

Subject: PRISTINE NEWS 27th August 2010: A Paul Paray Living Presence double-bill;
Lympny plays the Chopin Preludes
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Pristine News: Friday 27th August, 2010



Isaac Albéniz

Oil painting (uncredited) at Albéniz Museum, Camprodon, Spain

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Paul Paray's Beethoven Symphonies - Musicweb International

- "Interpretively one of the great Seventh and a very good Pastoral."

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Editorial - Art, Music and Place

I awoke this morning to the annoying buzz of a Spanish fly in my bedroom, swooping and trying to land on my head. Trying to swat it away proved pointless – and thus, in a typically mundane way, began my second musical pilgrimage of the year.

The first of these took place in May in the far west of Ireland in the small town of Kenmare, County Kerry, where lies the body of E. J. Moeran, composer of a modest but, amongst aficionados, passionately loved body of work largely in a late-Romantic, Anglo-Irish idiom, if such a thing can be said to exist. This year marks the 60th anniversary of his passing, as will a Composer of the Week series on BBC Radio Three, just as it did a decade ago for his half century. We visited his grave, then walked along the pier to the end, the spot where in a fierce December storm in 1950 he met his death. It was my second visit to the town, and one sensed a slow forgetting there about Moeran. What was once Moeran's Bar had been renamed since my last visit, 8 years earlier, and no doubt some of the old-timers I'd met back then who remembered him living in the town had passed on as well. But there were fresh flowers on his grave, and evidence of recent efforts to keep it neat and tidy.

But back to today. We're staying in the mountainous area around the Catalan town of Olot, about an hour from the Mediterranean coast in the north-east of Spain, close to the French border. The happy discovery that our apartment for the week is just 35 minutes from the birthplace of Isaac Albéniz was doubled by the realisation that a major double celebration of his music must be in force right now – 2010 being 150 years after his birth, and 2009 marking the centenary of his death. And so off to Camprodon we drove this morning, in search of the Albéniz Museum and an attempt to connect the man to the place.

I'd arrived in Spain armed with a collection of music by the great Spanish composers – we'd listened to Granados and De Falla on the five hour journey down across France and across the border, and I'd saved a little Albéniz for our arrival. But it didn't seem to really depict the area – we listened to a varied collection of his orchestral music – and so before we left this morning I waved my magic wi-fi wand in the direction of eMusic. and downloaded two BIS albums of his piano music, copied them onto a USB memory stick and took it out to play in the car.

The problem now was that, driving along through the valleys leading up towards Camprodon and trying to connect the music to the countryside around us (which was beautiful, it has to be said), it was hard really to make the join. Occasionally, it seemed, Albéniz throws in a harmony or phrase which suggests a Spain of passion and flamenco, but for much of the time any of this is played quite subtly, and for the large part the music's nationality is played down, even within evocatively named works such as *Iberia* and *Española*. We were listening to fine piano music indeed, but any real clues as to its location were held more in the title than the notes, I felt.

The Albéniz Museum itself (pictured right) was a particularly modest affair, it has to be said. A few pictures, some scores, a lot of photocopies and a couple of pianos (which may not have had any direct connection to the composer –



there was nothing to indicate this either way). There wasn't even any music playing in the single room which comprised the museum. We lingered long enough to get our full value for money, making the most of what little there was, before strolling around the admittedly gorgeous little town, trying to imagine the young Isaac running through the narrow streets with the constant sound of rushing mountain water accompanying his childhood, before heading off for the highest peaks.

Camprodon stands at about 2200 feet above sea level, but beyond it, on the pass that runs up to the French border, you climb much higher, closer to 5000 feet. This is a place where views are breathtaking in all directions, and this is more than enough to take your mind off trying to make musical connections. I simply sat back with my hands on the wheel to enjoy both together, whilst keeping a close eye on the ever-winding road.

Once over the border and in France we headed, after an excellent lunch in Arles-sur-Tech, to the small town of Cerét, nestled in the River Tech Valley and a magnet in the first half of the last century for painters and other artists. In its venerable Museum of Modern Art we discovered, amongst all sorts of treasures, a wealth of paintings capturing the town and area in any manner of early modernist styles, from Impressionism and Expressionism to vivid Cubism and more abstract forms which are, to be honest, beyond my artistic knowledge. A Picasso, dedicated underneath in pencil to the museum by the great artist in 1946, is testament to the importance of Cerét to the painters and sculptors whose work it preserves, and still the town, in its searing late-summer heat, had the air of an artists' haven about it – the café in which we took cold drinks was decorated with surprisingly accomplished paintings, and largely populated with a type of slightly bedraggled, arty-hippy bohemian one rarely sees in rural French bars where I live.

Eventually we wound our way back into Spain and returned to our rural retreat atop an extinct volcano. Whilst cooking up what I decided to call my 'Spanish Surprise' (on the dubious grounds that it would probably surprise any Spaniard it might be offered to but contained a handful of local ingredients), I had given up on the Albéniz project and was listening to the Moeran String Quartets. As I did so, something dawned on me: suddenly I knew why the music had not felt 'Spanish' enough this morning. I promptly returned to eMusic to find the same pieces by Albéniz, but instead of their piano originals, this time as arranged for classical guitar quartet.

You see the Moeran quartets are infused with Irish folk styles, of a style to be heard to this day in numerous pub sessions and musical gatherings especially in the south west of the country where the composer spent so much time, and one of the prime instruments of this musical discourse is of course the fiddle. Thus it's easy to retain the sounds of Moeran's musical inspiration, rooted as it was so often in place, when the same instruments are involved in its evocation – the violins of the string quartets echoing the local fiddlers in Moeran's Bar, if you like.

But Albéniz's Iberia, as rendered on the piano, had something of the cubists' picturing of Cerét about it – it was recognisably Spanish, but was at the same time squeezed into a form which rendered it more "purely" as art. Perhaps sometimes, especially when one is on holiday and looking for easy connections, this isn't sufficient. But the same music transcribed for four guitars couldn't sound more Spanish, and now I wondered at my apparent inability to hear this in the original piano score.

And thus, with the real sound of a very rural Spanish evening (the endless buzz of crickets!) in our ears, we dined this evening on my concocted 'Spanish Surprise', listening to Albéniz as played by the English Guitar Quartet, and couldn't have felt more properly on location had we been watching toreadors at a bullfight, or a pair of passionately stamping and clapping flamenco dancers...

Andrew Rose

La Garrotxa Volcanic Zone Natural Park, Catalonia, Spain

Saturday 21st August, 2010

New release today:

[PARAY conducts French Music](#)

Pristine Audio PASC 240



The Detroit Symphony Orchestra

conducted by Paul Paray

Recorded December 1953

Transfers by Edward Johnson from his private collection
XR remastering by Andrew Rose at Pristine Audio, August 2010
Cover artwork based on a photograph of Paul Paray

Total duration: 74:04
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"Paray is heard at his best in French music..."

Six excellent Mercury Living Presence recordings, newly remastered

- **RAVEL** La Valse [[notes](#) / [score](#)]
- **FAURE** Pavane [[notes](#) / [score](#)]
- **FRANCK** Psyche (Orchestral excerpts) [[notes](#) / [score](#)]

Recorded 7th December 1953

Issued as Mercury LP MG 50029

NB. These were Paray's only recordings of the Fauré and Franck works - the Ravel was re-recorded later in stereo

Paray is heard at his best in French music, and these are enjoyable versions of the three pieces. Psyche, which takes one side, is presented in its usual shortened form. I liked the fine-drawn tone of the strings here, which is more ethereal in effect than a rounder sound would have been. The Ravel is rather brassy, perhaps, without the glamour and glitter of the best recordings available, but it has plenty of impetus. The playing is suitably cool and reposeful in the Fauré Pavane—a good flautist—in fact this is the best available version of it. A.P. The Gramophone, December 1956

- **DUKAS** The Sorcerer's Apprentice [[notes](#) / [score](#)]
- **FAURE** Pelléas and Mélisande (Incidental music) [[notes](#) / [score](#)]
- **ROUSSEL** The Spider's Feast (Symphonic fragments) [[notes](#) / [score](#)]

Recorded 26th-28th December 1953

Issued as Mercury LP MG 50035

NB. These were Paray's only recordings of the Dukas, Fauré and Roussel works

With the Leibowitz recording of Le Festin de L'Araignée still in my mind (January, issue of THE GRAMOPHONE) it was most interesting to compare Paray's reading and Mercury's recording. I found both a distinct improvement. Paray is a new name to LP labels over here, and so for that matter is the Detroit Symphony Orchestra, which collectors of veteran 78s will well remember. The orchestra seems to have improved with the years, and its personnel is doubtless as variegated and international as many another American body of musicians. At any rate, they play French music with altogether admirable style and technique, and though the former may be due to Paray's expert coaching, the latter is very clearly their own possession—and a most remarkable one it is.

All sections are well-balanced within themselves ; as a whole they are finely integrated. Soloists are excellent in quality, 'especially the woodwind, who manage to combine their sensitive and musicianly personal utterances with good team-work and accuracy of ensemble. Paray brings a rarely-felt shade of magic to the tone-poem by Dukas, too often used as a vehicle for stunt performances and stunted interpretations. His tempi are controlled with fascinating authority, and every event of Goethe's ballad is vividly brought home to us.

The Suite from Pelleas and Melisande is played with great finesse, and only once spoilt by a rather fast tempo—the Sicilienne, which needs more space, more room for the flute to breathe his seductive charm into our ears. The Roussel Suite sounds far more colourful and exciting than the Leibowitz recording on Decca. I suspect that Paray is more sympathetic to the score itself: he penetrates more deeply into its subtleties, and the subtleties are more remarkably revealed to us by the mercurial "living presence", whose virtues I have elsewhere extolled.

D.S. The Gramophone, January 1957

Detroit Symphony Orchestra
conductor **Paul Paray**

PAUL PARAY conducts French Music

There has been a resurgence of interest in the recordings of French conductor Paul Paray recently, and this week's double-bill of Paray recordings shows just why.

Paray could not be more at home with these French pieces, and the Mercury Living Presence LPs drew rave reviews on their original releases back in the 1950s.

Thanks to Pristine's new XR remasterings, they can now be enjoyed in a fidelity never previously heard, with the sound perhaps for the first time living up to the brilliance of the performances.



Fauré - Pelléas & Mélisane (incidental music)

3 - Sicilienne

(Ambient Stereo version)

Notes on the recording:

Although these two recordings were made very close together in the month of December, 1953, one suspects that someone involved in the second sessions might have been suffering from a little too much post-Christmas cheer. Sonically there was little to question of the first album, consisting of the Ravel, first Fauré and Franck and recorded on the 7th December; XR remastering brought a few minor tweaks to the sound which helped make it a little more realistic than one often hears from Mercury recordings of this era.

However the second album here, the Dukas, second Fauré and Roussel, recorded between 26th and 28th December 1953 was an entirely different matter. Despite another excellent transfer of a near-mint LP original, the sound of the orchestra was quite bizarre, and it's hard to believe nobody noticed this at the time. Of course with modern computer tonal analysis, as carried out with all XR remasters, it's easy to see precisely what the problem is - a graph showing the average tonal spectrum of the entire

album indicates a deep trough at just above 1kHz followed by a very unnatural lift centred around 3.4kHz. There were other oddities as well, but these two were the main culprits, and it suggests that someone in the recording or mastering chain someone did something very unusual with the tone controls.

Fortunately once the problems have been analysed it is a relatively straightforward issue to correct, and the second half of this release now sounds as it should have done 57 years earlier. It is astonishing to modern ears that The Gramophone's reviewer of the British release of this album made no mention of its sonic shortcomings! Suffice to day that both recordings, brought together for the first time on a single issue here, now sound marvellous indeed

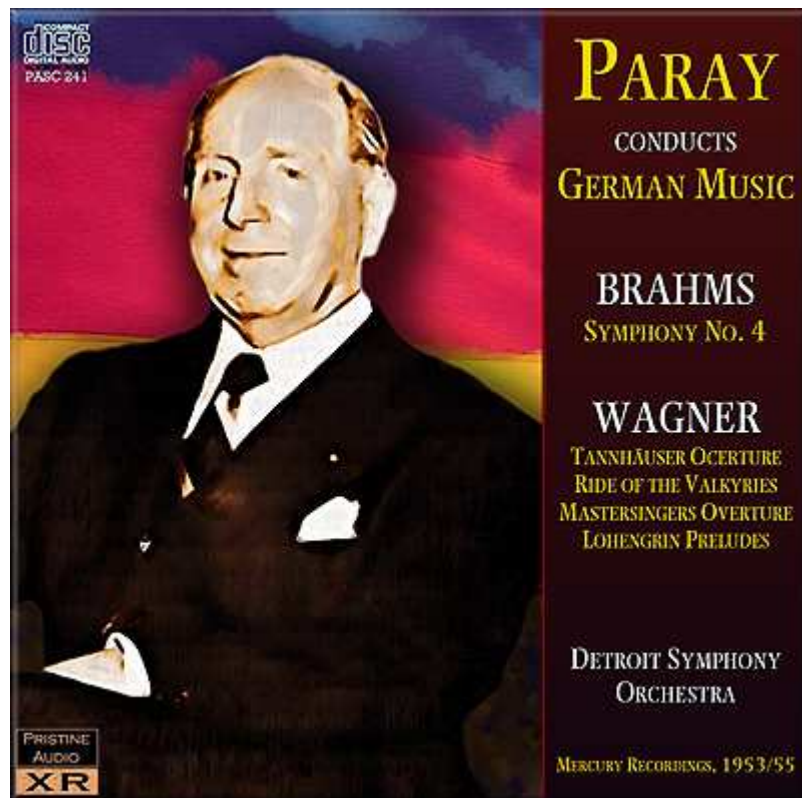
Andrew Rose

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New release today:

[PARAY conducts German Music](#)

Pristine Audio PASC 241



The Detroit Symphony Orchestra
conducted by Paul Paray

Recorded 1953 & 1955

Transfers by Edward Johnson from his private collection
XR remastering by Andrew Rose at Pristine Audio, August 2010
Cover artwork based on a photograph of Paul Paray

Total duration: 78:39
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Paul Paray conducts Brahms and Wagner in Detroit

Superb Mercury Living Presence recordings, newly remastered

- **BRAHMS** *Symphony No. 4 in E minor, Op. 98* [[notes](#) / [score](#)]

Recorded 26th March 1955

Issued as Mercury LP MG 50057

NB. This was Paray's only Mercury recording of any of Brahms's symphonies

- **WAGNER** *Tannhäuser Overture* [[notes](#) / [score](#)]
- **WAGNER** *Ride of the Valkyries* [[notes](#) / [score](#)]
- **WAGNER** *The Mastersingers Overture* [[notes](#) / [score](#)]
- **WAGNER** *Lohengrin - Preludes to Acts 1 & 3* [[notes](#) / [score](#)]

Recorded 13-20th February 1953

Issued as Mercury LP MG 50021

NB. These were Paray's only Mercury recordings of these works

Detroit Symphony Orchestra

conductor **Paul Paray**

PAUL PARAY conducts German Music

To accompany our French recordings, we've brought together two Mercury recordings of German music, including Paray's only recording of any symphony by Brahms.

Paray's German classical credentials are impeccable - our previous reissue of his Beethoven 7th has done much to rekindle interest in the conductor, with several reviewers and commentators hailing it as one of the greatest recordings of that particular work.

Here he tackles Brahms and Wagner equally successfully - once again Mercury's great original recordings sounding even better than before.



**Brahms Symphony No. 4,
1st mvt - Allegro non troppo**
(Ambient Stereo version)

Notes on the recordings:

Both of these albums were recorded in the mid-1950s using Mercury's famous single-microphone 'Living Presence' technique, which they were always keen to promote on their LP sleeves:

For Paul Paray this recorded performance of the Brahms Fourth Symphony with the Detroit Symphony Orchestra, the organization he has molded into a great body of musicians, has special significance; for with this disc, and those of the works of Wagner (Mercury MG50044, MG50021) and Beethoven (MG50045, MG50022), Mr. Paray feels he has achieved some proper representation on discs of his work as interpreter of the great classics of the German repertoire. Already critics and public in the U.S.A. and overseas have widely acclaimed Mr. Paray's immensely warm and vital readings of Beethoven and Wagner released earlier. The Mercury recording staff for its part has brought to bear every resource of its Living Presence single microphone recording technique in an effort to achieve a definitive realization of Mr. Paray's interpretive intent and the composer's music. The recording took place in Orchestra Hall, the original home of the Detroit Symphony Orchestra, on March 26, 1955, a single Tele-funken microphone being maintained in set position throughout with the orchestra seated in normal concert arrangement. Advance preparations were such that re-takes were kept to a minimum, thus insuring the maximum continuity of line throughout the whole of the music in its final recorded form. The entire gigantic finale is heard on this disc as one uninterrupted and unedited performance.

For those particularly interested in the sonic realization of this music through the medium of Living Presence recording, we call particular attention to the final pages of the slow movement beginning with the return of the secondary theme in the massed strings, as well as to the whole of the final movement in which brazen wind sonorities are placed in violent opposition to brilliant violin figuration.

It's interesting to note that, as with many other Mercury Living Presence LPs, the Brahms 'benefits' from a mild lift in the treble, peaking at around 3.5kHz. The fact that this is heard in badly exaggerated form on another Mercury Paray disc from the era leads me to conclude that this is a deliberate 'sweetening' of the sound by the recording engineers rather than a natural characteristic of the recording or the microphone used.

It is interesting that the earlier of the two LPs from which this release is derived shows no sign of either this lift nor the slight dip at about 1.25kHz that also seems to characterise something of the 'Living Presence' sound. Indeed the Wagner has a much more realistic tonal profile than any of the other LPs from which both this and our *Paul Paray Conducts French Music* (PASC240) release were drawn.

However, the 1953 recordings have slightly more tape hiss than the 1955 Brahms which, following XR remastering, turns out to be a remarkably clean and very well-balanced recording. Together with the Wagner they represent an excellent collection of recordings which have been unduly neglected by the company which recorded them.

Andrew Rose

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New MP3 transfers at PADA Exclusives

by Dr. John Duffy

in Ambient Stereo

Moura Lympany's 1955 Chopin Preludes



Moura Lympany

Chopin

Preludes, Op. 28

Moura Lympany, piano
rec. October 1955

From HMV CLP1051

"It has fallen to that sterling artist, Moura Lympany, to give us, in my view, the most completely satisfying performance of Chopin's Twenty-Four Preludes that we have so far had on LP (or perhaps even before) and it is indeed a pleasure to be able to add that the recording, full and well toned, is of admirable quality throughout..."

- Excerpt from **Review**,

The Gramophone, October 1955.

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Pick of the reviews

MusicWeb International



Ludwig van BEETHOVEN (1770-1827)

Symphony No. 6 in F major, op. 68, *Pastoral* (1808) [36:13]*
Symphony No. 7 in A major, op. 92 (18) [35:46]

Detroit Symphony Orchestra/Paul Paray
rec. Orchestra Hall, Detroit, February 1953, *November 1954. ADD
PRISTINE AUDIO [PASC 206](#) [71:59]

Paray begins the *Pastoral* Symphony as he means to go on with irrepressibly blithe, perky energy. It's founded on cheery pace, zest and swing, with an emphasis on light, rhythmic articulation. The result is entirely appropriate to Beethoven's 'Pleasant, cheerful associations awakened on arrival in the countryside' (tr.1). Paray's treatment of the second theme (1:04) is thin in tone, not in itself beautiful, but affectionate and admirably clear in progression through the strings and wind. This leads to a cogent, heartfelt conclusion radiant with passionate belief. There's no exposition repeat, as is the norm in recordings from this period. However Paray's revealing of organic development is equally fine in his handling of the gradual *crescendo* from 2:20 through to the thrilling *tremolando* violin and viola climax from 2:41. The potential for sheer beauty, such as the *diminuendo* (from 4:09) tapering the violins to *piano* and then their *pp staccato* after their trill, goes for little. Karajan is smoother here. With Paray there's a skipping enthusiasm approaching the triumphant *tutti* affirmation of the recapitulation of the opening theme. It's crowned with a sturdy, heartening coda.

I compared the recording made by the Philharmonia Orchestra/Herbert von Karajan the same year (EMI 5158632). Here are the comparative timings:

Timings	I	II	III	IV	V	Total
Paray	7:54	11:00	5:01	3:21	8:57	36:13
Karajan	9:22	12:11	3:02 (5:28)	3:33	9:21	37:29 (39:55)

Karajan's first movement is a more leisurely affair - a visit to the country by the refined. Where eagerness is the main impression with Paray, in the case of Karajan the conductor's shaping hand is always evident. So the progression in the development is impressively achieved but you appreciate it as symphonic architecture rather than Paray's spontaneity. The Philharmonia's playing is more beautiful than that of the Detroit players. The EMI recording has more perspective and bass than the clean, bright but rather dry Mercury recording for Paray.

Paray's 'Scene by the brook' (tr. 2) flows agreeably, quite swiftly in a warm environment. He brings an affectionate, appreciative observation of its teeming life. The melody evolves naturally and expressively. You notice the greater space around it when it returns for the first violins in the upper register (1:40) and how the bassoon with the subsidiary theme (2:22) is joined by violas and two solo cellos before its sunny ascent to the first violins. All this is seamlessly

presented by Paray as the first theme later passes between flute and oboe and is then elaborated by clarinet to a warm backcloth of strings. Here is idyllic calm. The late trio of birds (9:58), flute - nightingale, oboe - quail and clarinets' - cuckoo, is quite naturalistic. Karajan's slightly slower tempo and fuller recording result in a more sultry, torpid atmosphere but also less spontaneity. The violins' trills have more finesse and all is more consciously surveyed and moulded. Emotion is beautifully recollected rather than presently felt. You can tell the flute (nightingale) knows he has an audience.

Paray's 'Merry gathering of the country people' (tr. 3) is noteworthy for its clear accents and surge of energy (0:28). These peasants are cheerful and very light on their feet with no let-up in the 'Trio' (0:50). A slower, more rugged dance (1:31) allows due observance of the *sforzandi* at the beginning of every bar. Karajan shows even greater dynamic range, with a really soft opening, but this makes the *fortissimo* passages very much a mass force and rather intimidating. His Trio feels studied. Karajan omits the written out repeat of scherzo and trio, the equivalent timings to Paray's are therefore in brackets in the above table.

Paray's 'Storm' (tr. 4) begins ominously in the string bass and soon a truly thunderous *fortissimo* explodes in its first *tutti*. The later *tutti sforzandi* and the timpani, kept silent in this symphony till now, also have plenty of impact. The other instrument newcomers, trombones and piccolo, could be more prominent. Karajan reveals them better, is more poetic in the softer passages and displays a fuller dynamic range, but still doesn't have the sheer bite of Paray in the more dramatic moments.

Paray's 'Shepherds' song: Beneficent feelings bound with thanks to the Godhead after the storm' (tr. 5) has an attractively simple candour. It also sports an unfussy presentation which concentrates on melody within an atmosphere of fervour. All the layers are clear and the rhythms pointed. The first *tutti* is hearty rather than, with Karajan, majestic and moving to a summation. For some, Paray may seem insufficiently smooth but he shows a consistent emphasis on the rustic. Nevertheless his presentation of the theme in running semiquavers beginning with the first violins (3:44) and passing in turn to the second violins (4:00), then violas and cellos (4:15) has an attractive plasticity. Arguably the Symphony's climax (7:16) is a touch too objectively plain. Karajan makes more of this and had earlier brought serenity in his soft opening but often seems effortful in comparison with Paray.

Paray handles the introduction to Symphony 7 (tr. 6) well: its recurring loud chords are pointed and emphatic. For me this is just right though some may find them abrupt. Paray's early string contributions have steel and resilience. The woodwind on their own sound a bit sleepy but are nicely balanced later against the genially soft violins in a purposive progression before the closing playfulness. I compared the recording made the same year by Karajan and the Philharmonia (EMI 5158632). Here are the comparative timings.

Timings	I	II	III	IV	Total
Paray	12:34	8:08	8:29	6:35	35:46
Karajan	12:45	9:09	8:43	7:00	37:37

Paray is overall uniformly more pacy than Karajan. That said, Karajan's introduction, timing at 4:04, is a touch faster than Paray's 4:13 yet has less sense of progression. His more mellifluous woodwind have greater presence but his loud chords are podgy and less forceful. In the *Vivace* main body of the movement Paray's flute solo opening is light but cheery. The first *tutti* is lively, with the important horn parts prominent. There's light and shade in the dynamics as marked. Although there's no exposition repeat, the application of tension from a quiet beginning with admirable discipline is also evident in the development (from 6:36). Here the memorable oboe solo is cheery. In the coda (11:25) the brooding lower strings and gradual

crescendo make a firm impression. You could say Paray's approach is clean, classical, stoical. Karajan is more exciting because the full sonority he achieves is grander and more weighty, the glowing horns' contribution more glorious, the dynamic surges more marked, the oboe solo creamier, the brooding strings in the coda more ominous and mightily built up.

The *Allegretto* (tr. 7) is presented by Paray with a tuneful but relentless seamlessness. The melody first appears on lower strings, soft, quite warm, but with a touch of furtiveness, its even softer final phrase carefully observed. The counter-melody arrives on violas and cellos, the melody now on second violins (0:46), tunefully flowing yet desolate. Beethoven's layering is clear as is the increase in tension and sonority. By 2:09 the violins are presenting the counter-melody in impassioned manner as the wind enunciate the theme *ff*. The more optimistic middle section (2:55), A major after A minor, makes for a smooth contrast with no variation in tempo. Even so, how plaintive is its second theme in the high register of the clarinet (3:21). At the return to the opening music the significance of the soft strings' backing is again seamlessly revealed in the fugato development which follows (5:14). The middle section return now seems wearied by events, the coda (7:06) clinical yet quizzical, its later offbeat distortions an acceptance of and closure to events. Karajan is a touch slower in this movement, largely because of a slight relaxation in the middle section and its return which makes it balmier on both occasions. His richer string sound creates a more romantic aura and he treats the counter-melody more theatrically. There's more expressiveness but also more artifice. This is equally marked in the lower strings' backing at the return of the opening while their fugato development seems to tiptoe. Paray offers more natural flow and evolution.

Paray well conveys the dance-like nature of the scherzo (tr. 8) and his slightly greater pace than Karajan gives it a jocose, carefree quality, especially the woodwind contributions, aided by scrupulous attention to dynamic contrasts and accents. Karajan is more festive and virtuosic, but manically so and doesn't have Paray's momentum. Both conductors repeat the brief first section but not the longer second; however, both make the repeat of the triumphant second section of the Trio on both its appearances, Paray's trumpets a magnificent presence. The Trio itself (1:27) is characterized by attractive leaning on the heads of its phrases through the observation of the *crescendo* and *decrescendo* markings. Paray's calmer approach here is closer to Beethoven's *dolce* marking than Karajan's.

The glorious barnstorming finale (tr. 9) in Paray's hands comes with great clarity of accent, crispness of articulation and swashbuckling strings which are also merry (0:42) and maintain the same atmosphere and lively accents for the second and very subsidiary theme (1:10). The accenting does, however, prepare you for the drums gathering at the end of the exposition (which is not repeated) from an innocuous beginning at 1:26 to thunderous fury at 1:36, all effectively observed. Paray's energy and enthusiasm throughout this movement is consistently maintained in the coda (5:02) though the clear string bass ought to grow more prominent, as marked, from 5:37. Karajan achieves this particular effect better in a more sonorous account which is, on the other hand, more effortful too - exciting but for me rather wearily hard-driven, the strings worked into a frenzy.

Paray's refreshingly raw and direct approach makes this a significant as well as enjoyable reissue: interpretively one of the great Sevenths and a very good *Pastoral*.

Michael Greenhalgh

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Andrew Rose

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