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RECITAL
DG



Josef Bodin de Boismortier
(1689 - 1755)
Première Suite E minor op. 35

Johann Joachim Quantz
(1697 - 1773)
from 'Fantasies and Preludies'

Anton Stamitz (1750 - ca.1809)
3 Caprices

Henri Vieuxtemps (1820 - 1881)
Capriccio "Hommage à Paganini"

Max Reger (1873 - 1916)
Suite op. 131d, no. 2 for Viola solo

Kazuo Fukushima (*1930)
Requiem (1956/2021)

Kalevi Aho (*1949)
Five Mythical Images (2015/2021)

Thierry Escaich (*1965)
Cantus III (2017/2021)

Adrian Tully, Saxofon

MDG 603 2262-2



intimate

Adrian Tully presents himself to his audience on his own, and what the Australian saxophonist does with this venture is impressive: he adapted solo works from across the centuries for his instrument. The result is a colourful and surprisingly varied album that could not have been more personal and surprises with its depth of expression.

inspired

The saxophone was not invented until the middle of the 19th century. For the older music, Tully therefore quite inevitably had to fall back on repertoire for other instruments. Whether Boismortier, Stamitz or Quantz: the versatility that Tully displays with his instrument here quickly makes one forget the original sound of oboe, flute or violin.

informed

In addition, there is an unparalleled art of phrasing that reveals a deep understanding of older music. The change from soprano to alto saxophone does the rest to let the works of Vieuxtemps and Reger shine in the most beautiful light. Tully's reputation as an instrumentalist and chamber musician did not make the three still living composers of this unusual recital hesitate for a moment to agree to an arrangement of their works.

imposing

And so the pieces by Kazuo Fukushima, Kalevi Aho and Thierry Escaich round off a programme that is hard to beat for esprit. The recording technique, finely tuned to the historic concert hall, does the rest to create an all-round fascinating sound experience in the literal sense of the word.