



Resighi was influential in the rediscovery of early Italian music that had languished neglected for years, such as Frescobaldi and Vivaldi. Vivaldi features here, though not as the most memorable item. Ilona Then-Bergh and Michael Schäfer are two seasoned Munich-based players: at the age of 19

Then-Bergh was the first-ever female leader of the Bavarian State Orchestra. They prefer a plainish presentation, perhaps to match turn-of-the-century practice for these arrangements with piano. Schäfer realises his rather restrained accompaniments from a stolid-seeming figured bass. The Vivaldi Sonata in D major comes across as a pretty lightweight, surface reading: sweet and charming, determinedly straightforward, but without much feel of undertow. Giuseppe Valentini's G major Sonata enlivens in the Vivace, thanks to Schäfer's scampering drive: I find his supportive, sometimes over-legato readings almost too deferential, though mildly more galvanising than hers.

The Adagio of the C major Sonata by Handel's London rival Nicola Porpora is beautifully poised, with Then-Bergh's brightly alluring tone finally beaming through in bird-like decorations. Three Veracini sonatas, including an A major work launched by a noble Prelude that invites the Kremer treatment, are full of charm, and performers will certainly be grateful for their rediscovery (sonatas nos.7-9 will appear later this year). The Genuin sound is adequate rather than inspiring.

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