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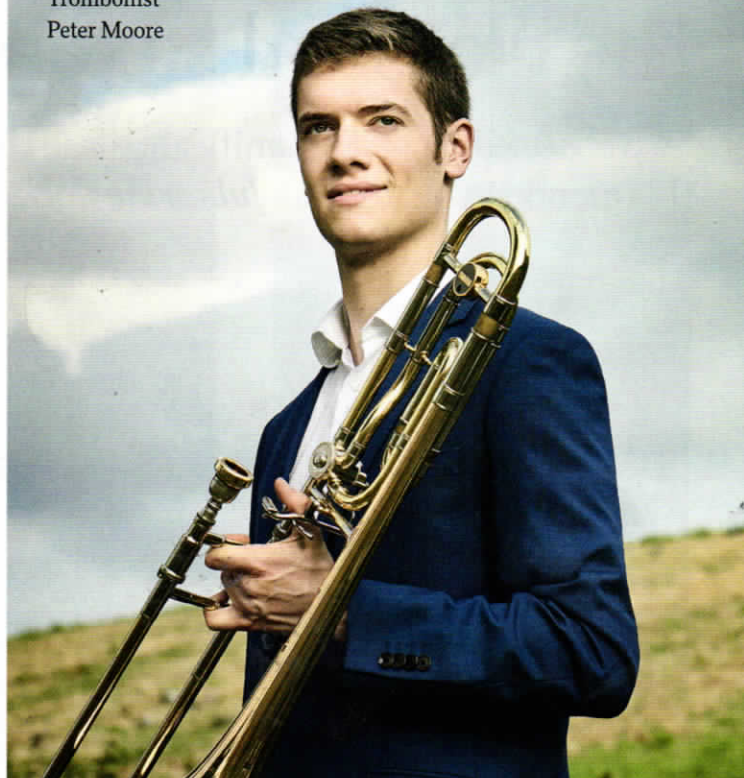
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September reviews

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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Reviews

110 CDs, Books & DVDs rated by expert critics

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 Duchén, Rebecca Franks, George Hall, Malcolm Hayes, Julian Haylock, Claire Jackson, Daniel Jaffé, 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

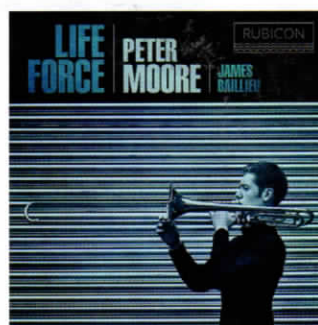
KEY TO STAR RATINGS

★★★★★ 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 blanch at the sight of some of the repertoire featured here – Fauré's *Après une rêve*, Bruch's *Kol Nidrei* and Brahms's *Vier ernste Gesänge* performed on the 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 Galiègue. 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



Eloquent versatility:
Peter Moore proves anything
is possible with fine artistry

hear it. No less striking is his pin-point tuning and unblemished tonal purity, reminiscent of Christhard Gössling, principal trombone of the Berlin Philharmonic since 1984. Another cello favourite – the slow movement of Rachmaninov's Op. 19 Sonata, complemented by accompanist James Baillieu's melting phrasing – is a triumph of breath control, with the composer's gently ecstatic invention seemingly gliding on warm air currents.

Perhaps the greatest revelation comes with Brahms's late songs, which here benefit from a keener tonal and interpretative focus than many singers have brought to these elusive distillations of the composer's creative essence over the years. Based on Biblical

texts and composed in the wake of his beloved Clara Schumann suffering a debilitating stroke, the occasional vocal awkwardnesses of Brahms's uncompromising soundworld are encompassed by Moore

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 ★★★★★

Hear excerpts and a discussion of this recording on the monthly **BBC Music Magazine Podcast** available free on iTunes or classical-music.com

An interview with Peter Moore



A debut album ten years after winning BBC Young Musician; why the wait?

It's something I always wanted to do, but I got caught up in other things. I think at 12 I was a little bit green; you've got so much more to learn and pick up. A couple of years after the competition I had a lot of opportunities, I was travelling about all over the place and did it without thinking about it. Then all of a sudden I was 14/15 and I retreated for about a year and a half, got my head down and started working quite hard again, and that was good for me I think.

Tell us about your programme.

I couldn't come up with a list of works that really slotted in a certain bracket, and I thought why doesn't the bracket just be pieces I've always wanted to record? It's things I get a real buzz playing, and sentimental ones like the Gräfe, which was one of the first pieces I ever did with my first teacher. I'd also been exploring the vocal lieder and that's something I wanted to do. I could have put on the old trombone favourites, but I wanted to open it up and show that there are sounds you possibly didn't know could happen on the instrument.

Does the trombone sometimes get a bit of a raw deal?

Of course, and I crack all the jokes about trombonists being first in the pub, and having no musical refinement, but it works on the flip side as well because you get people that open their minds, listen to it, and say 'oh wow, that's amazing!' Then hopefully they go home and listen to recordings or come back to the next concert – and you've done your job.