



A survey of concertos by Dobrinka Tabakova from the Hallé Orchestra documents the broad range of her output – see review on page 47

from the bottom, and the raffish, military-band flair of the woodwind and brass.

The (excellent) booklet notes tell us that Lumbye drew many of his players from army bands: the sound is not brash but it has a bracing swagger and snap. Shrilling clarinets and piccolo give a Schrammel-band tanginess to the Viennese numbers.

The real fun, though, is on the back row: with deliciously toylike tuned percussion, sizzling cymbals in the *Tsching-Tsching Polka* (intended to promote Tivoli's Chinese Bazaar) and any number of colourful effects – anvils, birdcalls, you name it – in the splendidly-titled *Echo from the Old Gods at Tivoli Island* galop. I only wish they'd included the *Copenhagen Steam Railway* galop. Maybe next time: right now I couldn't love anyone who wasn't charmed by this utterly delightful disc. **Richard Bratby**

### 'SamBach'

**Abreu** Tico-tico no Fubá **Azevedo/Jacob do Bandolim** Brasileiro/Assanhado **JS Bach** Violin Concerto in E, BWV1042 **Barroso** Aquarela do Brasil **Benjor** Mas que nada **Jobim** Desafinado/Garota de Ipanema. Samba de uma Nota Só **Pixinguinha/Lacerda** Um a zero **Rosa Gago** Apaixonado **Valente** Brasil Pandeiro **Valle** Samba de Verão **Villa-Lobos** Villa cantilena & Melodia sentimental

**Linus Roth** *vn* **Orquestra Johann Sebastian Rio** Evil Penguin (EPRC0055 • 65')



JS Bach's music continues to inspire all manner of innovative

arrangements and reworkings, with examples from the past decade or so ranging from contemporary rock and avant-garde realisations by Absolute Ensemble in 'Bach Re-Invented' (Sony, 9/13) to Yo-Yo Ma, Chris Thile and Edgar Meyer's rescoring of the composer's trio sonatas for mandolin, cello and double bass (Nonesuch, 6/17).

The brainchild of versatile violinist Linus Roth and enterprising Rio de Janeiro-based chamber orchestra Johann Sebastian Rio, 'SamBach' takes a slightly different approach. Rather than working with the original material, Bach and Brazilian music are instead placed side by side to illuminate some surprising connections and associations. This is partly achieved by combining the standard 18th-century strings-plus-harpsichord instrumentation – as heard in Roth and the orchestra's crisp, no-nonsense performance of Bach's

Concerto in E, BWV1042 – with classical guitar and percussion, instruments more often associated with samba, bossa nova, choro and other forms of Brazilian popular music.

Villa-Lobos offers the most obvious point of contact between these two traditions, as heard in a poised and well-judged performance of the composer's well-known *Bachianas Brasileiras* No 5, Roth's violin carrying the floating vocal line. At other times, such as in the recitative-like opening to Ary Barroso's song 'Aquarela do Brasil' or the sombre sequence of suspensions at the beginning of 'Tico-tico no Fubá', the two elements intertwine in such a way as to become almost indivisible. Still, some of the best moments (such as in 'Gago Apaixonado' and Sérgio Mendes's 'Mas que nada') occur when Baroque ostentation gives way to the rhythmic energy and vibrancy that mark so many Brazilian songs, Roth adding deft Grappelli-like touches to Ivan Zandonade's tasteful and colourful arrangements, the Johann Sebastian Rio orchestra hanging on to the violinist's every note. During such moments, one is easily led to believe that rarely have Baroque and bossa nova coexisted in such a dynamic and harmonious way. **Pwyll ap Siôn**