



Florilegium celebrate their quarter-century with an enticing disc of Telemann concertos

One just knows that the ear-pricking clarity throughout these performances is of Vänskä's and not the balance engineer's making. And as for that eleventh-hour resolution into C major, it is as emphatic as it is precipitous. The full stop that's more of a question mark. **Edward Seckerson**

Telemann

Ihr Völker hört, TWV1:921^a. Concertos - TWV43:a3; TWV51:D2; TWV52:a1; TWV53:E1. Overture for Monseigneur le Landgrave de Darmstadt, TWV55:F16

^aClare Wilkinson *mez*

Florilegium / Ashley Solomon *fl*

Channel Classics © CCS38616 (79' • DDD)



This attractive mixed programme of Telemann's works featuring flute or recorder has been designed by Ashley Solomon to celebrate Florilegium's 25th anniversary. The triple concerto for flute, oboe d'amore and viola d'amore in E major (TWV53:E1) stands out as one of the composer's most beguiling masterpieces: the limpid opening *Andante* sounds like a serene evocation of sunrise that anticipates the

mature Haydn by several decades; the soloists Solomon, Alexandra Bellamy and Bojan Čičić play with elegant finesse, and also conjure up refined melancholy in an intimately conversational *Siciliana*.

The double concerto for recorder and viola da gamba in A minor (TWV52:a1) is a charming example of Telemann's taste for synthesising French and Italian musical styles with elements of Polish folk music; Florilegium's civilised elegance in the French-style *Grave*, gently Italianate sway in the *Allegro*, and Solomon's duet with gambist Reiko Ichise in the *Dolce* has pastoral sensitivity. Always played with cultivated refinement, Florilegium provide a thoughtful alternative to the more firmly textured and zestier approach taken by La Stagione Frankfurt (CPO, 2015).

At the heart of the programme is *Ihr Völker hört* (TWV1:921), a cantata for solo voice and obbligato instrument (played here on the flute by Solomon) that was published in the first instalment of the series *Harmonischer Gottes-Dienst* (Hamburg, 1725–26). Clare Wilkinson's softly convivial and articulate singing communicates the cheerful Epiphany text. Solomon takes centre stage in a flute concerto in D major (TWV51:D2), but my ears were drawn equally to the

sympathetic continuo-playing of theorist David Miller and harpsichordist Terence Charlston.

The bigger-scale finale is an F major overture and dance suite (TWV55:F16), dedicated to the Landgrave of Darmstadt and probably written late in Telemann's long life; in the turbulent Ramellian 'Tempête' a pair of horns and bassoon are on thrilling form, so it is a pity that half of the dances could not fit on the disc – but they are available to download. **David Vickers**

Weinberger

Overture to a Chivalrous Play. Six Bohemian Songs and Dances. Passacaglia^a

^aJörg Strodthoff *org* Deutsches Symphonie-Orchester Berlin / Gerd Albrecht

Capriccio © C5272 (56' • DDD)

Recorded 2000, 2002



The first significant point to strike home about this varied programme is the excellence of the Deutsches Symphonie-Orchester's playing under the patient baton of Gerd Albrecht, who died a couple of years ago and was always at his best when