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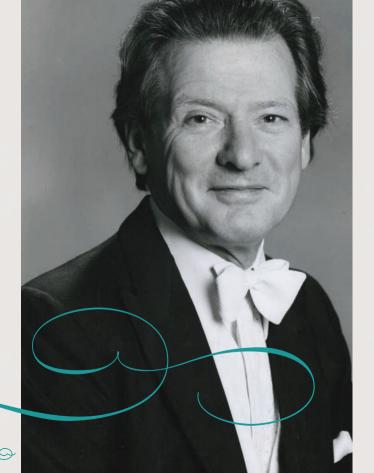
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## A RECORDED HISTORY

Philip Stuart

It all started with L'Oiseau-Lyre - a boutique record label run by a Paris-based Australian heiress who paid the players in cash at the end of the session. The debut LP of Italianate concerti grossi had a monochrome photograph of a church porch on the cover and the modest title "A Recital". Humble beginnings indeed, but in 1962 "The Gramophone" devoted a full page to an enthusiastic review, concluding that it was played "with more sense of style than all the chamber orchestras in Europe put together". Even so, it was more than a year before the sequel, "A Second Recital", appeared. Two more such concert programmes ensued [all four are on CDs 1-2] but by then the Academy had been taken up by another label with a shift in policy more attuned to record collectors than to concert goers. The Academy's first Argo LP, a complete set of Handel's Op.3 [CD 9], initiated a long series of recordings of opuses comprising six or twelve concerti grossi. Argo had access to Kingsway Hall and Decca engineering, ensuring the finest sound available, and in 1965 Neville Marriner agreed to a five-year exclusive contract - the only one in the orchestra's history. He was later to tease the industry by arguing that if the Academy were to become exclusive to one label, a reciprocal agreement to give it exclusive rights to repertoire would be expected. In practice it was only nominally exclusive - there were a handful of LPs for American labels under the name "London Strings" - but it included the first Mozart recording, arias sung by Erna Spoorenberg [CD 60], and regular visits to Cambridge to record with college choirs, notably Haydn Masses with St. John's and Handel anthems with King's. Andrew Davis, Christopher Hogwood and Stephen Cleobury were among the organ scholars who played continuo on these sessions. Twentieth century repertoire was explored - Stravinsky, Elgar and Bartók [CDs 49-51] - and a highlight was "The Four Seasons" with Alan Loveday [CD 3], recorded in the first sessions at what became a favourite venue, St. John's, Smith Square, in 1969.

Despite all this, Marriner felt that the contract was too restrictive. Sessions for Argo continued until the label's demise in 1983 but, after some discussions with E.M.I., he chose a partnership with Philips that endured from 1970-1997. Erik Smith had already produced



several Academy recordings and his move from Decca to Philips was a significant factor in this decision: grand plans were afoot. A box set of four LPs charting "The Rise of the Symphony" [excerpts on CD 19] was just a beginning. There were complete sets of Mozart's Piano Concertos - a leisurely progress with Alfred Brendel that was not completed until 1984 - Mozart's wind concertos, Rossini's overtures [CDs 34-36] and the symphonies of Mozart, Schubert and Beethoven. There were oratorios by Haydn and Mendelssohn, operas by Mozart, Rossini, Verdi and Sullivan and substantial contributions to Erik Smith's "Philips Complete Mozart Edition" of 1991 [a selection is on CDs 29-30]. Less welcome to Marriner was Philips' tendency to use the Academy to accompany its roster of instrumentalists - including Henryk Szeryng, Gidon Kremer, Heinrich Schiff, Michala Petri, Heinz Holliger, Klaus Thunemann, Hermann Baumann and Håkan Hardenberger - when he would have preferred to find soloists from among the orchestra's own players. As the Academy grew to symphonic proportions, there was some nineteenth and twentieth century repertoire [gathered among CDs 39-48]: Grieg, Gounod, Fauré, Bruch, Strauss (both J. and R.), Tchaikovsky, Sibelius, Ravel, Respighi, Bartók, Honegger, Martin and Martinů, plus a quantity of British music to match Argo's earlier coverage [CDs 55-56]. By the 1990s eighteenth century repertoire had been seized by "authentic" ensembles but was not relinquished entirely: the Academy travelled to Dublin for a video recording of the 250th anniversary performance of "Messiah". There was some light relief to all this monumental work: a "Lollipops" CD in 1986 and a much earlier "Concert à la Carte" that included one of Beecham's specialities, "The Arrival of the Queen of Sheba". Although it sold well and some of its titles were re-cycled in LP compilations during the 1970s, it was overshadowed by similar albums recorded for E.M.I. and is only now appearing in full [CD 37].

Marriner's Academy did not give much attention to contemporary music - perhaps he thought that was the London Sinfonietta's domain. So there were only two recordings of music written for the orchestra: Walton's string orchestra arrangement of his 1947 Quartet (set down in

1972, on CD 59) and Nicholas Maw's "Life Studies" (1978). These supplemented Argo's catalogue of English music [see CDs 51-58], along with LPs of Tippett, Vaughan Williams, Britten, Butterworth, Delius and Warlock. New labels Academy Sound and Vision (set up by (in 1990) all continued this tradition. Having used the Academy mainly in an accompanying role in the 1970s (with further visits to Cambridge for choral repertoire), E.M.I. engineered the Academy's first digital recording in 1980. That led on to digital re-makes of standard repertoire by Bach, Handel and Mozart and a more substantial contractual relationship from 1985-93. One CD title, "The Sound of the Academy", was now that of the expanded band, playing Berlioz, Nicolai, Suppé, Ponchielli, Musorgsky, Rimsky-Korsakov and Shostakovich. Overtures by Suppé, Cherubini and Wolf-Ferrari followed, but there were Marriner-sceptics within E.M.I. who were reluctant to allow him any more substantial repertoire than Bizet and Falla. Hitherto the Academy's sessions had been paid at chamber music rates, on the ground that enhanced fees for twenty string players was cheaper than sixty players on basic rates, while sales figures for the resulting discs were comparable. As the Academy expanded to symphonic proportions, notice was received that rank and file players would in future be paid at standard union rates. The office responded by claiming that "There are no rank and file players in the Academy", but this argument was ultimately unsustainable.

The Academy's best-selling recording was not made for any record company. The sound-track album of "Amadeus" (1984) introduced the orchestra to a new audience and prompted a couple of novel projects. Their long-serving timpanist, Tristan Fry, also played in a rock group named Sky and the two ensembles joined up to record a Mozart plus rhythm album in 1986. For "The Academy Plays Opera", taped a few months later, E.M.I. commissioned arrangements from Andrew Pryce Jackson (a prominent figure in the LSO's "Classic Rock" series) that featured a cimbalom on the "Anvil Chorus". An electric guitar solo dubbed on to test pressings of "Nessun dorma" was removed before publication. This flirtation with cross-over did not go

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much further. In 1996 there was an album of Beatles titles sung by Tomoko Shibata, issued only in Japan. Ten years later Paul McCartney's "Ecce Cor Meum" was recorded at Abbey Road and filmed for DVD at a Royal Albert Hall concert. On John Harle's "Songs of the Spirit" (1997) the Academy's strings provided backing tracks for his Silencium Ensemble. Katsuhisa Hattori's multi-volume series of "Ongaku Batake" (Japanese children's songs) added backing from whichever London orchestra happened to be available: the Academy recorded six titles in 1997 and more in 2001. Closer to home, Marriner conducted Debbie Wiseman's settings of four children's fables for a Teldec recording in 2000, with the solo parts played by pupils from The Purcell School - one of whom subsequently became the LPO's Principal Flute. Curiosities from the 1990s included a CD marketed as "Christmas with the Academy". "The London Viola Sound" on Geoffrey Simon's Cala label was produced by forty-eight players, eight of them from the Academy, but for "The London Trombone Sound" the orchestra supplied just two of the seventy-six. As for soundtracks, "Amadeus" was followed by nine more films, of which only "The English Patient" and possibly "From Hell" are remembered. Perhaps looking into the future, the first sessions for video game music took place in 2013.

The 1990s could be characterised as the Academy's German period in the studios. As principal conductor of the Stuttgart Radio Symphony Orchestra from 1983, Marriner had begun recording for Delta Music GmbH, which issued CDs on its Capriccio label. Where E.M.I. (and even Philips) had feared to tread, Capriccio turned to the Academy for Dvořák's last three symphonies and a complete Tchaikovsky cycle. Songs by Mahler, orchestral works by Elgar and Mendelssohn and ballet music by Adam and Massenet all followed. There were also some sessions directed by Kenneth Sillito. The Academy's final substantial recording contract, running from 1993-97, was with Hänssler and covered a dozen CDs conducted by Marriner (including the symphonies of Schumann and Brahms, concertos by Grieg, Sibelius, Tchaikovsky and Rachmaninov, plus works by Ravel) and a dozen more (Vivaldi, Handel, Haydn and Mozart) with a smaller band under Iona Brown. Her direction having marmite qualities, the



Academy was virtually two distinct ensembles around this time. Most of Hänssler's sessions took place in Henry Wood Hall, which the Academy had used regularly since 1975. But with coverage of the repertoire reaching saturation point, the classical recording industry came close to collapsing around the turn of the century. The standard work unit for recording is the three hour session and during the 1970s the Academy played 861 such sessions. The total stayed not far short of seven hundred per decade in the '80s and '90s. It fell to 173 in the first decade of the new century and is unlikely to reach even that total in the current decade. As a touring orchestra without an extended season in a regular London home, the Academy was not in a position to follow the example of LSO Live by marketing recordings of its concerts. Instead one-off recordings became the norm.

This trend was already apparent from the mid-1990s and frequently saw the Academy accompanying concertos. Among the soloists were Till Fellner and David Pyatt for Erato, James Galway and Angel Romero for R.C.A and Hilary Hahn for Sony. A few years later Anthony Marwood directed concertos by Weill and Vasks for Hyperion and Julia Fischer directed Bach for Decca [CD 15]. She was also filmed in the National Botanic Garden of Wales, playing "The Four Seasons" with Kenneth Sillito directing. For several years the Academy was engaged by Opera Rara and there were a few other vocal recitals, with Brian Asawa, Joseph Calleja and Kate Royal. Contemporary music made a belated appearance, Geoffrey Burgon, Christopher Gunning, Joseph Curiale, James Macmillan and Krzysztof Herdzin all conducting their own compositions. Marriner took on works by Thomas Beveridge, Gordon Getty and Howard Blake. A highlight in 2000 was the reappearence of Murray Perahia. He had recorded Mendelssohn with the Academy in 1974 before defecting to the English Chamber Orchestra for his Mozart cycle. The Beethoven concertos, with Marriner conducting the Academy, were filmed for VHS at Royal Festival Hall concerts in 1988, but his Bach concertos for Sony [CDs 13-14] surpassed all that had gone before and the Academy's strings then surpassed themselves in an arrangement of Beethoven's Op.127 Quartet under his direction. In 2004 Neville Marriner achieved a long cherished dream of recording Mozart's Clarinet Concerto with the LSO's Principal Clarinet, his son Andrew [CD 60]. Three years later the Academy recorded Mozart and Fauré in concert with Harry Christophers' choir The Sixteen - the management of the two ensembles briefly shared an office in Wapping.

The orchestra's current director, Joshua Bell, had made his debut recording with the Academy way back in 1986. Subsequently contracted to Sony, he returned with a "Romance of the Violin" album in 2003. That was followed by "The Four Seasons", concertos by Bach, Brahms and Bruch [CD 46], and a pair of Beethoven symphonies, directed from the violin [CD 32]. The present decade had begun with more sessions accompanying guest soloists (Albrecht Mayer for Decca and Håkan Hardenberger for BIS) before the Academy's own Leon Bosch recorded Double-Bass Concertos by Dittersdorf. The "Amadeus" effect could still be felt, with Marriner and the Academy assumed to be the go-to partners for Mozart recordings. Rachel Barton Pine made a set of the violin concertos. Following on after Brendel, there were CDs of various piano concertos with Rudolf Buchbinder, Stefan Vladar and Ivan Moravec in the 1990s and more recently Ingrid Jacoby, Hai-Kyung Suh, Lucas & Arthur Jussen and Yeol Eum Son. The latter's account of K467 was Neville Marriner's last recording [CD 60] - but his orchestra lives on in concert, if now infrequently in the studio. That original 1962 reviewer might have anticipated more Handel and Corelli, perhaps some Mozart, but hardly a progression encompassing Respighi's Roman Trilogy and several post-1962 compositions, amounting by 2019 to some five hundred discs.

The booking sheets for the earliest sessions, written out in pencil by Elizabeth Sims (Molly Marriner, as she subsequently became) could, with their mingling of first names, nick names and just plain initials, be mistaken for lists of who to send a Christmas card or invite to a party. So while the Academy has accompanied some famous instrumentalists - Viktoria Mullova, Anne-Sophie Mutter, Mstislav Rostropovich, John Williams, Sabine Meyer, Maurice André -

and such singers as Lucia Popp, Janet Baker, Ian Bostridge and Dmitri Hvorostovsky - it has always taken a special pleasure in giving solo spots to "family" members. Neville Marriner's own playing can be heard in concertino passages on the earliest recordings, but he took care to share the violin solos with colleagues long before he exchanged his bow for a baton. Alan Loveday, Iona Brown and Carmel Kaine regularly played principal first violin before Kenneth Sillito was appointed leader in 1980. The third LP had Simon Streatfeild playing a viola concerto and the fourth featured Kenneth Heath, Roger Lord and Barry Tuckwell, respectively the LSO's Principal Cello, Oboe and Horn at the time. Trumpet concertos were regularly assigned to John Wilbraham [and are collected on CD 7]. After some continuo work, George Malcolm was allowed harpsichord concertos [CD 18] and eventually a boxed set of Handel's organ concertos. For years William Bennett took most of the flute solos, several ladies shared the oboe solos with Neil Black, while Jack Brymer and Cecil James completed the woodwind quartet. By the 1980s, prominent players included Stephen Shingles and later Robert Smissen (viola), Denis Vigay then Stephen Orton (cello), Graham Sheen (bassoon), Timothy Brown (horn) and Michael Laird (trumpet), while John Constable became the regular keyboard player. More recently Jaime Martin (flute) and John Heley (cello) have been among those earning individual credits on disc. Records do not make themselves, so in conclusion tribute should be paid to the Academy's producers and engineers, among them Michael Bremner, Chris Hazell, Kenneth Wilkinson and Stanley Goodall (Argo), Erik Smith, Hans Lauterslager, Wilhelm Hellweg, Volker Straus, Onno Scholtze, Erdo Groot and Martha de Francisco (Philips), Christopher Bishop, Christopher Parker, Stuart Eltham, John Fraser and Mark Vigars (E.M.I.) and more recently Adam Abeshouse (Sony), Andrew Keener and John Timperley.

Philip Stuart is the author of "Marriner and the Academy - A Record Partnership" (1999)



# Reminiscences by LADY MARRINER

The Academy made records and records made the Academy. It all began with Mrs Louise Dyer who was building a recording catalogue of early compositions from her music publishing company. L'Oiseau Lyre. The first disc had to be made in the middle of the night, when the buses stopped rumbling past St Martins for a few hours, and the players were paid with a five-pound note from Mrs Dyer's large old leather bag.

The recording industry blossomed after the war with the invention of LPs, and with the Academy, which was soon recording for all the major companies. One week they recorded the Mozart horn concertos, with different soloists for EMI and Philips. All this work provided a stable income for the players, and Neville remarked happily that they were grateful to be working at home, not endlessly touring Europe by bus. But the tight schedules meant there was not much time for jokes.

Neville loved recording because he felt you could reach as near perfection as possible. With an innate sense of timing, there were rarely moments of panic as the clock ticked towards the last minutes of a three-hour session. But there were interruptions which wasted time, squeaks from a moving chair at a passionate moment, a forgetful caretaker opening a door, one lady soloist complaining of being overcome by the scent of the other standing next door to her. As the catalogue filled and the orchestra expanded for the larger pieces another bonus occurred, the invention of CDs. The companies started rerecording the repertoire and the orchestra's diary refilled, only gradually slowing down after forty glorious years.

A singer friend once asked Neville how he could enjoy recordings with no audience to perform to. Neville explained that even in a concert once the music began, he was unaware of the audience behind — even to the extent that when once, in New Zealand, in the middle of a Tchaikovsky symphony, an earthquake rippled through the concert hall, he was completely taken aback by the audience applauding when the movement ended.

After all, a singer faces the audience, a conductor faces and communicates to their players. The downside of recordings is that a performance is set, and musicians are never completely satisfied, which is why some musicians made so many versions of the same pieces.

Occasionally, amazing things happened. One morning the orchestra were to record Richard Strauss's intensely emotional piece Metamorphosen, written after the bombing of Dresden and the destruction of the opera house. It is scored for strings only, including eleven cellos. After about two and a half hours and not one satisfactory passage 'in the can', Neville suddenly said "Stop, everybody. We will break for lunch now, but comeback punctually." At half past two, he picked up the microphone and said to the producer "First we will play right to the end without stopping". When everyone crowded into the control room to hear the playback, they heard the performance they had dreamed of.

Awards came, but the pace of recording was too fast for complacency. The first Grammy, America's top award fell in two pieces when the parcel was opened. The three-quarter size chocolate head and torso of Mozart, seated at the top of the table at the post concert dinner in Vienna, was eaten by the players on the flight home, and Philips 'golden disc' for Vivaldi's Seasons was dropped on the tarmac boarding the plane the next day. Picking up the pieces, it was discovered to be an ordinary disc painted gold and wasn't even one of the Academy's own recordings. Neville said he hoped that meant Philips had sold them all.



## **MARILYN TAYLOR** VIOLINIST

When I first worked with the Academy of St Martin in the Fields in 1971 the group was small-fifteen string players and perhaps a harpsichord. There were six first violins, four seconds, two violas, two cellos and one bass. Neville directed from the leader's seat, playing the concertante parts himself in baroque pieces, but handing the solos in later works to other members of the group. I was amazed at the vitality of the sound the group produced, and also Neville's ability to blend the very differing violin sounds into a homogenous whole.

As the repertoire expanded Neville abandoned the violin more frequently, Verklärte Nacht and Webern 5 Pieces being an early trigger.

Further expansion of the repertoire resulted in an enlarged Academy when recording for Philips. The original group were the core of this, but still went on tour regularly. After Neville gave up playing the violin several distinguished violinists led us on various tours. Eventually Iona Brown was chosen as its director.

Despite the huge amount of recording with Neville for the larger orchestra there was such a demand for the chamber orchestra that eventually there were two groups - one directed by Iona Brown and the other by Ken Sillito. Some of us were fortunate to work with all three groups, thus leading to a wonderful life of travelling the world and making music.

This led to a lovely exchange between Neville and Mary Shingles, the wife of Steve Shingles the principal viola. Neville congratulated Mary on her surviving twenty-five years of married life. She being a feisty Northerner retorted that thanks to the Academy it had only been about eight! She turned smartly on her heel before Neville could respond - a very rare situation!

Neville's professionalism was extraordinary, and he required the same of his colleagues. The length of time the Academy has flourished is surely a tribute to this. We were all freelance musicians with no contract and if it was felt that one's playing standard had slipped or attitude changed - that was it. It sounds (and was) ruthless, but it retained the high standard of Academy performances for years.

In what other group could one have played and recorded such a wonderful range of music, often with amazing soloists - concertos, symphonies, oratorios, operas - everything from Arne to recent commissions.

In all those years of recording I have the greatest pleasure in remembering the days of recording for the film 'Amadeus'. A whole fortnight of playing only Mozart, and yet still wanting more. It made a difference to public perception too. Before the film was released there was little Mozart to be seen on record shop shelves. Afterwards, several shelves were taken up by his work, and were constantly being emptied and renewed.

#### ANDREW McGEE VIOLINIST

The Academy were recording some tricky arias in Kingsway Hall with Janet Baker which were difficult to accompany. Neville was conducting and the 'temperature was rising' but tension was eased when a tramp entered the Hall. Neville quietly ushered the gentleman out of the Hall and we continued recording. A week or so later we were recording Acis and Galatea at St John's Smith Sq. with Robert Tear and Jill Gomez. Neville, during a coffee break asked me whether the Kingsway tramp was a relative? I then thought I would take Neville's joke further and next morning I arrived very early at St John's with an old coat, gardening trousers, a bottle of methylated spirits and a lifelike conductor Leopold Stokowski mask. I hid behind St John's curtains, changed and liberally added the 'meths' aftershave. I heard the orchestra arrive, tune up, and Neville started the session. Everyone was totally unaware at ten in the morning of what was about to come from behind the curtain! When I did appear singing in a drunken state, Jill Gomez fled, Robert Tear said 'Good morning' and backed away! The orchestra continued playing for a few seconds but then gradually came to a standstill as I carefully manoeuvred through the players to Neville's rostrum! Iona Brown was leading and was really afraid! Neville then said 'That explains the empty seat!' at which point I poured 'meths' into his coffee cup!

I feel very fortunate to have known Neville since 1961 in the LSO and then in the Academy. He had a great sense of humour and this combined with his quality of musicianship and understanding as a violinist, chamber music player and principal in the LSO gave him all that we can appreciate as a person and conductor to all he achieved with, and especially for the Academy of St Martin in the Fields.

#### GRAHAM SHEEN BASSOONIST

I first played in the Academy of St Martin in the Fields in 1972 and became principal bassoonist in 1976. The recording industry was flourishing and classical records (digital recording was some way in the future and downloading through the internet unimagined at that time) were selling in to an enthusiastic public. The Academy already had an impressive discography, of course, but it was about to become one of the most recorded orchestras in history. A combination of its vibrant and colourful style and the efficiency and speed at which the orchestra worked in sessions made it a highly attractive partner for so many recording companies both large and small. The breadth of repertoire was remarkable, ranging from the baroque to classical and later in the 80s to Dvořák, Tchaikovsky and some twentieth century classics too.

Philips commissioned large-scale projects such as the complete instrumental works of Handel as well as Mozart's operas with the very finest casts and many of the greatest choral works with the extraordinary Academy Choir. It should be remembered that orchestras were then normally recording repertoire which they had already presented on tour or as part of their concert seasons. There were rarely such luxuries for the Academy. Little of the recorded repertoire was played in concert before the recording session, though we might well "promote" it on tour subsequently. The work rate was quite staggering with whole Haydn symphonies, for example, being finished within two three-hour sessions or a complete opera in four or five days perhaps. It was a compliment not only to the ability and dedication of the members but also to Neville Marriner's leadership, his impeccable sense of time management and his ability to work hand-in-hand with the record producers. With around five and a half hours to produce a complete a Haydn Symphony, for instance, Neville would calmly rehearse and sort through all the detail for more than an hour. Only then would the real work begin: a heady round of "takes", listening, possibly rehearsing again and recording once more. Looking back, I'm surprised at how smoothly these recording sessions went considering the many challenges in balancing the needs of producer, engineers, musicians and musical director within a rigid timeframe. Exciting times.

#### KENNETH SILLITO VIOLINIST

My first experience of playing for the Academy of St Martin in the Fields and Neville was for an EMI recording in 1980 - a selection of pieces including the Siegfried Idyll by Wagner. The sessions started at 10am and I had travelled from Chester the night before having played a quartet concert there. First on the schedule was the Wagner and Neville decided that he wanted single strings at the start, even though this was the full orchestral version. So I was in at the deep end!

A memorable occasion in 1987 was for Chandos, recording French harp repertoire with Skaila Kanga. We spent most of the day recording Ravel's Introduction and Allegro, Roussel Serenade, Debussy Sonata for harp, flute and viola. The recording venue was St Barnabas Church in Finchley and at 9.45pm, when we thought we had finished for the day, the engineer, Brian Couzens came to me and asked if we could stay on to record the Saint-Saëns Fantasie for violin and harp, which was scheduled for 10am the following morning. Poor Skaila said her fingers were sore and asked why. "Because", replied Mr Couzens, "they are demolishing the house next door tomorrow morning!". We set to at 11pm to record the Fantasie and finished at about 1am! In retrospect it was probably a good thing, as there was a beautifully calm, almost magical atmosphere in the darkened church.

There were many more memorable recordings - The Barber of Seville, a favourite of Neville's, which included as soloists Thomas Allen, Agnes Baltsa, Robert Lloyd. A special occasion comes to mind when we bathed in the wonderful voice of Sir John Gielgud as he recited excerpts from Henry V to go with the music Walton had composed for the Laurence Olivier film. Another highlight was the so called 'Metre of Mozart' for Philips where I had the pleasure of recording the great Divertimenti, K 247 and 334, along with most of the lesser known works, all in the acoustic of the Henry Wood Hall.

Later we had the good fortune to work with the wonderful Murray Perahia, in concert and all too rarely, in the recording studio. The Bach Keyboard Concerti were a delight and he somehow cast his magic over the orchestral version of the Beethoven String quartet Op.127! Quite an achievement considering the number of string quartet members in the orchestra. Those are the everlasting memories for me.



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#### NAOMI LE FLEMING CELLIST

Neville was unique in that he engendered a wonderful feeling of camaraderie and excellence in the Academy. One felt one was part of something special and thoroughly worthwhile, and the endless list of great artists who worked with him speaks for itself.

His recording sessions were a lesson to us all and with his keen ear and psychological know how he always knew when to stop, when to squeeze the last drop for an even better take or to pretend not to notice and quickly play through, promising a break! I particularly remember



Heinrich Schiff recording the first movement of the Haydn C major cello concerto and nervously stumbling over a fast section many times to the point of anxiety from us all. Neville, in his wisdom, called a break for lunch. Immediately after the lunchbreak 'letter H', the point at issue was calmly announced and without a word we all played the very same section plus soloist -it went perfectly!

His canny mixture of seriousness, sympathy and humour was brilliant, he listened to our comments, our discussions and we could always join him listening back to takes in the recording studio - but one always felt he knew his own mind and with his expert ear and utterly professional command the results were superb.

The tours were a balance of top class playing and terrific fun, not withstanding the stress and fatigue associated with intensive travelling, Neville rode above it, sometimes donning dark glasses after a heavy evening, but always game for tricks, parties and sociable evenings.

Once, while we were waiting around at LA airport, tired after a concert, I had the gall to pass Neville a small envelope containing a toy rattlesnake springing device which when released made a frightful racket, a terrible clattering noise. Neville fell for the trick in the best of humour!

One didn't really tease Neville, but one occasionally tried, three loud chords at the beginning of the Eroica symphony, thankfully in a rehearsal went more or less without comment and fell rather flat! He would remain undeterred by all unforeseen circumstances, large moths landing on his shoulder, exploding light bulbs, chipmunks on the stage, the list is endless. He remained a rock of respectability and an utter professional. I must say what stands out in my mind, is the interest and sympathy which he always displayed towards the concerns and needs of individuals

#### TRISTAN FRY TIMPANIST

Under Neville's leadership, every player would feel personally involved in the recording process and therefore help as much as we all could to develop super recordings. After recording a take we would pretty much all go into the recording booth to hear the playbacks. I think at that time this was very unusual with other groups, even unheard of, and sometimes frowned upon.

We all realised that it was important to know what our individual impacts were on the music Maybe we were playing too loud or too soft, too long or too short, in relation to our friends, We would know straight away if we went into hear and then correct it for the next take Neville, Stan Goodall, (sound engineer for Argo, Decca,) and I realised very quickly that my instrumentwas the most difficult to control in the vibrant sound settings of the studios we were recording in. The norm at that time, and often still is, is for timpanists to use the lovely looking 'white fluffy sticks'. These sound great in many musical places, especially what I call 'romantic' parts, but unfortunately for anything rhythmic the microphones translate the rhythm as a roll, or a continuous long note. It also muddies up the whole sound of the orchestra.

Sometimes we would use a duster, or my scarf, which is why I always wear one, to dampen down the drum head, but this kills the note of the drum. So dear Stan Goodall and later our dear friends at Philips would build me a little beach hut, in whichever studio we were in, with its own microphones.

This helped to stop my sound spilling onto the mics of the other instruments in the band. Of course this worked both ways in the fact that if I was harder to hear in the studio, it was also harder for me to hear the music, and of course Neville's instructions. Once Neville said "Tristan, I can't hear what you're doing in bar so and so" My silly flippant reply was, "Neville, I'm relying on that!" I'm lucky to still be working.



#### ROBERT SMISSEN VIOLA

Whilst a student in the late 70s I ushered at Academy concerts in the St Martin in the Fields festival. Like a kid dreaming of playing for their favourite team... that has never left me. There were huge characters, candle lit, in tails, ball gowns, playing with such conviction and style, yes, style, and that style, I consider the essence of the Academy.

An audition with Neville in the mid-80s, an informal, relaxed affair with no sight reading but a convivial conversation after I had played, my apprenticeship began. If we weren't touring, we were recording. St John's Smith Square, Henry Wood Hall, Abbey Road, Walthamstow Town Hall, St Jude's Hampstead, all became very familiar journeys. Fabulous repertoire with Neville interspersed with little band tours with Iona Brown and Ken Sillito and, in more recent years, Julia Fischer, Murray Perahia and Joshua Bell and the Chamber Ensemble, it has been the most varied and satiating diet.

# LYNDA HOUGHTON DOUBLE BASS

Playing for Neville in a recording studio was like being part of a Master Class. He was always immaculately prepared, both musically and sartorially, dressed in his bespoke shirt over a white turtle neck top.

He knew his players well so there was a bedrock of rapport and respect, but his ability to make any soloist, vocal or instrumental however esteemed or unknown, totally at ease and able to give of their best, was something I'll never forget.

He achieved this with humour and professionalism, knowing what passage needed microscopic analysis and where to stop, always considering his musician's stamina and the law of diminishing returns.

Neville's relationship with the producer and recording engineer was usually very cordial but he would not suffer unnecessary meddling, his almost uncanny instinct for how the piece in question would sound when played on vinyl, tape or CD was unsurpassable. He knew just when to tweak the articulation or instrumentation to make a desired musical effect - always with integrity and boundless energy.

How lucky we all were to be part of his magic.

# TIM BROWN HORN

My impression was that Neville was never happier than when making records. He felt that we were lucky to have the opportunity to make LPs and then Tape Cassettes and finally CDs of so much marvellous repertoire. Decades of relatively well-paid work for him and the Orchestra mostly in venues with fine acoustics for recording such as Wembley (now Brent), Walthamstow and Watford Town Halls as well as the (never equalled) Kingsway Hall and St John's Smith Square. Neville began to ascend the podium (rather than directing from the leader's seat) during my early days with the orchestra. He modestly used a pencil and not the more maestro-like baton at that time.

**♦** 32 **⑤ ◎** 

 $\bigcirc$  33



The Creation sessions in St John's Smith Square (recording not included in this set)

#### HISTORY OF THE ACADEMY OF SAINT MARTIN IN THE FIELDS

Susie Harries (née Marriner)

The Academy of Saint Martin in the Fields is 60 years old, but it only took half that time for it to become part of the English musical establishment, regularly referred to as an institution. Look up 'institution' and you get some interesting definitions: 'An institution is a social structure in which people cooperate..... An institution has a purpose.... Institutions are permanent, which means that they do not end when one person is gone.' Permanent, perhaps, but not static: to survive this long, you have to evolve and adapt to your environment. Over the past six decades, the world of classical music has altered almost beyond recognition, and the Academy is an intriguing prism through which to view those changes.

'A social structure in which people cooperate'.... an apt description of the Academy in its earliest days. It was originally founded as a small string band with several purposes — to provide orchestral music for the church of St Martin-in-the-Fields in Trafalgar Square; to play neglected repertoire in a new way; and - most important — to provide a refuge from the conductor and offer opportunities for more creative musical collaboration.

The church of St Martin's was of course then, as now, a refuge of a different kind - a centre for social work, a haven for the poor, the lonely and the vulnerable; but it had a strong musical tradition, and in the late 1950s master of music John Churchill, determined it should have a regular orchestra, recruited a group of string players from the London Symphony Orchestra. Neville Marriner, as the principal of the LSO second violins, had experience of directing string players. He also had some reputation as a baroque violinist, and this was perhaps the deciding factor in appointing him leader of the group, because the aim at the outset was to focus on the period of Bach and Handel and the development of the concerto grosso.

The early music revival was gathering speed in England, and the new ensemble caught the wave. In keeping with its 18th-century focus it called itself an Academy after the musical academies which had flourished in the Baroque era, extending knowledge of music through

performance and discussion. But the band's approach could never be called drily 'academic'. Its original style owed much to Thurston Dart, one of the first musicologists to insist on taking early styles of performance seriously, but something of a maverick when it came to interpretation. Dart persuaded the players to experiment with short, light Corelli bows, to see what it felt like to play baroque music on old instruments – after which they adjusted articulation and vibrato on their modern instruments.

The Academy's early style was also influenced by the temperament of its leader. Marriner wanted energy in the sound, but not weight; he was after a precision that was liberating rather than restricting, and spirit without pomposity or aggression. Transparency was the watchword — the ability to hear at all times what was going on everywhere in the score — and this aural democracy would come to characterise the group.

Without a conductor, it operated as a collective. These were top quality players — leaders of orchestras, members of prominent quartets, all capable of taking solos. Membership was regular, but it was part-time and not salaried, and people were playing for their places. Each had the ability and the scope to make an individual contribution: this was chamber music on a grand scale. The Academy offered fresh repertoire being played in a new way, more rehearsal, with more time for discussion and more say in interpretation: Marriner led from the first desk as a helmsman and referee rather than a dictator. The band was playing for pleasure, and its enthusiasm was remarked upon as often as its technical skill.

Both were in evidence at that first professional concert on November 13th 1959; but it would not be through live performance but through recordings that the Academy would make their name and find a way to maintain themselves into the next century. By the 1960s ensembles struggled to support themselves through concerts alone. It was the Academy's good fortune that one of the concerts it did give attracted the attention of the small specialist record

company L'Oiseau-Lyre, and in 1961 it made its first disc, a recital of lesser-known Baroque composers.

In 1965 the group was adopted by the small Argo label - and it was set to surf another wave. This was the heyday of the stereo LP, which ideally suited the band's precise, bright sound; and in Argo's classical recording team of producer Mike Bremner and balance engineer Stan Goodall the Academy found the perfect partners. Between them – and with a leader in Neville Marriner who understood the recording medium and relished working with it - they found the way to translate studio sessions into live performances for the listener. To replicate the vitality of the Academy's concert style, for example, the bass line would be close-miked, and the timpanist given a small enclosure of screens, with his own microphone, for a dry, clear sound that did not swim into the main orchestral texture. Making records was a treat rather than a chore: Bremner admired 'the mixture of extreme seriousness and entire relaxation' which is obvious in so many of the finished products.

Argo took the Academy in new directions. The company encouraged the band to tackle new repertoire. Period instruments were on the rise for baroque performance; most Academy players made their principal living with modern symphony orchestras and were not going to abandon modern instruments. So while the group never entirely forsook the baroque, they began to look for other repertoire suited to their style. With Argo they explored Dvorak, Grieg, Prokofiev, Elgar, Tippett - and in 1967 they tackled Stravinsky's *Pulcinella* suite. The rhythmic complexities, it soon became clear, demanded a conductor, and Neville Marriner stepped up.

This was not initially a success. 'Please stand somewhere we can see you, Nev,' complained oboist Roger Lord, 'or somewhere where we can't.' To be back under the baton went against the original ethos of the enterprise; but Marriner did his best to preserve the existing balance

of discipline and dialogue, and the way was clear for the Academy to take new forms. The chamber music philosophy was maintained with the creation of the Academy Chamber Ensemble in 1967; but with a conductor to hand the band could also expand into a small classical symphony orchestra, with wind, some brass and larger string sections, and a different recording universe was opened up.

In 1970, with a new company — Philips — and a new producer in Erik Smith, the Academy launched into major projects. With Smith, a Mozart scholar, it produced a cycle of all the 'name' Haydn symphonies and an entire cycle of Mozart symphonies. It also forged partnerships with leading soloists, most notably with Alfred Brendel, with whom it recorded all 23 Mozart piano concertos. Recordings poured out: in 1978 a Gold Disc represented more than a million sales of Academy records, and the band would later be given the Queen's Award for Export Achievement. The records were, of course, a boon to classical radio stations throughout the world, most audibly in Germany and the United States.

The Academy now had an international reputation — boosted in the mid-1980s by its association with the film of Peter Shaffer's *Amadeus*. Marriner had been given a controlling hand with the music, which he insisted must have an independent existence, no mere background noise: the soundtrack is still one of the best-selling classical discs of all time. Behind the Academy name, however, there had been significant changes. Marriner had exchanged playing for conducting, and from the 1970s onwards appeared mainly as principal conductor for the expanded orchestra. New leaders took over the small orchestra — Iona Brown in 1975, Kenneth Sillito in 1980, Tomo Keller in 2015. In the 1980s recording had still been central to the Academy's existence — and re-recording of the core repertoire, as CDs replaced LPs. But by the late 1990s the boom was over and the recording industry was in decline.

Time to evolve again, and the Academy focused more of its efforts on live performance, in all

three of its formats, predominantly abroad. There had always been tours – first in Holland and Germany, then Japan, and from 1980 onwards the United States. Now they became a major raison d'être and the band's most effective way of keeping itself known, sometimes with its new principal guest conductor Murray Perahia, often in company with international soloists. Of these, several formed deep and lasting relationships with the orchestra – most notably Julia Fischer and Joshua Bell, who in 2011 would become the Academy's Music Director when Sir Neville, at 87, stepped back to become its Life President.

The 2019 Academy of St Martin in the Fields is superficially a rather different phenomenon from its 1959 ancestor. The *Ur*-Academy was something of a cottage industry, administered single-handed from the Marriners' kitchen table by Neville's wife Molly, and rehearsing in their drawing room; the current Academy has an office and professional staff of eight under its Chief Executive Alan Watt. Funding, too, was on the smallest possible scale in the beginning: 'shoe-string would have been an exaggeration for what the Academy was run on', Molly once remarked. After a start-up grant from the Pilgrim Trust, for the next half century the Academy received little assistance from any official body. These days it is supported by a wide and invaluable variety of trusts, corporate sponsors, individual patrons and friends such as President of the band's American Friends, Maria Cardamone, who in 2018 gave it an extraordinary million-dollar donation.

The band's finances have been bolstered since the 1980s by its share of royalties from *Amadeus*, which also played a major part in introducing the Academy to an audience immeasurably wider than the original lovers of the concerto grosso gathered in Trafalgar Square in the winter of 1959. Radio stations too have been critical sources of publicity, at home and abroad: hence the American cartoon depicting a man caught between a wireless announcing 'Played now by the orchestra of the Academy of St Martin in the Fields' and a parrot with a resigned expression adding 'Neville Marriner conducting'. The Academy has had a long relationship

with the BBC: it made its first broadcast on the Third Programme in 1959, and has appeared at the Promenade Concerts at regular intervals for half a century. The first Academy Prom, in the vast expanse of the Royal Albert Hall, was a performance of the Mendelssohn Octet; its most recent, in 2018, included Mendelssohn's *Midsummer Night's Dream* overture, Beethoven's Fourth Symphony and Saint-Saëns's Third Violin Concerto with Joshua Bell as both soloist and conductor. Meanwhile, in 2015, the Academy had become the first of Classic FM's Artists in Residence.

With the broader audience – for the Academy and for classical music generally – has come a more eclectic repertoire. Since accompanying Sir Paul McCartney's oratorio *Ecce Cor Meum* in 2006, the band has recorded the soundtrack for *The English Patient*, music by Michel Legrand and Ennio Morricone with Håkan Hardenberger, and Beyond the Stars, a celebration of the musical legacy of Keith Emerson. Almost as soon as it began to branch out beyond the Baroque, the Academy addressed itself to the music of the 20th century – not just *Pulcinella* but Strauss, Britten, Tippett, Bartok, Shostakovich – and premiered a wide range of new British works in the concert hall and at festivals. Elder statesmen such as William Walton and Arthur Bliss recast some of their earlier works for the orchestra: Lennox Berkeley and Nicholas Maw were commissioned to write specially for it. But it is only in the last three years that the Academy have acquired a Composer in Residence – one of Britain's best-known contemporary composers, Sally Beamish. Beamish first worked with the Academy as a violist, following in the footsteps of her mother, violinist Ursula Snow, who was a prized Academy regular for more than twenty years. As a composer, she is working for the orchestra on a piece in memory of Neville Marriner, who died in 2016, the year of her appointment.

Throughout the night of April 12, 2019, in the underground Tanks of Tate Modern – a rather different South Bank venue for the orchestra from the more usual Festival Hall - members of the Academy worked with another leading British composer, Gavin Bryars. With a choir



and additional musical ensemble, both composed of people with experience of homelessness, they completed a 12-hour performance of Bryars' *Jesus' Blood Never Failed MeYet.* 26 seconds of an unknown homeless man's singing plays on a loop while an orchestral accompaniment swells below it and builds around it, to be joined by the sound of other homeless voices, before the cycle starts again. The experiment was just one part of the Academy's current outreach programme. For over twenty years, the orchestra has been working with children and students – rehearsing, improvising, composing and ultimately performing together – with a view to strengthening the future of orchestral playing. At the same time, it has been using music-making as a bridge and a support for homeless and vulnerable people in London, in a series of informal workshops which lead to live performances or recording sessions. Not a project which would have occurred to the original Academy in the different social and cultural climate of the 1950s – and yet one entirely in tune with the spirit of the place where it was born, in the crypt of St Martin-in-the-Fields.

Sixty years on, the Academy is still essentially freelance, its members still drawn from among England's leading orchestral players. It is still flexible, still performs in three different formats, still adapts to the changing circumstances of the music business. It still draws strength from partnerships which are true collaborations — with Murray Perahia, Julia Fischer and Joshua Bell. It is still working with Molly Marriner, Chair of the Anniversary Gala Concert Committee. It is still in essence a collective endeavour; every player contributes to its sound, each has a stake in its success. For none is this just a job; the Academy is still playing for pleasure.

Susie Harries (née Marriner)

	ARCANGELO CORELLI 1653-1713			GEORGE FRIDERIC HANDEL 1685-1759	
11	Concerto grosso in D major, op.6 no.7	2.51	1101	Concerto grosso in G minor, op.6 no.6	2.14
1]	I Vivace — Allegro — Adagio	2.51		I Larghetto e affettuoso	3.14
<u> </u>	II Allegro	2.09		II A tempo giusto	1.32
3]	III Andante: Largo	3.02		III Musette: Larghetto	6.44
4]	IV Allegro	1.10		IV Allegro	3.15
5]	V Vivace	1.08	[22]	V Allegro	1.54
					11/1
	GIUSEPPETORELLI 1658-1709			FRANCESCO MANFREDINI 1684-1762	
	Concerto grosso in D minor, op.6 no.10			Concerto grosso in G minor, op.3 no.10*	
5]	I Adagio — Allegro	2.11	[23]	I Adagio	2.06
7]	II Largo	2.03		II Allegro	2.48
3 <u>1</u>	III Presto	1.31		III Largo	3.28
,	Y			IV Presto	2.47
	PIETRO ANTONIO LOCATELLI 1695-1764		[-0]		
	Concerto grosso in D major, op.1 no.9			TOMASO ALBINONI 1671-1750	
91	I Allegro	2.10		Concerto a 5 in A minor, op.5 no.5*	
101	II Largo	1.00	[27]	I Allegro	2.09
	III Allemanda: Allegro	2.05		II Adagio	3.22
	IV Sarabanda: Largo	2.25		III Allegro	1.51
	V Allegro	2.17	[22]	in rinegro	1.51
. 5]	Tillegio	2.17		LUIGI CHERUBINI 1760-1842	
	HENRICUS ALBICASTRO c. 1660 – c. 1730			Étude No.2 for horn and strings°	
	Concerto in F major, op.7 no.6		1201		6.17
1.41		3.19	[30]	Largo — Allegro — Moderato	0.17
	I Grave — Allegro — Grave			Barry Tuckwell horn	
	II Allegro	2.26			
	III Grave e spirituoso — Adagio	2.20			
[7]	IV Allegro	2.23			





	CHARLES AVISON 1709-1770	
[1]	Concerto grosso in A major, op.9 no.11*  I Largo	2.11
	II Allegro	2.50
	III Adagio	0.24
[4]	IV Aria	1.43
	HANDEL	
	Concerto grosso in G major, op.6 no.1*	
[5]	I A tempo giusto	1.39
[6]	II Allegro	2.01
	III Adagio	2.40
[8]	IV Allegro	4.56
	GEORG PHILIPPTELEMANN 1681-1767	
	Concerto in F major (Tafelmusik – Set II)*	
[9]	I Allegro	6.24
[10]	II Largo	5.25
[11]	III Vivace	3.36
	ANTONIO VIVALDI 1678-1741	
	Concerto for cello and strings in c minor, RV 401°	
[12]	I Allegro con molto	5.50
[13]	II Adagio	3.11
[14]	III Allegro ma non molto	3.51
	FRANCESCO GEMINIANI 1674-1762	
	Concerto grosso in E minor, op.3 no.3°	
[15]	I Adagio e staccato	3.36
	II Adagio	2.03
[17]	III Allegro	2.48

VINCENZO BELLINI 1801-1835
Oboe Concerto in E flat major <sup>o</sup>

[18]	Maestoso e deciso — Larghetto cantabile — Allegro polonaise	7.24
	Roger Lord cor anglais	

# CORELLI

Concerto grosso in D major, op.6 no.1°

	CC	meet to grosso in D major, op.o no.1	
[19]	I	Largo	2.52
[20]	II	Allegro — Adagio	3.21
[21]	III	Largo — Allegro	4.17
[22]	IV	Largo — Allegro	1.39
[23]	V	Allegro	2.18

Neville Marriner · Norman Nelson · Gerald Jarvis · Anthony Howard violins Kenneth Heath cello John Churchill harpsichord Academy of St Martin in the Fields NEVILLE MARRINER director

© 1962, 1963\*, 1965° Decca Music Group Limited Recording Producer: James Burnett Balance Engineer: Allen Stagg Recording Locations: Conway Hall, London, 25-26 March 1961 CD 1 [1]-22]; Walthamstow Assembly Hall, London, 4-5 July 1962 CD 1 [23]-[29], CD 2 [1]-[11]; Wembley Town Hall, London, 17-18 November 1963 CD 1[30],

CD 2 [12]-[23] First released as: SOL 60045 (February 1962) CD 1 [1]-[22]; SOL 264 (July 1963) CD 1 [23]-[29], CD 2 [1]-[11]; SOL 277 (April 1965) CD 1 [30], CD 2 [12]-[23] Total timings: CD 1 77.57 / CD 2 76.59 ADD





	VIVALDI	
	Le Quattro Stagioni, op.8	
	The Four Seasons	
	Concerto No.1 for violin and strings in E major, RV 269	
	"La primavera" ("Spring")	
1]	I Allegro	3.11
2]	II Largo	3.30
3]	III Danza pastorale: Allegro	4.38
	Concerto No.2 for violin and strings in G minor, RV 315	
	"L'estate" ("Summer")	
4]	I Allegro non molto — Allegro	5.50
5]	II Adagio — Presto — Adagio	2.36
6]	III Presto (Tempo impetuoso d'estate)	2.51
	Concerto No.3 for violin and strings in F major, RV 293	
	"L'autunno" ("Autumn")	
7]	I Ballo, e canto de' villanelli: Allegro	5.00
8]	II Ubriachi dormienti: Adagio molto	2.55
9]	III La caccia: Allegro	3.28
	Concerto No.4 for violin and strings in F minor, RV 297	
	"L'inverno" ("Winter")	
10]	I Allegro non molto	3.18
11]	II Largo	2.18
12]	III Allegro	3.00
	Concerto No.1 for violin and strings in E major, RV 269	
	"La primavera" ("Spring")*	
13]	I Allegro	3.18
14]	II Largo	3.25

[15]	III Danza pastorale: Allegro	4.36		
6	Concerto No.2 for violin and strin "L'estate" ("Summer")*	gs in G minor, RV 315		
[16]	I Allegro non molto — Allegro	6.08		
	II Adagio — Presto — Adagio	2.38		
	III Presto (Tempo impetuoso d'estate)	2.54		
	Concerto No.3 for violin and strin "L'autunno" ("Autumn")*	gs in F major, RV 293		
[19]	I Ballo, e canto de' villanelli: Allegro	5.22		
	II Ubriachi dormienti: Adagio molto	2.38		
[21]	III La caccia: Allegro	3.32		
[]				
	Concerto No.4 for violin and strin "L'inverno" ("Winter")*	gs in F minor, RV 297		
[22]	I Allegro non molto	3.19		
	II Largo	2.50		
	III Allegro	3.12		
41.00	Lavadav vialin			
	Loveday violin			
	on Preston harpsichord, organ A BROWN violin & director*			
	lemy of St Martin in the Fields ILLE MARRINER director			
NEV	TELE MARKINER director			
® 197	0 Decca Music Group Limited, 1980 Universal	8-10 September1969, 6-8 June 1979*		
	ational Music B.V.*	First released as: ZRG 654 (September 1970),		
	ding Producers: Michael Bremner, Vittorio Negri*	9500 717* (December 1980)		
	e Engineers: Stanley Goodall, Tryggvi Tryggvason,	Total timing: 86.52		
Ko Wi	Ko Witteveen* ADD			

Recording Location: St John's Smith Square, London,

	VIVALDI	
	Concerto in F major, RV 569	
	for 2 oboes, bassoon, 2 horns and continuo	
[1]	I Allegro	4.57
[2]	II Grave	3.21
[3]	III Allegro	4.55
	Concerto in F major, RV 456°	
	for oboe, strings and continuo	
[4]	I Largo	3.00
[5]	IIa Allegro	1.55
[6]	IIb Adagio	0.39
[7]	III Presto	2.06
	Concerto in A minor, RV 498	
	For bassoon, strings and continuo	1.6
[8]	I Allegro (ma molto moderato)	4.37
[9]	II Larghetto	3.52
[10]	III Allegro	3.09
	Concerto in C minor, RV 441	
	for flute, strings and continuo	
[11]	I Allegro non troppo	4.50
	II Largo	1.57
[13]	III [Allegro]	3.37
	Concerto in F major, RV 539	
[14]	For 2 horns, strings and continuo*  I Allegro	3.06
[15]	II Larghetto	2.08
[16]	III Allegro	2.13
[10]	in rinegro	

	Concerto in C major, RV 443		
400	for piccolo ("per flautino"), string	gs and continuo*	
	(edited Christopher Hogwood)		
[17]	I [Allegro]		3.53
[18]	II Largo		3.48
	III Allegro molto		3.08
	Concerto in D minor, RV 535		
	for 2 oboes, strings and continuo		
	(edited Christopher Hogwood)		
[20]	la Largo —		
	Ib Allegro		2.28
	II Largo		2.31
[23]	III Allegro molto		2.49
	Concerto in F major, RV 574		
	for 2 oboes, bassoon, 2 horns, vio	olin and continuo*	
[24]	I Allegro		4.20
	II Grave		3.17
	III Allegro		4.04
Wil	liam Bennett flute	Kenneth Heath cello	
Nei.	Black <sup>o</sup> · Celia Nicklin oboes	Colin Tilney organ	
Mai	tin Gatt bassoon	Christopher Hogwood harpsichord	
Tim	othy Brown · Robin Davis horns	Academy of St Martin in the Fields	
	Brown violin	NEVILLE MARRINER director	

15-18 July 1975 First released as: ZRG 839 (November 1977), ZRG 840\* (April 1978) Total timing: 82,28

[1] [2]	VIVALDI Concerto in D major, RV 563 for 2 oboes, violin, strings and continuo arranged for 2 trumpets I Allegro II Grave	2.39 1.57	Concerto in G major, RV 545 for oboe, bassoon, strings and continuo [16] I Andante molto [17] II Largo [18] III Allegro molto	3.51 1.54 3.53
[3]	III Allegro	2.10	Concerto in D major, RV 562a* for violin, strings and continuo	
[ <del>4</del> ] [5]	Concerto in F major, RV 539 for 2 horns, strings and continuo I Allegro II Larghetto	2.51 2.35	[19] I Allegro [20] II Grave [21] III Allegro	5.23 3.42 4.18
[6]	III Allegro	2.12	William Bennett · Lenore Smith flutes	
	Concerto in G major, RV 532 for 2 mandolins, strings and continuo		Celia Nicklin · Barry Davis oboes Graham Sheen bassoon Michael Laird · William Houghton trumpets	
[7]	I Allegro	4.00	Timothy Brown · Nicholas Hill horns	
[8] [9]	II Andante III Allegro	4.26 3.56	James Tyler · Douglas Wootton mandolins Carmel Kaine violin Alan Cuckston harpsichord	
	Concerto in C major, RV 533 for 2 flutes, strings and continuo		Academy of St Martin in the Fields NEVILLE MARRINER director	
[10]	I Allegro	2.38		
	II Largo	1.57 2.06		
[12]	III Allegro	2.06		
[14]	Concerto in A minor, RV 536 for 2 oboes, strings and continuo I [Allegro] II Largo III Allegro	2.39 2.14 1.53	® 1975*, 1983 Universal International Music B.V. Recording Producers: Volker Straus*, Wilhelm Hellweg Balance Engineers: Volker Straus*, Wilhelm Hellweg Recording Locations: Brent Town Hall, Wembley, London, 3-7 June 1975*; Henry Wood Hall, London, 12, 13 & 18 November 1982	

**♦** 52 **⑤** 

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	GEMINIANI	
	6 Concerti grossi, op.7	
	Concerto grosso No.1 in D major, H115	
[1]	I Andante	1.52
[2]	II L'arte della fuga, a 4 parte reale: Presto	2.38
[3]	III Andantino — Adagio	1.46
[4]	IV Allegro moderato	2.46
	Concepto guesso No 2 in Durinon H11(	
151	Concerto grosso No.2 in D minor, H116 I Grave	1.13
[5] [6]	II Allegro assai	2.48
[7]	III Andante	1.43
[8]	IV Allegro	2.55
[0]	1V Tilleg10	2.55
	Concerto grosso No.3 in C major, H117	
[9]	I Francese: Presto — Tempo giusto	2.19
[10]	II Inglese: Andante	2.32
[11]	III Italiano: Allegro assai	3.36
	Concerto grosso No.4 in D minor, H118	
[12]		6.01
	II Allegro — Adagio	1.40
[14]	III Allegro — Adagio — Allegro	3.09
	Concerto grosso No.5 in C minor, H119	
[15]		1.36
[16]		3.39
	III Allegro	2.08
. 1	0	

# Concerto grosso No.6 in B flat major, H120

	_	.,,	2 12
[18]	I	Allegro moderato — Andante — Grave	3.43
[19]	II	Adagio — Presto	2.16
[20]	III	Affettuoso — Andante	3.31
[21]	IV	Allegro moderato	1.26
[22]	V	Andante — Adagio — Allegro assai — Adagio — Presto	7.05

Malcolm Latchem violin
Stephen Shingles viola
Denis Vigay cello
Ian Watson harpsichord
Academy of St Martin in the Fields
IONA BROWN director

1983 ASV Ltd.

Recording Producer: Anthony Sargent Balance Engineer: Michael Sheady

Recording Location: Studio No.1, Abbey Road, London, 20-22 October 1982

First released as: ALH 927 (May 1983) / DCA 724 (July 1990)

Total timing: 62.54

ADD





ь	TRUMPET CONCERTOS	
	TELEMANN	
	Trumpet Concerto in D major	
[1]	I Allegro	2.59
[2]	II Grave: Poco andante	2.42
[3]	III Vivace	2.55
	ALBINONI	
	Trumpet Concerto in C major	
[4]	I Allegro	5.28
[5]	II Largo	1.43
[6]	III Allegro	2.03
	JOHANN WILHELM HERTEL 1727-1789	
	Concerto à cinque	
[7]	I Allegro	4.57
[8]	II Cantabile	4.02
	III Menuet	2.15
[10]	IV Plaisanterie	2.40
	JOHANN FRIEDRICH FASCH 1688-1756	
	Trumpet Concerto in D major, FWV L:D1	
[11]	I Allegro	2.17
[12]	II Largo	1.11
[13]	III Allegro	3.07
	VIVALDI	
	Concerto in C major, RV 537	
	for 2 trumpets, strings and continuo*	
[14]	I Allegro	3.10
[1 []	II Largo	1.00

6]	III [Allegro]	3.21
	JOHANN GEORG ALBRECHTSBERGER 1736-1809	
	Concerto à cinque°	
7]	I Moderato	3.47
81	II Menuett	3.01
9i	III Larghetto	3.35
	IV Vivace	2.53
	LEOPOLD MOZART 1719-1787	
	Trumpet Concerto in D major <sup>o</sup>	
11	I Andante	5.21
	II Allegro moderato	4.21
	JOHANN NEPOMUK HUMMEL 1778-1837	
	Trumpet Concerto in E flat major <sup>o</sup>	
21		9.06
	I Allegro con spirito	
	II Andante	4.22
[5]	III Rondo	2.53

John Wilbraham · Philip Jones\* trumpets Academy of St Martin in the Fields NEVILLE MARRINER director

© 1969, 1970\*, 1971° Decca Music Group Limited Recording Producer: Michael Bremner Balance Engineers: Kenneth Wilkinson [1]-[13]; Stanley Goodall [1]-[25]; Tryggvi Tryggvason\*°; Jack Law\*, Colin Moorfoot\* Recording Location: Kingsway Hall, London, 28-30 Mych. 8: 1,4 July 1968, 9: 10 June 8: 17 July 1969\*. 3-15 May 1970°
First released as: ZRG 585 (July 1969); ZRG 644 [14][16] (March 1970); ZRG 669 (February 1971) [17]-[25]
[50]
ADD
Wherechtsberger - First CD release

57 (

	TE	ELEMANN	
	Vi	olin Concerto No.4 in E major, TWV 51: E3	
[1]	I	Affettuoso	3.44
[2]	II	Allegro assai	2.41
[3]	III	Cantabile	2.53
[4]	IV	Allegro	2.39
	Vi	olin Concerto No.11 in B flat major, TWV Anh:51:B1	
[5]	I	Allegro	6.48
[6]	II	Adagio	4.33
[7]	III	Allegro	4.47
	Vi	olin Concerto No.8 in G major, TWV 51: G8	
[8]	I	Andante	2.09
[9]	II	Allegro	2.43
[10]	III	Siciliana	2.42
[11]	IV	Presto	2.31
		olin Concerto No.3 in D major, TWV 51:D10	
[12]		Adagio — Allegro — Adagio — Allegro	2.32
[13]	II	Grave — Vivace	2.56
	Vi	olin Concerto No.9 in G minor,TWV 51:G1	
[14]	I	Allegro	2.11
[15]	II	Adagio	2.22
[16]	III	Allegro	2.23
	O	verture in C major,TWV 55:C3 "Hamburger Ebb und Flut"*	
[17]		Overture: Grave — Allegro	5.43
[18]	II	The Sleeping Thetis: Sarabande	
	III	Thetis Awakening: Bourrée	- 1
		C C C C C C C C C C C C C C C C C C C	

	IV	Neptune in Love: Loure		5.44
9]	VI	Nymphs at Play: Gavotte The Jovial Triton: Harlequinade The Turbulent Aeolus	179	4.34
20]	IX	The Amiable Zephyr: Menuet Ebb and Flow: Gigue The Merry Mariners: Canarie		5.10

Denis Vigay cello
Christopher Hogwood\* · Alan Cuckston harpsichord
Academy of St Martin in the Fields
IONA BROWN violin & director

₱ 1977 Decca Music Group Limited\*; 1984 Universal International Music B. V. Recording Producer: Michael Bremner Balance Engineers: Stanley Goodall\*; Hans Lauterslager Recording Locations: St. Mary's, Rotherhithe, London, 24-25 February 1975 & St John's, Smith Square, London, 27-28 February 1975\*; Henry Wood Hall, London, 3-5 June 1983 First released as: ZRG 837\* (April 1977); 411 125.2 (August 1984) Total timing: 72.30 ADD\*/DDD







♦60 65

**⊘**61 ♦

[1] [2] [3]	HANDEL 6 Concerti grossi, op.3 Concerto grosso No.1 in B flat major, HWV 312*+° I Allegro II Largo III Allegro	2.39 5.07 1.31
	Concepts grosse No 2 in P flat major HWV 2120	
[4]	Concerto grosso No.2 in B flat major, HWV 313°  I Vivace — Grave	2.05
	II Largo	3.16
	III Allegro	1.57
	IV [Minuet]	2.18
[8]	V [Gavotte]	4.07
	Concerto grosso No.3 in G major, HWV 314*	
[9]	I Largo e staccato — Allegro	2.56
[10]	II Adagio	0.56
[11]	III Allegro	3.49
	Concerto grosso No.4 in F major, HWV 315°	
[12]	I [Ouverture] Andante — Allegro — Lentamente	4.35
[13]	II Andante	2.15
[14]	III Allegro	1.39
[15]	IV Minuetto alternative: Allegro	2.48
	Concerto grosso No.5 in D minor, HWV 316°	
[16]	I [Andante]	1.53
. ,	II Fuga: Allegro	2.20
	III Adagio	1.39
	IV Allegro ma non troppo	1.47
[20]	V Allegro	2.54

	Concerto grosso No.6 in D major, HWV 317°+	
21]	I Vivace	2.56
22]	II Allegro	3.38
-		
	Alcina, HWV 34 – incidental music	
23]	Overture: Adagio — Allegro — Musette — Menuet	5.11
24]	Il ballo: Gavotte — Sarabande — Menuet	5.19
25]	Act III Music: Sinfonia — Entrée — Tamburino	4.47
26]	Dream Music: Entrée des songes funestes — Le Combat	6.11

Richard Adeney flute\*
Richard Taylor flute+
Roger Lord, Michael Dobson oboes°
George Malcolm organ, harpsichord
Stanislav Heller harpsichord+
Academy of St Martin in the Fields
NEVILLE MARRINER director

© 1964 (Concerti grossi),
1972 (Alcina) Decca Music Group Limited
Recording Producers: Andrew Raeburn
(Concerti grossi), Michael Bremner (Alcina)
Balance Engineers: Kenneth Wilkinson (Concerti grossi),
Stanley Goodall (Alcina)
Recording Location: Kingsway Hall, London,

14 February – 23 March 1964 (Concerti grossi); St John's Smith Square, London, 11 & 12 December 1970 (Alcina) First released as: ZRG 5400 (September 1964); ZRG 686 (January 1972) (Alcina) Total timing: 81.00 ADD





# HANDEL

# 12 Concerti grossi, op.6

Concerto grosso No.1 in G major, HWV 319		[21] III Presto	3.39
[1] I A tempo giusto	1.48	[22] IV Largo	2.13
[2] II Allegro	1.50	[23] V Allegro	2.44
[3] III Adagio	2.47	[24] VI Menuet: Un poco Isrghetto	3.41
[4] IV Allegro	2.29		
[5] V Allegro	3.05	Concerto grosso No.6 in G minor, HWV 324	
		[25] I Larghetto e affettuoso	3.19
Concerto grosso No.2 in F major, HWV 320		[26] II A tempo giusto	1.31
[6] I Andante larghetto	4.29	[27] III Musette: Larghetto	5.44
[7] II Allegro	2.48	[28] IV Allegro	3.11
[8] III Largo—Adagio—Larghetto andante, e piano	2.48	[29] V Allegro	2.30
[9] IV Allegro, ma non troppo	2.08	(-x)8	
F1			
Concerto grosso No.3 in E minor, HWV 321			
[10] I Larghetto	1.16		
[11] II Andante	1.40	Concerto grosso No.7 in B flat major, HWV 325	
[12] III Allegro	2.34	[1] I Largo	1.08
[13] IV Polonaise: Andante	4.35	[2] II Allegro	2.41
[14] V Allegro, ma non troppo	1.20	[3] III Largo, e piano	2.55
		[4] IV Andante	4.10
Concerto grosso No.4 in A minor, HWV 322		[5] V Hornpipe	3.24
[15] I Larghetto affettuoso	3.13		
[16] II Allegro	2.36	Concerto grosso No.8 in C minor, HWV 326	
[17] III Largo, e piano	2.22	[6] I Allemande: Andante	4.29
[18] IV Allegro	2.54	[7] II Grave	1.46
		[8] III Andante allegro	2.11
Concerto grosso No.5 in D major, HWV 323		[9] IV Adagio	1.14
[19] I [Larghetto e staccato]	2.24	[10] V Siciliana: Andante	3.28
[20] II Allegro	2.02	[11] VI Allegro	1.22



	Concerto grosso No.9 in F major, HWV 327	
[12]	I Largo	1.39
[13]	II Allegro	3.48
[14]	III Larghetto	3.03
[15]	IV Allegro	1.47
[16]	V Menuet	1.31
[17]	VI Gigue	1.52
	Concerto grosso No.10 in D minor, HWV 328	
[18]	I Ouverture	2.14
[19]	II Allegro	2.17
[20]	III Air: Lento	3.16
[21]	IV Allegro	2.07
[22]	V Allegro	3.01
[23]	VI Allegro moderato	1.36
	Concerto grosso No.11 in A major, HWV 329	
[24]	I Andante larghetto, e staccato	4.32
[25]	II Allegro	1.36
[26]	III Largo, e staccato	0.34
[27]	IV Andante	4.53
[28]	V Allegro	6.07





-	Concerto grosso No.12 in B minor, HWV 330	
[1]	I Largo	2.00
[2]	II Allegro	3.07
[3]	III Larghetto, e piano	4.37
[4]	IV Largo	1.07
[5]	V Allegro	1.58
	Oboe Concerti, op.3*	
	No.1 in B flat major, HWV 301	
[6]	I Adagio	1.48
[7]	II Allegro	1.41
[8]	III Largo	2.18
[9]	IV Vivace	1.26
	No.2a in B flat major, HWV 302a	
[10]	I Vivace	2.05
[11]	II Fuga: Allegro	2.03
[12]	III Andante	2.07
[13]	IV Allegro	1.50
	No.3 in G minor, HWV 287	
[14]	I Grave	2.36
[15]	II Allegro	1.45
[16]	III Sarabande: Largo	2.27
[17]	IV Allegro	1.53
	3 Concerti a due cori <sup>o</sup>	
	No.1 in B flat major, HWV 332	
[18]		1.31
[19]	II Allegro ma non troppo	2.44
[20]	III Allegro	2.12

[21]	IV Lento	2.13
[22]	V A tempo ordinario	1.29
	VI Alla breve moderato	1.36
	VII Minuet: Allegro	3.41
	8	
	No.2 in F major, BWV 333	
[25]	I Pomposo	1.56
	II Allegro	2.04
	III A tempo giusto	2.46
	IV Largo	2.01
	V Allegro ma non troppo — Adagio	3.31
	VI A tempo ordinario	3.13
	No.3 in F major, BWV 334	
[31]	I Ouverture	1.39
[32]	II Allegro — Allegro ma non troppo	5.36
	III Adagio	1.19
	IV Andante larghetto	3.33
[35]		4.04
[]		

Malcolm Lathchem violinCelia Nicklin oboeDenis Vigay celloAcademy of St Martin in the FieldsNicholas Kraemer harpsichordNEVILLE MARRINER director°Alastair Ross harpsichord, organIONA BROWN violin & director

© 1980°, 1983 Universal International Music B.V.
Recording Producers: Vittorio Negri, Michael Bremner\*
Balance Engineers: Ko Witteveen, Vittorio Negri°
Recording Locations: St John's, Smith Square, London,
2-5 January 1979°; 1, 3, 4 & 26-28 February & 15-19
July 1981; Henry Wood Hall, London, 10, 11 & 14
November 1982\*

First released as: 6529 162-64° / 6529 165\* in 4 LP et 6725 037 (October 1983); 6514 170-72 December 1984); fotal timing: CD 10: 80.24 / CD 11: 75.13 /

CD 12: 84.38

DDD

Oboe Concertos first CD release

**1** 



#### JOHANN SEBASTIAN BACH 1685-1750 Keyboard Concerto No.1 in D minor, BWV

## Keyboard Concerto No.1 in D minor, BWV 1052

[1	1 Anegro	7.10
[2]	II Adagio	6.07
[3]	III Allegro	7.18

#### Keyboard Concerto No.2 in E major, BWV 1053

[4]	I	[Allegro]	7.58
[5]	II	Siciliano	4.56
[6]	III	Allegro	6.00

## [6] III Allegro

Keyboard Concerto No 4 in A major RWV 1055

		cy bour a correct to 1101, 11111 major, 2	1033
[7]	I	Allegro	4.01

[8] II Larghetto 4.52
[9] III Allegro ma non tanto 4.25



7.10

#### CD 14\*

#### I. S. BACH

#### Keyboard Concerto No.3 in D major, BWV 1054\*

[1]	I	[Allegro]	7.13
[2]	II	Adagio e piano sempre	5.46
[3]	III	Allegro	2.39

#### Keyboard Concerto No.5 in F minor, BWV 1056

[4]	I	[Allegro]	3.20
		Largo	2.53
[6]	III	Presto	2.58

#### Keyboard Concerto No.6 in F major, BWV 1057\*

[7]	I	7.03
[8]	II Andante	3.54
[9]	III Allegro assai	4.36

#### Keyboard Concerto No.7 in G minor, BWV 1058\*

[10]	I	[Allegro]	3.37
[11]	II	Andante	5.56
[12]	III	Allegro assai	3.38

#### MURRAY PERAHIA piano & direction Academy of St Martin in the Fields

D 2001,2002\* Sony Music Entertainment

Recording Producer: Andreas Neubronner

Balance Engineer: Markus Heiland

Piano: Steinway & Sons No. 539525

Recording Location: Lyndhurst Hall, Air Studios, London, 14-16 May 2000; 12-13 May 2001\*

First released as: SK 89245 (March 2001), SK 89690\* (April 2002)

Total timing: CD 13: 53.02; CD 14: 54.00

DDD







	J.S. BACH Concerto for 2 violins and strings in D minor, BWV 1043	
[1]	9	3.28
[2]		6.4
[3]		4.3
[5]	in Anegro	т. Э.
	Concerto for violin and strings in A minor, BWV 1041	
[4]	I [Allegro moderato]	3.28
	II Andante	6.23
[6]		3.3
	Concerto for violin and strings in E major, BWV 1042	
[7]		7.10
[8]	0	6.38
[9]	C C	2.32
f. 1		
	Concerto for violin, oboe and strings in D minor, BWV 1060	1
[10	I Allegro	4.58
	I Adagio	5.32
[12		3.28
1	18	J

© 2009 Decca Music Group Limited Recording Producer: Sebastian Stein Balance Engineer: Jean-Marie Geijsen Recording Location: St. Paul's, Deptford, London, 2-4 June 2008 First released as: 478 0650 (January 2009) Total timing: 58.30 DDD

Julia Fischer · Alexander Sitkovetsky violins

Andrey Rubtsov oboe

Academy of St Martin in the Fields

JULIA FISCHER violin & director



# J. S. BACH Die Kunst der Fuge, BWV 1080 The Art of Fugue

	Edition prepared by Neville Marriner & Andrew Davis	
[1]	Contrapunctus 1	3.11
[2]	Contrapunctus 2	3.19
[3]	Contrapunctus 3	3.51
[4]	Contrapunctus 4	3.36
[5]	Canon alla Ottava	2.32
[6]	Contrapunctus 5	3.38
[7]	Contrapunctus 6 a 4 in Stylo Francese	4.17
[8]	Canon alla Decima in Contrapunto alla Terza	4.32
[9]	Contrapunctus 7 a 4 per Augmentationem et Diminutionem	3.25
[10	Contrapunctus 8 a 3	6.45
[11	] Canon alla Duodecima in Contrapunto alla Quinta	1.58
[12	Contrapunctus 9 a 4 alla Duodecima	2.55
[13	Contrapunctus 10 a 4 alla Decima	4.12
[14	-] Canon per Augmentationem in contrario motu	5.44
[15	Contrapunctus 11 a 4	5.09
[16	[6] Contrapunctus inversus a 3 (forma inversa)	2.19
[17	Contrapunctus inversus 12 a 4 (forma recta)	2.29
[18	Fuga a 2 Clav.	2.16

[1]	Contrapunctus inversus a 3 (forma recta)	2.18
[2]	Contrapunctus inversus 12 a 4 (forma inversa)	2.22
[3]	Alio modo. Fuga a 2 Clav.	2.12
[4]	Fuga a 3 soggetti (unfinished)	6.47
	Das Musikalisches Opfer, BWV 1079*	
	Musical Offering, edited Neville Marriner	
[5]	Ricercar a 3	6.13
[6]	Canon perpetuus super Thema Regium	0.43
[7]	Canones diversi: Canon 1 a 2 (Canon cancrizans)	0.53
[8]	Canones diversi: Canon 2 a 2 violini in unisono	0.59
[9]	Canones diversi: Canon 3 a 2 per motum contrarium	0.34
[10]		3.09
	Sonata for flute, violin and continuo	
[11]	I Largo	4.54
[12]	II Allegro moderato	6.36
[13]	III Andante larghetto	3.35
[14]	IV Allegro	3.16
[15]	Quaerendo invenietis: Canon a 2	0.52
[16]	Quaerendo invenietis: Canon a 4	4.01
[17]	Canon perpetuus	1.10
	Canones diversi: Canon 4 a 2 per Augmentationem,	
	Contrario motu	1.56
[19]	Fuga canonica in Epidiapente	2.09
	Ricercar a 6	7 25

William Bennett flute\*
Carmel Kaine · Malcolm Lathchem violins
Iona Brown · Malcolm Latchem · Roger Garland violins\*
Stephen Shingles viola
Kenneth Heath cello
Denis Vigay cello\*
John Gray violone
Neil Black · Tess Miller oboes
Celia Nicklin cor anglais
Cecil James bassoon
Christopher Hogwood organ, harpsichord
Andrew Davis harpsichord

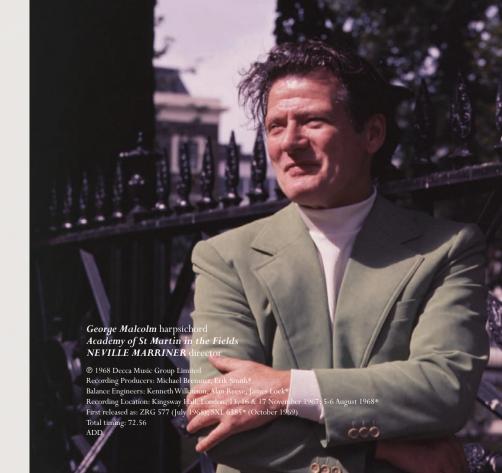
Members of the Academy of St Martin in the Fields

Nicholas Kraemer organ, harpsicord\*

NEVILLE MARRINER director

© 1975, 1979\* Universal International Music B. V.
Recording Producer: Wilhelm Hellweg
Balance Engineer: Wilhelm Hellweg
Recording Location: Brent Town Hall, London, 17, 19-21 July 1974;
Henry Wood Hall, London, 23 May & 5, 6 & 10 June 1978\*
First released as: 6599 810-11 (September 1975); 9500 585\* (December 1979)
Total timing: CD 16: 67.05 / CD 17: 63.07

	THOMAS AUGUSTINE ARNE 1710-1778	
	Harpsichord Concerto No.5 in G minor	4.45
[1]	I Largo — Allegro on spirito	4.45
[2]	II Adagio	1.29
[3]	III Vivace	4.27
	Sonata No.1 in F major	
[4]	I Andante	3.18
[5]	II Adagio	0.16
[6]	III Allegro	2.11
[7]	Overture No.1 in E minor	7.36
	CARL PHILIPP EMANUEL BACH 1714-1788	
	Sinfonia in B flat major, Wq 182 No.2	
[8]	I Allegro di molto	3.33
[9]	II Poco adagio	3.05
[10]	III Presto	3.49
[11]	Variations on 'Les Folies d'Espagne'	7.44
	Harpsichord Concerto in C minor, Wq 43 No.4	
[12]	I Allegro assai	3.20
	II Poco adagio — Tempo di Minuetto	4.10
	III Allegro assai	4.17
	JOHANN CHRISTIAN BACH 1735-1782	
	Harpsichord Concerto in A major, T297/I (ii)*	
[15]	I Allegro	7.40
	II Andante ma non troppo	6.53
	III Allegro	4.43
1	8	





	J. C. BACH	
	6 Symphonies, op.3	
	No.1 in D major	
[1]	I Allegro con spirito	3.43
[2]	II Andante	3.01
[3]	III Presto	2.33
	No.2 in C major	
[4]	I Allegro	3.02
[5]	II Andante	3.54
[6]	III Allegro assai	2.03
	No.3 in E flat major	
[7]	I Allegro di molto	4.17
[8]	II Andantino	2.45
[9]	III Allegro	2.12
	No.4 in B major	
[10]	I Allegro con spirito	3.08
[11]	II Andantino	2.26
[12]	III Tempo di minuetto più tosto allegro	2.48
	No.5 in F major	
[13]		3.14
[14]	II Andante	2.59
[15]	III Allegro assai	2.03
	No.6 in G major	
[16]	I Allegro assai	2.43
[17]	II Andante	3.26
[18]	III Allegro assai	2.01

#### **WOLFGANG AMADEUS MOZART** 1756-1792

[19] March in D major, K408/2\*°

. 1		11111111	3.40
	FRANZ JOSEPH HAYDN 1732-1809		
	Symphony No.52 in C minor*		
20]	I Allegro assai con brio		9.14
21]	II Andante		6.17
22]	III Menuetto: Allegretto	111111111111111111111111111111111111111	3.20
23]	IV Finale: Presto		5.15

Academy of St Martin in the Fields NEVILLE MARRINER director

₱ 1970, 1971\* Universal International Music B.V. Recording Producer: Erik Smith Balance Engineer: Hans Lauterslager Recording Locations: Brent Town Hall, Wembley, London, 28, 30 & 31 January, 25-26 March 1970\*
& 9-11 June 1970\*

First released as: 6500 115 (July 1972); 6707 013° (4 LP set, October 1971) / 6500 162° (June 1972); 6500 114\* (July 1972)
Total timing: 80.43

ADD

First CD release: Mozart & Haydn





1.33
3.07
5.00
2.26
3.05
1.58
2.16
1.48
0.28
3.04
3.42
3.13
2.25
2.10
4.16
2.17

#### Concerto No.5 in F minor

[17]	I	Largo andante	2.59
		Da capella: Presto	2.08
[19]	III	Largo affettuoso	4.14
[20]	IV	Allegro moderato e staccato	1.48
	Co	oncerto No.6 in E flat major	
	C	incer to No.6 in E nat major	
[21]	I	Affettuoso	3.01
[22]	II	Presto	1.38
[23]	III	Largo	1.48

#### Academy of St Martin in the Fields NEVILLE MARRINER director



Becording Producer: Chris Hazell
Balance Engineer: Stanley Goodall
Recording Location: St. Barnabas' Church, North Finchley, London, 9-10 June 1981
First released as: ZRDL 1002 (February 1983); 410 205.2 (October 1983)
Total timing: 63.09
DDD

84 6

Q 85

	Baroque Horn Concertos	
	JOHANN GEORG KNECHTL fl. 1734-1773	
	Concerto in D major for horn and strings	
[1]	I Allegro	2.23
	II Adagio	2.43
[3]	III Allegro	1.50
1-1	8	
	REINHARDT	
	Concerto in E flat for horn and strings	
[4]	I Moderato	3.18
	II Siciliano	3.11
[6]	III Allegro ma non presto	2.24
	JOHANN JOACHIM QUANTZ 1697-1773	
	Concerto No.3 in E flat major	
[7]	I Allegro	2.42
	II Adagio cantabile	2.17
[9]		2.13
	Concerto No.9 in E flat major	
[10]	I Allegro	3.30
	II Siciliano — Larghetto	2.53
	III Allegro	2.18
	JOHANN GOTTLIEB GRAUN 1703-1771	
	Concerto in D major for horn and strings	
[13]	I Moderato	3.46
[14]	II Adagio	1.53
115	III Allegro	3.23

### JOHANN GEORG RÖLLIG 1710-1790 Horn Concerto No.14 in E flat major

[16]		Moderato	4.02
[17]		Siciliano	2.03
[18]	III	Tempo di menuetto	2.03

#### Horn Concerto No.15 in D major

	111	of it concer to 110.15 in D major	
[19]		Allegro ma non molto	4.15
[20]	II	Siciliano	2.45
[21]	Ш	Allegro: Tempo di menuetto	3.27

Barry Tuckwell horn John Constable harpsichord Academy of St Martin in the Fields IONA BROWN director

1987 Decca Music Group Limited
Recording Producer: Paul Myers
Balance Engineer: John Pellowe
Recording Location: St. Barnabas' Church, North Finchley, London, 11-13 September 1985
First released as: 417 406.2 (June 1987)
Total timing: 59.29
DDD





	CHRISTOPH WILLIBALD GLUCK 1714-1787	
	Don Juan — ballet	
[1]	Sinfonia: Allegro	1.45
	A + 0	
	Act One	2.46
[2]	Andante grazioso — Andante	2.46
[3]	Allegro maestoso — Allegro furioso	1.40
[4]	Allegro forte risoluto — Risoluto moderato	2.44
	ActTwo	
[5]	Gavotte — Brillante	3.43
[6]	Allegretto — Moderato	3.00
[7]	Giusto — Allegro — Presto	3.09
[8]	Andante grazioso — Andante	1.16
[9]	Presto — Allegretto — Presto — Allegretto	3.02
	ActThree	
10]	Andante — Allegro giusto	2.52
	Moderato — Andante	4.16
	Grazioso — Allegretto	3.33
	Moderato — Presto — Risoluto e moderato	1.43
[14]		2.13
[15]	Allegro — Allegretto	1.44
[.0]	······g····	
	Act Four	
[16]	Larghetto	1.54
[17]	Allegro non troppo	4.09

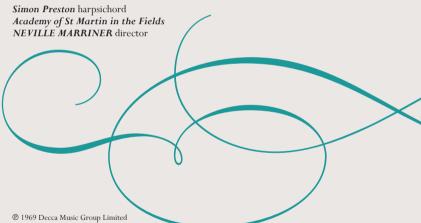
#### HANDEL

Ariodante	, H	WV:	33 —	Ballet	mu	sic selections	
						~	

[18] Ouverture: Adagio — Allegro — Alla Gavotta	5.28
[19] Sinfonia pastorale: Ballo — Gavottes — Allegro	7.56
[20] Rondeau I — Rondeau II — Finale	4.09

#### Il pastor fido, HWV 8a—Ballet music selections

[21] Pour les chasseurs I & II 5.58



Recording Producer: Erik Smith

Balance Engineer: Michael Mailes

Recording Location: Decca Studios, Broadhurst Gardens, West Hampstead, London, 17-18 May 1967

First released as: SXL 6339 (January 1969)

Total timing: 69.00 ADD





## JOSEPH HAYDN Cello Concerto in C maior, HOB, VIIb: 1

[1]	I	Modersto	9.05
[2]	II	Adagio	7.32
[3]	III	Finale: Allegro molto	6.42

#### Cello Concerto in D major, HOB.VIIb: 2

[4]	I	Allegro moderato	13.42
[5]	II	Adagio	5.09
[6]	III	Rondo: Allegro	4.53

#### Trumpet Concerto in E flat major, HOB.VIIe: 1°

[7]	I	Allegro	5.45
[8]	II	Andante	3.00
[9]	III	Allegro	4.20

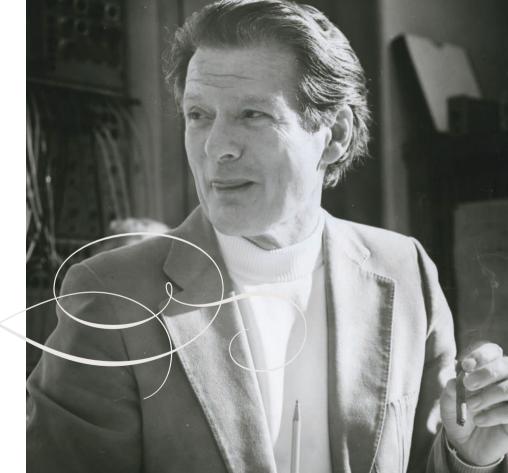
#### Harpsichord Concerto in D major, HOB.VIII: 11\*

I	, -	
[10] I Vivace		7.32
[11] II Un poco adagio		4.52
[12] III Rondo all'Ungherese allegro assai		4 03

Heinrich Schiff cello	Academy of St Martin in the Fields
Alan Stringer trumpet	NEVILLE MARRINER director
George Malcolm harpsichord	

₱ 1988 Universal International Music B.V.; 1967°,
1968\* Decca Music Group Limited
Recording Producers: Michael Bremner, Erik Smith\*
Balance Engineers: Onno Scholtze, James Lock\*
Recording Locations: St John's, Smith Square, London,
6-9 January 1987°, Kingsway Hall, London, 30-31 May

1967; 5-6 August 1968\* First released as: 420 923.2 (September 1988); ZRG 543 (November 1967); SXL 6385\* (October 1969) Total timing: 76.35 ADD<sup>©</sup>\*/DDD





	HAYDN	
[1]	Overture in D major, HOB.Ia: 7bis*	4.36
[2]	Acide e Galatea — Overture HOB.1a:5°	7.30
	Six Allemandes HOB.IX:9°	
[3]	No.1 in B flat major	5.40
[4]	No.2 in G major	1.10
[5]	No.3 in E flat major	0.57
[6]	No.4 in C major	0.43
[7]	No.5 in A major	0.48
[8]	No.6 in D major	1.03
[9]	Six Allemandes from HOB.IX°	6.20
	Organ Concerto in C major, HOB.XVIII.1a	
[10]	I Moderato	7.24
[11]	II Largo	6.17
[12]	III Allegro molto	4.50
	Horn Concerto No.1 in D major, HOB.VIId.3°	
[13]		5.34
	II Adagio	7.32
	III Allegro	3.34
	Horn Concerto No.2 in D major, HOB.XVIId.4°	
[16]	I Allegro moderato	5.24
[17]	II Adagio	6.51
	III Allegro	3.59



Barry Tuckwell horn
Simon Preston organ
George Malcolm harpsichord\*
Academy of St Martin in the Fields
NEVILLE MARRINER director

₱ 1966°, 1967°, 1968\*, 1969\* Decca Music Group Limited. Recording Producers: Erik Smith\*, Michael Bremner. Balance Engineers: James Lock\*, Kenneth Wilkinson, Stanley Goodall°, Michael Mailes°. Recording Locations: Kingsway Hall, London, 14-16 April 1966°; 30-31 May 1967°; 5-6 August 1968\*; Royal College of Organists, London, 21-22 January 1969\*. First released as: ZRG 5498° (November 1966); ZRG 543° (February 1968); SXL 6385\* (October 1969); ZRG 631\* (November 1969). Total timing: 80.12 ADD





#### HAYDN

Symphony No.53 in D major "L'Impériale"

[1]		Largo maestoso — Vivace	7.13
[2]	II	Andante	6.31
[3]	III	Menuetto	3.50
[4]	IV	Finale: Presto (Version "B")	4.27

### Symphony No.99 in E flat major\*

[5]	I Adagio — Vivace assai	8.38
[6]	II Adagio	7.51
[7]	III Menuetto: Allegretto	4.35
[8]	IV Finale: Vivace	4.26

#### Symphony No.102 in B flat major\*

[9]	I Largo — Vivace	8.28	
[10]	II Adagio	5.25	
[11]	III Menuetto: Allegi	·o 5.04	
[12]	IV Finale: Presto	4 51	

Academy of St Martin in the Fields
NEVILLE MARRINER director

⊕ 1971, 1991\* Universal International Music B.V.
Recording Producer: Erik Smith
Balance Engineers: Hans Lauterslager, Erdo Groot\*
Recording Locations: Brent Town Hall, London, 25-26
March 1970; Walthamstow Assembly Hall, London, 11-12
October 1990\*

First released as: 6707 013 (4 LP set, October 1971); individual release: 6500 114 (July 1972); 432 139.2\* (January 1992) Total timing: 71.43 ADD/DDD\*

#### CD 26

MICHAEL HAYDN 1737-1806 Horn Concerto in D major, P134

[1]		Larghetto	5.59
[2]	II	Allegro ma non troppo	4.54
[3]	III	Menuet	3.27

## [4] Six Minuets, P70 10.59

#### Duo Concertante for viola and organ in C major, P55\*

[5]	I Allegro molto	10.59
[6]	II Adagio sostenuto	11.16
[7]	III Practiceima	8 13

Barry Tuckwell horn
Stephen Shingles viola
Simon Preston organ
Academy of St Martin in the Fields
NEVILLE MARRINER director



® 1967, 1969\* Decca Music Group Limited Recording Producer: Michael Bremner Balance Engineers: Michael Mailes, Stanley Goodall Recording Locations: Kingsway Hall, London, 30-31 May 1967; 21-22 January 1969, Royal College of Organists, London\*
First released as: ZRG 543 (November 1967), ZRG 631\*
(November 1969)
Total timing: 56.06

#### MOZART

	Concertone for 2 violins and orchestra in C major, K190/186E*	
[1]	I Allegro spiritoso	8.05
[2]	II Andantino grazioso	10.25
[3]	III Tempo di menuetto: Vivace	6.07
	Serenade in D major, K239 "Serenata notturna"	
[4]	I Marcia: Maestoso	4.18
[5]	II Menuetto — Trio	3.47
[6]	III Rondeau: Allegretto — Adagio — Allegro	4.32
	Divertimento in D major, K136	
[7]	I Allegro	4.11
[8]	II Andante	6.14
[9]	III Presto	2.45
	Divertimento in B flat major, K137	
[10]	I Andante	4.55
[11]	II Allegro di molto	2.43
[12]	III Allegro assai	3.10
	Divertimento in F major, K138	
[13]	I [Allegro]	3.48
[14]	II Andante	4.00
[15]	III Presto	1.57

Iona Brown · Carmel Kaine violin Academy of St Martin in the Fields NEVILLE MARRINER director

 1967; St John's, Smith Square, London, 24-25 July 1972\* First released as: ZRG 554 (February 1968); ZRG 729\* (January 1973) Total timing: 70.57 ADD

#### **CD 28**

## Sinfonia concertante in E flat major, K App. C14.01/297b

for oboe, clarinet, horn, bassoon & orchestra

Adagio and fugue in C minor, K546°

1]	I Allegro	13.39
2	II Adagio	7.28
3]	III Andantino con variazioni	8.47
	Sinfonia concertante in E flat major, K364*	
	For violin, viola & orchestra	
4]	I Allegro maestoso	13.14
5]	II Andante	11.02
6]	III Presto	6.24

Iona Brown violin & director\*

Josef Suk viola

Neil Black oboe

Jack Brymer clarinet

Michael Chapman bassoon

Alan Civil horn

Academy of St Martin in the Fields

NEVILLE MARRINER director

Recording Producers: Erik Smith, Chris Hazell\*
Balance Engineers: Hans Lauterslager, Stanley Goodall\*,
Onno Scholtze°

Recording Locations: Brent Town Hall, London, 29 August 1972; Walthamstow Assembly Hall, London, 15-16 July 1983\*; St. John's, Smith Square, London, 14-15 January 1984°

First released as: 4 LP set 6707 020 (September 1973) / 6500 380 (October 1974); 411 613.2 \* (March 1984);

416 386.2° (June 1987) Total timing: 68.20

ADD/DDD\*°







#### MOZART

	Serenade in G major, K525 "Eine kleine Nachtmusik"	
[1]	I Allegro	5.45
[2]	II Romance: Andante	6.06
[3]	III Menuetto: Allegretto	2.03
[4]	IV Rondo: Allegro	3.02
	Serenade in D major, K320 "Posthorn"	
[5]	I Adagio maestoso — Allegro con spirito	8.18
[6]	II Minuetto	4.12
[7]	III Concertante: Andante grazioso	9.03
[8]	IV Rondeau: Allegro ma non troppo	6.04
[9]	V Andantino	6.50
[10]	VI Minuetto	4.42
[11]	VII Finale: Presto	4.20
	Serenata notturna in D major, K239	
[12]	I Marcia: Maestoso	4.21

Iona Brown · Malcolm Latchem violins Stephen Shingles viola Raymond Koster double bass

[14] III Rondeau: Allegretto — Adagio — Allegro

[13] II Menuetto — Trio

Michael Laird posthorn Academy of St Martin in the Fields NEVILLE MARRINER director

@ 1985, 1987 Universal Music International B.V. Recording Producers: Michael Bremner (K320, 525); Erik Smith (K239) Balance Engineers: not documented Recording Locations: St John's Smith Square, London, 20-23 June 1984 (K320); 8-9 November 1985 (K525); Henry Wood Hall, London, 5-7 October 1986 (K239) First released as: 412 725.2 (October 1985, K320); 416 386.2 (June 1987, K525); 420 201.2 (December 1987, K239) Total timing: 73.11 DDD

3.50

4.35

#### CD 30

[13] V Menuetto

[14] VI Gavotte

#### MOZART

Serenade in B flat major, K361/370a "Gran Partita"

[1]	Ia Largo	1.47
[2]	Ib Molto allegro	7.04
[3]	II Menuetto: Allegretto — Trio I, Trio I	8.37
[4]	III Adagio	5.40
[5]	IV Menuetto: Allegretto — Trio I, Trio II	5.02
[6]	V Romanza: Adagio — Allegretto — Adagio	7.28
[7]	VI Tema con variazioni: Allegretto	9.48
[8]	VII Finale: Molto allegro	3.21
	Divertimento in C major, K188*	
[9]	I Andante	2.10
[10]	II Allegro	1.52
[11]	III Menuetto	1.09
[12]	IV Andante	1.44

Christine Messiter · Lenore Smith flutes\* Celia Nicklin · Barry Davis oboes Antony Pay · Richard West clarinets Angela Malsbury · Hale Hambleton basset horns Tristan Fry timpani\* Graham Sheen · Felix Warnock bassoons William Houghton · Simon Ferguson Edward Hobart · Michael Meeks · Michael Laird trumpets\*

D 1986, 1990\* Universal Music International B.V. Recording Producers: Michael Bremner; Martha de Francisco\* Balance Engineers: ? (K361), Onno Scholtze\* Recording Locations: Henry Wood Hall, London, 25-27 Timothy Brown · Nicholas Hill Julian Baker · Colin Horton French horns Raymund Koster double bass Academy of St Martin in the Fields Wind Ensemble NEVILLE MARRINER director MICHAEL LAIRD director\*

July 1984; St John's Smith Square, London, 30 July 1989\* First released as: 412 726.2 (March 1987); 422 636.2 in 6 CD set 422 505.2 (November 1990) Total timing: 57.21 DDD

0.51 0.48

#### LUDWIG VAN BEETHOVEN 1770-1827 12 Minuets, WoO 7

[1]	No.1	2.08	[5]	No.5	2.03	[9]	No.9	2.03
[2]	No.2	2.07	[6]	No.6	2.05	[10]	No.10	2.32
[3]	No.3	1.48	[7]	No.7	2.07	[11]	No.11	2.07
[4]	No.4	2.07	[8]	No.8	2.17	[12]	No.12	2.09
	12 Germ	an Dances, W	8 Oo					
[13]	No.1	0.58	[17]	No.5	1.37	[21]	No.9	1.23
[14]	No.2	1.31	[18]	No.6	1.31	[22]	No.10	1.23
[15]	No.3	1.43	[19]	No.7	1.32	[23]	No.11	1.34
[16]	No.4	1.43	[20]	No.8	1.23	[24]	No.12	3.34
	12 Contr	edanses, WoC	14					
[25]	No.1	0.33	[29]	No.5	1.27	[33]	No.9	0.40
[26]	No.2	0.49	[30]	No.6	1.29	[34]	No.10	1.15
[27]	No.3	1.03	[31]	No.7	0.49	[35]	No.11	0.43
[28]	No.4	0.35	[32]	No.8	0.39	[36]	No.12	2.27

[37] Große Fuge in B flat major, op.133\* 18.52

Academy of St Martin in the Fields NEVILLE MARRINER director

® 1976\*, 1978 Universal International Music B.V. Recording Producers: Vittorio Negri, Wilhelm Hellweg\* Balance Engineers: Vittorio Negri, Wilhelm Hellweg\* Recording Locations: Brent Town Hall, London, 11 & 13 December 1974\*; Henry Wood Hall, London, 26, 28 & 30 May 1978 First released as: 9500 033\* (March 1976); 9500 567 (August 1979) Total timing: 77.36 ADD

#### CD 32

#### BEETHOVEN

Symphony No.4 in B flat major, op.60

[1]	I Adagio—Allegro vivace	11.15
[2]	II Adagio	9.25
[3]	III Allegro vivace & Trio (Un poco meno allegro)	5.36
[4]	IV Allegro ma non troppo	6.37
	Symphony No.7 in A major, op.92	
[5]	I Poco sostenuto—Vivace	14.18
[6]	II Allegretto	8.07
[7]	III Presto	8.16
181	IV Allegro con brio	8 40

Academy of St Martin in the Fields
JOSHUA BELL director

© 2013 Sony Music Entertainment Recording Producer: Andrew Keener Balance Engineer: Simon Eadon Recording Location: Lyndhurst Hall, Air Studios, London, 15-17 May 2012 First released as: 88765 44881,2 (March 2013) Total timing: 72.14 DDD



	CARL MARIA VON WEBER 1786-1826	
	Clarinet Concerto No.1 in F minor, op.73, J114*	
[1]	I Allegro	8.
[2]	II Adagio ma non troppo	6.2
[3]	III Rondo: Allegretto	6.
	Concertino for Clarinet and Orchestra in C minor /	
	E flat major, op.26, J109	
[4]	I Adagio ma non troppo — Andante	7.3
[5]	II Allegro	2.
	Clarinet Concerto No.2 in E flat major, op.74, J118	
[6]	I Allegro	8.2
[7]	II Romanza: Andante	6.5
[8]	III Alla Polacca	6.2

Andrew Marriner clarinet Academy of St Martin in the Fields NEVILLE MARRINER director

₱ 1991 Universal International Music B.V.
Recording Producer: Martha de Francisco
Balance Engineer: Erdo Groot
Recording Location: Walthamstow Assembly Hall, London, 28 July\* & 11-12 October 1990
First released as: 432 146.2 (February 1992)
Total timing: 52.29
DDD

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#### **GIOACHINO ROSSINI** 1792-1868

#### **CD 34**

Overtures 1

	Overtures i	
[1]	Guillaume Tell*	11.06
[2]	Le Siège de Corinthe*	8.53
[3]	La Cenerentola*	7.44
[4]	La gazza ladra*	9.54
[5]	La cambiale di matrimonio	5.24
[6]	La scala di seta	5.56
[7]	Tancredi	5.43
[8]	Il signor Bruschino	4.46
[9]	Il Turco in Italia	8.24
[10]	L'inganno felice	5.44

#### CD 35

	Overtures 2	
[1]	Maometto II°	12.20
[2]	Ricciardo e Zoraideº	12.25
[3]	Sinfonia al Conventello <sup>oa</sup>	4.06
[4]	Sinfonia di Bologna°	6.22
[5]	Semiramide*	11.39
[6]	Il viaggio a Reims*	7.21
[7]	Il barbiere di Siviglia	7.05
[8]	L'Italiana in Algeri	8.05

#### **CD 36**

#### Overtures 3

[1]	Bianca e Falliero°	7.09
[2]	Otello°	8.34
[3]	Demetrio e Polibio°	6.38
[4]	Edoardo e Cristina°	9.48
[5]	Armida°	7.39
[6]	Edipo e Colono°	6.19
[7]	Ermione <sup>o</sup>	9.05
[8]T	orvaldo e Dorliska°	8.48

Ambrosian Singers<sup>o</sup>

Chorus Master John McCarthy

Academy of St Martin in the Fields

NEVILLE MARRINER director

® 1974, 1977, 1980 Universal International Music B.V.

Recording Producers: Wilhelm Hellweg, Vittorio Negri°

Balance Engineers: Wilhelm Hellweg, Vittorio Negri<sup>o</sup>

Recording Locations: Brent Town Hall, Wembley, London, 28-30 May 1974, 6-8 December 1976\*; St. John's, Smith Square, London, 1, 2, 4, 5 & & December 1979°

First released as: 6500 878 (May 1974); 9500 349\* (December 1976); 6542 620-21° (December 1979)

Total timings: CD 34: 74.00 / CD 35: 69.34 / CD 36: 63.52

ADD





<sup>&</sup>lt;sup>a</sup> Recorded with the assistance of the Fondazione Rossini di Pesaro

[1]	CONCERT À LA CARTE JEREMIAH CLARKE 1674-1707 Trumpet Voluntary	2.17
[2]	HANDEL The Arrival of the Queen of Sheba (Solomon, HWV 67, Act 3)	2.59
[3]	<b>HENRY PURCELL</b> 1659-1695 Rondeau (Abdelazer, Z570)	1.33
[4]	ROSSINI Moderato (Sonata a quattro No.3 in C major)	3.00
[5]	<b>LUIGI BOCCHERINI</b> 1743-1805 Minuet (String Quintet in E major, op.13, no.5)	4.03
[6]	MOZART Menuetto — Trio — Menuetto (Divertimento in D major, K334 — Orchestral version)	4.28
[7] [8]	HAYDN  Andante cantabile (String Quartet in F major, HOB.III;17 "Serenade")  III Allegro (Trumpet Concerto in E flat major, HOB.VIIe:1)	3.22 4.30
[9]	PYOTR ILYICHTCHAIKOVSKY 1840-1893 II Andante cantabile (String Quartet No.1 in D major, op.11 — Orchestral version)	6.30
[10]	FRANZ SCHUBERT 1797-1828 Ballet Music No.2 (Rosamunde, D797)	7.43

FELIX	MENDEL	SSOHN	1809-1847	

[11]	Scherzo (A Midsummer Night's Dream, op.61)	4.46
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#### BONUSTRACKS

#### **JOHANNES BERNARDUS VAN BREE** 1801-1857

[12]	Allegro f	for 4 Str	ing (	Ouartets*	10.15
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#### WASSENAER

#### Concertino armonico No.5 in F minor<sup>o</sup>

[13] I	Adagio — Largo	3.18
[14] II	Da capella: Presto	1.58
[15] III	A tempo commodo (con sordini)	4.37
[16] IV	A tempo giusto	1.43

#### LOCATELLI

[17]	Allegro* (	(Introduttione teatrale, op.4 no.5)	8.1

John Wilbraham trumpet Academy of St Martin in the Fields NEVILLE MARRINER director

® 1972, 1975\*, 1980° Universal International Music B.V.

Recording Producers: not documented; Volker Straus [12]-[15]

Balance Engineers: not documented; Volker Straus [12]-[15]

Recording Location: Brent Town Hall, Wembley, London 9-11 August 1971; 3-7 June 1975\*°

First released as: 6580 066 (October 1972); 6833 172\* (November 1975, Netherlands); 9500 171 (July 1980)° Total timing: 76.24

ADD

Bree & Locatelli first CD release, First CD release; tracks 4-6 and 8-11

### MENDELSSOHN

Symphony No.9 for strings in C minor, op.posth.

[3] [4]	III Scherzo IV Allegro moderato	2.50 6.57
[5]	Symphony No.10 for strings in B minor, op.posth.	7.31

Symphony No.12 for strings in G minor, op. posth.

	Symphony No.12 for strings in G infinor, op. postii.	
[6]	I Grave — Allegro	5.19
[7]	II Andante	5.44
[8]	Allegro molto	6.12

#### Concerto in A minor for piano and strings\*

[9]	Ι	Allegro	12.46
[10]	II	Adagio	7.28
[11]	III	Finale: Allegro ma non troppo	6.19

John Ogdon piano

Academy of St Martin in the Fields
NEVILLE MARRINER director

® 1966, 1970\* Decca Music Group Limited Recording Producer: Michael Brenner Balance Engineers: Kenneth Wilkinson, Stanley Goodall Recording Locations: Kingsway Hall, London, 25-29 October 1965; 7-8 January 1969\* First released as: ZRG 5467 (April 1966); ZRG 605\* (January 1970) Total timing: 76.41

#### CD 39

#### MENDELSSOHN

Symphony No.3 in A minor, op.56 "Scottish"

	Symphony 110.5 in 11 inition, op.30 Scottish	
[1]	I Andante con moto — Allegro un poco agitato — Assai animato —	
	Andante come prima	15.23
[2]	II Vivace non troppo	4.09
[3]	III Adagio	10.30
[4]	IV Allegro vivacissimo — Allegro maestoso assai	9.38
	Symphony No.4 in A minor, op.90 "Italian"	
[5]	I Allegro vivace	10.23
[6]	II Andante con moto	6.03
[7]	III Con moto moderato	6.37
181	IV Saltarello: Presto	5.45

Academy of St Martin in the Fields NEVILLE MARRINER director

© 1994 Universal International Music B.V. Recording Producer: Martha de Francisco Balance Engineer: Bram de Groot Recording Location: Studio No.1 (August 1994), Abbey Road Studios, London, 8-10 July 1993 First released as: 442 130.2 (August 1994) Total timing: 68.48 DDD

#### CHARLES GOUNOD 1818-1893 Symphony No.1 in D major I Allegro molto 6.31 II Allegro moderato 3.37 III Scherzo: Non troppo presto 5.51 IV Finale: Adagio — Allegro vivace 9.35 Symphony No.2 in E flat major I Adagio — Allegro agitato 8.31 II Larghetto 8.56 III Scherzo: Allegro molto 4.42 IV Finale: Allegro, leggiero assai 8.28 Faust — Ballet music Danse des Nubiennes (Allegretto) 2.28 [10] Adagio 4.06 [11] Danse antique (Allegretto) 1.23 Variations de Cléopâtre (Moderato maestoso) 1.43 Les Troyennes (Moderato con moto) 2.48 Variations du miroir (Allegretto) 1.55

2.46

#### Academy of St Martin in the Fields NEVILLE MARRINER director

[15] Danse de Phryné (Allegro vivo)

© 1998 Universal International Music B.V.
Recording Producer: Martha de Francisco
Balance Engineer: Bram de Groot
Recording Location: Henry Wood Hall, London, 24-26 March 1997
First released as: 462 125.2 (June 1998)
Total timing: 74.17
DDD





### ANTONÍN DVOŘÁK 1841-1904 Serenade for strings in E major, op.22 B52

[1]	I Moderato	4.10
[2]	II Tempo di valse	6.17
[3]	III Scherzo: Vivace	5.23
[4]	IV Larghetto	5.29
[5]	V Finale: Allegro vivace	6.06

	Serenade for wind in D minor, op.44 B77*		
[6]	I Moderato, quasi marcia	4.13	
[7]	II Minuetto: Tempo di minuetto	5.53	
[8]	III Andante con moto	7.30	
[9]	IV Finale: Allegro molto	6.04	

Academy of St Martin in the Fields NEVILLE MARRINER director

® 1982 Universal International Music B.V. Recording Producer: Michael Bremner Balance Engineer: Hans Lauterslager Recording Location: Henry Wood Hall, London, 19\* & 23 June 1981 First released as: 6514 145 (May 1982) / 400 020.2 (March 1983) Total timing: 51.05 DDD

#### **TCHAIKOVSKY**

	Nutcracker Suite, op.71a	
[1]	I Miniature Overture	3.14
[2]	II March	2.24
[3]	III Dance of the Sugar-Plum Fairy	1.45
[4]	IV Russian Dance (Trepak)	1.09
[5]	V Arabian Dance (Coffee)	3.57
[6]	VI Chinese Dance (Tea)	1.07
[7]	VII Dance of the Reed-pipes	2.28
[8]	VIIIWaltz of the Flowers	6.41
	Serenade for strings in C major, op.48	
[9]	I Pezzo in forma di sonatina:	8.57
	Andante non troppo — Allegro moderato	
[10]	II Walzer: Moderato, tempo di valse	3.39
		8.54
	IV Finale (Tema russo): Andante — Allegro con spirito	7.07

#### Violin Concerto in D major, op.35

[13]		Allegro moderato	17.40
		Canzonetta: Andante	6.55
[15]	Ш	Finale: Allegro vivacissimo	9.20

#### Leila Josefowicz violin

**Academy of St Martin in the Fields** NEVILLE MARRINER director

	EDVARD GRIEG 1743-1907	
[1]	Holberg Suite, op.40 I Praeludium: Allegro vivace	2.40
[2]	II Sarabande: Andante	4.30
[3]	III Gavotte: Allegretto — Musette: Poco più mosso — Gavotte	3.23
[4]	IV Air: Andante religioso	6.03
[5]	V Rigaudon: Allegro con brio	3.41
	Elegiac Melodies, op.34*	
[6]	I Hjerterar	3.26
	The wounded heart	
[7]	II Våren	5.28
	The last spring	
	JEAN SIBELIUS 1865-1957	
[8]	Valse triste, op.44*	4.38
	CARL MIELCEN 1005 1021	
	CARL NIELSEN 1865-1931	
101	Little Suite, op.1*	2.55
[9]	I Praeludium	2.55 4.52
	II Intermezzo III Finale	6.04
[11]	III Filiale	6.04
	DAGWIRÉN 1905-1983	
	Serenade, op.11*	
[12]		3.00
[13]	II Andante espressivo	3.38
[14]	III Scherzo	2.50
[15]	IV Marcia	5.10

#### SIBELIUS

#### Rakastava, op.14\*

for strings and percussion

[16]	I	The lover	3.5
[17]	II	The path of the lover	2.0
[18]	III	Good night, my beloved, farewell	4.4

Academy of St Martin in the Fields NEVILLE MARRINER director

⊕ 1970, 1979\* Decca Music Group Limited
Recording Producers: Michael Bremner, Chris Hazell\*, James Mallinson\*
Balance Engineers: Stanley Goodall, John Pellowe\*
Recording Location: Kingsway Hall, London, 14-15 May 1970; 24-26 May 1977\*
First released as: ZRG 670 (November 1970), ZRG 877\* (April 1980)
Publishers: Breitkopf & Haertel Musikverlag (Valse triste), Carl Gehrmans Musikförlag, Stockholm (Wirén),
Boosey & Hawkes Music Publishers Ltd. (Rakastava)
Total timing: 73.05
ADD





#### **MAX BRUCH** 1838-1920

[1]	Introduction — Allegro moderato	8.42
[2]	Adagio	9.23
[3]	Finale: Allegro Energico	7.31

Violin Concerto in E minor, op.64

[4]	I Allegro molto appassionato	13.54
[5]	II Andante	
[6]	III Allegretto non troppo —	
	Allogue molto vivago	6.06

Joshua Bell violin

Academy of St Martin in the Fields
NEVILLE MARRINER director





#### RICHARD STRAUSS 1864-1949 Le Bourgeois gentilhomme — suite, op.60 Der Bürger als Edelmann Ouvertüre zum 1. Aufzug: Jourdain — der Bürger\* 4.16 Overture to Act One: Jourdain—the bourgeois Menuett 1.46 III Der Fechtmeister\* 1.45 The fencing master [4] IV Auftritt und Tanz der Schneider\*° 5.03 Arrival and dance of the tailors 2.22 Das Menuett des Lully Lully's minuet VI Courante\*°a 2.52 VII Auftritt des Cleonte (nach Lully) 4.38 Entrance of Cleonte (after Lully) VIII Vorspiel zum 2. Aufzug: Intermezzo Dorantes und Dorimene — 3.16 Graf und Marquise Prelude to Act Two: Intermezzo of Dorante and Dorimène — Count and Marquise IX Das Diner: Tafelmusik und Tanz des Küchenjungen\*a 10.39

The dinner — musical entertainment and dance of the kitchen boy

#### Tanzsuite nach Couperin, AV 107

	Dan	ce Suite after Couperin	
[10]	I	Pavane: Einzug und feierlicher Reigen	2.32
		Entrance and solemn dance	
[11]	II	Courante	3.05
[12]	III	Carillon	3.52
[13]	IV	Sarabande	3.44
[14]	V	Gavotte	4.48
[15]	VI	Wirbeltanz	3.07
		Whirling dance	
[16]	VII	Allemande	5.23
[17]	VIII	Marsch	1.17

Kenneth Sillito violin°
Stephen Orton cello³
Kathryn Stott piano\*
Academy of St Martin in the Fields
NEVILLE MARRINER director

₱ 1997 Universal International Music B.V.
Recording Producer: Martha de Francisco
Balance Engineers: Onno Scholtze
Recording Location: 81 John's, Smith Square, London, 25-28 July 1995
First released as: 446 696.2 (August 1997)
Piblisher: F. E. C. Leuckart, München
Total timing: 65.30
DDD

122 6

123

#### BRUCH

II Adagio

	50	Scottish Fantasy, op.46				
[1]	I	Introduction: Grave, adagio cantabil				
[2]	II	Scherzo: Allegro				

1]	i introduction: Grave, adagio cantabne	0.30
[2]	II Scherzo: Allegro	6.32
[3]	III Andante sostenuto	6.37
[4]	IV Finale: Allegro guerriero	8.38
	Violin Concerto No.1 in G minor, op.26	
[5]	I Introduction — Allegro moderato	8.46

0 50

8.43

7.33

JOSHUA BELL violin & direction Academy of St Martin in the Fields

III Finale: Allegro Energico

 ⊕ 2018 J. Bell Ventures, under exclusive license to Sony Music Entertainment Recording Producer: Adam Abeshouse Balance Engineer: Adam Abeshouse Recording Location: Lyndhurst Hall, Air Studios, London, 8-9 September 2017 First released as: 19075 84200.2 (June 2018) Total timing: 55.39 DDD





	HECTOR BERLIOZ 1803-1869	
[1]	Marche Hongroise (La Damnation de Faust)	4.44
	MAURICE RAVEL 1875-1937	
[2]	Pavane pour une infante défunte	6.02
	PAUL DUKAS 1865-1935	
[3]	L'apprenti sorcier	11.27
	CAMILLE SAINT-SAËNS 1835-1921	
[4]	Danse macabre, op.40	6.39
	CLAUDE DEBUSSY 1862-1918	
[5]	Prélude à l'après-midi d'un faune	10.05
	EMMANUEL CHABRIER 1841-1894	
[6]	Joyeuse marche	3.39
	JOSEPH CANTELOUBE 1879-1957	
[7]	Baïlèro* (Chants d'Auvergne)	5.45
	ERIK SATIE 1866-1925	
[8]	Gymnopédie No.3* (Orch. Debussy)	3.16 4.48
[9]	Gymnopédie No.1* (Orch. Debussy)	4.48
	GABRIEL FAURÉ 1845-1924	
[10]	Pavane, op.50°	6.33

Dolly Suite, op.56 <sup>a</sup> (	(orch. Rabaud)
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[11]		Berceuse	3.00
[12]	II	Mi-a-ou	2.16
[13]	Ш	Le Jardin de Dolly	2.49
[14]	IV	Kitty-valse	3.11
[15	V	Tendresse	3.55
[16]	VI	Le Pas espagnol	2.10

Karita Mattila, soprano [7] Academy of St Martin in the Fields NEVILLE MARRINER director

Hellweg\*, Martha de Francisco°; Anthony Sargent\*

London, 5 July-1 August 1982<sup>a</sup>





	OTTORINO RESPIGHI 1879-1936		[11] III L'Ottobrata	7.45
	Pini di Roma		October Festival	
	The Pines of Rome		[12] IV La Befana	5.37
[1]	I I pini di Villa Borghese	2.47	Epiphany	
	The Pines of Villa Borghese			
[2]	II Pini presso una catacomba	7.21	Gli uccelli	
	Pines by a Catacomb		The Birds	
[3]	III I pini del Gianicolo	7.00	[13] I Prelude	2.55
. ,	The Pines on the Janiculum		[14] II La colomba	4.56
[4]	IV I pini della Via Appia	5.31	The Dove	
. ,	The Pines of the Appian Way		[15] III La gallina	2.48
	3 11 7		The Hen	
	Fontane di Roma		[16] IV L'usignolo	4.54
	Fountains of Rome		The Nightingale	
[5]	I La fontana di Valle Giulia all'alba	4.52		4.35
	The Fountain of the Valle Giulia at Dawn		The Cuckoo	
[6]	II La fontana del Tritone al mattino	2.33		
. ,	The Triton Fountain in the Morning		Academy of St Martin in the Fields	
[7]	III La fontana di Trevi al merrigio	3.50	NEVILLE MARRINER director	
. ,	The Trevi Fountain at Midday			
[8]	IV La fontana di Villa Medici al tramonto	5.33		
. ,	The Fountain of the Villa Medici at Sunset			
	Feste romane			
	Roman Festivals			
[9]	I Circenses	4.36	⊕ 1987*, 1991 Universal International Music B.V.	
. ,	Circuses		Recording Producers: Martha de Francisco, Michael Bremner*	
[10]	II Il giubileo	6.45	Balance Engineers: Erdo Groot, Onno Scholtze*  Recording Locations: St John's Smith Square, London, 10-11 January 1987*; Watford Town Hall,	
. ,	Jubilee		London, 6-8 September 1990	
	,		First released as: 432 133.2 (October 1991); 420 485.2* (February 1988)	
			Total timing: 84.45	
			DDD	

130 6

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### BÉLA BARTÓK 1881-1945

Music for strings, percussion and celesta, BB 114

	I Andante tranquillo	8.04
	II Allegro	7.14
	III Adagio	8.32
	IV Finale: Allegro molto	7.15
	Divertimento, BB 118*	
	I Allegro non troppo	8.38
	II Molto adagio	8.15
ı	III Allegro assai	7.02

James Holland percussion
Eric Pritchard timpani
Leslie Pearson celesta
Osian Ellis harp
Roger Smalley piano
Alan Loveday · Trevor Connagh violins\*
Stephen Shingles viola\*
Kenneth Heath cello\*
Academy of St Martin in the Fields
NEVILLE MARRINER director

IGOR STRAVINSKY 1882-1971	
Pulcinella — Suite	
I Sinfonia	2.02
II Serenata	3.09
III Scherzino	4.35
IV Tarantella	1.53
V Toccata	1.01
VI Gavotta con due variazioni	4.00
VII Vivo (Duet)	1.33
VIIIa Minuetto	2.09
VIIIb Finale	2.08
Apollon musagète	
Ballet in 2 scenes (1947 version)	
Prologue: Birth of Apollo	5.23
Apollo's variation: Apollo and the Muses	3.15
Pas d'action: Apollo and the three Muses	4.28
Calliope's variation (the Alexandrine)	1.34
Polyhymnia's variation	1.14
Terpsichore's variation	1.34
Apollo's variation	2.24
Pas de deux: Apollo and Terpsichore	3.18
Coda: Apollo and the Muses	3.25
Apotheosis	3.39
Capriccio for piano and orchestra*	
I Presto	6.24
II Andante rapsodico	5.18
III Allegro capriccioso	5.25
	Pulcinella — Suite I Sinfonia II Serenata III Scherzino IV Tarantella V Toccata VI Gavotta con due variazioni VII Vivo (Duet) VIIIa Minuetto VIIIb Finale  Apollon musagète Ballet in 2 scenes (1947 version) Prologue: Birth of Apollo Apollo's variation: Apollo and the Muses Pas d'action: Apollo and the three Muses Calliope's variation (the Alexandrine) Polyhymnia's variation Terpsichore's variation Apollo's variation Pas de deux: Apollo and Terpsichore Coda: Apollo and the Muses Apotheosis  Capriccio for piano and orchestra* I Presto II Andante rapsodico



[1]	EDWARD ELGAR 1857-1934 Introduction and Allegro for strings, op.47*	13.41
[2] [3] [4]	Serenade in E minor for Strings, op.20  I Allegro piacevole  II Larghetto  III Allegretto	3.20 6.06 2.38
[5]	Sospiri, op.70	4.53
[6]	Elegy for strings, op.58	4.27
[7]	The Spanish Lady — Suite Burlesco — Sarabande — Bourrée	5.59
[8]	PETER WARLOCK 1894-1930 Serenade for Strings	7.46
. ,	Capriol Suite°  I Basse-danse  II Pavane  III Tordion  IV Branles  V Pieds-en-l'air  VI Mattachins (Sword Dance)	1.36 2.10 1.06 1.58 2.24 1.04
[15]	GEORGE BUTTERWORTH 1885-1916 A Shropshire Lad	10.24
[16]	Two English Idylls	9.46
[17]	The Banks of Green Willow	6.07

Hugh Maguire · Raymond Keenlyside violins\*
Kenneth Essex viola\*
Kenneth Heath cello\*
Nicholas Kraemer harpsichord°
Academy of St Martin in the Fields
NEVILLE MARRINER director

® 1968, 1969 (Warlock), 1976 (Butterworth)
Decca Music Group Limited
Recording Producers: Michael Bremner,
Chris Hazell (Warlock, Butterworth)
Balance Engineers: Kenneth Wilkinson, Alan Reeve
(Elgar), Andrew Pinder (Warlock: Serenade), Stanley
Goodall (Warlock: Serenade, Butterworth), John
Dunkerley, Martin Atkinson (Warlock: Capriol Suite),
Simon Eadon (Butterworth)

Recording Locations: Kingsway Hall, London, 20-21 November 1967 (Elgar); St John's Smith, Square, London, 12-13 December 1975 (Butterworth), 29 January 1977 (Warlock: Capriol Suite), 14-15 June 1977 (Warlock: Serenade) First released as: ZRG 573 (October 1968), ZRG 860 (Butterworth, November 1976), ZRG 881 (Warlock, September 1979) Total timing: 85.46

136 6

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FREDERICK DELIUS 1862-1934	
[1] On Hearing the First Cuckoo in Spring	5.46
[2] Intermezzo and Serenade (Hassan)	3.55
[3] A Song before Sunrise	4.41
[4] Intermezzo (Fennimore and Gerda)	5.28
[5] Summer Night on the River	5.15
[6] Air and Dance	4.56
[7] La Calinda (Koanga)	4.06
[8] The Walk to the Paradise Garden (arr. Beecham)	8.42
(A Village Romeo and Juliet)	
Two Pieces for cello and chamber orchestra*	
[9] I Caprice	3.26
[10] II Elegy	4.48
<b>GUSTAV HOLST</b> 1874-1934	
[11] Invocation, op.19 no.2*	9.30
ELGAR	
[12] Romance, op.62*	6.34
RALPH VAUGHAN WILLIAMS 1872-1958	
Concerto for oboe and strings <sup>o</sup>	
[13] I Rondo pastorale	7.33
[14] II Minuet and Musette	2.47
[15] III Finale	8.04
Celia Nicklin oboe Academy of St Martin in the Fields	

Julian Lloyd Webber cello\*

Academy of St Martin in the Fic NEVILLE MARRINER director

₱ 1979 Decca Music Group Limited; 1994 Universal International Music B.V.\*

Recording Producers: Chris Hazell, Erik Smith\*

Balance Engineers: John Dunkerley, Martin Atkinson, Stanley Goodall°, Erdo Groot\*

Recording Location: \$t John's, Smith Square, London,

. 28 January & 14-15 June<sup>o</sup> 1977; 4-8 January 1994\* First released as: ZRG 875 (February 1979); ZRG 881<sup>c</sup> (September 1979); 442 530.2\* (November 1994) Publisher: Oxford University Press Total timing: 86.05

ADD / DDD\*

#### RALPH VAUGHAN WILLIAMS

[1]	The Wasps — Overture*	9.01
[2]	Fantasia on a Theme by Thomas Tallis*	14.14
[3]	In the Fen Country — Symphonic impression*	14.15
[4]	Variations for Orchestra*	12.02
[5]	Norfolk Rhapsody No.1 in E minor*	11.07
[6]	Five Variants of "Dives and Lazarus"*	11.01
[7]	Romance for harmonica and strings	6.36

Tommy Reilly harmonica
Academy of St Martin in the Fields
NEVILLE MARRINER director



© 1977 Decca Music Group Limited; 1995 Universa International Music B.V.\* Recording Producers: Chris Hazell, Erik Smith\* Balance Engineers: Stanley Goodall, Dan Gosling, Erdo Groot\* June 1976; Studio No,1, Abbey Road Studios, London 6-8 July 1983\*. First released as: ZRG 856 (February 1977); 442 427.2\* (March 1995) Publishers: Oxford University Press; Faber Music Ltd. (Fantasia)

#### VAUGHAN WILLIAMS The Lark Ascending<sup>o</sup> 16.02 **Fantasia on Greensleeves** 4.25 Concerto grosso\* 2.17 I Intrada II Burlesca Ostinata 2.37 III Sarabande 3.12 IV Scherzo 2.07 V March and reprise 4.06 **English Folk Song Suite** I March: Seventeen come Sunday 3.20 II Intermezzo: My Bonny Boy 3.18 [10] III March: Folk Songs from Somerset 3.52 Sumer is i-cumen in (anon. arr. Hazell) 3.52 [12] The Turtle Dove (anon. arr. Hazell) 5.24 [13] The Keeper would a-hunting go (anon. arr.Pearson) 2.05 [14] The Oak and the Ash (anon. arr. Pearson) 3.22 2.40 [15] Early One Morning (anon. arr. Pearson) [16] John Peel (anon. arr. Hazell) 4.20 [17] The Jolly Miller (trad.) 3.21 [18] I will give my love an apple (anon. arr. Pearson) 3.20 [19] The British Grenadiers (anon, arr, Pearson) 3.35

*Iona Brown* violin°

NEVILLE MARRINER director

 $A cademy\ of\ St\ Martin\ in\ the\ Fields$ 

First released as: ZRG 696° (October 1972); ZRG 881\* (September 1979); ZRG 931 (November 1981). Publishers: Oxford University Press; Boosey & Hawkes Music Publishers Ltd; Copyright Control Total timing: 77.15 ADD

#### **CD 55**

#### ENGLISH SEASONS

DELIUS

[1]	On Hearing the First Cuckoo in Spring	5.09
[2]	FRANK BRIDGE 1879-1941 Enter Spring	18.07
[3]	JOHN FOULDS 1880-1939 April – England	7.47
[4]	BRIDGE Summer	9.35
[5]	PERCY GRAINGER 1882-1961 Harvest Hymn	3.41
[6]	ARNOLD BAX 1883-1953 November Woods	19.32
[7]	BRIDGE Christmas Dance "Sir Roger de Coverley"	4.20
Acad	demy of St Martin in the Fields	

NEVILLE MARRINER director

© 1997 Universal International Music B.V. Recording Producer: Martha de Francisco Balance Engineer: Bram de Groot Recording Location: The Colosseum, Watford, London, 4, 5 & 8 March 1996 First released as: 454 444-2 (July 1997)
Publishers: Faber Music Ltd. (Bridge), Schott & Co. Ltd. (Grainger)
Total timing: 68.40
DDD





GERALD RAPHAEL FINZI 1901-1956

## 

Andrew Marriner clarinet
Ian Bostridge tenor
Academy of St Martin in the Fields
NEVILLE MARRINER director

© 1997 Universal International Music B.V.
Recording Producer: Martha de Francisco
Balance Engineer: Bram de Groot
Recording Location: The Colosseum, Watford, London, 4, 5 & 8 March 1996
First released as: 454 438.2 (July 1997)
Publisher: Boosey & Hawkes (London) Ltd.
Total timing: 69.20
DDD

#### CD 57

[1]	MICHAELTIPPETT 1905-1998 Fantasia Concertante on a Theme of Corelli*	21.00
[2]	Little Music for string orchestra	10.51
	Concerto for Double String Orchestra	
[3]	I Allegro con brio	6.22
[4]	II Adagio cantabile	9.35
[5]	III Allegro molto	7.46
	WILLIAM WALTON 1902-1983	
	Façade — Suite No.1 for Orchestra	
[6]	1 Polka°	1.20
	Façade — Suite No.2 for orchestra	
[7]	5 Popular Song°	2.34

Alan Loveday · Carmel Kaine violins\* Kenneth Heath cello\* Academy of St Martin in the Fields NEVILLE MARRINER director

© 1972 Decca Music Group Limited; 1987° Universal International Music B.V.
Recording Producers: Michael Bremner, Wilhelm Hellweg°
Balance Engineers: Stanley Goodall, Dan Gosling, Wilhelm Hellweg°
Recording Location: St John's, Smith Square, London, 26-28 October 1970; Henry Wood Hall, London, 24-26 April 1986°
First released as: ZRG 680 (January 1972); 420 155.2° (October 1987)
Publishers: Schott & Co. (London) Ltd.; Oxford University Press°
Total timing: 59,50
ADD (DDG)



	GUSTAV MAHLER 1860-1911 Lieder eines fahrenden Gesellen	
[1]	Wenn mein Schatz Hochzeit macht	4.55
[2]	Ging heut' Morgens übers Feld	4.41
[3]	Ich hab' ein glühend Messer	2.56
[4]	Die zwei blauen Augen von meinem Schatz	5.15
	BENJAMIN BRITTEN 1913-1976	
	Nocturne, op.60	
[5]	On a poet's lips I slept	3.51
	Shelley Prometheus unbound	
	(Bassoon obligato)	
[6]	Below the thunders of the upper deep	3.15
	Tennyson The Kraken	
	(Harp obligato)	
[7]	Encinctured with a twine of leaves	2.18
	Coleridge The Wanderings of Cain	
	(Horn obligato)	
[8]	Midnight's bell goes ting, ting, ting	2.20
	Middleton Blurt, Master Constable	
	(Timpani obligato)	
[9]	But that night when on my bed I lay	2.58
	Wordsworth The Prelude (1805)	
	(English horn obligato)	
[10]	She sleeps on soft, last breaths	4.45
	Owen The Kind Ghosts	
	(Flute and clarinet obligato)	
[11]	What is more gentle than a wind in summer?	3.43
	Keats Sleep and Poetry	
[12]	When most I wink, then do mine eyes best see	3.52
	Shakespeare Sonnet 43	

## Variations on a Theme of Frank Bridge, op.10\* for string orchastra

	for string orchestra	
[13]	Introduction and Theme: Lento maestoso — Allegretto poco lento	2.00
[14]	Adagio	2.12
[15]	March: Presto alla marcia	1.12
[16]	Romance: Allegretto grazioso	1.24
[17]	Aria Italiana: Allegro brillante	1.24
[18]	Bourrée Classique: Allegro e pesante	1.21
	Iona Brown violin	
[19]	Wiener Walzer: Vivace	2.55
	Stephen Shingles solo viola	
[20]	Moto perpetuo: Allegro molto	1.07
[21]	Funeral March: Andante ritmico	3.39
[22]	Chant: Lento	1.24
[23]	Fugue and Finale: Allegro molto vivace — Lento e solenne	7.11

#### William Bennett flute

Neil Black cor anglais

Thea King clarinet

Cecil James bassoon

Ifor James horn

David Watson harp

Tristan Fry timpani

Robert Tear tenor

Academy of St Martin in the Fields

NEVILLE MARRINER director

© 1973, 1976\* Decca Music Group Limited Recording Producers: Michael Bremner, Chris Hazell\* Balance Engineers: Stanley Goodall, Simon Eadon\* Recording Locations: St John's, Smith Square, London, 10-13 July 1973; 12-13 December 1975\* First released as: ZRG 737 (February 1974): ZRG 860\* November 1976) Publisher: Boosey & Hawkes (London) Ltd. (Britt Total timing: 71.07 ADD

First CD release: Mahle and Britten Nocturne

	MALCOLM WILLIAMSON 1931-2003		The Swallow	April Cantelo
	The Happy Prince		The Prince	Pauline Stevens
	Opera in One Act		The Mayor	Sheila Rex
	Libretto by the Composer based on the story by Oscar Wilde		The Seanstress	Jean Allister
[1]	He looks like an angel!	7.05	Her Son	Margaret Humphrey-Clark
[-]	Chorus, The Mayor, The Swallow, The Prince		A Rich Girl	Doreen Price
[2]	Mother, I am so hot	4.31	The Author	Maureen Lehane
[-]	The Seamstress' Son, The Seamstress, The Prince, The Swallow		The Matchgirl	Iris Kells
[3]	How wonderful the stars are!	3.30	Chorus of children, citizens and four angels	Guildhall Chamber Choir
[~]	Chorus, The Seamstress' Son, The Seamstress, The Mayor, The Swallow, The Prince	3.30	Chorus Master: John Alldis	Gununum emumper enom
[4]	How can I finish my play?	3.55	String Quintet from the Academy of St Martin	in the Fields
[.]	The Author, The Prince, The Swallow	3.33	Neville Marriner · Anthony Howard violins	
[5]	A sapphire! A beautiful sapphire!	4.31	Stephen Shingles viola	
[~]	The Author, The Prince, The Swallow		Joy Hall cello	
[6]	What a lovely bit of glass!	5.40	John Gray Double bass	
[~]	The Matchgirl, The Swallow, The Prince	3	Malcolm Williamson · Richard Rodney Bennet	tt piano duet
[7]	Gold! Gold! Gold!	4.31	James Holland · Tristan Fry percussion	r plano duct
[,]	Chorus, The Swallow, The Prince		MARCUS DODS director	
[8]	Let us take the statue down!	2.13	Academy of St Martin in the Fields*	
[~]	Chorus, The Mayor	2.19	NEVILLE MARRINER director*	
[9]	This leaden heart and this dead bird	2.31	11271222 7711111111211 (1110000)	
[-]	Chorus			
	WALTON			
	Sonata for string orchestra*			
[10]		7.38	® 1965, 1973* Decca Music Group Limited (	(September 1973)
	II Presto	4.15		Publishers: Josef Weinberger Ltd.; Oxford Universit
	III Lento	8.10		Press*
	IV Allegro molto	4.20	0	Total timing: 63.09
1	0		1 ' '	Williamson first release on CD
			St John's, Smith Square, London, 27 October 1972* First released as: ZNF 5 (March 1966); ZRG 711*	ADD

**♦** 150 **⑤** 

Q 151



#### MOZART

#### Exsultate, jubilate, K165

[1]	I Exsultate, jubilate	4.38
[2]	II Fulget amica dies	0.59
[3]	III Tu virgunum corona	7.06
[4]	IV Alleluia	2.30
	Clarinet Concerto in A major, K622*	
[5]	I Allegro	11.42
[6]	II Adagio	8.15
[7]	III Rondo: Allegro	8.29
	Piano Concerto No.21 in C major, K467°	
[8]	I Allegro maestoso	14.56
[9]	II Andante	7.08
[10]	III Allegro vivace assai	6.54

Erna Spoorenberg soprano Andrew Marriner clarinet Yeol Eum Son piano Academy of St Martin in the Fields NEVILLE MARRINER director

® 1967 Decca Music Group Limited, 2004\* PentaTone Music B.V., 2018°

Yeol Eum Son, under exclusive license to PM Classics Ltd.

Recording Producers: Michael Bremner, Andrew Keener\*, John Fraser°

Balance Engineers: Kenneth Wilkinson, Alan Reeve, Erdo Groot\*, Tony Faulkner°

Recording Locations: Kingsway Hall, London, 8-11 November 1966; Henry Wood Hall, London, 31 May-2 June 2004\*; Lyndhurst Hall, Air Studios, London, 30 June 2016°

First released as: ZRG 524 (October 1967); PTC 5186048\* (2004); ONYX 4186° (April 2018)

Total timing: 73.01

ADD/DDD\*°





COMPOSER	WORK	CD NO.	RECORDING DATE	COMPOSER	WORK	CD NO.	RECORDING DATE
ALBICASTRO	Concerto, op.7 no.6	CD 1 [14]-[17]	1961, March	BREE	Allegro for 4 String Quartets	CD 37 [12]	1975, June
ALBINONI	Concerto a 5, op.5 no.5	CD 1 [27]-[29]	1962, July	BRIDGE	Christmas Dance "Sir Roger de Coverley"	CD 55 [7]	1996, March
ALBINONI	Trumpet Concerto in C major (John Wilbraham)	CD 7 [4]-[6]	1968, April	BRIDGE	Enter Spring	CD 55 [2]	1996, March
ALBRECHTSBERGER	Concerto à cinque	CD 7 [17]-[20]	1970, May	BRIDGE	Summer	CD 55 [4]	1996, March
ANON	Early One Morning (arr. Pearson)	CD 54 [15]	1980, February	BRITTEN	Nocturne, op.60 (Robert Tear)	CD 58 [5]-[12]	1973, July
ANON	I will give my love an apple (arr. Pearson)	CD 54 [18]	1980, February	BRITTEN	Variations on a Theme of Frank Bridge, op. 10	CD 58 [13]-[23]	1975, December
ANON	John Peel (arr. Hazell)	CD 54 [16]	1980, February	BRUCH	Scottish Fantasy (Joshua Bell)	CD 46 [1]-[4]	2017, September
ANON	Sumer-is i-cumen in (arr. Hazell)	CD 54 [11]	1980, February	BRUCH	Violin Concerto No.1 (Joshua Bell)	CD 46 [5]-[7]	2017, September
ANON	The British Grenadiers (arr. Pearson)	CD 54 [19]	1980, February	BRUCH	Violin Concerto No.1 (Joshua Bell)	CD 44 [1]-[3]	1986, December
ANON	The Keeper would a-hunting go (arr. Pearson)	CD 54 [13]	1980, February	BUTTERWORTH	A Shropshire Lad	CD 51 [15]	1976, January
ANON	The Oak and the Ash (arr. Pearson)	CD 54 [14]	1980, February	BUTTERWORTH	Teo English Idylls	CD 51 [16]	1976, January
ANON	The Turtle Dove (arr. Hazell)	CD 54 [12]	1980, February	BUTTERWORTH	The Banks of Green Willow	CD 51 [17]	1976, January
ARNE	Harpsichord Concerto No.5 in G minor (George Malcolm)	CD 18 [1]-[3]	1967, November	CANTELOUBE	Bailèro (Chants d'Auvergne) (Karita Mattila)	CD 47 [7]	1986, April
ARNE	Overture No.1 in E minor	CD 18 [7]	1967, November	CHABRIER	Joveuse marche	CD 47 [6]	1983, August
ARNE	Sonata No.1 in F major (George Malcolm)	CD 18 [4]-6]	1967, November	CHERUBINI	Etude No.2 for horn and strings (Barry Tuckwell)	CD 1 [30]	1963, November
AVISON	Concerto grosso, op.9 no.11	CD 2 [1]-[4]	1962, July	CLARKE	Trumpet Voluntary (John Wilbraham)	CD 37 [1]	1971, August
BACH, Carl Phillipp Emanuel	Harpsichord Concerto in C minor, Wq 43 No.4 (George Malcolm)	CD 18 [12]-[14]	1967, November	CORELLI	Concerto grosso, op.6 no.1	CD 2 [19]-[23]	1963, November
BACH, Carl Phillipp Emanuel	Sinfonia in B flat major, Wq 182 No.2	CD 18 [8]-[10]	1967, November	CORELLI	Concerto grosso, op.6 no.7	CD 1 [1]-[5]	1961, March
BACH, Carl Phillipp Emanuel	Variations on 'Les Folies d'Espagne' (George Malcolm)	CD 18 [6]-[10]	1967, November	DEBUSSY	Prélude à l'après-midi d'un faune	CD 47 [5]	1983, August
BACH, Johann Christian	Harpsichord Concerto in A major, T297/I (ii) (George Malcolm)	CD 18 [15]-[17]	1968, August	DELIUS	2 Pieces for cello and chamber orchestra:	CD +7 [3]	1705, August
BACH, Johann Christian	Symphonies, op.3 nos.1-6	CD 19 [1]-[18]	1970, January	DELIUS	I Caprice; II Elegy (Julian Lloyd Webber)	CD 52 [9]-[10]	1994, January
BACH, Johann Sebastian	Concerto for 2 violins and strings in D minor,	CD 17 [1]-[10]	1970, January	DELIUS	A Song before Sunrise	CD 52 [3]	1977, January
BACH, Johann Sebastian	BWV 1043 (Fischer / Sitkovetsky)	CD 15 [1]-[3]	2008, June	DELIUS	A Village Romeo and Juliet: The Walk to the Paradise Garden	CD 52 [8]	1977, January
BACH, Johann Sebastian	Concerto for violin and strings in A minor, BWV 1041 (Fischer)	CD 15 [1]-[5]	2008, June	DELIUS	Air and Dance	CD 52 [6]	1977, January
BACH, Johann Sebastian	Concerto for violin and strings in E major, BWV 1041 (Fischer)	CD 15 [+]-[6] CD 15 [7]-[9]	2008, June	DELIUS	Fennimore and Gerda: Intermezzo	CD 52 [6] CD 52 [4]	1977, January 1977, January
BACH, Johann Sebastian	Concerto for violin, and strings in E major, BWV 1042 (Fischer)	CD 13 [7]-[3]	2008, June	DELIUS	Hassan: Intermezzo and Serenade	CD 52 [4] CD 52 [2]	1977, January 1977, January
BACTI, Johann Sebastian	BWV 1060 (Fischer / Rubtsov)	CD 15 [10]-[12]	2008, June	DELIUS	Koanga: La Calinda	CD 52 [2] CD 52 [7]	1977, January
BACH, Johann Sebastian	Das Musikalisches Opfer, BWV 1079 (ed. Marriner)	CD 17 [5]-[20]	1978, June	DELIUS	On Hearing the First Cuckoo in Spring	CD 52 [7]	1996, March
BACH, Johann Sebastian	Die Kunst der Fuge, BWV 1080 (ed. Marriner / Davis)	CD 16 / 17 [1]-[4]		DELIUS	On Hearing the First Cuckoo in Spring On Hearing the First Cuckoo in Spring	CD 52 [1]	1977, January
BACH, Johann Sebastian	Keyboard Concerto No.1 in D minor, BWV 1052 (Murray Perahia)	CD 18 / 17 [1]-[4] CD 13 [1]-[3]	2000, May	DELIUS	Summer Night on the River	CD 52 [1] CD 52 [5]	1977, January 1977, January
BACH, Johann Sebastian	Keyboard Concerto No.2 in E major, BWV 1052 (Murray Perahia)	CD 13 [4]-[6]	2000, May 2000, May	DELIUS	L'apprenti sorcier	CD 47 [3]	1983, August
BACH, Johann Sebastian	Keyboard Concerto No.3 in D major, BWV 1054 (Murray Perahia)	CD 14 [1]-[3]	2000, May 2001, May	DVOŘÁK	Serenade for strings in E major	CD 41 [1]-[5]	1981, June
BACH, Johann Sebastian	Keyboard Concerto No.4 in A major, BWV 1055 (Murray Perahia)	CD 14 [1]-[3] CD 13 [7]-[9]	2001, May 2000, May	DVOŘÁK	Serenade for wind in D minor	CD 41 [6]-[9]	1981, June
BACH, Johann Sebastian	Keyboard Concerto No.5 in F minor, BWV 1056 (Murray Perahia)	CD 14 [4]-[6]	2000, May 2001, May	ELGAR	Elegy for strings	CD 51 [6]	1967, November
BACH, Johann Sebastian	Keyboard Concerto No.6 in F major, BWV 1056 (Murray Feralia)	CD 14 [4]-[6] CD 14 [7]-[9]	2001, May 2001, May	ELGAR	Introduction and Allegro for strings	CD 51 [0]	1967, November
BACH, Johann Sebastian	Keyboard Concerto No.7 in G minor, BWV 1057 (Murray Perahia)	CD 14 [10]-[12]	2001, May 2001, May	ELGAR	Romance, op.62 (Julian Lloyd Webber)	CD 52 [12]	1994, January
BARTÓK	Divertimento	CD 49 [5]-[7]	1969, October	ELGAR	Serenade in E minor for Strings	CD 52 [12] CD 51 [2]-[4]	1967, November
BARTÓK	Music for strings, percussion and celesta	CD 49 [1]-[4]	1969, October	ELGAR	Sospiri	CD 51 [5]	1967, November
BAX	November Woods	CD 55 [6]	1996, March	ELGAR	The Spanish Lady Suite	CD 51 [7]	1967, November
BEETHOVEN	12 Contredanses, WoO 14	CD 33 [6] CD 31 [25]-[36]	1978, March 1978, May	FASCH	Trumpet Concerto in D major, FWV L:D1 (John Wilbraham)	CD 7 [11]-[13]	1968, April
BEETHOVEN	12 German Dances, WoO 8	CD 31 [13]-[36]	1978, May	FAURÉ	Dolly Suite (Orch. Rabaud)	CD 47 [11]-[16]	1982, August
BEETHOVEN	12 Minuets, WoO 7	CD 31 [13]-[24]	1978, May	FAURÉ	Pavane	CD 47 [10]	1983, January
BEETHOVEN	Große Fuge in B flat major, op.133	CD 31 [37]	1974, December	FINZI	Concerto for clarinet and string orchestra (Andrew Marriner)	CD 56 [1]-[3]	1996, March
BEETHOVEN	Symphony No.4 (Joshua Bell)			FINZI	Dies natalis (Ian Bostridge)	CD 56 [6]-[10]	1996, March
BEETHOVEN	Symphony No.4 (Joshua Bell)	CD 32 [1]-[4] CD 32 [5]-[8]	2012, May 2012, May	FINZI	Nocturne (New Year Music)	CD 56 [5]	1996, March
BELLINI	Oboe Concerto in E flat major (Roger Lord)	CD 32 [5]-[8]	1963, November	FINZI	Romance for string orchestra	CD 56 [5] CD 56 [4]	1996, March
BERLIOZ	La Damnation de Faust: Marche Hongroise	CD 2 [16] CD 47 [1]	1983, August	FOULDS	April England	CD 55 [3]	1996, March
BOCCHERINI	String Quintet in E major, op.13, no.5: Minuet	CD 47 [1] CD 37 [5]	1971, August	GEMINIANI	Concerti grossi, op.7 nos.1-6	CD 6 [1]-[22]	1982, October
BOCCILLAN	ouring Quintee in L major, op. 13, 110.3. Williage	CD 37 [3]	17/1,/tugust	GEMINIANI	Concerto grosso, op. 3 no. 3	CD 2 [15]-[17]	1963, November
				G	5.000, op.5 no.5	02 2 [13]-[17]	1,00,1.0,0000000





COMPOSER	WORK	CD NO.	RECORDING DATE	COMPOSER	WORK	CD NO.	RECORDING DATE
GLUCK	Don Juan ballet	CD 22 [1]-[17]	1967, May	MENDELSSOHN	Concerto in A minor for piano and strings (John Ogdon)	CD 38 [9]-[11]	1969, January
GOUNOD	Faust Ballet music	CD 40 [9]-[15]	1997, March	MENDELSSOHN	Symphony No.10 for strings in B minor	CD 38 [5]	1965, October
GOUNOD	Symphony No.1 in D major	CD 40 [1]-[4]	1997, March	MENDELSSOHN	Symphony No.12 for strings in G minor	CD 38 [6]-[8]	1965, October
GOUNOD	Symphony No.2 in E flat major	CD 40 [5]-[8]	1997, March	MENDELSSOHN	Symphony No.3 in A minor "Scottish"	CD 39 [1]-[4]	1993, July
GRAINGER	Harvest Hymn CD 55 [5] 1996, March	CD 10 [3]-[0]	1997, March	MENDELSSOHN	Symphony No.4 in A minor "Italian"	CD 39 [1]-[4] CD 39 [5]-[8]	1993, July 1993, July
GRAUN	Concerto in D major for horn and strings (Barry Tuckwell)	CD 21 [13]-[15]	1985, September	MENDELSSOHN			1965, October
GRIEG	Elegiac Melodies, op.34 Nos.1 and 2	CD 43 [6]-[7]	1977, May	MENDELSSOHN	Symphony No.9 for strings in C minor Violin Concerto in E minor (Joshua Bell)	CD 38 [1]-[4]	1986, October 1986, December
GRIEG	Holberg Suite	CD 43 [1]-[5]	1970, May	MOZART, Leopold	Trumpet Concerto in D major (John Wilbraham)	CD 44 [4]-[6]	1969, July
HANDEL	Alcina Ballet music	CD 43 [1]-[3] CD 9 [23]-[26]	1970, May 1970, December			CD 7 [21]-[22]	
HANDEL	Ariodante Ballet music selections	CD 22 [18]-[20]	1970, December	MOZART, Wolfgang Amadeus	Adagio and fugue in C minor, K546	CD 28 [7]	1984, January
HANDEL	Concerti a due cori, nos.1-3	CD 22 [18]-[20] CD 12 [18]-[35]	1970, December 1979, January	MOZART, Wolfgang Amadeus	Clarinet Concerto in A major, K622 (Andrew Marriner)	CD 60 [5]-[7]	2004, June
HANDEL	Concerti a due cori, nos.1-5 Concerti grossi, op.3 nos.1-6	CD 12 [16]-[35] CD 9 [1]-[22]	1964, March	MOZART, Wolfgang Amadeus	Concertone for 2 violins and orchestra in C major,	CD 25 (1) (2)	1050 Y 1
HANDEL				MOZAPE WIS A 1	K190/186E (Bown / Kaine)	CD 27 [1]-[3]	1972, July
	Concerti grossi, op.6 nos.1-12	CD 10   11   12 [1]-[5]	1981, July		Divertimento in B flat major, K137	CD 27 [10]-[12]	1967, May
HANDEL	Concerto grosso, op.6 no.1	CD 2 [5]-[8]	1962, July	MOZART, Wolfgang Amadeus	Divertimento in C major, K188	CD 30 [9]-[14]	1989, July
HANDEL	Concerto grosso, op.6 no.6	CD 1 [18]-[22]	1961, March	MOZART, Wolfgang Amadeus	Divertimento in D major, K136	CD 27 [7]-[9]	1967, May
HANDEL	Il pastor fido Ballet music selections	CD 22 [21]	1970, December	MOZART, Wolfgang Amadeus	Divertimento in D major, K334 (orchestral version):		
HANDEL	Oboe Concerti nos. 1-3 (Celia Nicklin)	CD 12 [6]-[17]	1982, November		III Menuetto	CD 37 [6]	1971, August
HANDEL	Solomon: The Arrival of the Queen of Sheba	CD 37 [2]	1971, August	MOZART, Wolfgang Amadeus	Divertimento in F major, K138	CD 27 [13]-[15]	1967, May
HAYDN, Joseph	Acide e Galatea Overture HOB.1a:	5 CD 24 [2]	1966, April	MOZART, Wolfgang Amadeus	Exsultate, jubilate, K165 (Erna Spoorenberg)	CD 60 [1]-[4]	1966, November
HAYDN, Joseph	Allemandes HOB.IX:9, 6	CD 24 [3]-[8]	1967, May	MOZART, Wolfgang Amadeus	March in D major, K408/2	CD 19 [19]	1970, June
HAYDN, Joseph	Allemandes HOB.IX:9, 6	CD 24 [9]	1966, April	MOZART, Wolfgang Amadeus	Piano Concerto No.21 in C major, K467 (Yeol Eum Son)	CD 60 [8]-[10]	2016, June
HAYDN, Joseph	Cello Concerto No.1 in C major (Heinrich Schiff)	CD 23 [1]-[3]	1987, January	MOZART, Wolfgang Amadeus	Serenade in B flat major, K361/370a "Gran Partita"	CD 30 [1]-[8]	1984, July
HAYDN, Joseph	Cello Concerto No.2 in D major (Heinrich Schiff)	CD 23[4]-[6]	1987, January	MOZART, Wolfgang Amadeus	Serenade in D major, K239 "Serenata notturna"	CD 29 [12]-[14]	1986, October
HAYDN, Joseph	Harpsichord Concerto in D major (George Malcolm)	CD 23 [10]-[12]	1968, August	MOZART, Wolfgang Amadeus	Serenade in D major, K239 "Serenata notturna"	CD 27 [[4]-[6]	1967, May
HAYDN, Joseph	Horn Concerto No.1 in D major (Barry Tuckwell)	CD 24 [13]-[15]	1966, April	MOZART, Wolfgang Amadeus	Serenade in D major, K320 "Posthorn"	CD 29 [5]-[11]	1984, June
HAYDN, Joseph	Horn Concerto No.2 in D major (Barry Tuckwell)	CD 24 [16]-[18]	1966, April	MOZART, Wolfgang Amadeus	Serenade in G major, K525 "Eine kleine Nachtmusik"	CD 29 [1]-[4]	1985, November
HAYDN, Joseph	Organ Concerto in C major (Simon Preston)	CD 24 [10]-[12]	1969, January	MOZART, Wolfgang Amadeus	Sinfonia concertante in E flat major, K App. C14.02/297b		
HAYDN, Joseph	Overture in D major, HOB. 1a: 7bis	CD 24 [1]	1968, August		(Black/Brymer/Civil/Chapman)	CD 28 [1]-[3]	1972, August
HAYDN, Joseph	String Quartet in F major, HOB.III:			MOZART, Wolfgang Amadeus	Sinfonia concertante in E flat major, K364 (Brown/Suk)	CD 28 [4]-[6]	1983, July
	17 "Serenade": II Andante cantabile	CD 37 [7]	1971, August	NIELSEN	Little Suite, op. 1	CD 43 [9]-[11]	1977, May
HAYDN, Joseph	Symphony No. 102 in B flat major	CD 25 [9]-[12]	1990, October	PURCELL	Abdelazer: Rondeau	CD 37 [3]	1971, August
HAYDN, Joseph	Symphony No.52 in C minor	CD 19 [20]-[23]	1970, March	QUANTZ	Horn Concerto No. 3 in E flat major (Barry Tuckwell)	CD 21 [7]-[9]	1985, September
HAYDN, Joseph	Symphony No.53 in D major "L'Impériale"	CD 25 [1]-[4]	1970, March	QUANTZ	Horn Concerto No.9 in E flat major (Barry Tuckwell)	CD 21 [10]-[12	1985, September
HAYDN, Joseph	Symphony No.99 in E flat major	CD 25 [5]-[8]	1990, October	RAVEL	Pavane pour une infante défunte	CD 47 [2]	1983, August
HAYDN, Joseph	Trumpet Concerto in E flat major (Alan Stringer)	CD 23 [[7]-[9]	1967, May	REINHARDT	Concerto in E flat major for horn and strings (Barry Tuckwell)	CD 21 [4]-[6]	1985, September
HAYDN, Joseph	Trumpet Concerto in E flat major: III Allegro (John Wilbraham)	CD 37 [8]	1971, August	RESPIGHI	Feste romane	CD 48 [9]-[12]	1990, September
HAYDN, Michael	6 Minuets, P70	CD 26 [4]	1967, May	RESPIGHI	Fontane di Roma	CD 48 [5]-[8]	1990, September
HAYDN, Michael	Duo Concertante for viola and organ in C major,		· *	RESPIGHI	Gli uccelli	CD 48 [13]-[17]	1987, January
· ·	P55 (Shingles / Preston)	CD 26 [5]-[7]	1969, January	RESPIGHI	Pini di Roma	CD 48 [1]-[4]	1990, September
HAYDN, Michael	Horn Concerto in D major, P134 (Barry Tuckwell)	CD 26 [1]-[3]	1967, May	RÖLLIG	Horn Concerto No. 14 in E flat major (Barry Tuckwell)	CD 21 [16]-[18]	1985, September
HERTEL	Concerto à cinque	CD 7 [7]-[10]	1968, April	RÖLLIG	Horn Concerto No.15 in D major (Barry Tuckwell)	CD 21 [19]-[21]	1985, September
HOLST	Invocation, op.19 no.2 (Julian Lloyd Webber)	CD 52 [11]	1994, January	ROSSINI	Overture: Armida	CD 36 [5]	1979, December
HUMMEL	Trumpet Concerto in E flat major (John Wilbraham)	CD 7 [23]-[25]	1970, May	ROSSINI	Overture: Bianca e Falliero	CD 36 [1]	1979, December
KNECHTL	Concerto in D major for horn and strings (Barry Tuckwell)	CD 21 [1]-[3]	1985, September	ROSSINI	Overture: Demetrio e Polibio	CD 36 [3]	1979, December
LOCATELLI	Concerto grosso, op.1 no.9	CD 1 [9]-[13]	1961, March	ROSSINI	Overture: Edipo e Colono	CD 36 [6]	1979, December
LOCATELLI	Introduttione teatrale, op.4 no.5: Allegro	CD 37 [17]	1975, June	ROSSINI	Overture: Edipo e Colono Overture: Edoardo e Cristina	CD 36 [6] CD 36 [4]	1979, December
MAHLER	Lieder eines fahrenden Gesellen (Robert Tear)	CD 58 [1]-[4]	1973, July	ROSSINI	Overture: Ethoardo e Cristina Overture: Ermione		1979, December 1979. December
MANFREDINI	Concerto grosso, op.3 no.10	CD 36 [1]-[4] CD 1 [23]-[26]	1973, July 1962, July	ROSSINI	Overture: Ermione Overture: Guillaume Tell	CD 36 [7]	
MENDELSSOHN	A Midsummer Night's Dream: Scherzo	CD 1 [23]-[20] CD 37 [11]	1971, August	ROSSINI	Overture: Guniaume ien	CD 34 [1]	1976, December
MENDELOSOTIN	A Midsummer Augue's Dream. Scherzo	CD 37 [11]	1771,710g050				





COMPOSER	WORK	CD NO.	RECORDING DATE	COMPOSER	WORK	CD NO.	RECORDING DATE
ROSSINI	Overture: Il barbiere di Siviglia	CD 35 [7]	1974, May	VAUGHAN WILLIAMS	Concerto for oboe and strings (Celia Nicklin)	CD 52 [13]-[15]	1977, June
ROSSINI	Overture: Il signor Bruschino	CD 34 [8]	1974, May	VAUGHAN WILLIAMS	Concerto grosso (Iona Brown)	CD 54 [3]-[7]	1977, January
ROSSINI	Overture: Il Turco in Italia	CD 34 [9]	1974, May	VAUGHAN WILLIAMS	English Folk Song Suite	CD 54 [8]-[10]	1980, February
ROSSINI	Overture: Il viaggio a Reims	CD 35 [6]	1976, December	VAUGHAN WILLIAMS	Fantasia on a Theme by Thomas Tallis	CD 53 [2]	1993, July
ROSSINI	Overture: La cambiale di matrimonio	CD 34 [5]	1974, May	VAUGHAN WILLIAMS	Fantasia on Greensleeves	CD 54 [2]	1980, February
ROSSINI	Overture: La Cenerentola	CD 34 [3]	1976, December	VAUGHAN WILLIAMS	Five Variants of "Dives and Lazarus"	CD 53 [6]	1993, July
ROSSINI	Overture: La gazza ladra	CD 34 [4]	1976, December	VAUGHAN WILLIAMS	In the Fen Country	CD 53 [3]	1993, July
ROSSINI	Overture: La scala di seta	CD 34 [6]	1974, May	VAUGHAN WILLIAMS	Norfolk Rhapsody No. 1	CD 53 [5]	1993, July
ROSSINI	Overture: Le Siège de Corinthe	CD 34 [2]	1976, December	VAUGHAN WILLIAMS	Romance for harmonica and strings (Tommy Reilly)	CD 53 [5]	1976, June
ROSSINI	Overture: L'inganno felice	CD 34 [10]	1974, May	VAUGHAN WILLIAMS	The Lark Ascending (Iona Brown)	CD 54 [1]	1971, May
ROSSINI	Overture: L'Italiana in Algeri	CD 35 [8]	1974, May	VAUGHAN WILLIAMS	The Wasps: Overture	CD 53 [1]	1993, July
ROSSINI	Overture: Maometto II	CD 35 [8]	1979, December	VAUGHAN WILLIAMS	Variations for Orchestra	CD 53 [4]	1993, July 1993, July
ROSSINI	Overture: Otello	CD 36 [2]	1979, December	VIVALDI	Concerto in A minor, RV 498 for bassoon and strings (Martin Gatt)	CD 4 [8]-[10]	1975, July 1975, July
ROSSINI	Overture: Ricciardo e Zoraide		1979, December	VIVALDI		CD 5 [13]-[15]	1975, July 1982, November
ROSSINI	Overture: Semiramide	CD 35 [2] CD 35 [5]	1976, December	VIVALDI	Concerto in A minor, RV 536 for 2 oboes and strings (Nicklin/Davis) Concerto in C major, RV 443 for piccolo and strings (William Bennett)		
ROSSINI	Overture: Tancredi	CD 33 [3] CD 34 [7]	1974, May	VIVALDI		CD 4 [17]-[19]	1975, July
ROSSINI	Overture: Torvaldo e Dorliska	CD 34 [7] CD 36 [8]	1974, May 1979, December	VIVALDI VIVALDI	Concerto in C major, RV 533 for 2 flutes and strings (Bennett/Smith)	CD 5 [10]-[12]	1982, November
ROSSINI		CD 36 [6] CD 35 [3]		VIVALDI	Concerto in C major, RV 537 for 2 trumpets and strings	OD 5 (1 () (1 ()	1000 11
	Sinfonia al Conventello		1979, December	VIVIA V DV	(John Wilbraham / Philip Jones)	CD 7 [14]-[16]	1969, July
ROSSINI	Sinfonia di Bologna	CD 35 [4]	1979, December	VIVALDI	Concerto in C minor, RV 441 for flute and strings (William Bennett)	CD 4 [11]-[13]	1975, July
ROSSINI SAINT-SAËNS	Sonata a quattro No.3 in C minor: III Moderato	CD 37 [4]	1971, August	VIVALDI	Concerto in C minor, RV401 for cello and strings (Kenneth Heath)	CD 2 [12[-[14]	1963, November
	Danse macabre	CD 47 [4]	1983, August	VIVALDI	Concerto in D major, RV 563 for 2 oboes, violin and strings,	OD # 143 103	
SATIE	Gymnopédie No.1 (Orch. Debussy)	CD 47 [9]	1986, April		arranged for 2 trumpets (Laird / Houghton)	CD 5 [1]-[3]	1982, November
SATIE	Gymnopédie No.3 (Orch. Debussy)	CD 47 [8]	1986, April	VIVALDI	Concerto in D major, RV562a for violin and strings (Kaine)	CD 5 [19]-[21]	1975, June
SCHUBERT	Rosamunde: Ballet Music No.2	CD 37 [10]	1971, August	VIVALDI	Concerto in D minor, RV 535 for 2 oboes and strings (Nicklin/Black)	CD 4 [20]-[23]	1975, July
SIBELIUS	Rakastava	CD 43 [16]-[18]	1977, May	VIVALDI	Concerto in F major RV 569 for 2 oboes, 2 horns, violin and strings		
SIBELIUS	Valse triste	CD 43 [8]	1977, May		(Black/Nicklin/Brown/Davis/Iona Brown)	CD 4 [1]-3]	1975, July
STRAUSS, Richard	Le Bourgeois gentilhomme Suite, op.60	CD 45 [1]-[9]	1995, July	VIVALDI	Concerto in F major, RV 456 for oboe and strings (Neil Black)	CD 4 [4]-[7]	1975, July
STRAUSS, Richard	Tanzsuite nach Couperin	CD 45 [10]-[17]	1995, July	VIVALDI	Concerto in F major, RV 539 for 2 horns and strings (Brown / Davis)	CD 4 [14]-[16]	1975, July
STRAVINSKY	Apollon musagète (1947 version)	CD 50 [10]-[19]	1967, November	VIVALDI	Concerto in F major, RV 539 for 2 horns and strings (Brown / Hill)	CD 5 [4]-[6]	1982, November
STRAVINSKY	Capriccio (John Ogdon)	CD 50 [20]-[22]	1970, December	VIVALDI	Concerto in F major, RV 574 for 2 oboes, bassoon, 2 horns, violin and		
STRAVINSKY	Pulcinella Suite	CD 50 [1]-[9]	1967, November		strings (Black / Nicklin / Gatt / Brown / Davis / Iona Brown)	CD 4 [24]-[26]	1975, July
TCHAIKOVSKY	Nutcracker Suite, op.71a	CD 42 [1]-[8]	1982, February	VIVALDI	Concerto in G major, RV 532 for 2 mandolins and		
TCHAIKOVSKY	Serenade for strings in C major	CD 42 [9]-[12]	1982, February		strings (Tyler / Wootton)	CD 5 [7]-[9]	1982, November
TCHAIKOVSKY	String Quartet No.1 in D major (orchestral version):			VIVALDI	Concerto in G major, RV 545 for oboe, bassoon and strings		
	II Andante cantabile	CD 37 [9]	1971, August		(Nicklin / Sheen)	CD 5 [16]-[18]	1982, November
TCHAIKOVSKY	Violin Concerto in D major (Leila Josefowicz)	CD 42 [13]-[15]	1994, October	VIVALDI	Le Quattro Stagioni, op. 8 (Alan Loveday)	CD 3 [1]-[12]	1969, September
TELEMANN	Concerto in F major (Tafelmusik - Set II)	CD 2 [9]-[11]	1962, July	VIVALDI	Le Quattro Stagioni, op.8 (Iona Brown)	CD 3 [13]-[24]	1979, June
TELEMANN	Overture in C major, TWV 55: C3 "Hamburger Ebb und Flut"	CD 8 [17]-[20]	1975, February	WALTON	Façade Suite No.1 for Orchestra: Polka	CD 57 [6]	1986, April
TELEMANN	Trumpet Concerto in D major	CD 7 [1]-[3]	1968, April	WALTON	Façade Suite No.2 for Orchestra: Popular Song	CD 57 [7]	1986, April
TELEMANN	Violin Concerto No.3 in D major, TWV 51: D10 (Iona Brown)	CD 8 [12]-[13]	1983, June	WALTON	Sonata for string orchestra	CD 59 [10]-[13]	1972, October
TELEMANN	Violin Concerto No.4 in E major, TWV 51: E3 (Iona Brown)	CD 8 [1]-[4]	1983, June	WARLOCK	Capriol Suite	CD 51 [9]-[14]	1977, January
TELEMANN	Violin Concerto No.8 in G major, TWV 51: G8 (Iona Brown)	CD 8 [8]-[11]	1983, June	WARLOCK	Serenade for Strings	CD 51 [8]	1977, June
TELEMANN	Violin Concerto No.9 in G minor, TWV 51: G1 (Iona Brown)	CD 8 [14]-[16]	1983, June	WASSENAER	Concerti Armonici nos. 1-6 (formerly attributed to Pergolesi)	CD 20 [1]-[24]	1981, June
TELEMANN	Violin ConcertoNo.11 in B flat major, TWV Anh.51: B1 (Iona Brown)	CD 8 [5]-[7]	1983, June	WASSENAER	Concertino Armonico No.5 in F minor	CD 37 [13]-[16]	1975, June
TIPPETT	Concerto for Double String Orchestra	CD 57 [3]-[5]	1970, October	WEBER	Clarinet Concerto No.1 (Andrew Marriner)	CD 33 [1]-[3]	1990, July
TIPPETT	Fantasia Concertante on a Theme of Corelli	CD 57 [1]	1970, October	WEBER	Clarinet Concerto No.2 (Andrew Marriner)	CD 33 [6]-[8]	1990, October
TIPPETT	Little Music for string orchestra	CD 57 [2]	1970, October	WEBER	Concertino for Clarinet (Andrew Marriner)	CD 33 [4]-[5]	1990, October
TORELLI	Concerto grosso, op.6 no.10	CD 1 [6]-[8]	1961, March	WILLIAMSON	The Happy Prince	CD 59 [1]-[9]	1965, October
TRADITIONAL	The Jolly Miller	CD 54 [17]	1980, February	WIRÉN, Dag	Serenade, op.11	CD 43 [12]-[15]	1977, May
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