

The Zagreb Soloists



Antonio Janigro & The Zagreb Soloists

Arcangelo Corelli | Gioacchino Rossini | Paul Hindemith | Dmitri Shostakovich | Samuel Barber | Milko Kelemen | Max Reger | Wolfgang Amadeus Mozart | Roman Hofstetter | Antonio Vivaldi

CD aud 95.639

www.artalinna.com 1 février 2016 (Jean-Charles Hoffelé - 2016.02.01)



Souvenirs sonores

Mais la surprise de ce très bel hommage vient plutôt du côté des modernes : le ton ému de la Trauermusik d'Hindemith où l'alto de Stefano Passagio prie littéralement, l'élégance désolée de l'Adagio de Barber ou la poésie de l'Andante lyrique de Reger, les inflexions hongroises de l'Improvisation concertante que Milko Kelemen écrit à leur intention et qui rappelle plutôt Bartók que la musique populaire croate, le mordant du jeu d'attaque dans le Scherzo de l'Octuor de Chostakovitch, tout cela compose le vrai portrait d'un ensemble qu'on a trop souvent rangé dans la poussière des formations pour le répertoire baroque stylistiquement dépassées.

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www.pizzicato.lu 03/02/2016 (Remy Franck - 2016.02.03)



Goldene Zeit der 'Zagreb Soloists'

Als ich 2015 die Zagreber Solisten live hörte, war ich maßlos enttäuscht: nur ein müder, fahler Abglanz war vorhanden von dem, was mir aus früheren Zeiten in Erinnerung war, u.a. von einem Konzert, das ich in den Siebzigerjahren in Luxemburg mit zu veranstalten das Glück hatte.

Die vorliegende Aufnahme präsentiert das mit 12 Streichern besetzte Ensemble unter seinem langjährigen Leiter Antonio Janigro. Die Erstveröffentlichungen aus dem RIAS-Archiv bieten ein gemischtes Programm, das auf hohem Niveau musiziert wird. Janigro ist ein ebenso inspirierter Dirigent wie Solist auf dem Cello.

Ob Corelli, Rossini oder Mozart, die Musik ist immer elegant, perfekt modelliert und feinnervig ziseliert. Im Barber-Adagio erreicht das Ensemble eine größtmögliche, tief empfundene Emotionalität.

Dass dies so sehr zum Genuss wird, trotz Mono-Klang, liegt am erstaunlich guten Remastering der originalen Tonbänder durch Audite-Chef Ludger Böckenhoff, der wohl mit allen möglichen Lichtquellen bis hin zu Infrarotbeleuchtung am Werk war, um diesen phänomenalen Detailreichtum zu erzielen, den man hier hören kann.

Here we have recordings from the Golden Age of the Zagreb Soloists, under the direction of their legendary

conductor Anonio Janigro. The performances are vivid, colourful, with an extremely rich sound which has come out of a perfect remastering.

www.musicweb-international.com Feb 2016 (Stephen Greenbank - 2016.02.01)



I always associate the Zagreb Soloists with their excellent recordings of Bach cantatas and Handel arias performed by the Canadian contralto Maureen Forrester, and the two Mozart piano concertos (nos. 9 and 14) with Alfred Brendel, recorded in the mid-1960s (now on Alto) before he hit the big time.

An ensemble of twelve string players, they were formed in 1953 through the auspices of Zagreb Radiotelevision. The Italian cellist Antonio Janigro became their artistic director, acting both as conductor and soloist until 1968. They exist to this day, having travelled the world and made many recordings of a wide-ranging repertoire. The performances here are all radio productions, made between 1957 and 1966 during Janigro's distinguished tenure; all are in mono. They were taped whilst on their frequent visits to Berlin.

This programme of music showcases the Zagreb Soloists' wide-ranging repertoire, extending from the Baroque to the twentieth century. On their travels they saw themselves as cultural ambassadors of Yugoslavia, later Croatia and they ensured that the majority of their concerts featured at least one work by a Croatian composer. The country is represented here by Milko Kelemen, a name new to me, but he was closely associated with the ensemble. His brief four movement Concertante Improvisations gives plenty of scope for them to shine. The first movement has echoes of Bartók's night music, and is reminiscent of his Divertimento for String Orchestra. Pizzicato features prominently in the third movement Allegro scherzando, whilst the finale is, once again, of a Bartókian persuasion. The only bad apple here is the Adagio for Strings by Samuel Barber, which is rushed (compare). Maybe they were having a bad day, as the performance lacks feeling and expression; it's as if they're playing on auto-pilot, failing to savour the eloquence of this marvellous score. In Reger's Lyric Andante, on the other hand, the players luxuriate in the music's lyricism. Their fervent expression and rich, velvety tone, makes this a performance to relish. There's some superb playing from the unnamed solo violist in Hindemith's Trauermusik. The performance projects the deep sorrow and grief of this poignant score.

In Vivaldi's Concerto in D major, Janigro takes centre-stage as cello soloist in a transcription of this violin concerto, probably made by Janigro himself, though not stated as such. He transcribed several Vivaldi concertos for his instrument, so it is a treat to have one example. His rich, warm tone and spotless intonation lend graceful simplicity to this well managed account. Added to this, an ideal balance has been struck between soloist and orchestra. The Corelli Concerto grosso, Op. 6/4 is notable for its subtlety and finesse.

Despite the mono sound, the audio quality throughout is exceptionally fine on this generously timed disc. Annotations in German and English are comparable to Audite's usual high standard.

ClicMag N° 35 Février 2016 (Jean-Charles Hoffelé - 2016.02.01)

Clic Musique !

Votre disquaire classique, jazz, world

La surprise de ce très bel hommage vient plutôt du côté des modernes: le ton ému de la Trauermusik d'Hindemith où l'alto de Stefano Passagio prie littéralement, l'élégance désolée de l'Adagio de Barber où la poésie de l'Andante lyrique de Reger, les inflexions hongroises de l'Improvisation concertante que Milko Kelemen écrivit à leur intention et qui rappelle plutôt Bartok que la musique populaire croate, le mordant du jeu d'attaque dans le Scherzo de l'Octuor de Chostakovitch, tout cela compose le vrai portrait d'un ensemble qu'on a trop souvent rangé dans la poussière des formations pour le répertoire baroques stylistiquement dépassées.

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[Der Kurier](#) 05.02.2016 (Alexander Werner - 2016.02.05)

KURIER

Schon bei Corellis Concerto grosso besticht die schillernde Aura, die enorme Transparenz in reinstem Streicherklang bei flotten Tempi, subtiler Ausdifferenzierung und expressiver Kraft. Eigenschaften, die das ganze Programm auszeichnen, das vom Barock über die Klassik mit einem glänzenden Divertimento Mozarts bis ins 20. Jahrhundert mit Hindemith, Reger oder Schostakowitch reicht. Schillernd und impulsiv.

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[Fanfare](#) June 2016 (James A. Altena - 2016.06.01)

fanfare

The names of The Zagreb Soloists (or I Solisti Zagreb, as it often appeared instead) and its director, cellist Antonio Janigro, will doubtless be thrice familiar to many longtime collectors of classical music, particularly for its numerous recordings that appeared on the Vanguard label. (I have a personal soft spot for the renditions of the Bach concertos for multiple harpsichords with Anton Heiller and assisting soloists.) This disc offers as a tribute to the ensemble a collection of broadcast performances, dating from between 1957 and 1966. Alas, it does the ensemble no favors, and one wonders why it even was issued. The playing is often scrappy and provincial, the monaural recorded sound is thin and harsh, and the interpretations are undistinguished or worse. (The Barber Adagio, a piece that normally requires eight to nine minutes to traverse, is here garroted in a mercilessly unfeeling 5:50!) As a soloist in the Vivaldi Cello Concerto, the normally estimable Janigro is unstylish and seems to be simply going through the motions. Absolutely, take a pass on this.

Radio Bremen 11.06.2016 (Marita Emigholz - 2016.06.11)
source: <http://www.radiobremen.de/nordwestradio/...>

BROADCAST

Sendebeleg siehe PDF!

Record Geijutsu 2018.12 (- 2018.12.01)



Japanische Rezension siehe PDF!

Record Geijutsu Jun.2016 (- 2016.06.01)



Japanische Rezension siehe PDF!



Marc Coppey & The Zagreb Soloists: Cello Concertos by J. Haydn and C. P. E. Bach

Joseph Haydn | Carl Philipp Emanuel Bach

CD aud 97.716

www.artalinna.com 7 février 2016 (Jean-Charles Hoffelé - 2016.02.07)



Le Soleil d'Esterházy

C'est le même geste où rien ne pèse que le violoncelliste impose aux deux Concertos, lecture alerte que son archet plein d'imagination, phrasant capricieux et parlant dans les lignes de chant, pique d'une fantaisie certaine. Ses solistes respirent avec lui, du même geste, mais ce qui surprend c'est le son de sa grande caisse

Full review text restrained for copyright reasons.

<http://theclassicalreviewer.blogspot.de> Wednesday, 10 February 2016
(Bruce Reader - 2016.02.10)



A very recommendable recording of cello concertos by Haydn and CPE Bach from Marc Coppey and the Zagreb Soloists on their debut recording for Audite

This performance could secure a whole new following for this fine cello concerto. Marc Coppey and the Zagreb Soloists deliver a freshness that brings this music alive. They gain so much in terms of clarity and ensemble with this small orchestra.

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ClicMag N° 35 Février 2016 (Jean-Charles Hoffelé - 2016.02.01)



En couverture

C'est le même geste où rien ne pèse que le violoncelliste impose aux deux Concertos, lecture alerte que son archet plein d'imagination, phrasant capricieux et parlant dans les lignes de chant, pique d'une fantaisie certaine. Ses solistes respirent avec lui, du même geste, mais ce qui surprend c'est le son de sa grande caisse – un Matteo Goffriller somptueux, dont les registres si contrastés chantent naturellement ; si plein si ample, qui se plie à la moindre inflexion de la main droite. Fut-il jamais si bien capté ? Les micros de Ludger Böckenhoff en saisissent toutes les nuances, et ce violoncello vous parle, capricieux ou rêveur.

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BBC Radio 3 Wed 27 Jan 2016, 16:30 (Suzy Klein - 2016.01.27)



BROADCAST

Wednesday - Suzy Klein

Suzy Klein presents a lively mix of music, chat and arts news, including live performance from Tenebrae Consort ahead of their concert at the London A Cappella Festival.

[Radio Classique](#) février 2016 (- 2016.02.01)



Marc Coppey joue les Concertos pour violoncelle n°1 et 2 de Haydn

Le violoncelliste qualifie Haydn de « joyau de la couronne », et cette admiration se ressent dans son interprétation – empreinte de respect et surtout, de précision.

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[France Musique](#) le mardi 2 février 2016 (- 2016.02.02)



BROADCAST

Nikolaus Harnoncourt, la révolution baroque (2/5)

Programmation musicale

[Musikzen](#) samedi 27 février 2016 (Marc Vignal - 2016.02.27)



Marc Coppey dans l'esprit de Joseph Haydn

Cello Concertos

Marc Coppey joue de façon incisive, pointue, nerveuse, tout à fait conforme à l'esprit du compositeur.

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**Classica – le meilleur de la musique classique & de la hi-fi n° 181 avril 2016
(B.D et J. Bi. - 2016.04.01)**

CLASSICA
CLASSICA

L'artiste met en effet son archet impérial au service des concertos pour violoncelle de Joseph Haydn et Carl Philipp Emanuel Bach (la majeur H 439). Rondeur du son, vibrato généreux, on tient là une grande version classique

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**Gramophone March 2016 (Charlotte Gardner -
2016.03.01)**

GRAMOPHONE
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There are so very many recordings of Haydn's two cello concertos, both recent and older, that any cellist who dares to add their own contribution to the pile must find it almost impossible to do so without the disturbing mental image of a chorus of critics demanding that they explain themselves. It can't be easy, and I must admit to mixed feelings myself when a new one lands on my desk; on the one hand there's pleasure, as no amount of listening can weary me of these jewels of the cello repertoire, but there's also an element of trepidation. Will the hours to come leave me delighted afresh or merely inspired to go scuttling back to previous favourites once the review is written?

As it happens, Marc Coppey and the Zagreb Soloists have left me somewhere betwixt and between with this recording, but more as a result of the third concerto on the disc, CPE Bach's slightly earlier A major Cello Concerto, than because of the two Haydn concertos, which are in fact hugely enjoyable. Let's take the Haydn pair first, these are elegant, winsomely tender performances, Coppey's beautifully spun long lines accentuated further by his comparatively legato delivery and singing tone. The virtuosity never feels forced either, helped by the infallible, bang-on accuracy of his intonation and articulation. Moving on to the Bach, all those same qualities are there to be enjoyed in Coppey's playing, matched by a crisp, glowing, joyful performance from the orchestra, and yet Bach's music is capable of more dancing lightness than we hear from the cello here.

An element of this sturdiness no doubt springs in part from the amalgam of 'historically informed' and modern performance practices used: we're at modern pitch (A=442kHz), Coppey is playing his 1711 gut-strung Matteo Goffriller with a modern bow, while the orchestra are on gut-strung modern instruments but using natural horns. Still, I suspect it's largely down to Coppey, and in fact the recording's overall balance and blend are very satisfying, helped further by the subtly supportive acoustic of Zagreb's Lisinski Small Hall.

www.concertonet.com 03/25/2016 (Sébastien Gauthier - 2016.03.25)

ConcertoNet.com

Evidemment connu comme compositeur prolifique de musique de chambre, de...

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Crescendo Magazine Le 3 mai 2016 (Caroline de Mahieu, reporter de l'IMEP - 2016.05.03)



Marc Coppey et les Solistes de Zagreb, une association au service de l'émotion

Les années d'association entre les Solistes de Zagreb et Marc Coppey créent une unité d'ensemble unique. En effet, une énergie se dégage de cette collaboration de longue durée et on ressent que leur travail est au service de l'émotion. Certains mouvements sont d'une virtuosité extraordinaire alors que d'autres nous transportent à l'opéra avec des envolées bel canto.

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www.utmisol.fr 01.05.2016 (Danielle Anex-Cabanis - 2016.05.01)



Marc Coppey et les solistes de Zagreb

S'il joue sur un violoncelle du XVIIIe siècle, Marc Coppey n'est pas un «baroqueux» forcené, sachant combiner avec finesse la tradition historique et les heureux apports d'une relecture plus moderne.

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www.pizzicato.lu 31/03/2016 (Guy Engels - 2016.03.31)



Marc Coppey: Cello-Poesie

Kann das gut gehen? Aus so viel Legato kann eigentlich nur musikalische Pampe werden. Zugegeben, ich war zu Beginn skeptisch. Doch schon bald ließ ich mich eines Besseren belehren, ließ ich mich vom Farbenrausch begeistern und fesseln, den Marc Coppeys Cello verströmt. Coppey lässt seinen Bogen geschmeidig gleiten, zieht nie voll durch, macht nie Druck. Das Instrument kann frei atmen und seine schöne Kantabilität voll entfalten. Coppeys Musizieren hat etwas Sinnliches, ein inneres Feuer, das Haydns Musik jenes wunderbare Glimmen verleiht, jenes geheimnisvolle Licht, dem man willig folgt.

Die Interpretationen sind klar strukturiert, die Technik ist brilliant, der Dialog mit dem Orchester makellos. Nur in dieser Einvernehmlichkeit, dem blinden Verständnis und Vertrauen können die vielen poetischen Glanzlichter gesetzt werden.

Dies gilt übrigens nicht nur für die beiden Haydn-Concerti sondern in gleichem Maße für das A Dur-Konzert von C.P.E. Bach.

Flexible, supple and sensually poetic performances of Cello Concertos by Haydn and CPE Bach.

www.ResMusica.com Le 9 avril 2016 (Alain Huc de Vaubert - 2016.04.09)



Marc Coppey magnifie les concertos de Haydn avec les Solistes de Zagreb

Avec les solistes de Zagreb, dont il est le directeur artistique depuis 2011, Marc Coppey propose une version musclée des deux concertos de Haydn, assortis d'un des trois concertos pour violoncelle de Carl Philipp Emanuel Bach.

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www.baroquiades.com 20 juin 2016 (Bruno Maury - 2016.06.20)

Quand chantent les cordes

Marc Coppey nous livre une magnifique version de ces deux premiers concertos. Par la fluidité toute lumineuse de son jeu, et sa parfaite insertion au sein de son ensemble des Solistes de Zagreb, son interprétation éclaire d'un jour nouveau ces œuvres pourtant maintes fois enregistrées. [...] Notons enfin l'excellent équilibre de la prise de son, particulièrement fidèle dans la restitution des différentes parties. Elle échappe soigneusement à l'écueil de trop mettre en avant le soliste, pour mieux souligner la parfaite homogénéité de l'ensemble.

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[Das Orchester](http://www.dasorchester.de) 07/2016 (Anna Catharina Nimczik - 2016.07.01)

source: http://www.dasorchester.de/de_DE/journal...



Marc Coppey und die Zagreb Soloists [...] überzeugen auf dieser Einspielung durch fein abgestimmtes Zusammenspiel und ein homogenes, gut ausgewogenes Klangergebnis.

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[Fanfare](http://www.fanfare.com) June 2016 (Jerry Dubins - 2016.06.01)



This seems to be Haydn month, for this is the fourth release of Haydn works I've received for review in this issue (see also an album of Haydn opera overtures with Michael Halász and the Czech Chamber Orchestra on Naxos; an album of Haydn symphonies and a violin concerto with Harry Christophers and the Handel & Haydn Society on Coro; and a disc of Haydn string quartets with the Maggini Quartet on Claudio). Haydn's cello concertos are staples of the repertoire; the Carl Philipp Emanuel Bach, less so, though I've remarked in the past on what a real beauty it is.

Now in his mid-40s, Strasbourg-born cellist Marc Coppey has received positive notices in these pages, mainly in recordings of chamber works for cello and piano or as a participant in string quartets and string quintets. But I note from his discography that he has also recorded Bach's solo cello suites for Æon in 2003, a set which does not appear to have been sent to the magazine for review.

I'll be brief: Coppey's Haydn is for those who like it rough. No doubt part of the problem is the recording,

which captures Coppey's cello up close—too close—revealing the gruff and grainy sound of bow on strings. But Coppey bears as much, if not more, of the responsibility for the aggressive approach that crunches and breaks chords, chops phrase endings, and whips individual notes into submission. I find it hard to listen to playing like this without gritting my teeth. Those who prefer their Haydn performed in a manner informed by period practice, even if realized on modern instruments, are not likely to appreciate Coppey's heavy vibrato, bowing methods, and exaggerated Romantic gestures.

Over the years, I've heard recordings of these concertos by Jacqueline du Pré, Yo-Yo Ma, Mischa Maisky, Antonio Meneses, Truls Mørk, Jean-Guihen Queyras, Mstislav Rostropovich, Daniel Müller-Schott, János Starker, Jan Vogler, and probably half a dozen more. Some I've liked better than others; but my favorite, at least of the D-Major Concerto, which I don't believe has ever been transferred to CD, is a 1953 London mono LP recording by Pierre Fournier with Karl Munchinger conducting the Stuttgart Chamber Orchestra. The performance may not be to the taste of those who prefer period instruments or at least a period-informed style of playing, but for me Fournier captures the aristocratic elegance of the work as does no one else I've heard.

The Zagreb Soloists, founded in 1953, is the same ensemble previously known as I Solisti di Zagreb that made a number of recordings for Vanguard under one-time conductor Antonio Janigro. Here led by cellist Marc Coppey, it is encouraged to sound like him—loud, slapdash, and coarse. Any of the above-named cellists and their orchestras is preferable to Coppey and the Zagreb Soloists in these Haydn concertos. For the C. P. E. Bach Concerto, I'd recommend Truls Mørk with the semi-period instrument Les Violons du Roy (see 35:2), Raphael Wallfisch with the Scottish Ensemble (33:5), or Timothy Hugh with the Bournemouth Sinfonietta (not reviewed but very good).

If Coppey were a young artist just starting out, I'd say that with additional study and maturity he'd refine his technique and musical judgment, but, as noted above, he's now in his mid-40s; behavior patterns are firmly established and difficult to change. Perhaps he's more at home in the Romantic repertoire he has recorded, such as Grieg, Richard Strauss, Maurice Emmanuel, and Théodore Dubois. On evidence of this release, Haydn and C. P. E. Bach are not Coppey's bailiwick.

[American Record Guide](#) July 2016 (Donald R Vroon - 2016.07.01)



I approached this with fear and trembling—a new recording of the Haydn concertos with a young soloist and a new Solisti di Zagreb. The group was always small—10 or 12 players. Maybe they have been corrupted by the period performance nonsense? Maybe the cellist will sound off-pitch in an attempt to reproduce “period” pitch?

Well, the group was led by a great cellist in the past—Antonio Janigro—and this cellist is their current leader. Having a cellist for a leader is good, I think, because cellists are often more human, more earthy, more emotional than other musicians. And in the notes this cellist tells us about PPP that “it's time to stop making an issue of it”. He adds that it is dangerous to treat a piece of music like a museum piece. The music must be brought to life. So the pitch here is modern, though the strings are gut, not metal.

The result is delightful. He's a wonderful player, and the small orchestra is with him all the way. They have played together for two or three years—this is not the standard recording where the soloist meets the orchestra and conductor in the studio for the first time! They are very much in tune with each other, and the music sounds vital—not “ye olde”. The strings and soloist use enough vibrato to blend well and never produce that scraping sound that we all too often hear. Nothing sounds tinny. The tempos are faster than old favorites like Walevska and DuPre, but they are not mechanical or breathless. The slow movements in both the Haydn concertos are a minute or two faster than I am used to, but they are not extreme. The older recordings were more willing to sound “romantic”—after all, both movements were called “Adagio” by Haydn. I won't give up those older recordings, but I like this new one.

The CPE Bach concerto sounds more “baroque” than the Haydns, and it made me consult an old Tortelier recording that takes 3 minutes longer. I find that the tempos affect me less than the sound. The new

recording sounds really good, and the Tortelier sounds like it belongs to the dim past. I will gladly substitute this one for that, despite the slight tinge of period sounds.

Stereoplay 09|2016 (Lothar Brandt - 2016.09.01)



HighClass in HiRes

Marc Coppey wurde noch von Geiger-Legende Yehudi Menuhin und von dem Jahrhundert-Cellisten Mstislav Rostropowitsch (1927-2007) gefördert, inzwischen hat er seine Karriere auch als Kammermusiker und Orchesterleiter gefestigt. Kantabel und sinnlich bereitete er den Hörern einen Haydn-Spaß.

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Record Geijutsu APR. 2016 (- 2016.04.01)



Japanische Rezension siehe PDF!

L'éducation musicale Newsletter Nr. 105 (Juli 2016) (Édith Weber - 2016.07.01)

source: <http://www.leducation-musicale.com/news...>



Excellente réalisation à tous points de vue.

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