

# ADRIANO: Selected CD Reviews

## Classical Repertoire

### ADRIANO: Concertinos for Piano and for Celesta, Obscure Saraband & Cryptic Sketches

This collection of three compact orchestral concertante pieces and one work for brass quintet leaves us in no doubt as to his concentration, clarity of thought and assertive expression. [Adriano's] orchestration in the first three works is very resourceful and transparent and this imparts a stark dazzle to every bar. While Adriano uses much of the resource palette of twentieth century musical expression – including dissonance – he also casts the lyrical net across his listener's field of awareness. [...] Original and haunting music that draws the listener back and makes one wonder what else there is in the Adriano catalogue (Music Web, 04/2009).

Your compositions have impressed me favourably, some of them are really fascinating; they are excellently orchestrated and beautifully performed. After a first hearing, my preferences go to the second Largo of the Concertino for Piano and to the Finale of the Concertino for Celesta. I also enjoyed your liner notes, helping notably to understand the music. My warmest compliments (Prof. Luciano Simoni, composer, Bologna, 12/2008).

Congratulations also on the CD of your own music. It was with great curiosity that I listened, and the curiosity was well rewarded. The celesta Concertino is everything that I expected it not to be. The instrument would naturally suggest an ethereal, tinkling sort of music, but here is something so full-blooded and even richly dark. And in the slow movement there is a passage of such ravishing beauty that it is one of those jaw-dropping moments (David Nelson, Goleta CA, 01/2009).

In his works, we may perhaps miss the originality in the expressive and formal research, but they are suggestive pages as far as orchestral colours are concerned... In Adriano's aesthetics there is the immediacy of film and incidental music. From this point of view, the adroit playing by the Bratislava Symphony conducted by Adriano works marvellously, since playing with orchestral colours and dynamic nuances. The most convincing is the Concertino for Celesta, an unusual and agreeable work, basing on effective chromatic approaches and nuances (Musica, 01/2009).

I couldn't wait to play your [Celeste] Concertino straightaway. What a colourful work and so adventurous – far more so than mine. I really did enjoy it and need to listen to it again – and congratulations on another contribution to the Celeste repertoire (Roderick Elms, keyboard soloist and composer, London, 04/2009).

The *Concertino* for piano, percussion, and strings by Adriano is a very smart and well written work from 2003. "Self-aware" is an appropriate description. The first movement opens with a harp glissando and a play of exciting rhythms between the soloist and the rest of the ensemble. II is slow and canonical with quicker passages of repetitive insistence. III begins with a beautiful slow fugue in the piano; and IV continues the idea of contrast setup in II. *Obscure Saraband*, from 2003, is based on the well-known ballroom scene from Bulgakov's *Master and Margarita* and is written for organ, timpani, chimes, and strings. It is beautifully strange and lyrical. *Cryptic Sketches* is a collection of very short pieces for brass quintet, and the *Concertino* for celeste and strings shows off the celeste well – a very difficult instrument to write for (American Record Guide, 09/2011).

### BRUN: Symphony No. 1 & Festive Overture

This is a disc to be warmly welcomed. Both pieces – but especially the symphony – are very attractive discoveries and the performances on this disc are first rate. The Moscow Symphony Orchestra plays with both utter conviction and great skill and deserves the highest praise (MusicWeb, 09/2013).

Adriano's interpretations of these works sound confidently authentic and the members of the Moscow Symphony Orchestra, with whom he has by now established a longstanding rapport, sound as if they're playing at the top of their game. Guild's recording is fully up to the standards of previous volumes in this series, which is certainly putting Fritz Brun on the map as probably, despite the claims of his elder contemporary Hans Huber, Switzerland's most important symphonist (International Record Review, 11/2013).

The music is well recorded, although I found it to be a little on the 'live' side for my taste. Overall the performances are passionate and assured. In the biography from the album notes the writer expresses conductor Adriano's conviction that 'Much more good music has been written than certain musicologists and critics would care to admit.' Exploring this 'good music' seems to be a guiding principle for Adriano in his selection of recording projects, and in the case of this Brun cycle, he clearly proves his point (expeditionaudio.com, 02/2014).

The single-monikered Adriano is a multi-faceted musical maven (...), being not only a conductor, but a composer, a Respighi scholar, and the driving force behind Adriano Records (...). His well-paced and weighted readings unquestionably enhance the music. The Moscow Symphony Orchestra may not be one of the world's great orchestras, but its members play the music with spirit, verve, and sensitivity (Fanfare, 03-04/2014).

The recorded sound is good. Adriano's interpretation is typically expansive. The playing – much of this is owing to Brun's thick scoring – is coarse, brutal even, adding to the alienating effect (American Record Guide, 05/2014).

Adriano (who also provides meticulously detailed annotation) elicits a respectable enough response from his hard-working Moscow forces, though the rather unflattering sound does little to disguise some occasionally thick-set, ill-ventilated scoring in the early symphony. Still, an enjoyable and intriguing curio (Gramophone, 03/2015).

### **BRUN: Symphony No. 2 & Symphonic Prologue**

This latest CD features a superb recording of Brun's impressive Second Symphony from 1911 together with his Symphonic Prologue, written 33 years later. Both are demanding and compelling major orchestral works by one of the greatest Swiss composers of any generation. The excellent Moscow Symphony Orchestra is conducted by Swiss-born conductor-composer Adriano (new-classics.co.uk, 05/2015).

My thanks go to Adriano, Guild, and the superb musicians of the Moscow Philharmonic for making this music available to music lovers. I must also applaud Adriano's extensive and erudite annotations in this and his other issues of Brun's music. These rise to a standard of excellence seldom attained in notes I've encountered in CDs (Fanfare, 3-4/2016).

The recording is a good one with the music flourishing under the benefit of four days' worth of studio sessions. That seems generous by most standards today but the orchestra's acquired familiarity with the music and with Adriano tells strongly in terms of the listening experience. This disc takes us the penultimate step towards the culmination of Dr Hans Brun's sponsorship of the musical legacy of Fritz Brun. Both Bruns owe much to Adriano who has the market both cornered and inspirationally tended (MusicWeb, 05/2016).

### **BRUN: Symphony No. 3**

Adriano makes an eloquent and passionate case for this rather solemn epic Symphony (Music Web, 03/04).

That was a great time of Swiss music, and one wonders why today none of it is heard anymore – would there not be an indefatigable Adriano, who deserves since a long time an Oscar for his efforts of unearthing forgotten Swiss composers (Musik & Theater, 06/2004).

Adriano delivers a clear and efficient reading also in the most tense moments, doing justice to a score which is worth to be rediscovered (Musica, 08/2004).

From his Russian players Adriano elicits an intensely vivid and cohesive performance, delectably filigrane within the variations (Tempo, 10/2010).

The Moscow Symphony Orchestra plays bravely and Adriano clearly believes in the work, but then people believe in all kinds of strange things, never mind Fritz Brun's Third Symphony (David Hurwitz, Classics Today, 2004).

Despite not being an admirer of Adriano's conducting, this one he did well, and the Moscow SO is very responsive and understanding of the work. The detailing is amazing as well as all the accents being observed. This time Vitaly Ivanov made a good recording, no fiddling around with acoustics or buttons. A fine front to back stage. and detailed recording. Recommended if you love late Romantic music. This music is a class of its own (Harry's classical music corner, 01/2012).

### **BRUN: Symphony No. 4 & Rhapsodie für Orchester**

The composer's countryman, Adriano, secures a plucky response from his Moscow band, but neither the orchestral playing nor slightly dry recorded sound represent exactly the last word in refinement. Diehards will doubtless want to acquire this; others should proceed with caution (Gramophone, 02/2015).

This is one of the strongest Brun discs from the Adriano-Guild series. The liner-note by Adriano with editing by Ian Lace is again highly detailed and very welcome too. It's in English and German. The music is well played as expected and the recording is to match (MusicWeb, 07/2016).

### **BRUN: Symphonies No. 5 & 10**

Adriano's command of the orchestra is tremendously gripping and tense. The rough aspects of the music are displayed without reserve; nothing has been smoothed down... Both Symphonies are performed with bite and firmness; how deeply the conductor is totally wrapped up in the music can be heard in a raging grunting he produces during a general stop shortly before the end of the Fifth... The conductor's own liner notes are pleasantly comprehensive and offer an easily readable overview of Brun's life and work (www.klassik.com, 11/2008).

Adriano walks across both works in an astonishingly daring way (Mittelland-Zeitung, 10/2009).

The Moscow Symphony Orchestra's performance of the Fifth Symphony under Adriano's baton is highly impressive (Tempo, 12/2010).

### **BRUN: Symphonies No. 6 & 7**

Here too, Adriano's incredibly impulsive and fully energetic approach allows the listener to be fascinated by these two highly interesting Symphonies. The musicians follow their conductor heartfelt and with total dedication, this from the first to the last bar, and it merits highest praise. Also remarkable are Adriano's detailed liner notes (www.klassik.com, 10/2011).

This Swiss composer has found an exemplary champion in Adriano... He clearly holds a torch for Brun's ten symphonies (MusicWeb, 2011/2010)

The performances by the much admired Moscow Symphony Orchestra are first class, under their dynamic conductor Adriano, whose reputation in rescuing unjustly neglected music is world-famous (Europadisc UK, 11/2011).

An excellent disc... The Moscow Symphony Orchestra performs under the astute baton of Adriano... The (7<sup>th</sup>) Symphony has a strongly motivic basis that demands translucency of texture – exactly what is achieved here by Adriano and the Moscow Symphony Orchestra... The booklet notes, written by the conductor himself, are thoughtful and thorough both in terms of biographical information about Fritz Brun and also on the works featured. The entire disc is well-presented. This is a desirable CD (MusicWeb, 2012/2004).

Adriano and his forces capture a good deal of beauty, and I am very grateful to Guild for investing in this important enterprise (Catholic New Agency, 2012/2006)

### **BRUN: Symphony No. 8 & SCHOECK: 3 Songs (orch. Brun)**

The present recording is endowed with all the benefits of a modern recording which reflects back lots of detail as well as fullness of tone. That tonal repletion suits this score (...) Adriano and his well-rehearsed orchestra and engineers respect this. They carry a heavy burden given that these symphonies are to all intents and purposes being introduced for the first time to the listening public (...) The booklet supplies extensive essays (English and German) by Adriano - a dedicated and well informed conductor – who has invested much of himself in this project. The writing is edited by Ian Lacey (MusicWeb, 06/2016).

### **BRUN: Symphony No. 9 & Aus dem Buch Hiob**

The conductor, Adriano as he simply styles himself, looking rather like a deranged magician in the picture on the back of the booklet, writes extensively and fascinatingly. From him we read in the excellent accompanying booklet from which I will quote, about Brun the man and the musician, and about the two works recorded here for the first time... What I can say for certain is that both of these very rare works are presented superbly both by the orchestra and by the recording engineers. I suspect that Adriano is the driving force behind the disc and its final presentment; notes on him and on the Moscow Symphony Orchestra are given in the back of the booklet. Reading his notes it is obvious that he is not only an enthusiast for it but that he also knows well the other symphonies. I presume that he may well want to record all of them as he has already had the Third issued on Sterling. If that is the case then, despite various reservations I would certainly sign up for some further instalments (MusicWeb International, 2006).

The performances by the Moscow Symphony Orchestra under Adriano, whose specialty is the revival of unusual music like this, are notable for their excellence and understanding, with state-of-the-art engineering (ArkivMusic, 09/2006).

As it with Brun's Third Symphony, Adriano has delivered quite an engaging revival work (Schweizer Musik-Zeitung, 10/2006).

Adriano directs the Moscow Symphony Orchestra in what seems a thoroughly prepared, understanding and warmly affectionate account of the piece. Warmly recommended (International Record Review, 10/2006).

While some listeners will derive considerable pleasure from this 2006 release – certainly the performances by Adriano and the Moscow Symphony Orchestra are as polished and expressive as this late-late Romantic music requires – many will find that it does not leave a strong impression, and that there is little here to get excited about (www.answers.com, 2007).

Adriano's intention of recording the complete set reflects just the whole-hearted advocacy that was needed... How early in Brun's career these powers began to develop is illustrated by Adriano's compelling account of a 1906 symphonic poem inspired by the Book of Job (Tempo, 11/2011).

The performances are devoted, to be sure, and the playing of the Moscow Symphony is pretty good, aside from some typical scruffiness from the strings. Adding insult to injury, this is very difficult music to present well: the parts are terribly exposed, and Brun's spasmodic syntax must be as frustrating to the musician as to the listener. For penitential souls only (David Hurwitz, Classics Today, 2006).

### **BRUN: Works for Piano and Orchestra**

(MusicWeb International Recording of the Year 2014)

This is complex effusive music that requires special handling with regard to dynamics, phrasing and rhythmic detail to hold the listener's attention. Along with our soloist, conductor Adriano and the Bratislava Symphony Orchestra do just that! (Classical Lost And Found, 01/2015).

If you've never heard any music by Fritz Brun, I urge you to do so, and there is surely no better vehicle than this superbly-presented CD of works for piano and orchestra. Every aspect is first class - the playing, both from the Bratislava Symphony Orchestra and fellow-Slovakian soloist Tomáš Nemeč, to the outstanding and faithfully-captured recording. Add in Adriano's immense contribution, not only as conductor, but also in providing the most extensive sleeve-notes and you have a CD that should not only introduce Brun's distinctive style, but in a total package than surely cannot fail to delight (MusicWeb, 09/2014).

Guild's recent releases of music by Fritz Brun have been highly praised and helped raise the profile of an underrated composer who deserves to wider recognition. This beautifully produced CD features three of Brun's works for piano and orchestra – his impressive Piano Concerto of 1946, alongside two shorter works for piano and string orchestra (Divertimento and Variations). The gifted Slovak pianist Tomáš Nemeč is joined by the excellent Bratislava Symphony Orchestra, conducted by Swiss-born conductor-composer Adriano. Highly recommended (New-classics.co.uk, 12/2014).

Indeed, the Slovak virtuoso Tomáš Nemeč displays poetry, polish and stamina in abundance. He is ably supported by Adriano and the Bratislava SO, whose spirited efforts have also been captured with commendable presence and warmth (Gramophone, 01/2015).

Pianist Tomáš Nemeč and Adriano, with his Bratislava Symphony Orchestra forces, do a superb job in rescuing these worthy works from the oblivion into which they've fallen. Nemeč brings technical panache and a singing tone to the beautiful lines in the piano part, and Adriano gives him firm support throughout with precision of ensemble and security in phrasing. If you're a fan of Hyperion's ongoing series of romantic piano concertos, this disc will nicely complement that series, and the works herein are better than probably 50% of the works in the Hyperion set. Highly recommended, then, to devotees of the Romantic piano tradition (Fanfare, 02/2015).

### **BRUN: Cello Concerto – Choral Works – Songs**

The liner-note is very detailed – up to Toccata Classics standards. It's good to be offered so much. The music is well played and sung. It should appeal to those already hooked on Brun but also to those who enjoy Schoeck and Marx (MusicWeb, 07/2016).

Once again Adriano steers the musicians with a practiced hand... Adriano's notes – in English and German – are extensive and heavy with pinpoint information (MusicWeb, 11/2016).

### **FAESY: Columbus and other symphonic poems**

This is compelling fare that... remains highly absorbing in its constantly shifting colors and moods; its remarkable ability to embrace images from romantic literature still quite unfamiliar to most listeners and turn them over to the mind's eye, exploring them from all aspects while at the same time retaining the ever-fresh joy of discovery. We must be grateful to Adriano for sharing the discovery with us, and for taking the time to awaken in these excellent Russian musicians the same passion and commitment to Fäsy's music that he himself demonstrates. Given top-rank playing and sound, this is by any standards a release that no one with the slightest interest in romantic music will want to be without (American Record Guide, 03-04/2002).

### **FANELLI: Tableaux Symphoniques & BOURGAULT-DUCOUDRAY: Rhapsodie Cambodgienne**

This is imaginative and varied fare... It holds the interest from the first note to the last. Conductor Adriano's assured and subtle control brings out the sonorities of this strongly atmospheric music. Fanelli's wide range of tone colours and brilliant orchestration are expertly balanced by the fine playing from the Slovak RSO. Adriano displays a clear conviction for this music resisting the temptation of self-indulgence. He expertly communicates, through the orchestral playing, Fanelli's individual language and directs an assured and convincing performance from his Slovak RSO who are now clearly well practised in playing rare and interesting repertoire (MusicWeb, 09/02, Gramophone Forum, 08/2004).

Vivid Technicolor music incredibly advanced for its day.... It is played with such vivacity and enthusiasm that serious criticism is disarmed (Curious Corner, Music Web UK, 11/2002).

Swiss conductor Adriano, an indefatigable searcher of lost musical treasures, has now exhumed the "Mummy" and not only delivers an encounter of historical interest, but also a charming hearing experience to all friends of colourful, exotic orchestral music (Klassik Heute, 10/2002).

In an exemplary interpretation Adriano reads these scores clearly and converts them into exciting music (FonoForum, 01/2003).

For all modern music lovers, this is absolutely the most epoch-making issue in the first 5 years of this new millennium (The Unknown Impressionistic Composers, Web Dictionary, 08/2003).

The Marco Polo label certainly lives up to its name and intent with this release... Swiss conductor Adriano specializes in film music, so this project is right up his aisle (Audiophile Audition, 09/2003).

(Adriano) deserves the French Legion of Honneur for the research work he has done in hunting and unearthing the manuscript (...) in the French Radio's Library. His notes are also wonderfully erudite and informative (Amazon Review, 05/2009).

One can only praise the Slovak orchestra and conductor Adriano for his valiant effort. Sonic quality of these quite recent recordings is excellent (classicalcdreview, 01/2015).

The Slovak Radio Symphony Orchestra copes effectively with many of the score's technical difficulties, and offers far more sophisticated playing than in the rather bombastic and forgettable Rhapsodie cambodgienne of Bourgault-Ducoudray (classical-music.com, 01/2012).

### **IBERT: Ballets (Diane de Poitiers and La Licorne)**

In all his recordings for Marco Polo, Adriano has always demonstrated a very personal and abiding faith in the composers he chooses to promote. Here he elicits even more effortless and idiomatic playing from the Moscow Symphony Orchestra than other more established conductors have managed (Fanfare, 05-06/1997).

Adriano has rendered these scores with a visible tenderness and sensibilities which enchants and let us feel the humour and the composer's versatility. This disc is a charming little masterpiece! (Crescendo, 01/1997).

### **IBERT: Orchestral Works**

Great thanks to the indefatigable pioneer Adriano, who offers us a more complete portrait of a composer, supposed to be already definitely classified! (Crescendo, 03/1994).

In general, Adriano and his Slovaks, who have already done much exemplary service for Marco Polo in reviving music by Respighi, Honegger and Bliss, turn in excellent readings. "The Ballad of Redding Gaol" is particularly strong, far superior to the old Louisville (LP) version (Fanfare, 05-06/1994).

(La Ballade de la Geôle de Reading's) performance is outstanding in its intrinsic feeling for the composer's writing. (...) Very persuasive and idiomatic performances from the conductor, Adriano, in this reissue of a cleanly defined 1993 recording. Much recommended (David's Review Corner, 2015).

The performances, both vocal and orchestral, are sensitive or forceful as the music demands (American Record Guide, 2016).

Here we have an attractive program with seldom played works by Jacques Ibert. The performances have a good French flavour, the recorded sound is...detailed (Pizzicato, 2015)

### **JAQUES-DALCROZE: Orchestral Works Vol. I**

Under Adriano's expert baton, the Moscow Symphony Orchestra plays with joyful enthusiasm. A follow-up of this series is awaited with impatience (Tribune de Genève, 03/2004).

Adriano, well-known as a champion of little-known Late Romantic music, conducts winning, sprightly, warm-hearted performances (Music Web, 05/2004).

The Moscow Symphony Orchestra under Adriano does much better than its somewhat unremarkable average in bringing this music to life... this is an interesting and worthwhile release of good, collectible music. Don't hesitate (Classics Today, 06/2004).

This interpretation, most beautifully elaborated by Adriano, makes of this CD an interesting discovery of an important exponent of Swiss culture (SwissDisc, 07/04).

The performances are serious, but also with relaxed playful wit (FonoForum, 04/2006).

This music certainly deserved a better playing orchestra as the Moscow SO under Adriano. (...) No tight ensemble playing is the worst offender in this recording, and added the self-taught conductor Adriano, who thinks he is a good conductor, but I take issue with that (Harry's classical music corner, 01/2012).

### **JAQUES-DALCROZE: Orchestral Works Vol. II**

The Moscow Symphony Orchestra, conducted by Adriano, plays this music with full joy and, thanks of his very pragmatic commitment and immediately touching sensibility, offers us a document of reference (ResMusica, 03/2006).

We are grateful to Adriano for having exhumed with brio those charming pages from an undeserved neglect (Revue Musicale de Suisse Romande, 09/2006).

Apart from the fact that instead of having Vitaly Ivanov as a sound engineer, a new one appeared, and he is good, for the recording is almost state of the art, as is the performance I might add (Harry's classical music corner, 01/2012).

The conductor is that warm-hearted advocate of desperately neglected romantic music, Adriano (MusicWeb, 2016).

The performances by the singularly named Adriano leading the Moscow Symphony Orchestra are serviceable but understandably abashed at the appalling awfulness of the music (allmusic.com., 2005).

### **JAQUES-DALCROZE: Orchestral Works Vol. III (“Tragédie d’amour” and orchestral pieces)**

Swiss musicologist, composer and conductor Adriano has devoted his recording career to setting down recordings of music by little known composers, sometimes with an emphasis on those with a strong Swiss background. This is the case here, where we have his third Sterling CD devoted to Émile Jaques-Dalcroze. (...) Adriano secures committed, focused playing from the orchestra, who are placed in a warm yet clear acoustic giving a natural recorded sound (MusicWeb, 04/2018).

The conductor here is that consummate and driven advocate of desperately neglected romantic music, Adriano. (...) Two works suited to a lighter palate alongside a deeply impressive and intense late-romantic song-cycle. Quite a contrast. Very fine performances and recordings (MusicWeb, 05/2018).

Adriano as usual manages to obtain exceptionally committed playing from his orchestra, the recording is solid and wide-ranging (MusicWeb, 10/2018).

### **LAZZARI: Symphony and Tableaux Maritimes**

The precision of his reading, the refinement of his performance and the enthusiasm for discovering are all well-known qualities of Adriano: he has been able to communicate to the Moscow Symphony Orchestra such élan thanks to which a too neglected composer is on the way of being rediscovered (Diapason, 02/1997).

This is a worthy pair indeed, especially in the hands of the conductor Adriano (he uses only his surname) and the Moscow Symphony Orchestra. Performed here, the Tableaux have a coloristic sparkle (despite the use of a very standard orchestra with only a bass drum in addition to the timpani as percussion). The taut performance seems full of commitment and understanding, and the orchestral execution is fine. The ending of the first movement, depicting the sun setting into the sea, is a magical moment (All Music Guide, 2006).

The recording is very good, and it's a dedicated performance. The booklet written by Adriano is exemplary (Harry's classical music corner, 01/2012).

### **MAURICE: Orchestral works**

Adriano's interpretation shows his characteristic features: his clearness of reading instrumental lines, an intensive care for details and, all in all, his expressive commitment of an almost visionary vitality (Musica, 07-08/2003).

Maestro Adriano has pulled more gems out of his Mary Poppins bag of scores... The Moscow Symphony Orchestra impresses me more each time I hear it; when blended together with the passion and expertise of their conductor Adriano they form a wonderful partnership. Maestro Adriano is clearly at one with this rare repertoire which he specialises in, adopting a consistently warm and lyrical approach that aptly suits Maurice's gift for colour and lyrical expression. This release of expertly performed world premier recordings is thoroughly enjoyable and well worth investigating (Music Web, 10/2003).

Adriano is one of the most daring maniacs who want to explore the mine of minor-composers... He dugged out another Zipangu again. It is another fortune that he selected Marco Polo's most confidential orchestra (Nature Land, 04/2004 and geocities.co 04/2018).

Adriano's late vindication of honour of his compatriot has excellently succeeded (FonoForum, 03/2008).

The Moscow Symphony Orchestra plays inexpertly but enthusiastically under Adriano's direction. Dynamics and pacing are handled well; but there's a lack of finesse and a simple absence of good instrumental technique that makes demanding passages a scramble (Fanfare, 03/2004)

It must be said, that the conductor understands all this, and steers the Moscow SO, safely and balanced through this music. The recording is excellent. Another pearl in the crown of Sterling records. The booklet is exemplary, containing a lot of info on the music, as it should be (Harry's classical music corner, 01/2012).

### **PILATI: Orchestral Works (Vol. I)**

If you are a Respighi or Martucci fan, you will certainly find this interesting; if you are not, the Tre Pezzi should catch your imagination anyway. Performances are uniformly excellent and very well recorded (International Record Review, 02/2002).

Adriano renders Pilati's scores with passion and insight, giving them their deserved value (La Provincia, 02/2002).

Thanks to the excellent level of the performances by the Slovak Radio Symphony Orchestra, to Adriano's direction and to his illuminating music notes, one gets a clear idea of this composer's output (La Liberté, 11/2002).

Adriano's interpretation is very much adherent to Pilati's melodic spirit (16Noni, Rivista del Cineforum Italiano, 11/2003).

The prolific musicians of the Slovak Radio Symphony Orchestra rose to new heights for conductor Adriano in this recording, made in Bratislava in 2000 and 2001 (allmusic.com, 09/2008).

The prolific musicians of the Slovak Radio Symphony Orchestra rose to new heights for conductor Adriano in this recording, made in Bratislava in 2000 and 2001, but the three shorter works on the program could probably stand up to a performance by one of the true virtuoso chamber orchestras of the day, and probably deserve such a performance (MusicWeb, 10/2008).

The disc was released six years ago on the Marco Polo label, the Slovak Radio Symphony playing with an obvious sense of enjoyment for Adriano, Tomas Nemecek being the piano soloist (David's Review Corner (08/2008).

### **PILATI: Orchestral Works (Vol. II)**

Adriano conducts these little gems with unbridled enthusiasm (MusicWeb, 07/2011).

I do not like "light" or "pops" music of any nationality. Nor do I care for music that lacks depth or bite, neither challenges nor engages me, and gives me nothing interesting to listen to. Worst of all is music that lacks inspiration. The works on this program meet all these criteria. They are simple, innocent to the point of unsophistication and perhaps even crudeness, repetitious, blocky in texture, and square in form (literally and figuratively). No flair for harmony is apparent, and the melodies say little. [...] The workaday performances do not help. A good Italian orchestra and conductor steeped in the idiom might make more of the orchestral pieces, but I'm not sure how much more. [...] A group that pays closer attention to neat tone quality and ensemble might make a better case for them (American Record Guide, 09/2011).

Composer/conductor Adriano, who is a profound connoisseur and passionate advocate of Italy's First Novecento, perfectly catches Pilati's originality and refinement in these beautiful recordings (Musica, 05/2011).

The Moscow Symphony Orchestra, excellently conducted by Adriano, reveals to be the appropriate ensemble, either as a whole or as a high-levelled group of wind soloists, to homage this great composer of the Novecento (criticaclassica, 11/2011).

### **RESPIGHI: Ballets**

It is a delight to listen to such a disc full of surprises, if presented by a musician of quality like Adriano (Musitalia, 10-11/1992).

Adriano's interpretation is imposing itself in these works without pretension and the players of the Slovak Radio Symphony Orchestra reveal themselves at their best (Technique, 1992).

Adriano continues his devoted yeoman's service in casting light into Respighian recesses (which he has already yielded up two previous and superior Marco polo collections), and he has certainly whipped up his Bratislavans into the proper lather of Italianate cream puffery (Fanfare 03/1993).

### **RESPIGHI: Early Orchestral Works**

Adriano displays the highest degree of musicianly discernment and devotion in unearthing these unjustly neglected scores. He succeeds in imbuing his Slovak players with a headstrong romantic afflatus which brings out all the inherent virtues of this type of music (Fanfare, 05-06/1992).

Adriano is a very fine conductor. He offers much on this recording to listeners who appreciate the late Romantic symphonic genre, and he has truly transformed the often mediocre Slovak Radio Symphony Orchestra into a polished and responsive ensemble of the highest calibre (Classical Net, 1996).

Burlesca and Preludio, corale e fuga: a slapdash pair of performances featuring Adriano and the Slovak RSO in coarse sound (Fanfare, 2007/2001).

### **RESPIGHI: La Bella dormente (Opera)**

The music is characteristically colourful. It is admirably performed and cleanly recorded” (Gramophone, 1997).

The performance gives pleasure... I think many will find it rewarding (Fanfare, 1997).

I do find Adriano’s rendition of La pentola magica a bit more exciting than of Nosedá on Chandos (MusicWeb Int., 03/2009).

Adriano conducts a bright, vivid performance full of high spirits and sometimes low comedy. A most enjoyable disc (American Record Guide, 06/1997).

A real enjoyment! The opening evocation of a starlit countryside and the scene where the prince enters the enchanted castle are magical under Adriano's direction (Classic CD, 03/1996).

The Swiss bird of paradise amongst conductors is a welcomed guest to the Slovak Radio Symphony Orchestra. The magic of the score is rendered with a sound-enjoying and at the same time lascivious attitude. Adriano also displays his temperament and wit in the dancing episodes (Opernwelt, 06/1996).

Under the authoritative hand of Adriano, who also wrote the splendid program notes, the score received a lively, committed, shipshape performance (Opera News, 04/1996).

### **RESPIGHI: La Primavera – Quattro liriche – La pentola magica**

This is one of the most impressive achievements in the increasingly enormous and astonishing annals of Marco Polo catalogue to date. Adriano has elicited lustrous and eloquent singing as well as playing from the large forces at his command in this labour of love over what is probably Respighi's most expansive and powerful non-operatic vocal work (Fanfare, 07/1995).

La Primavera is an essential work, with sensualistic music and superbly orchestrated. Adriano conducts it with an astonishingly living lyricism and poetic touch (Les Indispensables du Disque, 1996).

Adriano’s interpretation is capitally successful; it seems almost unbelievable that this exceptional Respighi expert has to make his living as a maestro suggeritore of the Zurich Opera (Fono-Forum, 08/1995)

Adriano, the Swiss conductor and Respighi expert who led all of the original series, invests these works with energy and beauty... Adriano orchestrated Respighi's piano accompaniment (of Quattro liriche) for a chamber orchestra approximation of an Armenian “deste” ensemble. Elsa Respighi approved, and it certainly works. While better played than the Naxos, it remains a second choice for me, as Adriano and his orchestra realize more of the dreamy charm of the work (Fanfare, 05/2009).

Adriano, who is a competent and passionate cultivator of Respighi, delivers a colourful performance, fully in the spirit of the score (CD Classica, 10/1995).

The orchestra is at its peak: it is a particular quality of Adriano to be able to communicate his enthusiasm to his performers, and, obviously, he has engaged the best Slovak forces... This CD presents us a magnificent conductor, who with secure skill and a clear reading makes us with discover an unknown territory of high cultural level (www.qobuz.com, 05/2009).

The readings by the single-named Respighi specialist Adriano, with a group of little-known but terrific Slovak vocal soloists, are very strong (Allmusic.com, 05/2009).

Everything is more than acceptably performed and recorded. The notes by conductor Adriano are excellent (MusicWeb International, 04/2009)

### **RESPIGHI: Lucrezia (Opera)**

A highly interesting gap in the repertoire of Opera has been closed and this at a very respectable level of interpretation (Opernwelt, 06/1996).

The Swiss conductor Adriano is apparently something of a Respighi expert and clearly believes in it unconditionally, both in his conducting the Slovak Radio Symphony Orchestra and in the exhaustive notes that he has written to accompany the Marco Polo recording (Opera, 01/1996).

Adriano is not a good enough conductor to get away with the affectation of one name. He guides things along competently, but without any special intensity. Only in Lucrezia’s final aria dies everything seems to come together... I wish there were more such moments (Fanfare, 11/1995).

Adriano's production is intense and powerfully involving (Classic CD, 03/1996).

### **RESPIGHI: Shelley Cantatas and D'Annunzio song cycle**

Adriano conducts the Radio Bratislava Orchestra full of feeling and drive and, above all, with much transparency (Harburger Anzeigen und Nachrichten, 11/1992).

This sensuous and opulent program contains as a revelatory addendum Adriano's own apt arrangement for harp, keyboard and strings of Respighi's *Quattro liriche* of 1920 after poems of D'Annunzio. These autumnal settings are darker and more subdued than the earlier Shelley works, but none the less eloquent for that (Fanfare, 1992).

### **SCHERBER: Erste Symphonie**

(Liste "Unsere Besten 2017" – TA Media, Schweiz, 12/2017)

Since this recording of the First Symphony is a better achievement, one gets the impression that music has come to light, whose depth and range still remains to be discovered and to be experienced (the-new-listner.de. 12/2017).

The orchestral playing is good, the performance committed and the recording is clear but a little lacking in front-to-back depth (MusicWeb International 01/2018).

At around 28 minutes, the symphony lacks both Bruckner's heavenly lengths and unexpected yet logical developments, as well as much of the spiritual depth. The performance by Adriano brings out both the value but also the unoriginality of the music (MusicWeb International 02/2018).

### **SCHULZ-BEUTHEN: Orchestral Works**

Adriano seems to have thoroughly rehearsed the Moscow Symphony in these unknown works. The recording is good; the notes are thorough and helpful. Once again Sterling introduces us to interesting, out-of-the-way music (Am. Rec. Guide, 05-06/03).

There is the need to extend thanks to the Moscovite Orchestra and to the rare dedication and adventurous soul of Adriano. He deserves to be picked up by an orchestra such as the Albany, the Guildford or the Bournemouth and allowed his head in selecting repertoire (MusicWeb International, 11/2002).

This adventurous album is released in Sterling's 'Deutsche Romantiker' series and, once again, we have Adriano to thank for unearthing more interesting Late Romantic gems. As he says in his erudite notes (for this album he also edited the manuscript of the main work, Schulz-Beuthen's 'Reformation Symphony'), the works of Brahms, Bruckner, Mahler and Richard Strauss have tended to overshadow so much other Late Romantic German music of which the work of Heinrich Schulz-Beuthen is just one example... Once again Adriano has unearthed some appealing music that deserves to be more widely known – particularly Schulz-Beuthen's version of *The Isle of the Dead* (MusicWeb International, 01/2003).

There are some excellent notes and the recording is on the bluff side, not unlike the quality of the dance music, but it's wholeheartedly played and indeed packs a real punch (MusicWeb International, 11/16).

The Moscow Orchestra plays these world premieres committedly and with beautiful sound (FonoForum, 03/2003).

### **STRONG: Works I (Symphony and Chorale of a theme by Hassler)**

Adriano delivers a thrilling and evocative reading (Classical Music on the Web, 10/1999).

The recording is big and bold. The performance is a very decent one. The Moscow Symphony Orchestra plays with considerable enthusiasm for Adriano, whose clear-headed conception will prove a boon for first-time navigators (Gramophone, Awards Issue, 1999).

Not only happy to have rescued these masterworks, Adriano conducts them with all the necessary conviction, well-accompanied by the excellent Moscow Symphony Orchestra (Le Temps, 08/1999).

Undoubtedly, this is a serious meditative and splendid work, splendidly interpreted by that excellent conductor Adriano, curious of everything. A collector's item (Petites Affiches, 02/2000).

The staggering playing of the Moscow Symphony, who with this disc as well as their formidable series of film score recordings for Marco Polo are fast proving themselves one of the pre-eminent orchestras of our time...We're assured by Naxos that Adriano will be recording all of the orchestral music of George Templeton Strong; let's hope succeeding instalments are as rewarding as this (American Record Guide, 1999)

The Moscow Symphony Orchestra does a fine job with this one – nice and tight. And Naxos captured their essence perfectly – great sound. One gets an impression that the orchestra very much enjoyed playing these pieces (www.amazon.com, 03/2008)

### **STRONG: Works II (Die Nacht and Le Roi Arthur)**

The Moscow players take happily to the style and to Adriano's committed direction. He also wrote the booklet notes (BBC Music Magazine, 12/2001).

There is much of interest in these premiere recordings. The Moscow Symphony plays with virtuosity and conductor Adriano leads convincing performances.... It does seem rather odd that these premiere recordings of American music are by a Russian orchestra with a Swiss conductor (Classical CD Review, 12/2001).

Adriano is clearly devoted to this music, and the performances are both urgent and sensitive (Washington Post, 01/2002). When I reviewed the first volume of Strong's orchestral works I said that I awaited the second volume with the keenest curiosity. Well, roll on the third disc (Classical Music on the Web, 04/2002).

### **STRONG: Works III (Ondine and From a Notebook of Sketches)**

There is a wealth of shifting colour and mood with grateful writing for all choirs of the orchestra that handily repays hearing, set forth with great sympathy and a strong dramatic sense by Adriano and his excellent orchestra, powerful writing for the low brass set against lush string scoring and imaginative characterization by the winds, captured surpassingly well in warm and enveloping washes of sound by the Mosfilm engineers. All through this varied fare the Moscow players are on their best behaviour, and conductor Adriano is adept at limning the constantly changing moods and colours of the music. Certainly we may hope for more of Strong's music from these forces (American Record Guide, 01/2003).

From the artistic point of view, one can experience here the ripening of a conductor, who cultivates a complex, breathing orchestral sound and who is increasingly fascinating us over the years. His numerous recordings also testify through his own, always very informative booklet texts to his enormous knowledge (Klassik Heute, 12/2002).

Adriano and his forces clearly believe in this music, and it shows in performances that are respectful in the best sense, faithfully recreating the sound world Strong imagined. In all, a happy addition to the catalog. "Ondine" certainly deserves the advocacy that Adriano gives it on the disc (Amazon customer reviews, 12/2002).

### **SUTER: Symphony & JELMOLI: Orchestral pieces**

The name Adriano is synonymous with the championing of little known Late-Romantic music... He gives it a powerful and enthusiastic reading (Music Web, 10/2003).

Suter described his Symphony as a patriotic contemplative journey. It could have no finer advocate than Adriano (Tempo, 07/2004).

This modern recording... is a must (Fanfare, 09-10/2005).

The recording is excellent, as is the performance (Harry's classical music corner, 01/2012).

## Film Music

### **AURIC: Film Music I: La Belle et la Bête (complete)**

The conducting by Adriano is generally superb, always managing to bring forth the aura of wonder and fantasy, and often uncovering orchestral details buried in the original film performance. May all his future endeavours be this memorable. Highly recommended (Soundtrack, 09/1996).

Adriano would deserve immense credit if he had done nothing but rescue Auric's manuscript from obscurity and prepare it for performance (Fanfare, 11-12/1996).

Adriano's account with the Moscow Symphony Orchestra highlights influence of Ravel and brings out the fine points of Auric's exquisite orchestration (Gramophone, 07/1996).

This recording is thrilling and memorable, alive with atmosphere and true to Auric's intentions. A perfect reading of one of the truly great film scores (Gramophone Film Music Good CD Guide, 1997).

A very atmospheric and thrilling performance of a ravishing score (Music on the Web, 12/1999).

The resulting Marco Polo CD is outstanding in every way. To begin with, the liner notes are exemplary and provide full information about the film and the recording project. The Moscow Orchestra is so stylistic that it was necessary to remind oneself while listening that this was not a French orchestra. For those interested in French music of the twentieth century or in film music as a genre, this release is as essential as any. For everyone else who likes good classical music, it is merely urgently desirable and, hence, strongly recommended (All Music Guide, 2006).

### **AURIC: Film Music II (Suites from other films by Jean Cocteau)**

Adriano's performances certainly present this music in the most positive light. Anyone curious about these scores needs not to hesitate (Classics Today, 06/1999).

This new collection follows on from Marco Polo's 1994-recorded album devoted to Auric's score for the 1946 film *La Belle et la Bête* and, again the conductor is Adriano. He has great commitment and enthusiasm, his knowledge and love of French cinema, and its celebrated composers' music, is apparent not only in these splendid performances but also in his eloquent and insightful liner notes (Film Music on the Web, 11/1999).

It is due to Adriano, an excellent conductor, that the original scores of these films have been rediscovered. This is a disc not only for film buffs (Le Monde de la Musique, 03/2000).

Adriano has done an expert job in compiling the suites and writing the notes. This CD will help in the rediscovery of an unjustly neglected composer (American Record Guide, 03-04/2000).

### **AURIC: Film Music III (Suites from various French films)**

(This CD was nominated for the Cannes 2001 Classical Awards)

This third volume of film music by Georges Auric is the best so far in an outstanding series. This album is going to be a strong candidate when it comes to FMW Awards for the year 2000 (Film Music on the Web, 08/2000).

Adriano's renderings are vivid and sparkling and magnificently modelled by a superbly coloured and shaped orchestra: this is a first class world premiere (Petites Affiches, 07/2000).

Swiss conductor Adriano is actually a pioneer as far as classic film music from Europe is concerned. His four recordings with film scores by Georges Auric reveals as more than successful, they all are strongly recommended (Cinemusic, 04/2001).

Marco Polo has whisked Swiss maestro Adriano to Russia for this recording with excellent results. A most enjoyable release (Classics Today, 10/2000).

Gorgeous works and a collection long overdue, nimbly conducted by Adriano (Filmsinreview, 01/2002).

### **AURIC: Film Music IV (Suites from more French film classics)**

Adriano's skills in research and reconstruction are undeniable, and his thorough absorbing notes confirm this (American Record Guide, 09-10/2001)

The orchestral playing is first-rate, Adriano conducting with his customary skill and delicacy (International Record Reviews, 01/2002).

Here is another superb collection of Auric's film music for some of the best known French films. The music should appeal to classical music lovers as well as film music collectors. Marco Polo should be congratulated on its continuing commitment to release some of the best film music of the past, both from Hollywood and Europe (Soundtrack Magazine, 07/2001).

Adriano's homage to Auric will be appreciated forever on this great CD (Revision, 06/2003).

As far as the interpretation is concerned, this CD distinguishes himself through the excellent interpretation by the Slovak Radio Symphony Orchestra directed by Adriano, who clearly points out every track's high musical quality. In addition to this, an exhaustive booklet with notes on the music and on the films accompanies the CD (Cineforum Italiano, 05/2002).

The performances are mainly impressive (and the sound of pleasingly warm ambience), with Adriano demonstrating a fine affinity with the music... The playing is polished and expressive, with some impressively judged dynamics. The liner notes, written by the conductor, are informative and interesting. Warmly recommended (MusicWeb International, 01/2003).

With this album we reach Volume IV of Adriano's absorbing and invaluable exploration of the film music of Georges Auric, one of the celebrated group of Les Six French composers... Another jewel in Marco Polo's enterprising series of French film music by Georges Auric (MusicWeb International 05/2001).

This is the best re-recording by Adriano ever. He displays a real talent for more dramatic scores and I wish that he would move in that direction. This is a wonderful CD (The Soundtrack, 07/2002).

The recording is engineered fairly well with bass muddiness at times. As is the case with other recordings by the Slovak Radio Symphony Orchestra, the strings get a bit thin in more difficult passages and intonation is sometimes a problem; overall the interpretations come across just fine. As far as the music goes, this is an amazing collection from one of French cinema's great masters. Auric may be best known for his score to *Moulin Rouge* but he actually wrote 95 film scores (an impressive number by any stretch of the imagination), and most of this output is all but unknown to film score fans (FilmScoreMonthly, 09/2002)

### **BLISS: Film Music**

All the music is expertly performed under Adriano's direction and very well recorded, making thus a highly desirable addition to the discography of British film music and the currently rather meagre representation of Bliss's work on CD (CD Review, 08/1991).

Like most Marco Polo recordings of the early '90s, this one is a little quiet and underpowered from a sonic perspective, but it is clear and well made overall; Adriano was always capable of getting the best out of the Slovak Philharmonic even as others have had less success in this area (ariama.com, 2010).

### **HERRMANN: Jane Eyre**

The Slovak Radio Symphony Orchestra under Adriano boasts warmth which caresses the ears, but still retains an edge in the most thrilling passages (Classic CD, 10/1998).

For its fine presentation, decent sound quality, completist philosophy, and polished performance by the Slovak Radio Symphony Orchestra, this CD earns high marks. As an interpretation Adriano has made a compelling musical statement, one that should please the most discriminating Herrmann admirer (Gramophone Film Music Good CD Guide, 1997).

The conductor Adriano (one-name only, like Madonna) has done a bang-up job stitching things together from musical yarn into sweaters and socks as well as some other editorial ministrations. Though not the equal of London orchestras in this repertoire, the Slovak Radio Symphony does well enough, and the recorded sound is beautiful besides (Classical Net, 01/2003).

Adriano, the conductor, is quick to point out that the re-construction should not be compared with the original material from Herrmann. He comments further that this is a newly interpreted piece and should be approached in that fashion. Enjoy this new digital recording as a new take on the material and you won't be disappointed. It is well recorded and performed by Adriano and the Slovak Radio Symphony Orchestra. Like the RCA Gerhardt series these are outstanding recordings and deserve a place in your collection in addition to the Naxos recording (worldpress.com 02/1012).

The sound is full-bodied and lush, as befitting the music, and Adriano's conducting of the Slovak Radio Symphony Orchestra brings the score to vibrant life, capturing Herrmann's intentions without remaining a slave to the tempi and dynamics of the original soundtrack (FilmScore ClickTrack, 01/2012).

The Naxos recording of *Jane Eyre* (...) is probably the best of Adriano's (...) film music series. The music is brooding, eerie, melodramatic, and abundantly melodic. Tempos are well judged, and the Slovak ensemble does well capturing the composer's unique sound (...). Warmly recommended. (American Record Guide, 01/2012)

The Swiss conductor Adriano reconstructed Herrmann's original intentions miraculously... and the results are fully worth the effort. The Slovak Radio Orchestra plays with multi-layered responsivity (The Lebrecht Report, 01/2012).

Conductor Adriano amended several discrepancies in the parts as well as restoring some material that didn't make it into the final cut. The level of orchestral execution is quite good as is the sound. Adriano's essay is mandatory reading (Amazon customer reviews, 12/2012).

In the accompanying booklet the conductor, Adriano, relates the trials and tribulations in arriving at a reconstructed performing score using as his basis an original in poor condition. That he linked with listening to the film soundtrack, and some of his own initiative to produce this world premiere release that he believes comes close to Herrmann's original score before edits and other changes were made to suit the film's action. It was recorded by a highly responsive Slovak Radio Symphony Orchestra in 1994, and released on the Marco Polo label. It was a high dynamic range sound release, and at the time was well received by the critics. It is most welcome at super-budget price (David's Review Corner, 01/2012).

This project was clearly a labour of love for the Swiss conductor Adriano who painstakingly reconstructed the score from a third generation photocopy and by listening through the 'dialogue and the patina of the years to the music on the soundtrack. He recreated the score in computer software and generated parts from the computer file. There are fine notes by Adriano with plenty of background on the film, the music, its reconstruction and the place of the music in Herrmann's output. Adriano's interpretation faces competition from Bernard Herrmann's own recordings of his Jane Eyre music most notably on the following recording (MusicWeb, 03/2012).

### **HONEGGER: Film Music, Vol. 3 and 4:**

Adriano conducts the Slovak Radio Symphony Orchestra and the Slovak Philharmonic Choir in energetic and atmospheric performances. The CD should be of interest to Honegger fans and film soundtrack aficionados (All Music Guide, 2006).

The Swiss-born Adriano and his Slovak orchestra seem entirely in sympathy with Honegger's language and no enthusiast for his work should be disappointed by this enterprising disc, particularly since the recording is atmospheric (Gramophone, 06/1994)

Adriano is a fine musician, even though the one-name bit strikes me as hokey as Liberace. He certainly keeps his forces together and the music moving. He's especially good over the long haul, with the scores for L'Idée and Le Démon. Especially in the "Snowstorm" cue, where the repetitive nature of the music could grind everybody to a halt, Adriano manages to build, fall back, and build again. He has a superb feel for how music "goes" (Classical Net, 07/2003).

A thoroughly researched, intelligently annotated and very well performed disc (Music Web, 11/2008).

### **HONEGGER: Les Misérables (complete)**

(Gran Premio del Disco "Ritmo" 1992)

My hat goes off to the enigmatically named Adriano, who has not only salvaged the score and assembled players from the Slovak Radio Symphony Orchestra who bring just the right Berliner Ensemble character to their performance, but has provided the most instructive booklet to a CD that I have read in a long time. This should be an essential purchase for anyone studying twentieth-century film music, or indeed, twentieth-century music full stop (Classic CD, 08/1991).

Les Misérables makes a welcome re-appearance on Naxos and represents a price dropped rebranding having first appeared over a decade ago on Marco Polo. The intervening period has dimmed neither the music's adventurous sophistication nor conductor's Adriano's perspicacious and intelligent editorial work and revision. It still makes for a cornerstone recommendation and film music enthusiasts should lose no time acquainting themselves with this hour-long score (...). The fine notes from Adriano complete an idiomatically played and strongly recorded set – warmly welcomed back to the fold and at budget price as well (Music Web, 01/2005).

### **IBERT: Macbeth, Golgotha and Don Quichotte**

The performances are very capable, committed and vividly recorded, making this a disc that is well worth investigating (CD Review, 07/1991).

Adriano has scored another winner with this scintillating and thought-provoking Ibert disc... The Slovak Radio Symphony sounds very well drilled in this repertoire; a lot of preparation has gone toward the success of the disc (Music Web, 06/2005).

Adriano is a passionate advocate of the music of Ibert. He works exceptionally diligently with the players of the Slovak Radio Symphony Orchestra to offer performances that show the music in the best possible light (Music Web, 07/2005).

Adriano leads the Slovak RSO in a finely atmospheric performance... This album is definitely one for fans of either Ibert or long-forgotten treasures of cinematic music (Fanfare, 09-10/2005).

Swiss conductor Adriano is one of Naxos' real assets, a genuine advocate of unjustly neglected scores; he is both fond of seeking them out and skilled at editing them himself for recording. Jacques Ibert: *Macbeth – Golgotha – Don Quichotte* is a relatively early undertaking for Adriano, recorded by the Slovak Radio Symphony Orchestra Bratislava in 1989 and 1990 for release in Marco Polo's *Film Music Classics* series. Adriano gets a soft, beautiful sound out of Slovak Radio Symphony Orchestra Bratislava, the perfect cushion for Kiichli's achievement in these pieces (ariama.com, 2010).

### **KHACHATURIAN: The Battle of Stalingrad and Othello**

This disc may be considered self-recommending (American Record Guide, 1990).

The orchestra responds well to Khachaturian's invention and the recordings is admirably clear (The Gramophone, 1990).

Adriano is an effective conductor, who manages to convey the inherent drama in both works (Fanfare, 01-02/1994).

It will come as a little surprise that Adriano's performance is worlds ahead of the composer's; what is surprising is the fact that Adriano's ensemble is also considerably more refined than Tjeknavorian's Armenian Symphony Orchestra (American Record Guide, 01-02/1994).

The performances are excellent and the Naxos sound quality cannot be faulted. - The Slovak Radio orchestra play well for Adriano and Viktor Simcisko's violin solos are beautifully executed. The music has never sounded better. It should serve as a masterclass in how not to write for film (sinfinimusic.com, 07/2014).

A wordless Arioso for Desdemona; two sections that introduce a chorus; a spooky Nocturne, and the highly energised scene of Othello's despair and jealousy, are the five highlights. The Slovak Radio Symphony respond with suitable enthusiasm to Adriano's conducting (David's Review Corner, 07/2014).

The recording is extremely good despite its 25 year vintage. The notes by the conductor are helpful in placing the score and the films from which this music is drawn (MusicWeb International, 08/2014).

Adriano draws fine performances from his vocal and instrumental forces and provides the very excellent notes on the music. Those with an interest in Khachaturian or in film music should find this disc a most welcome addition to their collection (Classical Net, 11/2014).

Adriano has become something of a specialist in making recordings of little known or neglected symphonic repertoire. He is completely at home here. Despite some untidy moments the Slovak Radio Symphony Orchestra acquit themselves reasonably well with the assured Adriano drawing dedicated playing. The engineers provide good sound with an admirable balance.

This is a re-issue that should appeal mainly to specialist film score collectors and admirers of Russian music (MusicWeb International, 09/2014).

I have to say that in fact the bulk of the disc in both works is well engineered and balanced. The Slovak Radio Symphony Orchestra is not the most refined orchestra in the world but I find its engagement with the score impressive - their wind and brass at that time retaining enough of a Slavic tang to their tone to give the performances a distinct air of authenticity. The liner-notes have been edited down from the original but remain informative and valuable. Overall, with so few other examples of Khachaturian's work in the cinema available the return of this disc deserves a warm welcome both as a sample of the composer's considerable talent and the dedication and skill of conductor Adriano. Subsequent to listening to this disc, I revisited a wide selection of his other recordings from Auric to Respighi and more esoteric fare, and it struck me all over again the consistent quality of his work and passion for the music he champions... (MusicWeb International, 10/2014).

The Slovak Radio orchestra plays well enough, though the full-orchestra passages sound thick. Since I usually complain about Khachaturian's threadbare, unfilled-in tutti's, this struck me as odd, and I suspect the conducting is to blame. The mononymous Adriano was, briefly, a rising star of Marco Polo's film-music series, though he never quite finished rising. He leads with style, but his conducting technique seems not to have been up to enforcing precise attacks or clear textures from the large ensemble. (MusicWeb International, 02/2017).

Vividly performed, well recorded (BBC Music Magazine, 2014).

This disc accords the Slovak Philharmonic Orchestra more than satisfactory sonics, conveying considerable breadth and dynamic range without quite falling into demonstration class. Also typical of the series, Adriano's notes are comprehensive and closely detailed (www.wallofsound.ca, 2017).

### **NORDGREN: The Bergman Suites**

The dedication and, more to the point, utterly committed enthusiasm of Adriano is evident in the performances and the notes. No praise is too high for Marco Polo's enterprise and production values... A warm recommendation for this disc, which is rewarding and out of the ordinary (Film Music on the Web, 10/1998).

Performances and recording are among the best in this interesting series. Admirers of Bergman and of post-war European cinema will find this a welcome memento of a notable collaboration (The Gramophone, 2016).

The conductor and musicologist, Adriano, has created performing scores of five of the best known films – *Waiting Women*, *Smiles of a Summer Night*, *Wild Strawberries*, *The Face* and *The Pleasure Garden*. (...) The playing and recording of the Slovak Radio orchestra being of high quality (David's Review Corner, 4/2016)

This was a welcome Marco Polo issue of 1996, played by the formidable Slovak Radio Symphony Orchestra under the attentive and limpid baton of Adriano. Over 20 years later, this CD had been re-issued by the Naxos label, but unfortunately they substituted the original artwork (a photo of Ingrid Thulin and Max von Sydow) by a generic and misleading picture of a woman (Colonnese.net, 2018).

### **SHOSTAKOVICH: The Fall of Berlin and The Unforgettable Year 1919**

Adriano did view both films but was not bound by Gauk's tempi; the ones he chooses work well and both suites are mostly adequately performed... The notes by Adriano himself are useful, particularly for *The Fall of Berlin* giving those unfortunate enough not to know the film an explanation of each cue's role and explaining how he edited the music... Completists will need no urging to buy this disc. Even those less susceptible to the film music will also find much to enjoy (DSCH Journal, 01/2003).

This first complete version of the score was based on the composer's full autograph, preserved at the Moscow Glinka Museum. A must for the Shostakovich anniversary year! (HMV Classics, 07/2006).

This illuminating CD features the Moscow Symphony Orchestra, conducted by Adriano, in recordings of two of Shostakovich's many film scores. The stirring concert suite of *The Unforgettable Year 1919* contains a mini-piano concerto, in the enjoyably Hollywood-like style of Addinsell's *Warsaw Concerto*. The soloist in this recording is the fine young Russian pianist, Ellena Alekseyeva (Classics CD Co.UK, 01/2003).

These are both highly effective scores and beautifully recorded. With the helpful 24 page booklet of background notes by Adriano, as well as his skilled direction of the Moscow Symphony Orchestra, this is a disc with much to recommend. If you're a fan of Russian film music, then you'll surely enjoy these two wonderful Shostakovich scores. Marco Polo deserves high praise for this excellent release. It has thus been designated as a CD of Special Merit (Film Music Review, 02/2003).

For Shostakovich completists and unreconstructed Soviets, this collection will provide plenty of pleasure. And it may edify the rest of us, as it proves that totalitarian art doesn't always have to be gray and flavorless. But then the music in *Triumph of the Will* is often pretty, too (Filmscore Monthly, 11/2003).

Yet neither Gauk nor Serebrier can approach this wonderful and far more complete repast from the Moscow Symphony under Adriano, who has gone to great lengths to reproduce the composer's intentions but in far better sound and performance than the film soundtrack. Even Gauk's blistering account of the Seelov battle must take second place to Adriano's supreme effort... Like Adriano's splendid earlier disc of Khachaturian film music, this much-awaited disc deserves the most enthusiastic praise. Whatever Shostakovich may have thought of the films he was asked to score, I think he'd be gratified to hear the remarkable effort and admirable artistry that have gone into these recordings (American Record Guide, 03-04/2003).

I can address the obvious and more pressing questions raised by the issue of this unusual CD, especially those cited in the accompanying notes – extremely thought-provoking and detailed notes by the conductor here, who is also a composer himself and who goes only by his surname, Adriano. Suffice it to say then that the performances are fine and production values and sound quality excellent. Shostakovich and film music buffs will want this recording – so I enthusiastically recommend it. Anyone not wanting to explore deeper and more controversial issues can stop reading here (Classical Net, 2006).

Shostakovich's music here is truly deeply profoundly appallingly awful... Through the Moscow Symphony's performances, the grotesque expressivity, superficial sincerity and obvious irony of Shostakovich's music is made manifest... Those who do already know and love Shostakovich but don't know this music, owe it to themselves to hear this disc. It'll add a new dimension to the composer's personality (allmusic, All Media Guide, September 2006).

The performances are a bit rough and ready, not unusual given this source, but they're certainly in character and vividly recorded. Shostakovich fans will need no further urging from me (Classics Today, 09/2006).

### **WAXMAN: Rebecca**

Congratulations to Marco Polo and the Bratislava Radio Symphony Orchestra under Adriano for bringing this great score out in new digital glory (Gramophone Film Music Good CD Guide, 1997).

A valuable recording with full and convincing sound (Gramophone, 92/10).

That should not stop you buying Adriano's much more complete album and still most commendable album, indeed, it should be considered more or less essential to any good film music collection (Music on the Web, 05/2000)

Waxman's score for "Rebecca" set the high water mark for classic Hollywood gothic romance. Beautiful moments blossom throughout this score. This is strong, sustained composition, and this 1990 re-recording by the Czecho-Slovak Radio Symphony Orchestra is absolutely wonderful. I'm wearing it out through repeated playing (Amazon Customer Reviews, 11/2003).

The present disc was first released in 1992 on the Marco Polo label, the fourteen tracks from the film being most persuasively performed by Adriano and the Slovak orchestra (David's Review Corner, 09/2005).

Adriano's superb effort is commendable in many ways; he manages to convey the dark and mysterious context of the story with telling effect (timesofmalta.com, 01/2011).

This recording, while perhaps lacking the last bit of opulence in the Manderley Ball music and final conflagration, is extremely good in all other respects. Adriano is a pro at this sort of thing, and he gets the Slovak Radio Symphony (studio musicians, after all), to give a good account of itself. Originally on Marco Polo's film series, this budget-priced Naxos reissue should win the music many new friends - and it deserves them. Artistic quality: 9/10 points; Sound quality: 8/10 points (Classic Today, 09/2005).

The score remains substantially intact and is explored with real élan and vigour in this performance, Adriano revealing himself once more to be something of a past-master of his art and the Slovak orchestra to be a body both well-disciplined and capable of considerable expression... At budget price interested parties could hardly refuse such a textually intelligent, well-played and con amore production (MusicWeb, 10/2005).

Both the performance and recording are very good and, at super-bargain price, this is an obvious acquisition for all film-music aficionados (The Penguin Guide of the 1000 Finest Classica Recordings, 09/2012).