digital or analogue would be the way forward for Megaron. This involved several visits to studios in Germany, the UK and the Netherlands to see analogue and digital technology in use. An important visit was to Bayerischer Rundfunk, a typically classical setup which had been using a Neve DSP2 digital desk for a number of years. It was this visit that finally persuaded Espialidis to accept digital technology.

ALONGSIDE the Capricorn, Espialidis chose to install an Otari DTR 900 II and Studer D-820-24 digital multitracks; a Studer A820 24-track analogue multitrack with Dolby SR; a Sony PCM 3000 24-bit MO recorder; Sony PCM 7050 DAT units; a Sony PCM 3402 DASH recorder and Studer A820 1/2-inch, 2-track analogue machine with Dolby SR. Monitoring is via PMC BBM5-XBD speakers with ATC electronic crossovers and drivers, and there is a wide selection of outboard and peripheral equipment. The control room, which floats on a sprung floor, is a totally symmetrical design in the form of a pentagon to provide good stereo imaging, with wall surfaces lined by

polyurethane diffusers. All the equipment installation and wiring was handled by Elliot Brothers, and was carried out under main designer Andrew Riley. The company was also responsible for the adjacent machine room equipped with systems for controlling air conditioning, ventilation and humidity, maintaining the array of racks for the Capricorn together with all recording devices in optimum conditions.

Apart from being used to record music played in the Megaron's two halls, the studio also has its own recording area which at 30m² can accommodate small ensembles and solo musicians to record under controlled conditions. This was built in a space originally earmarked for the air conditioning system. It took almost two years to convince the powers that be that we needed something next to the control room for overdubs and other recording projects,' says Espialidis.

The recording area was designed by Munich acoustic design consultancy Müller to provide controlled acoustics in the small area by means of RPG diffusers covering four of the room's corners and foam polyurethane diffusers on the ceiling. 'They were used to designing large rooms, so it was a learning curve for them, and they managed to get it right,' says Espialidis. The acoustic behaviour of the room can be adjusted by means of rotating reflectors, solid vertical panels which can convert the recording room from a dead area with a reverb time of 0.22s to a room with up to 1.1s reverb time, and which virtually behaves as a larger space. This is vital for the wide range of recordings undertaken by Megaron, allowing anything from the sound of a classical concert being played in a hall to suitable acoustics for Greek folk music which is traditionally played outdoors.

'We're always busy with lots of very >



Athens facility has geared up to provide recordings ready to take on the world in the international arena

New audio philosophy

GREECE – When the Megaron Athens Concert Hall signed a contract in 1993 to purchase the third AMS Neve Capricorn digital console off the production line, it was making a brave move. Five years later, it has paid off: Megaron is a world-class concert facility with state-of-the-art digital studio, dedicated recording area and digital editing suite.

The man behind Megaron's recording centre is its director Nikos Espialidis. Apart from being instrumental in planning the studio's design and construction and selecting the equipment, he now runs the studio's daily operations and participates as an engineer on many of the recording projects. Espialidis joined Megaron in 1990 to oversee the studio's construction. At this point the hall was finally due to open the following spring, having been under construction since the 1950s but suffering severe setbacks due to lack of funding.

Explaining his pioneering decision to install the Capricorn, a 198 input, 80 output version with support microphones and MADI delay unit, Espialidis says, "I had faith in Neve and decided to go with this new console despite worldwide scepticism regarding digital technology and the attendant learning curve." The desk was selected after a lengthy assessment period to determine whether digital or analogue would be the best way forward. This involved several visits to studios in Germany, the UK and the Netherlands to see both analogue and digital technology in use. An important visit was to Bayerischer Rundfunk, a typically classical setup which had been using a Neve DSP2 digital desk for a number of years. This trip made up Espialidis' mind.

The contract to wire the studio and install the equipment was awarded to Elliott Brothers, and was carried out under main designer Andrew Riley. Alongside the Capricorn are an Otari DTR

900 II and Studer D-820/24 digital multitracks, a Sony PCM 9000 24 bit MOD recorder, Sony PCM 7050 DAT units, a Sony PCM 3402 DASH recorder and Studer A820 two track half inch analogue machine with Dolby SR. Monitoring is via PMC BBMS/XBD speakers with ATC electronic crossover and drivers, and there is a wide selection of onboard and peripheral equipment. The control room, which floats on a sprung floor, is a totally symmetrical design in the form of a pentagon to provide good stereo imaging, with wall surfaces lined by polyurethane diffusers.

Apart from being used to record music played in the Megaron's two halls, the studio also has its own recording area which, at 30 square metres, can accommodate small ensembles and solo musicians to record under controlled conditions. This was built in a space originally earmarked for the air conditioning system. "It took almost two years to convince the powers that be

"SOME OF THE SCORES HAVE BEEN GATHERING DUST FOR YEARS, WAITING TO SEE LIGHT OF DAY"

that we needed something next to the control room for overdubs and other recording projects," he says. The room was designed by Munich acoustic design consultancy Müller to provide controlled acoustics in the small area by means of RPG diffusers covering four of the room's corners and foam polyurethane diffusers on the ceiling. The acoustic



The AMS Neve Capricorn which put Megaron en route for success

behaviour of the room can be adjusted by means of rotating reflectors, solid vertical panels which can convert the recording room from a dead area with a reverb time of 0.22 seconds to a room with up to 0.4 seconds of reverb time, which virtually behaves as a larger space. This is vital for the wide range of recordings undertaken by Megaron, allowing anything from the sound of a classical concert being played in a hall to suitable acoustics for folk music traditionally played outdoors.

A hard disk editing/mastering suite adds a further dimension to the hall's capacities. Installed with a Sonic Solutions editing system, all productions can be transferred here from the studio for final editing. Another major application is Sonic Solutions' No Noise software which is kept busy cleaning up archival recordings. During my visit, clicks, scratches and background noises were being removed from a recording by classical composer Yannis Christou which had been made from old 78 rpm records from a 1951 recording at London's Royal Albert Hall. The master tapes had long since disappeared, and this

was the only way of preparing the material for release.

One of the hall's increasingly important roles has been to provide Greek artists with the means to record their work at a comparable level with international standards. "It's an opportunity for people involved in music in Greece to promote their recording dreams," muses Espialidis. "Some of the scores we resurrect have been gathering dust for years, waiting to see light of day."

The international renown of Megaron should be further enhanced by the construction of a second concert hall behind the existing one. This will provide two more halls dedicated to theatrical productions, with another control room and recording area which this time will be incorporated into the building's overall design. The project has just gone out to tender, and is expected to be complete by 2001. "It will run along the same lines as the existing hall, and will increase our versatility," says Espialidis. Which for the Greek classical music market, as well as for visiting artists from all over the world, can only be a good thing.

CAROLINE MOSS



































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Opera in two acts

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Classics

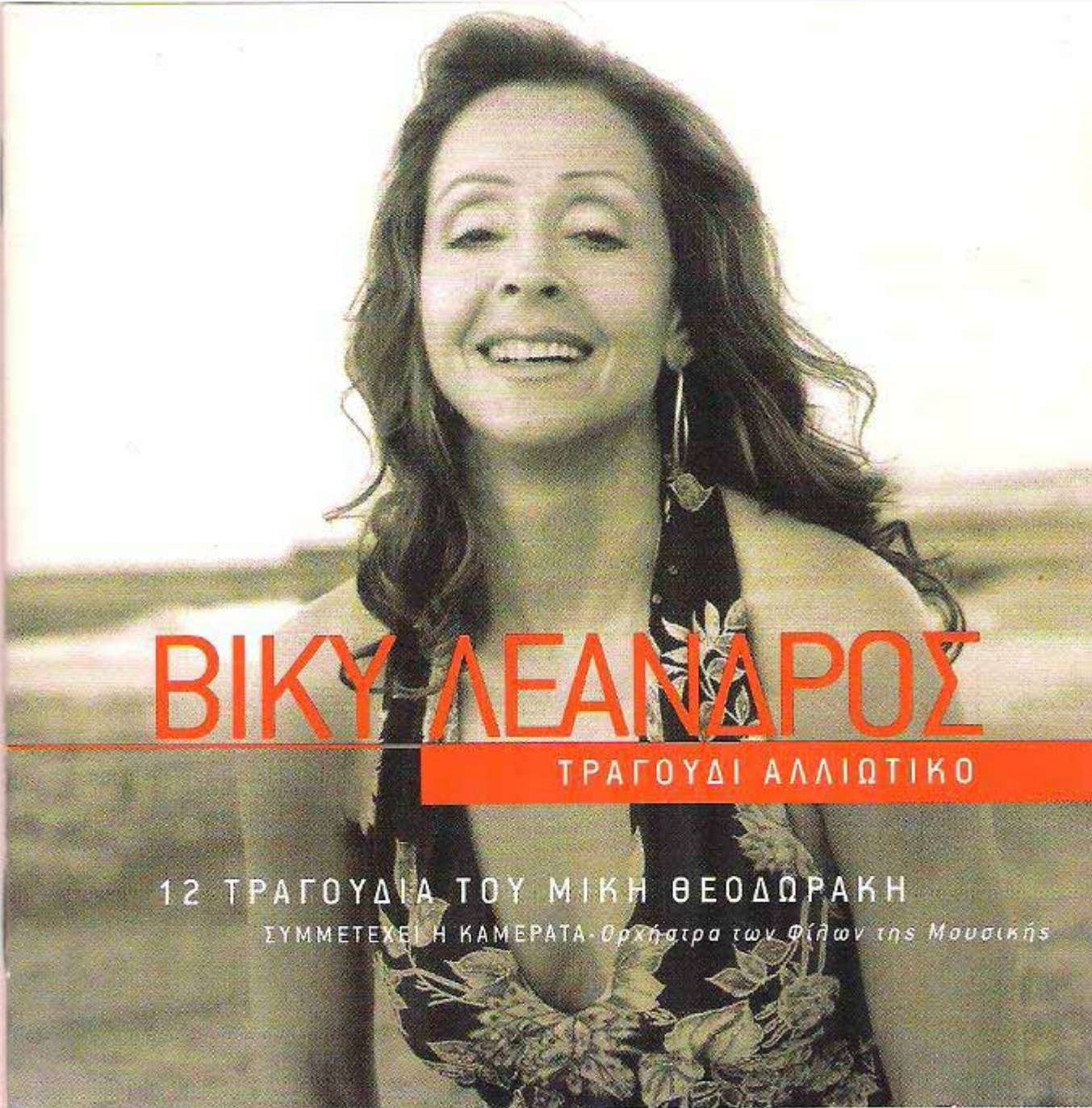
2CD

World Premiere:
The Athens Concert Hall
Megaron

Antigone: Tzeni Drivala
ATHENS STATE ORCHESTRA
NATIONAL OPERA CHOIR
Conductor: Loukas Karytinis







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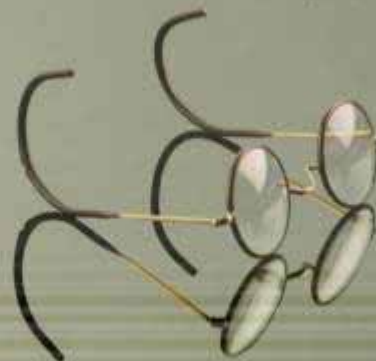
DIMITRIS PAPADIMITRIOU
COMPOSER, ORCHESTRATOR, PRODUCER

C. P. Cavafy



ΔΗΜΗΤΡΗ ΠΑΠΑΔΗΜΗΤΡΙΟΥ

Κ. Π. Καβάφης



«...πού γι' Ἀλεξανδρινό γράφει Ἀλεξανδρινός»

ΕΡΜΗΝΕΥΟΥΝ: ΦΩΤΙΝΗ ΔΑΡΡΑ, ΕΙΡΗΝΗ ΚΑΡΑΓΙΑΝΝΗ,
ΤΑΣΟΣ ΑΠΟΛΙΤΟΛΟΥ, ΑΝΔΡΕΑΣ ΣΜΥΡΝΑΚΗΣ, ΝΙΚΟΛΑΣ ΣΤΥΛΙΑΝΟΥ



















































Vladimir Ashkenazy ©E.Sakata

DECCA

TCHAIKOVSKY THE SEASONS

VLADIMIR ASHKENAZY piano



alternating fifths through a modulatory prism before settling into a playful, undulating Latinizing groove. His musings upon the first and third of the *Nocturnes* cast Chopin's melodic fragments against starbursts of Chick Corea treble clusters, and two selections with tombak virtuoso Mafid Khalaf open up the D major (Op. 33 No. 2) and G minor (Op. 24 No. 1) *Mazurkas* to playful possibilities that reveal the profound degree to which Moudzler has both internalized and liberated himself from Chopin's idiom. Moudzler's cheeky ribbing of the 'Butterfly' *Etude* revamped as blues changes and his bop-meets-stride rewrite of the Op. 25 No. 4 *Etude* spare neither Chopin nor Charlie Parker. The opening selection matches up the old standard *Secret Love* with the posthumous A flat *Prelude* for a one-night stand, with no harm done. Oddly enough, the subtle harmonic shifts of the Op. 10 No. 6 *Etude* and Op. 17 No. 4 *Mazurka* seem to strait-jacket Moudzler's inventiveness. Still and all, this is one of the few crossover discs in which the musical result genuinely transcends the marketing concept.

Each volume is programmed and produced with great care. Listeners not wishing to go the whole hog, so to speak, will get a feeling for the series from the compilation disc, Vol. 10. Discerning collectors should begin with Vols. 1, 4 and 9, while keeping any of Artur Schnabel's three versions of the *Polonaise* and *Mazurka* close to hand.

Jed Distler

Chopin

Chopin Ballade No. 1 in G minor, Op. 25 Barcarolle in F sharp, Op. 60, Etudes - C minor, 'Revolutionary', Op. 10 No. 12; A flat, Op. 25 No. 1; F, Op. 25 No. 3; F, Op. 25 No. 5; *Mazurkas* - No. 5 in B flat, Op. 7 No. 1; No. 49 in F minor, Op. 68 No. 4, Nocturnes - No. 1 in B flat minor, Op. 9 No. 1; No. 2 in E flat, Op. 9 No. 2; No. 20 in C sharp minor, Op. posth.; *Polonaise* No. 6 in A flat, 'Heroic', Op. 53, 24 Preludes, Op. 28 - No. 4 in E minor; No. 15 in D flat; No. 24 in D minor; Scherzo No. 2 in B flat minor, Op. 31, Waltzes - No. 1 in E flat, Op. 18; No. 6 in D flat, 'Minute', Op. 64 No. 1

Jean-Yves Thibaudet pf

Decca © 466 357-2DH (78 minutes: DDD). *Played on Chopin's piano at Hatchlands Park, Surrey

After exotic detours to Bill Evans and Duke Ellington, Jean-Yves Thibaudet is back on course with a popular and attractively planned Chopin recital



Elegantly mixing the miniature and large-scale, the radiant and despondent, Thibaudet shows himself a genial, stylish and enviably fleet Chopin pianist. The Second Scherzo's tumultuous passions are reeled off

with an easy and immaculate hero that takes account of both lightness and irony, while in shorter offerings such as the F major *Etude*, Op. 25 No. 3 or the early B flat *Mazurka* he is delightfully piquant and engaging. The G minor *Ballade*, too, is given an exceptional performance, as '507' as effortlessly articulate as a hummingbird's wings, and if the *Barcarolle* (most subtle and elusive of all Chopin's masterpieces) is more restless than poised, it is rarely without character or involvement. Thibaudet ends with two

Tchaikovsky

Tchaikovsky The Seasons, Op. 37a Polka pou danoise in B minor, Op. 51 No. 2 Morceaux, Op. 72 - No. 2; Berceuse in A flat; No. 3, Tendres reproches in C sharp minor; No. 5, Meditation in D, Aveu passionné in E minor

Vladimir Ashkenazy pf

Decca © 466 562-2DH (67 minutes: DDD)

Following his excellent recording of

Shostakovich's *Prelude and Fugues*,

Ashkenazy here appears on home territory

in a fine Tchaikovsky collection

The Seasons - related comparisons: Horner (11/99) (VIRG) VSDS 81636-2; Bruchman (1/99) (SONO) SONO 0045



Ashkenazy's pianistic return to Tchaikovsky, the composer most closely associated with his early triumph but for so long rejected by him, is a patchy success.

There is a warmth to the playing that has often been missing from recent Ashkenazy recordings, although there is still the distinctive brittle edge (or extreme brightness, to put it more kindly) that characterizes his tone.

Before the main business of *The Seasons* is a sequence of rarely heard miniatures. Ashkenazy produces a gentle colouring in 'Meditation' and the 'Berceuse' (both from a collection of *Morceaux*, Op. 72), although in *Aveu passionné* - largely a transcription of an episode from the symphonic ballad *Peyronida*, which was originally conceived as the love scene for a rejected opera of that name - the melodic line could be more vocally shaped and projected. In *The Seasons* Ashkenazy seems more sympathetic to the gentler, more ruminative pieces, where his tone retains its

warmth, and his distinctive 'attack' gives the melodic lines a bell-like quality. In 'January', 'March', 'May', 'June' and 'October' there is an appropriate veneer of atmospheric calm and Ashkenazy is concerned with colour and a sustained line. But in the more demonstrative pieces (notably 'February', 'July' and 'September') the tone hardens aggressively and the playing loses some of its composure.

Overall, Ashkenazy plays with plenty of character, and his version is more involving than Yefim Bronfman's recent recording, but he is not as poetically imaginative or pianistically commanding as Pletner, whose superbly colourful and individual recording has been repackaged as a budget two-disc set (with his Virgin Classics recording of the *Pathétique* Symphony). Decca's sound has an ambient warmth that complements the best of Ashkenazy's playing.

Tim Parry



More Russian repertoire from Vladimir Ashkenazy

revolutions rather than a single outburst (the fist-shaking D minor *Prelude* as well as the Op. 10 No. 12 C minor *Etude*) before commencing a short further recital played on Chopin's Broadwood piano. The effect - almost as if Chopin's ghost had suddenly materialized - is touching and eerie, with the D minor *Prelude*, making a second appearance, sounding doubly thunderous rather than muted. The recordings, like the performances, are brilliant and refined and James McMillan's striking photograph of the pianist is a compensation for some waggish and ill-focused notes entitled 'French Polish'. Hopefully this fascinating disc is a trailer or prelude to more Chopin. On this evidence Thibaudet could give us outstanding sets of, say, the *Preludes* (replacing an early Denon recording, 4/88 - nls), *Ballades* and *Scherzos*.

Bryce Morrison

M R N Couperin

M. R. N. Couperin Livre de Tablature de Clavessin

Davitt Moroney lpd/vrg

Hyperion © CDART164 (60 minutes: DDD)

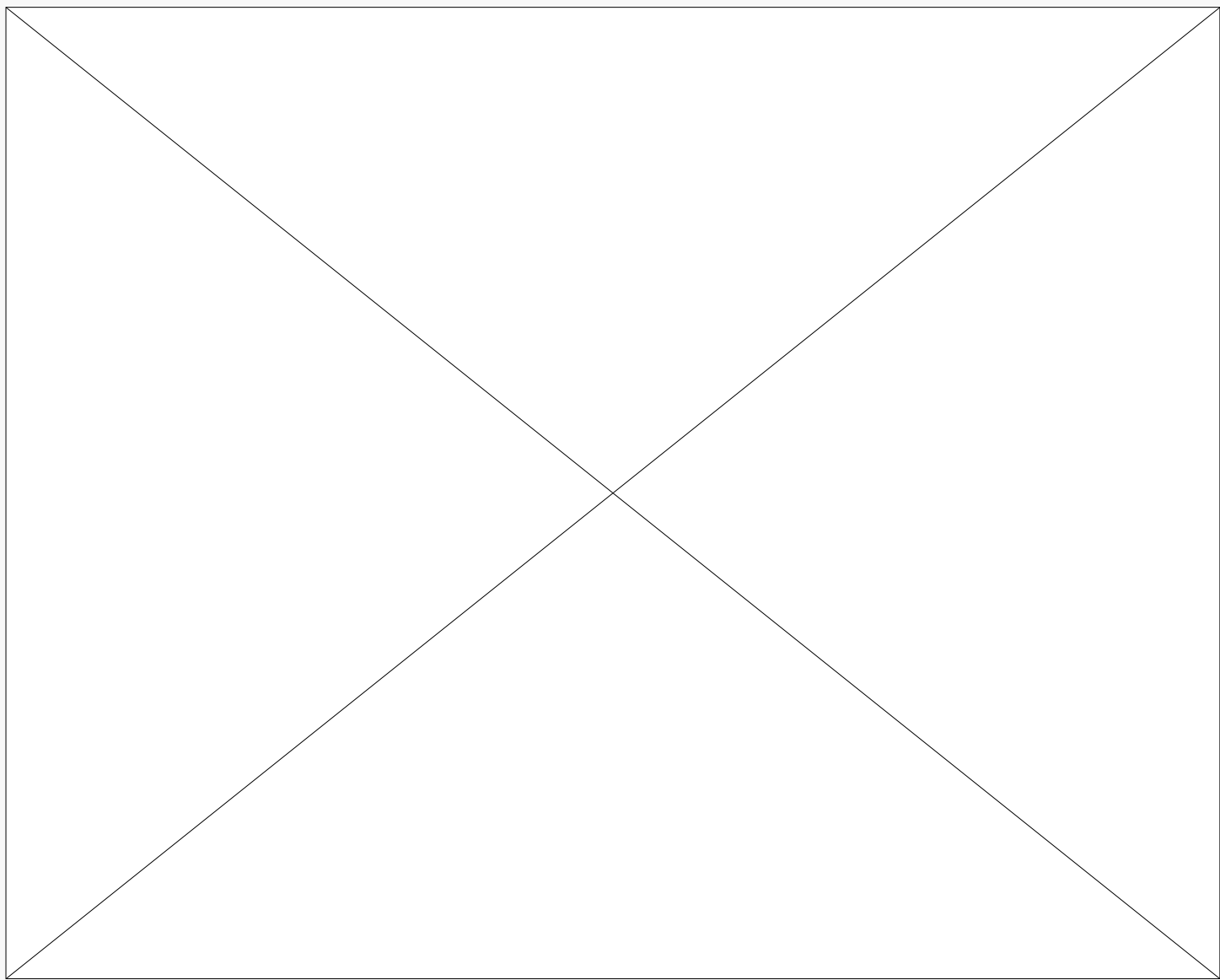
Keyboard music by another Couperin

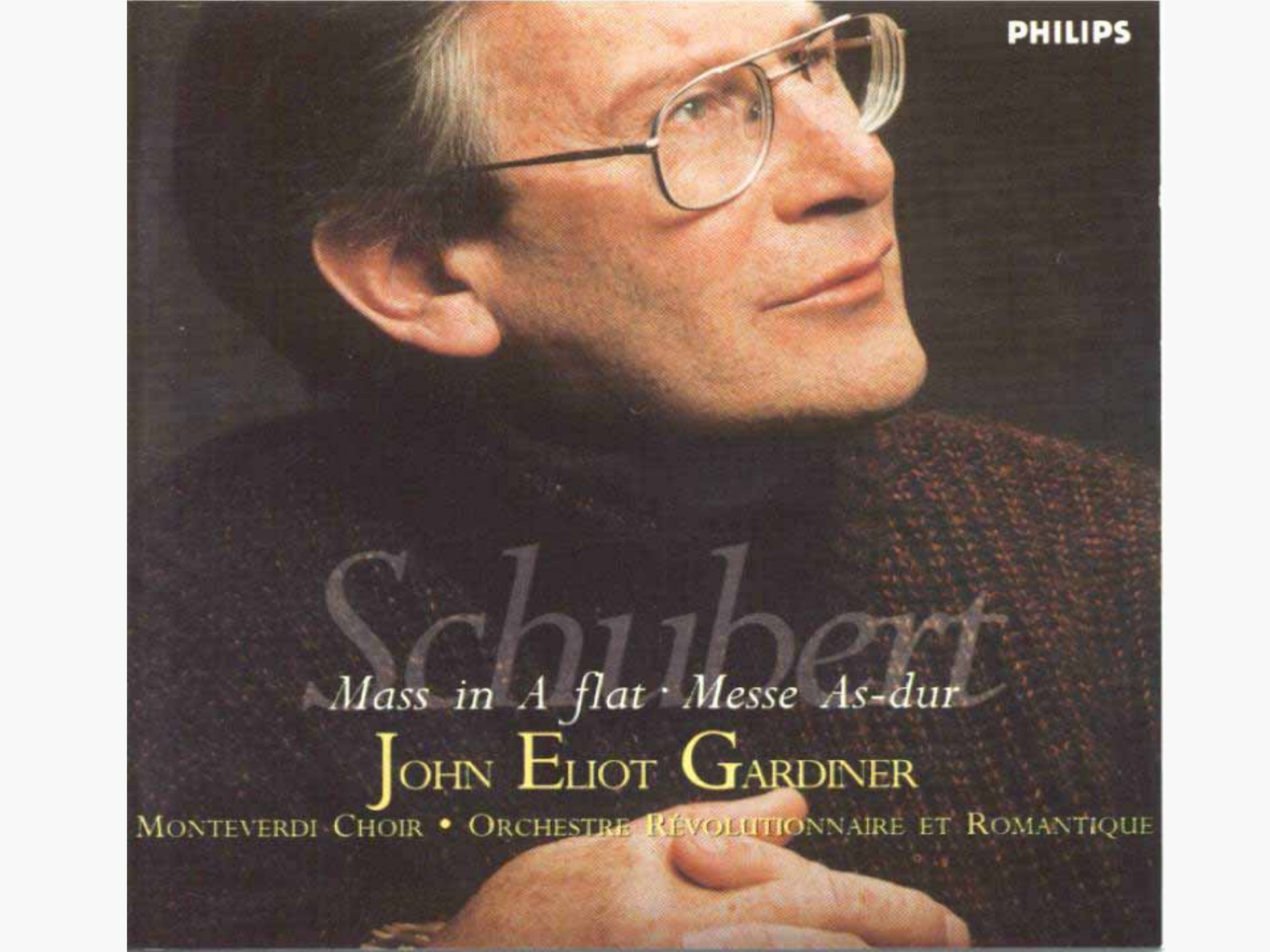
from one of the master players of

today, Davitt Moroney

Yes, yet another Couperin! Marc Roger Normand, a little-known first cousin of Francis Le Grand (who refers to him in the preface to *Les Nations*), went to Italy in his early twenties and spent the rest of his life at

the Royal Savoy court in Turin as harpsichordist and organist - which helps to explain why, in the first recording of this manuscript collection (made about 1695 for the wealthy Count Ottavio di Drient and discovered only in 1997), Davitt Moroney has elected to use a small Italian virginal for some pieces. The only substantial work here is a set of no fewer than 27 caprices on the familiar *Foies d'Epagne*, remarkable for their elaborate virtuoso demands (to which, needless to say, Moroney is more than equal); but it is observable that several caprices are identical to those of d'Anglebert in his treatment of the same theme - which raises interesting questions on the relationship between the two musicians. Otherwise the disc contains more than 50 short (often extremely short) pieces, by Marc Roger himself (some previously attributed to Louis Couperin) as well as arrangements of others such as Chambonnières, Le Bègue, Lully and the La Pierre family. From the galaxy of attractive



A close-up, profile view of John Eliot Gardiner, looking upwards and to the right. He is wearing glasses and a dark, textured sweater. The background is dark and out of focus.

PHILIPS

Schubert

Mass in A flat · Messe As-dur

JOHN ELIOT GARDINER

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Adam Abeshouse; Andrew Kreener; Marina A. Ledin and Victor Ledin; James Mallinson; Roberta G. Young.

BEST ALBUM

Bartók: Violin Concerto No. 2; Rhapsodies Nos. 1 & 2, Gil Shaham, violin; Pierre Boulez, conductor; Christian Gansch, producer (Chicago Symphony Orchestra); Deutsche Grammophon; Beethoven: The Violin Sonatas (Nos. 1-3, Op. 12; Nos. 1-3, Op. 30; "Spring" Sonata, Etc.), Anne-Sophie Mutter, violin; Lambert Orkis, piano; Ulrich Vette, producer, Deutsche Grammophon; Dvořák: Stabat Mater, Robert Shaw, conductor; Robert Woods, producer (Nathan Berg, bass-baritone; Christine Guérke, soprano; Stanford Olsen, tenor; Marietta Simpson, mezzo-soprano; Atlanta Symphony Orchestra Chorus; Atlanta Symphony Orchestra); Telarc; Nielsen: Maskerade, Ulf Schirmer, conductor; Henriette Bonde-Hansen; Aage Haugland; Gert Henning Jensen; Kurt Ravn; Susanne Resmark; Bo Skovhus; Chris Hazell, producer (various artists; the Danish National Radio Chorus; the Danish National Radio Symphony Orchestra); Decca; Stravinsky: Firebird; The Rite Of Spring; Perséphone, Michael Tilson Thomas, conductor; Andreas Neubronner, producer (Vance George, Sharon J. Paul, Joyce Keil, choir directors; Stuart Neil, tenor; Ragazzi, the Peninsula Boys Chorus; San Francisco Symphony Chorus; San Francisco Girls Chorus; Stephanie Cassel, narrator; San Francisco Symphony), RCA Victor Red Seal.

BEST ORCHESTRAL PERFORMANCE

artists; the Kuhn Mixed Chorus; Czech Philharmonic Orchestra, London/Decca; Ligeti: Le Grand Macabre, Esa-Pekka Salonen, conductor; Laura Claycomb; Shytle Elder; Charlotte Hellekant; Derek Lee Ragin; Jari van Nes; Ulrich Schneider, producer (various artists; London Sinfonietta Voices; Philharmonia Orchestra); Sony Classical; Messiaen: Saint Francois D'Assise, Kent Nagano, conductor; Dawn Upshaw, soprano; Jose van Dam, baritone; Sid McLauchlan, producer (Arnold Schoenberg Chorus; Halle Orchestra); Deutsche Grammophon; Nielsen: Maskerade, Ulf Schirmer, conductor; Henriette Bonde-Hansen; Aage Haugland; Gert Henning Jensen; Kurt Ravn; Susanne Resmark; Bo Skovhus; Chris Hazell, producer (various artists; the Danish National Radio Chorus; the Danish National Radio Symphony Orchestra); Decca; Stravinsky: The Rite Of Spring, John Eliot Gardiner, conductor; Ian Bostridge; Bryn Terfel; Anne Sofie von Otter; Deborah York; Nicholas Parker, producer (Monteverdi Chorus; London Symphony Orchestra); Deutsche Grammophon.

BEST CHORAL PERFORMANCE

Britten: War Requiem, Robert Shaw, conductor; Joan McFarland, Betty Scott, choir directors (Richard Clement, tenor; Christine Georke, soprano; Richard Stowell, baritone; Maryland Boys Chorus; Shenandoah Conservatory Chorus; the Washington Chorus; the Washington Orchestra; the Washington Chorus; Handel: Solomon, Paul McCreesh, conductor (Inger Dam-Jensen, soprano; Andreas Scholl, countertenor; various artists; Gabrieli Consort; Gabrieli Players); Archiv; Schmidt: Book Of The Seven Seals, Franz Welser-Möst, conductor; Michael Glaser, chorus master (Stig Andersen, tenor; René Pape, bass; various artists; Bavarian Radio Chorus; Bavarian Radio Symphony Orchestra); EMI Classics; Schubert: Mass In A Flat, John Eliot Gardiner, conductor (Neil Archer, tenor; Michael George, bass; Sally Bruce Payne, mezzo-soprano; Deborah York, soprano; Monteverdi Chorus; Orchestra Revolutionnaire Et Romantique); Philips; Walton: Belshazzar's Feast, Sir Simon Rattle, conductor; Warner, Masters; Canthel.



Classical-crossover nominee "Short Inp Home" features, from left, Sam Bush, Joshua Bell, Edgar Meyer, and Mike Marshall (Music to My Ears, Billboard, Aug. 21, 1999).

Murray Perahia, piano; Sony Classical; Chopin: The Four Ballades; Berceuse, Op. 57; Barcarolle, Op. 60; Scherzo No. 4, Op. 54, Evgeny Kissin, piano, RCA Victor Red Seal; Confrey: Piano Music (Kitten On The Keys; African Suite; Moods Of A New Yorker, Etc.), Eteri Andjaparidze, piano, Naxos; Rzewski: The People United Will Never Be Defeated; Down By The Riverside; Winstboro Cotton Mill Blues, Marc André Hamelin, piano, Hyperion; Shostakovich: 24 Preludes & Fugues, Op. 87, Vladimir Ashkenazy, piano, Decca.

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: The Violin Sonatas (Nos. 1-3, Op. 12; Nos. 1-3, Op. 30; "Spring" Sonata, Etc.), Anne-Sophie Mutter, violin; Lambert Orkis, piano, Deutsche Grammophon; Dvořák: Piano Trio "Dumky," Op. 90/Shostakovich: Piano Trio No. 2/Rachmaninoff: Vocalise, Eroica Trio, EMI Classics; Hindemith: Quartet For Clarinet, Violin, Cello And Piano/Shostakovich: Piano Quintet In G Minor, Op. 57, Boston Symphony Chamber Players; Gilbert Kalish, piano, Arabesque; Schubert: The "Trout" Quintet/Wolf: Italian Serenade/Mozart: Eine Kleine Nachtmusik, Joseph Carver, double bass; Andreas Haefliger, piano; Takács Quartet, London; Tchaikovsky/Shostakovich: Piano Trios, Martha Argerich, piano; Gilad Kramor, violin; Misha Maisky, violoncello, Deutsche Grammophon.

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

Brahms: Quintet In B Minor For Viola & Strings, Arranged By Basinet/Shostakovich: Thirteenth String Quartet In B Flat Minor, Arranged By A. Tchaikovsky, Yuri Bashmet, viola; Moscow Soloists, Sony Classical; Colors Of Love (Works Of Thomas, Stucky, Taverner, Rands, Etc.), Chanticleer; Joseph Jennings, conductor; Telarc Classics International; Corelli: Concerti Grossi, Op. 6, Nos. 7-12, Monty Alexander; Federico Maria Sardelli, conductor; Thelus; Scarlatti: Il Primo Omicidio, Antonio Abete, oboe; Akademie Für Alte Mu-

BEST CLASSICAL CONTEMPORARY COMPOSITION

Adès: Asyla, Thomas Adès, composer (Sir Simon Rattle, conductor; City Of Birmingham Symphony Orchestra); Track from Adès: Asyla (Concerto Conclso; These Premises Are Alarmed; Chamber Symphony, Etc.), EMI Classics; Boulez: Répons, Pierre Boulez, composer (Vincent Bauer, vibraphone; Florent Boffard, piano; Pierre Boulez, conductor; Frédérique Cambreling, harp; Michel Cerutti, cimbalom; Daniel Ciampolini, xylophone, gluckenspiel; Ensemble InterContemporain; Andrew Gerzso, electro-acoustic realization; Dimitri Vassilakis, piano), track from Boulez: Répons (Répons; Dialogue De L'ombre double), Deutsche Grammophon; Imbrie: Requiem, Andrew Imbrie, composer (Harold Rosenbaum, choir director; George Rothman, conductor; Lisa Saffer, soprano; New York Virtuoso Singers; Riverside Symphony), track from Imbrie: Requiem; Piano Concerto No. 3, Bridge; Kernis: Air For Violin, Aaron Jay Kernis, composer (Joshua Bell, violin; David Zinman, conductor; Minnesota Orchestra), track from Kernis: Air For Violin; Double Concerto For Violin And Guitar; Lament And Prayer, Argo; Taverner: Eternity's Sunrise, John Taverner, composer (Paul Goodwin, choir director; Patricia Rozaria, soprano; the Orchestra Of The Academy Of Ancient Music), track from

Taverner: Eternity's Sunrise (Song Of The Angel); Petra: A Ritual Dream; Funeral Canticle, Etc.), Harmonia Mundi USA.

BEST CLASSICAL CROSSOVER ALBUM

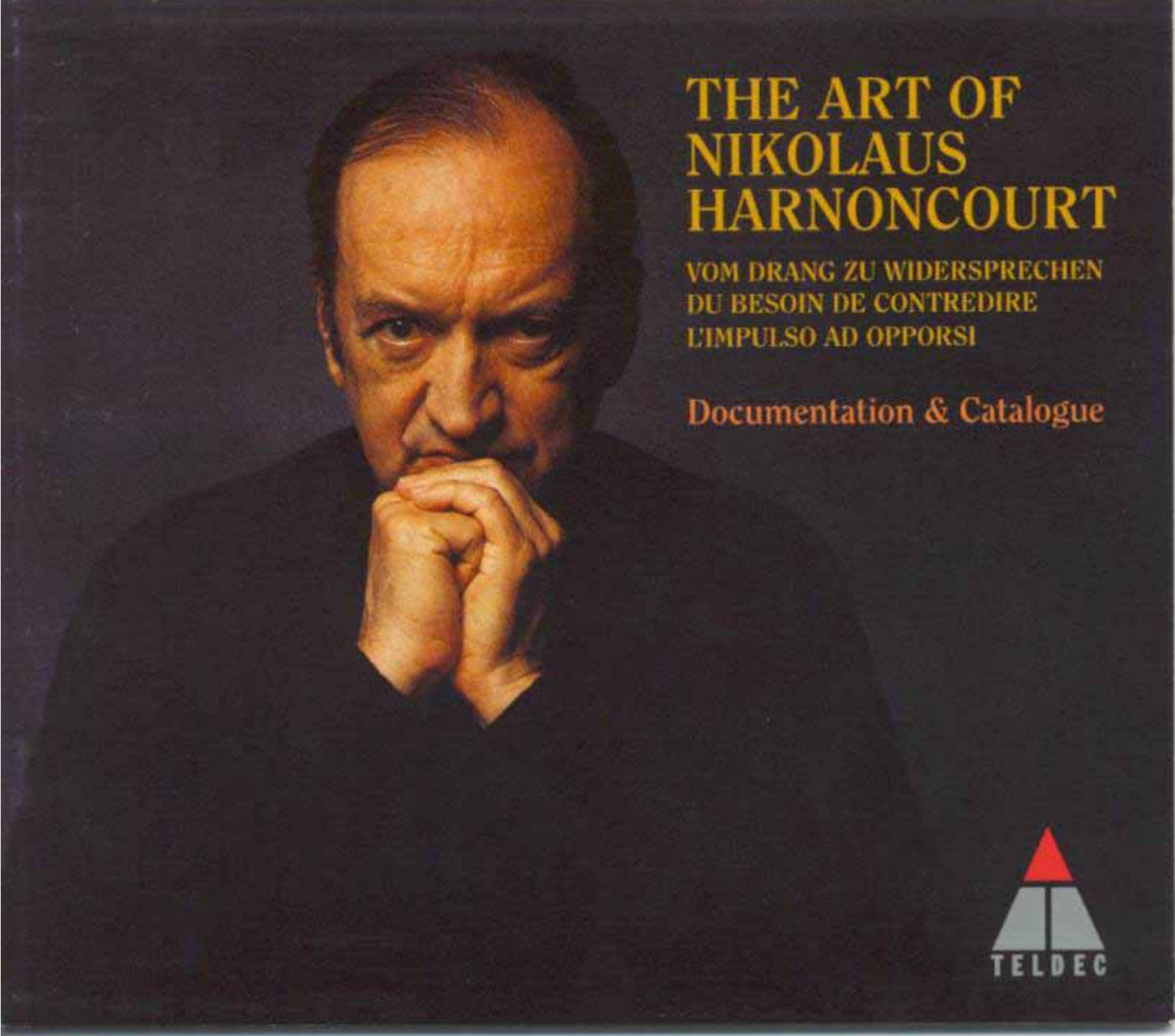
Beautiful Star—A Celebration Of Christmas (O Holy Night; Wexford Carol; This Little Babe, Etc.), Beryl Red, conductor (various artists; Joseph Joubert, keyboard; Charlie McCoy, harmonica; the Century Men); Resmiranda; Christmas By The Bay (The First Nowell; Rejoice, O Virgin; Ave Maria, Etc.), Vance George, conductor (John Fenstermaker, organ; Marc Shapiro, piano; San Francisco Symphony Chorus); Delos; If Ever I Would Leave You—The Songs Of Alan Jay Lerner, Bryn Terfel, bass-baritone (Paul Daniel, conductor; Chorus Of Opera North; English Northern Philharmonic); Deutsche Grammophon; Meyer: Short Trip Home (In The Nick Of Time; BP; Concert Duo, The Prequel, Etc.), Joshua Bell, violin; Sam Bush, mandolin, violin; Mike Marshall, guitar; mandola, violin; Edgar Meyer, double bass, Sony Classical; Schickel: Hornsmoke (Piano Concerto No. 2 In F Major "Ole"; Brass Calendar; Hornsmoke—A Horse Opera), the Chestnut Brass Company; Peter Schickel, piano, narrator (Cynthia Carr, horn), Newport Classic; Take The "A" Train—Canadian Brass Play The Music Of Duke Ellington (I Don't Mean A Thing; Echoes Of Harlem; Solitude, Etc.), the Canadian Brass, RCA Victor.

Billboard

JANUARY 22, 2000

Top New Age Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANDISE AND INTERNET SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST & NUMBER ONE DISTRIBUTING LABEL)
			NO. 1
1	1	15	PLAINS WINDHAM HILL 11495
2	5	39	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL
3	4	50	DESTINY WINDHAM HILL 11335
4	3	17	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL
5	2	11	WINTER SOLISTICE ON ICE WINDHAM HILL 11559
6	6	41	MANHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMMOPHON 80041/NAJ DISNEY
7	7	20	25 YEAR CELEBRATION OF MANHEIM STEAMROLLER AMERICAN GRAMMOPHON 25
			HEALING ANGEL RHYMA DOWNEY PHIL COULTER

A black and white portrait of Nikolaus Harnoncourt, an elderly man with a serious expression, resting his chin on his clasped hands. The background is dark and textured.

THE ART OF NIKOLAUS HARNONCOURT

VOM DRANG ZU WIDERSPRECHEN
DU BESOIN DE CONTREDIRE
L'IMPULSO AD OPPORSI

Documentation & Catalogue



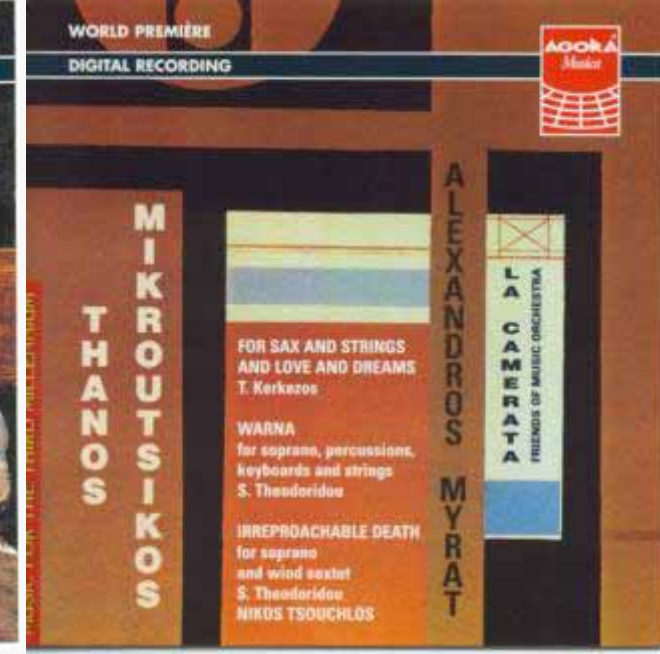
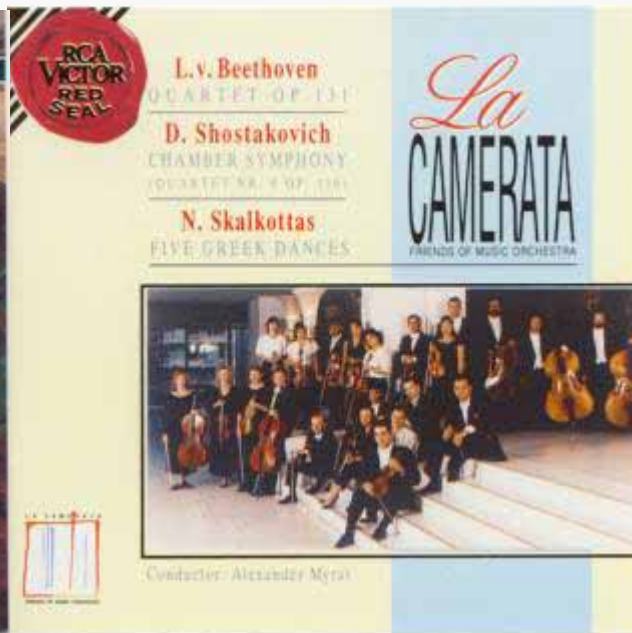
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Eugène Ysaÿe

6 Sonatas for Solo Violin, Op. 27

Leonidas Kavakos

BIS
CD-1074 DIGITAL

Nikos Skalkottas

String Quartets No. 3 & No. 4

New Hellenic Quartet



satier triadique... il semble que sur ce point, la notice d'Austin Clarkson exagère l'importance du rôle du Bauhaus en matière de musique contemporaine. De la même manière, le label nazi « musique dégénérée » convient mal à Wolpe, parce qu'il lui va trop bien, parce qu'il l'a bien cherché, à être dégénéré pour mieux dénoncer la vraie décadence de l'époque. Quitte à déplaire même à ses proches, pour cette décadence ou pour son esprit élitiste, car sa musique est moins facile qu'elle ne le paraît, à entendre comme à jouer...

Wolpe, alors, se redécouvrant juif par l'honneur des choses, part pour Israël, où il dépistait en inventant une musique israélienne trop avant-gardiste et trop... arabe. A New-York, il aura pour élèves Morton Feldman ou David Tudor - la future école de New York, dont un autre membre, John Cage, apprend au même moment d'un autre émigré juif, Arnold Schoenberg. Il attire les jazzmen qui veulent apprendre de l'avant-garde, comme Eddie Sauter, Bill Finegan, George Russell... C'est alors que Wolpe, toujours vert, indemne du miroir aux alouettes de Broadway qui a grillé Weill, moins ému que Schoenberg vieillissant, entame la seconde grande phase créative de son existence. Mais ça, c'est une autre histoire...

Un sale caractère, bref, un caractère, un grand bonhomme à (re)découvrir !

Jean Vermel

NOUVEAUTÉ **★★★★** 58'
Stéréo DDD V. M. 11
Tous deux dans le perfectionnement instrumental et vocal.
Notice **★★★★** (excellente, dommage que le livret ne soit traduit qu'en anglais)

Frank-Peter Zimmermann (EMI, 10 de Répertoire) les sublimait d'un classicisme qui n'excluait pas l'impétuosité. Kavakos, semble vivre ces sonates comme une quête. Il joue sur l'austérité, l'improvisation et la lenteur, cherchant une sorte de pureté violonistique absolue. Sa technique est sidérante, la qualité de l'intonation exceptionnelle, la netteté du son toujours parfaite. Je n'ai toujours pas compris comment c'était possible. A ce niveau, seul Zimmermann reste en lice pour prétendre l'égaliser.

Petit rappel pour ceux qui l'auraient oublié : Kavakos a gagné les concours Sibelius et Paganini, et nous a donné l'un des très beaux disques du concerto de Sibelius, qui plus est, couplé avec la version originale de ce même concerto (BIS). Il joue un Strad de 1692 avec un archet de Dominique Peccatte (et non Peccotte comme il est écrit dans le livret), la Rois des archets (avec F.X. Tourté).

Sa version des sonates d'Ysaÿe manquera peut-être d'épices ou de grandes architectures pour certains, mais elle est une immersion dans le son et dans l'instant. Ceux que les records de plongée en apnée intéressent, trouveront là de quoi avoir le souffle coupé pendant 65 minutes, à une profondeur que peu de gens s'amusent à visiter.

Il s'agit du meilleur choix alternatif à confronter à la suprême version Zimmermann.

André Guy

NOUVEAUTÉ **★★★★** 68'
DDD Stéréo V. M. 11
Le violon est à sa, sans artifice. C'est parfois creux, mais c'est superbe.
Notice **★★★★**

Eugène YSAÏE (1858-1931)



SIX SONATES POUR VIOLON SEUL
Leonidas Kavakos (violin).
BIS CD 1046 (Duo), 1999.

RECOMMANDÉ **R** Il doit maintenant exister sur le marché davantage de bonnes versions des sonates d'Ysaÿe que de gens susceptibles d'acheter un disque de cette musique ! Il faut bien avouer que les œuvres pour instrument à cordes seul sont bien souvent austères et qu'il faut tout de même être passionné, maso ou violoniste pour se « taper » ces six sonates à la suite... alors même que leur richesse, leur complexité, leur fulgurance en font six véritables chefs-d'œuvre. Kremer (supprimé) en faisait un rêve diabolique, Korcia (Lynx) un manifeste incandescent de pyrotechnie violonistique, Grafin (Hyperion), leur donnait une grâce toute en finesse, alors que

RÉCITAUX INTERPRÈTES

Luigi Alberto BIANCHI (ALTO)

ŒUVRES DE PAGANINI, KREISLER, SARASATE, BLOCH, DEBUSSY, RAVEL, Bruno Canino (piano), Orchestre RIAS de Berlin, dir. Jacques Delacôte.

Dynami CD 259 (Diapason Concord), 1973 et 1980.

7 **★★★★**

Attention : disque pour spécialistes. Le programme proposé ici est, à l'ori-

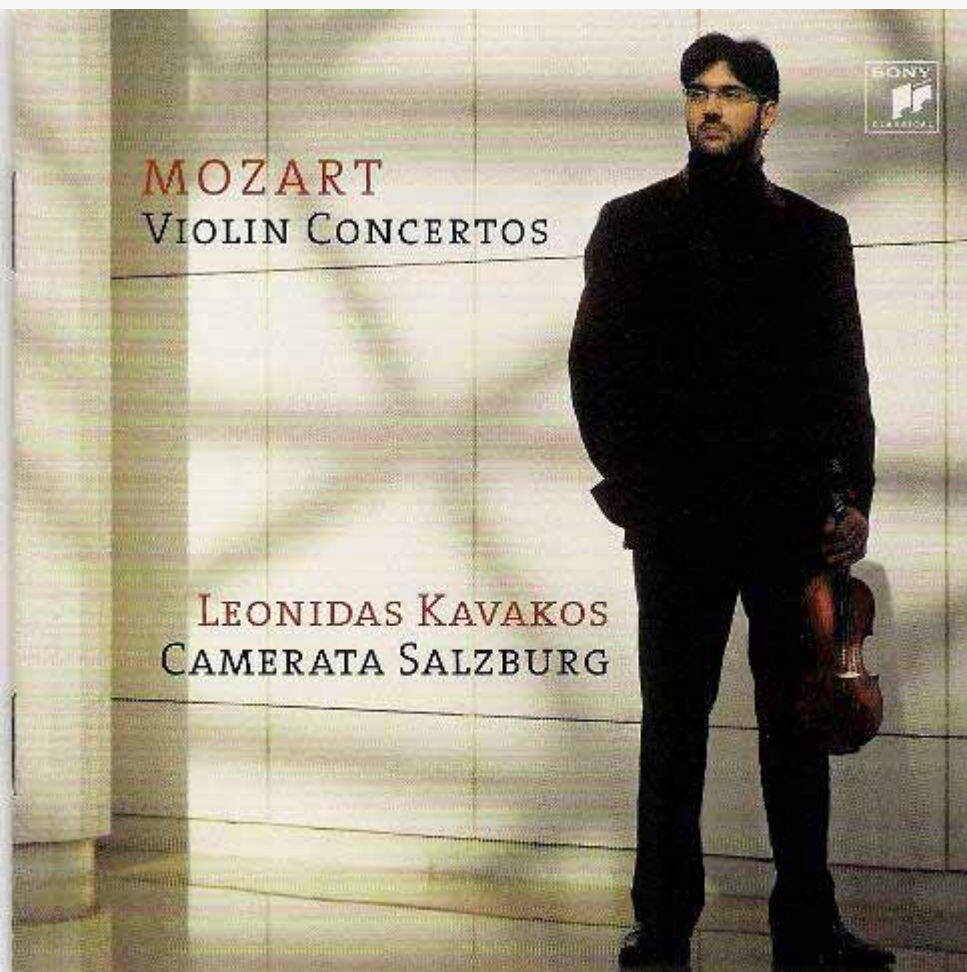
INTEGRAL Classic

INTEGRAL 221.90

NIGOT

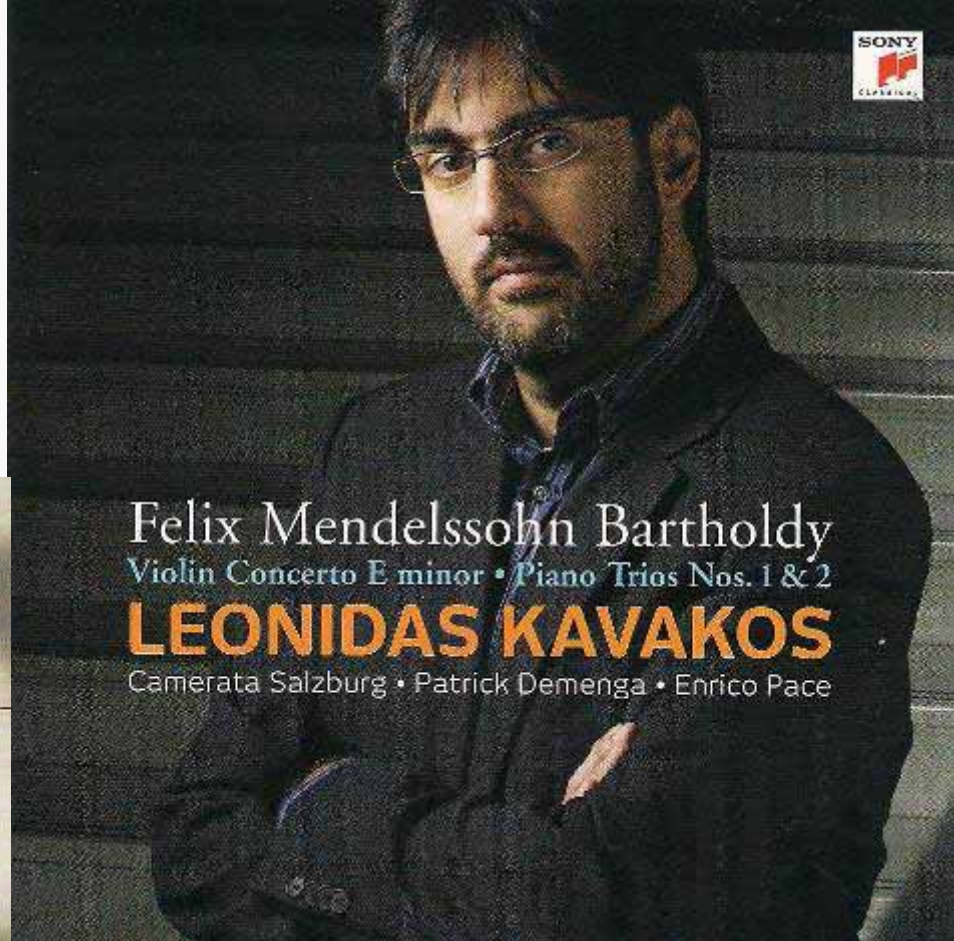
Jean-Marie TROTEBEAU
Violoncelle
Jeffrey CRICE
Piano

Distribution INTEGRAL - 15, passage des Abbesses - 75



MOZART
VIOLIN CONCERTOS

LEONIDAS KAVAKOS
CAMERATA SALZBURG



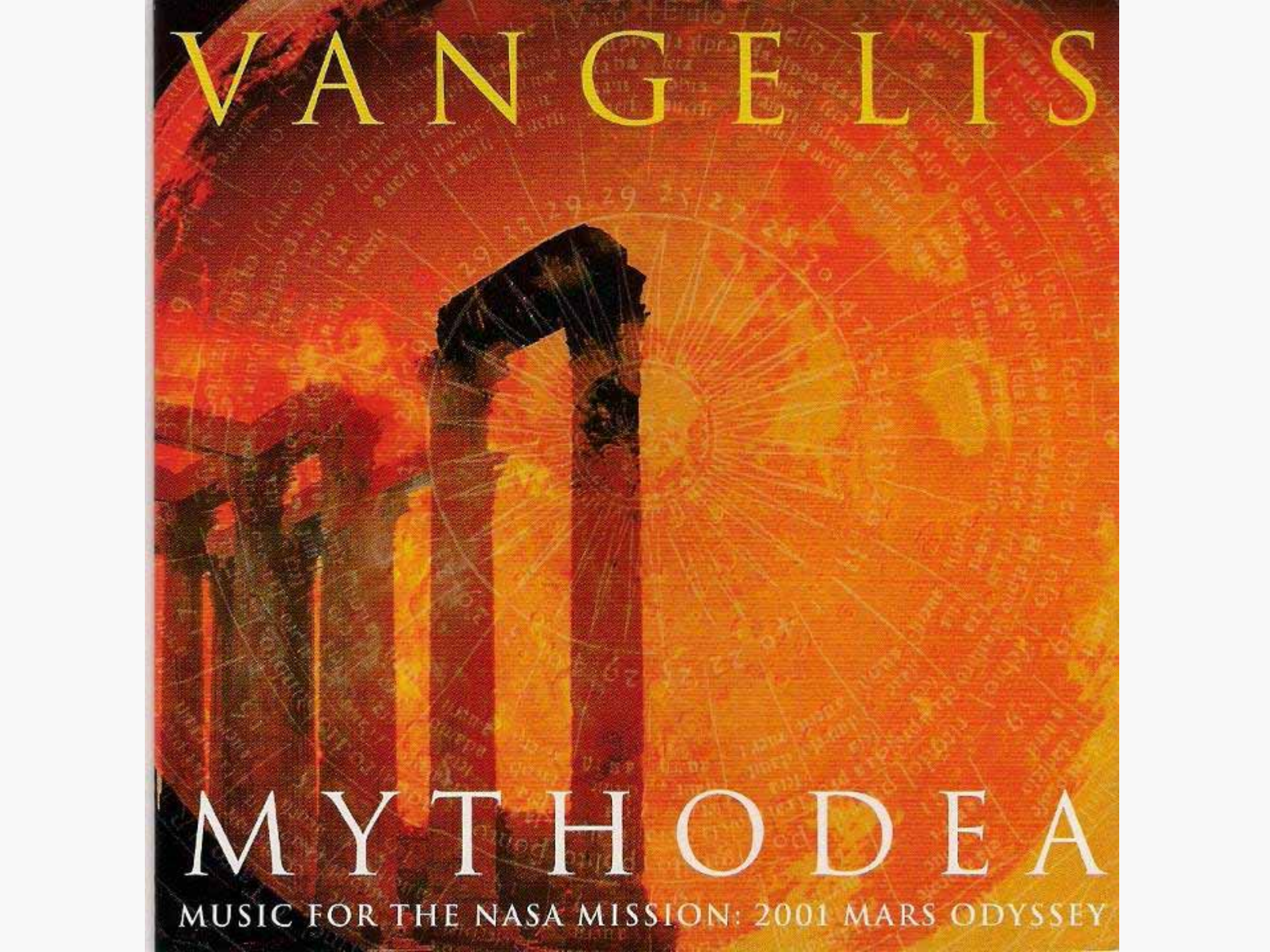
Felix Mendelssohn Bartholdy
Violin Concerto E minor • Piano Trios Nos. 1 & 2
LEONIDAS KAVAKOS
Camerata Salzburg • Patrick Demenga • Enrico Pace







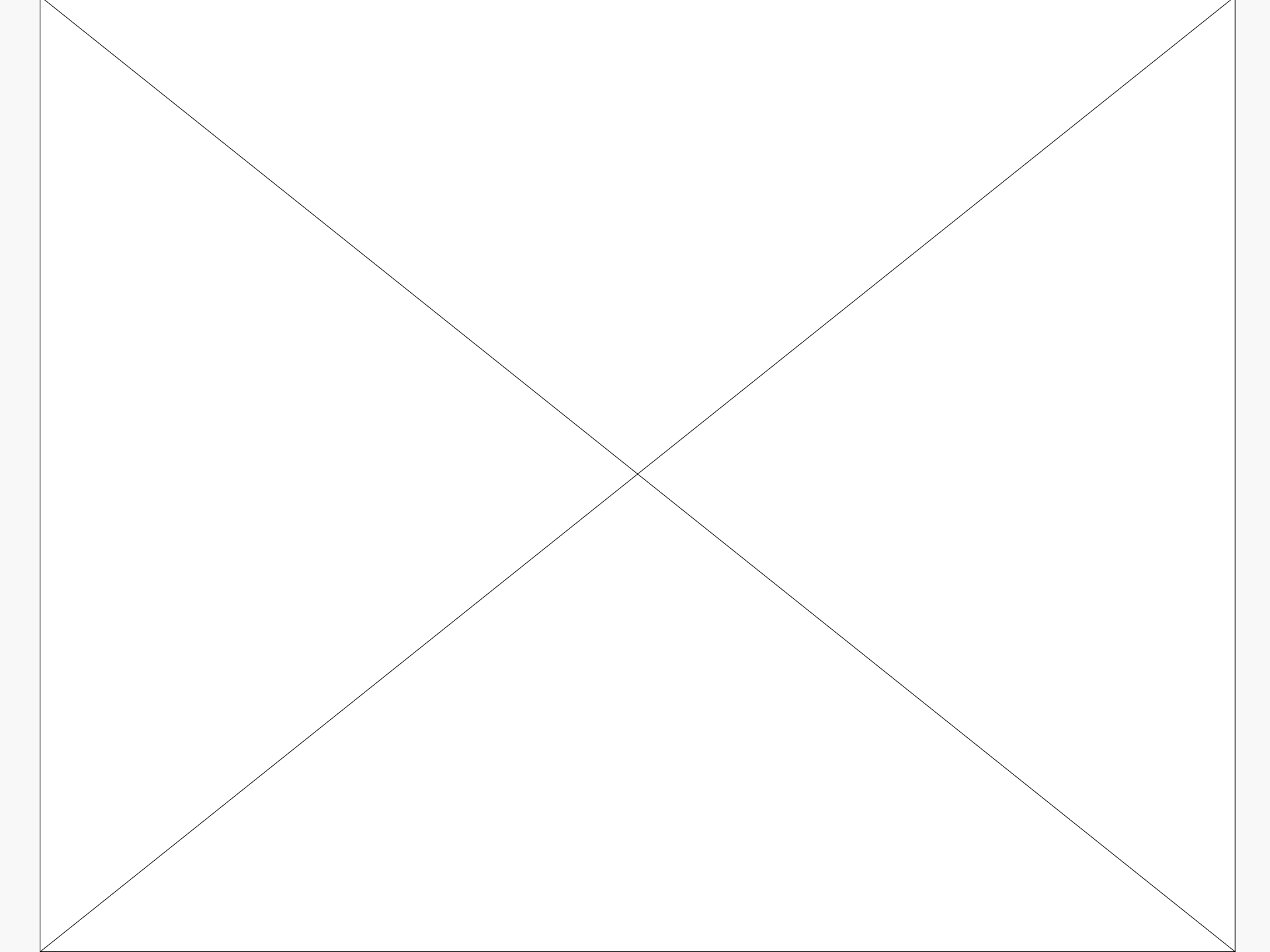




VANGELIS

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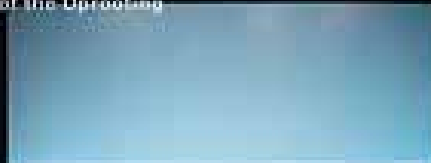
Eleni Karaindrou
Eternity and a Day

Film by
Theo Angelopoulos

CD 88 0010



Eleni Karaindrou
Elegy of the Uprooting



Maria Farantouri - Camerata Orchestra - ERT Choir - Alexandros Myrat
Concert recording at Megaron, Athens

CD 88 0011

Eleni Karaindrou
Dust of Time

Music for the film by Theo Angelopoulos



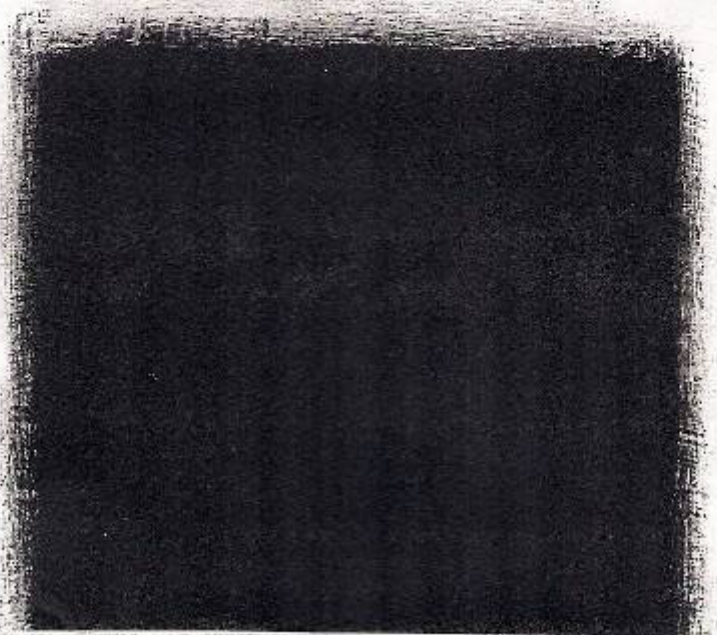
CD 88 0012



Vassilis Tsabropoulos

A K R O A S I S

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Vassilis Tsabropoulos

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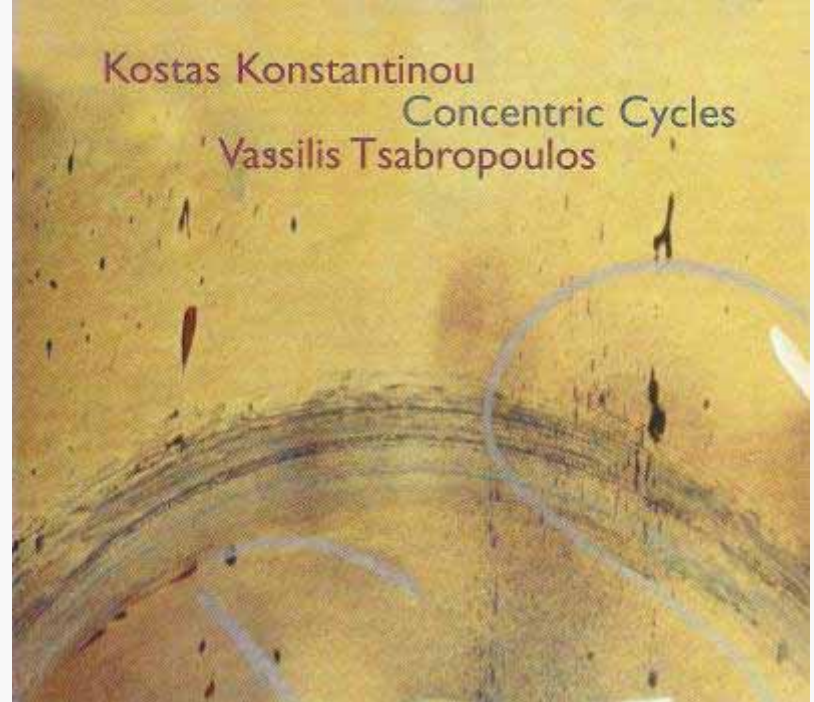


Trevor Watts
MOIRE MUSIC GROUP

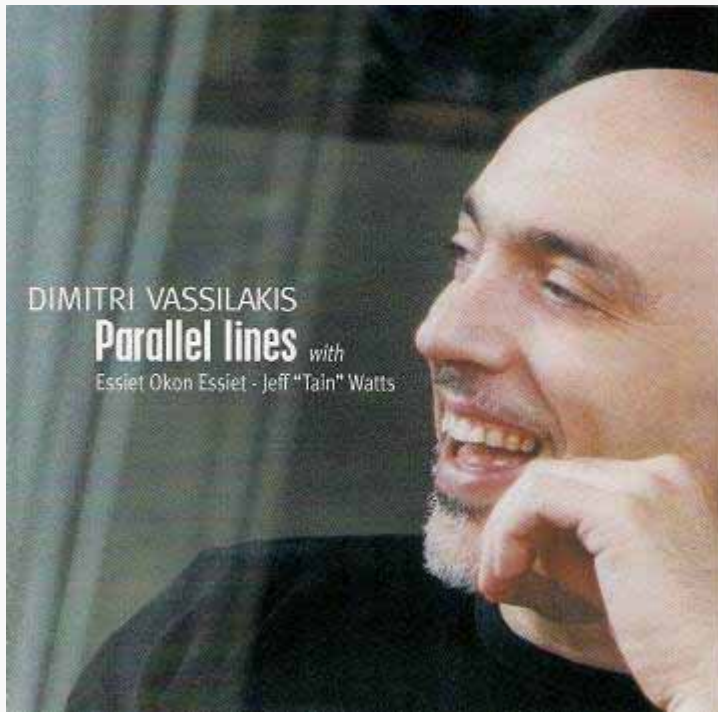


"LIVE AT THE ATHENS CONCERT HALL"

Kostas Konstantinou
Concentric Cycles
Vassilis Tsabropoulos



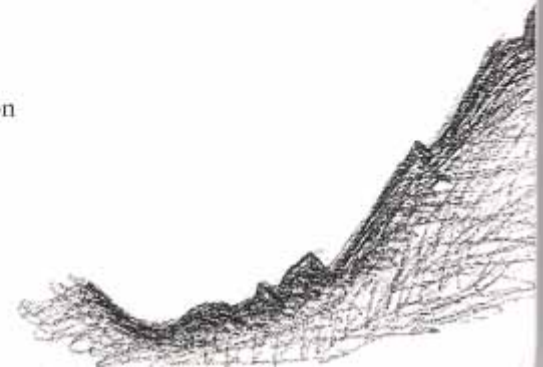
DIMITRI VASSILAKIS
Parallel lines *with*
Essiet Okon Essiet - Jeff "Tain" Watts

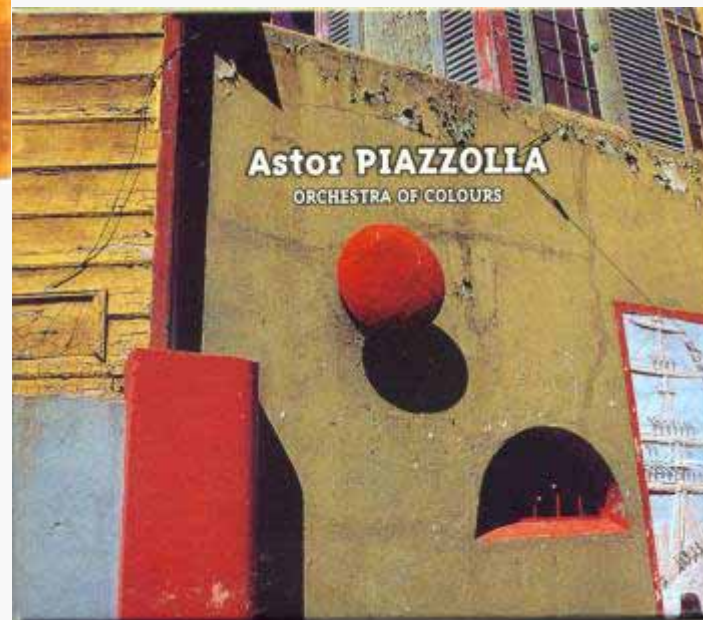


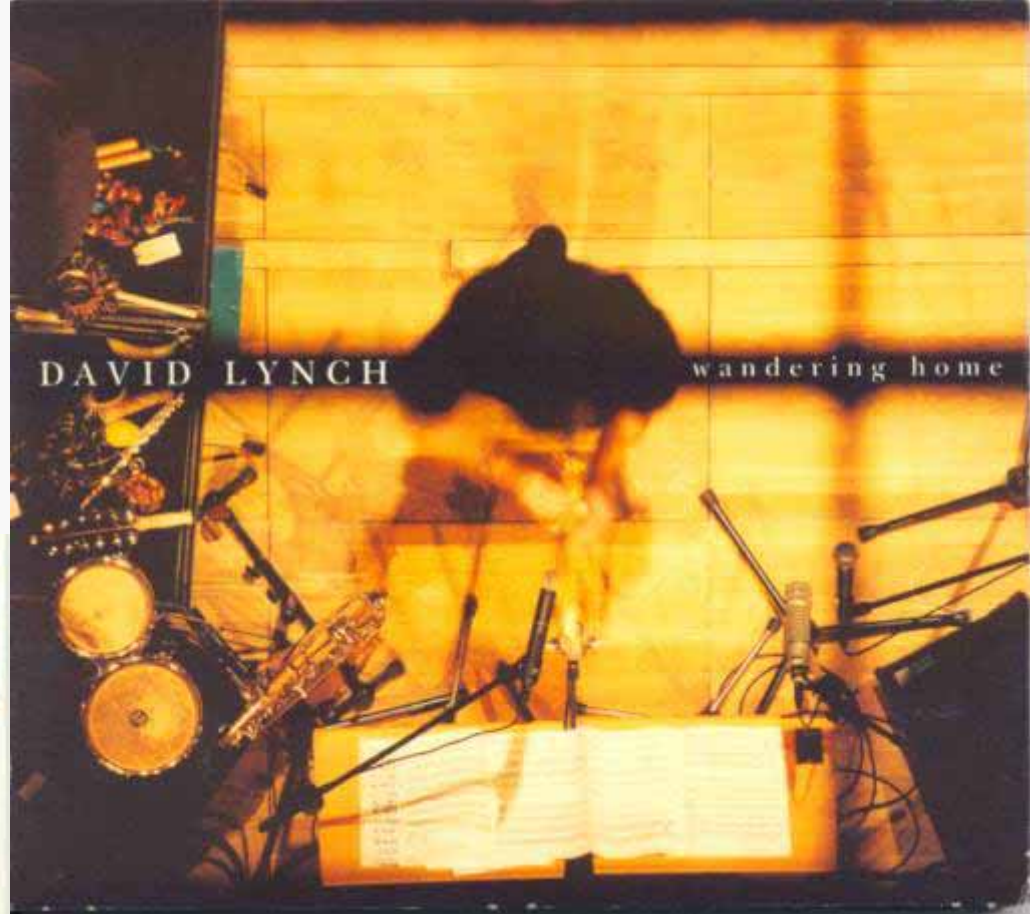
Stavros Lantsias
Στάβρος Λάντσιας

Diary of Dreams
Ημερολόγιο Ονείρων

Peter Erskine
Lars Danielsson
Athens Camerata
Chris Bleth
Dimitris Houndis
Renato Ripo
Sergiu Nastasa
Yiorgos Kaloudis

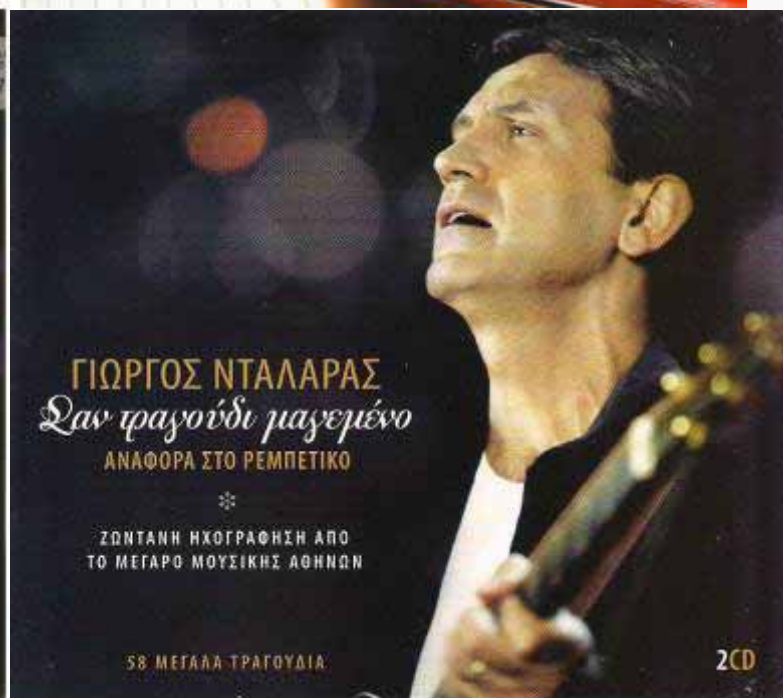
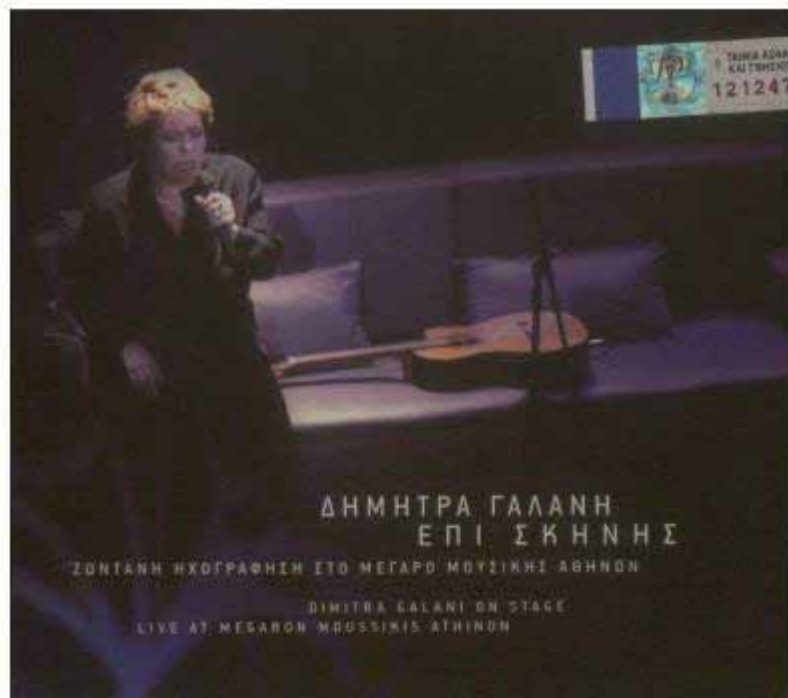
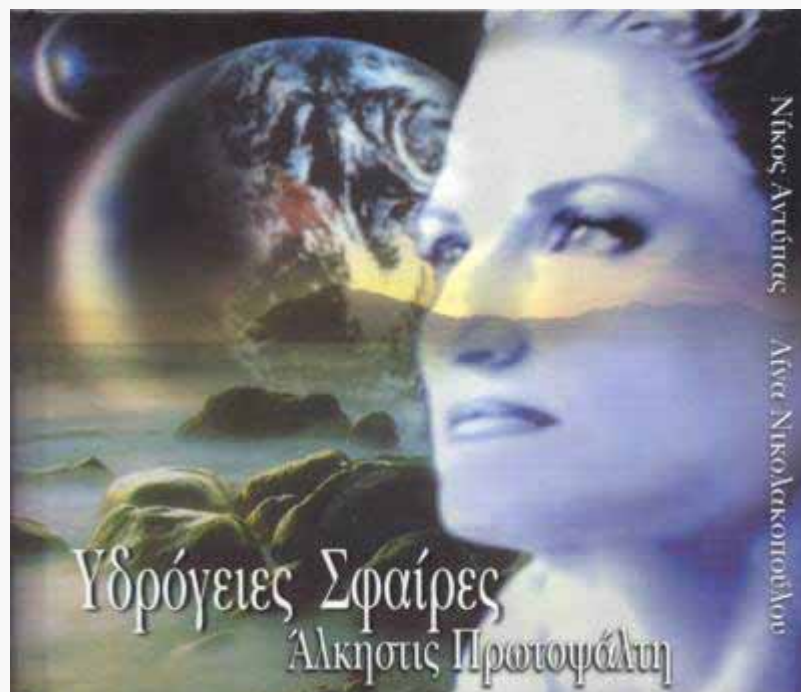


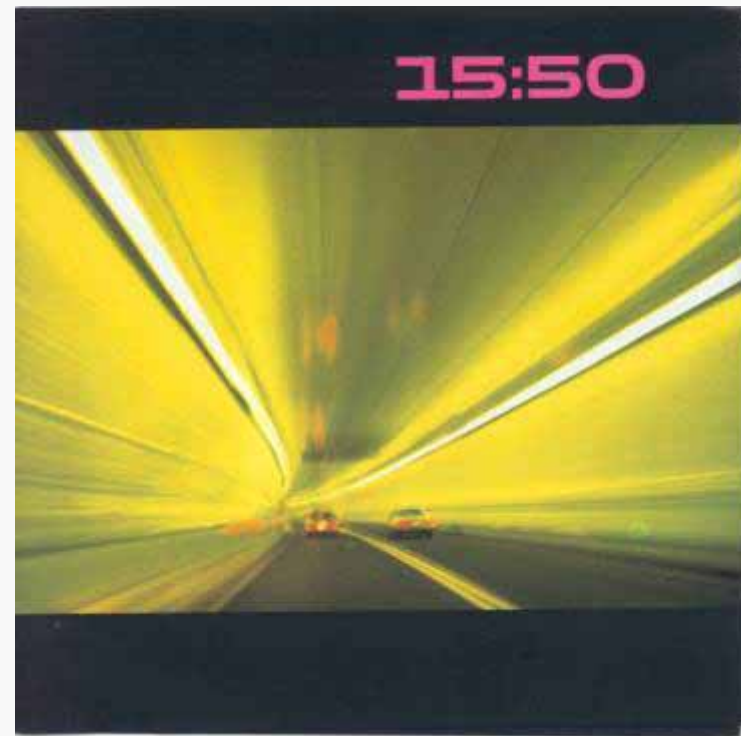
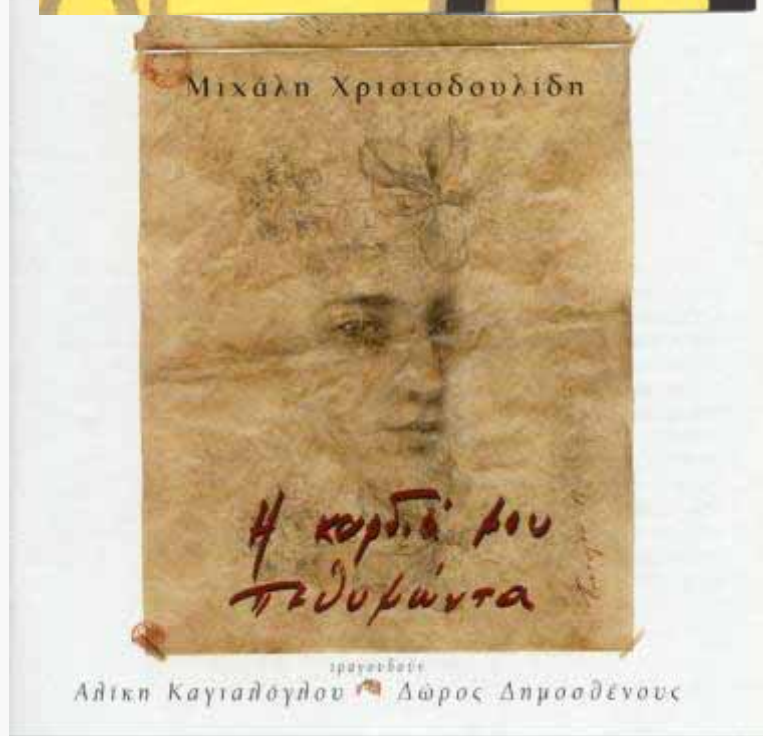
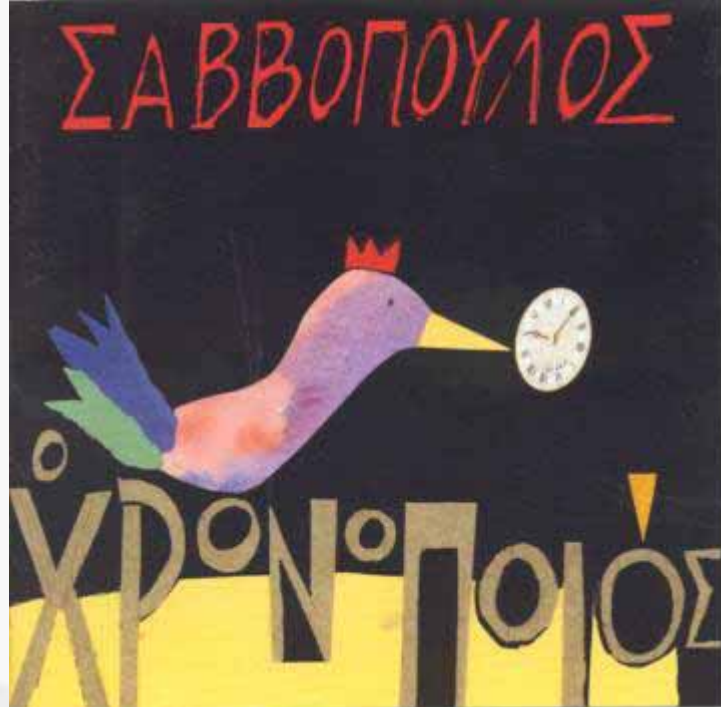


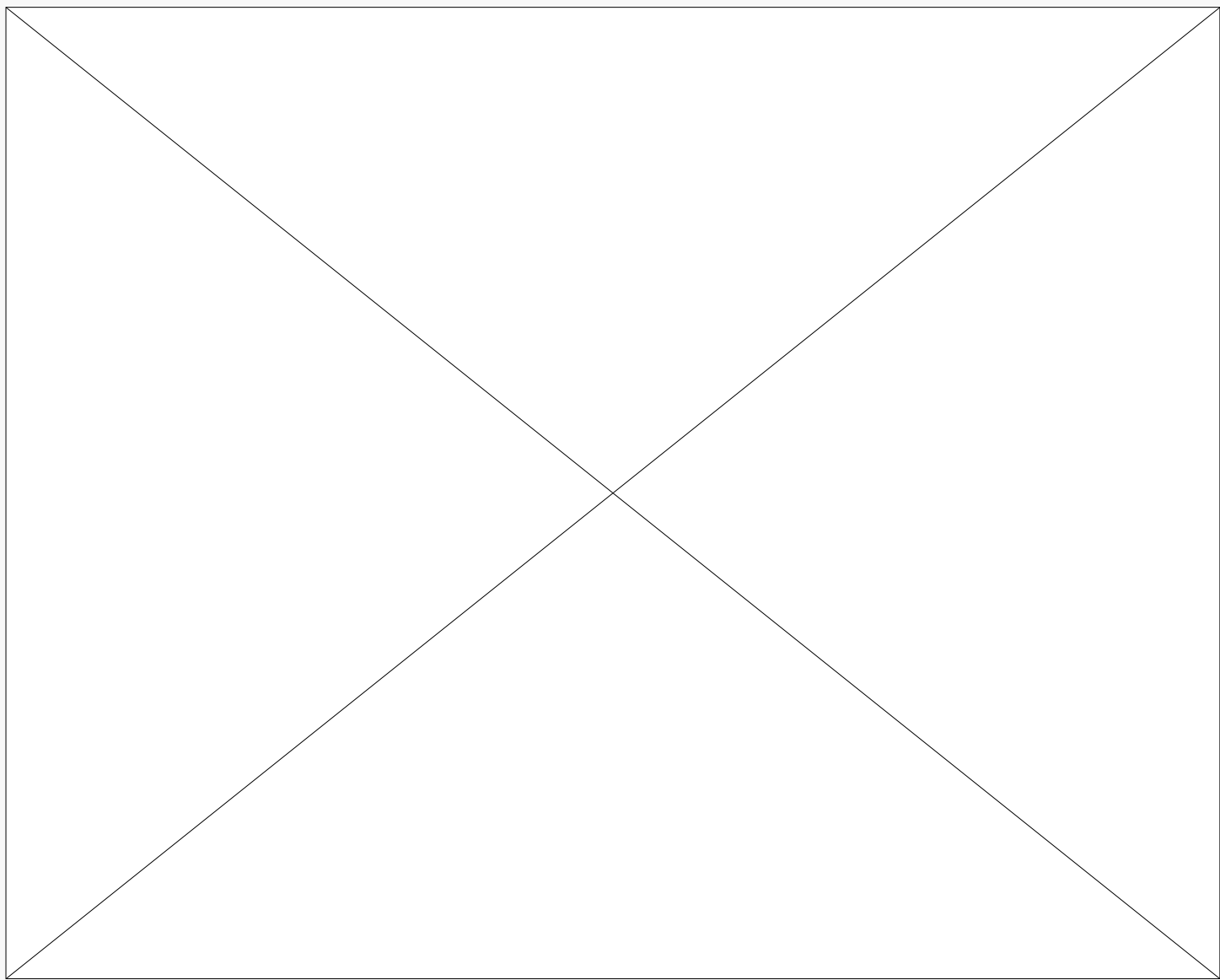


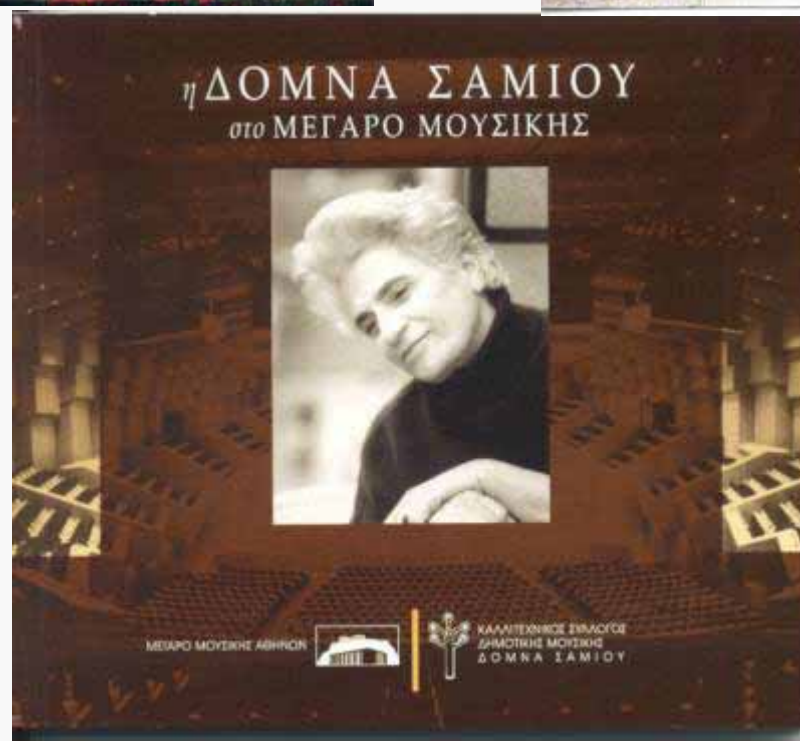
David Lynch / Lit'l Song

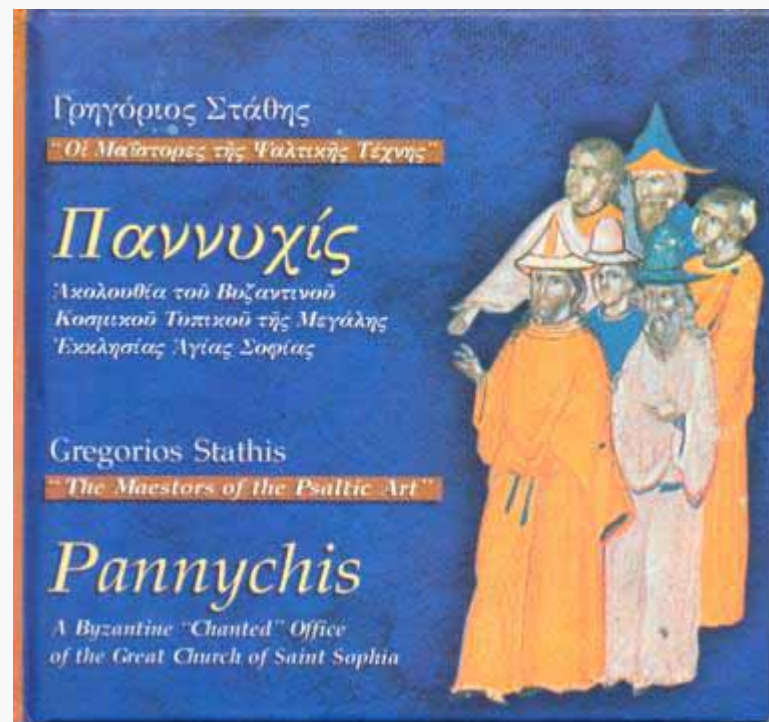
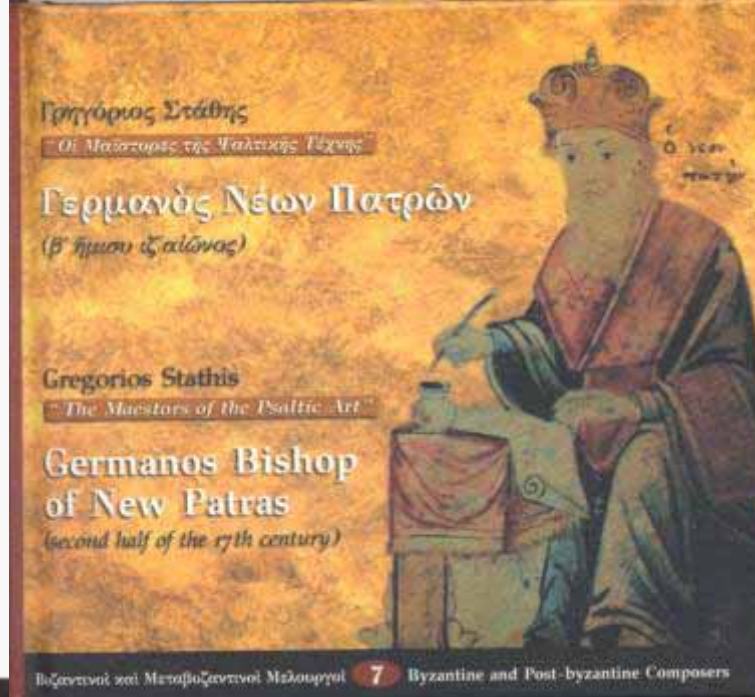
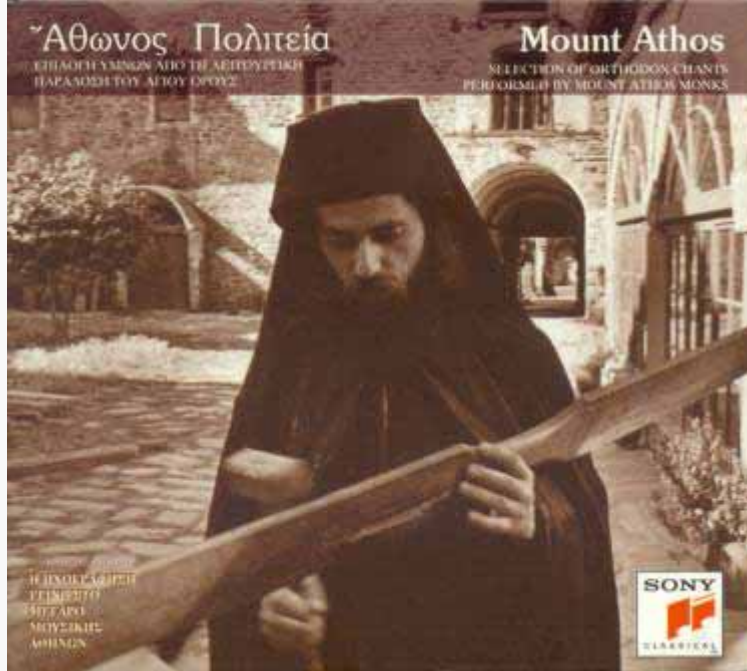












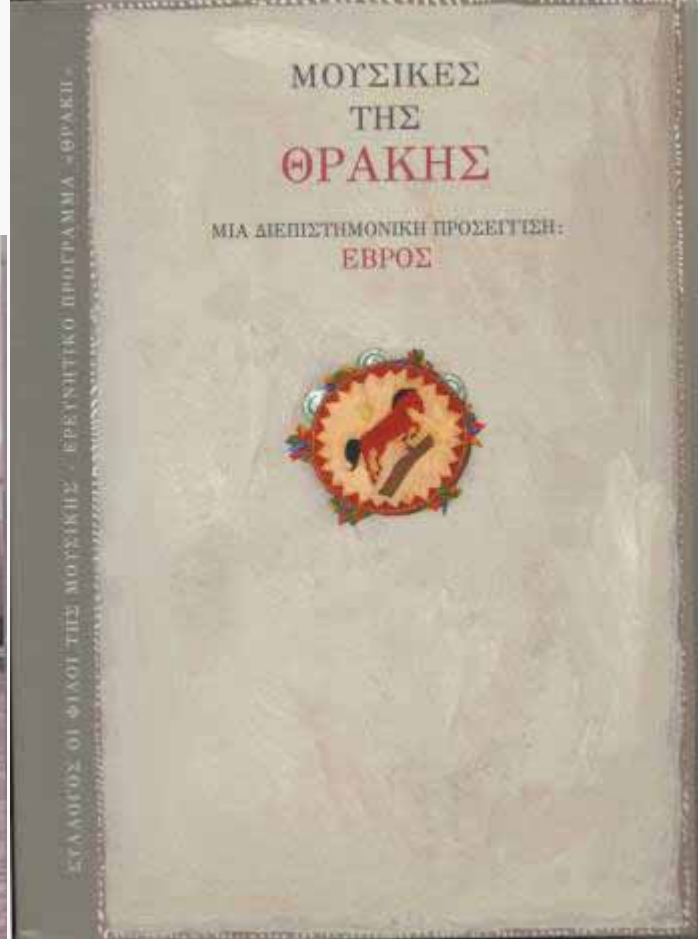
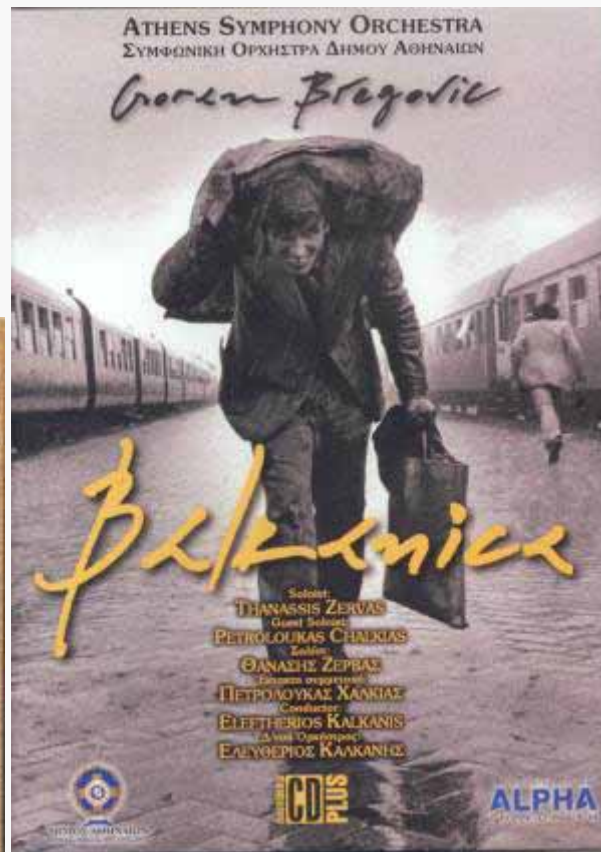
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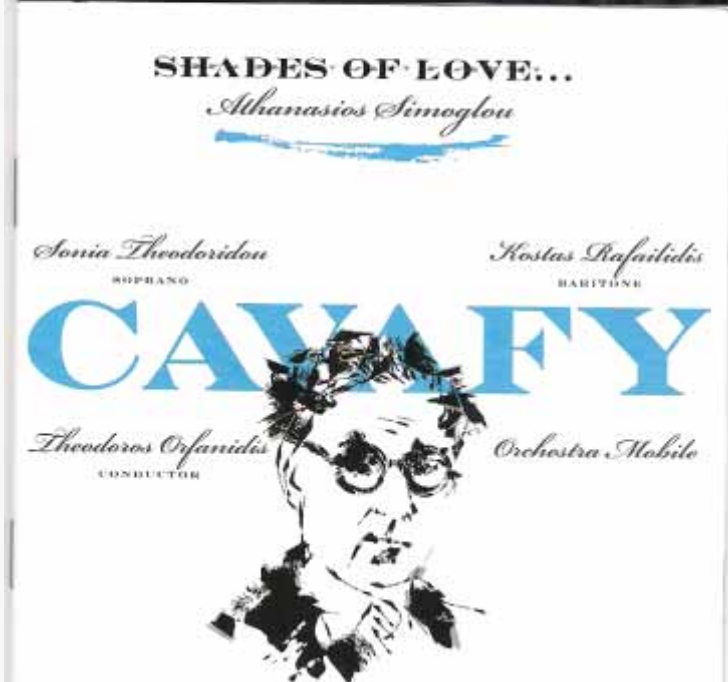
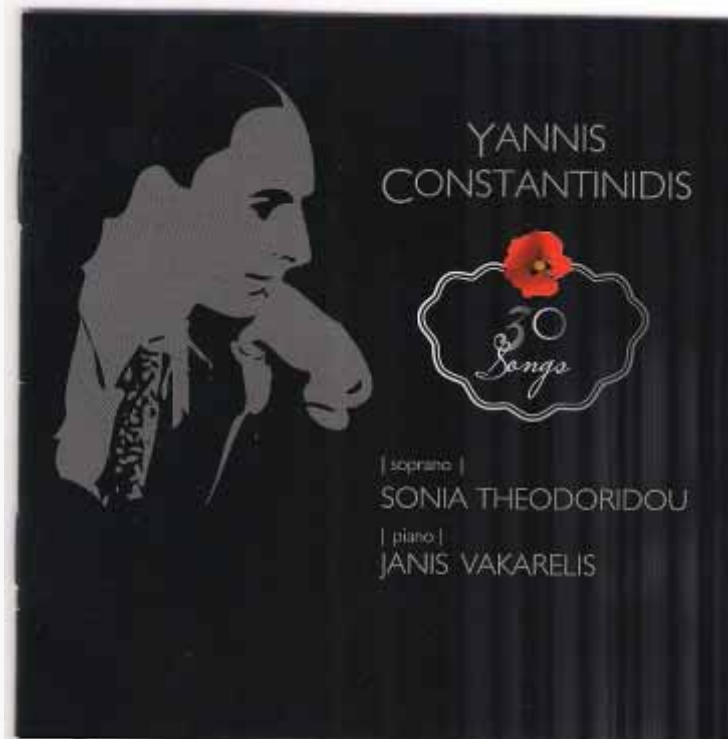
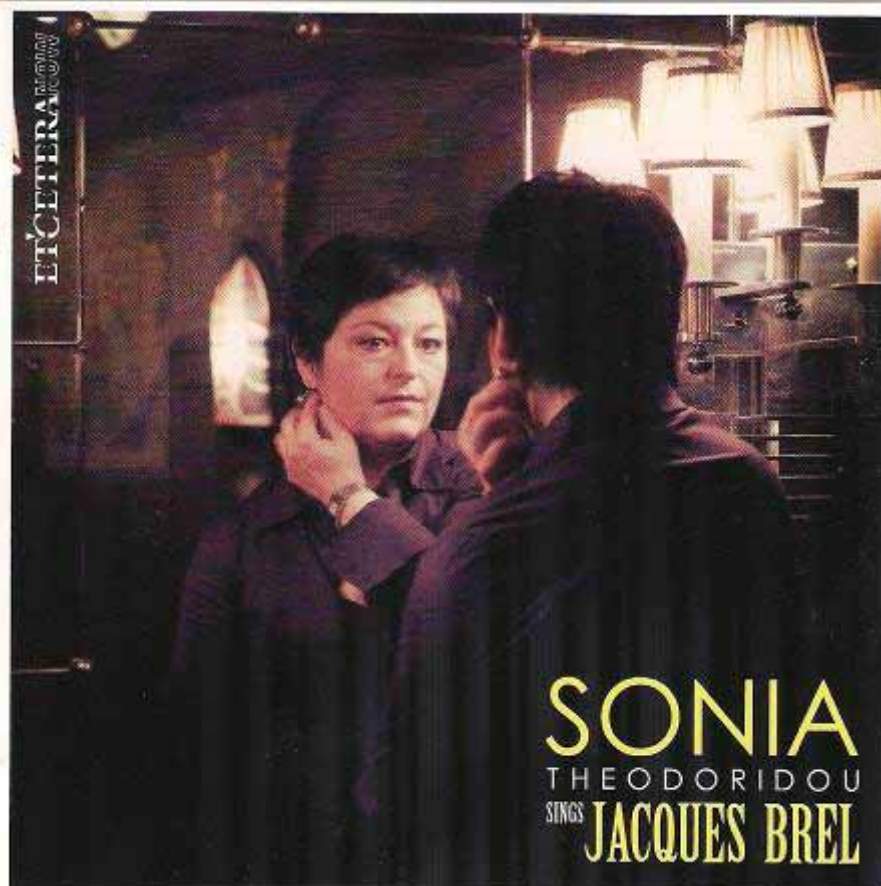


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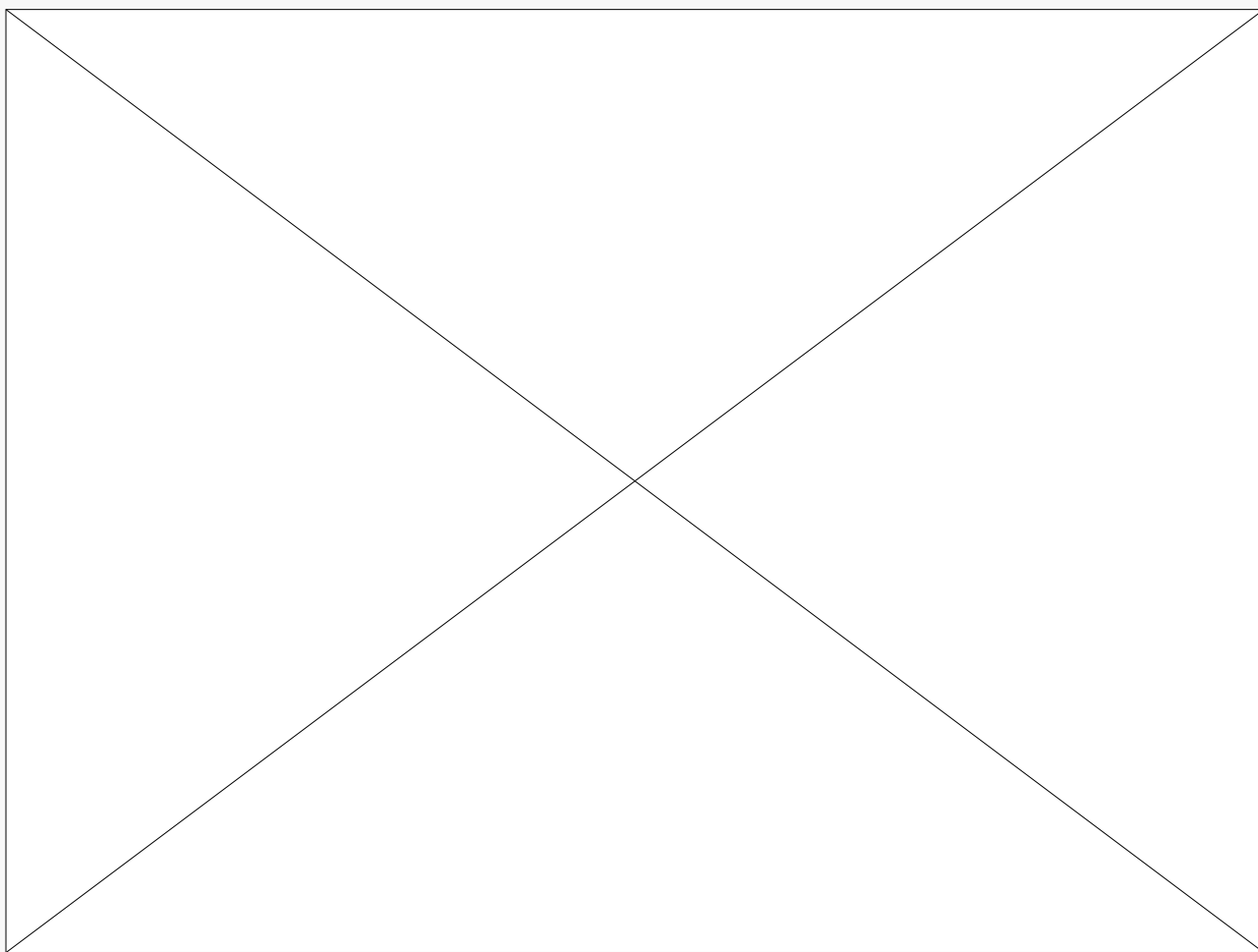
ECM 2205/06 276 7833

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Socratis Sinopoulos
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Architectural floor plan of the 1st floor of the National Library of the National Diet Library. The plan shows a large central hall (OPHETPA) with a circular reading area (XOPQDIA) and a large circular reading area (XOPQDIA). The plan includes various rooms, corridors, and service areas, with labels in Greek and English. The plan is numbered 1 through 313 along the top and right edges.

