

# A Select Annotated Discography of the Choral Works of Wolfgang Amadeus Mozart

by Allen L. Borton

The following discography has been compiled from several sources; particularly helpful have been the journals *Gramophone* and *Fanfare*, and the Index to CD and Record Reviews from 1987 to the present, published in each issue of *Notes*, the quarterly journal of the Music Library Association. In order to limit the scope of this article, only recordings released or reviewed since 1986 have been included (with but few exceptions).

Beyond the individual listings of this article, it should be noted that in honor of the bicentenary of Mozart's death, several recording companies are engaged in large-scale releases of his music. One of the most ambitious and notable is that of Philips, whose *Complete Mozart Edition* is projected as a 44-volume, 180-CD set. The choral portions of this project have not yet been released. *InMusic*, a monthly publication by Schwann, will keep readers apprised of Mozart recording news throughout 1991 in a special column entitled "Wholly Mozart."

Due to its unmatched popularity among Mozart's recorded choral works, the *Requiem* is listed first, followed by the major Masses—K.427, 317, and 337. Other works follow, in K. order. Unless otherwise indicated, all works are compact discs. Under the heading for each work, recordings are arranged alphabetically by recording company and then by conductor. Operatic works have not been included in this research.

Abbreviations used include: s (soprano); m (mezzo); a (contralto); t (tenor); br (baritone); b (bass);

Borton is Director of Choral Activities at Olivet College in Olivet, Michigan, and Secretary for the Central Division of ACDA.



DDD (digital session recording, mixing/editing, and mastering); ADD (analog session recording, digital mixing/editing and mastering); and AAD (analog session recording and mixing/editing, digital mastering). The format for each individual entry is as follows:

Soloists; choral forces; orchestral forces; conductor. **Recording company** and catalog number. Timing (if available); recording process. (Other works included on recording.)

Annotation.  
Reviews.

## Requiem in D Minor, K. 626

1. Ingrid Schmithüsen (s); Catherine Patriasz (a); Neil Mackie (t); Matthias Hölle (b); Netherlands Chamber Choir; La Petite Bande; Sigiswald Kuijken. **Accent/Harmonia Mundi ACC68645D** (LP: ACC8645; cassette: ACC8645MC). 54 minutes.

In the March, 1988 issue of *Gramophone*, Alan Blyth remarked that "It seems that there is a new recording of this work about every second month . . . . As it happens practically every reading on disc that I know of is more or less worthy of the work in most respects, so it is very much a case of paying your money and

making your choice with a little guidance of the kind of performance you will encounter in each case."

"Clarity is the watchword in this latest version" (Sadie). Period instruments, but with "modern-sounding, slowish tempos." Uses Beyer edition. Recorded at a performance in the Grand Auditorium de la Maison de la Radio RTBF, Brussels, on October 6, 1986.

Reviewed in *Gramophone*, April, 1987: 1451 (Stanley Sadie).

2. Teresa Zylis-Gara (s); Oralia Dominguez (m); Peter Schrier (t); Franz Crass (b); South German Madrigal Choir; Consortium Musicum; Wolfgang Gönnerwein. **Angel CD2-67014. ADD.** From Angel's budget Laser series.

3. Patrizia Pace (s); Waltraud Meier (m); Frank Lopardo (t); James Morris (b); Swedish Radio Choir; Stockholm Chamber Choir; Berlin Philharmonic Orchestra; Riccardo Muti. **Angel CDC-49640. 58 minutes: DDD.** (Also includes *Ave verum corpus*, K. 618.)

"Muti here opts for the Süssmayr [or 'standard,' version], and he gives a fine account of it, with a convincingly dramatic thrust . . . . There are many strong points in this performance . . . but among the many other recordings of the Süssmayr version on CD there are at least two or three that strike me as more compelling" (Freed). "Lovingly and convincingly realized . . . nearly flawless choral singing" (Chien). Hathaway finds this performance "superficial." Texts and translations included. ~~Modern instruments.~~

Reviewed in *Fanfare*, July/August, 1988: 207 (George Chien); *Gramophone*, March, 1988: 1334 (Alan Blyth); *High Performance Review*, September, 1988: 85; *Musical America*, January, 1989: 62-3 (Thomas Hathaway); *Opera News*, April 9, 1988: 48; *Stereo Review*, August, 1988: 94 (Richard Freed).

4. Ileana Cotrubas (s); Helen Watts (a); Robert Tear (t); John Shirley-Quirk (b); Academy and Chorus of St. Martin in the Fields; Sir Neville Marriner. **Argo 417133-2ZH.**

"Barenboim and Marriner are wonderfully complementary: while admiring both, you will know at once which one you want to live with. My choice is for Marriner . . . . Marriner's approach, which takes so little for granted, is always seeking new *aperçus*, more translucent textures, comes into its own on CD" (Finch). Uses Franz Beyer's edition. Notes, text, and translation included.

Reviewed in *Gramophone*, September, 1986: 429 (Hilary Finch).

5. Tebaldi (s); Barbieri (a); Prandelli (t); Stepi (b); La Scala Chorus and Orchestra; Cantelli: AS-500-(mono).

"An exceptionally important document, a fiery and unflinching performance of a work he never recorded commercially, [but] delivered in sound so dim that most of the interpretation has to be taken on faith. Indeed, there's so little audible detail that those familiar with Cantelli's style will know nearly as much about the performance before they hear it as after" (Rabinowitz). Historical release from 1950, from a concert at the Edinburgh Festival.

Reviewed in *American Record Guide*, January/February, 1990: 138 (Peter J. Rabinowitz).

6. Maria Venuti (s); Ursula Kunz (a); Josef Protschka (t); Peter Lika (b); Windsbacher Knabenchor; Münchner Bachsolisten; Karl Friedrich Beringer. Bayer BR 100051. 54 minutes: DDD.

"The principal attraction of Beringer's version may well be his all-male choir . . . worth a second hearing, but it won't vie for playing time with such formidable competitors as Schreier (Philips), Guest (Chandos), or, especially Gardiner (Philips), which remains securely at the

top of my list" (Chien). Uses Süßmayr edition.

Reviewed in *Fanfare*, July/August, 1989: 200 (George Chien).

7. Alliot-Lugaz (s); Visse (a); Hill (t); Reinhart (b); Choeur Régional Nord-Pas-de-Calais; La Grande Écurie et la Chambre du Roy; Jean-Claude Malgoire. CBS MDK 44904 (LP: M 42273). 58 minutes: DDD. (Also includes Church Sonatas, K. 278, 329, and 336.)

"When Christopher Hogwood and the Academy of Ancient Music released their version of the Mozart *Requiem* in 1984, they provoked a storm of controversy . . . but no one denied that it was a performance with a point of view. A point of view is precisely what Jean-Claude Malgoire lacks . . . . An impression of uniformity and blandness . . . entirely unremarkable reading" (Schwarz). Canby, in the *American Choral Review*, however, finds it "quite remarkable," the chorus "simply awesome," and the shaping of the choral lines "impeccably controlled." It "ranks with Corboz among the fastest and fleetest romps through this masterpiece ever recorded" (Weber). Period instruments.

Reviewed in *American Choral Review*, Winter/Spring, 1990: 50 (Edward Tatnall Canby); *Fanfare*, July/August, 1989: 201 (J. F. Weber); *High Fidelity*, November, 1987: 90-91 (K. Robert Schwarz); *Opus*, August, 1987: 47.

8. Yvonne Kenny (s); Sarah Walker (a); William Kendall (t); David Wilson-Johnson (b); St. John's College Choir, Cambridge; English Chamber Orchestra; George Guest. Chandos CHAN 8574 (LP: ABRD 1269; cassette: ABTD 1269). 54 minutes: DDD.

"George Guest's [approach represents] the English cathedral style . . . . Although the modern instruments lack the presence of period ones, Guest uses the articulations of Classical style to great effect, and his overall approach is splendidly vigorous" (Lincoln). "George Guest's performance of the *Requiem* is so fine there is little more to be said about it . . . . The musical

lines are exquisitely and powerfully sculpted . . . . The choir is superb . . . and the recording achieves perfect balance and clarity of detail between all the forces" (Hathaway). Uses Süßmayr edition.

Reviewed in *Fanfare*, March/April, 1988: 162 (George Chien); *Gramophone*, February, 1988: 1226 (Stanley Sadie); *Musical America*, January, 1989: 62-3 (Thomas Hathaway); *Stereo Review*, July, 1988: 106 (Stoddard Lincoln).

9. Marie McLaughlin, Maria Ewing (s); Jerry Hadley (t); Cornelius Hauptmann (b); Bavarian Radio Chorus and Symphony Orchestra; Leonard Bernstein: Deutsche Grammophon 427353-1GH (cassette: 427353-4GH). 59 minutes: DDD.

"If you're looking for a big-hearted, quasi-nineteenth-century view of this work, you may warm to Bernstein's 'old-fashioned' reading . . . . I cannot see any reason, in a heavily populated field, to prefer this version to . . . several others" (Blyth). However, "it is, in a word, the most persuasive account of this still problematic work I have ever heard" (Freed). "I thought the performance overwhelming, yet it's not something I'd want to hear every day" (Lucano). Beyer edition. Text and translation included; recorded at performances in the Mosterpfarrrkirche, Diessen during July, 1988.

Reviewed in *American Record Guide*, March/April, 1990: 80 (Ralph V. Lucano); *Fanfare*, January/February, 1990: 242; *Gramophone*, October, 1989: 727 (Alan Blyth); *Musical America*, July, 1990: 80 (Paul Moor); *Stereo Review*, March, 1990: 98 (Richard Freed).

10. Edith Mathis (s); Júlia Hamari (a); Wieslaw Ochman (t); Karl Ridderbusch (b); Vienna State Opera Chorus; Vienna Philharmonic Orchestra; Karl Böhm. Deutsche Grammophon 413 553-2GH.

"Böhm's 1971 recording comes up with impressive realism on CD with the massed forces given extra clarity . . . . Weighty solemnity is the keynote" (Greenfield). Text and translation included.

Reviewed in *Gramophone*, February, 1986: 1060 (Edward Greenfield).

11. Anna Tomowa-Sintow (s); Helga Müller Molinari (a); Vinson Cole (t); Paata Burchuladze (b); Vienna Singverein; Vienna Philharmonic Orchestra; Herbert von Karajan. Deutsche Grammophon 419610-2GH (LP: 419610-1GH; cassette: 419610-4GH). 52 minutes: DDD.

"This is Karajan's third commercial recording of the *Requiem* [May 1985], and it does not displace memories of his second, taped in 1975 and still available on DG 2530705" (Ashby). "Surprisingly passionate and devotional . . . . It remains, a big-scale, romantic reading but it is by no means ponderous or inflated as I find the Barenboim to be, nor does it indulge in Barenboim's self-conscious

### Free Catalog

Handbells, Plus Handbell Equipment,  
Supplies, Music and Gifts

**Jeffers Handbell Supply, Inc.**

PO Box 1728 Irmo SC 29063

1 (800) JHS - BELL

Full-time assistant professor for undergraduate/graduate music education courses and supervising student teaching. Optimum: Earned Mus. Ed. doctorate. Minimum: Mus. Ed. masters. Certifiable in IL standard special K-12 music. General music experience in elementary and secondary levels required. Choral skills desirable. Familiarity with Christian education and Lutheran music. Knowledge of and commitment to the teachings and practices of the Lutheran Church. Applications from women and minorities encouraged. EEO employer. Contact Dr. Evangeline Rimbach, Music Department, Concordia University, River Forest, IL 60305-1499.

effects" (Blyth). Uses Süßmayr edition. Text and translation included.

Reviewed in *American Record Guide*, March/April, 1988: 62 (Arved Ashby); *Fanfare*, January/February, 1988: 176 (J. F. Weber); *Gramophone*, May, 1987: 1585-6 (Alan Blyth).

12. Wilma Lipp (s); Hilde Rössel-Majdan (a); Anton Dermota (t); Walter Berry (b); Vienna Singverein; Berlin Philharmonic; Herbert von Karajan. *Deutsche Grammophon* 423 213-2 GMW. 65 minutes: ADD.

"Frankly I cannot see the reason for the release of this dreary performance of the *Requiem* . . . Here, unlike in his later readings, Karajan is almost unbearably ponderous and lacklustre" (Blyth). Reissue of an April, 1962 recording.

Reviewed in *Gramophone*, April, 1988: 1434 (Alan Blyth).

13. Sheila Armstrong (s); Dame Janet Baker (m); Nicolai Gedda (t); Dietrich Fischer-Dieskau (br); John Alldis Choir; English Chamber Orchestra; Daniel Barenboim. *EMI CZS7 62892-2* (2 CDs). 148 minutes: ADD. (Also includes Verdi *Requiem*.)

"The John Alldis Choir is wholly responsive . . . and is also capable of finely disciplined attack. Barenboim is quite willing to alter a speed in the middle of the movement and to 'play' with the music as is his wont. If you find that convincing . . . you will find this version interesting, certainly more so than his later EMI recording, which is more idiosyncratic. He also boasts an unrepeatably distinguished team of soloists" (Blyth). Reissue from 1972.

Reviewed in *Gramophone*, October, 1990: 807 (Alan Blyth).

14. Kathleen Battle (s); Ann Murray (m); David Rendall (t); Matti Salminen (b); Chorus and Orchestre de Paris; Daniel Barenboim. *EMI CDC 747342-2* (LP: DS-38216; cassette: 4XS-38216).

"Traditionally old-fashioned" (Freeman). "This, make no mistake, is the big-screen version" (Finch). "In the end this version is for anyone frustrated by the lack of warmth and humanity in the so-called 'authentic' performances of the *Requiem* that have flooded the market of late" (Lincoln). But, the chorus "sounds not only rather large but also not very cohesive. They shout a lot, the tone is raw, . . . This is not a performance I will want to hear again" (Weber). Uses Süßmayr edition. Text and translation included.

Reviewed in *Fanfare*, November/December, 1985: 212 (J. F. Weber), and September/October, 1986: 197 (George Chien); *Gramophone*, September, 1986: 429 (Hilary Finch); *Gramophone*, September, 1985: 389 (LP version — Alan Blyth); *Opera News*, February 14, 1987 (John W. Freeman); *Opus*, April, 1986: 42; *Stereo Review*, November, 1986: 166 (Stoddard Lincoln).

15. Helen Donath (s); Christa Ludwig (m); Robert Tear (t); Robert Lloyd (b); Philharmonia Chorus and Orchestra; Carlo Maria Giulini. *EMI CDZ7 62518-2*. 55 minutes: ADD.

"A strong, carefully shaped reading . . . but often sounds as though its emotions are applied rather than felt" (Chien). "Emerges impressively in a crowded market . . . spaciouly and deeply felt; . . . excellent singing from the Philharmonia Chorus" (March). Reissue; from the budget Laser series. Süßmayr edition. No notes.

Reviewed in *Fanfare*, March/April, 1989: 178 (George Chien); *Gramophone*, January, 1989: 1222 (Ivan March).

16. Elisabeth Schumann (s); Kerstin Thorborg (m); Anton Dermota (t); Alexander Kipnis (b); Vienna State Opera Chorus; Vienna Philharmonic Orchestra; Bruno Walter. *EMI (mono) 2907811* (LP; cassette: 2907814).

"This is a less interesting archive discovery than the line up of famous names might lead us to expect. Mozart's *Requiem* is predominantly a work for chorus and orchestra, and adequate as the recording and choral singing are in this live concert performance, there are modern records of the work which do the whole thing rather better" (Osborne). Text and translation included. Recorded at a public performance at the Théâtre des Champs-Élysées, Paris on June 29, 1937.

Reviewed in *Fanfare*, March/April, 1987: 174 (Mortimer H. Frank); *Gramophone*, September, 1986: 426 (Richard Osborne); *Opera News*, February 14, 1987: 42 (John W. Freeman).

17. Elly Ameling (s); Barbara Scherler (a); Louis Devos (t); Roger Soyer (b); Lisbon Gulbenkian Foundation Chorus and Symphony Orchestra; Michel Corboz. *Erato ECD88157*.

"Corboz's Lisbon recording is, alas, faceless to the point of lethargy, its soloists, with the exception of Elly Ameling, pale in character, and the church's echo and none-too-clear recording only draw attention to the short-term expressive emphases" (Finch). Text and translation included.

Reviewed in *Gramophone*, September, 1986: 429 (Hilary Finch).

18. Barbara Schlick (s); Carolyn Watkinson (m); Christoph Prégardien (t); Harry van der Kamp (b); The Netherlands Bach Society Collegium Musicum; Amsterdam Baroque Orchestra; Ton Koopman. *Erato/WEA 2292-45472-2* (cassette: 2292-45472-4). 47 minutes: DDD.

Text and translation included; recorded at performances in Vredenburg, Utrecht during October, 1989. "Intimate, unfussy, unpretentious reading . . . uses a small orchestra and choir (seven to a part); . . . textures are exceptionally clear . . . The choir is first rate . . . In the last resort

## Choral Music

### Wayne State University

#### Master Of Music In Choral Conducting

#### Choral Faculty

Dennis Tini  
Deborah Smith  
Janice Fulbright

#### Assistants

Glenn Carlos, Craig Symons

#### Ensembles

Concert Chorale      Choral Union  
Women's Chorale    Men's Glee Club  
Vocal Jazz: *New Center Station*  
Symphonic Chorus & Orchestra

#### Recent Guest Faculty

Brazeal Dennard    Robert Harris  
Malcolm Johns     Marilyn Jones  
Ward Swingle

#### Selected 1990-91 Repertoire

Stravinsky      *Symphony of Psalms*  
Mozart            *Requiem*  
Orff                *Carmina Burana*  
Borodin          *Polovetsian Dances*  
Hartway          *Fanfare & Hymn*  
Brahms            *Alto-Rhapsody*

#### For information, contact

Dennis J. Tini, Director of Choral Activities  
Department of Music  
Wayne State University  
Detroit, MI 48202  
(313)577-1795

**Scholarships and  
Financial Aid  
Available**



Wayne State University

College of Fine, Performing & Communication Arts

this is not . . . wholly idiomatic Mozart playing" (Sadie). "Briefly put, a blood-and-thunder baroque thriller. This recording would serve—and I guess I mean this disparagingly—as one's first *Requiem*, particularly for those who don't ordinarily like this kind of music" (Althouse). Süssmayr Edition.

Reviewed in *American Record Guide*, November/December, 1990: 89 (Paul L. Althouse); *Gramophone*, December, 1990: 1246-7 (Stanley Sadie).

19. Magda Kalmár (s); Klára Takács (a); György Korondy (t); József Gregor (b); Hungarian Radio and Television Chorus; Hungarian State Orchestra; János

Ferencsik. Hungaroton HCD12038-2. 55 minutes.

"Ferencsik's reading is reverential, sometimes a little on the slow side but always phrased with meaning . . . . When it comes to the respective choirs, . . . the Hungarian Radio sound the largest yet their light and flexible singing never gives the impression of too much weight as sometimes happens" (Blyth).

Reviewed in *Gramophone*, March, 1988: 1334 (Alan Blyth).

20. Agnes Giebel (s); Marga Höffgen (a); Josef Traxel (t); Raffaele Arië (b); RAI Milan Chorus and Orchestra; Sergiu Celibidache. Hunt CDLSMH 34025

(mono). 75 minutes: ADD. (Also includes Vivaldi, *Stabat Mater*.)

"The performance overall hints at the conductor's legendary demands for extensive rehearsal time, in general quite satisfying" (Weber). Recorded live, March 16, 1962.

Reviewed in *Digit Audio*, December, 1988: 80; *Fanfare*, November/December, 1988: 234 (J. F. Weber).

21. Sena Jurinac (s); Lucretia West (a); Hans Loeffler (t); Frederick Guthrie (b); Vienna Academy Chorus; Vienna State Opera Orchestra; Herrmann Scherchen. MCA 9816 (2CD). 138 minutes: AAD. (Also includes *Regina coeli*, K. Anh. 118; *Ave verum corpus*, K. 618; *Te Deum*, K. 141; *Sancta Maria*, K. 273; and Haydn, *Seven Last Words of Christ* [oratorio version]).

"Scherchen overlays the work's liturgical qualities with a sense of the dramatic" (Koldys). "Remains a disappointing performance in direct comparison with his earlier version, not to say many other performances made in the meantime" (Weber). Recorded in June, 1958, this was the first commercial reading of the work in stereo.

Reviewed in *American Record Guide*, May/June, 1989: 71-2 (Mark Koldys); *Fanfare*, March/April, 1989: 225 (J. F. Weber).

22. Leontyne Price (s); Hildegard Rössl-Majdan (m); Fritz Wunderlich (t); Walter Berry (b); Vienna Singverein; Vienna Philharmonic Orchestra; Herbert von Karajan. Melodram MEL 18003 (mono). 70 minutes: AAD. (Also includes *Don Giovanni*, Overture and two arias).

"What a different conductor Karajan can be when playing to a responsive audience rather than to his own inanimate conception of recorded posterity . . . uninhibited emotion and tremendously rich sonorities" (Ashby). Recorded live at the Salzburg Festival, August 24, 1960.

Reviewed in *American Record Guide*, May/June, 1988: 49 (Arved Ashby); *Digit Audio*, August, 1988: 44; *Fanfare*, May/June, 1988: 173 (J. F. Weber).

23. Gundula Janowitz (s); Julia Bernheimer (m); Martyn Hill (t); David Thomas (b); The Hanover Band and Chorus; Roy Goodman. Nimbus Records NI5241 (cassette: NC5241). 48 minutes: DDD.

"World Première of the Robbins Landon edition [mostly Süssmayr and Eybler, or pre-Süssmayr]," and played according to eighteenth-century principles at a pitch of A = 430. "The performance is sober to a degree . . . the direction is very sluggish and rhythmically uninteresting" (Sadie). "Something of a disappointment, too much like a competent read-through . . . The chorus sounds distant and lacks good diction" (Althouse).

## A Tradition of Quality

In the past five decades, Academic Choir Apparel has established a reputation for tailoring superior quality robes, delivering them on schedule and at excellent prices. When it comes time for your choir to order robes . . . consider Academic!

### SELECTION

Academic offers a choice of styles, fabrics, colors and special design features to assure a distinctive look for your choir. From classic to contemporary, Academic has it all. Custom embroidery available, too.

### VISA®

For optimum convenience we offer robes made of VISA®, the comfortable, machine-washable fabric that is colorfast and resists wrinkles.

### EXTRA FEATURES

Long service life is assured through use of French seams, plackets and metal zippers.

### ECONOMY

Because Academic deals directly with churches and eliminates the middleman, there are some significant savings available.

### THE REST IS EASY

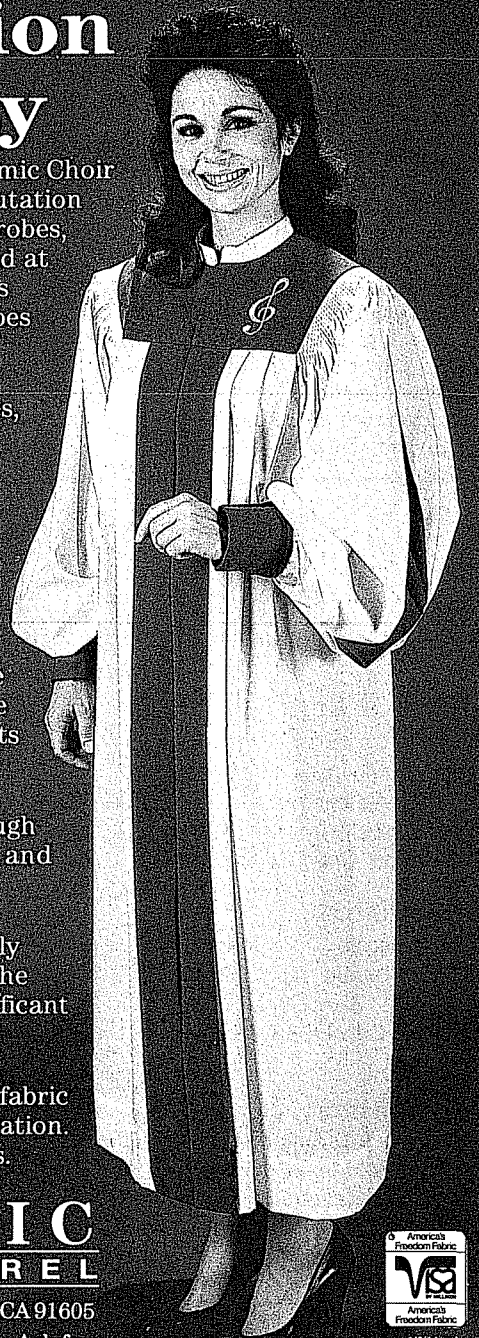
Call Academic for a free catalog, fabric samples and price list. No obligation. Ask about our special packages.

# ACADEMIC

## CHOIR APPAREL

6867 Farmdale Ave., North Hollywood, CA 91605

**800-626-5000** Ask for ext. 114



VISA® is a registered trademark of Milliken and Company.

Reviewed in *American Record Guide*, November/December, 1990: 89 (Paul L. Althouse); *Gramophone*, July, 1990: 261 (Stanley Sadie).

24. Margaret Ruth Pütz (s); Julia Hamari (a); Henrick Gritschnik (t); Ernest Gerard Schramm (b); Chorus and Orchestra of Turin RAI; Sergiu Celibidache. *Nuova Era* 033.6707 (mono). 57 minutes: AxD.

"Adds to his reputation as an individualist and visionary. Hardly anyone today thinks his approach is 'correct,' but it has the great value of making us hear the piece anew. Conductors like Furtwängler and Mengelberg are, generally speaking, more revolutionary than Celibidache is here, so I would not place this *Requiem* on my list of 'Slightly oddball, but Wonderful and Essential Recordings' " (Althouse). "A mono copy of a muddied recording, totally unworthy or what might have been done 20 years ago if someone had really cared" (Weber).

Reviewed in *American Record Guide*, January/February, 1989: 71-2 (Paul L. Althouse); *Fanfare*, September/October, 1988: 216 (J. F. Weber).

25. Lisa Della Casa (s); Ira Malaniuk (a); Anton Dermota (t); Cesare Siepi (b); Vienna State Opera Chorus; Vienna Philharmonic Orchestra; Bruno Walter. *Nuova Era* 2209 (mono). 59 minutes: A?D.

"The approach here is, of course, romantic, large-scale, full-bodied, and, yes, operatic, but with such conviction and commitment that it sweeps musicological reservations away. Recent recordings of this music, even those basically using the same approach, such as Shaw's (Telarc), Barenboim's (Angel), or Schreier's (Philips), when heard next to either of these Walter performances [the other, also mono, with the New York Philharmonic], demonstrate a lack of just those qualities . . . . The Vienna forces respond magnificently to Walter's urging; comparing their work to Shaw's Atlantans is a sobering experience . . . . This is a great find" (Moses). However, says Chien, this "suffers from all of the pitfalls to which such a recording is subject . . . sounds twenty years older, not newer, than it really is . . . it simply isn't compelling enough to make one want to overlook its considerable liabilities." Recorded on July 27, 1956 at Salzburg.

Reviewed in *American Record Guide*, July/August, 1989: 66 (Kurt Moses); *Fanfare*, July/August, 1989: 200 (George Chien).

26. Emma Kirkby (s); Carolyn Watkinson (a); Anthony Rolfe-Johnson (t); David Thomas (b); Westminster Cathedral Boys Choir; Academy of Ancient Music Chorus and Orchestra; Christopher Hogwood. *L'Oiseau-Lyre* 411 712-2OH (LP: 411 712-1OH; cassette: 411 712-4OH).

Uses the edition by C. R. F. Maunder, "which omits sections (including the entire Sanctus) composed wholly by Süßmayr and attempts a more accurate reconstruction of Mozart's intentions elsewhere, notably in the *Lacrimosa*, whose continuation is quite different from the familiar version" (Freeman). "The performance itself is as 'authentic' as possible . . . . The performance as a whole is fervent and committed . . . this new, pioneering version is an absolute revelation" (Golding).

Reviewed in *Gramophone*, September, 1984: 359 (Robin Golding); *Opera News*, February 14, 1987 (John W. Freeman).

27. Teresa Stich-Randall (s); Ira Malaniuk (a); Waldemar Kmentt (t); Kurt Böhme (b); Vienna State Opera Chorus; Vienna Symphony Orchestra; Karl Böhm. *Philips Legendary Classics* (mono) 420772-2PLC. 60 minutes: ADD.

"It is an impressive reading, though whether I would quite call it a *Legendary Classic*, I'm not so sure . . . it is a heavier interpretation, with a very prominent organ, than we usually hear today . . . if I wanted this sort of performance, I think I would marginally prefer Sir Colin Davis's on the same label, also at mid price, mainly because it is in stereo and better recorded" (Blyth). Uses Süßmayr version. Recorded in 1958.

Reviewed in *Gramophone*, May, 1988: 1632 (Alan Blyth).

28. Helen Donath (s); Yvonne Minton (m); Ryland Davies (t); Gerd Nienstadt (b); John Alldis Choir; BBC Symphony Orchestra; Sir Colin Davis. *Philips Silver Line* 420353-2PM (cassette: 420353-4PM). 54 minutes.

"Sir Colin Davis's long-admired [recording] of 20 years ago, now reissued on CD, reminds one of Mozart the opera composer . . . . I find it often revealing, always compelling. The choral singing . . . is sure and strong; the solo singing is of a very high order" (Sadie). "Of all the *Requiems* on my shelf which would I choose this evening for pleasure? Colin Davis on Philips" (Paul L. Althouse, in *American Record Guide*, November/December, 1990: 90). Modern instruments. Text included. Recorded in 1968.

Reviewed in *Gramophone*, February, 1988: 1226 (Stanley Sadie).

29. Barbara Bonney (s); Anne Sofie von Otter (a); Hans Peter Blochwitz (t); Willard White (b); Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner. *Philips* 420 197-2PH (LP: 420 197-1PH; cassette: 420 197-4PH). 54 minutes: DDD. (Also includes *Kyrie* in D minor, K. 341.)

Rating both recording and performance excellence, Stoddard Lincoln comments, "John Eliot Gardiner's [approach] represents authentic performance practice with period instruments . . . . You soon

# GREEN LAKE

FESTIVAL OF MUSIC

## The 12th Season 7th Annual Summer Choral Holiday Workshop July 21-27, 1991

Sir David Willcocks • Jonathan Willcocks • Douglas Morris  
*Fathers & Sons: Music of Bach & Bach/Mozart & Mozart/Willcocks & Willcocks*

Choral Techniques • Conducting Techniques • Vocal Techniques

Choral Reading Sessions

Sing with the Festival Choir & Orchestra

Open auditions for soloists

Explore Green Lake in beautiful Wisconsin

For free brochure write or call

Green Lake Festival of Music

P.O. Box 569

Green Lake, WI 54941

(414) 748-9398

realize that this is a performance that's going to be hard to equal." Thomas Hathaway, however, finds that it sounds like a "make-work project for the studio rather than a record of musical events worth preserving . . . [it] seems so didactic that only those especially interested in period style can anticipate getting much pleasure from it." Uses Süßmayr edition. Texts and translations included.

Reviewed in *Fanfare*, July/August, 1988: 207 (George Chien); *Gramophone*, November, 1987: 801 (Stanley Sadie); *Musical America*, January, 1989: 62-3 (Thomas Hathaway); *Stereo Review*, July, 1988: 106 (Stoddard Lincoln).

30. Margaret Price (s); Trudeliess Schmidt (m); Francisco Araiza (t); Theo Adam (b); Leipzig Radio Chorus; Dresden

State Orchestra; Peter Schreier. **Philips** 411 420-2 (LP: 6514320; cassette: 7337320).

"I can think of few [performances], if any, live or on records, that have struck me as being so totally committed to the spirit of this great work, or have made it sound like a finished masterpiece . . . Schreier's performance is a revelation, and his recording is the one that I would take to my desert island if I had the choice" (Golding). Süßmayr edition.

Reviewed in *Gramophone*, March, 1984: 1094 (Robin Golding); *Opera News*, February 14, 1987 (John W. Freeman).

31. Wilma Lipp (s); Elisabeth Höngen (a); Murray Dickie (t); Ludwig Weber (b); Vienna Symphony Orchestra; Jascha Horenstein. **Preludio** PHC 3141 (mono). 56 minutes; ADD.

"For a recording of this vintage the sound is very good, showing its age not in the remastering but in the singers' portamento and occasional suggestions of the Grand Manner. Further, the chorus (unnamed in the notes, but certainly a Viennese group) is more elderly and less perfect in detail than we routinely expect these days . . . satisfying, but [not] for a small library" (Althouse). This performance circulated in the late 50s and early 60s as Vox DL-270.

Reviewed in *American Record Guide*, January/February, 1989: 71-2 (Paul L. Althouse); *Fanfare*, September/October, 1988: 216 (J. F. Weber).

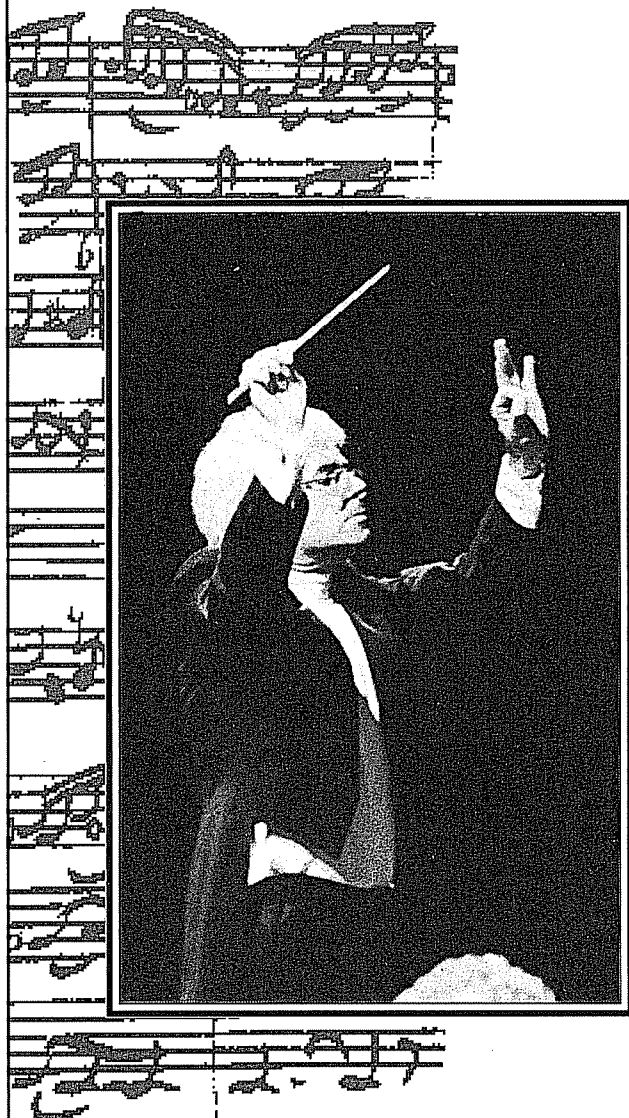
32. Kurt Equiluz (t); Gerhard Eder (b); Vienna Choir Boys; Chorus and Orchestra of the Vienna Hofmusikkapelle; members

# Master Class in Choral-Orchestral Conducting

## Oregon Bach Festival

June 23 to July 7, 1991

**Helmuth Rilling**, artistic director and conductor



Seminars (Graduate Credit available).

**Conducting:** *Advanced technique, rehearsal and performance procedures, Baroque interpretation and style.*

**Stylistic Interpretation:** *Interpretive elements unique to the orchestra, e.g. bowing, articulation, phrasing, dynamics, ornamentation, and tempo.*

**Choral-orchestral Performance:** *Observation of Festival rehearsals and performances by Helmuth Rilling.*

"Helmuth Rilling shares insights into the music with rare brilliance" (*Oregonian*). His knowledge of Baroque repertoire is highly respected worldwide. Festival soloists are major artists from Europe and the United States; the choir is a paid, professional ensemble of 54 voices, and instrumentalists come from leading orchestras in the United States and abroad. Other teaching faculty include Richard Clark (University of Oregon), Gordon Paine (California State University Fullerton), and Thomas Somerville (Occidental College). In addition, in residence this year is Ave Sol, a 36-voice choir from the USSR. Its artistic director, Imants Kokars, will give lecture demonstrations about the choral music of Latvia, the Baltic Countries, and Russia.

### Master Class Repertoire

J. S. Bach: *Christmas Oratorio* BWV 248; *Cantatas I-VI*

### Oregon Bach Festival Concert Schedule includes:

J.S. Bach *Magnificat*, BWV 243; *St. John Passion*, BWV 245  
Mozart *Mass in C Minor*, K. 427  
Dvorák *Dimitrij* (Opera performed in concert version)  
Frederika von Stade: Solo recital and vocal master class  
Orchestra and chamber concerts, recitals, and lectures

For more information, contact the Oregon Bach Festival  
University of Oregon School of Music  
Eugene, Oregon 97403 — Tel.: 503/346-5666 Fax.: 503/346-5669

of the Vienna State Opera Orchestra and Men's Chorus; Vienna Symphony Orchestra; Hans Gillesberger. RCA 6535-2. 65 minutes: ADD. (Also includes *Ave verum corpus*, K. 618 [arr. Froschauer]; and Haydn, *Te Deum in C*, Hob. XXIIIc:2.)

"Plenty of life and the sound is excellent . . . with such realistic recording and committed music-making, the disc represents excellent value" (March). Employs boys voices for soprano and alto solos, resulting "unavoidably in an imbalance with the two men" (Hathaway). Uses Süßmayr edition. From RCA's mid-price Papillon series.

Reviewed in *Gramophone*, November, 1987: 716 (Ivan March); *Musical America*, January, 1989: 62-3 (Thomas Hathaway).

33. Lynne Dawson (s); Jard van Nes (m); Keith Lewis (t); Simon Estes (b); Philharmonia Chorus and Orchestra; Carlo Maria Giulini. Sony Classical CD45577 (cassette: 40-45577). 60 minutes: DDD.

"This extraordinary performance of Mozart's *Requiem* seems almost to come from another age. I am not really sure just which age: the Romantics were never quite this romantic . . . it is the slowest version of the *Requiem* I have ever heard, by far . . . a marvellously polished and accomplished performance" (Sadie).

"Giulini's pacing is so broad that we lose a sense of human engagement" (Althouse). Süßmayr edition. Text and translation included.

Reviewed in *American Record Guide*, November/December, 1990: 89 (Paul L. Althouse); *Gramophone*, August, 1990: 400 (Stanley Sadie).

34. Judith Raskin (s); Florence Kopleff (m); Ernst Haefliger (t); Thomas Paul (b); Cleveland Chorus and Orchestra; George Szell. Stradivarius STR 10006. 71 minutes: ADD. (Also includes *Exsultate, jubilate*, K. 165.)

"A typically admirable Szell performance . . . one detects a master stylist in charge: choral sections are transparent, the overall sonority lean, and Victorian sentimentality stripped away. Thus the old, familiar Süßmayr version acquires a raw power and expressivity" (Frank). "This is obviously pirated from one of the Cleveland Orchestra broadcast tapes. Unfortunately, it must be many generations removed from the master" (Bauman). Live performance of May 9, 1968.

Reviewed in *Fanfare*, July/August, 1989: 200 (John Bauman) and 201 (Mortimer H. Frank).

35. Arleen Augér (s); Delores Ziegler (m); Jerry Hadley (t); Tom Krause (b); Atlanta Symphony Chorus and Orchestra; Robert Shaw. Telarc CD-80128. 52 minutes: DDD.

"This is a disappointing account of the work, unable to compete in choral or

orchestral terms with [Karajan's] and a trifle dull as regards the conducting. In a world where there were fewer rivals, this performance would do very nicely, for it has few positive drawbacks . . . A point in its favour, for some, may be the use of the Beyer 'reforms' (Blyth). The sound is excellent, "as we have come to expect from Telarc" (Moses). A "traditional" performance, using modern instruments, large choral forces, and opera singers (not Baroque specialists) as soloists. Text and translation included.

Reviewed in *American Record Guide*, May/June, 1987: 43 (Kurt Moses); *Fanfare*, March/April, 1987: 169 (George Chien); *Gramophone*, May, 1987: 1585-6 (Alan Blyth); *Opus*, June, 1987: 44; *Ovation*, July, 1987: 34.

36. Rachel Yakar (s); Ortrun Wenkel (a); Kurt Equiluz (t); Robert Holl (b); Vienna State Opera Chorus; Concentus Musicus Wien; Nikolaus Harnoncourt. Teldec 8.42756.

"My first choice among all recordings would be Harnoncourt's loving and very human performance with period instruments and a 52-member mixed chorus" (Ashby). However, especially in terms of sound engineering, "this CD is a great disappointment" (Horn). Uses Beyer edition.

Reviewed in *American Record Guide*, March/April, 1988: 62 (Arved Ashby); *Gramophone*, May, 1986: 1444 (Geoffrey Horn).

### Mass in C Minor ("The Great"), K. 427

1. Edith Mathis, Helen Donath (s); Theo Altmeyer (t); Franz Crass (b); South German Madrigal Choir; Southwest German Chamber Orchestra; Wolfgang Gönnerwein. Angel CD2-67019. ADD. (Also includes *Exsultate, jubilate*, K. 165, sung by Erika Köth.)

From Angel's budget "Laser" series.

2. Maria Stader (s); Hertha Töpper (m); Ernst Haefliger (t); Ivan Sardi (b); St. Hedwig's Cathedral Choir; Berlin Radio

Symphony; Ferenc Fricsay. Deutsche Grammophon 415919-2 GMF. ADD.

From Deutsche Grammophon's budget "Musikfest" series.

3. Barbara Hendricks, Janet Perry (s); Peter Schreier (t); Benjamin Luxon (br); Vienna Singverein; Berlin Philharmonic Orchestra; Herbert von Karajan. Deutsche Grammophon 400067-2.

One of the earliest compact disc releases, this performance has been lauded as "superlative" and "persistently touched with greatness" (Osborne).

Reviewed in *Gramophone*, March, 1983: 1011 (Richard Osborne).

4. Ileana Cotrubas, Kiri Te Kanawa (s); Werner Krenn (t); Hans Sotin (b); John Alldis Choir; New Philharmonia Orchestra; Raymond Leppard. EMI CDC7 47385-2. 60 minutes.

"Outstanding. Digitally remastered from a 1974 release, it sounds as good as most current recordings . . . Strong but supple, well proportioned, and nicely balanced . . . There is excellent singing from choir and soloists . . . Highly recommended" (Weber). "A luxuriant, at times over-indulgent reading" (Finch). Text and translation included.

Reviewed in *Fanfare*, September/October, 1986: 197 (J. F. Weber); *Gramophone*, October, 1986: 608 (Hilary Finch).

5. Edith Wiens, Felicity Lott (s); Laurence Dale (t); Robert Lloyd (b); London Philharmonic Choir and Orchestra; Franz Welser-Möst. EMI EMX9516. 56 minutes.

"As a mid-price CD his recording . . . may indeed have its attractions; in other respects I found it disappointing" (Steane). From EMI's budget Eminence series.

Reviewed in *Gramophone*, March, 1988: 1334 (John B. Steane).

6. Agnes Giebel, Evelyn Lear (s); Petre Munteanu (t); Frederick Guthrie (b); RAI Rome Chorus and Orchestra; Sergiu Celibidache. Hunt CDLSMH 34024. 60 minutes: ADD.

## New Jersey Choral Festival 1991

SPONSORED BY:

**RUTGERS**,  
The State University  
of New Jersey,  
Campus at Newark

GUEST CONDUCTOR:  
**WOLFGANG  
UNGER**  
University of Leipzig,  
Germany

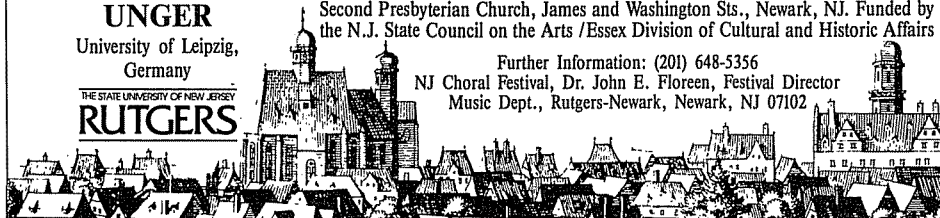
THE STATE UNIVERSITY OF NEW JERSEY  
**RUTGERS**

**APRIL 28, 3:00 pm: VOCAL CHAMBER MUSIC**, Newark Museum

**MAY 3, 9:30 am: SYMPOSIUM** (Funding: NJ Committee for the Humanities) "Style and Rhetoric in the Music of Schütz, Bach and Mozart"; "Current Developments in Music in Eastern Germany"; Thomas Dunn, Conductor Laureate, Handel and Haydn Society, Boston; Alfred Mann, Eastman School of Music; Wolfgang Unger; J. Kenneth Wilson, Otto Zitzelsberger, Rutgers University

**MAY 5, 3:00 pm: GALA CONCERT**, Rutgers University Chorus/Orchestra Mozart: "Coronation" Mass in C; Bach: Cantata No. 129; Schütz: Psalm 23 - Second Presbyterian Church, James and Washington Sts., Newark, NJ. Funded by the N.J. State Council on the Arts / Essex Division of Cultural and Historic Affairs

Further Information: (201) 648-5356  
NJ Choral Festival, Dr. John E. Floreen, Festival Director  
Music Dept., Rutgers-Newark, Newark, NJ 07102



"Well engineered and transferred. The performance is also much closer to standard interpretation than the Celibidache average" (Weber). Recorded March 26, 1960.

Reviewed in *Fanfare*, November/December, 1988: 234 (J. F. Weber).

7. Arleen Augér, Lynne Dawson (s); John Mark Ainsley (t); David Thomas (b); Winchester Cathedral Choir and Winchester College Quiristers; Academy of Ancient Music; Christopher Hogwood. L'Oiseau-Lyre 425 528-2OH (cassette: 425 528-4OH). 51 minutes: DDD.

"Seems to me one of the most impressive things Christopher Hogwood has done" (Sadie). Appeared under Sadie's "Critics' Choice" entry in the December, 1990 *Gramophone* (p. 1191): "A strong and direct reading . . . distinguished particularly by the soprano of Arleen Augér." Maunder edition.

Reviewed in *Gramophone*, July, 1990: 261 (Stanley Sadie).

8. Irmgard Seefried, Annelies Kupper (s); Lorenz Fehenberger (t); Kim Borg (b); Bavarian Radio Chorus and Symphony Orchestra; Eugen Jochum. Orfeo C 205 891 A (mono). 70 minutes: Ax.D.

"This is a completed version of the unfinished Mass, not the score that Mozart left, as most conductors prefer to present . . . There is no question of comparing this with newer recordings, but it's a worthy testimonial to an important conductor" (Weber). Live performance of June 20, 1956.

Reviewed in *Fanfare*, July/August, 1990: 210 (J. F. Weber).

9. Sylvia McNair, Diana Montague (s); Anthony Rolfe Johnson (t); Cornelius Hauptmann (b); Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner. Philips 420210-2PH (LP: 420210-1PH; cassette: 420210-4PH). 54 minutes: DDD.

"Gardiner has made some distinct improvements (compared with the usual text) in the completion of Mozart's unfinished accompaniments . . . Some

fine, clean singing from the Monteverdi Choir . . . This version seems to me superior in almost every respect . . . [it is] one of the best Gardiner has made for a long time and may be confidently recommended" (Sadie). "It has never been done better" (Weber). Period instruments. Includes text and translation.

Reviewed in *Fanfare*, March/April, 1989: 224 (J. F. Weber); *Gramophone*, May, 1988: 1630 (Stanley Sadie); *High Performance Review*, March, 1989: 83, *Stereo Review*, January, 1989: 129.

10. Barbara Hendricks, Pamela Coburn (s); Hans Peter Blochwitz (t); Andreas Schmidt (b); Leipzig Radio Chorus; Staatskapelle Dresden; Peter Schreier. Philips 426 273-2PH. 55 minutes: DDD.

"From the more traditional camp [i.e., modern instruments] . . . Some of the best things on the record . . . come from the choir" (Sadie). Text and translation included.

Reviewed in *Gramophone*, August, 1990: 403 (Stanley Sadie).

11. Edith Wiens (s); Delores Ziegler (m); John Aler (t); William Stone (br); Atlanta Symphony Chorus and Orchestra; Robert Shaw. Telarc CD-80150 (2 CDs). 58 minutes: DDD. (Also includes Beethoven, *Missa solemnis in D Major*, Op. 123.)

"While the Beethoven performance is somewhat disappointing, the Mozart is a total success, superbly performed and splendidly recorded . . . Like Raymond Leppard in his 1974 Angel recording, Shaw has used an edition of the score that includes only those parts Mozart actually completed, omitting the last part of the Credo and all of the Agnus Dei" (Hall). "The results are not in step with current trends; it has already received some negative notice. I, though, demur, and find the qualities we used to hear in Mozart performances decades ago—a warmth, sensitivity and attention to detail impossible to achieve at super-fast tempos" (Althouse). "Shaw's effort is somewhat tighter and crisper than the competition, its recording the most lucid" (Kaback).

Reviewed in *American Record Guide*, March/April, 1989: 20-21 (Paul L. Althouse); *Digit Audio*, January, 1989: 48; *Fanfare*, September/October, 1988: 99 (Elliott Kaback); *Gramophone*, November, 1988: 835 (John B. Steane); *Ovation*, January, 1989: 39; *Stereo Review*, August, 1988: 91 (David Hall); *Stereophile*, November, 1988: 163.

12. Krisztina Láki, Zsuzsanna Dénes (s); Kurt Equiluz (t); Robert Holl (b); Vienna State Opera Choral Society; Concentus Musicus Wien; Nikolaus Harnoncourt. Teldec ZK8 43120 (LP: AZ6 43120; cassette: CY4 43120).

[Comparing with Corboz, Marriner, Karajan, and Leppard], Harnoncourt's is certainly the most individual. He insists . . . The durability of such interpretations is always difficult to gauge . . . Yet the risks bring their rewards and I wouldn't now be without this highly-individual version" (Steane).

Reviewed in *Gramophone*, September, 1985: 389, and March, 1986: 1189 (both John B. Steane).

### Mass in C ("Coronation"), K. 317

1. Anna Tomowa-Sintow (s); Agnes Baltsa (a); Werner Krenn (t); José van Dam (b); Vienna Singverein; Berlin Philharmonic Orchestra; Herbert von Karajan. Deutsche Grammophon Galleria 423 913-2CGA2 (2 CDs). 112 minutes: AAD. (Also includes Beethoven, *Missa solemnis*, Op. 123.)

"Excessively hard-driven . . . the soloists are excellent but the choir no better than average. And how sternly determined they sound, snapping out 'pax' and 'osanna', almost as if annoyed about it; I can't believe the spirit of Mozart was with them in this" (Steane). "A reading that skims across the music's surface" (Frank). Reissue of a 1966 recording.

Reviewed in *Fanfare*, September/October, 1989: 132 (Mortimer H. Frank); *Gramophone*, February, 1989: 1320 (John B. Steane).

2. Kathleen Battle (s); Trudeliese Schmidt (a); Gösta Winbergh (t); Ferruccio Furlanetto (b); Vienna Singverein; Vienna Philharmonic Orchestra; Herbert von Karajan. Deutsche Grammophon 419096-2. 67 minutes: DDD.

"Well performed (especially by the soloists) but cavernous sounding . . . The occasion is a Solemn High Mass in the Basilica of St. Peter's, with Pope John Paul II and musical interpolations by the Sistine Chapel Choir, so Mozart's work is heard in full liturgical context" (Freeman). "The program . . . includes just about everything sung or spoken that one hears in a complete Mass; . . . the editing is unusually clean for a public celebration . . . Full texts and English translations are given, along with an English note

— Recordings Especially Selected For The Choral Director —

TAKE 6 • THE SWINGLE SINGERS • THE RITZ  
THE HI-LOS • THE SINGERS UNLIMITED • THE NYLONS

MANHATTAN TRANSFER  
CHANTICLEER

THE CAMBRIDGE SINGERS  
and Featuring

**THE KING'S SINGERS**

For FREE Catalog of other Distinguished Choral  
Ensembles Write To: Doug Anderson, Mgr.

DJ RECORDS • PO Box 95  
McMinnville, OR 97128

**NEW RELEASE !**

New Video

**THE ART OF  
THE KING'S SINGERS**

Especially for the choral  
director and their choirs.  
Here's how they do it!

succinctly explaining the nature of the event and an English translation of the homily" (Weber).

Reviewed in *Fanfare*, September/October, 1986: 195 (J. F. Weber); *Opera News*, February 14, 1987 (John W. Freeman).

3. Edith Mathis (s); Norma Procter (a); Donald Grobe (t); John Shirley-Quirk (b); Regensburg Cathedral Choir; Bavarian Radio Chorus and Orchestra; Rafael Kubelik. **Deutsche Grammophon** 419060-2. 59 minutes: ADD. (Also includes *Missa brevis* in C, K. 220; *Exsultate, jubilate*, K. 165; and *Ave verum corpus*, K. 618.)

"The sound is superb, . . . the notes . . . are adequate, but no texts are printed; . . . don't hesitate to snap up this bargain" (Weber). From the budget Galleria series.

Reviewed in *Fanfare*, January/February, 1988: 173 (J. F. Weber).

4. Edda Moser (s); Julia Hamari (a); Nicolai Gedda (t); Dietrich Fischer-Dieskau (br); Bavarian Radio Chorus and Symphony Orchestra; Eugen Jochum. **EMI** CDM7 69023-2. 52 minutes. (Also includes *Vesperae solennes de confessore*, K. 339.)

This reveals some "sensitivity and affection, but there's a ponderous quality about some of the slower movements, as though the Archbishop's vestments were beginning to weigh him down . . . No deference to stylistic 'authenticity' . . . plush . . . richly expressive, but . . . rather bass-heavy" (Johnson).

Reviewed in *Gramophone*, June, 1987: 108, and September, 1987: 393 (both Stephen Johnson).

5. Patrizia Kwella (s); Ulla Groenwold (a); Christoph Prégardien (t); Franz-Josef Selig (b); Cologne Chamber Choir; Cologne Collegium Cartusianum; Peter Neumann. **EMI Reflexe** CDC 749374-2. 54 minutes: DDD. (Also includes *Missa solemnis* in C Major, K. 337; and *Epistle Sonatas*, K. 329 and 336.)

"The present recording does something I have always hoped would be done in a Mozart Mass performance: it includes the epistle sonatas apt to the Masses concerned, between the Gloria and the Credo, where they would have been given in the original Salzburg performances. The effect is delightful and appropriate . . . It is a persuasive performance on the whole" (Sadie). "Marvelous" (Weber). Period instruments.

Reviewed in *American Record Guide*, January/February, 1990: 69 (Thomas F. Marshall); *Fanfare*, November/December, 1989: 290 (J. F. Weber); *Gramophone*, June, 1989: 76 (Stanley Sadie).

6. Magda Kalmár (s); Jutta Bokor (a); Attila Fülöp (t); Kolos Kóvats (b); Slovak Philharmonic Chorus and Orchestra; János Ferencsik. **Hungaroton/Conifer** (HCD12513-2. Also includes Schubert, *Mass No. 2*.)

"I could find little to arouse me or even hold my attention in either the music, the performance or the recording. It all seems rather mechanical, uninspired, and uninspiring" (Horn). Notes, text, and translation included.

Reviewed in *Gramophone*, July, 1985 (Trevor Harvey) and May, 1986: 1444 (Geoffrey Horn).

7. Jelosits (t); Gerhard Eder (b); Vienna Choir Boys; Vienna Symphony Orchestra; Uwe Christian Harrer. **Philips** 411139-1 (LP; cassette: 411139-4).

Uses trebles from the Vienna Choir Boys for the upper solo lines.

Reviewed in *Opera News*, February 14, 1987 (John W. Freeman).

8. Soloists; Vienna Choir Boys; Chorus and Orchestra; Hans Gillesberger. **RCA** 6724-2-RG. 64 minutes: ADD. (Also includes *Missa in honorem Smae Trinitatis*, K. 167; and *Nocturnes*, K. 439, 437, 346, and 549.)

"The Vienna Boys are just not my choice in this repertoire, as illogical as that may sound, and their soloists are part of the reason. Apart from that, Gillesberger is a home-grown interpreter, the ensembles are neat, and the sound is good" (Weber).

Reviewed in *Fanfare*, September/October, 1988: 213 (J. F. Weber).

9. Joan Rodgers (s); Elisabeth von Magnus (a); Josef Protschka (t); László Polgar (b); Choralschola der Wiener

# OBERLIN

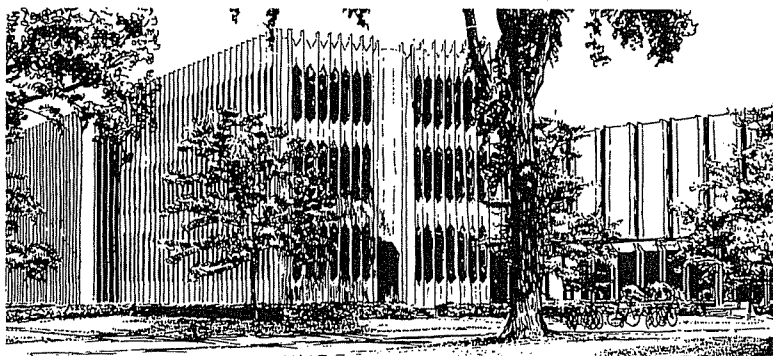
## Summer 1991

### Institute of Vocal Performance Pedagogy

#### July 6-13

#### Richard Miller, Director

The *Institute of Vocal Performance Pedagogy* offers a unique opportunity for intensive study of technical and practical aspects of performance for voice teachers, professional singers, choral conductors, coach-accompanists, and college-age voice students.



**Systematic Vocal Technique** covers breath management, vocal onset, agility, sostenuto, vowel definition and modification, vocal registration, the even scale, range extension and dynamic control.

#### Guest lectures and recitals

Comments from past participants:

"I have attended numerous workshops, seminars, and masterclasses for the past 20 years. Finally, I found one that, pedagogically, makes sense to me. I hope the Institute will be an annual event."

"The best professional investment I have ever made, including all previous graduate studies."

"The sessions presented the most cogent, logical and practical system of vocal training I have ever encountered. It should be mandatory for every voice teacher."

For a detailed brochure, write to: Office of Summer Programs,  
Conservatory of Music, Oberlin College, Oberlin, OH 44074. 216/775-8044.

Hofburgkapelle; Arnold Schönberg Chor; Concentus Musicus Wien; Nikolaus Harmoncourt. **Teldec/ASV 8 43535** (LP: 643535; cassette: 4 43535). 58 minutes: DDD. (Also includes *Vesperae solennes de confessore*, K. 339.)

Stanley Sadie notes, "I do not find much to appeal on this record. Nikolaus Harmoncourt, directing a period instrument orchestra (though not a period-voice choir: women rather than boys), seems to strain for effect . . . I find the effect constantly artificial." However, Lincoln opines that Harmoncourt "applies the [sharp accentuations and precise articulation of the Classical period] to the choral singing, and in such a way that they sound natural rather than contrived;" it is "highly recommended" by McKelvey, who finds the performance "incisive, and insightful;" and Weber ranks it "with the best versions of this very popular Mass."

Reviewed in *American Record Guide*, September/October, 1988: 69 (John P. McKelvey); *Fanfare*, January/February, 1988: 173 (J. F. Weber); *Gramophone*, July, 1988: 190 (Stanley Sadie); *Stereo Review*, May, 1988: 113 (Stoddard Lincoln).

10. Chorale Paul Kuentz; Orchestre Paul Kuentz; Paul Kuentz. **Tudor 73036** (LP). (Also includes *Exsultate, jubilate*, K. 165; and *Ave verum corpus*, K. 618.)

"The performances leave much to be desired . . . Not recommended" (Chien).  
Reviewed in *Fanfare*, July/August, 1986: 190 (George Chien).

### Missa Solemnis in C, K. 337

1. Christiane Oelze (s); Barbara Hölzl (a); Andreas Schulist (t); Joachim Gebhardt (b); Münchner Mottetenchor; Residenz-orchester München; Hans Rudolf Zöbele. **Calig CAL 50872**. 57 minutes: DDD. (Also includes *Missa brevis* in C, K. 257; and *Regina coeli*, K. 276.)

"These are fine performances, well sung, and nicely paced . . . The choir is a largish one, but it is accurate and responsive. The soloists . . . are splendid" (Chien). No texts or translations.

Reviewed in *Fanfare*, May/June, 1989: 248 (George Chien).

2. Christa Degler, Maria Taborsky (s); Margarete Kissel (a); Richard van Vrooman (t); Hartmut Muller (b); Choeur de la radio de Salzburg; Orchestre Camerata Academica du Mozarteum de Salzburg; Ernst Hinreiner. **A. Charlin AMS 65-2**. 51 minutes. (Also includes *Sonata all'epistola*, K. 336; and *Davidde Penitente*, excerpts, K. 469.)

"This is a lackluster release, sounding as if it comes, as it probably does, from a student performance in the Mozarteum . . .

400the whole effort seems flat" (Levine).  
Reissued from Musical Heritage Society MHS 3806.

Reviewed in *American Record Guide*, March/April, 1987: 35 (Robert Levine); *Fanfare*, March/April, 1987: 169 (George Chien).

3. Patrizia Kwella (s); Ulla Groenwold (a); Christoph Prégardien (t); Franz-Josef Selig (b); Cologne Chamber Choir; Cologne Collegium Cartusianum; Peter Neumann. **EMI Reflexe CDC 749374-2**. 54 minutes: DDD. (Also includes *Mass in C Major*, K. 317 ["Coronation"]; and Epistle Sonatas, K. 329 and 336.)

"Of Mozart's last two complete Mass settings, both written in Salzburg during his final period in court service there, 1779-80, the *Coronation Mass*, K. 317, is a good deal better known than the *Missa solemnis*, K. 337. Perhaps justifiably: it has a freshness and warmth all of its own. But K. 337 does not deserve its neglect" (Sadie). "The sound has much presence, each movement is tracked, the notes are informative, and texts are printed with translations . . . Marvelous" (Weber). Also see comments under K. 317. Period instruments.

Reviewed in *American Record Guide*, January/February, 1990: 69 (Thomas F. Marshall); *Fanfare*, November/December, 1989: 290 (J. F. Weber); *Gramophone*, June, 1989: 76 (Stanley Sadie).

### God is Our Refuge, K. 20

Choir of St. Bartholomew-the Great; Sinfonia of St. Bartholomew; Andrew Morris. **Abbey LPB-773** (LP). (Also includes *Ergo interest*, K. 143; *Kyrie*, K. 73k [not listed in *New Grove*]; *Regina coeli*, K. 108; *De profundis clamavi* [*New Grove* gives as by G. von Reutter, copied by Mozart]; *Iustum deduxit, Dominus* [*New Grove* gives as by Eberlin, copied by Mozart]; *Ave verum corpus*, K. 618; and Gasparini, *Adoramus te*, K. Anh. 109.)

"Juvenilia is juvenilia . . . Performances [are] all right but not exactly inspired. . . This disc might interest the curious, and it could be useful to specialists. For others, however, it will not be a priority item" (Chien).

Reviewed in *Fanfare*, July/August, 1986: 192 (George Chien).

### Missa Brevis in G, K. 49

Edith Mathis (s); Rosemarie Lang (a); Uwe Heilmann (t); Jan-Hendrik Rootering (b); Leipzig Radio Chorus and Symphony Orchestra; Herbert Kegel. **Philips 422356-2PH**. 63 minutes: DDD. (Also includes *Missa in C*, K. 66 ["Dominicus" Mass].)

"A fairly slender piece, as the work of a 12-year-old is entitled to be . . . I wouldn't say this was an essential disc for

## C-S TRAVEL SERVICE INC.

"The Concert Tour Co."™

presents

## EUROPEAN CONCERT TOURS

With over 30 years of experience,  
we offer you:

- Qualitative Concerts!
- Excellent arrangements!
- The finest tour at the best cost!

**Write or Call Today**

**C-S TRAVEL SERVICE, INC.**

8222 West 95th Street, Hickory Hills, IL 60457

(708) 599-0083

Type of Group \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone ( ) \_\_\_\_\_

Mozartians . . . but there is edification and some pleasure to be derived from it. . . . The choir (mixed, not boys) sound too large and slightly cumbersome, and the orchestra too might profitably have been more modest in scale . . . . The recording is acceptable without achieving the balance that would have been possible with a smaller group" (Sadie).

Reviewed in *Fanfare*, January/February, 1990: 241; *Gramophone*, August, 1989: 355 (Stanley Sadie).

### Missa Brevis in D Minor, K. 65

1. Helen Donath (s); Annette Markert (a); Uwe Heilmann (t); Andreas Schmidt (b); Chorus and Orchestra of Radio Leipzig; Herbert Kegel. Philips 422 264-2PH (LP: 422 264-1PH; cassette: 422 264-4PH). 65 minutes: DDD. (Also includes *Missa Brevis in G*, K. 140; and *Missa in honorem Smae Trinitatis*, K. 167.)

"These performances strike me as very fine . . . . The sound is spacious, well-balanced and has good presence" (Moses).

Reviewed in *American Record Guide*, July/August, 1989: 66 (Kurt Moses); *Gramophone*, January, 1989 (Stanley Sadie).

2. Carol Malone (s); Gabriele Schreckenbach (a); Karl Markus (t); Walton Groenroos (b); St. Hedwig's Cathedral Choir; Berlin Radio Orchestra; Roland Bader. Schwann 11544. 62 minutes. (Also includes *Missa Brevis*, K. 258; and *Missa Longa*, K. 262.)

"K. 65 was written in 1769 for the pre-Lenten celebrations at Salzburg Cathedral by the ever-amazing 12-year-old Mozart. There is a depth of emotion here that is surprising for one so young" (Bauman). Recorded in the Jesus Christus Kirche in West Berlin.

Reviewed in *American Record Guide*, September/October, 1988: 69 (Carl Bauman).

### Missa in C ("Dominicus"), K. 66

Edith Mathis (s); Rosemarie Lang (a); Uwe Heilmann (t); Jan-Hendrick Rootering (b); Leipzig Radio Chorus and Symphony Orchestra; Herbert Kegel. Philips 422356-2PH. 63 minutes: DDD. (Also includes *Missa brevis in G*, K. 49.)

See comments under K. 49.

Reviewed in *Fanfare*, January/February, 1990: 241; *Gramophone*, August, 1989: 355 (Stanley Sadie).

### Inter Natos Mulierum, K. 72

1. Berlin RIAS Kammerchor; Berlin Radio Symphony Orchestra; Marcus Creed. Capriccio 10169 (cassette: CC27169). 65 minutes: DDD. (Also includes *Missa solemnis in C Minor* ["Waisenhausmesse"], K. 139; *Misericordias Domini*, K. 222;

*Venite populi*, K. 260; *Sancta Maria, mater Dei*, K. 273; and *Ave verum corpus*, K. 618.)

"A cheerful, rococo choral offertory" (Sadie). Also see comments under K. 139.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

2. Tallis Chamber Choir; English Chamber Orchestra; Bernhard Klee. Novalis 150064-2. 58 minutes: DDD. (Also includes *Regina coeli*, K. 276; *Ave verum corpus*, K. 618; Laudate dominum, from *Vesperae solennes de confessore*, K. 339; *Exsultate, jubilate*, K. 165; two other soprano arias from Masses; and *Schuldigkeit* [a Singspiel], K. 35.)

### Regina Coeli, K. 108

St. Bartholomew's Hospital Choral Society; Sinfonia of St. Bartholomew; Robert Anderson. Abbey (LPB-773 (LP). (Also includes *God is our refuge*, K. 20; *Ergo interest*, K. 143; *Kyrie*, K. 73k [not listed in *New Grove*]; *De profundis clamavi* [*New Grove* gives as by G. von Reutter, copied by Mozart]; *Iustus deduxit, Dominus* [*New Grove* gives as by Eberlin, copied by Mozart]; *Ave verum corpus*, K. 618; and Gasparini, *Adoramus te*, K. Anh. 109.)

See comments under K. 20.

Reviewed in *Fanfare*, July/August, 1986: 192 (George Chien).

### Benedictus Sit Deus, K. 117

Barbara Schlick (s); Cologne Chamber Choir; Cologne Collegium Cartusianum; Peter Neumann. EMI CDC7 49883-2. 47 minutes: DDD. (Also includes *Missa solemnis in C Minor* ["Waisenhausmesse"], K. 139.)

"The chorus and orchestra seem well trained and disciplined and all sound convinced by Neumann's taut direction" (Bauman). "A rarely heard piece, and Mozartians will enjoy its second movement, a charming soprano solo, with

flutes, and the finale" (Sadie). Placed between the Credo and the Sanctus of the Mass. Period instruments.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Gramophone*, March, 1990: 1669 (Stanley Sadie).

### Regina Coeli, K. Anh. 118

Vienna Academy Chorus; Vienna State Opera Orchestra; René Leibowitz. MCA 9816 (2CD). 138 minutes: AAD. (Also includes *Requiem in D Minor*, K. 626; *Ave verum corpus*, K. 618; *Te Deum*, K. 141; *Sancta Maria*, K. 273; and Haydn,

**HIGH QUALITY**

**STEREO CASSETTE  
DUPLICATION  
IN 24 HOURS**



- SUPERB SOUND REPRODUCTION
- NO MINIMUM QUANTITIES
- PERSONALIZED SERVICE
- FAST, ON TIME DELIVERY AT COMPETITIVE PRICES

Bauer Audio offers a complete service in cassette duplication, from mastering to labeling. Utilizing state-of-the-art equipment, Bauer produces audiophile quality that is unmatched at any price. Request **FREE SAMPLE TAPE** and experience the difference.

**SPECIAL PACKAGE PRICES**  
as few as **12 CASSETTES**

**BAUER AUDIO**  
8840 Valjean Ave./Sepulveda, CA 91343  
Visitors by appointment only  
For additional information call  
**1 (800) 627-7277**

## SONG-LEARNING TAPES\*

\*Copyright 1988 by Hammond Music Service

**NEW TECHNOLOGY helps choirs learn music 5 TIMES FASTER!**

**Perfect for learning oratorios, requiems, cantatas - any major work!**

**SPECIAL 1/2 PRICE INTRODUCTORY OFFER:** Only \$115 for a set of four SATB master tapes of any major work! Each tape has its part loud, all other parts soft. Or, order **Song-Learning Tapes\*** of individual voice parts of any major work for only \$10 each, including postage!

**SATISFACTION GUARANTEED!** Call or write for free demo tape:

HAMMOND MUSIC SERVICE Toll Free: 1-800-628-0855

235 Morningside Terrace, Vista, CA 92084

*Seven Last Words of Christ* [oratorio version].

"A surprisingly distinctive bonus" to the *Requiem* recording (Koldys).

Reviewed in *American Record Guide*, May/June, 1989: 71-2 (Mark Koldys); *Fanfare*, March/April, 1989: 225 (J. F. Weber).

### Regina Coeli, K. 127

Patrizia Kwella (s); Cologne Chamber Choir; Collegium Cartusianum; Peter Neumann. EMI CDC7 49349-2.

50 minutes: DDD. (Also includes *Litanie de venerabili altaris sacramento*, K. 243.)

"Notable for the deeply moving singing of the soprano in the 'Ora pro nobis' and the melodic and expressive choruses. . . . [Neumann] resembles Harmoncourt in his love of bright, rather brittle choral tone, and in his use of baroque period tuning and bowing. . . . Neumann's conducting is sensitive to nuance, insistent on precision, and well-paced" (Marshall).

"Marvelous" (Weber). "Warmly recommended" (Sadie).

Reviewed in *American Record Guide*, January/February, 1990: 69 (Thomas F. Marshall); *Fanfare*, November/December, 1989: 291 (J. F. Weber); *Gramophone*, July, 1989: 216 (Stanley Sadie).

### Missa Solemnis in C Minor ("Waisenhausmesse"), K. 139

1. Celina Lindsley (s); Gabriele Schreckenbach (a); Werner Hollweg (t); Walton Grönroos (br); Berlin RIAS Kammerchor; Berlin Radio Symphony

Orchestra; Marcus Creed. *Capriccio* 10169 (cassette: CC27169). 65 minutes: DDD. (Also includes *Misericordias Domini*, K. 222; *Inter natos mulierum*, K. 72; *Sancta Maria, mater Dei*, K. 273; *Venite populi*, K. 260; and *Ave verum corpus*, K. 618.)

"The mass is an astonishing creation for a boy of 13" (Chakwin). "Creed sets faster tempos [than Abbado; see next entry] in almost every number (his performance as a whole is about five minutes, quicker), and I think these tempos are generally better suited to the music. . . . On balance, then, I would narrowly choose [Creed's version]; and the fact that it offers five additional items, all of keen interest, seems to clinch the matter" (Sadie). "Performances are excellent throughout, and the sound is lifelike and clean" (Chien). Notes, but no texts or translations.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

2. Gundula Janowitz (s); Frederica von Stade (m); Wieslaw Ochman (t); Kurt Moll (b); Vienna State Opera Concert Chorus; Vienna Philharmonic Orchestra; Claudio Abbado. *Deutsche Grammophon* Galleria 427255-2GGA. 45 minutes: ADD.

"The performance is spirited, clear-textured, shapely in its phrasing, marked too by precise and well-focused choral singing and superlative women soloists" (Sadie). From a 1977 recording. Notes, text, and translation included.

Reviewed in *Gramophone*, August, 1989: 350 (Stanley Sadie).

3. Barbara Schlick (s); Ulla Groenewold (m); Markus Schäfer (t); Klaus Mertens (b); Cologne Chamber Choir; Cologne Collegium Cartusianum; Peter Neumann. EMI CDC7-49883-2. 47 minutes: DDD. (Also includes *Benedictus sit Deus*, K. 117.)

"The soloists are all very fine. The chorus and orchestra seem well trained and disciplined and all sound convinced by Neumann's taut direction" (Bauman). "As far as K139 alone is concerned, I would recommend [this version] as the most stylish, with the Creed as the preferable of the other two for those who prefer a modern-style performance" (Sadie). Period instruments.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Gramophone*, March, 1990: 1669 (Stanley Sadie).

### Missa Brevis in G ("Pastoral"), K. 140

Helen Donath (s); Annette Markert (a); Uwe Heilmann (t); Andreas Schmidt (b); Chorus and Orchestra of Radio Leipzig; Herbert Kegel. *Philips* 422 264-2PH (LP: 422 264-1PH; cassette: 422-264-4PH). 65 minutes: DDD. (Also includes *Missa Brevis in D Minor*, K. 65; and *Missa in honorem Smae Trinitatis*, K. 167.)

"These performances strike me as very fine. . . . The sound is spacious, well-balanced and has good presence" (Moses). "So perfunctory are these settings. . . . that no idea is ever really developed" (Sadie).

Reviewed in *American Record Guide*, July/August, 1989: 66 (Kurt Moses); *Gramophone*, January, 1989 (Stanley Sadie).

### Te Deum, K. 141

Vienna Academy Chorus; Vienna State Opera Orchestra; René Leibowitz. MCA 9816 (2CD). 138 minutes: AAD. (Also includes *Requiem in D Minor*, K. 626; *Regina coeli*, K. Anh. 118; *Ave verum corpus*, K. 618; *Sancta Maria*, K. 273; and Haydn, *Seven Last Words of Christ* [oratorio version]).

"A brief work" (Weber).

Reviewed in *American Record Guide*, May/June, 1989: 71-2 (Mark Koldys); *Fanfare*, March/April, 1989: 225 (J. F. Weber).

### Missa in Honorem Smae Trinitatis ("Trinity Mass"), K. 167

1. Helen Donath (s); Annette Markert (a); Uwe Heilmann (t); Andreas Schmidt (br); Chorus and Orchestra of Radio Leipzig; Herbert Kegel. *Philips* 422 264-2PH (LP: 422 264-1PH; cassette: 422 264-4PH). 65 minutes: DDD. (Also includes *Missa Brevis in D Minor*, K. 65; and *Missa Brevis in G*, K. 140.)

"These performances strike me as very fine. . . . The sound is spacious, well-balanced and has good presence" (Moses).

## Friendship Ambassadors Foundation

### "A TERRIFIC CONCERT TOUR . . . AND MUCH, MUCH MORE!"

Perform in the United States or throughout the world with Friendship Ambassadors Foundation, the leader in international cultural exchanges.

- Outstanding concert arrangements
- Specialized planning for each ensemble
- Complete handling of all tour details
- Two decades of experience
- 35,000 alumni
- Homestays available
- Meet hosts and other musicians
- Programs in:

United States	Europe
South America	Asia

For more information about group travel, or about hosting a visiting ensemble in the U.S., call or write:

**Friendship Ambassadors Foundation**  
273 Upper Mountain Avenue  
Upper Montclair, NJ 07043  
1-800-526-2908

A tax exempt, not-for-profit service organization.



"Strong choral singing" (Sadie). Texts and translations included.

Reviewed in *American Record Guide*, July/August, 1989: 66 (Kurt Moses); *Gramophone*, January, 1989 (Stanley Sadie).

2. Soloists; Vienna Choir Boys; Chorus and Orchestra; Hans Gillesberger. RCA 6724-2-RG. 64 minutes: ADD. (Also includes *Mass in C* ["Coronation"], K. 317 and *Nocturnes*, K. 439, 437, 346, and 549.)

See comments under K. 317.

Reviewed in *Fanfare*, September/October, 1988: 213 (J. F. Weber).

### Missa Brevis in F, K. 192

1. Maria Zedelius (s); Hilke Helling (a); Klaus Schneider (t); Klaus Mertens (b); Kölner Kammerchor; Collegium Classicum Köln; Peter Neumann. Carus 83.103. 56 minutes: DDD. (Also includes *Dixit Dominus* and *Magnificat*, K. 193; *Missa Brevis in D*, K. 194; and *Sancta Maria, mater Dei*, K. 273.)

"Lovingly-led" (Bauman); "reasonably successful" (Chien). Texts in Latin and German; notes in German, English, and French.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Fanfare*, March/April, 1989: 222 (George Chien).

2. Mária Zádori (s); Paul Esswood (a); Alexander Oliver (t); László Polgár (b); Jeunesses Musicales Chorus; Budapest Philharmonic Orchestra; Iván Fischer. Hungaroton/Conifer HCD 12235-2. 56 minutes. (Also includes *Vesperae solennes de confessore*, K. 339; and *Epistle sonata*, K. 224.)

"Many points in its favour . . . [but] the sort of sound better described as rather smudgy and somewhat on the dim side" (Harvey). Notes, texts and translations included.

Reviewed in *Gramophone*, December, 1986: 919 (Trevor Harvey).

### Dixit Dominus and Magnificat, K. 193

Maria Zedelius (s); Klaus Schneider (t); Kölner Kammerchor; Collegium Classicum Köln; Peter Neumann. Carus 83.103. 56 minutes: DDD. (Also includes *Missa brevis in F*, K. 192; *Missa Brevis in D*, K. 194; and *Sancta Maria, mater Dei*, K. 273.)

See comments under K. 192.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Fanfare*, March/April, 1989: 222 (George Chien).

### Missa Brevis in D, K. 194

1. Maria Zedelius (s); Hilke Helling (a); Klaus Schneider (t); Klaus Mertens (b); Kölner Kammerchor; Collegium Classicum Köln; Peter Neumann. Carus 83.103. 56 minutes: DDD. (Also includes *Missa brevis in F*, K. 192; *Dixit Dominus* and *Magnificat*, K. 193; and *Sancta Maria, mater Dei*, K. 273.)

See comments under K. 192.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Fanfare*, March/April, 1989: 222 (George Chien).

2. Carolyn Dill Smith (s); Marianna Busching (a); Gene Tucker (t); Peter Fay (br); Cathedral of St. Thomas More [Arlington, Virginia] Orchestra and Choir; Haig Mardirosian. Centaur CRC2074. 51 minutes: DDD. (Also includes *Tantum ergo*, K. 197; and *Vesperae de Dominica*, K. 321.) RCA RL71254.

### Tantum Ergo, K. 197

Cathedral of St. Thomas More [Arlington, Virginia] Orchestra and Choir; Haig Mardirosian. Centaur CRC2074. 51 minutes: DDD. (Also includes *Missa brevis in D*, K. 194; and *Vesperae de Dominica*, K. 321.)

### Missa Brevis in C ("Sparrow"), K. 220

1. Edith Mathis (s); Tatiana Troyanos (a); Horst R. Laubenthal (t); Kieth Engen (b); Regensburg Cathedral Choir; Bavarian Radio Chorus and Orchestra; R. Kubelik. Deutsche Grammophon 419060-2. 59 minutes: ADD. (Also includes *Mass in C* ["Coronation"], K. 317; *Exsultate, jubilate*, K. 165; and *Ave verum corpus*, K. 618.)

See comments under K. 317.

Reviewed in *Fanfare*, January/February, 1988: 173 (J. F. Weber).

2. Olivia Noël (s); Claire Fiaux (a); Vincent Girod (t); René Spalinger (b); Maitrise d'Orbe; Orchestre des Jeunesses Musicales de Genève; Daniel Varetz. VDE 3006 (LP). (Also includes *Missa brevis in C* ["Spaur"], K. 258; and *Ave verum corpus*, K. 618.)

"Rough-hewn, poorly balanced, and harshly recorded . . . not recommended" (Weber). Public performance recording, ca. 1971. Mechanical faults.

Reviewed in *Fanfare*, January/February, 1985: 208 (J. F. Weber); *New Records*, November, 1984: 6.

ALDUS CLASSROOM SERIES TM

## SUMMER CONFERENCE

Indiana Choral Directors' Association

BUTLER UNIVERSITY  
INDIANAPOLIS, IN

Guest clinicians include:

Composer/Arranger

and Alice Parker

Music Educator/Conductor/Composer

Brazeal Dennard

Sight reading sessions of secular and sacred music. A variety of seminars for all educational levels.

\*Join us and share YOUR ideas, techniques, and repertoire

For more information,

call or write:

Dr. Michael Shasberger  
Jordan College of Fine Arts  
Butler University  
Indianapolis, IN 46208  
(317) 283-9246

ALDUS CLASSROOM SERIES TM

## 1991 International Choral Workshop

Dr. Gerald Fischbach, Director

presents

### LAUSANNE!

The Heart of Europe, Capital of the Swiss Riviera

**CHARLENE ARCHIBEQUE**

Guest Clinician and Choral Conductor

Guest Appearance by the San José State University Choraliers

**WILL SCHMID**

Curriculum Coordinator

**July 18-31, 1991**

- Rehearsal Strategies
- Choral Literature
- Conducting Master Classes
- Alexander Technique
- Dalcroze Eurhythmics
- Concert in 13th century  
Cathédral de Notre Dame!

For further information, contact:  
International Choral Workshop, Dept. E  
187 Aqua View Rd, Cedarburg, WI 53012  
(414) 377-7451

### Misericordias Domini, K. 222

Berlin RIAS Kammerchor; Berlin Radio Symphony Orchestra; Marcus Creed. *Capriccio* 10169 (cassette: CC27169). 65 minutes: DDD. (Also includes *Missa solemnis in C Minor* ["Waisenhausmesse"], K. 139; *Inter natos mulierum*, K. 72; *Venite populi*, K. 260; *Sancta Maria, mater Dei*, K. 273; and *Ave verum corpus*, K. 618.)

"Noble and ingenious . . . a contrapuntal *tour de force* written to impress the Munich court and still able to impress us for its richness and warmth" (Sadie). "Sounds eerily like *Quam olim Abraham* from the *Requiem*" (Chakwin). "Its melodic anticipation of Beethoven's *Ode to Joy*" (Chien). Also see comments under K. 139.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

### Litanie de Venerabili Altaris Sacramento, K. 243

Patrizia Kwella (s); Ulla Groenewold (a); Christoph Prégardien (t); Franz-Josef Selig (b); Cologne Chamber Choir; Collegium Cartusianum; Peter Neumann. EMI CDC7 49349-2. 50 minutes: DDD. (Also includes *Regina coeli*, K. 127.)

"Many personal touches, noticeable in the orchestration, and there are gems of pure beauty scattered through the service . . . [Neumann] resembles Harnoncourt in his love of bright, rather brittle choral tone, and in his use of baroque period tuning and bowing . . . Neumann's conducting is sensitive to nuance, insistent on precision, and well-paced" (Marshall). "The sound has much presence, each movement is tracked, the notes are

informative, and texts are printed with translations . . . Marvelous" (Weber). "Warmly recommended" (Sadie).

Reviewed in *American Record Guide*, January/February, 1990: 69 (Thomas F. Marshall); *Fanfare*, November/December, 1989: 291 (J. F. Weber); *Gramophone*, July, 1989: 216 (Stanley Sadie).

### Missa Brevis in C ("Credo"), K. 257

Christiane Oelze (s); Barbara Hölzl (a); Andreas Schullist (t); Joachim Gebhardt (b); Münchner Mottetenchor; Residenz-orchester München; Hans Rudolf Zöbele. Calig CAL 50872. 57 minutes: DDD. (Also includes *Regina coeli*, K. 276; and *Missa solemnis in C*, K. 337.)

"These are fine performances, well sung, and nicely paced . . . The choir is a largish one, but it is accurate and responsive. The soloists . . . are splendid" (Chien). No texts or translations.

Reviewed in *Fanfare*, May/June, 1989: 248 (George Chien).

### Missa Brevis in C ("Spaur"), K. 258

1. Mitsuko Shirai (s); Marga Schiml (a); Armin Ude (t); Hermann-Christian Polster (b); Leipzig Radio Chorus; Dresden Philharmonic Orchestra; Herbert Kegel. Philips 412 232-2PH (LP: 412 232-1PH; cassette: 412 232-4PH). 48 minutes: DDD. (Also includes *Missa Longa*, K. 262.)

"The soloists are competent, the choir and orchestra are better than that, and the recording, from a long perspective, is clean and warm" (Chien). "Each movement of both Masses is tracked, the notes are adequate, and the familiar text is omitted" (Weber). This recording is also available as Musical Heritage Society MHS 512048Y.

Reviewed in *Fanfare*, November/December, 1985: 210 (J. F. Weber), and March/April, 1988: 162 (George Chien);

*Gramophone*, July, 1985 (Trevor Harvey) and November, 1985: 668 (Roger Fiske); *Opera News*, February 14, 1987 (John W. Freeman).

2. Regina Schudel (s); Ulla Groenewold (a); Peter Maus (t); Berthold Possemeyer (b); RIAS Chamber Choir and Sinfonietta; Uwe Gronostya. Schwann 11544. 62 minutes. (Also includes *Missa Longa*, K. 262; and *Mass in D Minor*, K. 65.)

"Gronostay . . . has a comfortable way with these works. He has smooth voices, a nice sense of pace, and good balance" (Weber). Recorded in the Jesus Christus Kirche in West Berlin.

Reviewed in *American Record Guide*, September/October, 1988: 69 (Carl Bauman); *Fanfare*, March/April, 1984: 219 (J. F. Weber).

3. Olivia Noël (s); Claire Fiaux (a); Vincent Girod (t); René Spalinger (b); Maitrise d'Orbe; Orchestre des Jeunesses Musicales de Genève; Daniel Varetz. VDE 3006 (LP). (Also includes *Missa brevis in C* ["Sparrow"], K. 220; and *Ave verum corpus*, K. 618.)

"Rough-hewn, poorly balanced, and harshly recorded . . . not recommended" (Weber). Public performance recording, ca. 1971. Mechanical faults.

Reviewed in *Fanfare*, January/February, 1985: 208 (J. F. Weber); New Records, November, 1984: 6.

### Missa Brevis in C ("Organ Solo"), K. 259

Philips 6500867.  
RCA RL1254.

### Venite Populi, K. 260

Berlin RIAS Kammerchor; Berlin Radio Symphony Orchestra; Marcus Creed. *Capriccio* 10169 (cassette: CC27169). 65 minutes: DDD. (Also includes *Missa solemnis in C Minor* ["Waisenhausmesse"], K. 139; *Misericordias Domini*, K. 222; *Inter natos mulierum*, K. 72; *Sancta Maria, mater Dei*, K. 273; and *Ave verum corpus*, K. 618.)

"Brilliant . . . I enjoyed Creed's strong rhythms and the forthright quality of the singing" (Sadie). Also see comments under K. 139.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

### Missa Longa, K. 262

1. Mitsuko Shirai (s); Marga Schiml (a); Armin Ude (t); Hermann-Christian Polster (b); Leipzig Radio Chorus; Dresden Philharmonic Orchestra; Herbert Kegel. Philips 412 232-2PH (LP: 412 232-1PH; cassette: 412 232-4PH). 48 minutes: DDD. (Also includes *Missa brevis in C* ["Spaur"], K. 258.)



Handcrafted batons and cases made from the finest exotic hardwoods.  
12" and 14" batons - \$17.95 (plus \$1.00 postage and handling)  
Hardwood cases - \$69.95 (plus \$3.00 postage and handling)  
(Ohio residents add 5 1/2% sales tax)  
Visa/Mastercard  
Dealer inquiries welcomed.  
To order or request brochures, call or write:  
Mollard Conducting Batons  
1975 Auten Dr.  
Akron, Ohio 44320 1-800-84-BATON

# MOLLARD

CONDUCTING BATONS

See comments under K. 258. This recording is also available as **Musical Heritage Society MHS 512048Y**.

Reviewed in *Fanfare*, November/December, 1985: 210 (J. F. Weber), and March/April, 1988: 162 (George Chien); *Gramophone*, July, 1985 (Trevor Harvey) and November, 1985: 668 (Roger Fiske); *Opera News*, February 14, 1987 (John W. Freeman).

2. Regina Schudel (s); Ulla Groenewold (a); Peter Maus (t); Berthold Possemeyer (b); RIAS Chamber Choir and Sinfonietta; Uwe Gronostay. **Schwann 11544**. 62 minutes. (Also includes *Missa Brevis*, K. 262; and *Mass in D Minor*, K. 65.)

See comments under K. 258.  
Reviewed in *American Record Guide*, September/October, 1988: 69 (Carl Bauman); *Fanfare*, March/April, 1984: 219 (J. F. Weber).

### Sancta Maria, Mater Dei, K. 273

1. Berlin RIAS Kammerchor; Berlin Radio Symphony Orchestra; Marcus Creed. **Capriccio 10169** (cassette: CC27169). 65 minutes: DDD. (Also includes *Missa solemnis in C Minor* ["Waisenhausmesse"], K. 139; *Misericordias Domini*, K. 222; *Inter natos mulierum*, K. 72; *Venite populi*, K. 260; and *Ave verum corpus*, K. 618.)

"Creed takes this attractive piece just a shade faster than seems to me ideal if its full expressiveness is to be captured" (Sadie). Also see comments under K. 139.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

2. Kölner Kammerchor; Collegium Classicum Köln; Peter Neumann. **Carus 83.103**. 56 minutes: DDD. (Also includes *Missa brevis in F*, K. 192; *Dixit Dominus* and *Magnificat*, K. 193; and *Missa Brevis in D*, K. 194.)

"It is one of Mozart's most pious sounding choral works and immediately tugs at the heart strings" (Bauman). Also see comments under K. 192.

Reviewed in *American Record Guide*, November/December, 1990: 87 (Carl Bauman); *Fanfare*, March/April, 1989: 222 (George Chien).

3. Vienna Academy Chorus; Vienna State Opera Orchestra; René Leibowitz. **MCA 9816 (2CD)**. 138 minutes: AAD. (Also includes *Requiem in D Minor*, K. 626; *Regina coeli*, K. Anh. 118; *Te Deum*, K. 141; *Ave verum corpus*, K. 618; and Haydn, *Seven Last Words of Christ* [oratorio version]).

"A surprisingly distinctive bonus" to the *Requiem* recording (Koldys).

Reviewed in *American Record Guide*, May/June, 1989: 71-2 (Mark Koldys); *Fanfare*, March/April, 1989: 225 (J. F. Weber).

### Regina Coeli, K. 276

1. Christiane Oelze (s); Barbara Hölzl (a); Andreas Schulist (t); Joachim Gebhardt (b); Münchner Mottetenchor; Residenz-orchester München; Hans Rudolf Zöbele. **Calig CAL 50872**. 57 minutes: DDD. (Also includes *Missa brevis in C*, K. 257; and *Missa solemnis in C*, K. 337.)

"These are fine performances, well sung, and nicely paced . . . The choir is a largish one, but it is accurate and responsive. The soloists . . . are splendid" (Chien). No texts or translations.

Reviewed in *Fanfare*, May/June, 1989: 248 (George Chien).

2. Edith Mathis (s); Tallis Chamber Choir; English Chamber Orchestra; Bernhard Klee. **Novalis 150064-2**. 58 minutes: DDD. (Also includes *Inter natos mulierum*, K. 72; *Ave verum corpus*, K. 618; *Laudate dominum*, from *Vesperae solennes de confessore*, K. 339; *Exsultate, jubilate*, K. 165; two other soprano arias from Masses; and *Schuldigkeit* [a Singspiel], K. 35.)

### Vesperae de Dominica, K. 321

1. Hilliard Ensemble; King's College Choir, Cambridge; Cambridge Classical Players; Stephen Cleobury. **Angel 49672**. 58 minutes: DDD. (Also includes *Vesperae*

*solennes de confessore*, K. 339; and *Ave verum corpus*, K. 618.)

"This issue appears attractive on paper, in listening it proves a mixed bag. Certainly those who approve of period instrument performances will tend to welcome it . . . The problems are two. First is Cleobury . . . [and the second is] the over-resonant acoustics of King's College Chapel which tend to blur the musical lines. The result is performances that are almost antiseptic" (Bauman).

Reviewed in *American Record Guide*, January/February, 1990: 73 (Carl Bauman); *Gramophone*, September, 1989: 523 (Stanley Sadie).

2. Carolyn Dill Smith (s); Marianna Busching (a); Gene Tucker (t); Peter Fay (br); Cathedral of St. Thomas More [Arlington, Virginia] Orchestra and Choir; Haig Mardirosian. **Centaur CRC2074**. 51 minutes: DDD. (Also includes *Missa brevis in D*, K. 194; and *Tantum ergo*, K. 197.)

### Vesperae Solennes de Confessore, K. 339

1. Hilliard Ensemble; King's College Choir, Cambridge; Cambridge Classical Players; Stephen Cleobury. **Angel 49672**. 58 minutes: DDD. (Also includes *Vesperae*

## University of Cincinnati College-Conservatory of Music

## 1991 SUMMER WORKSHOP IN CHORAL CONDUCTING JUNE 19 - 23, 1991



**DALE WARLAND**  
Music Director and  
Conductor  
The Dale Warland  
Singers



**THOMAS SPASOFF**  
Health and Lifestyle  
Consultant



**ELMER THOMAS**  
Director, Choral Studies  
College-Conservatory of  
Music

\* Conducting Lessons with Chorus:  
Dale Warland and Elmer Thomas

\* Private Conducting and Coaching:  
John Leman and Earl Rivers

\* Orchestral Conducting for the Choral Conductor:  
Elmer Thomas

\* Daily Rehearsals and Workshop Concert:  
Dale Warland, Conductor  
with The Festival Chorus  
and The Chamber Choir  
on-stage at CCM's Corbett Auditorium

\* Lectures:  
Dr. Thomas Spasoff  
"Health Enhancement - A Personal Choice"  
"Stress - Learn to Deal with it Before it Gets You"

\* COLLEGE CREDIT AVAILABLE:  
For more information or a brochure, contact:  
Dr. Elmer Thomas  
Director, Choral Studies  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, Ohio 45221-0003  
513/556-9422 or 513/556-2696

de Dominica, K. 321; and *Ave verum corpus*, K. 618.)

See comments under K. 321.

Reviewed in *American Record Guide*, January/February, 1990: 73 (Carl Bauman); *Gramophone*, September, 1989: 523 (Stanley Sadie).

2. Edda Moser (s); Julia Hamari (a); Nicolai Gedda (t); Dietrich Fischer-Dieskau (br); Bavarian Radio Chorus and Symphony Orchestra; Eugen Jochum. EMI CDM7 69023-2. 52 minutes. (Also includes *Mass in C* ["Coronation"], K. 317.)

See comments under K. 317.

Reviewed in *Gramophone*, June, 1987: 108, and September, 1987: 394 (both Stephen Johnson).

3. Mária Zádori (s); Paul Esswood (a); Alexander Oliver (t); László Polgár (b); Jeunesses Musicales Chorus; Budapest Philharmonic Orchestra; Iván Fischer. Hungaroton/Conifer HCD 12235-2.

56 minutes. (Also includes *Missa brevis in F*, K. 192; and *Epistle sonata*, K. 224.)

"Many points in its favour . . . [but] the sort of sound better described as rather smudgy and somewhat on the dim side" (Harvey). Notes, texts, and translations included.

Reviewed in *Gramophone*, December, 1986: 919 (Trevor Harvey).

4. Kiri Te Kanawa (s); Elizabeth Bainbridge (a); Ryland Davies (t); Gwynne Howell (b); London Symphony

Chorus and Orchestra; Sir Colin Davis. Philips 412 873-2PH. (Also includes *Kyrie*, K. 341; *Ave verum corpus*, K. 618; and *Exsultate, jubilate*, K. 165.)

"An admirable record from all points of view, it may well owe its reissue [originally recorded in 1972] . . . to the identity of its soprano soloist" (Steane).

Reviewed in *Gramophone*, March, 1986: 1189 (John B. Steane).

5. Joan Rodgers (s); Elisabeth von Magnus (a); Josef Protschka (t); László Polgár (b); Choralschola der Wiener Hofburgkapelle; Arnold-Schönberg Chor; Concentus Musicus Wien; Nikolaus Harnoncourt. Teldec/ASV 8 43535 (LP: 6 43535; cassette: 4 43535). 58 minutes: DDD. (Also includes *Mass in C Major* ["Coronation"], K. 317.)

See comments under entry for K. 317. Also, "Harnoncourt respects the tradition of inserting the appropriate Gregorian antiphons (or chants) in the Vespers, and how beautifully they are sung under his direction!" (Lincoln) "The sound is superb, the notes are adequate, texts and translations are printed, and each movement is tracked" (Weber).

Reviewed in *American Record Guide*, September/October, 1988: 69 (John P. McKelvey); *Fanfare*, January/February, 1988: 173 (J. F. Weber); *Gramophone*, July, 1988: 190 (Stanley Sadie); *Stereo Review* May, 1988: 113 (Stoddard Lincoln).

### Kyrie in D Minor, K. 341

1. London Symphony Chorus and Orchestra; Sir Colin Davis. Philips 412 873-2PH. (Also includes *Vesperae solennes de confessore*, K. 339; *Ave verum corpus*, K. 618; and *Exsultate, jubilate*, K. 165.)


Reviewed in *Gramophone*, March, 1986: 1189 (John B. Steane).

2. Barbara Bonney (s); Anne Sofie von Otter (a); Hans Peter Blochwitz (t); Willard White (b); Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner. Philips 420 197-2 (LP: 420 197-1; cassette: 420 197-4). 54 minutes. (Also includes *Requiem in D Minor*, K. 626.)

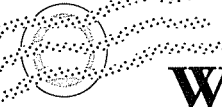
See comments under entry for K. 626. Reviewed in *Stereo Review*, July, 1988: 106 (Stoddard Lincoln).

### Ave Verum Corpus, K. 618

1. St. Bartholomew's Hospital Choral Society; Sinfonia of St. Bartholomew; Robert Anderson. Abbey LPB-773 (LP). (Also includes *God is our refuge*, K. 20; *Ergo interest*, K. 143; *Kyrie*, K. 73k [not listed in *New Grove*]; *Regina coeli*, K. 108; *De profundis clamavi* [*New Grove* gives as by G. von Reutter, copied by Mozart]; *Iustum deduxit, Dominus* [*New Grove* gives as by Eberlin, copied by Mozart]; and Gasparini, *Adoramus te*, K. Anh. 109.)



**SUMMER  
SESSION  
1991**



**CHORAL  
WORKSHOPS**

AT  
**WESTMINSTER CHOIR COLLEGE**

---

**June 17-21** *Beginning Choral Conducting* — Constantina Tsolainou  
*Group Techniques for Building Choral Sound* — Frauke Haasemann

**June 24-28** *The High School Choir* — William Trego/Nancianne Parrella  
*Rehearsal Techniques for Directors of Amateur Choirs* — Frauke Haasemann

**June 30-July 13** *Vocal Camp for High School Musicians* — Constantina Tsolainou

**July 1-5** *The Children's Chorus in the Elementary School* — Joan Gregoryk

**July 15-19** *Beginning Choral Arranging* — Alice Parker  
*Intermediate Choral Conducting* — Constantina Tsolainou  
*Madrigals and More* — Nina Gilbert

**July 15-26**  
*Westminster in Washington: The English Cathedral Tradition*  
Ronald Arnatt, Robert Lehman

**July 22-26** *Advanced Choral Writing* — Alice Parker  
*Children's Choirs in the Church* — Sue Ellen Page  
*Youth and Adult Choirs in the Church* — Michael Kemp

**CHORAL FESTIVALS**

<b>July 21-27</b> Conductor and repertoire TO BE ANNOUNCED	<b>July 28-August 3</b> <i>Requiems by Fauré and Durufle</i> JOSEPH FLUMMERFELT
--	---

detach and mail

**SUMMER SESSION 1991**  
**WESTMINSTER CHOIR COLLEGE • PRINCETON, NJ 08540**

Edward Starnes, Director of Continuing Education  
Stephen Peet, Assistant to the Director

*Please send me a Summer Session catalogue and application (available after February 1).*

---

Name \_\_\_\_\_

---

Street \_\_\_\_\_

---

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

See comments under K. 20.  
Reviewed in *Fanfare*, July/August, 1986: 192 (George Chien).

2. King's College Choir, Cambridge; Cambridge Classical Players; Stephen Cleobury. Angel 49672. 58 minutes: DDD. (Also includes *Vesperae de Dominica*, K. 321; and *Vesperae solennes de confessore*, K. 339.)

See comments under K. 321.  
Reviewed in *American Record Guide*, January/February, 1990: 73 (Carl Bauman); *Gramophone*, September, 1989: 523 (Stanley Sadie).

3. Swedish Radio Choir; Stockholm Chamber Choir; Berlin Philharmonic Orchestra; Riccardo Muti. Angel CDC-49640. 58 minutes. (Also includes *Requiem in D Minor*, K. 626.)

"For what it's worth, Muti's reading of the *Ave verum corpus* is the best one that I know" (Chien).

Reviewed in *Fanfare*, July/August, 1988: 208 (George Chien).

4. Berlin RIAS Kammerchor; Berlin Radio Symphony Orchestra; Marcus Creed. Capriccio 10169 (cassette: CC27169). 65 minutes: DDD. (Also includes *Missa solennis in C Minor* ["Waisenhausmesse"], K. 139; *Misericordias Domini*, K. 222; *Inter natos mulierum*, K. 72; *Sancta Maria, mater Dei*, K. 273; and *Venite populi*, K. 260.)

"Perhaps too tentative" (Chien). Also see comments under K. 139.

Reviewed in *American Record Guide*, January/February, 1990: 70 (Stephen D. Chakwin, Jr.); *Fanfare*, July/August, 1989: 198 (George Chien); *Gramophone*, August, 1989: 350 (Stanley Sadie).

5. Vienna Singverein; Helmuth Froschauer, organ. Deutsche Grammophon 419 096-2 GH. 67 minutes: DDD. (Also includes *Mass in C* ["Coronation"], K. 317.)

Functions as Communion motet in a Papal mass recorded live in St. Peter's, Rome. "It's apparently conducted by Froschauer, with organ, not very impressively" (Weber). See comments under K. 317.

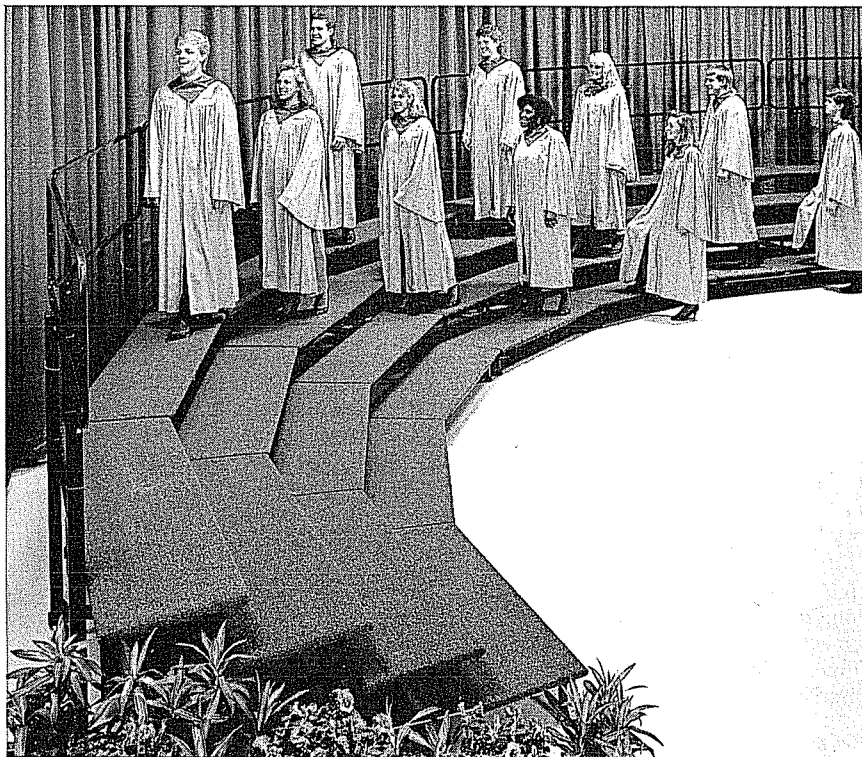
Reviewed in *Fanfare*, September/October, 1986: 195 (J.F. Weber).

6. Regensburg Cathedral Choir; Bavarian Radio Chorus and Orchestra; Rafael Kubelik. Deutsche Grammophon 419060-2. 59 minutes: ADD. (Also includes *Mass in C* ["Coronation"], K 317; *Missa brevis in C*, K. 220; and *Exsultate, jubilate*, K. 165.)

See comments under K. 317.

Reviewed in *Fanfare*, January/February, 1988: 173 (J.F. Weber).

7. Netherlands Chamber Choir; La Petite Bande; Sigiswald Kuijken. Deutsche Harmonia Mundi/EMI CDC747740-2.



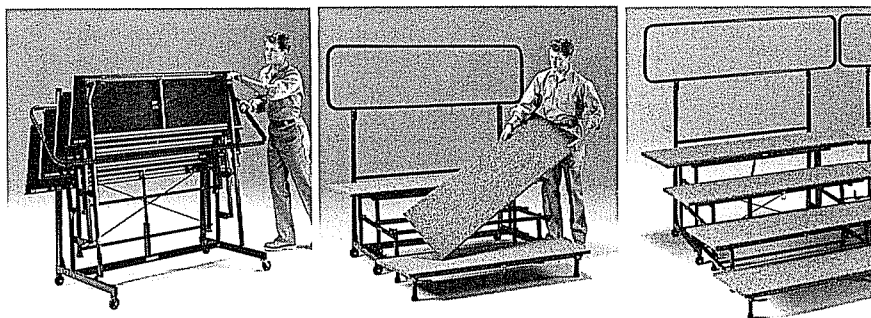
## The SICO® HARMONY— an exceptional choral riser.

You'll appreciate the innovative design, ease of handling and safety of the HARMONY, SICO's 3- or 4-tier Choral Riser.

Each section is a complete, 4-wheel unit that one person can roll out, set up, and take down in minutes. Thanks to SICO's quick-release pins, reversing decks and changing configurations is just as easy. And our new lift-assist mechanism enables almost anyone to raise an HARMONY.

As for safety, you'll breathe a lot easier with SICO. Because only the HARMONY features a permanently attached guard rail, deck-to-deck overhangs, cam locks for tight unit-to-unit connection, and solid SICO construction throughout.

Save on per-singer costs. Set-up and take-down time. And stage and storage space. For a FREE brochure and space analysis, return the coupon, call or write SICO today.



Yes! Please send me a FREE brochure on the SICO HARMONY Choral Riser!

Name \_\_\_\_\_  
Title \_\_\_\_\_  
Organization \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Phone \_\_\_\_\_

Special Markets Division  
7525 Cahill Road, P.O. Box 1169  
Minneapolis, Minnesota 55440  
Phone: 1-800-SICO INC  
TWX EDNA 910-576-1771  
FAX 612-941-6737



Response within 24 hours

51 minutes: DDD (Also includes *Davidde penitente*, K. 469.)

A "gentle, grave performance . . . which is very touching" (Sadie). "The Ave verum is authentic, which can't be said for a lot of arrangements we've had, but the lack of tension makes it seem a little duller than the best competitors" (Weber). Texts and translations included.

Reviewed in *Fanfare*, May/June, 1989: 243 (J.F. Weber); *Gramophone*, March, 1989: 1474 (Stanley Sadie).

8. Vienna Academy Chorus; Vienna State Opera Orchestra; René Leibowitz. MCA 9816 (2CD). 138 minutes: AAD. (Also includes *Requiem in D Minor*, K. 626; *Regina coeli*, K. Anh. 118; *Te Deum*, K. 141; *Sancta Maria*, K. 273; and Haydn, *Seven Last Words of Christ* [oratorio version]).

"A little more fussy than the last fine version I heard . . . and the melody seems to belong to a solo soprano here" (Weber).

Reviewed in *American Record Guide*, May/June, 1989: 71-2 (Mark Koldys); *Fanfare*, March/April, 1989: 225.

9. Tallis Chamber Choir; English Chamber Orchestra; Bernhard Klee. Novalis 150064-2. 58 minutes: DDD (Also includes *Inter natos mulierum*, K. 72; *Regina coeli*, K. 276; Laudate dominum, from *Vesperae solennes de confessore*, K. 339; *Exsultate, jubilate*, K. 165; two other soprano arias from Masses; and *Schuldigkeit* [a Singspiel], K. 35.)

#### JOB ADVERTISEMENT

Manager/Buyer for Choral Music Department to purchase music for inventory using judgement as to choices of composition, editorial purity, style, and preference of clientele toward certain classes of classical/sacred music; set standards as to editorial purity. Choose and purchase music appropriate to certain church holidays and feasts. Set price and discounts; supervise all functions of department music counselors. 40 hrs. per week, \$17,000.00 per yr. Requires masters degree in music education, keyboard or choral music; one year experience in job offered or one year experience as retail music counselor for choral or keyboards with previous work experience to include six months experience verifying titles of musical works, publishers, voicing and publisher numbers. Send résumé to Kathy Malo Job Serv. Prog. & Tech. Supp., TN Dept of Employment Sec. Nashville, TN 37245-1200. Job Order TN 1235849.

10. Choir and Orchestra of St. Augustin Church, Vienna; Friedrich Wolf. *Ophelia* OP 67108. 51 minutes: AAD? (Also includes Laudate Dominum from *Vesperae solennes de confessore*, K. 339; Schubert, *Mass no. 4 in B-flat*, D. 324, and *Deutsche Messe*, D. 872.)

"An utterly simple and affecting approach to the familiar motet" (Weber).

Reviewed in *Fanfare*, January/February, 1989: 258 (J.F. Weber).

11. London Symphony Chorus and Orchestra; Sir Colin Davis. *Philips* 412 873-2PH. (Also includes *Vesperae solennes de confessore*, K. 339; *Kyrie*, K. 341; and *Exsultate, jubilate*, K. 165.)

Reviewed in *Gramophone*, March, 1986: 1189 (John B. Steane).

12. Vienna Choir Boys; Chorus of the Vienna Hofmusikkapelle; Vienna Symphony Orchestra; Hans Gillesberger. RCA 6535-2. 65 minutes: ADD. (Also includes *Requiem in D Minor*, K. 626; and Haydn, *Te Deum in C*, Hob. XXIIIc:2.)

13. Atlanta Symphony Chorus and Orchestra; Robert Shaw. *Telarc* CD-80119. DDD. (Also includes Bach, *Kyrie eleison* and *Dona nobis pacem* from *Mass in B Minor* and *Passion Chorale* from *St. Matthew Passion*; Beethoven, *Hallelujah* from *Christ on the Mount of Olives*; Berlioz, *Shepherds' Farewell* from *L'enfance du Christ*, and *Rex tremendae* from *Requiem*; Brahms, *Wie lieblich sind deine Wohnungen*, from *German Requiem*; Duruflé, *Sanctus* from *Requiem*; Handel, *Hallelujah* Chorus and *Worthy is the Lamb* from *Messiah*; Haydn, *The Heavens are Telling* from *The Creation*; Mendelssohn, *Lift Thine Eyes* and *He Watching Over Israel* from *Elijah*; Rachmaninoff, *Bogoroditse Devo* from *Vespers*.)

"A crash course in choral crowd-pleasers under one cover as presented in the unrivaled and unleashed Shaw style" (Mardirosian).

Reviewed in *Fanfare*, March/April, 1986: 276 (Haig Mardirosian); *Opus*, December, 1986: 44.

#### Royal Oak First United Methodist Church 320 W. Seventh Royal Oak, Mi. 48067

Position open for Full-time Music Director, Part-time Organist for large downtown Royal Oak, Mi. church. Job includes supervision of a nine-choir music program. Will consider couples or singles. Salary negotiable, depending upon experience. Benefits, including pension plan, offered for full-time position.

Send résumé to:

Mary C. Nahhat, Chairperson of Search Committee  
Royal Oak First United Methodist Church  
320 W. Seventh  
Royal Oak, Mi. 48067

14. Chorale Paul Kuentz; Orchestre Paul Kuentz; Paul Kuentz. *Tudor* 73036 (LP). (Also includes *Mass in C* ["Coronation"], K. 317; and *Exsultate, jubilate*, K. 165.)

"The performances leave much to be desired . . . The *Ave verum corpus* is a disaster, stretched painfully out of shape . . . Not recommended" (Chien).

Reviewed in *Fanfare*, July/August, 1986: 190 (George Chien).

15. Maitrise d'Orbe; Orchestre des Jeunesses Musicales de Genève; Daniel Varetz. *VDE* 3006 (LP). (Also includes *Missa brevis in C* ["Sparrow"], K. 220; and *Missa brevis in C* ["Spaur"], K. 258.)

"Smooth but ponderous" Weber. Public performance recording, ca. 1971. Mechanical faults.

Reviewed in *Fanfare*, January/February, 1985: 208 (J.F. Weber); *New Records*, November, 1984: 6.

#### Nottunos, K. 436-439; Canzonettas, K. 346 and 549

1. Lise Messier (s); Mary Ann Hart (m); Paul Rowe (br); Charles Neidlich, Marjorie O'Brein, clarinets and basset horns; Mitchell Weiss, basset horn; Raymond Beegle. *Arabesque Z* 6556. 42 minutes. (Also includes miscellaneous Haydn vocal quartets.)

Although sung here by a solo ensemble, these chamber works can be performed effectively by small choral forces, as well. They feature wind trio accompaniment, including one to three basset horns, an instrument which was a favorite of Mozart. The ensemble, known as the New York Vocal Arts Ensemble, "is a superbly trained group . . . The recording is likewise clear and clean . . . Thorough, legible notes . . . are provided, as well as full texts and translations" (Bauman).

Reviewed in *American Record Guide*, January/February, 1987: 45 (Carl Bauman).

2. Soloists; Vienna Choir Boys; Chorus and Orchestra; Gillesberger. *RCA* 6724-2-RG. (Also includes *Mass in C* ["Coronation"], K. 317; and *Missa in honorem Smae Trinitatis*, K. 167.)

"Trifles that add nothing" (Weber). Includes K. 439, 437, 346, and 549.

Reviewed in *Fanfare*, September/October, 1988: 213 (J.F. Weber).

#### Miscellaneous

Ileana Cotrubas; Dietrich Fisher-Dieskau; Nicolai Gedda; Waltraud Meier; James Morris; Moser; Hans Sotin; Kiri Te Kanawa; conducted by Eugen Jochum, Herbert von Karajan, Raymond Leppard, and Richardo Muti. *EMI CMS* 7 63607 2.

"Mozart Edition: The Connoisseur Collection — Limited Edition on Gold Compact Discs." This volume, entitled "Choral Works," is one of several in the set.