



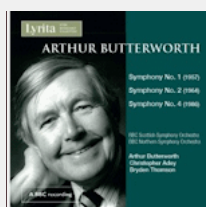
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LINN RECORDS

Vadim Gluzman - A quite
extraordinarily good disc

This impressed me mightily

REVIEW
RECORDING OF THE MONTH**Aksel! Arias by Bach, Handel and Mozart**
Aksel Rykkvin (treble)Orchestra of the Age of Enlightenment/Nigel Short
rec. St. Augustines Church, Kilburn, London, 17-22 January
2016Sung texts with English translations enclosed
SIGNUM CLASSICS SIGCD435 [58:19]

Thirteen years old and a full-fledged artist. Norwegian treble Aksel Rykkvin is truly phenomenal. Not only has nature and thorough training given him a voice that is crystal clear, perfectly pitched and heavenly beautiful, but also a technique that allows him to do whatever he wants, coloratura and impeccable runs for instance. On top of all this he is a sensitive interpreter who appears to understand the songs and arias he performs. He has the dramatic ability to make Oberto's aria *Barbara! Io ben lo so* a really stunning experience. It is almost unbelievable and it is authentic as well. At the premiere in 1735 the role was sung by a boy soprano Aksel's age – William Savage. The often heard *Lascia ch'io pianga*, one of Handel's most beautiful melodies, is on the other hand inward and noble – and tastefully embellished.

These are two extremes and they are magical but pick at random any track on this disc and you get the same rewards – from the opening *Jauchzet Gott in allen Landen* to the concluding *Alleluia* from *Exsultate, jubilate*, written for an Italian castrato.

In *Eternal source of Light Divine* he even challenges David Blackadder's trumpet. It is marvellous. *Let the bright Seraphim* from *Samson* – a stumble block for any soprano – is riveting.

Most remarkable of all is maybe Cherubino's two arias from *Le nozze di Figaro*. A trouser role – a woman playing a young boy – and in the theatre it can sometimes be a bit awkward, visually as well as vocally. Not all women manage to scale down the voice to a boy's dimensions. Aksel not only sings the arias as well as any soprano but also depicts the character so believably.

I am running out of superlatives, but I must add that the Orchestra of the Age of Enlightenment provide wonderful backing and there are important instrumental solos. Besides David Blackadder's three trumpet solos, Luise Buchberger plays a piccolo cello solo in Bach's *Mein gläubiges Herze* and Katharina Spreckelsen's oboe d'amore is heard in the beautiful *Quia respexit* from Bach's *Magnificat*.

If you are going to buy just one more CD this year, make sure that it is this one.

Göran Forsling**Track listing****Johann Sebastian BACH (1685 – 1750)**

1. *Jauchzet Gott in allen Landen*, BWV 51 [4:14]
2. *Mein gläubiges Herze*, BWV 68 [3:44]

George Frideric HANDEL (1685 – 1759)

3. Happy, oh thrice happy we, from Joshua, HWV 64 [3:00]
4. *Chi m'insegna il caro padre?* [3:11]
5. *Barbara! io ben lo so* [3:01] from Alcina, HWV 34
6. *Lascia ch'io pianga* from Rinaldo, HWV 7 [4:14]

Johann Sebastian BACH

7. *Ich folge dir gleichfalls* from St. John Passion, BWV 245 [3:25]

George Frideric HANDEL

8. *Eternal Source of Light Divine*, HWV 74 [3:17]

Johann Sebastian BACH

9. *Bist du bei mir*, BWV 508 [2:18]

George Frideric HANDEL

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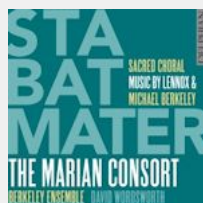




Shostakovich 5, 8, 9
Great concentration



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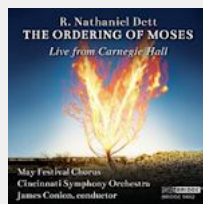
NØRGÅRD Stunning



Superbly played

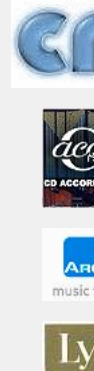


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10. How beautiful are the feet of Them [2:13]
11. Thou art gone up on high [2:57]
- From Messiah, HWV 56
12. Let the bright Seraphim in burning row, from Samson, HWV 57 [5:11]
- Johann Sebastian BACH**
13. *Quia respexit* from Magnificat in D Major BWV 243 [2:44]
14. *Angenehmer Zephyrus* from *Zerisset, zersprenget, zertrümmert die Gruft*, BWV 205 [4:12]
- George Frideric HANDEL**
15. Oh! Had I Jubal's lyre, from Joshua, HWV 64 [2:44]
- Wolfgang Amadeus MOZART (1756 – 1791)**
16. *Voi, che sapete che cosa e amor* [2:46]
17. *Non so più cosa son, cosa faccio* [2:40]
- from *Le nozze di Figaro*, K 492
18. *Alleluia*, from *Exsultate jubilate*, K 165 [2:27]



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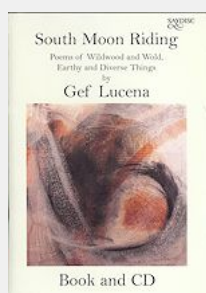
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