September reviews
Your guide to the best new recordings, DVDs and books

Trombonist
Peter Moore

66 Recording of the Month
Life Force
Peter Moore
‘Moore displays an eloquence and nobility that one might have thought impossible except by the human voice’

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Welcome

Judging a book, or indeed a disc, by its cover is not a great way forward. I'm not talking about actual CD covers, although I've seen some stinkers in my time; I'm talking about presumptions. Take our Recording of the Month, for example; who would have thought an album of trombone music would be quite so beautiful? But it is, and I'm now a convert. Further surprises await in this month's reviews pages... There's Gilbert without Sullivan, Bach partitas on the captivating clavichord and a Brahms quartet arranged for symphony orchestra. It's somehow reassuring that you can be caught off-guard by music, or instruments you think you know. It goes to show there is still so much more for composers, musicians and arrangers to say, and that's a thrilling prospect.

Michael Beek Reviews Editor

This month's critics
John Allison, Nicholas Anderson, Michael Beek, Terry Blain, Anthony Burton, Kate Bolton-Porciatti, Garry Booth, Geoff Brown, Michael Church, Christopher Cook, Martin Cotton, Christopher Dingle, Misha Donat, Jessica Duchen, Rebecca Franks, George Hall, Malcolm Hayes, Julian Haylock, Claire Jackson, Daniel Jaffe, Berta Joncus, Erik Levi, Natasha Loges, Max Loppert, Andrew McGregor, David Nice, Roger Nichols, Bayan Northcott, Jeremy Pound, Steph Power, Anthony Pryer, Paul Riley, Mike Scott Rohan, Jan Smaczny, Geoffrey Smith, Michael Tanner, Kate Wakeling, Helen Wallace

KEY TO STAR RATINGS
★★★★★ Outstanding
★★★★ Excellent
★★★ Good
★★ Disappointing
★ Poor

RECORDING OF THE MONTH

A noble instrument's eloquence rediscovered

Julian Haylock applauds Peter Moore's all-too-rare artistry with which he displays the trombone's subtlety and expressiveness

Life Force
Music by Fauré, Schumann, Rachmaninov, Gräfe, Bruch, Brahms, Mahler and Pryor
Peter Moore (trombone), James Baillieu (piano)
Rubicon RCD 1028 66:31 mins

Those who have yet to encounter the captivating playing of 2008 BBC Young Musician of the Year Peter Moore may initially be a little put off by the repertoire featured here - Fauré's Après une rêverie, Bruch's Kol Nidrei and Brahms's Vier ernste Gesänge for trombone? Really? Well emphatically yes, when played with such intuitive phrasal sensitivity, intonational security and tonal lustrousness. Indeed, the Fauré is one of the star items here, coloured gently with a distinctly French-style vibrato that appears to carry with it the aroma of Gauloises and Absinthe in the manner of Marcel Gauguin. This music cries out for a heavenly legato and seamless transitions between pitch registers, something that Moore negotiates effortlessly, whilst timing and shaping the music's beguiling contours with vocal rapture - one can readily sense the meaning of Romain Bussine's sensuous flow of rhyming couplets without hearing the actual words. Kol Nidrei benefits from the trombone's enhanced projection and clarity by comparison with the cello's lower register, allowing the music's declamatory essence to emerge in the full brightness of day. As Bruch's heartfelt invention gently unfolds, it is Moore's mellow cushioning of the beginnings of phrases that proves especially seductive, creating the curious impression of the sound having been generated before you actually
Brahms's late songs are played with a nobility one might think only possible when sung

with an eloquence and nobility that one might have thought almost impossible except by the human voice. Even Mahler's iconic 'Urlicht' sounds utterly convincing, enhanced by Baillieu's radiant pianism and first-rate engineering.

Moore's dazzling performance of Friedebald Gräfe's Trombone Concerto is guaranteed to blow away any remaining musical cobwebs, yet arguably the stand-out item is Schumann's three Op. 73 Fantasiestücke, which emerge sounding as freshly minted as the two days in which they were (miraculously) composed. To finish, one of band supremo Arthur Pryor's delightful miniatures, the waltz-like Thoughts of Love, thrown off by Moore and Baillieu with an infectious bonhomie that brings the curtain down with a deliciously virtuoso flourish.

**PERFORMANCE**

★★★★★

**RECORDING**

★★★★★

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