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# Music in Concert

## highlights

### January 8-9 & February 12-20

Timothy Myers conducts the January world premiere of Luna Pearl Woolf's *Better Gods*, based on Queen Lili'oukalani, Hawaii's last reigning monarch. The one-hour Washington National Opera production is followed in February with Kurt Weill's *Lost in the Stars* with John DeMain conducting Eric Owens, Sean Panikkar, and Wynn Harmon. Both are at the Kennedy Center.

### January 14-16

Frank Peter Zimmermann performs the world premiere of Magnus Lindberg's Violin Concerto No. 2 with Alan Gilbert and the New York Philharmonic at David Geffen Hall (formerly Avery Fisher Hall). Also on the program: Respighi's *Church Windows* and Stravinsky's *Rite of Spring*.

### January 14-17

Jacques Lacombe conducts the world premiere of Danielpour's Percussion Concerto with soloist Lisa Pegher plus Beethoven's Symphonies 1 & 4 at concerts in Englewood, Red Bank, and Newark.

### January 22-23

Cristian Macelaru conducts the Cincinnati Symphony at Music Hall in the world premiere of Gunther Schuller's *Symphonic Triptych*. Colin Currie is percussionist in Julia Wolfe's down-and-dirty *Rise & Fly*. Also on the program: Elgar's *Enigma Variations*.

### January 23-31 & February 20-28

Pittsburgh Opera presents Laurel Semerdjian, Adelaide Boedecker, Adam Bonanni, Matthew Scollin, and Brian Vu in both Mark Adamo's *Little Women* at the CAPA Theater and, a month later, in Ricky Ian Gordon's *27* at the Pittsburgh Opera Headquarters.

### February 2-23

Lighting and scenic designers shape the Los Angeles Philharmonic's City of Lights Festival at Disney Hall. Esa-Pekka Salonen conducts works by Tanguy, Poulenc (Organ Concerto),

Dutilleux (*Correspondence*), and Ravel (*Mother Goose*), and a week later Debussy's *Pelleas and Melisande*. The festival opens with David Robertson leading St Louis Symphony members in Messiaen's *Canyons to the Stars* and closes with chamber works by Ravel and Saint-Saens.

### February 4-6

Osmo Vanska and the Minnesota Orchestra perform the world premiere of Olli Kortekangas's *Migrations* with mezzo Lilli Paasikivi and the YL Male Voice Choir of Finland. They'll be joined by baritone Tommi Hakala in Sibelius's *Kullervo* at Orchestra Hall.

### February 4-6 & 19

Marina Piccinini performs the world premiere of Aaron Jay Kernis's Flute Concerto with Ward Stare and the Rochester Philharmonic at the Eastman Theater along with symphonies by Haydn and Beethoven. Two weeks later the Jasper Quartet performs the New York premiere of Kernis's String Quartet No. 3 at Carnegie Hall plus quartets by Haydn and Debussy.

### February 5-14

Nathan Gunn, Isabel Leonard, and Jay Hunter Morris star in Opera Philadelphia's East Coast premiere of Jennifer Higdon's *Cold Mountain* at the Academy of Music.

### February 19-March 9

The Russian National Orchestra celebrates its 25th anniversary with founding conductor Mikhail Pletnev and pianist Yuja Wang performing in North Ridge, Davis, San Francisco, Palm Desert, and Costa Mesa CA; Manhattan KS, Lincoln NE, Kansas City MO, and Carnegie Hall through March 2; conductor Kirill Karabits and violinist Stefan Jackiw complete the tour in State College PA and Wilmington DE, plus Vero Beach, West Palm Beach, Sarasota, and Gainesville FL.



# John Luther Adams Given Schuman Award

## Three Massive Works of Intellect and Beauty

George Grella

Up to five years ago, it was all but impossible to find a performance of John Luther Adams's music in New York City—believe me, I tried. I couldn't make it to one concert at Le Poisson Rouge and still remember the acute pain of missing what seemed like a once-in-a-lifetime opportunity. Adams, it appeared, was the wrong kind of avant-gardist for New York, his music caught between perceptions of being too sonically beautiful for experimental venues and too non-classical for concert halls that prefer the established classical repertoire.

But then in 2011 his massive outdoor percussion piece *Inuksuit* was played twice, first in the Park Avenue Armory and then along the terraces at Morningside Park for "Make Music New York" at the summer solstice. And now Adams is the most publicly celebrated composer in New York, first with his Pulitzer Prize-winning *Become Ocean* played by the Seattle Symphony at Carnegie Hall's final "Spring for Music" festival in 2014 (Sept/Oct 2014), and then with a performance of his *Sila: The Breath of the World*, again outdoors, as part of the 2014 Lincoln Center Festival.

In October the Miller Theatre (which had a hand in producing the Morningside Park *Inuk-*

*suit*) presented three nights of Adams's music to celebrate his William Schuman Award from Columbia University. The award was created in 1981 for its first recipient, Schuman. Since then, it has been handed out every few years "in recognition of the lifetime achievement of an American composer whose works are widely performed and of lasting significance". The latter is absolutely true of Adams's work, and the concerts, in a worthwhile tautology, went far in fulfilling the former.

Three nights, three pieces of substantial duration and importance: *Clouds of Forgetting*, *Clouds of Unknowing* (1991-95), *For Lou Harrison* (2003), and *In the White Silence* (1998). These amount to an informal trilogy, a set of pieces that use and refine similar means and that are a foundation of Adams's art. The International Contemporary Ensemble (ICE) and conductor Steven Schick played all three concerts, and the JACK Quartet was added for the second and third evenings. Here was great music, a lot of talent, and mixed results, though nothing that diminished the quality of the compositions.

*Inuksuit* and *Sila*, in the absence of other works, left the impression that Adams makes conceptual spectacles. *Become Ocean* opened ears to the fact that he is a real, valuable composer in the classical tradition. That piece comes directly out of the music heard at Miller. At his core he is an avant-garde composer, restricting himself to the most concen-



trated, limited material and exploring the limits of where that might take him.

That is the abstract, intellectual side of his composing. Adams, like important predecessors such as Morton Feldman, Alvin Lucier, and Messiaen, also expresses beauty. The sound of his music captures his experience of geography and landscape, especially Alaska, which was his home for decades. Adams is not a landscape tone poet in the European tradition; he's the Thoreau of American composers, creating a sense of timelessness—somewhat like one feels standing in the middle of a big, quiet meadow—to evoke three-dimensional space.

He also works with tonality, which gives him the tools of consonance, dissonance, and the overtone series. *Clouds* is formed around intervals, structured in 19 distinct sections that have the chamber orchestra playing what the titles describe: 'Major Seconds, Rising', 'Clouds of Perfect Fourths', 'Triads, Remembered'. The rigor of the piece produces atmospheric sound. Though not bound by the classical idea of form as a way to journey through time and experience from one point to another, the music journeys through intervals, and that culminates in an abstract kind of finality. The final 'Major Sevenths, Rising', coming at the end of a bit over an hour of music, manages to use an unstable interval for a feeling of musical and aesthetic resolution.

*Clouds* is powerfully sensuous and uncanny, but the performance was frustratingly dry and strict. Schick and ICE executed every note, rhythm, dynamic, and cue with confident exactitude. One could hear everything, even at the densest moments. But they played it like it was Stravinsky—a set of objective arguments. There was no appreciation for the sheer beauty of the sound, no interest in the different tones and sonic beating that the intervals might create. Adams's music is a pleasure to hear, but there was no pleasure in the playing.

Nor did the Miller's dry acoustic flatter Adams's work. Bright, high chords produced a short, slight reverberation; but ideally his pieces should produce a steady background resonance—the wind that pushes and shapes the clouds in the sky.

*Clouds* and all the other pieces were lightly staged with changes in lighting, simple and slowly changing abstract projections on a screen at the back of the stage, and a gauzy dusting of smoke. (The smoke at European cafe, not disco, levels was part of each concert, though it had no effect at all.) These were

touches so light as to be all but unnoticeable—when the music was played well they were irrelevant, and when the music was played obtusely they were insufficient to compensate for what was missing.

The performances gradually improved over the following two concerts, with a pivot that fell around halfway through *For Lou Harrison* on the second night. JACK certainly helped—their technique was second to none, and they also played everything with intellectual and aesthetic gusto.

Schick and ICE also loosened up as the concert went along. Give Adams credit for that. *For Lou Harrison* is an important precursor of *Become Ocean*; it's a composition that gathers everyone around a firm pulse while mixing together patterns of different lengths, essentially giving different sections of the ensemble different loops to play so that the music is constantly shifting, following, and overlapping with itself in new ways. The form also recalls Bruckner (something Adams shares with Glass), with sections of repeated arpeggios alternating with stately static gestures. The combination of rising and falling music, then long pitches worked everyone's ear muscles into an effective flow. No longer analyzing the music, ICE and Schick brought out the particular time-suspending beauty of the music.

Another benefit was that this second concert made use of the PA system, an effective means to reinforce the acoustic sound. The mix added a nice thickness and blend to the ensemble; and, although it could not substitute for the lack of resonance, it rounded off the dry edges and made everything better.

The final concert was the best of the three, in part owing to the work on the program, the wonderful *In the White Silence*, and to the performance, which was the most fully realized of the series. The musicians not only seemed to be in complete sympathy with the music, but they gave the strong impression that repeated exposure to Adams's ideas and methods had made his thinking a natural part of their playing—not only the notes but Adams himself was there in the sound, like a breeze flowing through and over valleys, meadows, and mountains.

In front of (figuratively and literally) the sustained flow of the ensemble, the soloists—JACK, harpist Bridget Kibbey, and celeste player Cory Smythe—played repeated cycles that

Continued on page 9

# Berlin Musikfest 2015



The Emerson Quartet  
and Barbara Hannigan

## An American Feast

Rebecca Schmid

This year's Musikfest Berlin underscored that musical life in the German capital is only getting better by the year. The annual festival, which concentrates on orchestral music of the 20th Century, often struggles to reconcile the programs of touring orchestras with its own artistic agenda. While this year's triple emphasis on Mahler, Schoenberg, and Nielsen proved no easier to pull off, cross-references emerged that allowed the listener to reframe both late romantic and contemporary composers. From September 2 to 20, the Berlin Philharmonie became host to memorable performances from an international roster of ensembles. Both the Boston and San Francisco Symphonies returned after an eight-year absence, and the Swedish Radio Symphony made its festival debut.

San Francisco's Music Director Michael Tilson Thomas drew attention to the orchestra's longstanding relationship with John Adams by programming his *Absolute Jest*. Premiered in 2012 together with the St Lawrence String Quartet, who joined for the tour, the 25-minute work freely integrates fragments from Beethoven—mostly his late string quartets—into an atmospheric tapestry. Adams's starting point is fascinating: an attraction to “taking the minimal amount of information and turning it into fantastic, expressive, and energized structures”.

But the end result revealed the difficulty of subsuming Beethoven's motivic development

into the principles of American minimalism. A tension between the quartet, which introduces Beethoven's melodies, and the orchestra's contemporary dominance comes clearly into play. And yet, rather than become the basis for a clear thematic development, the quotes often run up against repeated shards of material or dissolve into nebulous textures. The work's Presto and Vivacissimo make the strongest case for this goal, as they evolve from one idea to the next with organic energy and the quartet sends off ideas into the orchestra. Yet the final Prestissimo churns passing fragments into a conventional texture that threatens to make their presence redundant. It's unclear who the victor is, leaving a ghostly prepared piano to have the last word.

The highly physical playing of St Lawrence's first violinist, Geoff Nuttall, conveyed a rocking-out energy from the moment the quartet entered with short, pulsing gestures in the introduction—rewritten by Adams after the premiere to create a backdrop of shivering strings and ethereal percussion. New second violinist Owen Dalby was eager to join in on the fun. The sight of their nearly swaying off their chairs was sometimes distracting, but there was never a doubt that the quartet's fearless style was perfectly tailored to this charged work. Thomas and the orchestra maintained an energy and rhythmic drive that could only come from the west coast. Even if *Absolute Jest* is not Adams's strongest opus, it was a sound bit of programming.

Performing Beethoven's *Eroica Symphony* in Germany, on the other hand, puts any guest

orchestra to the test. Along with the Ninth, it represents humanitarian ideals that are fundamental to the country's post-war consciousness. Just this season the Berlin Philharmonic is performing and recording a Beethoven cycle. The San Francisco Symphony made its stamp with lightness of phrasing in the opening movement and technical brilliance in the racing Scherzo. But it was in the Finale that Thomas gave the work a sense of character, a spontaneous use of rubato and cutting attacks, affirming the orchestra's ability to shirk convention while remaining within the bounds of taste. Even if the strings lacked warmth in the slow second movement, there was no doubt that the musicians gave the symphony a new context.

In Schoenberg's Variations, Op.43b, a post-exile work that adapts principles from 12-tone music to a tonal context, the orchestra was an ideal champion of the composer's American period with playful precision in the strings, clear rhythms, and brightly intoned brass. Based on a set of variations for wind band, the work toward the end creates a tension between the marching brass and the rest of the orchestra that recalled the structure of *Absolute Jest*, only to end in a bright splendor that suited the orchestra's gleaming tone. Rolling with the high energy, Thomas led a peppy encore of Brahms's Hungarian Dance No. 10.

The Boston Symphony, making Berlin the final stop of its first European tour with Music Director Andris Nelsons, stuck to a single meaty work, Mahler's Symphony No. 6. Mahler is not necessarily the Latvian's strongest suit. I have heard him conduct Mahler with both the City of Birmingham Orchestra and the Berlin Philharmonic and never sensed that he identified with the music's searing irony. And yet the combination of his youthful vigor and Boston's deep-seated tradition made for an exciting relationship.

Nelsons created gripping intensity from the first marching attack, even if the brass's bombastic quality veered more toward Shostakovich than Mahlerian angst. Meanwhile, the strings under Concertmaster Malcolm Lowe created singing phrases of tremendous depth, sturdy yet pliable. The following Scherzo had both majesty and bite, even if it didn't ache with inner torment. Nelsons guided the waltz-like passage with an authentic lilt, managing the shifting metre with expert control and using his baton to achieve rhythmic precision in the final measures. His theatrical gestures in

the following Andante did not always appear to have direct consequences in the orchestra, but he created nice dialog through sensitive use of dynamic shading.

Tragedy did not brew as strongly beneath the surface of the emotionally turbulent Finale as one might have hoped, and yet the intensity didn't slack for an instant. A sense of triumphant beauty emerged after the first cow bells chimed in the distance—a kind of heaven on earth that recalls the final movement of Mahler's Fourth. After the first hammer blow, the orchestra became pulverized before letting out a blood-curdling scream, only to die down to a single pizzicato in the final measure. Nelsons held out his arms horizontally for a good 20 seconds before allowing the audience to give a standing ovation. Just a few days later it was announced that he would succeed Riccardo Chailly at the Leipzig Gewandhaus Orchestra.

The Swedish Radio Symphony and its Music Director Daniel Harding (see Jan/Feb 2015 review) capitalized on its strong contemporary music tradition while also fulfilling the requisite Mahler quota. The juxtaposition of *Song of the Earth* with Harrison Birtwistle's *Earth Dances* made for an interesting program. But, as I have often found with Birtwistle—a member of the Manchester School that confronted the UK with a new level of modernist complexity—the piece inspired more awe for its structural sophistication than its aural aesthetic.

The symphonic poem was labelled Birtwistle's *Rite of Spring* upon its 1986 premiere and remains one of his most widely performed works. Growling woodwinds and dark strings plunge the listener into the bowels of the earth until the brass breaks through the surface, setting off a mechanical dance of the elements. Time seems to stand still midway when a solo flute is sustained over hushed strings and rustling percussion. And yet the dramatic arc of the 30-minute work could not sustain itself through the music's tangled textures, despite the fresh impulses that Harding sent through the orchestra.

Mahler's work (really a symphony for singers and orchestra) proved a fitting antidote, lifting the listener from the layers of the earth's crust to a realm where the composer seems to be observing the beauty of human life from above. After the Birtwistle one could all the more appreciate the structural and timbral innovations that left the door to modernity wide open. The dark tones 'The Farewell'

descends to struck a direct connection to *Earth Dances*, a poetic use of the orchestra that no composer after Mahler could escape, while the delicate woodwinds and dreamy atmosphere of 'Loneliness in Autumn' spoke of a bygone era.

The dusky if not earthy tone of Swedish mezzo Anna Larsson was perfectly suited to this work. Canadian tenor Michael Schade brought a penetrating tone and the right dose of playfulness to his inebriated songs, despite not singing the score from memory. Harding guided the orchestra through the wistful landscape with a sovereign hand. Even if the strings did not have the dark quality one associates with the German tradition, they invested every passage with vivid emotion, now delicate and fragile, now smouldering with longing.

A visit by the Emerson Quartet, joined by Canadian soprano Barbara Hannigan, explored the evolution of poetry in quartet writing from Beethoven to the Second Viennese School. The concert coincided with the release of the ensemble's most recent album, which includes Berg's *Lyric Suite*. As performed here, the opening Allegretto was taut and ardent, conveying the composer's tortured infatuation with Hanna Fuchs, daughter of writer Franz Werfel.

The squeaking, scraping textures of the furious Presto Delirando movement were expertly dispatched, but first violinist Eugene Drucker may have had his nose too close to the score, nearly missing a page-turner. The quartet presented the final movement with lines from the Baudelaire poem "De Profundis" that Berg included as a short part for soprano in an annotated version of the score he gave to Fuchs. Hannigan struck an ideal balance between theatrical expression and introspection.

The Vivace movement of Beethoven's Quartet No. 16 felt particularly modern after having heard excerpts of its theme—almost minimalist in its reductive use of material—in Adams's *Absolute Jest* a few nights before. In the inner Grave, leading violinist Philip Seltzer blended into the tragic pianissimo chords,

waiting until the last measures to sing out with a sweet, polished tone. Cellist Paul Watkins, who had maintained a deferential air of attentiveness, owned his folkish solo line in the final Allegro.

Beethoven's final quartet is not only proto-modern in its construction but attaches words to the final movement. "Must it be?" asks the Grave section, answered by "It must be!" in the Allegro. Schoenberg in his Quartet No. 2 goes a step further, setting the final two movements to poems by Stefan George. The soprano emerges as an extension of the voice of the violin in 'Litanei' before bending the quartet to her emotions, textures shivering beneath her as she sings of a "thirsty tongue".

In the final 'Entrückung' the quartet melted as Hannigan sang of dissolving into "tones, circling, weaving". Once again led by Drucker, the Emerson players mastered the sadly reflective, otherworldly textures that permeate the movement. Hannigan became a vulnerable instrument, pulling her sound inward before letting it rip on the final words, "holy voice". She brought an expressionist touch to 'schmerz immer, blick nach oben' (ever suffering, look upward) in Webern's Three Pieces for String Quartet (1913), while the quartet players brought impressive nuance to the ghostly shades of the "not too slowly" direction that follows.

The Arditti Quartet, perhaps the leading contemporary-music quartet of its generation, also visited for a matinee performance. Schoenberg's Quartet No. 3 was given a reading as natural as one could hope, with attacks that were cutting but not violent and an attention to structure that was uncompromising but never ponderous. The cubist nature of the slow second movement came into relief, while the following Intermezzo had a chatty quality, as if Schoenberg were feeding the listener one question after another. The fluidity with which the players shaped the jagged lines of the final Rondo offered an opportunity to glimpse the tonal foundations that the composer dismantles before our eyes in this early 12-tone work.

In the second half of the program I concentrated on the question of structure in Brian



Michael Tilson  
Thomas in Berlin

Ferneyhough's Quartet No. 6. Popping pizzicato, virtuosic flageolets, and whining textures are layered in often vertical fashion, with only scribbles of melody and ghostly harmonics hinting at the traditional notion of the genre. The composer teases us when all four players come together on a slightly detuned four-note chord at the end of the piece, only to dissolve into wilting glissandos.

The enthusiastic roar of applause in the Philharmonie's Chamber Music Hall would never have betrayed that it was half-empty. First violinist Irvine Arditti then announced in good British humor that there was good news and bad news: they would be playing another Ferneyhough work, but it lasted only 1-1/2 minutes. The performance of 'Adagissimo', an early work, offered an opportunity to delve deeper into the spiral of glissandos, pizzicatos and, yes, fully-formed arpeggios foreshadowing his later quartets. It's a world I have never appreciated from a purely aural point of view.

The festival opened with an all-American program with American Brad Lubman conducting German-based Ensemble Modern and Synergy Vocals. If minimalism was the theme, the works revealed the wide range that the term encompasses. Adams's *Chamber Symphony*—doubly inspired by Schoenberg's eponymous work and the 1950s cartoons which Adams's son, Sam, was watching in the adjacent room—moves beyond the school with a swirling montage where playful Warner Brothers rhythms interlock with sophisticated counterpoint. The explosion of brass that ushers in the opening 'Mongrel Airs' was a bit much for this hall, at least from my seat in the fifth row, but Lubman went on to maintain excellent balance and crisp rhythms.

The sly trombone and percolating rhythms of the following 'Aria with Walking Bass' lend the work a funky air while maintaining the free waves of counterpoint Schoenberg develops in his Opus 9. The movement thrives off the energy between disparate elements, and the Ensemble Modern executed the score with both cool clarity and the right amount of swing. The final 'Roadrunner' is the most minimalist—an undercurrent of churning repetitions driving the music—but there remain several layers of action in nearly Ivesian fashion. The narrative becomes clearest as a violin (performed with gleaming tone by Jagdish Mistry) and viola flee the pursuit of low strings and brass. The performance remained tight and energetic from start to finish.

*Shaker Loops*, one of Adams's first major

compositions, reveals a composer still steeped in minimalism's hypnotic pulse. There is a distinct American flavor to the way the violins fiddle their way through this piece, joining one by one in 'Shaking and Trembling'. Extended clusters and upward glissandos go on to create a vast, meditative landscape, only to cede to fierce, then shimmering tremolos. The strings of Ensemble Modern used their excellent technique to give a polished, authentic performance.

Much as Adams would break away from his early minimalist style, Reich turned to new thematic material in his first acoustic vocal work, *Tehillim*. The short song cycle was also the first that explored his Jewish heritage, setting ancient Hebrew psalms to folk-like patterns of his own devising. The female vocalists of Synergy Vocals, well-seasoned Reich performers, sang with crystal-clear tone and impressive blend in the upper range, their voices appearing to be looped. Deep string attacks, rustling maracas, and syncopated rhythms, both drummed and clapped, created a multi-dimensional soundscape as well as a deeply personal confession of faith.

The spirit of renewal set an apt tone for the Musikfest, which, much like Berlin itself, is steadily widening its horizons.

### John Luther Adams from page 3

again had different rhythms and lengths, e.g., two against three against five. With the ensemble behind them and a steady common pulse under them, the music took on the quality of a slow ballet, the varied moves of several different dancers meshing into a coordinated and marvelous whole.

Again, the sound reinforcement was integral, creating the illusion of space and weight without density. The soloists cut through the textures easily, and JACK's playing was exquisite. In this final concert, across its 80 minutes, the ear never tired of the constant white-note sound, never sought the standard satisfaction of harmonic tension and release. Instead, the flow of the music was a pleasure, and the large-scale form was engrossing. Each passage for ensemble led to keen anticipation of the next entrance for the soloists—and back again.

At its best, Adams's music becomes a seamless part of the environment, with a palpable presence and a fulfilling sense of stimulation, like being inside a great library and pulling one great book after another off the shelves to read. This final concert of the three was Adams played at its best.

# Honens Festival and Piano Competition



Henry Kramer

## “Did You Hear What I Heard?”

Gil French

Calgary (altitude 3,557 feet) has an average of 312 days of sunshine per year and a humidity typically about 9%, making the snow-capped Canadian Rockies look much closer than an hour west. But the weather in Calgary seemed to reflect the Jekyll & Hyde personalities of some of the semi-finalists at the Honens Piano Competition September 3-11. As I write, the high is 72 degrees, the low 36, with sunny skies. A week earlier the high was only 44 with a drenching all-day rain.

Spending the month before the competition boning up on recordings of the announced repertoire, I was flattened by the immensity and sheer difficulty of the works these ten 20-somethings would tackle. “Respect” is the proper word. Nonetheless, once pianists are at a level to enter the Honens, they are what I call “beyond technique”, and I refuse to patronize them because of their age. They’re now on the world stage. I divide them into three groups: artists whose depths compel me to listen; those who possess monumental technical skill, yet are void of artistry (two made me ask, “Weren’t there better semi-final choices?”); and then there are those in between.

All concerts took place in downtown Calgary at Jack Singer Concert Hall, home of the Calgary Philharmonic. Pianists had their choice of a Hamburg Steinway, New York Steinway, and Fazioli Gold. Each played two 65-70 minute semi-final concerts. As chamber players they were uniformly on best behavior as they collaborated in duos and trios with soprano Isabel Bayrakdarian, violist Hsin-Yun Huang, and clarinetist James Campbell. But in their solo recitals most became unleashed, indeed, unbridled, as if saying, “Now I’ll show you what I can *really* do.”

The competition was cleverly set up. For five consecutive days semi-final concerts were at 12:30 and 7:30 PM. Each began with a solo recital and ended with chamber music. All 10 pianists appeared in the first five concerts, half as soloists, half as collaborators; they then switch roles for the last five concerts. The finals (two rounds of concertos) are held on two consecutive nights, following two evenings of Honens Festival concerts. This setup is highly attractive for piano lovers—you can hear the entire competition in just nine days and form your own judgements amid congenial surroundings with fellow music lovers, who, during the many intermissions, quickly become friends for the entire event. The next competition will be in 2018.

This half-and-half semi-finals lineup posed a challenge for me because most of the ones I heard first as collaborators I heard at

their best, whereas many of those heard first as soloists I heard at their worst, some because they played like wild horses and a few because they were really quite boring. In other words, collaborators generally created high expectations, but most of the soloists lower ones. It was a challenge to set aside expectations and keep an open mind when hearing them a second time.

Enough foreplay! Action nonpareil was provided by Artem Yasynskyy (27, Ukraine). He was the only one who conveyed the full potential of the Hamburg Steinway, making it sound like an orchestra. True, he approached Bach's Partita No. 5 and Brahms's complete *Paganini Variations* the same way, but then why try to make a modern, romantically conceived concert grand sound like a harpsichord? As he said in an introductory film clip, to him performance is not just score and music—it's like a painting, revealing different colors every time you look at it. Thus in both Bach and Brahms, repeated sections sounded different as he drew out different structural, harmonic, or melodic elements each time—notes in the bass line, a note that shifts the harmonic structure, small pinpoints that illuminate the structure, as if saying, "There's so much here I can't show you all at once—so it'll be different when repeated." He also made me listen binaurally, using his right and left hands as different instruments, playing in waves of sound, with rubato tightly bound to the total structure. I constantly anticipated, "What's next!" Between the Bach and Brahms he served up two brief entertainments, one Gerard Pesson's 'Lumiere N'Est Pas du Bras' (1995), mostly rhythmic tapping with occasional notes. No autopilot here. Forceful personality, yes, all summed up in his encore, a conglomeration of tunes from Bizet's *Carmen*. "Whose arrangement?" critics wondered, until the coda showed that, of course, it was by Horowitz. Is this another Horowitz? Maybe.

To be the laurate at Honens one must be *the complete pianist* (Honens's slogan): soloist (that recital counts 30%), chamber player (30%), concerto player (15% pre-romantic concerto, 15% late-Beethoven and later), and communicator (10% based on a 15-minute filmed interview of the three finalists). In the chamber round, pianists had to choose from three set programs; in their solo recitals, each chose his own works but would be judged not just on performance but on ability to create an interesting program.

So how was Yasynskyy in the eighth cham-

ber concert? Subtlety is not his style; it certainly wasn't in four songs by Pauline Viardot and Fernando Obradors. Yet his "life force" presence made Lutoslawski's *Dance Preludes* high-energy fun—they *danced*. Mozart's *Kegelstatt Trio* became more dramatic than usual; I truly attended to many elements of the first movement for the first time, but his loud impulsiveness became tiring in the rest of the work. It was Hindemith's Viola Sonata, Op. 11:4, that floored the audience as he showed for the first time the rich powerful depth of the piano part, helping the violist to finally unleash her full depth. This continued into Brahms's 'Geistliches Wiegenlied', a lullaby with soprano and viola, as Huang's viola became equal partner with Bayrakdarian, thanks to Yasynskyy's bright rather than mournful playing. It was the final work at all 10 chamber concerts. Huang had finally found her groove and remained as thrilling through the last two concerts.

Anyone following Yasynskyy's solo recital would have sounded diminutive, and that was the misfortune of American pianist Scott Cueller (26, currently at Rice University in Houston). His collaborative program was the one chosen by six other semi-finalists: four

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songs by Liszt and Tchaikovsky; Brahms's Clarinet Sonata No. 1; six Shostakovich Preludes, Op. 34, arranged for viola and piano; Françaix's Trio (1990) with viola and clarinet; and the Brahms lullaby. Dressed in a business



suit, Cueller sounded business-suit perfect. Ensemble with collaborative artists was excellent, but in Brahms, Shostakovich, and especially naughty-boy Françaix, he didn't project inner details strongly enough, nor did he give that Hamburg Steinway Yasynskyy's resonance. In truth, the Françaix would have sounded quite straight regardless. Or was it the contrast with Yasynskyy that colored my judgement (and the seven judges!)? Still, his consistent, elegant refinement made its mark.

Like Yasynskyy, Cueller was one of the few who didn't change personality between the chamber and solo concerts. So stunning was Cueller's solo recital I began to question my earlier judgement. After a riveting Sonata No. 22 by Beethoven, he was the rare pianist who made sense for me out of three preludes (from Opus 103) by Fauré; he also created long poetic arches and continuity in Jean-Michel Damase's Fauré-like Sonatine (1991). But it was in Brahms's sprawling, sometimes directionless Sonata No. 3 that Cueller matched Yasynskyy's depth of tone on that Hamburg Steinway with his impeccably judged tempo relationships, terraced details, and symphonic sweep. Keep

an eye out for Cueller; he didn't make it into the finals but should have.

The other American at Honens, Henry Kramer, 28, did make it into the finals, and should have. (He recently moved to Northampton MA as visiting artist at Smith College.) Like Yasynskyy and Cueller, he possessed the maturity and confidence to have the same persona across the board. Judging from the comments of others whom I respect, I think I was too glued to my own conception of Ravel's *Gaspard de la Nuit* to fully appreciate Kramer's. But by the time 'Scarbo' arrived, I was quite caught up by his colors, liquidity, and grasp of form. It was in Chopin's complete Preludes that he really swept me away, giving each of the 24 its own character. Above all, he made the set a unified whole, judging tempo relationships perfectly, even making a complete break between Nos. 14 and 15 (if I recall correctly), allowing us time to refresh a bit before sweeping us to the end. He chose the New York Steinway for all three events, giving it a rich depth of sound.

As a chamber player Kramer was excellent, yet failed to capture the composers' distinct personalities. Dasol Kim (26, South Korea) brought more flair to a Liszt song and Samson Tsoy (26, Russia) more angst to one by Tchaikovsky. Shostakovich's Preludes and Françaix's Trio require a breadth of styles, which Kramer lacked, despite his clear textures and fine flow (without mischievousness the Françaix becomes sewing-machine music). In the Brahms lullaby Kim created more atmosphere than Kramer.

Dasol Kim was without question the best collaborator. With Liberace hair dyed Kiwi brown and a long Franz Liszt coat, he made his song accompaniments sound like his Hungarian idol. In every work he was always the leader. Flow (including ample rubato) and ensemble were always clear. Expression was wide-ranging and shifted on a dime when necessary. He was so frothy, fleet, and teasing in the Françaix trio that it sounded like a harlequin's jam session. But in his solo recital he alternated between hysterical and "Get on with it, please!", making Schumann's loosely structured *Humoreske* interminable and Liszt's *Dante Sonata* a combination of purgatorial languor and climaxes so loud and thick they seemed as if played by a two-by-four with a stuck pedal. He made Haydn's Sonata No. 31 and three jazzy selections from Friedrich Gulda's *Play Piano Play* (1971) swing and sparkle, though with what seems to be the lat-



est stylistic gimmick used by too many competitors—gentle melodies made to sound like the tinkle of little bells in the springtime (making me think of Vera’s line in *Auntie Mame*, “Get rid of the goddam bells!”).

One other pianist needs mentioning: Luca Buratto (22, Italy). As a collaborator he watched Bayrakdarian like a hawk. The Spanish gait in four songs by Pauline Viardot and Fernando Obradors gave him physical pleasure—they breathed with expression. In Lutoslawski’s *Dance Preludes* he had superb flow and continuity, while changing textures on a dime. The pianist is the one who must lace Mozart’s *Kegelstatt Trio* together—and Buratto did with his subtle bass pulse. But then I wondered which player was holding back Hindemith’s *Viola Sonata*, and I practically ignored Buratto in the lullaby. He seemed to emotionally withdraw, letting his awesome mechanical dexterity finish the job.

As a soloist Buratto became Mr Hyde. Schumann’s *Fantasy, Op. 17*, was a blur of pedaling, pulled apart by excessive rubato. His bangy playing made the Fazioli piano sound tinny. There was more swimming-pool pedaling in Debussy’s *Isle of Joy*. *Etudes Nos. 15 and 16* by Ligeti provided relief from the onslaught, but nothing stood out. And I swear he played Prokofieff’s *Sonata No. 7* with a two-by-four. So loud was the finale that the final octave runs, which should be distinct and thrilling, were completely inaudible—buried. The judges named him one of three finalists. (He certainly wasn’t on my list.)

For what it’s worth, I, like the judges, scored each of the 20 performances on a scale of 1 to 30. Adding each pianists’ two scores together, my top five were: Yasynskyy 36, Cueller 31, Kim 30, Kramer 24, Buratto 19.

Each of the three finalists had to choose a concerto from each of two lists: Beethoven No. 3 or earlier, and Beethoven No. 4 or later. Buratto chose Mozart’s No. 9. His cadenzas were marvelous, especially his own creations in the final movement. But for all his gyrations, I didn’t hear much expression coming from the keyboard. His pace sometimes felt like a wind-up doll, making it easy for me to see that he is a serious student not only of piano but of physics. He was also weighed down by the Calgary Philharmonic’s thin strings and wretchedly tuned French horns and string basses, though competition conductor Yan Pascal Tortelier supplied strong rhythmic clarity and clear, often pungent, details in all concertos. He didn’t baby anyone!

Kramer played as rich and elegant a performance of Beethoven’s No. 3 as I have ever heard, with rich full support from Tortelier. Development sections were exquisite, flow impeccable, and grasp of structure total. Why Yasynskyy chose Mozart’s No. 24 rather than Beethoven is a mystery. Articulation was poor, rhythmic flow was square, tempos were a struggle between soloist and conductor, and there wasn’t an ounce of charm—and what’s Mozart without charm? Not even Horowitz was known for his Mozart until he was in his



80s! (Also, the orchestra was so poorly tuned that Tortelier had to retune it after the first movement!)

The next night all three chose Prokofieff. Yasynskyy proved he isn’t a collaborator by murdering *Concerto No. 3*. He missed far too many notes, and his ensemble was so bad that at one point in the first movement Tortelier had to very loudly stomp twice on the podium to get his attention, saying with his heel, “Listen up! You’re 2-1/2 measures ahead of the orchestra. Pay attention!” By contrast Buratto had all the classical clarity and articulation (think *Classical Symphony*) that’s as necessary in this work as the fireworks. Rhythmic articulation and flow were superb in the first movement. In the second he had a memory lapse for four to eight bars but covered so well only aficionados on full alert caught it (did the judges?). In the finale efficiency seemed to take over for feeling, as in his chamber con-

cert, but his awesome 1000-rpm mechanical efficiency carried him through to the end.

It was Kramer in Prokofiev's Concerto No. 2 who swept the boards that final night. Detail, tempo, flow, drama, beauty, and stunning power defined his playing. Rhythms were playful, nuanced, and perfectly weighted in the furious second movement. And the orchestra was at its finest.

After the winner was announced, I ran into Tortelier as we headed for the same elevator at our hotel. I told him what I thought, and he said he thought, of the three, Kramer was the complete package: all-encompassing, collaborative, and impeccable. But Tortelier heard only the concertos that counted for 30% of the total. And the judges, to my surprise, chose Buratto, not Kramer, as the 2015 Honens Laureate.

A few unusual things at the competition:

In the solo recitals not a single pianist played anything by Mozart, Schubert, Rachmaninoff, or Bartok! (Kramer did play Rachmaninoff's Etude, Op. 32:11, as an encore.)

Honens selected the semi-finalists as follows: 50 applicants were chosen to play recitals before audiences in Berlin, London, and New York. Digital videos of all 50 were sent to the Banff Center, where four "first jurors" watched them and decided on the 10 semi-finalists *without ever having heard the pianists in person*. This seems like an incomplete way to search for "the complete pianist".

Starting in 2012, Honens decided to put all their eggs in one basket: no six finalists, no special categories or prizes, no audience choice, no rankings of first, second, and third. Just one laureate who gets a mighty big basket: \$100,000 cash and the equivalent of \$500,000 worth of career development spread over three years. That's a big roll of the dice.

This concentration of prizes on one person worked well in 2012 with Russian Laureate Pavel Kolesnikov, who turns 27 this year. His Hyperion recording (part of his prize) of Tchaikovsky's *Seasons* was my choice for 2014 album of the year, and his concert appearances over the past three years from Wigmore Hall to La Jolla and from the Moscow and BBC Philharmonics to Carnegie Hall (July/Aug 2015) show a flourishing career.

Whether this will work for Buratto is a question. When asked what piano bench he'd prefer, he said, "Any chair will do." He almost slouched in the chair like an old man, back and shoulders bowed, reaching for the keyboard. The trouble is that he also walks like

this—back and shoulders curled into a widow's hump. Fellow critics reported that at 22 he already has back pain and tingling in his fingers. Apart from my opinion of his playing, perhaps a chunk of that \$100,000 will go to some serious physical therapy, if he is to last.

While the next Honens Competition is in 2018, the Honens Festival is an annual event, this year mixed in with the competition. Between the semi-finals and finals, the Gershwin Piano Quartet from Switzerland performed four-piano arrangements of works by Gershwin and his contemporaries. Starved for some Rachmaninoff, I ate up their medley of Sergei's tunes, even if it did remind me of Arthur Fiedler's infamous 'How Dry I Am' medley from famous classics. The next night Jean-Efflam Bavouzet, a Honens 1992 runner-up and mentor-in-residence this year, showed how a few decades of experience can elevate Beethoven's Sonatas Nos. 24, 27, and 28 above the even the finalists' best playing. In his hands Debussy's *Images* (Series I) and 'Isle of Joy' were liquid clarity, against which three selections from Ravel's *Miroirs* sounded somewhat generic.

Speaking of 2012 Laureate Pavel Kolesnikov, he started the competition at a penthouse party for donors by playing selections from the 25 mazurkas by Chopin he had recorded for Hyperion just a few weeks earlier (I hope his recording sounds more varied). He concluded his three years as Honens's official representative with a 2015 finale concert in Central Memorial Park downtown, showing his unflappable collaborative chops in Beethoven's Quintet for piano and winds and Mendelssohn's Piano Concerto No. 1 with string quintet. His charm with the public is just as unflappable. Add a prodigious memory to unquestionable talent, and his only direction is up.

The next Honens Festival will be September 8-11. Should you visit, the new National Music Centre with its huge collection of historical instruments (*not* fossilized behind glass but actually used), exhibitions, and concert spaces will be completed. It joins an array of new large buildings that, since 2009, are transforming downtown Calgary from yet another city with a skyline you've seen 100 times elsewhere to a city of imaginative and beautiful architecture. That plus Honens, the adventurous Calgary Opera, Calgary Philharmonic, and Jack Singer Concert Hall (acoustics by Russell Johnson) show that the city is far more than just suburban sprawl, the Calgary Stampede, and a gateway to the Canadian Rockies.

# Inner Life of Schubert's Song Cycles

## Mark Padmore and Kristian Bezuidenhout

Susan Brodie

Language is the prism through which we experience our interior lives," said Jane Moss, artistic director of Lincoln Center's White Lights Festival, explaining this year's festival theme. The sixth edition of this annual autumn event celebrating the spiritual dimensions of music opened with three programs at Alice Tully Hall of Schubert's great lied cycles, performed by tenor Mark Padmore, named Musical America's 2015 Vocalist of the Year, and the brilliant fortepianist Kristian Bezuidenhout. Even in the 1000-seat hall, this three-evening feast of songs cast an intimate and devastating spell.

In his 31 short years the prolific Franz Schubert, born in 1797, wrote more than 600 songs, perhaps the most famous of which are the cycles *Die Schöne Müllerin* (1823) and *Winterreise* (1828). With *Schwanengesang*, these sets were written after he learned that he was suffering from advanced syphilis and was likely to die young. The songs are pervaded with melancholy and awareness of mortality, though joy and lightness, especially in the depiction of nature, are not absent. For two of these cycles the composer favored the poetry of his contemporary, Wilhelm Müller, whose strophic verses of short lines and regular rhyme schemes were ideal for songs.

*Die Schöne Müllerin* (The Beautiful Maid of the Mill) traces an itinerant young man's ill-fated love from infatuation through brief fulfillment, jealousy, a broken heart, and suicidal grief. The narrator processes his feelings by addressing the brook as his guide, his messenger, and the backdrop for his joys and sorrows. It's an innocent point of view, even as his hope and optimism fade.

Padmore is an experienced artist; he wasn't at first entirely persuasive as an impulsive lovesick teenager, but after several songs he had warmed up, and I was more used to his lieder style. When he sang with a light, almost straight tone, the voice sounded sweet and clear, and the words were easy to hear. In

moments of intensity when he used a more operatic production, especially higher in his range, a wide vibrato obscured the pitch's center and the sound lacked core, problems noted all three evenings.

But his stillness and aim were mesmerizing. Unlike the many baritones who bring burnished rounded tones to Schubert recitals, Padmore really put the text first, sometimes approaching *sprechstimme* in his delivery. Standing quietly with hands lightly clasped at waist level, he made only the occasional spontaneous gesture. He didn't "act" or twist or sway or arrange his face to match a passing emotion, but told his story as though freshly remembered, reflecting the emotions invoked in the retelling. Bezuidenhout, though no retiring accompanist, matched his quiet demeanor. Projected translations and subdued but warm stage lighting helped concentrate the audience's attention. It was like sitting around a fire listening to a particularly hypnotic bard.

Bezuidenhout's playing was a wonder. The fortepiano is a very different beast from the modern piano. Its distinct registers make possible sharper contrasts in timbre than with the more robust but monochromatic modern piano. In the opening notes of 'Wandering' one could hear the steady thud of the mill stone in the dry thump of a repeated bass note, while the finesse of the treble register contributed to an uncanny evocation of flowing water, far more liquid than any Steinway could achieve. In 'Frozen Tears' the dry, delicate staccato quietly suggests tears falling on snow. Though it is softer than a modern instrument, there was plenty of volume for the large but resonant hall. Bezuidenhout played with intensity but without flamboyant movement that might distract from the words and music. He alternately supported, incited, or countered the words.

Although chronologically not Schubert's final cycle, *Winterreise* (Winter Journey) made a logical final program as the composer's most intense depiction of isolation and grief. It begins with a measured farewell ('Good Night'), as the narrator dismissively summarizes the end of his romance, speaking in the third person, and quietly takes his leave. The

disappointed lover is already in a state of depression, and as he trudges away—almost all of the songs are in moderate duple tempo—his sorrow grows. Padmore’s “white” delivery was calm, rarely breaking a mezzo forte.

As in *Die Schöne Müllerin*, nature is a constant presence, but in *Winterreise* it serves both as a metaphor for the narrator’s inner state and as his constant and only companion. The cycle begins as the wanderer leaves; he never meets another human until the devastating final encounter with the hurdy-gurdy player (‘Der Leiermann’). Dogs bark, a crow flies around his head, a posthorn sounds (all heard in the accompaniment), and the narrator internalizes each incursion. A leaf falls, his hope falls with it. The posthorn’s call becomes the cry of his heart. It’s a brilliant depiction of obsession, and the final wrenching twist is the traveler’s encounter with someone more wretched than he, evoking a life more miserable than death. Padmore’s performance had the cleansing power of tragedy. I can’t imagine how he can regularly depict such wretchedness without succumbing to it himself.

Between the two full-cycle concerts was a more diffuse evening pairing Beethoven’s *An die Ferne Geliebten* (To a Distant Beloved) with Schubert’s *Schwanengesang* (Swan Song). Both sets, explained Padmore, share a preoccupation with longing (*sehnsucht*), either for a beloved or for some other desired state, place, or person now absent. Another bridge was Beethoven: the first half of *Schwanengesang* sets poems by Ludwig Rellstab that the author had originally submitted to Beethoven; he recovered them after the composer’s death and sent them to Schubert at the urging of Beethoven’s assistant, Anton Seidl.

The Beethoven set, on poems by Aloys Jeitteles, is a succession of meditations on the distant beloved. Nature is alternately a vivid picture the poet wants to share with his beloved and then the messenger of the poet’s love—the wind, the clouds, the brook rushing to her. The last song urges the beloved to sing these, his songs, to understand the love he feels from afar, ending the cycle on a note of hopeful longing. Colorful figuration in the accompani-

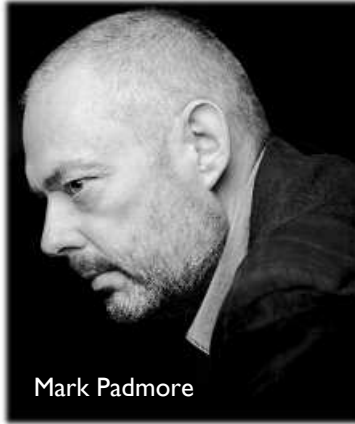
ment suggests the mountains, the flowing water, birds feathering their nests, and mists mentioned in the verses. The mood is wistful, without the narrative progression of the other cycles; it is unmistakably Beethoven both in its musical language and diffused sense of drama.

The six songs, which arrive at a final cadence only after the last one, were performed without pause. While Padmore’s attention to text was unflagging, I found myself paying more attention to the music than to the meaning. My companion was bored.


*Schwanengesang* was actually Schubert’s swan song, and it’s a set of miniatures rather than a narrative. Most of the Rellstab verses compare images of nature to the poet’s desires and longing for a distant

love. Each of the seven songs is a discrete event, and the artists were freer with contrasts in tempo and volume. The next six songs set more compact verses by Heinrich Heine, most dealing with more robust varieties of suffering (except for the lilting ‘Das Fischermädchen’, one of the few in triple time). Here again the louder singing sounded out of control, but the extra intensity served the meaning. A final song, Schubert’s last, on a text by Johan Gabriel Seidl, completes the set. ‘Die Taubenpost’ is a seven-verse description of a carrier pigeon, a metaphor for that most Schubertian of emotions, longing (*sehnsucht*), the “messenger of constancy” that seems to be the message of the jaunty, repetitive accompaniment. As an ending to the concert, the song felt like a humble valediction.

Art song continues to be a hard sell. Most of the audience for the first concert, part of a vocal arts subscription, appeared to be in their 60s or older. But the age level dropped a bit, along with the frequency of coughing, for the remaining concerts, and the house was quite full for all three evenings. I confess that when asked to review these three concerts, even as a singing aficionado, I hesitated. But by the third song of *Die Schöne Müllerin* I was leaning forward to catch every nuance, along with the rest of the audience. By the end of *Winterreise* I was both exhausted and exhilarated—and sorry the journey was over.



Mark Padmore



Andris Nelsons conducts  
the Boston Symphony

# Andris Nelsons and the Boston Symphony

## Electrifying *Elektra* and Russian Works

John W Ehrlich

On October 15 and 17 Andris Nelsons led concert performances of Richard Strauss's incendiary one-act opera-juggernaut, *Elektra*. The BSO had assembled an extremely strong cast, many of whom had sung this music with Nelsons before, so their preparation was thorough and already highly attuned to his colorful interpretation.

In the demanding role of *Elektra* was soprano Christine Goerke, whom contemporary critics have agreed is surely the equal of past singers like Astrid Varnay, Birgit Nilsson, Hildegard Behrens, and Inge Borkh—fast company indeed. Goerke brilliantly embodied the role, betraying only the slightest fatigue at the opera's end.

*Elektra*'s weaker sister Chrysothemis was the German soprano Gun-Brit Barkmin, whom Bostonians had last heard in the title role of Strauss's *Salome*, also led by Nelsons in March 2014. She made the most of her somewhat subsidiary role, to which she brought a compelling mix of gleaming sonority and girlish-womanly introspection.

Mezzo Jane Henschel as Klytemnestra and tenor Gerhard Siegel as Aegisth, both veterans of the BSO *Salome* performances, brought spot-on characterizations to their roles. Henschel was particularly memorable for her haunted descriptions of her nightmares and

her perfectly hideous laughter after being told—incorrectly, we soon learn—that Orestes, her estranged son and heir-apparent, had been killed, thus assuring her place as head-of-house. Siegel's brilliantly penetrating tenor voice was the ideal reflection of his banal and weak character, altogether inferior in every aspect to the hero he had cowardly murdered, the revered and musically omnipresent Agamemnon, whose powerful four-note motif pervades and tellingly begins and ends the opera.

Orestes, the son of Agamemnon and *Elektra*'s brother—the hoped-for avenger of her father's death—was potently sung by youthful baritone James Rutherford. While some local critics found his acting “wooden”, I found him an ideal reflection of the composer's instruction that Orestes not appear in any way flamboyant but totally intent on the terrible deeds he must commit. A very strong group of Five Maids and an Overseer, of which soprano Nadine Secunde was particularly memorable, set the operatic action in motion. Vocally, we were in very impressive hands.

In measure after measure, I was struck with the fluency and mastery Nelsons brought and of the BSO's response. Nelsons appeared to mime almost everything in the score, so expressive—and for some, distracting—was his podium technique. Yet the players read him like a book. The result was some of most thrilling orchestral playing heard in Boston since the days of James Levine at his best. But with Nelsons, whose podium activity is the

antithesis of his predecessor, there is a welcome new freedom and flexibility for these virtuoso players to contribute. And powerful, need I say! The final two chords of *Elektra* were truly devastating and appropriate.

A week earlier Nelsons and the BSO presented two performances of mighty Russian repertoire: Prokofieff's cantata *Alexander Nevsky* and Rachmaninoff's *Symphonic Dances*. *Nevsky's* libretto recalls the earlier repulsion of an army of invading Swedes and describes the later depredations visited upon Russia in the 1200s by still more invading armies, notably the Teutonic Knights, and the heroic exploits of Alexander Nevsky in expelling them. As Steven Ledbetter's notes state, "The Eisenstein-Prokofieff collaboration on *Alexander Nevsky* produced one of those very rare occasions where a great film is accompanied by a superb score."

*Nevsky's* orchestra is quite large, with a particularly well-stocked percussion section. A tenor saxophone adds a unique tone, played here by Associate Principal Clarinetist Thomas Martin. Brass instruments are challenged by punishingly high tessitura and difficult passages of rapid articulation. Odd effects of strings struck by the bows' wood plus glissandos and tremolos pervade the string parts in the extremely colorful scoring. Add to this a full-throated chorus declaiming the invincibility of Russia and the rich, deeply flavored concoction can be bracing.

Assisting was the elegant mezzo Nadezhda Serdyuk, whose rich Russian-schooled voice was a perfect choice. She is one of those singers who own the stage, so commanding was her demeanor.

The Tanglewood Festival Chorus, prepared by James Bagwell, made its first appearances since the retirement of founder John Oliver. A few interesting changes were apparent, not the least of which was the appearance of scores in the singers' hands, a long-time no-no in TFC history. Rather than hamper the singers, it seemed to encourage them, and the

clarity of their Russian diction, thoroughly coached by Lidiya Yankovskaya, was admirable. The TFC sang with its usual fervor, while projecting a particularly elegant blend within each section, no matter what the volume demands were.

Nelsons's propensity for forward movement left little space for creation of atmosphere in the score's more contemplative moments—which are few, but in other hands they can be a very moving foil for the proud and bracing fortissimos that dominate. A certain appropriate weightiness was sacrificed by Nelsons's streamlined approach, especially in the final pages of the score. Nonetheless, impressive indeed were those fortissimos—there's nothing quite like the BSO at full cry with the TFC adding its tonal luster to the occasion.

Is *Symphonic Dances* Rachmaninoff's finest work for orchestra? I would argue that it is, so brilliantly is it conceived, orchestrated, and redolent of all things Rachmaninoff with Russian Orthodox music and the Dies Irae so powerfully in evidence. Yes, *The Bells* and certainly *Isle of the Dead* are also wonderful; but it is here, in what the composer called "my last spark", that Rachmaninoff summoned his finest effort in orchestral color and virtuosic excitement.

This interpretation by Nelsons and the BSO was simply the finest I have heard in concert, brimming over with fabulous playing and wonderfully supple and fiery conducting, so controlled and yet so wonderfully free in his marshaling of his willing instrumentalists, all of whom played with the highest caliber. I must mention one player, Thomas Martin, for his eloquent and soulful playing of the alto saxophone—repeatedly acknowledged by the conductor at the end of the concert.

There has been some quiet question whether Andris Nelsons has the goods to be music director of the Boston Symphony. On the evidence of these performances, those questions are quickly put to rest.



Christine Goerke belts it out as Elektra

# Cleveland Orchestra Mixes Messiaen

## Welser-Most's Colorful Programming

Daniel Hathaway

To begin the new season Cleveland audiences enjoyed a virtual European tour with the orchestra. The repertoire for the its concerts in Brussels, Luxembourg, Milan, Paris, Cologne, Dortmund, Regensburg, and Vienna between October 15 and 31 showed up on Severance Hall programs in late September and early October, but nowhere so interestingly as the weekend of October 8-10.

Perhaps subscribing to the theory that one concert is worth six rehearsals, Franz Welser-Most scheduled six pieces in various combinations over three performances. This a la carte approach created some very interesting menus and probably not a few headaches for the printed program designers, who came up with a clever solution for guiding audiences through the maze of possibilities. Each evening was color-coded.

Thursday (brown) included Messiaen's *Ascension* and *Colors of the Celestial City*, ending with Richard Strauss's *Also Sprach Zarathustra*. Friday (yellow) began with Messiaen's *Chronochromie*; his *Colors* followed intermission, and the evening ended with the 'Stabat Mater' and 'Te Deum' from Verdi's *Four Sacred Pieces* with the Cleveland Orchestra Chorus. Saturday (red) began with *Zarathustra* and continued with *Colors* and Verdi. I heard all six of the works in the course of the Thursday and Friday performances.

Welser-Most and the orchestra had launched last summer's Blossom Festival with *L'Ascension*. Written in the early 1930s and predating the composer's obsession with bird song and Hindu rhythms, the suite takes its inspiration from the Gospel of John, the Mass for the Feast of the Ascension, and Psalm 47. While train whistles and other ambient sounds of nature were missing from this colorful work at the Thursday performance, the indoor version enjoyed a full palette of purely musical hues. The brass managed the tricky opening of 'The Majesty of Christ' (for winds and brass alone) with only a few minor bumbles. Robert Walter's handsome English horn

solo in 'Serene Alleluias' was enrobed by a wonderful haze of strings. And 'Alleluia for the Trumpet, for the Cymbal' was triumphant, with clanging chords leading to a deafening "bam!" at the end. Finally, Christ rose to heaven on a cloud of timeless string harmonies.

After a major stage reset, 20 players reassembled for *Colors of the Celestial City*, a 1963 commission from Germany's Donaueschingen Festival. The commissioners had requested a piece for three trombones and three xylophones. Imagine their surprise when the finished work added solo piano, three clarinets, two horns, four trumpets, a fourth trombone, and extra percussion.

The composer's inspiration came from another religious source, the Book of Revelation, but by this point Messiaen had added interests in rhythmic theory, bird song, and the musical representation of color to his compositional toolkit. His 15-minute vision of the Holy City is as hard-edged as the precious stones that garnish its walls. Percussive sounds from the xylophone, xylorimba, marimba, cencerros (cowbells), jeu de cloches (tubular bells), gongs, and the upper reaches of the solo piano contrast with the apocalyptic tones of the trombones, the seven solo brass instruments that represent the seven angels, and the trio of clarinets isolated downstage left. Joela Jones handled her demanding piano part with predictable mastery, making expressive releases after each of her striking solo passages. Welser-Most led a confident and relaxed reading on Thursday that only increased in its precision on Friday. It must have been finely-honed indeed by Saturday.

Friday began with *Chronochromie*, a work the orchestra had already performed to excellent effect last May during the meeting in Cleveland of the League of American Orchestras. Written a few years before *Colors* and for the same German festival, the 30-minute work, which had its American premiere by the Cleveland Orchestra under Georges Pretre in 1967, is scored for large orchestra with a big percussion complement. Based on the ground plan of an ancient Greek ode, it explores the interaction of time and color, while introducing the authentic songs of birds from four widely-separated countries. They'll probably

never have the opportunity to sing together outside this piece.

Mesmerizing in its texture and kaleidoscopic in its colors, *Chronochromie* was also the vehicle for some astonishing mallet playing, in this case by Marc Damoulakis and Tom Freer, who on Friday matched if not exceeded their impressive performance last spring. The 18 solo string players who represented individual birds in the final section created a splendid avian din.

Thursday evening culminated with a full stage of musicians playing *Also Sprach Zarathustra*. The conductor looked beyond its portentous opening gestures (popularized by Stanley Kubrick) to the music that lay ahead, untangling Friedrich Nietzsche's tortuous journey toward self-realization to reveal the inner gorgeousness of Strauss's musical landscape. The elegant waltz toward the end provided a burst of orchestral virtuosity (crowned by William Preucil's violin solo) that lingered in the ear even through 'Das Nachtwandlerlied' (the same Nietzsche poem that had brought such a glorious moment to Mahler's Symphony No. 3 the week before). Stravinsky's *Fireworks* provided a dazzling, unannounced postscript to the Thursday evening concert.

After *Chronochromie* and *Colors*, for Friday's closer the Cleveland Orchestra Chorus joined in for a mellifluous performance of the two Verdi pieces. The 'Stabat Mater' is a compact and affecting setting of the 13th-Century devotional poem that traces the sufferings of Jesus through the emotional response of his mother. Though his setting is dramatic, Verdi resists over-sentimentalizing the poem. The chorus, superbly prepared by Robert Porco, responded like chameleons to every emotional change in the music.

In the 'Te Deum' the men admirably held their pitch through the unaccompanied introduction before the orchestra and the rest of the chorus entered with the stunning chords of "Sanctus, Sanctus, Sanctus". Powerful climaxes and muted expressions of piety ensued as the chorus skillfully alternated between unison passages and eight-voice textures. Finally, a solo voice from the chorus (soprano Emily Engle) wrapped up this early Christian hymn on a somber, reflective note. Was it a stretch to park two Messiaen and two Verdi works on the same program? Perhaps, but it worked brilliantly that Friday evening.

# Houston Symphony's New Era



Andres Orozco-Estrada explains it all.

## Orozco-Estrada Tackles New Audiences and Works

William Albright

**T**he motto on tickets to Houston Symphony concerts is "A New Era. A New Sound." Concertgoers might hear a new sound simply by moving to a different seat in the Jesse Jones Hall for the Performing Arts. But the orchestra definitely seems to be embarking on a new era under the leadership of Music Director Andres Orozco-Estrada.

If nothing else, the Colombian-born maestro has launched a real push to expand the audience, with a special emphasis on Houston's large Hispanic community. The move makes sense. Only Los Angeles County with its



Hispanic population of 4.75 million exceeds the 1.75 million—41% of the total population—in Houston's Harris County.

Last season, to inaugurate his debut season as the Houston Symphony's first Hispanic music director, Orozco-Estrada drew some 8,000 Houstonians to a free "Bienvenidos, Andres!" Miller Outdoor Theatre concert with music by fellow countrymen Lucho Bermudez and José Rozo Contreras, Mexico's José Pablo Moncayo, and Berkeley-born Houston Symphony composer-in-residence Gabriela Lena Frank—s well as Ravel's *Alborada del Gracioso* and Milhaud's *Boeuf sur le Toit*. In addition, Venezuelan pianist Gabriela Montero played Gershwin's utterly-American *Rhapsody in Blue*.

South-of-the-border programming continued this season: the first subscription series concert was preceded by "Fiesta Sinfonica", a program that included Revueeltas's *Sensemaya* and *Janitzio*, Villa-Lobos's Harmonica Concerto, J. Moody's *Toledo* (Spanish Fantasy for harmonica and orchestra), and Piazzolla's *Tangazo*. To lure Houston's youth demographic into the concert hall, Orozco-Estrada and the orchestra began experimenting with online and social media interactions and discussions in many languages.

I don't know whether Orozco-Estrada saw Leonard Bernstein's Young People's Concerts as a child in Colombia, but he has certainly embraced their approach to what used to be called music appreciation. He has launched a number of outreach efforts. Bowing this season are three \$60 "Musically Speaking with Andres" concerts in Rice University's gorgeous Stude Concert Hall. He and Carlos Andres Botero, the orchestra's associate conductor and official "musical ambassador", present commentary and chunks of works from the next Jones Hall concert, with section players demonstrating certain passages.

In addition, Botero gives short, lively, free "Prelude" lectures before regular concerts. On September 20 he gave a breezy 15-minute pre-concert introduction to Mahler's Symphony No. 5 with a few bars of recorded illustration.

Orozco-Estrada and Botero seem to really enjoy the "Musically Speaking" banter as their very relaxed, seemingly off-the-cuff comments revel in jokey exchanges. At the October 1 event the irrepressible conductor even impishly declared that the last performance in a series is always the best one, a confession he immediately followed with a bashfully tongue-in-cheek retraction.

The other work on the September 20 program was the world premiere of John Corigliano's orchestrated version of his 'Stomp'. Orozco-Estrada likes to launch a new season with a new work, thus the Houston Symphony's Corigliano commission.

Not to be confused with the innovatively percussive stage show of the same name, the seven-minute bonbon began life as a solo violin piece written to test the mettle of finalists in the 2013 Tchaikovsky Competition. Based on country, bluegrass, and jazz fiddling, 'Stomp's' original score required contestants to cope with different tuning and notated footwork. In residence for a week to help deliver his new full-orchestra baby, Corigliano joined Orozco-Estrada on stage to give some background on the music and its genesis. After the performance the maestro unleashed a charm offensive by inviting some audience participation. At various points in the music, every foot in the orchestra delivers gentle taps or resounding stomps (thus the title), all carefully timed and coordinated. Orozco-Estrada taught the audience the rhythms, then conducted both the players and the customers in a repeat of the boisterous finale.

Orozco-Estrada, 38, began studying conducting at age 15, completed his training at the Vienna Music Academy with a student of Hans Swarowsky, and was the music director of Austria's Tonkünstler Orchestra from 2009 until just last summer, so he is well versed in Mahler. I was not surprised that Symphony No. 5 lacked his personalized interpretative innovations or quirks. Movement timings were completely conventional; the work lasted the normal hour and a quarter, and the nine-minute Adagietto was historically normal.

But a stopwatch didn't tell the whole story. Orozco-Estrada somehow gave the piece a feeling of great breadth and elasticity. The opening funeral march began with a stately, heavy, gloom-filled tread. The work's many lyrical passages were lushly phrased, and the waltzes in the Scherzo had a lovely lilt and bounce. The busy brass section was given its head, but never to strident overpowering effect; and big tutti attacks packed plenty of punch. Indeed, Orozco-Estrada's exuberant conducting style, which Corigliano called balletic and is all about swiveling hips and swooping gestures, caused his baton to fly out of his hand in the Scherzo. A nearby violinist retrieved it and put it on the score desk, but the ebullient maestro didn't take it up again for the Adagietto, massaging that famed sec-



John Corigliano and  
Andres Orozco-Estrada

tion empty-handed for a reverent but not indulgent reading.

The theme of the October 4 concert seemed to be “Works You Seldom Encounter”. Performances of Schumann’s *Pilgrimage of the Rose*, about a fairy who is magically made human and goes through rejection, sadness, acceptance, love, marriage, and the joy of self-sacrifice and heavenly transcendence, are perhaps even rarer than those of Bartok’s *Divertimento for Strings*.

Perhaps because of *Pilgrimage*’s unfamiliarity, Orozco-Estrada went to great lengths to introduce it to the audience. What he and Botero dubbed “a sound-painted fairy tale” was the subject of the abridged October 1 “Musically Speaking” presentation. For the complete performance a spoken introduction was tacked on and a translation of Moritz Horn’s German text was projected on giant screens above the orchestra. (First performed with piano as part of a housewarming celebration in the Schumanns’ new Dusseldorf apartment, the hour-long work was a favorite of choral groups in the Victorian era, and the comically stilted rhymed translation used here seemed drawn from that time.) Worried, Botero said, that “we might lose you” without even *more* illustrative support, three members of the University of Houston Dance Ensemble

balletically mimed the events that the vocal soloists sang about, as both soloists and dancers emerged from chairs or crouching positions amid the orchestra onto an upstage platform, framed on three sides by the 145-voice all-volunteer Houston Symphony Chorus.

Orozco-Estrada elicited all the bucolic melodiousness and gentle emotions that define the work, and the well-drilled chorus sang with both hushed tenderness and resounding gusto. Sopranos Yulia van Doren (as the Rose) and Elizabeth Toy Botero sang brightly, and Sofia Selowsky fielded a ripe mezzo, while tenor Brian Stucki was a clear-toned if rather adenoidal narrator. Michael Kelly and John Gallagher supplied mellow bass-baritone support.

The conductor, who began his musical studies on the violin, took a somewhat laid-back approach to Bartok’s *Divertimento*. Conducting without baton, he conjured up a wide dynamic range with sounds and attacks that could be biting as well as feathery; but in general he favored plush sonics over astringency, and the soulful passages were very pliant. [An Orozco-Estrada recording of Mendelssohn is reviewed in this issue. -Editor]



# Finland Comes to the Buffalo Philharmonic

## Sibelius's 150th, Kleinhans Hall's 75th

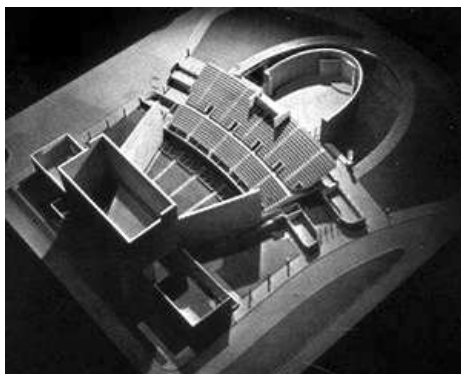
Gil French

**W**hen I was growing up in Scranton PA, my aunts and uncles used to joke that in the 1930s they'd say, "If you see something moving in the woods, don't shoot—it might be a WPA worker." That's the Works Projects Administration of Franklin Roosevelt created during the depression to increase jobs by constructing not just buildings, bridges, roads, and airports, but also along with the Emergency Relief Bureau, by supporting the arts, writers, and theaters. If the current crowd who controls the US Congress were in charge in the 1930s, the Buffalo Philharmonic and its home, Kleinhans Music Hall, would never have come about. (Nor would Aaron Copland have become so interested in the common man.)

WPA support went to 104 Buffalo musicians, some of whom became part of the Buffalo Philharmonic, established in 1935. Its second music director, from 1937 to 1945—Franco Autori—was brought

to Buffalo as part of the new Federal Music Project (part of the WPA). In 1938 plans for a new concert hall began. A well-travelled architecture enthusiast, Esther Link, disappointed with local plans by Kidd & Kidd, put forth drawings by Finnish architects Eliel and his son Eero Saarinen, who were approached and said no. So Link and Kidd went to Finland and persuaded the Saarinens, who submitted their plans one month later, with the Kidds as principal contractors (how's that for teamwork?). Who paid for it? Edward and Mary Seaton Kleinhans (who died three months apart in 1934) had donated their entire \$1 million estate for a new hall; with additional funds from Federal Emergency Relief Administration of Public Works, Kleinhans Hall was able to be completed.

Looking down on a model of Kleinhans shows the Mary Seaton room at top right, with the main auditorium toward bottom left.



Kleinhans—call its style sort of a Finnish art deco-lite—opened October 12, 1940. Shaped inside like a megaphone with a kind of split-level balcony that feels more like an extension of the main floor, it's much larger than it feels (2,839 seats). Most people love its acoustics and warm bass sound. But I find that one side of the orchestra radiates toward the far left, the other toward

the far right, and the sound is drier the farther back one goes. The Seaton Room, just off the main lobby, seats about 700 and has superb acoustics for chamber music with its plaster ceiling and wood paneling and floor. With its flat floor and no fixed seats it's also perfect for receptions and intermissions. Beneath the expansive lobby is a large area with an art deco bar and tables, good for pre-concert dinners and receptions. The Saarinen's designed more than just a music hall.

And so to open the 2015-16 season Music Director JoAnn Falletta designated the first two weekends in October "Finnspiration" to celebrate the 150th anniversary of the birth of the great Finnish composer, Jean Sibelius, and the 75th anniversary of Kleinhans, now a National Historic Landmark. (It's on Symphony Circle, a park-like roundabout just north of downtown in a neighborhood of glorious old houses.)

Falletta has a distinctly generous gift for turning an event into an occasion. The BPO joined with the area's cultural organizations, turning Oct 8-12 into a celebration of Finland, as hundreds of Finnish-Americans came to town. Buffalo's major art museums, colleges, and libraries held events on the Finnish language, literature, photography, the historical aftermath of World War II, arts and crafts, food, folk music, and (of course) architecture and the latest scholarship on Sibelius's scores. The programming for both BPO concerts was mostly Finnish, and each concert began with the Finnish national anthem and ended with a Sibelius encore ('Valse Triste' the first week, *Finlandia* the second). And for a double dessert, the BPO released a new all-Sibelius CD that weekend, and two days later the Buffalo Chamber Music Society (the nation's second oldest) hosted the Carpe Diem Quartet in works by Sibelius, Erkki Melartin, Einojuhani Rautavaara, and Esa-Pekka Salonen.

The unquestioned musical highlight of the festival was the US premiere of Jaakko Kuusisto's Violin Concerto, written in 2012 for American-born Finnish-raised Elina Vahala, 39, who performed it here. Kuusisto is probably Finland's leading violinist today as well as a noted conductor; add "composer" to that "best of" list. Like the other Finnish works on Falletta's programs, it has harmonic and structural echoes of Sibelius, Prokofieff, and Shostakovich. The first movement is clearly sonata-allegro, the second a stratospheric romance, the third a rousing virtuoso finale for both soloist and orchestra. The violin writing is peerless, but so is Kuusisto's orchestration. (Vahala has recorded it on BIS—Jan/Feb 2014.) Most striking

is that the work opens with a glorious sweeping cadenza that sets the tone, atmosphere, and materials for what's to come. Just think of all those pitiable academic crazies in the second half of the 20th Century who tried to make us believe that traditional romanticism and structures were dead!

Of course, what made the concerto so impressive was the performance. Vahala made her 1780 Guadagnini violin produce rich, warm, long-lined lyricism that swept Falletta and the Buffalo Philharmonic into a seamless drama (movements are played without a break) because the soloist captured the work's powerful structure, underlining it with a firm line made flexible with touches of rubato and almost unnoticeable portamento. Even Vahala's very stage demeanor and appearance—lean, tall, and blond in a stunning but simple blue gown with two spaghetti straps—lent itself to the elegance of her tone, style, and interpretation. I hope she returns more frequently to her home country (she has an American passport); she's right up there with today's luminaries like Joshua Bell, James Ehnes, and Itzhak Perlman.

The high point of the first weekend's concert was 34-year-old Finnish pianist Juho



JoAnn Falletta conducts Jaakko Kuusisto's Violin Concerto, with soloist Elina Vahala.

Pohjonen's performance of the Grieg concerto (not Finnish but close enough). As with Vahala, his total grasp of the work's structure seemed to ignite Falletta. This was not a man-eating interpretation but one of lyricism and grace. Indeed, even Pohjonen's grace notes were not merely articulate but stylistically part of the harmonic colors he used to create a transparent atmosphere. His pedaling produced a lyrical yet crystalline texture. Even arpeggios ended with a particular ring. And what a cadenza! He began by immediately reducing the atmosphere in the hall to a total silence so that our ears were fixed on a pianissimo that architecturally built to an eloquent climax. He knew exactly what Grieg was saying and how to say it to maximum effect.

Falletta has always been a superb concerto collaborator, letting us hear the full panoply of orchestral details without ever smothering the soloist. The melancholy mood produced by the muted strings at the opening of the second movement was ravishing, and Daniel Kerdelewicz's French horn solo was achingly beautiful. Her held-back opening to the Finale was the perfect foil from which Pohjonen set an exciting pace. Their teamwork was impeccable, the pianist's ear always cocked toward the podium. When I commented to him afterwards on their total partnership, he said simply, "JoAnn makes it so natural and easy."

The weekends' other US premiere was by Finnish composer Sebastian Fagerlund, 43, who came to Buffalo for the occasion. *Isola* (2007) is in two movements. The first has strong undercurrents of Sibelius's dark shimmering "north woods" sounds. At one point trombones briefly echo the cello's harmonies that are played as one long unbroken mood-changing harmonic suspension. The second movement, *Agitato capriccioso*, stylistically resembles the rambunctious part of the last movement of Sibelius's Symphony No. 1 with its strong pulse and clear harmonies. The performance, however, seemed loud to me, masking important transparencies and lacking a stylistic character that would have given the playing more depth.

The second concert opened with another rarity, Rautavaara's Symphony No. 1. When first composed in 1955, it had four movements. In 1985 the composer reduced it to two (the version recorded on Ondine with Max Pommer and the Leipzig Radio Symphony). Falletta played Rautavaara's latest revision from 2003 that adds a short poetic second movement, though the work still feels incom-

plete with the three-minute scherzo-like finale (the second movement on Ondine). Falletta's performance of the long first movement lacked continuity; it didn't integrate all the parts into single powerful statement. She performed it like a warm romance, even though the tempo was rather metronomic. I simply couldn't get a feel for its shape or direction. Accents weren't crisp or incisive, and intonation and the opening notes of phrases were rather spongy, making the performance feel less like an interpretation and more like a cook-book reading (following the directions).

Of the two Sibelius symphonies performed, one each weekend, the better was Symphony No. 1, perhaps because conductor and orchestra were all charged up by Vahala and Kuusisto's Violin Concerto. The performance had its moments, especially in the lead-up to the symphony's final measures. But overall it felt like it needed one more rehearsal. Violins and trumpets sounded quite raw in the first two movements, as were balances and ensemble in the rest of the orchestra. Above all, I've never heard a performance with so many significant tempo changes—I just couldn't lace them together in ways that made sense.

Falletta's performance of Symphony No. 5 the week before posed even more problems. The first movement is really four sections of different character that Sibelius reworked and laced together in a way that makes the flow seem seamless. It takes a great deal of tension to hold back the music as it structurally grows in intensity, almost like stretching an elastic band to the breaking point. The movement is a "happening" or an event, but with Falletta's really fast tempo it just didn't happen for me. The middle movement was more relaxed. With tremolos near the opening of the Finale tightly articulated, the orchestra finally got a grip, until Falletta broke the flow at moments of transition, conveying more of an impulsive than a disturbed feeling (the emotions in this symphony often do sound disturbed). The closing measures did achieve some grandeur, despite tempo changes that didn't relate to one another.

So much for the trees. The forest is what I will remember, especially a new concerto and an old one made new with soloists, Falletta, and the Buffalo Philharmonic at their finest, celebrating history in a generous manner that drew in the citizens of a once-upon-a-time rust belt city now at the beginning a second renaissance.

# Metropolitan Opera Season Openers



Sonya Yoncheva and Aleksandr Antonenko

## Verdi: *Otello*

James L. Paulk

First and foremost, Verdi's *Otello*, in a new production by Broadway legend Bartlett Sher, was a triumph of conducting by Yannick Nezet-Seguin. This is truly a conductor's opera, its success hostage to the podium. Etched in my memory are the electrifying performances Carlos Kleiber led at the Met in the 80s and 90s. Nezet-Seguin was neither as subtle nor breathtakingly accurate as Kleiber, who limited his repertoire to a tiny number of operas and demanded extra rehearsal time. Yet the similarities were there.

Nezet-Seguin produced a disciplined, transparent, polished sound, combined with great energy. In the opening storm the tempos accelerated and slowed so swiftly you'd think things would fall apart. Iago's 'Credo' arrived with emotional torrents from the pit. Desdemona's prayers were accompanied by sweetly articulated sounds. Indeed, all the singers seemed to sound better because of his profoundly intelligent support. The Met Orchestra responded like no other orchestra in America, perhaps the world. Nezet-Seguin, who juggles major posts in Philadelphia, Montreal, and

Rotterdam, has emerged as one of the great opera conductors of our era.

In geopolitical terms, Eastern Europe is perhaps not ascendant just now. But this was a stage dominated by Latvian tenor Aleksandr Antonenko in the title role, Bulgarian soprano Sonya Yoncheva as Desdemona, and Serbian baritone Zeljko Lucic as Iago.

Antonenko's rich, dark sound has invited comparisons to Jon Vickers. But he lacked both the kind of power needed to dominate as Otello in the cavernous Met and the subtlety for the gentler passages. Also, his acting was stiff. Yet he was riveting on stage. Otellos don't grow on trees, and Antonenko might be the best one around at the moment.

For the first time, the Met abandoned the use of blackface makeup for Otello. This conflicts with the libretto; Otello's role as a Moor outsider is essential to understanding his character. But just as we're well beyond the era of color-conscious casting for Caucasian roles, the opera audience is ready to ignore Otello's makeup. It really shouldn't matter much.

This was Yoncheva's first Desdemona anywhere. She rewarded the Met's confidence with a mesmerizing performance, her large, warm, tremulous voice sometimes soaring, then longing, always gorgeous, and always different from anyone else's in this role—a valu-

able trait in a time when voices sound so similar.

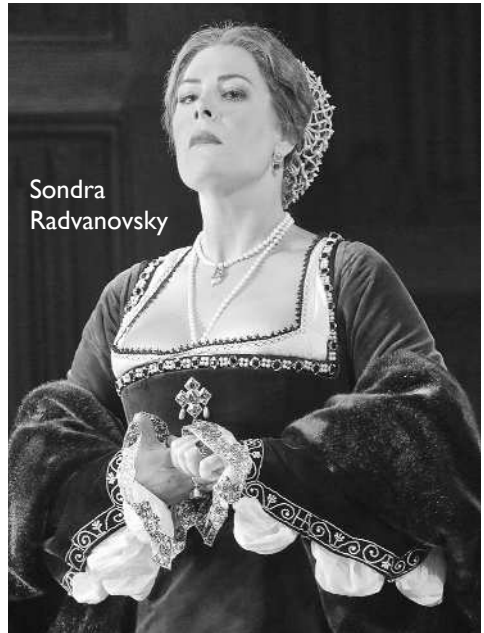
Lucic, a crowd favorite, gave us a more sympathetic, suave Iago instead of the barbaric figure that often emerges. Sometimes this worked against him, his sweet voice suggesting a man incapable of such villainy. The voice was sumptuous, but the dramatic portrayal was often unconvincing, perhaps due to the lack of solid direction. And Greek tenor Dimitri Pittas as Cassio was also vocally splendid but not always persuasive. Chad Shelton was satisfying as Rodrigo, and Jenifer Johnson Cano was a worthy Emilia.

There was much to admire in Sher's *Otello*, not least of which was the sensuous beauty he conjured for every scene. Set Designer Es Devlin's elegant translucent boxes came and went, subtly (and sometimes not so subtly) reflecting the lighting designs of Donald Holder. Projections ranged from a raging sea in front of the cast and chorus to a sky at twilight for the final act. Catherine Zuber's stylized costumes put the women in Victorian gowns and the men in military uniforms. A bed arrived when Iago first planted the seed of jealousy in *Otello*, then returned for the final act.

As is often the case at the Met lately, this was a production that gave us abstract beauty instead of the extravagant realism of the past few decades or the complex stage metaphors that are the rage of Europe. The Met is perpetually risk-averse, which might not be a formula for great art, but this was one of the prettier new productions of the last few years.

In truth, the problem with Sher's *Otello* wasn't with sets or costumes. Rather, there was an almost universal failure to move and act in ways that were persuasive. This opera isn't a dance, but it needs singers who can look at each other appropriately and use their bodies to bring the drama to life. Watching it unfold, I couldn't help thinking that Sher and his team were more aware of how the performances would look on a television screen, with close-ups of faces and other details that were invisible to the house's audience (*Otello* was the second of this season's operas in HD). Indeed, over the entire run of a production, the Met's HD movie theater audience is now far larger than the opera house, and the Times Square opening night simulcast carried this performance to additional thousands. But in opera, the audience in the opera house is more than a historic relic. Nor is it comparable to the studio audience for a television show. In ways

perhaps unique to opera, the broadcast audience will inevitably suffer if the in-house audience, with its passion and enthusiasm, isn't fully engaged.



## Donizetti: *Anna Bolena*

Susan Brodie

"I'm not that crazy!" laughed Anna Netrebko, in a broadcast interview, when asked whether she would ever take on Donizetti's three Tudor queens. Netrebko had survived the pitfalls of singing *Anna Bolena*, having opened the Met's 2011-12 season in David McVicar's new production; and she was well aware that Donizetti wrote the three roles of Anna Bolena, Maria Stuarda, Elisabetta (in *Roberto Devereux*) for three very different singers. Beverly Sills was the first soprano to take on all three queens; other companies have produced the so-called Tudor trilogy but with different leading ladies.

But Sondra Radvanovsky and the Met decided that this was her moment to tackle the *soprano assoluta* Triple Crown in a single season, beginning with *Anna Bolena*. Based on performances seen October 1 and 13, her assumption remains a work in progress, but she has a more than credible chance of adding her name to bel canto history.

This very freely adapted version of Anne Boleyn's fall from grace calls for a singing



Jamie Barton

actress with a huge range, plus great flexibility and stamina. Illinois-born Radvanovsky has a large, distinctive instrument of throbbing intensity. She can pour forth full, seemingly endless cantilena lines, hurl and hold shattering high notes that pin you to your seat, and shade *sforzando* attacks into breathtaking pianissimos. Her laments—poor Anna has many—were particularly compelling. This was a soprano to hear in house, where you can feel the air pulsate. If she projected a shade less charisma in the role than Netrebko, if her coloratura lacked precision, it was still a thrilling performance that showed marked growth over two weeks. Her final 20-minute prison scene was a tour de force.

As in this production's earlier run, Elina Garanca had to withdraw from the role of Jane Seymour, Anna's lady-in-waiting and Henry's new love. Her welcome replacement was the sumptuous-voiced young Georgian mezzo and 2015 Richard Tucker award winner, Jamie Barton. Her bright luscious voice was even better suited to the bel canto style than Radvanovsky, though Garanca's plummier timbre would have been a welcome contrast to Radvanovsky's dark sound.

Strongly rounding out the trio of women was the underused mezzo Tamara Mumford singing the pants role of Smeaton, the enamored court musician who inadvertently gives Henry "evidence" to frame his wife for infidelity. Mumford should be a leading lady.

Ildar Abdrazakov looked straight out of

Holbein and sounded regal in his reprisal of the role of Henry, projecting imperious authority and seductive swagger. The slight burr in his voice added an undercurrent of menace even to his courtship of Jane, while his vulnerability on learning that Anna had indeed loved Percy was unexpectedly touching.

At Ohio-born Taylor Stayton's Met debut in 2012, he stepped in for Stephen Costello at the end of the first run of *Anna Bolena*. In this revival Stayton was assigned six of nine scheduled performances as Percy; he again filled in for Costello on October 1. As Anna's first love, called back from exile to further the king's plot against Anna, both his voice and character warmed up slowly as the young lyric tenor grew in confidence and ardor from his uncomfortably low-lying first entrance to his desperate high-flying pleas to Anna. His poignant prison aria, 'Vivi Tu', was a high point and was even better on October 13.

The weak link was the conducting of Marco Armiliato. He supported—read "indulged"—the singers in rubatos that truly robbed the music of momentum and tension: both evenings felt more like a progression of numbers than an unfolding drama. October 13 had far more energy than the run's second night, but it still ended a full half-hour behind schedule. I look forward to hearing how Donizetti's other two Tudor queen operas fare in the hands of conductors Riccardo Frizza and Maurizio Benini.



# Monteverdi and Monk Feldman Triple-Bill

## Canadian Opera's Triumph of Unity

S James Wegg

How fantastically coincidental that the curtain went up on a new production of three operas centered on tortured love just as the curtain came thunderously down on a divisive federal government whose relationship with the populace ran out of compassion, tolerance, and hope.

The artistic trust of the Canadian Opera Company (led by General Director Alexander Neef) must be commended for having the courage not only to place a new production of three operas centered on tortured love on the same program but also to essentially bind them into one unified whole.

Making my way to Toronto's Four Seasons Centre for the Performing Arts, I speculated about what the order of the repertoire would be. On the surface, it seemed that Monteverdi's *Combattimento di Tancredi e Clorinda* would lead off with all of its bloody action to please the crowd. Then the same composer's *Lamento d'Arianna* would be a welcome if still morbid "calm after the storm", thus paving the way for the world premiere of Canadian Barbara Monk Feldman's *Pyramus and Thisbe*, where the doomed lovers take their own lives, each fervently believing that without the other there was nothing to live for.

But that assumption was made before understanding the vision of director Christopher Alden and his magnificent design team to visually *and* musically weave this bounty of art into a near-seamless unit so that the uninitiated might well believe that this evening-with-no-intermission was just one extended act. (*Lamento* came first.) Not everything worked, but there were far more hits than misses.

The three members of the cast were called upon to remain on stage virtually from beginning to end, blending their various roles into singular characterizations. Krisztina Szabo led the way, rendering Arianna with a fine inner madness and Maughamian blind devotion, infusing Clorinda with stoic acceptance of her

grisly fate, then painting Thisbe with an ethereal brush, fuelled by Monk Feldman's literary sources (Ovid, Rilke, Faulkner) rather than a verbatim retelling of the doomed lovers who were, metaphorically, divided by their parents' wall.

Phillip Addis began the night as a colorless mime (all principals' costumes were purposely bland, allowing the towering wall of moving hues behind them to have even greater effect), playing the scoundrel Theseus with unspoken depth to convince himself that, although he had loved Arianna, there'd be no future in a world unsuited to her race. As Tancredi he also managed to sketch a portrait of the proud warrior without a stitch of chain mail or gleaming sword.

And despite the intentionally slow pacing, Addis brought Pyramus to tragic life-then-death as the couple's intertwined desires and fates worked their inevitable way to "endless winter".

As silent as Addis was in the *Lamento*, Owen McCausland began his notable contributions as a sort of universal observer, then proceeded to nail every note and nuance as the conflicted Narrator witnessing Tancredi and Clorinda's plight. But just as cigarette-smoking Theseus' moments of nervous guilt and Clorinda's post-battle puffs seemed out of place, so was decking out McCausland in a Columbo-like trench coat and peppering his spot-on vocal declamations with anxious trips to a mickey of liquid courage. Such gimmicks soiled rather than reinforced his inner struggle with his own demons.

The wonderfully sparse Monteverdi continuo, anchored by Music Director Johannes Debus with ideally realized interventions from theorbo player Sylvain Bergeron, let the ear savor the dexterity of Szabo's word-painting dexterity in *Lamento*. The somewhat larger forces for *Il Combattimento* were just as discreet, except when called upon to stir the battle pot. They then slipped out of sight like a defeated foe.

Perhaps most interesting were the opening measures of Monk Feldman's 2010 score.

*Continued on page 56*



# Amiata Piano Festival

Moonrise from the terrace

## Tuscan “Soul Food”

Donald Vroon

**T**he traditional pattern for the arts has been that European orchestras and opera companies get most of their income from the state. In France, for example, 1% of the national budget goes to the arts. So generally European orchestras and operas have not had to worry about finances and have not had to raise income from private sources. But that is changing.

Italy is the home of opera, and there are dozens of opera houses, but only three of them are solvent. All the rest have serious deficits. In the last ten years or so government support for the arts in Italy has been weakening and is often only a pale shadow of what it was. So Italian music organizations are starting to learn how to raise money, the way

American ones have to every day. There is certainly no government money for new artistic ventures—and there are areas where classical music is hardly heard.

One such area was southern Tuscany—south of Florence and Siena, hill country where all is vineyards and olive groves. The only major city is Grosseto, and it is hardly known to music lovers and tourists. There are many “hill towns” in the area—beautiful small cities built on the tops of hills long ago to escape malaria. The population is much thinner than in places like Florence, but it is not negligible.

A number of years ago the pianist Maurizio Baglini started the Amiata Piano Festival in this area. It’s a summer festival of three long weekends (Thursday, Friday, Saturday, and Sunday evenings) in June, July, and August. It is sponsored by a family that produces Montecucco wines, and for many years it was held in

The new concert hall in the olive grove



Maurizio Baglini plays Haydn while Guido Rimonda (upper right) conducts the Camerata Ducale.



a wine cellar. This year that family, thru the Bertarelli Foundation, built a beautiful concert hall in the middle of the vineyards and olive groves. It is intimate—seats only 300—and has perfect acoustics and sightlines. All the concerts began at 7 PM and had a long intermission with plenty of free wine, cheese, olives, crackers, and pizza. Most Italians eat after the concert, but one evening we were so satisfied with the wine and snacks that we just went to bed. The local wine is unbelievably wonderful, and we ordered it all over southern Tuscany in restaurants.

We were there in August, when the grapevines were heavy with grapes just before the harvest. The four concerts were very different from each other, but we had to get used to the Italian way of presenting the music. The first 15 or 20 minutes were taken up by talking. Italians love to talk. A genial host tried to make everyone comfortable. (He also dismissed the audience at intermission and afterwards.) He introduced the artists and he interviewed Mr Baglini, the artistic director. Gratitude to the donors was expressed. This was all new to Italy—art sponsored by donors, not the government—and maybe they were overdoing the talk a little, but they have every reason to be grateful. In the USA I would have no patience with ANY talking at a concert.

The first concert was all Haydn: an overture, the Violin Concerto in C, the Cello Concerto in C, the Piano Concerto in D, and the *Farewell Symphony* (No. 45). Camerata Ducale was the orchestra—about 25 musicians. The

violinist and conductor was Guido Rimonda, and the violin concerto was excellent. The playing was expressive and lively, with varied dynamics. The orchestra followed the soloist in using vibrato where it was needed but never laying it on heavily. Italian musicians really like tender, touching moments and play them with great emotion and subtlety.

The cello soloist was Sylvia Chiesa, and this concerto is the one only discovered in the 1960s. Benjamin Britten wrote the cadenza for Rostropovich, who made the first recording. It sounded odd to me, so I discussed it with the cellist later on. She is a brave and adventure-some sort, and she admitted that the Britten cadenza seemed too simple to her, so she completely rewrote the second half. And the cadenza in the second movement was hers also. I think the cello is a very difficult instrument, and playing it in tune seems to me challenge enough. But these super-difficult cadenzas made it harder to play and harder for the audience to follow too. There were occasional approximate pitches in harmonics, and there was at least one “scoop”. But it was amazing to watch her play such difficult music. She certainly took risks and did not take the easy way out.

Maurizio Baglini was the pianist. His tempos in the concerto were rather faster than I usually prefer, but the slow movement was very lyrical and beautifully phrased. I will go anywhere to hear him play.

The symphony seemed too fast sometimes (especially in the Minuet), and there was

Isabelle Druet and the Giardini Quartet presented a moving recital of music relating to war.



much less vibrato in the strings than we had heard earlier in the evening. But the “farewell” was nicely played out, and the audience loved it. I noticed right away in this first concert that the audience (which always filled the hall to capacity) was fully involved and appreciative. That bodes well for the future of music in this forgotten corner of Tuscany.

The second night was a mandolin and guitar concert by Avi Avital and Emanuele Segre. Again the audience was joyful; the musicians got three curtain calls all the time (but never the American standing ovation). There was a natural balance problem, since the mandolin is bright and dominates everything, and the guitar can just seem to be along for the ride. And the musicians were of different temperaments: Avital was extroverted, high-strung, and aggressive; and Segre was relaxed and laid-back. The guitar was tuned a lot, the mandolin hardly ever. The mandolin played a lot of violin pieces, but I often missed the violin—for example, in a Schubert sonata and the Bach Chaconne. A Paganini violin-and-guitar piece worked pretty well. Certainly this was an unusual and entertaining concert, and Avital is a “star”.

The third evening was piano jazz with Adam Makowicz, a very fine Polish pianist. The music was by Gershwin, Monk, and Gardner—and even by Chopin (a jazzy Prelude). The pianist was good, but I am not a jazz fan. Jazz strikes me as theme-and-variations stuff. It’s supposed to sound “improvised” but never does to me—it’s a ritual. He did it better than most, but it all ended up sounding like very high-class cocktail-lounge piano to me.

The last concert of this summer’s series

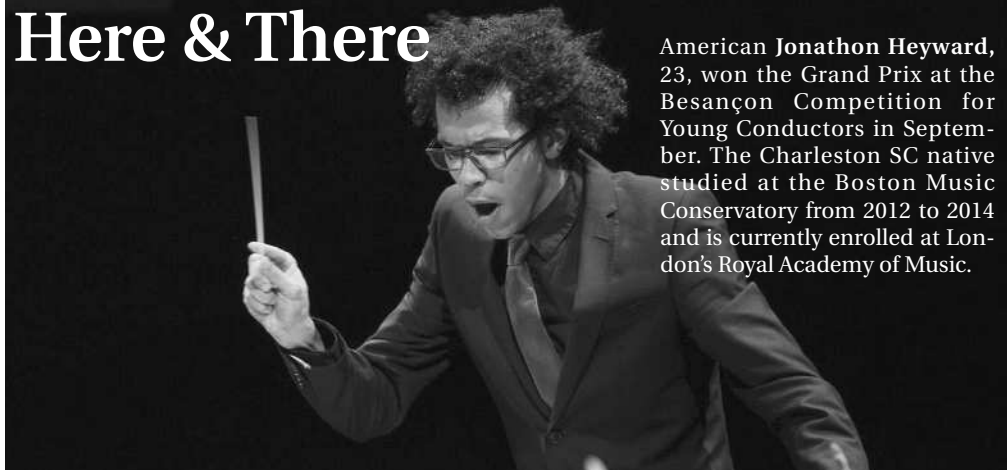
was called *Au Pays Ou Se Fait la Guerre*, a collection of songs and piano quartet pieces around the theme of war. Again, there was no question that it was enjoyable and very well played and sung by the Giardini Quartet and mezzo-soprano Isabelle Druet. Since I know French much better than Italian, I also understood the words. I liked all the music, but I’m not sure I liked it together. A theme program tends to ignore what sounds good together in favor of what suits the theme. The Offenbach arias from *Grand Duchess of Gerolstein* seemed out of place—even a bit silly. All the music was “bleeding chunks”, out of context and unrelated. A theme does not yield musical unity or harmony. Verbal relationships are not musical ones.

The singer was wonderful, and the quartet and the arrangements were terrific, and the program entertaining; but I did not find it musically satisfying on the whole. For most in the audience, it seemed to be the favorite of the four evenings. There was no intermission for snacks this time, but afterwards a large buffet dinner was presented on the terrace for all in the audience to enjoy while gazing at the beautiful countryside in the moonlight.

I am a born critic, and I have obviously been critical even while I was enjoying myself and rejoicing at this wonderful festival in this great setting—and at the quality of the musicians (thanks to Maurizio Baglini). Putting the four evenings together, I can only say that I felt lucky to be there—and I think the local people are very fortunate to have such a wonderful thing in their midst. Tickets are reasonably priced, the quality is high—and then there are those intermissions and that terrific wine!

# Here & There

American **Jonathon Heyward**, 23, won the Grand Prix at the Besançon Competition for Young Conductors in September. The Charleston SC native studied at the Boston Music Conservatory from 2012 to 2014 and is currently enrolled at London's Royal Academy of Music.



## Appointments, Awards, & News

**Andrew Litton**, 56, will step down as music director of the Colorado Symphony at the end of the current season, but agreed to continue as artistic advisor and principal guest conductor until 2018 as the orchestra searches for his successor. In 2015 he began as music director of the New York City Ballet and also left Norway's Bergen Philharmonic, where he was music director for 12 years.

**Andris Nelsons**, 37, who recently extended his music directorship of the Boston Symphony to 2022, has also signed a five-year contract to hold the same position with the Leipzig Gewandhaus Orchestra beginning in 2017. This also marks the start of five years of co-commissions, education initiatives, shared programming, and exchanges of players between the BSO and LGO.

**Yannick Nezet-Seguín**, 40, artistic director and principal conductor of Montreal's Orchestre Métropolitain since 2000, has extended his contract another six years until 2021. He is also music director of the Philadelphia Orchestra and the Rotterdam Philharmonic.



Two appointments at the Memphis Symphony: **Robert Moody**, 48, signed a two-year contract to become principal conductor effective next season, succeeding Music Director Mei-Ann Chen. Moody has been music director of the Winston-Salem (NC) Symphony since 2005, and

of the Portland (ME) Symphony since 2008, which he will leave in 2018. Also, **Jennifer Bradner** was named interim president and CEO, succeeding Roland Valliere, who left November 9. Bradner was the orchestra's COO since June 2014.



**Joseph Mechavich**, principal conductor of Kentucky Opera since 2010, was appointed the company's artistic director in September.

**Michael Stern**, music director of the Kansas City Symphony since 2005, extended his contract for an additional four years until 2020.



**Jeff Tyzik** extended his contract an additional three years as principal pops conductor of the Rochester (NY) Philharmonic through 2019, his 25th season. He holds the same position with the Dallas, Detroit, Oregon, and Seattle Symphonies, and Florida Orchestra.

**Robert Porco**, director of choruses for the Cincinnati May Festival since 1989, extended his contract for another three years until 2018.

**Yan Pascal Tortelier**, 68, signed a three-year contract to become chief conductor of the Iceland Symphony in September, succeeding Ilan Volkov, who left in 2014 after three years. Tortelier is widely known for his many Chandos recordings.

British conductor **Robin Ticciati**, 32, signed a five-year contract to become principal conductor and music director of the German Symphony Berlin in 2017, succeeding Tugan Sokiev. Ticciati currently is principal conductor of the Scottish Chamber Orchestra and music director of the annual Glyndebourne Festival Opera.



Czech conductor **Jakob Hrusa**, 34, signed a five-year contract to become chief conductor of the Bamberg Symphony in 2016. He succeeds Jonathan Nott, who will become music and artistic director of the Orchestre de la Suisse Romande in January 2017.

**James Judd** signed a three-year contract to become chief conductor and music director of Bratislava's Slovak Philharmonic in 2017, succeeding Emmanuel Villaume. Judd is chief conductor of the Israel Symphony and was long-time music director of the Florida Philharmonic until resigning in 2001 (the orchestra folded in 2003).

**Vladimir Jurowski**, 43, will succeed Marek Janowski as chief conductor and artistic director of the Berlin Radio Symphony in 2017. He has been principal conductor of the London Philharmonic since 2007, a position he recently extended until 2018. He is also artistic director of the Russian State Symphony and principal artist of the Orchestra of the Age of Enlightenment.

Hungarian **Adam Fischer** became principal conductor of the Dusseldorf Symphony at the start of this season by signing a contract effective through 2020. His predecessor from 2008 to 2014 was Andrey Boreyko. The ensemble also serves as the city's opera orchestra.



French conductor **Alain Altinoglu**, 40, became music director of Theatre de la Monnaie (Brus-

sels) this January. The position was vacant for a year, following the December 2014 sudden resignation of Ludovic Morlot three years before the end of his contract.



**Alondra de la Parra**, 35, signed a three-year contract to become the first music director of Australia's 88-member Queensland Symphony (see Australia article in July/Aug 2015). Previous directors were "chief conductors" or "artistic directors"; the new position combines the two. 11 years ago the US-born Mexican-raised conductor founded the Philharmonic Orchestra of the Americas, which went bankrupt.

**Myung-Whun Chung**, 62, will leave the Seoul Philharmonic in 2016 after serving 10 years as music director. The announcement followed months of management turmoil.

**Sakari Oramo**, chief conductor of the BBC Symphony since 2013, extended his contract in September for an additional four years through 2020.



**Matthew Shilvock**, 38, signed a five-year contract to become the next general director of the San Francisco Opera on August 1. He is a protege of current General Director David Gockley, who will retire in July after 44 years in the business. Shilvock joined the company in 2005 and has been associate general director since 2010.

Avant-garde opera director **Yuval Sharon** has signed a three-year contract to become an artistic collaborator with the Los Angeles Philharmonic beginning next season to create projects that incorporate various performance genres in developing new works and re-interpreting established works. Sharon is artistic director of L.A.'s experimental opera company, The Industry.



**Jennifer Barlament**, 42, became executive director of the Atlanta Symphony in January.



She was general manager of the Cleveland Orchestra from 2013 to 2015 and before that held executive positions with the Kalamazoo and Omaha Symphonies.

**Kristin Lancino** became president and artistic director of the La Jolla (CA) Music Society in October, succeeding Christopher Beach, who is continuing part-time as a consultant for the construction of a new concert hall. Lancino previously was executive director of IMG Artists, a vice president at G Schirmer, and director of artistic planning at Carnegie Hall.

**James Roe**, who turns 49 this year, became president and CEO of the Orchestra of St Luke's in September. He held the same positions with the New Jersey Symphony since 2013. Before that he was acting principal oboe of the OSL from 2011 to 2013.

**Jennifer Teisinger** becomes executive director of Colorado's Bravo! Vail Music Festival on January 16, succeeding founder and interim executive director John Giordano, who stepped down October 31. She comes from Idaho's Sun Valley Summer Symphony Festival, where she held the same position for nine years.

**David Snead** became president and CEO of Boston's Handel & Haydn Society in October. For the previous 14 years he was vice president of marketing for the New York Philharmonic. He succeeded Marie-Helene Bernard, who assumed the same positions with the St Louis Symphony.



**Lynne Hayden-Findlay**, co-founder of New York City's Chelsea Opera in 2004, retired on December 31. Fellow co-founder Leonarda Priore became general manager and artistic director on January 1.

**Kelly Tweeddale** became president of the Vancouver (BC) Symphony in November, succeeding Jeff Alexander, who became president and CEO of the Chicago Symphony in January 2015. Tweeddale had been executive director of the Seattle Opera since 2003.

**Benjamin Cadwallader** became executive director of the Vermont Symphony in November. The Vermont native came from the Los Angeles Philharmonic, where he was education programs manager.

**Bob Hurwitz**, 66, will step down after 32 years as president of Nonesuch Records at the end of 2016, when he will become chairman emeritus and continue working as an executive producer of recordings.



**Marcia Kaufmann** became executive director of the Portland Baroque Orchestra on September 1. She served in the same position with the Breckenridge (CO) Music Festival through the end of the summer season in August. Mark Powell, PBO's interim executive director, continues his tenth year as director of development and marketing.

**Cressida Pollock**, appointed interim CEO of the English National Opera after her predecessor quit last February when the chairman of the board also resigned, signed a three-year contract in September to stay on as CEO. At the same time Mark Wigglesworth began his first season as music director.



The Rochester (NY) Philharmonic named **Ralph Craviso** interim president and CEO on October 1. He is a labor relations consultant with a controversial record of solving orchestral disputes with pay cuts, bankruptcy declarations, and alleged attempts of union busting. He also was a consultant during the standoff between his predecessor Charles Owens and

**Roy McEwan** will retire this summer, when he turns 65, after 23 years as chief executive of the Scottish Chamber Orchestra.

Music Director Arild Remmereit, who was fired in 2012 barely two years into a four-year contract.

Violinist **Augustin Hadelich**, 31, was awarded the 2015 Warner Music Prize of \$100,000 cash by the Warner Music Group in recognition of "outstanding career potential". He was selected from among 16 instrumentalists and

singers who had performed a significant solo at Carnegie Hall during the 2014 season.

The board of New York's Gotham Chamber Opera voted on October 1 to close the company after Executive Director Edward Barnes, who took over in June, said he uncovered unrecorded invoices and contract fees, causing an insurmountable six-figure deficit the company couldn't overcome. Blame was placed on Barnes's predecessor, David Bennett, who left to become general director of the San Diego Opera, which recently emerged from its own near-death experience; Bennett claims that Gotham's board was slow to grasp financial reality.

Chicago Symphony musicians approved a new three-year contract in September effective through September 2018. Salaries increase 1% the first year and 2% the second and third. By 2018 minimal base salary will be \$159,016. Pensions increase by 4.3%, and there are no changes to health care.

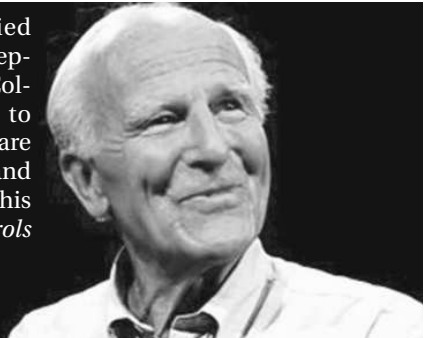
Philadelphia Orchestra musicians reluctantly agreed in October to a one-year contract effective through next September. Base salary rises only \$72 a week to an annual base of \$127,750, and only one player will be added, bringing the roster to 96, as the organization still struggles to recover from its 2011 bankruptcy. Before 2011 there were 106 players with an annual base salary of \$131,000.

St Paul Chamber Orchestra musicians voted nine months early to extend their current contract another two years until June 2018. The only change is that musicians earning less than \$80,000 a year will receive a \$4,000 raise the first year and a \$2,000 raise the second, raising the minimum base salary 10% to \$64,000 and \$66,000. The orchestra's size (28) remains unchanged.

Ottawa's financially strapped Opera Lyra cancelled the rest of its 2015-16 season in October after its first production caused a \$185,000 shortfall. Its future remains doubtful.

## Obituaries

**David Willcocks**, 95, "England's choir master", died peacefully at his home in Cambridge, England, on September 17. He reigned as music director of King's College Cambridge and of its famed choir from 1957 to 1974. His choral arrangements of Christmas carols are legendary, having become part of the Nine Lessons and Carols tradition at the college and elsewhere. Among his outstanding recordings are Britten's *Ceremony of Carols* (1972) and Faure's *Requiem* (1967).



Violinist **Jacques Israelievitch**, 67, died on September 5 in Toronto from lung cancer. He was the Toronto Symphony's longest-serving concertmaster (1988 to 2008). He was hired at age 23 by Georg Solti as assistant concertmaster of the Chicago Symphony, where he remained for six years, and then was concertmaster of the St Louis Symphony for a decade.

Music critic **Robert Commanday**, 93, died on September 3 at his home in Oakland CA from lung disease. He succeeded Alfred Frankenstein at the San Francisco Chronicle in 1964, retiring in 1993, only to found San Francisco Classical Voice, which began a revolution in online coverage of classical music. In 1976 he was given ASCAP's Deems Taylor Award.





# Concerts Everywhere



21-year-old French clarinetist Raphael Severe made his debut to a Canadian audience with the Edmonton Symphony. The two concerts, mostly mid-20th Century French music, are reviewed on page 44

## Christian Tetzlaff, Susanna Mälkki

### San Francisco Symphony

When I heard Christian Tetzlaff before, he was a fine violinist with impeccable technique, sound judgment, and impressive musicality. Then something happened. He grew a Van Dyke beard, lengthened and tousled his hair, and now exhibits protean expressivity. Furthermore, he somehow has elevated his technique from merely impeccable to unbelievable. This Paganini could not have sold his soul, for he exuded it through every pore of his being into every note he played. Whatever he did to break through an already star-studded chrysalis, he came up with a performance of a lifetime in San Francisco Symphony's Davies Hall on October 16.

The vehicle was the Shostakovich Violin Concerto No. 1, a drama that Tetzlaff imbued with Shakespearian intensity. Angst and agony contorted the opening Nocturne, as far removed from Chopin as you could imagine. The scherzo began in bitter sarcasm and ended in frenzy. The cadenza following the Passacaglia was riveting, including pin-dropping pianissimos that evolved into jaw-dropping prestissimos in the finale.

What a shame the deceased Michael Steinberg's otherwise excellent program notes did not include the story of the concerto—how Shostakovich, in the midst of writing the Passacaglia, had to attend daily excoriations by First Secretary Andrei Zhdanov for his and 70 other composers' "formalist tendencies". Bureaucratic oppression will be ever associated in my mind with this movement, searingly portrayed in the film directed by Tony Palmer (see <https://www.youtube.com/watch?v=Xs-S3vDN4PM>).

In 60 years of concertgoing I have never heard a finer performance of a violin concerto. The audience must have felt the same way, for it applauded every movement and demanded numerous curtain calls. Even jaded critics, normally keeping a respectful distance from emotions of the moment, joined in the standing ovation.

Oh yes, there was more to the evening. It began with Shostakovich's authentic and less flashy orchestration of Mussorgsky's Prelude to *Khovanshchina*. Susanna Mälkki was the visiting conductor, treating the piece a bit stiffly. The orchestra responded with an adequate, if not flawless, rendition.

The second half of the concert was devoted to Prokofiev's brash Symphony No. 5. Here Mälkki became more fluid and displayed two strengths in her interpretation. Her tempos

seemed right, never lagging or racing beyond what made sense in the structure. I particularly liked her pacing in the conclusion of the first movement. In other hands, the music can sound overweeningly gigantic. With Mälkki, the end did not overbalance the rest of the preceding argument. She also did a fine job ensuring Prokofieff's accents were articulated sharply. On the debit side, I would have appreciated more dynamic range in the orchestra: the fortes were fine, but I never heard a true pianissimo. Also, the climax of the third movement did not come in as scarily as it can in other hands.

But then, after Tetzlaff, anything else became anticlimactic.

JEFF DUNN

## Andriessen: *Mysterien* (US Premiere)

### Los Angeles Philharmonic

Gustavo Dudamel began his seventh season at the head of the Los Angeles Philharmonic with a stunt, playing all nine Beethoven symphonies with two orchestras in four days. That's one side of him—Marathon Man, running the table with Beethoven as he has done with the symphonies of Brahms, Mahler, and Tchaikovsky (what if he eventually tries that with Haydn?).

For those interested in another important side of Gustavo's personality, the new-and-interesting-music champion, his October 15 program definitely hit the spot—a sandwich of 1910s-vintage Stravinsky surrounding the US premiere of *Mysterien* by Louis Andriessen. The idea may have been to couple a recent work by a composer known for his brazen, in-your-face brand of Dutch minimalism with one of the most confrontational works of the 20th Century, *The Rite of Spring*.

Actually, though, *Mysterien* is more meditative than confrontational, more of a descendant of Stravinsky's austere *Symphonies of Wind Instruments* than *The Rite of Spring*. It was written as a memorial to the composer's father, and each of the half-hour piece's six movements bears an inscription from the writings of 15th Century Dutch mystic Thomas a Kempis—things like "Of the despising of all vanities of the world" or "Of the different movements of nature and grace".

*Mysterien* made a mountainous mound of

sound in the beginning, with typically corrosive Andriessen brass sonorities front and center, but soon it calmed down with sustained strings playing deliberately without vibrato. Eventually the flutes hung in the air, harps plunked, a detuned clarinet added a disorienting effect to the landscape, the brasses became dour and deep, and the piece developed something not often found in Andriessen: a haunting quality. There were no references to American popular music or jazz this time, and the ensemble was the closest thing to a conventional symphony orchestra that he has used in decades.

*Mysterien* was first played and recorded by Mariss Jansons and the Concertgebouw Orchestra in 2013, yet Dudamel's performance far surpassed the Amsterdam one in intensity and dynamic contrast. Andriessen has had an extensive working relationship with the LA Phil dating back nearly a decade to the first Minimalist Jukebox festival (as usual, the composer was present), and the orchestra is by now thoroughly at home with his often-abrasive color scheme—more so than the home crew in Amsterdam. It's even possible to say that the Disney Hall audience is more accustomed to Andriessen's language than ever, though this was not one of his more challenging pieces.

Before the Andriessen, as a decoy of sorts, Dudamel took up Stravinsky's sometimes uproariously funny orchestrations of tiny piano pieces for beginners that he gathered into the two Suites for Small Orchestra. There are few better examples of humor in classical music than these mordant micro-masterpieces; and Dudamel, who, as usual, memorized the scores, got the deadpan moments and pratfalls just right, letting the winds sound just a little bratty, taking the last two pieces at breakneck tempos. This was absolutely delightful.

The conductor returned to *The Rite of Spring*, which he recorded rather coarsely with the Simon Bolivar Youth Orchestra in 2010 and performed brilliantly with the LA Phil in September 2012. For about the first three-fourths of the work, it went as it did before, though now with greater refinement in execution and a huge weighty sonority lifted by tempos that hurtled along. But at the opening of the 'Glorification of the Chosen One', the whole machinery suddenly slipped into another gear. Whomp! Whomp! Whomp! Whomp! went the timpani at triple fortissimo as Dudamel took off at what seemed like a double-time pace,

followed by a slow, savage procession and a frenzied 'Danse Sacrale' where I had to admire the conductor's poised ability to keep this juggernaut from getting completely out of hand. It was a streak of wildness that even exceeded the frenzied 2012 performance.

It has been said that Dudamel, who turns 35 on January 26, is maturing as he settles in as an international maestro. He is less overtly physical in his motions on the podium, no longer quite the Venezuelan Flash of the previous decade. But there is still plenty of fire in that Latin soul of his when he chooses his spots, and it came out blazing in *Rite*, which sounded as dangerous and radical as it must have in 1913.

RICHARD S GINELL

## Rihm: Duo Concerto for violin and cello

**Mira Wang, Jan Vogler,  
Orpheus Chamber Orchestra**

### Carnegie Hall

The experience of attending a concert in Carnegie Hall takes me back to my student days, when I spent several years as an usher there enjoying the vague but exciting conducting of Dmitri Mitropoulos and the less individual but more precise approach of Leonard Bernstein with the New York Philharmonic. Soon after, I myself began to play there in various orchestras and was asked to join the Senior Citizens Orchestra, a curious experience for a cellist recently out of his teens.

Now it is 60 years later, and I am officially a senior myself driving a 98-year-old violinist into the city from up the Hudson where we both live. Our latest concert was only a few days before the one reviewed here by the Orpheus Chamber Orchestra, so you may imagine the odd thoughts revolving in my head during this time.

Carnegie Hall has changed a bit since the old days. It used to have a brighter sound before they took away the organ and revamped the stage floor. The sound is quite a lot less direct than before, and the balance between sections of the orchestra is hard to predict, whether one is on or off the stage. That has been my experience playing there,



and that was the result with Orpheus as well. The strings sounded slightly dim, and the winds tended to overpower them. One tends to blame this on Orpheus's lack of a conductor to control the balance; but, to be fair to the orchestra, I wouldn't put it that way. Every other aspect of the performance was technically polished and musically subtle and moving. I am inclined to blame the hall for the balance between winds bouncing off the back wall and strings playing across the stage into nowhere.

Orpheus played to a large audience that came close to filling the hall. They began with a performance of the Overture to Mendelssohn's *Midsummer Night's Dream*, taken at a lively tempo. Sometimes it was a bit rigid rhythmically but with beautiful ensemble, and solo wind passages were played with feeling and individuality. After bowing in unison, the orchestra swept from the stage in both directions. They had a hard time getting out the right side door, probably because there is nowhere to go on that side unless one enters a huge elevator—and who knows what might happen there?

The concert continued with Wolfgang Rihm's new Duo Concerto for violin, cello, and orchestra, written in 2015 to celebrate the 10th anniversary of the reopening of Dresden's Frauenkirche. It was written for the Orpheus Chamber Orchestra and husband-and-wife soloists Mira Wang and Jan Vogler, who performed its premiere in Purchase NY on October 11. Four days later came this Carnegie Hall performance, after which the performers trav-

eled to Dresden for the European premiere on October 24.

The first of a series of surprises was that the orchestra was quite thoroughly rearranged from the Mendelssohn. Democracy was the name of the game here, and each composition used a different seating order. The core group of principals for each work was listed in the program.

Duo is written in one 25-minute movement that begins gently in a lyrical mood, passes through a varied series of expressive passages including the equivalent of a slow movement, and eventually builds to a virtuosic climax that gradually dies away. The idiom is full of complex harmonies and orchestral divided parts; it is by no means unpleasant listening but scored with such a mixture of sounds that it is hard to differentiate the official soloists from the solos for the same instruments that surround them. The effect is that of a monstrous piece of chamber music where everyone goes his own way much of the time.

Yes, the soloists made their presence felt, but only occasionally did they really take over. The other string parts were full of solos, and it was here that the somewhat vague sound of Carnegie Hall made its disadvantages felt. I could hear everything, yet it wasn't clear where sounds were coming from and whose part was most important. Still, the effect of this work was mainly positive; and it was highly expressive in its way. The soloists were fine players and worked very well with the orchestra. Rihm has written a highly unusual piece.

After intermission Orpheus performed Robert Schumann's glorious Symphony 2. This is for me the greatest of Schumann's four symphonies. Every element is rich in contrasts, from its opening hint of religious ecstasy to the positive energy of the Allegro, then the vigor of the Scherzo with its contrasting lyric trios, the intensity of the Adagio, and finally the highly satisfying triumph and variety of feeling expressed in the Finale. The orchestra performed it with polish and conviction, thereby convincing me that they can do very well without a conductor. The Scherzo was particularly impressive with its sensitive and perfectly timed rubatos; both it and the first movement inspired the audience to applause.

DAVID MOORE

## Neikrug: *Canta-Concerto* (world premiere)

### New York Philharmonic

On October 1 Alan Gilbert once again demonstrated his gift for programming with the New York Philharmonic. This time he offered a creative variation on the standard overture-concerto-symphony formula. There was the usual overture, but it was followed by a vocal piece that is really a concerto, then a concerto that is really a symphony. This scenario yielded two soloists for the price of one, and, since they were mezzo Sasha Cook and pianist Emmanuel Ax, the audience definitely got its money's worth.

Gilbert has been programming more contemporary music than any Philharmonic music director since Boulez. Here he presented a work by composer-pianist Marc Neikrug, his third world premiere with the Philharmonic under Gilbert since 2008. *Canta-Concerto* is a concerto for voice and orchestra with the singer intoning vocalise—pitched nonsense syllables rather than a text.

Appearing with Gilbert on stage, Neikrug informed the audience that the only precedent is a 1943 Concerto for Coloratura Soprano and Orchestra by Gliere. "Since he's dead," Neikrug smirked, he could safely tell us the Gliere piece "is not very good". Well, Neikrug's is not very good either. Despite his assertion that the four movements are wildly divergent, they all share the same stubborn dour greyness. The finale, for example, is supposed to "owe more than a little to jazz", but it is too heavy and square to owe anything at all. The real debt in all four movements is to the quasi-tonality of Berg, but without Berg's soul.

This is not to say the experience was entirely unpleasant. Neikrug's ideas have a generic bleakness, but the piece is well orchestrated; and the singer was Sasha Cooke, who was ravishingly sensual in both sound and appearance (she looked like a 1940s movie star). She gave *Canta-Concerto* much-needed color and drama, as did the orchestra's explosive timpani-percussion section.

Emmanuel Ax, the soloist in Brahms's Piano Concerto No. 2, brought nuanced phrasing and a bell-like sonority from the imposing grandeur of the first movement to the giddy charm of the finale (it really does have variety). Ax is an honorary member and artist-in-resi-

dence of the Philharmonic and has played with the orchestra more than 100 times.

I heard him in one of his first concerts at Alice Tully Hall in the mid-70s and have seen him so often since that I think of him as “reliable”, but I was reminded in this performance that he is considerably more than that. He sits down at the piano and makes it sing, without fuss, making it look easy even in this monster concerto. The orchestra was terrific as well, playing with heft but also transparency. The horns glowed; the winds had an airy elegance. Carter Brey’s cello solo in the slow movement was subtle rather than cloying. There is a section in this movement where the instruments gradually vanish, leaving only the clarinet and piano in a rapturous duet that makes time stand still—a moment that Ax and the orchestra captured exquisitely. Only a longstanding chemistry could produce this level of intimacy in a concerto.

Like the concerto, Brahms’s Tragic Overture, which opened the concert, was luminous rather than lugubrious, as self-consciously “tragic” performances of it often are. Gilbert is clearly a Brahmsian to be reckoned with.

JACK SULLIVAN

## Carnegie Hall Opening Night

### Evgeny Kissin; Alan Gilbert, New York Philharmonic

During the weeks leading up to the opening night of Carnegie Hall’s 125th anniversary season, news stories told of a dispute between Chairman Ronald Perelman and Executive and Artistic Director Clive Gillinson. Subsequent reports said that Perelman didn’t even attend the festivities; at a board meeting held the day after opening night, Perelman was out, and Mercedes Bass took over as acting chairman.

Such goings on may have brought an extra charge to open night in Stern Auditorium, yet the musical program was sufficiently strong on its own terms. There was a world premiere, a star turn by pianist Evgeny Kissin, and—in a departure from the tradition of out-of-town orchestras performing for opening night—Alan Gilbert led the New York Philharmonic.

As for the 90-minute program, it was surprisingly varied and satisfying for a gala. Mag-

nus Lindberg’s *Vivo*, a Carnegie Hall commission, was a typical concert opener (fast and flashy). But it also stayed true to his modernist language, with brittle and intense sounds, layered densely but also clearly. That was followed by the broad melodic contours of Tchaikovsky’s Piano Concerto No. 1. The finale, Suite No. 2 from Ravel’s *Daphnis and Chloe*, emphasized lush colors and charged effects.

Another anniversary was being honored that evening—25 years since Kissin’s Carnegie debut. As one of the current Perspectives Series artists, he returns during the current season in orchestral, chamber, and solo programs.

Kissin made the Tchaikovsky a personal journey into romanticism. The heavy opening chords were slow enough and dry enough for there to be air between them. Though the Philharmonic from the start was on a romantic course, Kissin took some time matching their lyric expression. But he was there well before the end of the first movement, when amidst a prolonged tangle of notes he pulled out a touching tune that brought to mind a lullaby. In the second movement he repeatedly pulled back in tempo and dynamics to emphasize a few precious moments when a single key was exposed on the keyboard. There was no push and pull between pianist and orchestra in the final Allegro, which felt electric and thoroughly Russian. After three curtain calls, Kissin offered an encore, Tchaikovsky’s Meditation in D, which contains far more contrasts than the title suggests.

The presence of the New York Philharmonic at Carnegie, its former home, also brought to mind current events in the Manhattan music scene. The orchestra recently renamed its auditorium David Geffen Hall in acknowledgement of a \$100 million gift for a long-planned gutting and renovation starting in 2017, when Music Director Alan Gilbert will depart his post. Hearing the orchestra in the superior Carnegie acoustics reinforced the necessity of the changes eventually coming at Lincoln Center. It would be too much to say that the orchestra’s sound glowed. But it didn’t have the dull weight that it normally does either. The Ravel was rich and savory, its many solos rounded and warm. The players were probably giving the same effort they normally do, but what a difference a great hall makes.

JOSEPH DALTON

## Matthew Halls, Oregon Symphony Portland



Ever since he took over the Oregon Bach Festival from Helmuth Rilling two years ago, Matthew Halls has increased his appearances before orchestras in North America and Europe. So it was high time that the British conductor made his debut with the Oregon Symphony at Schnitzer Concert Hall on October 10. Drawing on his background in baroque music, Halls put together a program that offered Bach's Ricercare from *A Musical Offering* arranged by Anton Webern, Sofia Gubaidulina's *Offertorium* with violinist Vadim Gluzman, and Beethoven's *Eroica Symphony*. Gluzman's ecstatic performance was the high point of the evening, but Halls didn't totally connect with the orchestra in the Beethoven and the Bach.

The first two pieces of the program were uniquely linked. A chamber contingent played the Ricercare with pinpoint accuracy so that the notes were traded seamlessly from one colleague to another. The brass instrumentalists, in particular, were quite adept at creating timbres that matched closely. But Halls was mostly a human metronome. The only real dynamic contrast was at the very end of the piece when he slowed the pace slightly and raised the volume. Otherwise the piece seemed mostly academic.

In sharp contrast, Gubaidulina's *Offertorium*, a violin concerto, was expansive and moving. Inspired by Webern's arrangement of the Ricercare it started in the much same way with the trombone leading off, but travelled along a different path where themes and variations were explored by both soloist Gluzman and the orchestra, a full-sized contingent that took up most of the stage. Playing with utmost conviction, Gluzman created all sorts of unusual

sounds, from ones that fluttered in the stratosphere to sliding tones and agitated slashes that were filled with double-stops. The orchestra, playing incisively, fashioned a variety of statements, sometimes seemingly in response to what Gluzman did. Guided by Halls, the combined forces did offer a musical sacrifice that seemed to parallel the passion of Christ, with the violin soloist taking the role of Christ and the orchestra representing his followers and foes. It all ended with a huge crash, followed by Gluzman alone on a pure, ultra-high note.

For Beethoven's Symphony No. 3 Halls used a chamber ensemble, paring the orchestral forces down to 21 violins, 8 violas, 5 cellos, and 4 string basses plus winds and brass. After the jolting opening sforzandos, Halls set a crisp pace, which wasn't a problem. Rather, the orchestra went on automatic pilot and actually got ahead of the beat at one point. Some dynamics and colors were not as exciting as they should have been. Still, there were many gem-like moments, especially by principal oboist Martin Hebert, principal bassoonist Carin Miller Packwood, and acting principal flutist Alicia DiDonato Paulsen, whose lovely playing was the best element of the evening.

When Halls returned to take a bow, Concertmaster Sarah Kwak complimented him by not standing. Yet many of her colleagues seemed subdued in their reception of the guest conductor. Sometimes the interaction between conductor and orchestra can be a mystery.

JAMES BASH

# Michael Francis, New World Symphony Miami Beach

One of the music world's greatest bargains must surely be the pre-season concerts of the New World Symphony. This is the time when the Orchestral Academy welcomes a fresh crop of Fellows to their ranks. There are no ticket charges until the new performers are fully seasoned and integrated. It's astonishing how well the New World Symphony has maintained its high standards over the years, with this turnover. While it's difficult to attribute a unique sound to today's orchestras (most sound alike), NWS does seem to take on a fresh glow season after season with the palpable enthusiasm of the players, as they strive to give their considerable best before being absorbed into America's professional orchestras.

Such was the case at the September 26 concert at the splendid Frank Gehry-designed New World Center in Miami Beach. Newly appointed Florida Orchestra Music Director Michael Francis took the reins with a program to challenge the most experienced professional ensembles. The program began with Richard Strauss's *Don Quixote*. This is a complex score where a solo cello represents the Don and a solo viola his sidekick Sancho Panza.

Francis characterized each adventure (or variation) with special attention to its lyrical underpinning. It was as lush and colorful a performance as I have heard, yet the architecture of the piece held together with chamber music clarity. John Sharp, principal cello of the Chicago Symphony, made a dashing Don; the joy, sadness, and pathos he drew from his 1694 Guarnerius hit just the right emotional peaks associated with the visions of Cervantes's hero. Violist and second year Fellow Hannah Nicholas performed her role with surety, style, and affection. A rich, throaty tone was in abundance as both artists gave a fresh face to this now frequently performed masterpiece. All sections of the orchestra were assured, and I suspect more than a few listeners shed a tear, given the rapture of the performance and the intensity over the death of the hero.

One would expect any true Englishman to have a full handle on Vaughan Williams's sublime *Fantasia on a Theme of Thomas Tallis*, and that was certainly the case here. What was

not expected was the joy at finding the antiphonal effects so well realized on the New World Center's stage. A second string orchestra (the distant string choir) was placed to the rear—well beyond and above the first. The solo string quartet was integrated with the major string body well towards the front of the proscenium. This meant that spatial effects, so often ignored, were truly revelatory. Moreover, Francis was able to vary the dynamics from nary a whisper to an all-engulfing, distinctly non-Tallis harmonic sound of great beauty and intensity. With so many potential soloists among the strings, intonation was spot on, and a ravishing silken sound was assured.

Hindemith's popular and raucous *Metamorphosis of Themes by Carl Maria von Weber* closed the program. While it's great fun and chock full of the composer's contrapuntal ingenuity, it was a bold contrast and left me feeling elated but musically abandoned. Still, Francis coaxed all the subtlety he could out of this behemoth, and the orchestra played lustily, with perhaps a little too much abandon sometimes.

I look forward to my next encounter with Michael Francis, which will be on his own Tampa Bay turf with the Florida Orchestra. [Concert to be reviewed in the next issue. — Editor]

ALAN BECKER

## Gustavo Gimeno s US Subscription Debut Pittsburgh Symphony

Spanish conductor Gustavo Gimeno appeared at Cleveland's Blossom Festival in summer 2015, but his debut with the Pittsburgh Symphony in October marked his first concert on a US subscription series. He is Music Director of the Luxembourg Philharmonic and served as assistant to former PSO music director Mariss Jansons at the Concertgebouw Orchestra, where he was principal percussionist from 2001 to 2013.

He had a varied program to work with at Heinz Hall. It opened with the six-movement suite drawn from the film score for *There Will Be Blood* by Radiohead guitarist Jonny Greenwood, who has developed a healthy side career writing music for the concert hall and Hollywood. Composed for string orchestra with ondes martenot or oboe (the latter here),



Gustavo Gimeno

the score is central to the 2007 film, which does not employ dialog for the better part of its first 15 minutes. The music is not what one would describe as “cinematic”; rather, it is a searing, eerie and often jarring work that borrows from Greenwood’s own piece, ‘Popcorn Superhet Receiver’. In the remarkable movement ‘Henry Plainview’, for instance, the instruments, like trains moving in the distance, participate in a fanned-out glissando, meet on F-sharp, and disperse.

It is a compelling piece of music, but this performance was lackluster. Gimeno’s interpretation glazed over the architecture of individual movements and muted the music’s devastating character. Except for some lush romantic moments, the tempos and dynamics lacked direction, and the performance was further marred by sloppy entrances. Also, the suite itself has awkward endings to its movements.

The rest of the program, in particular Stravinsky’s *Game of Cards* and Ravel’s Suite No. 2 from *Daphnis and Chloe*, were more of a litmus test for the conductor and better represented his range. In these works Gimeno, a demonstrative yet graceful conductor, showed confidence with the scores and exploited the PSO’s extroverted character. Plus, he seemed to be having fun: a big, bold “shuffle” opens each of Stravinsky’s “deals”, and the conductor extracted the full splendor of the orchestra

while maintaining a transparent, playful mood. The final deal was marked by luminous brass and tautly aligned ensemble playing. That resplendence framed *Daphnis* too; the opening emerged like fog rolling out of a valley, and principal flutist Lorna McGhee delivered a solo full of inventive phrasing.

Sandwiched between Hollywood and ballet was Rodrigo’s *Fantasia for a Gentleman*, played by guitarist Pablo Villegas, who made his second Heinz Hall appearance in as many years. One can understand why he was asked to return. A gracious and passionate performer with a warm tone, Villegas, among many fine moments, captured the clear filament of the ‘Villano’ and presented a Ricercare so smooth it nearly hid its polyphonic character.

ELIZABETH BLOOM

## Clarinetist Raphael Severe and Franaix Edmonton Symphony

The Edmonton Symphony has practical and aesthetic reasons for scouting the musical world for young talent that will impress its audience and not break the bank. On October 16 and 17 it presented 21-year-old French clarinetist Raphael Severe to a Canadian audience for the first time. He is just feeling his way into the professional ranks; much of his early acclaim resulted from competitions, mainly in France but also in the US. He also distinguished himself by winning the 2013 Young Concert Artists Competition in New York, entitling him to appearances at Carnegie Hall and the Kennedy Center.

On Friday he joined ESO Music Director William Eddins at the Winspear Centre in a late-night program aimed at drawing younger listeners to the world of symphonic music. I didn’t hear the Friday concert when Severe played Jean Franaix’s Theme with Variations and excerpts from *Bosquets de Cythere* (Groves of Cythera), plus Poulenc’s Clarinet Sonata and, in the spirit of the late-night series, Artie Shaw’s Clarinet Concerto.

Saturday night was a regular subscription concert, led by Eddins, the 51-year-old American who has been music director for a decade. The concert reprised some of the late-night pieces, including a movement of the Poulenc with Eddins at the piano. The sonata’s lively



finale was a quirky vehicle to display the soloist's virtuosity. The strongest impression he made was in his tone; in fact, not a note he played over the evening had any of the nasality or rough-edged squawkiness that has its place in some clarinet repertoire but usually is just the product of unrefined technique.

There was no one piece one could call a show-stopper, and the audience, which was spotty for a main series concert, was warm but not exuberant. He aroused no wholesale standing ovation, which Edmonton audiences give easily. But that wasn't a reflection of his playing; it may have been the array of 20th-Century French music by Debussy and Françaix, which is clever, funny, off-beat, but is not Mozart or Beethoven.

Severe played Theme with Variations in Françaix's arrangement with strings (it was originally written for clarinet and piano). As a test piece for the Paris Conservatoire, it asks a range of musical and technical questions, which the clarinetist answers engagingly, whether in lyrical or more jaunty vein. Debussy's *Première Rapsodie* also was a commissioned exam piece—not a coincidental repertoire choice, I suspect. It offers the clarinetist some long languid lines and rapid requisite runs up and down the keys, but invites more than mere virtuosic flourishes. The music is pretty, and Severe knew how to reveal its sweetness and charm.

Severe's solo work reinforced early reports that the man can play that licorice stick any way he likes. Eddins knows his early 20th-Century French music and clearly wanted to give him a feeling of being both at home and in a friendly new place.

The evening opened with an eccentrically playful Françaix piece, *Hommage a l'Ami Papageno*, a fantasia on themes from Mozart's *Magic Flute*. With Eddins at the piano, he and ten wind players (the ESO has a terrific wind section) introduced the audience to a taste of the mid-20th Century; it was the most interesting Françaix on the program.

The concert closed with a beautiful performance of Vaughan Williams's Symphony No. 5. The horn section in the first movement was especially warm and precise. The ESO is small, with just 56 core members, but gently drifting orchestral music is in its wheelhouse, and the performance was a mellow finish to an evening otherwise heavy on French sensibility.

BILL RANKIN

## Andres, Mozart, SØjournØ, and Haydn

### Los Angeles Chamber Orchestra

The program was called "Mozart to Marimba", but that was only a half-way description of what Jeffrey Kahane and his expert Los Angeles Chamber Orchestra had in store for the Alex Theatre audience October 17. It was really a balancing act between the 18th and 21st Centuries, where two new pieces were offset by the symmetrical classical world that Mozart and Haydn knew.

In the beginning there were the knotty complexities of Timo Andres's *Word of Mouth* (2014), which was first played by the Orpheus Chamber Orchestra and given its second performance here. Andres named the piece after a gospel vocal group of the same name and used segments of a four-part Sacred Harp song 'Weeping Mary' that Word of Mouth recorded (helpfully played for us by Kahane from an iPhone). Andres also made a big deal out of exploiting sound phenomena; an opening motif from the brass mimicked the upper harmonic series of notes from the brass instruments. Any note that an instrument plays has a series of overtones, and Andres based a motif on these overtones. This was demonstrated to the audience at the pre-concert talk.

Bottom line, though, the piece seemed to be constantly stepping on its toes, loaded with staggered rhythms, cross-rhythms, some opaquely scored lyricism in the center, and a wandering sense of direction over its nearly 15 minutes. It made one wonder how in the world the Orpheus Chamber Orchestra, which performs without a conductor, managed to play it.

From out of perceived disorder came order in the form of Mozart's Piano Concerto No. 18, played with fastidious, inward, light-pedaled elegance by Richard Goode and energetically conducted by a fellow (Kahane) who knows his way around the Mozart concertos better than most, having played all of them on the piano nearly a decade ago. Goode added the Sarabande from Bach's Partita No. 1 as an introspective encore.

The marimba showed up next in Emmanuel Séjourné's immediately winning Marimba Concerto, which was composed in 2005 and caught on big time (many YouTube videos

of the piece exist) but was apparently revised in 2015. It is in two movements of nearly equal length. The first is an outpouring of lovely elegiac song, with the marimba keeping up a steady tattoo against the string backdrop. The second movement happily plays with flamenco patterns as it gives the soloist a physical workout running around the five-octave instrument.

The LACO's principal timpanist-percussionist Wade Culbreath—also a busy freelancer in the film studios and with the Los Angeles Philharmonic on recordings—had a ball with the concerto, demonstrating his dazzling technique with two and four mallets and his ability to incorporate flamenco and jazz feeling.

From there, Kahane wrapped things up with a crisp, brisk jog through Haydn's Symphony No. 88, beautifully played by the LACO—so beautifully that, in the final minute of the finale, Kahane pulled a Lenny—he stepped off the podium and just stood there nodding occasionally, letting the orchestra play by itself. There is a notorious video of Bernstein, acting against type, doing the same with the Vienna Philharmonic in the same music; this may become a standard party trick in conductor-land.

RICHARD S GINELL

## **Gubaidulina: *Canticle of the Sun* (US premiere)**

### **Los Angeles Master Chorale**

Ever on the prowl for unusual concert material while also maintaining something of a regular diet of *Messiahs* and Requiems, Los Angeles Master Chorale Artistic Director Grant Gershon went for a century-spanning all-Russian program to open the 2015-16 season in late September. The centerpiece was the West Coast premiere of Sofia Gubaidulina's sprawling showcase for Mstislav Rostropovich, *The Canticle of the Sun* (1997), where 23 singers from the Master Chorale were joined by a solo cellist, two percussionists, and celeste.

Meanwhile, there were two other events going on that made one wonder whether there was any psychic planning. *The Canticle of the Sun* is set to a text by St Francis of Assisi, the figure who inspired the name of Pope Francis, whose headline-making tour of the East Coast

concluded in Philadelphia the day of the concert. Also, a rare total lunar eclipse got underway just as Gershon began conducting, reaching its peak at intermission just in time to illustrate St Francis's ode to "our sister the moon, which Thou has set clear, precious and lovely in heaven". Someone's crystal ball was working properly when the season schedule was drafted.

*Canticle* is a 39-minute, expansively paced, sparsely furnished meditation on St Francis's text, emphasizing atmosphere over intellectual content. It stretches the cello's vocabulary of extended techniques beyond its limit, to the point where the soloist is asked to tap the cello's bridge, bow the tailpiece, and even temporarily abandon the instrument altogether for a bass drum, gong, and flexitone. The percussion effects, including the dim eerie whine of a glass harmonica, are applied with a light touch. Robert De Maine, the principal cellist of the Los Angeles Philharmonic, was given the unenviable task of following the example of the charismatic Slava in this work, which he did energetically and fearlessly.

As keen as the astronomical timing of this concert was, it would have made more chronological sense had the sequencing of the concert followed the premise of its title, "The Russian Evolution". The Gubaidulina piece was placed before intermission; afterwards came a historical tasting menu of excerpts from Tchaikovsky's and Rachmaninoff's Liturgies of St John Chrysostom, Rachmaninoff's *All-Night Vigil*, Gretchaninoff's *Passion Week*, and finally the little-known Andrei Ilyashenko's 'We Should Choose to Love Silence'. The order should have been reversed so that the historical material laid the foundation of the Russian sacred music tradition before intermission and then had Gubaidulina take it to strange new places afterwards.

Nevertheless, in its scrambled way, the survey illustrated how Tchaikovsky created solemn yet sensual four-part ecclesiastic choral beauty, which Rachmaninoff expanded to lush, thicker, 8- and 12-part harmony, while the Gretchaninoff and Ilyashenko excerpts had a less austere, more romantic temperament. The full Master Chorale sang all of it like a world-class outfit, with exceptional clarity and body beautifully projected.

RICHARD S GINELL

# Tchaikovsky Competition

## Winners

### Carnegie Hall

For its 15th edition the International Tchaikovsky Competition went high tech, streaming the competition live from Moscow and St Petersburg via Medici TV for nine hours a day for two weeks straight. Like a musical World Series, international audiences watched and reacted via social media, including the usual expressions of outrage over the results. (There was no Gold Medal awarded in violin, for instance.)

But the Winners Recital at Zankel Hall on October 24—the only US stop on the winners' tour—was an old-fashioned affair, with attendees in festive wear bearing bouquets, plus a dozen anti-Gergiev demonstrators marking a major Carnegie Hall event, even though the concert was on a Saturday at noon. (Valery Gergiev, co-chair of the competition's committee, was the concert's host.)

The first player was the youngest: 21-year-old Romanian cellist Andrei Ionita, poised and calm. Playing a sweet-voiced 17th-Century Brescia instrument, the young artist gave Schumann's *Fantasiestucke*, Op. 73, an unstudied nonchalance, with flow and subtle expressive flexibility. Julius Klengel's *Scherzo*, Op. 6, has the technical hurdles typical of a jury or examination piece, which the cellist conquered with ease—he's been playing the piece for years, as evidenced by a 1994 YouTube video, which, next to the video of the competition finals, also shows how he has matured artistically. Ionita was to my ears the most musically developed of the prize winners.

Mezzo soprano Yulia Matochikina, at age 32 the most seasoned and polished of the prize winners, sang a Rachmaninoff song and one from Tchaikovsky's *Maid of Orleans*. Her glamorous appearance was borne out by her singing: a rich, burnished tone, with a characteristic Russian darkness, a free top register, and firm chest voice. Both her timbre and cool demeanor reminded me a bit of Olga Borodina. With a bit more emotional spontaneity, or, perhaps, if she loses the studied hand gestures, she should become an international regular.

The competition's Grand Prix winner was Ariunbaatar Ganbaatar, a 27-year-old bass singer from Mongolia, discovered and recruit-

ed for the Buryat State Academic Opera in 2014 while on tour with a Mongolian ensemble. His burnished voice is resonant and centered. His rendition of Yeletsy's aria from Tchaikovsky's *Queen of Spades* was lovely if not meltingly moving, but I most look forward to hearing him move into the floor-shaking Russian bass parts that are so hard to cast. He has a phenomenal instrument with exciting potential.

Valeria Polunina, a Juilliard collaborative piano doctoral student, was the fine accompanist for these three soloists. Juilliard students must be vying to have her play for them.

Dmitri Masleev, a 27-year old Russian, won the Gold Medal for piano. His boyish looks belied his precision and confidence, evident even before his first note. Both Tchaikovsky's 'Un Poco di Chopin' (Piano Pieces, Op. 72:15) and Horowitz's arrangement of Liszt's transcription of Saint-Saens's *Danse Macabre* displayed a dazzling technique. He wasn't the most profound of musicians—he needs to do more with silence and contrast—but he was able to structure his performances of these unwieldy show-stoppers into coherently shaped pieces. Of course, the crowd went wild.

Leaving the hall I overheard a young woman carrying a violin remark how glad she was to have skipped another obligation to attend this concert. Free tickets provided to Juilliard students were an astute way to inspire more western talent to enter the competition—which, in spite of Van Cliburn's long-ago win, remains largely an Eastern event.

SUSAN BRODIE

## Jerusalem String Quartet

### Rochester NY

Kilbourn Hall in the Eastman School of Music has amazing acoustics for any configuration from a recital and octet to a small orchestra and chamber opera. Opened in 1922 with 444 stadium-style seats, the mellow, balanced sound projects naturally—no extra effort needed.

That is what the Jerusalem String Quartet didn't judge well on October 18, despite a 30-minute sound check before the concert. Haydn's Quartet, Op. 77:1 was the loudest and most aggressive Haydn playing I've ever heard, but the style was heavily romantic with thick textures and long legato phrases held at one



*forte* volume, in many instances for seven out of eight measures. In other words, phrases weren't lyrically shaped. In the first movement the very slow tempo and early intrusive use of rubato only emphasized this. The group's ensemble was total, and all four players had the same point of view, but it sounded as if they were musicians from Zubin Mehta's heavily romantic, thick-textured Israel Philharmonic making their first foray as a quartet that had yet to learn the difference between orchestral and chamber music.

The second movement accentuated another problem as well: was it their tuning or the quality of their instruments? Their basic pitch was on the low end, and their instruments, which didn't blend well, had a nasal edge. The Adagio gave them no place to hide their occasional sour pitches, which occurred in the other two works as well.

Haydn's writing in the last two Presto movements served their approach better: one line of melody, a pairing of two instruments underneath, a bass line, and quick bouncy tempos. The tempos didn't allow them time to mush things up.

Bartok's Quartet No. 5 revealed yet another problem with Jerusalem's Mehta-like style: their basic sound was vertical—that is, all four players played at the same volume simultaneously. They got loud together, decrescendos together, and got soft together—a very homophonic sound, the opposite of subtle, terraced,

and transparent. I regard this work as the composer's most intellectual quartet: I understand it but it never charms me; it's very dramatic but not moving. When I caught myself tapping my foot in precise rhythm, it became clear to me why all the hot energy on stage was not generating a stirring effect. Kilbourn's quartet audiences are dedicated but usually would give a standing ovation to a wolfhound howling. But on this day they were unusually subdued for the Haydn and Bartok; you could hear a pin drop at the cute, precise, too-studied ending to the second movement and at the joke near the end of the finale. There wasn't an ounce of humor.

The audience did warm, however, to the Jerusalem's interpretation of Dvorak's *American Quartet* (No. 12). The opening movement was the players' weakest, revealing yet another problem: their basic thick legato orchestral sound allowed for neither breathing between phrases nor space for textures and rhythms to be effective. But the other three movements gave me a new appreciation for Dvorak's brilliant quartet writing: a melody passed among the players, supported by a pairing of instruments passed among the other players and a bass line that is often pizzicato. Not even the aggressive Jerusalem Quartet could fail here. It was as if Orpheus had charmed them, allowing room for a long-lined legato style, supported by lines that couldn't help but be played in a terraced, nuanced, and very expressive manner, with the final movement's quick and upbeat rhythms keeping them on toe point, though in the short final coda they were again so aggressive that I could barely hear the viola's melody line.

The audience responded favorably enough that the Jerusalem's encore, the Adagio from Haydn's *Sunrise Quartet* (Op. 76:4), was the concert's high point. They really *can* play serenely! It was the first time all afternoon that I paid attention to their use of vibrato. Emotionally shaped lyricism and terracing can do that!

GIL FRENCH

## Carlo Grante, piano New York

Carlo Grante's September 15 "Chopin" recital at Tully Hall started with Piano Sonata No. 2, followed by the world premiere of Bruce Adolphe's *Chopin Dreams*, and finished with



Carlo Grante

the second half devoted to Leopold Godowsky's monstrously difficult *53 Studies on Chopin Etudes* that here were selected and ordered to correspond with Chopin's *Etudes*, Op. 10, and included five for the left hand alone.

The audience was unusually rude, and I wondered what effect that had on Grante. There was a prolonged cell phone ring, a lot of noisy drops of various items, and talking and texting during the performance. Many late arrivers, not seated until the completion of the 20-minute sonata, made for a mini-intermission between the major works on the first half. Those present applauded between every movement of the sonata. A large number left at intermission or were still standing and talking as Grante entered the stage to begin the second half. Maybe I'm spoiled, but I have come to expect a certain norm in New York: knowledgeable, attentive audiences with class. Grante's recital had \$15 tickets advertised on the internet—a very good price for a Lincoln Center event, and that may have brought in a large number of people who have never attended a piano recital, or at least didn't seem to care much about what was going on in front of them.

It is hard to divorce the audience from the performance, but I felt that Grante was not in top form. The opening movement of the sonata with its restless left hand figure was muddy rather than incisive, and there were more missed notes than I expected. Grante took the exposition repeat and fared better the second time through. He stood to acknowledge the big applause at the end of the movement and again after the superb Scherzo. He effectively lost control of his audience and

probably encouraged more of the same behavior. The middle of the 'Funeral March' is one of Chopin's most poetic utterances and was played beautifully, at a hushed, barely audible level to a surprisingly quiet and attentive audience. The big applause at the end of the March carried through many measures of the Finale, which was begun without pause.

Adolphe's demanding *Chopin Dreams* is inspired by the thought of Chopin being alive today and living in New York, maybe making some money playing at a jazz club. The jazz and blues influence is evident right from the opening 'New York Nocturne' movement. Also, the shadow of Gershwin hovers over much of this work. 'Jazzurka' is loosely based on Chopin's Mazurka, Op. 17:4, 'Brooklyn Ballade' draws upon Ballade No. 1, and 'Quaalude' on Prelude No. 3. Two dances unknown to Chopin would be known in the imaginary contemporary setting: 'Piano Popping' based on hip-hop rhythms (and a nice element of humor) and 'Hora', something Chopin might have played at a Bar Mitzvah.

Adolphe was keenly aware of Grante's virtuosity and abilities with contemporary music. He thus wrote quite difficult music, though I wondered how comfortable the pianist was with the distinctly American jazz style running through these pieces. The rhythms and figurations seemed more studied than natural. Grante used the music and a page-turner. I found most interest in the movements that clearly referred to Chopin; the other three seemed longer than their material warranted, but in different hands who knows? *Chopin Dreams* was both accessible and quite successful; the composer took a number of bows alone and with Grante.

Godowsky's *53 Studies on Chopin's Etudes* taps all Chopin's works in that genre, many more than once; nearly half are for the left hand alone. A couple of Godowsky's techniques are to arrange the etude for the left hand and have counterpoint or even another etude in the right, or to switch the original material from one hand to the other. Chopin's right hand part gets played by the left hand, while the original accompaniment is elaborated on as the dominant treble part. The writing is frighteningly difficult and performances are rare.

Grante began the second half with Study 4, based on Op. 10:2, rather than the programmed Study 1, based on Op. 10:1. I wondered if he was distracted by the audience; but nothing was said, and I was disappointed that

we never heard the big, highly virtuosic opening piece. In general I was pleased with Grante's playing in the next nine programmed studies. Then Study 21 was skipped (Op. 10:11). Ending a recital with the 'Revolutionary Etude' is not unusual, but, when played entirely by the left hand, it certainly is. Here the pianist's well-established reputation as a super-virtuoso was certainly on display. It was followed by a couple of curtain calls but no encores.

I would like to see Grante again, under different circumstances.

JAMES HARRINGTON

## Opera Everywhere

### **Mazzoli: *Song from the Uproar***

### **Los Angeles Opera (Off-Grand)**

Los Angeles Opera seems to be going in two directions at once this season. As the main subscription season at the Dorothy Chandler Pavilion has become more conservative (three Puccini productions out of seven operas), the company's experimental bent under President and CEO Christopher Koelsch has been expanding mainly into smaller off-site locations. Part of the motivation is to get the company out more into the vast L.A. metropolitan region; another is to attract younger audiences.

A post-opera panel thought it necessary, without prompting, to explain to veteran operagoers why Missy Mazzoli uses fuzz-tone distortion from an electric guitar in her score for *Song from the Uproar*, which was given its West Coast premiere in REDCAT (the black-box theater in the basement of Disney Concert Hall) October 10. Yet if there were any grizzled, confused Puccini or Verdi devotees in the grandstand, I didn't notice them among the predominantly young hip crowd.

Obviously this contemporary piece was an altogether different animal from your usual grand opera. It probably shouldn't even be

called an opera; it's more of a staged song cycle or perhaps a monodrama.

The piece is a loose dramatization of fragments from a journal written by Isabelle Eberhardt (1877-1904), a young Swiss woman who, after losing her parents and brother at 21, set out on her own to explore Algeria. She roamed the desert alone, converted to Islam, got into a stormy on-and-off relationship with a native Algerian who eventually dumped her for another woman, and finally drowned in a flash flood. The pages of her journal were scattered about, salvaged, dried out, and published as the testimony of an independent woman decades ahead of her time. In that context, the scatter-shot organization of this "opera"—individual songs separated by interludes—makes sense, though one could make out some form of chronological narrative.

Mazzoli's first version was a 30-minute capsule of the work with a libretto written by herself and performed in 2009. But when she wanted to expand it to its present 70-minute form, librettist Royce Vavrek was brought in to help, and Beth Morrison Projects got the production together, with Gia Forakis directing and choreographing.

It began with the hissing surface noise of a simulated 78-RPM recording and doctored black-and-white films from the beginning of the 20th Century (though none of Isabelle herself) establishing the period. The "Overture" was a deliberately distorted wave of amplified murk, creating a surreal atmosphere that cleared up immediately afterwards as Steven Osgood, an assistant conductor at the Met, led the five-person NOW Ensemble behind a scrim.

An audio recording was made after the original production at New York's Kitchen in 2012, but it pales beside the effect of actually seeing and hearing a staged production. The score seemed to open up; it was more playful in spots without overshadowing the dominant glum mood, with a slight North African influence in appropriate scenes but no attempts at outright pastiche. There were some ominously effective passages for low electronic drones underneath ghostly electronic voices and flute. The fuzz-toned electric guitar gradually assumed sinister timbres borrowed from the rock music world, yet it was treated as just another component in Mazzoli's color scheme, as Isabelle's desert world closed in on her.

*Song from the Uproar* is mostly a tour-de-force for a single performer, here mezzo Abi-

gail Fischer, who sang the role of Isabelle at the piece's 2012 premiere and on its recording. Clad in an outfit more suited for a male, sometimes surrounded by five choristers in contrasting black repressed Victorian garb or dressed as Arabs (labelled the Chorus of Isabelles), Fischer was asked to be a wide-eyed tourist, to take some simulated drags from a cigarette and a hookah, execute rather pointless arm movements, seduce a pianist, and even play a few passages herself on the keyboard. Fischer's performance has grown considerably since the recording was made; she's much more into the character, singing more emotionally and powerfully in a thick mezzo voice. In the end, she was left standing alone on stage in a one-piece swim suit, as the flood waters cascaded on the scrim and pages of her journal fluttered across the stage.

All of this would have been more comprehensible to the audience had the production bothered to include supertitles. Not much of Fischer's amplified diction could be understood, and the flashes of bare-bones storyline on a screen was all the audience had as a guide. But one could argue that atmosphere, not narrative, was the point of the exercise, and in its hazy way *Song from the Uproar* did leave us thoughtfully lost in the desert, as it were.

RICHARD S GINELL

## **Allen & Visconti: *Andy: A Popera* (World Premiere) Opera Philadelphia and Bearded Ladies**

The last time I can recall having my hand stamped was back in my youthful days of going to Manhattan nightclubs. It happened again at a new opera about Andy Warhol. A silhouette of the pop artist—crazy hair, heavy eye glasses—in blue ink on my hand served as proof of admission. But I knew in advance that it would be a different kind of night, since it took place in a warehouse well outside the city center.

*Andy: A Popera* was a collaboration of the reputable Opera Philadelphia and the drag company known as The Bearded Ladies. Music was by Health Allen and Dan Visconti, with stage direction by John Jarboe. The profusion of costumes was by Rebecca Kanach and the inventive set by Oona Curley.

The whole affair was grand and elaborate but leaned more toward pop than opera. Electric keyboards, guitar, drum set, and amplified violin provided accompaniment to songs reminiscent of rock musicals like *Hair*, *Rocky Horror Picture Show*, and *Hedwig and the Angry Inch*. The second act must have reached toward somewhat grander ideals because I walked away hearing *The Phantom of the Opera* in my head.

Though the musical performances were kind of ragged and broad, it all evoked the quick lines and bold colors of Warhol's silk screens. Many other avenues of the artist's work were also celebrated in fresh ways, including his black-and-white films (through projection of video feeds above the thrust stage) and his collaboration with Merce Cunningham (with rectangular mylar cushions that bounced amid the audience). Some of Warhol's aphorisms on art and life became brief quasi-motets sung between a few of the early scenes.

Self-portraiture and multiplicities, other trademarks of Warhol, literally came to life as more and more Andys kept appearing on stage, played by a chorus of men and women, all ages and sizes, dressed in identical blue-striped T-shirts and silver wigs. The principal Andy was the boyish Mary Tuomanen, and she was given something resembling a genuine aria near the end of the night. Other singing characters were the Campbell's Soup can, the Brillo box, Marilyn Monroe, Elvis, and a giant banana.

It wasn't all fun and games though. Act I came to a grinding halt with the attempted assassination of Warhol that occurred in 1968. To re-enter the space after intermission, we processed past his hospital bed and then heard an endless spoken harangue from the shooter, the deranged feminist Valerie Solanas, played by Kate Raines, who had an uncanny resemblance to comedian Sandra Bernhard.

Andy rallied—partly owing to the ministrations of his ever-present mother Julia, portrayed by the Polish actress Malgorzata Kasprzycka, and to an angelic turn by Candy Darling, a transgender star of the Warhol scene, played by Scott McPheeters.

After its two-week run, as part of the Philadelphia Fringe Festival, the popera burst, probably never to be seen again. It was a spectacle in the manner of a 60s "happening" that I won't soon forget.

JOSEPH DALTON

# Critics' Choice 2015

We asked our writers to list the best 10% (maximum) of what they reviewed in 2015. Some do not include reissues, but some do. Some list them in order of preference, others alphabetically, others in order published. We list the issue so you can reread the reviews.

## George Adams (in Newest Music)

*Law of Mosaics* (A Far Cry) Crier 1402, M/A

**LIZEE:** *Bookburners* (So Percussion) Centre-discs 20514, M/A

**PAREDES:** *Cuerdas del Destino*, Aeon 1439, J/A  
*Clockworking* (Thoraldsdottir, Gudnadottir, Sigfusdottir, Bjarnadottir, Jonsdottir, Nordic Affect) Sono Luminus 70001, N/D

**FREY:** *Extended Circular Musics*, Musiques Suisses 144, N/D

## Paul Althouse

**BRAHMS:** *Choral Works* (Reuss) Harmonia Mundi 902 160, M/A

**ELGAR:** *Dream of Gerontius; Sea Pictures* (A Davis) Chandos 5140 [2SACD] M/A

**BEETHOVEN:** *Violin Concerto; Triple Concerto* (Oistrakh/ Cluytens) Praga 350 082 [SACD] M/J

**DVORAK:** *Symphonies, all* (Serebrier) Warner 13201 [7CD] N/D

## John Barker

**HANDEL:** *Allegro, Penseroso, & Moderato* (McCreech) Signum 392, N/D

**PURCELL:** *The Indian Queen* (Christophers) Coro 16129, S/O

*Au Saint Nau* (Ensemble Clement Janequin) Alpha 198, M/A: 218

*Francois Ier: Music of a Reign* (Dadre) Zig-Zag 357, N/D: 200

*Little Barley-Corn: Renaissance Christmas* (Toronto Consort) Marquis 81457, N/D: 214

**HANDEL:** *Rinaldo* (Kaschner, Colla Mari-onettes) Arthaus 102207, N/D: vid

## Alan Becker

**CHOPIN:** *Waltzes; Nocturnes* (5) (Lortie), Chandos 10852, S/O

**DUSSEK:** *Piano Pieces* (Paolini) Toccata 275, M/A

**NIEMANN:** *Piano Pieces* (Bing Bing Li) Grand Piano 662, J/A

**SCARLATTI:** *Sonatas* (18) (Kamenz) Naive 5399, J/F

**VANHAL:** *Capriccios* (Tsalka) Grand Piano 680, J/A

*Grigory Sokolov in Salzburg 2008*—DG 4794342 [2CD] J/A: 198

*Benjamin Grosvenor: Dances*—Decca 4785334, J/F: 205

*Broadway to Hollywood: Richard Glazer*—Centaur 3347, J/A: 196

## Charles Brewer

**COUPERIN:** *Apotheoses of Lully and Corelli; Sonatas* (Gli Incogniti) Harmonia Mundi 902193, J/F

*Polyphonies Oubliees* (Binchois Ens) Aparte 97 [2CD], M/J: 204

**BACH:** *Musical Offering* (Ricercar Consort) Mirare 237, M/J

*Frottole* (Ring Around) Naxos 573320, N/D: 199

## Stephen Chakwin

**MAHLER:** *Symphonies 3+4* (Jarvi) Cmajor 719204, J/A: vid

**MAHLER:** *Symphonies 9+10 Adagio* (Jarvi) Cmajor 729804, S/O, vid

**WAGNER:** *The Ring* (Konwitschny) Walhall 334, N/D: arc

## Robert Delcamp

**BERLIOZ:** *Symphonie Fantastique* (Albrecht, org) Oehms 692, M/A

**HANCOCK:** *Organ Pieces* (Wilson) Raven 951 [2CD] M/A

*My Heart at Thy Sweet Voice* (Conte, Ennis) Gothic 49294, N/D: 185

## Stephen Estep

**LOCKLAIR:** *Choral Pieces* (Pegg) MSR 1463, J/F

**NOSKOWSKI:** *Symphony 3* (Florencio) Sterling 1101, J/F

**SHOSTAKOVICH:** *Quartets 14+15* (Prazak) Praga 250306, M/J

**SHOSTAKOVICH:** *Symphony 8* (Tabakov) Gega 381, M/J



**JONGEN:** *Tableaux Pittoresques+* (Haeck) Mus en Wallonie 1575, J/A  
*Permutations* (Nelson) Sono Luminus 92186, J/A: 201

### Elliot Fisch

**LEHAR:** *Land of Smiles* (Morbisch Festival) Videoland 7, M/A: vid  
**STRAUSS, J:** *Night in Venice* (Morbisch) Videoland 5, M/A: vid  
**LEHAR:** *Count of Luxembourg* (Morbisch) Videoland 13, M/J: vid  
**HERBERT:** *Dream City; Magic Knight* (Ohio Light Opera) Albany 1541, M/J  
**BERNSTEIN:** *On The Waterfront* (Stoloff) Intrada 7141, J/A

### Gil French

**HAYDN:** *Piano Sonatas & Concertos* (McDermott) Bridge 9438, M/J  
*Cavatina at the Opera* (Cavatina Duo) Bridge 9448, S/O: 185  
*Romance Oubliée* (Zimmermann, Hoppe) Myrios 14, S/O: 204  
*Wild Bird* (Kraunzner, Vechtl) Oehms 1825, N/D: 195

### Bill Gatens

**WILLIAMSON:** *Organ Pieces* (Winpenny) Toccata 246, J/F  
*Canticles from St Paul's* (Carwood) Hyperion 68058, J/F: 227  
**BYRD:** *Mass for 5 Voices+* (Herreweghe) Phi 14, M/A  
*The Spy's Choirbook* (Skinner) Obsidian 712, M/A: 212  
**LEIGHTON:** *Choral Pieces* (Layton) Hyperion 68039, S/O  
*Sing Thee Nowell* (New York Polyphony) BIS 2099, N/D: 221

### Allen Gimbel

**PANUFNIK:** *Violin Concerto* (Sitkovtsky) CPO 777 682, J/F  
**RZEWSKI:** *4 Pieces* (Van Raat) Naxos 559759, J/F  
**TORKE:** *Miami Grands* (Danchev) Ecstatic 92251, M/A  
**NORMAN:** *Play* (Rose) BMOP 1040, M/J  
**GORDON:** *Dystopia* (Robertson) Cantaloupe 21105, J/A

### Todd Gorman

**CORELLI:** *Sonatas, op 5* (Petri) OUR 6220610, N/D  
**KALLSTROM:** *Flute Pieces 2* (Pinter, Alvarez) Centaur 3272, S/O  
**KARG-ELERT:** *Flute Pieces* (Roorda) Naxos 573269, M/J  
**MOSCHELES:** *Flute Pieces* (Seo) Naxos 573175, S/O  
**PAGANINI:** *24 Caprices* (Seres) Hungaroton 32724, J/F  
**PUCIHAR:** *Flute Pieces* (Molumby) MSR 1448, M/J  
*Solitude* (Hoskuldsson) Delos 3447, N/D: 180  
*Taracea* (Seldom Sene) Brilliant 94871, S/O: 186

### Philip Greenfield

*American Polyphony* (Polyphony) Hyperion 7929, N/D: 204  
**BEETHOVEN:** *Missa Solemnis* (Haitink) BR 900130, N/D  
**DVORAK:** *Requiem* (Wit) Naxos 572874, M/A  
**HONEGGER:** *Joan of Arc* (Cotillard/Soustron) Alpha 708 N/D: vid  
**JANACEK:** *Slavonic Mass* (Netopil) Supraphon 4150, M/A  
**ROSSINI:** *Petite Messe Solennelle* (Dantone) Naive 5409, S/O  
*Sacrum Convivium: French Choral* (Nethingsa) Chandos 10842, J/A: 212

### Gregory Hamilton

*Vom Himmel Hoch: Christmas Organ* (Hartmann) Oehms 865, N/D: 212

### Lawrence Hansen

**PROKOFIEFF:** *Romeo & Juliet* (Gergiev) Marinsky 552, J/F: vid  
**KHACHATURIAN:** *Piano Concerto*; **PROKOFIEFF:** *Concerto 3* (Arghamanyan) Pentatone 5186 510, M/A  
**RACHMANINOFF:** *Symphony 1; The Rock* (Kitaenko) Oehms 440, M/A  
**SHOSTAKOVICH:** *Quartets 1, 8, 14* (Borodin Qt) Decca 4788205, N/D  
**MOZART:** *Violin Concertos, all* (Zimmermann) Hansler 98.030, J/A

### Patrick Hanudel

*Clarinet Quartets:* Mozart, Crusell, Hummel (Dimitrova, Schiller, Zappa) Sterling 1694, M/A: 189  
**MOZART:** *Clarinet Concerto*; **DRUZECKY:** *Bas-*

set *Horn Concerto* (Neidich) Bremen Radio 1402, M/J

**BRAHMS:** *Clarinet Quintet; Waltzes; Hungarian Dances 1+7* (Ottensamer) Mercury 481 1409, J/A

*Nordic Concertos: Crusell, Hillborg, Holmboe, Rehnqvist* (Frost) BIS 2123, J/A: 187

**CAVALLINI:** *Clarinet Concertos; Bellini Fantasy; Variations* (Porgo) CPO 777 948, N/D

### James Harrington

**BACH:** *2 Piano Pieces* (Anderson & Roe) Steinway 30033, M/J

**CHAMINADE:** *The Flatterer; Piano Sonata; 8 Etudes; The Faun; Bygone Days* (Polk) Steinway 30037, J/F

**LISZT:** *2-Piano Pieces* (Genova & Dimitrov) CPO 777 896, J/A

**RACHMANINOFF:** *24 Preludes* (Levkovich) Piano Classics 89, N/D

**MEDTNER:** *Piano Concerto 3*; **SCRIABIN:** *Concerto* (Sudbin) BIS 2088, J/A

**STRAVINSKY:** *Rite of Spring*; **MOZART:** *2-Piano Sonata*; **SCHUBERT:** *Variations* (Argerich & Barenboim) DG 479 3922, M/A: 197  
*Etude: Liapounov, Chin, Szymanowski, Kapustin* (Hammond) BIS 2004, S/O: 198

### Rob Haskins

**BACH:** *French Overture, Italian Concerto+* (Watchorn) Musica Omnia 508, J/F

**BACH:** *Chromatic Fantasy & Fugue+* (Sykes) Raven 959, J/F

**CAGE:** *Child of Tree+* (Gray) Mode 272, M/A

**CAGE:** *Constructions+* (Third Coast Percussion) Mode 243, M/A

**RAMEAU:** *Harpsichord Pieces, all* (Esfhani) Hyperion 68071, M/A

**STOCKHAUSEN:** *Kontakte+* (Schick, Avery, Lukacs) Mode 274 M/A

**REICH:** *Music for 18* (Ensemble Signal/ Lubman) HM 907608, S/O

*Time Present and Time Past* (Esfhani) DG 4794481, S/O: 192

**CAGE:** *Aria; Ryoanji+* (Isherwood) BIS 2149, N/D

**LUCIER:** *Risonanza; Broken Line+* (Trio Nexus) Mode 281, N/D

### Roger Hecht

**BRUCKNER:** *Symphony 00* (Young) Oehms 686, J/F

**SCHUBERT:** *Octet*; **WIEGAND:** *Dunkel Lichter* (East Side Octet) Es-Dur 2051, N/D

**STRAUSS:** *Symphonia Domestica; Die*

*Tageszeiten* (Janowski) Pentatone 5186507, N/D

**VAUGHAN WILLIAMS:** *Symphony 4; Dona Nobis Pacem; Lark Ascending* (Spano) ASO 1005, J/F

**WOLF-FERRARI:** *Die Neugierigen Fruen* (Schirmer), CPO 777739, N/D

### Erin Heisel

*Meditation* (Garanca) DG 21327, J/F: 213

**HANDEL:** *Arias* (Coote) Hyperion 67979, J/F

**SCHUBERT:** *Winterreise* (Goerne) HMC 902107, M/A

**BRAHMS & SCHUMANN:** *Songs* (Murray) Linn 443, J/A

*Love's Old Sweet Song* (Rudge) Champs Hill 92, S/O: 215

*La Vielle De Noel De La France A L'Acadie* (LeBlanc) ATMA 2523, N/D: 226

### Sang Woo Kang

*American Romantics: Boston* (Belogurov) Piano Classics 80, J/A: 196

*Motherland* (Buniatishvili) Sony 73462, J/F: 204

*Night Stories* (Lin) Hanssler 98.037, J/F: 207

**HUMMEL:** *Piano Sonatas* (Pompa-Baldi) Centaur 3411, N/D

**CHOPIN:** *Preludes, Mazurkas, Nocturnes* (Fliter) Linn 475, M/A

**DEBUSSY:** *Images; Preludes II* (Hamelin) Hyperion 67920, M/J

**ALBENIZ:** *La Vega; Azulejos; Navarra*; **SOLER:** *Sonatas* (Deferne) Doron 5039, M/J

### Kenneth Keaton

**CASTELNUOVO-TEDESCO:** *Guitares Bien Temperees* (Duo Pace Poli Cappelli) Brilliant 94833, J/F

*Emanuele Buono: Milano, Aguado, Castelnuovo-Tedesco, Rodrigo, Jose*; *Naxos* 573362, J/A: 197

**MERTZ:** *Guitar Duets* (Moller, Fraticelli) Naxos 573055, M/A

*Fandango* (Halasz) Prudence 398.6798, M/J: 186

*New Renaissance* (LA Guitar Qt) LAGQ 315, J/A: 205

*Autumn of the Soul: Cas-Ted, Tansman, Breville, Gilardino, Asencio* (Micheli) Contrastes 6201407, S/O: 189

**MIRTO:** *Norwegian Memories; Landscapes*; **KROGSETH:** *Viking Concerto* (Mirto) Brilliant 94955, N/D

## Barry Kilpatrick

**BUXTEHUDE:** *Sonatas* (Concert Brise) Accent 24291, J/F  
**MOZART:** *Horn Concertos & Quintet* (Eastop) Hyperion 68907, M/J  
*Snapshots* (Thurman) EBrass, J/F: 212  
*On the Way* (Hofmeir) Sony 4708, J/F: 212  
*Take this Hammer* (Sotto Voce Quartet) EBrass, J/F: 189  
*Brass Too* (Concertgebouw Brass) RCO 14010, M/A: 184

## Lindsay Koob

**PART:** *Choral Pieces* (Polyphony) Hyperion 68056, J/F  
**BACH:** *B Minor Mass* (St Thomas, Leipzig) Accentus 10281, J/F: vid

## Kraig Lamper (in Newest Music)

**SCHERZINGER:** *Hallucinating Accordion; Mirror Notes/Slow Noises* New Focus 153, N/D  
**GHYS:** *Blazer et/ou Cravate; This is the Album of the Future; Beaute Plastique; Melody from Mars; more*—Cantaloupe 21104, M/A  
**FREY:** *Pianist, Alone*—Irritable Hedgehog 12, M/J  
**SHAPIRO:** *Perpetual Spark*; **LIMBACHER:** *Air*;  
**BATES:** *Red River*; **BURHANS:** *Excelsior*—Cedille 148, J/F  
**ROMAN:** *Musica de Palladium; La Machine Line; Retrospectos; Fabulas; Passing Puntos*—Innova 904, M/J

## Bradley Lehman

**DUPHLY:** *Harpsichord Pieces* (Hamada) LiveNotes 7784, N/D  
**BIRD:** *The Oriental Miscellany* (Chapman) Signum 415, N/D

## Mark Lehman

**HETU:** *Quartets* (New Orford Qt) Naxos 573395, M/A  
*Boulez—20th Century* (44 CD set) DG 4794261, M/J: 170  
**SUCHON:** *Orchestral Pieces* (Jarvi) Chandos 10849, S/O  
**MATTHEWS, M:** *Quartets* (Clearwater Qt) Ravello 7910, N/D

## Peter Loewen

*Scordatura Violins* (Musikalische Garten) Ars 38152, J/F: 221

**CHARPENTIER:** *Mass & Motets to the Virgin* (Savall) Alia Vox 9905, M/A  
*Virga Prudentissima* (Weser-Renaissance) CPO 777772, M/J: 204  
**SCHEIN:** *Music* (Ensemble InAlto) Ramee 1401, M/J  
**BACH, CPE:** *Symphonies* (Age of Enlightenment) Signum 395, J/A  
*German Baroque Sacred* (Capella Sancti, Ricercar Consort) Ricercar 349, N/D

## Ralph Lucano

**PUUMALA:** *Anna Liisa* (Soderblom) Ondine 1254, N/D  
**SCHUBERT:** *Fierrabras* (Metzmacher) Cmajor 730804, N/D: vid  
**VERDI:** *Otello* (Bychkov) Decca 743862, S/O: vid  
**WAGNER:** *Ring* (Solti) Decca 4786748, M/J: BluRay audio  
*Franco Corelli*—Hardy 4053, M/A: vid  
*Stella di Napoli* (DiDonato) Erato 463656, M/A

## Joseph Magil

**BARTOK:** *Violin Sonatas* (Kelemen) Hungaroton 32515, J/F  
**BRAHMS, FRANCK, GRIEG:** *Violin Sonatas* (Wolf) Farao 108085, M/J  
**ERNST:** *Violin Pieces* (Christian) CPO 777894, J/A  
**SCHUMANN:** *Violin Sonatas* (DiEugenio) Musica Omnia 610, S/O  
**BACH:** *Violin Sonatas* (Russell) Linn 433, N/D

## Catherine Moore

*Laudarium* (La Reverdie) Arcana 379, J/A: 203  
**RORE:** *Ancor Che Col Partire* (Cappella Mediterranea+) Ricercar 355, S/O  
**ROSSI, M:** *Organ & Harpsichord* (Castagnetti) Brilliant 94966, N/D  
**VALENTINI:** *Instrumental Music* (ACRONYM) Old Focus 904, S/O

## David Moore

**ANTOINE:** *Piano Quartet; Violin Sonata* (Oxalys) Musique en Wallonie 1473, J/F  
**MAGNARD:** *Chamber Pieces*—Timpani 4228, J/F  
**WALTON & HINDEMITH:** *Cello Concertos* (Poltera) BIS 2077, M/A  
**WEESNER:** *Chamber Pieces* (Sequitur) Albany 1518, M/A  
**CASELLA & PIZZETTI:** *Cello Concertos* (Chiesa) Sony 3873, M/J

**GUBAIDULINA:** *String Quartets 1-4* (Molinari) ATMA 2689, M/J  
**PROTO:** *Double Bass Pieces* (Potaru) Red Mark 2003, M/J  
**PROKOFIEFF & SHOSTAKOVICH:** *Cello Concertos* (Isserlis) Hyperion 68037, J/A  
**MACMILLAN; DAVIES; BEAMISH:** *Trios* (Gould) Champs Hill 90, S/O  
**GUBAIDULINA:** *Guitar Pieces* (Tannenbaum) Naxos 573379, N/D  
*Neapolitan Cello* (Nasilo) Arcana 385, N/D: 178

### Robert Moore

*Blow Out, Ye Bugles: World War I* (Truro Cathedral) Regent 451 M/A: 221  
*Hymns to St Cecilia* (Royal Holloway) Hyperion 68047, M/J: 207  
**LISZT:** *Songs 3* (Finley) Hyperion 67956, J/A  
*Out of Darkness: Lent to Trinity* (Jesus College) Signum 409, J/A: 210  
**VERDI:** *Simon Boccanegra* (Hvorostovsky) Delos 3457, S/O

### Don O'Connor

**BRIAN:** *Sym 5,19,27* (Brabbins) Dutton 7314, J/A  
**BRIAN:** *The Tigers* (Friend) Testament 1496, J/A  
**GRAENER:** *Piano Concerto, Symphonietta* (Francis) CPO 777697, J/A  
**IBERT:** *Knight Errant, Loves of Jupiter* (Mercier) Timpani 1230, N/D  
**ROTT:** *Symphony* (Volle) Oehms 1803, J/F  
**THOMSON:** *Music Chronicles 1940-1954* (Library of America), M/A: book

### Richard Sininger

**STRAUSS:** *Elektra* (Aix) BelAir 110, J/F: vid  
**MOZART:** *Mitridate, Re di Ponto* (Page) Signum 400, M/A  
**CAVALLI:** *Elena* (Aix) Ricercar 346, M/A: vid  
**TCHAIKOVSKY:** *Iolanta* (Villaume) DG 479 3969, M/J  
**ESCAICH:** *Claude* (Lyon) Bel Air 111, S/O: vid  
**STRAUSS:** *Feuersnot* (Palermo) ArtHaus 109065 N/D: vid

### Jack Sullivan

**CRUMB:** *Vocal & Chamber Pieces*—Bridge 9445, N/D  
**KARPMAN:** *Ask Your Mama: 12 Moods for Jazz*—Avie 2346, N/D

### Donald Vroon

**STRAUSS:** *Zarathustra; Aus Italien* (Roth) Hanssler 92230, J/F  
**POULENC & SAINT-SAENS:** *Organ Symphonies* (O'Donnell/Nezet-Seguín) LPO 81, M/A  
**STRAUSS:** *Heldenleben* (Jansons) BR 900127, M/J  
**CHOPIN:** *Piano & Orchestra* (Marshev) Dana-cord 701, M/J  
**BRUCKNER:** *Sym 3* (Skrowaczewski) LPO 84, J/A  
**HOVHANESS:** *Sym 48; Sax Concerto* (Schwarz) Naxos 559755, J/A  
**CHOPIN:** *Mazurkas* (Primakov) LP 1021, S/O  
**RAVEL:** *Miroirs* (Grante) M&A 1289, S/O  
**ATTERBERG:** *Symphonies 1+5* (Jarvi) Chandos 5154, N/D  
**GRIEG:** *Lyric Pieces* (Fialkowska) ATMA 2696, N/D

### Stephen Wright

**TANSMAN:** *Violin Pieces* (Sahatci, Koukl) Naxos 573127, J/A  
**STEVENSON:** *Piano Pieces* (Guild) Toccata 272, S/O  
**BEETHOVEN:** *Piano Concertos 3+5* (Eschenbach) Pentatone 5186 201, S/O

## Canadian Opera—*from page 29*

Rather than being an aural shock to the system—400 years after Monteverdi “invented” opera—the delicate soundscape, along with carefully timed insertions of melodic bliss and an all-knowing, all-seeing chorus, yielded a wonderful sense of unity rather than stark contrast. The textures, tones, voicings, and church bells (elements that especially touched me, being a huge devotee of Charles Ives) were in concert with the mood of the whole offering and the text.

Lurking never far beneath the surface of all three works was the notion of identity, particularly losing it in the passions of love for another. And thus the masterstroke of using a simple veil to cover or reveal self and truth—even as a weapon during the torrid heat of armed conflict; it spoke volumes about putting those deemed weaker in their place, whether in centuries past or in the uncomfortable swirl of emotions and fear in our modern world, where many women are still forced to hide their real selves.

# Guide to Records

**ADAMS:** *China Gates*; see LISZT

**ALKAN:** *Chamber Concerto*; see RUBINSTEIN

**ANDRIESEN:** *Organ Pieces*

Benjamin Saunders—Brilliant 94958

Hendrik Andriessen (1892-1981) was a prominent Dutch composer in the 20th Century. He was organist at the Church of St Joseph in Haarlem and a teacher at the Institute for Catholic Church Music and later at the Royal Conservatory in The Hague. He is remembered most of all for his organ improvisations and efforts towards the renewal of Catholic liturgical music in the Netherlands. His large output includes eight mass settings, two operas, four symphonies, chamber music, and numerous organ works.

This program is organized around his four *Chorals*, the title of which acknowledges the influence of Cesar Franck. The first two sound as if they might be lost compositions by Franck, but the other two speak in language that belongs more distinctly to the composer. The other four works are varied in length and style. The Theme and Variations and the *Sonata da Chiesa* are the more interesting and used to be performed often on organ recitals.

Saunders plays on the restored 1904 Norman and Beard organ in Leeds Cathedral. The booklet contains a reflection on the composer by his son, as well as notes on the music and the organ by the performer. An excellent selection by a forgotten composer.

DEL CAMP

**ARENSKY:** *Piano Quintet*

with *Cello Pieces*; *Violin Pieces*

Rachmaninoff Trio; Leonid Lundstrem, v; Ilya Gofman, va—Tudor 7179—59 minutes

with *Trio 1*; *Quartet 2*

Spectrum Concerts Berlin

Naxos 573317—80 minutes

Arensky taught Rachmaninoff and studied with Rimsky-Korsakoff. He died quite young in 1906.

The Piano Quintet in D is rather rare on records. Gil French reviewed it in 2000 (March/April) and found it very dull, with bad sound. Here the sound is excellent, and the music therefore makes a better impression. It's only 23 minutes long and seems over before we really get into it. As usual with Arensky, the

slow movements are best; the fast ones seem pretty ordinary. Slow sections of fast movements and scherzos can be quite lovely (the contrast helps). If you like the Arensky trios—as I do—you may like the piano quintet as well.

I liked the Tudor recording, which I listened to first. But the Naxos is much better. There is more joy, more ecstasy, more elan, more tension, more shape to the phrases—and slightly better sound. There is not much difference in tempos, but the buoyancy of the players on Naxos (Russian, despite the Berlin home base) makes the music much more winsome.

The cello pieces are from Opuses 12 and 56. The violin pieces are from Opus 30. All of them are pleasant, but few will strike you as wonderful. He was simply not a great composer, though he wrote attractive music that resembles Tchaikovsky—a strong influence.

Naxos fills up the disc (80 minutes!) with two other of Arensky's best pieces. To have these three works together is very fortunate.

Quartet 2 is the one that was written for two cellos (only one violin), and I like it that way, though it is often performed the "normal" way. The only other recording I have of it is by the Lajtha Quartet (Hungarian) on Marco Polo (March/April 1996, reviewed by Harold Schonberg). That recording has very uninformative notes, but I think a second cello is used there too. II is the famous Tchaikovsky Variations, often heard with a full string orchestra. III (the last movement) is based on the 'Slava' tune that turns up often in Russian music (eg, *Boris Godounov*) and in one of Beethoven's *Razoumovsky* Quartets. For some reason that I cannot explain, I takes a minute longer here, but II is two minutes faster and III three minutes slower. I do not hear that much difference in playing tempos, so maybe it's repeats—at least in the last movement. In II the seven variations certainly vary in tempo, and it may be that the players vary them further. I honestly cannot say that the one recording is better than the other. I can say, as Harold Schonberg said in 1996, that Quartet 1 is boring and academic—so there is no reason to get the Marco Polo just to have that. (The Marco Polo also has a fine recording of the piano quintet—but not better than the Naxos one.)

The Naxos recording adds in the great Trio in D minor (No. 1), but this will never be a favorite recording of it because it is too fast. Did they decide that they had to rush thru it to bring in a disc of 80 minutes? It takes almost 28 minutes here, and it's usually at least 30 minutes. (The slow movement—the Elegy—is fine, because there is more room to speed up in a slow movement.) I like the Parnassus Trio and the Grumiaux Trio recordings. But I will keep the Naxos for the other two pieces, which seem close to ideal here.

VROON

**ATTERBERG:** *Cello Concerto;*  
*Horn Concerto*

Nikolai Schneider, vc; Johannes-Theodor Wiemes, hn; Hanover Radio/ Ari Rasilainen  
CPO 999874—60 minutes

The recording is from 2007, but it has only now been issued. I wonder why. It sounds very good, and the soloists are excellent. I can't help but remark that the normal English spelling of the city—Hanover—seems to be disappearing. In German it's Hannover, but we don't say Muenchen or Koln—and besides, English kings were from Hanover, so we naturally spell it the English way.

I had never heard the cello concerto. Paul Althouse reviewed another recording of it, by Truls Mork (Sept/Oct 2007). Here is part of what he said:

The cello concerto was written over a long period—1917-1923—and the composer conducted the premiere in Berlin. His instrument was the cello, and he played the Swedish premiere two months later. The harmonic language is hardly advanced over Brahms or Reger, though the emotions are more sweet than tortured. I don't suppose anyone would consider this a great piece, but it is very pleasant music, full of attractive melodies and inventive harmonies.

I might add that the slow movement is very meditative, and you need to drop what you are doing when you listen to it. Let it sink in.

The horn concerto is also beautiful music—again, especially its slow movement. This performance is slower than another I reviewed (Capriccio, March/April 1989). That is more cheerful and optimistic, this one more melancholy and atmospheric. The new one need not replace the old one, and either recording will probably win you to the music.

I have never much liked horn concertos—blat, blat!—but I like this one. I would say you

should get this if you don't have the horn concerto or if you really like the sound of a cello.

The composer lived from 1887 to 1974, but he hit his peak in the 1920s with works like these. He certainly ranks among the greatest Scandinavian composers. Like many composers he was also a music critic, and he really didn't like the way music was going after he wrote these works. Neither do I.

VROON

**AUBERT:** *Violin Sonata; Sillages;*  
*Habanera; Album Leaves*

Jean-Pierre Armengaud, Olivier Chauzu, p; Alessandro Fagioli, v—Grand Piano 648—68 min

French composer Louis Aubert's violin sonata, of 1926, is an overlooked treasure, and it's simply baffling that this is its first recording. I is boldly masculine, stoic, insistent and restless, always surging forward, swashbuckling. It is a lightly-accompanied soliloquy for violin, full of heroic self-pity, that little by little reaches an uneasy truce with despair. Debussy's *Images* springs to mind in III—an Irish jig, of all things, that's pushed aside by a wash of serenely triumphal, ravishing music that ends rudely, suddenly—"That is that!"

The solo piano work, *Sillages*, is a triptych of tone poems, 'By the shore', 'Socorry', and 'In the Night', whose titles feel rather divorced expressively from the music itself—textures that pleasantly caress the ears with flowing, burbling motion and thickly sonorous chords, but no melodies to linger in the memory.

The *Habanera* for piano four-hands, a reduction of a piece for orchestra, is anticipated by 'Socorry', but here more tranquil and languorous, growing agitated toward a noisy, clattery climax; this is perhaps the most superficially winsome piece here, and the notes claim it as Aubert's most performed orchestral work. The five *Album Leaves* are children's pieces, also piano four-hands, of modest technical demands and scarce charm, certainly no rival to Debussy's *Children's Corner*, Ravel's *Mother Goose*, or Fauré's *Dolly* suite.

Sound is tolerable, flat and two-dimensional, piano a bit muffled and the violin unnaturally louder than the piano in the sonata—which does no favors for Mr Fagioli's abrasive, sometimes flat tone; a better performance of this excellent sonata certainly awaits. Mr Armengaud's pedaling is a bit sloppy, sometimes cutting off chords too early—and he hums as he plays, which is distracting.

But you really need to hear this sonata.

WRIGHT

**AUERBACH:** *Images from Childhood;*  
*24 Preludes, 10 Dreams*

Eli Kalman, p—Centaur 3441—76 minutes

The Russian-American composer Lera Auerbach studied at Juilliard with Milton Babbitt; she's also an accomplished pianist. She writes in an agreeable modern idiom with familiar musical gestures, recognizable forms, and a wide harmonic palette. The best of her work here is a set of 24 preludes, a fascinating group of extremely short works that pack an emotional wallop. Eli Kalman plays them with panache and redoubtable technical authority, but the piano is recorded badly and sounds very brittle.

HASKINS

**BACEWICZ:** *Quartets*

Lutoslawski Quartet  
Naxos 572806+7—71+79 minutes

Quartet 2 (1943) was written during the war, and one would expect considerably more gloom and doom. Instead, the music is pleasant and occasionally even joyful, classically sculpted, and typical of the neoclassicism of the period. Tonal and rhythmically conservative, but often expressive, this is the confident work of a talented young-ish composer (she was 34) at the top of her game. I and III are filled with civilized energy, and the lengthy central movement is endowed with considerable depth. More through-composed than classically sectional, the music has a tendency to meander, like much music of the style (its baroque forebears tended to be saved by catchy subjects and voluminous repetition); but this (then) “modern” unfolding is more “natural”, and admirers of the neoclassic style will be delighted. I was.

The postwar 4 (1951) takes the more standard European 19th Century form and is thus said to be one of the composer's most “popular” works, especially with its jocular jig-rondo finale. Like its wartime predecessor, the piece is ambitious and adroitly crafted, but again does have a tendency to meander, especially in the slower music.

5 (1955), another “middle” quartet (of the seven), is in four movements—another try at the standard genre. It opens with a somewhat late-Beethovenian sonata form, continues with a spiky double fugue and a chorale-flanked slow movement, and concludes with a rather puzzling set of variations without a theme (coming across as an essay on the general idea of variations). The movement's pri-

mary material is likely exposed in its opening. A clever idea, but not particularly effective in practice.

I loved the Bacewicz collection I reviewed in March/April 2015, but I found the quartets impressive but mostly “interesting”. The Lutoslawskis give all seven of them all they've got.

GIMBEL

**BACH, CPE:** *Hamburg Symphonies*

CPE Bach Chamber Orchestra/ Hartmut Haenchen—Brilliant 94821 [2CD] 103:18

This is something of a classic recording. Of the two sets known as the “Hamburg Symphonies”, Haenchen recorded the strings-only set of six (W 182) in 1985 and the four “with 12 obbligato parts” (W 183) a year later. These recordings, made by Capriccio, have gone through a series of releases by that label, notably as part of its CPE Bach “Edition” (M/A 1991), and, more recently as a 2CD reissue (51033).

Meanwhile, in a licensing deal, the Brilliant label has been making its own CD reissues drawn from Capriccio's series.

Though recordings of each symphony set have come and gone over the years, Haenchen's cycle remains outstanding. He uses “modern” instruments, but with a strong awareness of the composer's strikingly “pre-romantic” character. Within that awareness, Haenchen has produced performances of restless power and stylistic tensions. Fortunately, too, after three decades, the recorded sound is full-blooded and robust. These are performances to live with, and so they can certainly be welcomed again in this reincarnation.

Concise but very intelligent notes in the booklet.

BARKER

**BACH:** *Art of Fugue*

Brussels Soloists/ Roger Vuataz  
Doron 2012 [2CD] 94 minutes

Roger Vuataz (1898-1988) was active in Swiss musical life, particularly around Geneva, as a composer, pianist, organist, conductor, and broadcaster. His opus numbers, which reached 133, include a great deal of sacred music, which testifies to his 50+ years as a church musician.

He revered the work of Bach and left orchestrations of the *Musical Offering*, the *Canon Variations*, and two of *The Art of Fugue*, one in 1933 for Scherchen, and this one in 1963. This arrangement is for strings and

five winds (flute, oboe, English horn and two bassoons). Often the instrument assigned one of Bach's lines will change in mid-stream, but I didn't find the switches bothersome. The final, incomplete fugue is included and fades out with a big retard, but Vuataz then appends a chorale (not 'Vor Deinem Thron', but 'Vater Unser' because it maintains the key of D minor).

In general the performance exploits the expressive side of Bach's writing. The tempos are fairly slow, the sound is thick, and the spirit of dance (believed by some to underlie all baroque music) is almost nowhere to be found. Some of the greatest moments, such as the wonderful Contrapunctus XI, sound a bit drab, hardly generating the excitement we often find in this movement. Vuataz's performance is, then, a fairly reverent affair, uninformed by period practice. These observations would matter little (to me, at least) were the performance top-notch; but alas, it doesn't have much polish, particularly in the wind playing. To be sure, there are nice moments—the inverted fugues and the final movements are nicely realized—but on the whole there are better ways to hear Bach's masterpiece.

ALTHOUSE

## **BACH:** *The Art of Fugue*

Schaghajegh Nosrati, p  
Genuin 15374—86 minutes

I once heard Buddy Rich announce at intermission that he and his big band would simply change some tempos and arrangements and do the same set of songs for the second half of the concert as the first. It was a rather pompous and sarcastic joke when he added that we, the audience, wouldn't even notice. Some of us would note how different the same tune can be, transformed by an inventive and expert arrangement.

Nothing in the history of western music can quite compare with what Bach was able to accomplish with a relatively simple musical subject in D minor in his *Art of Fugue*. Just as a big band arrangement is not notated exactly as it is performed, Bach did not supply any dynamic, phrase, or tempo markings, leaving all this to an unspecified instrument or ensemble. As I listened to Nosrati's captivating performance, the Buddy Rich statement came to mind. If she were to redo all of her performance choices—tempos, dynamics, phrasing, and articulation—we would get a very different interpretation of the same music.

Nosrati's recording joins many in my col-

lection: other piano versions (Jansen, Void 9809, M/A 2009; Lifschitz, Orfeo 802102, M/J 2011), harpsichord (Gilbert, DG 427 673), string quartet (Emerson, DG 474 4952), and even an old jazzed up ensemble version called *The Art of Fuguig* by William Malloch (Sheffield Lab). The current disc stands fully on the same level as my other recordings. Nosrati's choices are always musical and in the service of Bach's genius. Clarity of voices, creative and interesting phrasing, and a full variety of pianistic touches characterize this interpretation.

Nosrati is one of the younger generation of pianists to really keep an eye (and ear) on in the coming years. I noted that she is scheduled to make her US debut playing most of *The Art of Fugue* at the 92nd Street Y in New York on February 22nd, along with pieces by Mozart and Brahms. On the strength of this recording, I plan to be there. She is part of a small group of young pianists hand-picked by no less a Bach expert than Andras Schiff, who is the artistic director for the series. His comments about her playing are worth quoting here: "It is very rare that a young musician is dedicated to the music of Bach as Schaghajegh Nosrati is. She understands and plays this music with astonishing clarity, purity, and maturity."

HARRINGTON

## **BACH:** *Solo Cello Suites*

Inbal Segev—Vox 7911 [2CD] 2:26

Inbal Segev is from Israel. She began playing the cello at the age of 5 and came to the US at 16 by invitation of Isaac Stern. She admits to being 40 years old. She felt that it was time to record the Bach suites, and she plays them in a well-controlled fashion and is richly recorded.

These are not the most exciting interpretations I have heard. There is a tendency to hold back tempos a bit more than my attention span will allow sometimes, though her courantes and gigues are consistently dance-like. Her warm tone is a positive factor.

D MOORE

## **BACH:** *Cello Suites 4-6*

Nicolo Spera, g—Soundset 1066—80 minutes

All of Bach's works for solo violin or cello are playable on the guitar—and we have the example of Bach himself. He left his own arrangements of the fifth cello suite and the third violin partita for lute. In each case he added a separate bass line, filled in some chords, and (rarely) rewrote passages to make



them more idiomatic to the lute. What the lute—and the guitar—lacks in sheer sonority, it makes up in its contrapuntal abilities. Spera follows Bach's model for these transcriptions and adds to the sonority by the extended range of his 10-stringed instrument.

Guitars with extra strings are more rare now than they were in the past. Indeed, the Baroque lute, after the first six or seven strings tuned in fourths, would add strings extending the bass in diatonic whole or half steps. The 10-string guitar was common in the 19th Century—Mertz played and wrote for one—though the tuning was never standardized. Narciso Yepes played a 10-stringed instrument, but the extra strings were not played. He used them to extend the sympathetic vibrations so all notes of the chromatic scale were supported, and none was lower than the sixth string. Spera does not specify his tuning, but he does extend the range of the bass.

The playing is lovely. Tempos are relaxed, but they never seem sluggish; and he makes good use of cross-string fingerings to produce harp-like passages. This works best in the prelude to the sixth suite, where he creates a remarkable architecture. And his sound is particularly lovely, never forced. The extra bass adds much to make up for the guitar's lack of sonority.

The music is great, of course, and Spera's approach is sufficiently different that it is an easy recommendation.

KEATON

### **BACH:** *English Suites 1-3*

Montenegrin Guitar Duo  
Naxos 573473—63 minutes

This is the first recording of the Montenegrin duo, Goran Krivokapic and Danijel Cerpvoc, and it is auspicious. These are fine transcriptions, brilliantly played. The faster movements are played with infectious rhythmic energy and joy. Ornaments sparkle like firecrackers, and some of the slower movements are simply ravishing—listen to the sarabande from the second suite and be awash in beauty!

And the music is Bach's—need I say more? Though only a few of Bach's harpsichord pieces are playable for solo guitar, nearly all of it can be performed by a guitar duo or trio (the same goes for Scarlatti's 555 sonatas). There have been a few transcriptions of the third English Suite, but this is the first I've seen for 1 and 2. And I certainly hope for a second installment to give us suites 4-6.

KEATON

### **BACH:** *French Suites*

with short pieces by the Mendelssohns  
Miku-Nishimoto-Neubert, p  
Solo Musica 223

This is a recital program, dominated by French Suites of Bach. There is so much competition for the Bach on both piano and harpsichord, that you would think that there would need to be good reason for these recordings. Well, it is well played, but hardly revelatory.

Nishimoto-Neubert's playing is accurate and clear, which serves her well in the fast movements; but in the slow movements (for example in the exquisite Sarabandes) there isn't really a depth of expression that communicates to the listener, and there is little attempt at ornamentation or a varying of the repeats. After all, in the baroque binary dance form, the reason for playing a repeat is to enjoy the same music but expressed differently in dynamic shading, articulation, and ornamentation. And if you are going to play Bach on the modern piano, why not USE the piano, and employ the dynamic possibilities inherent in the instrument?

The pianist seems more at home in the Mendelssohn and Hensel pieces; she reveals more expression with the romantic style. If you are interested in the under-recorded Hensel, this is worth acquiring. The liner notes can pretty much be skipped, containing many inanities.

HAMILTON

### **BACH:** *Goldberg Variations*

Lars Vogt, p—Ondine 1273—77 minutes

This is a bland and plain-spoken performance of Bach's set of 30 *Goldberg Variations*, staying far away from the edges of the beaten path. Lars Vogt keeps his touch mostly consistent in each variation, except in the hands-crossed variations (most notably, 17) where the lack of a second keyboard forces him to play more staccato for the several awkward spots where his hands would have crashed together. That sudden change of articulation sounds out of place in his bigger scheme and wouldn't have been forced onto him by a harpsichord, the instrument Bach composed this for. There are a few other variations where Vogt misreads the ornaments as upside-down mordents or plays crescendos in them, but these idiosyncracies are rare. Variations 12 and 13 are remarkably dull.

There is a coherent flow through the 77 minutes of music. The tempos are fairly quick.

I wish he sounded more like he was enjoying it. It's a convincing interpretation, but not one that holds the attention as well as my other recorded favorites on piano: Dershavina's and the two by Zhu. Both of those players have more imaginative details and stronger ranges, from serenity to fire. Vogt just keeps it all cool, refusing to inject much of an interpretation. He made me remember Rosen's and Perahia's recordings, too, as Apollonian players go; but when I compared them directly, I found them both more engaging and energetic than Vogt's. If you already have any of these, or Schiff's on ECM, you won't learn anything from Vogt.

If this wonderful composition is new to you, and you'd rather have piano than harpsichord, you could buy both Perahia's and Dershavina's together for less money than Ondine wants for this lukewarm offering, and you'd be ahead.

B LEHMAN

## **B**ACH: *Mass in B minor*

Carolyn Sampson, Anke Vondung, Daniel Johansson, Tobias Berndt; Gächinger Kantorei Stuttgart; Freiburg Baroque Orchestra/ Hans-Christoph Rademann

Carus 83.314 [2CD] 116 minutes

Carus 83.315 [2CD] 116 minutes, plus bonus DVD

This comes in two forms. There is a conventional 2CD set with booklet, and there is a deluxe package with a more lavishly produced booklet with color illustrations and a bonus DVD. The DVD contains a 28-minute documentary on Hans-Christoph Rademann's conception of the work, his examination of Bach's autograph manuscript at the Berlin State Library under the guidance of Bach scholar Uwe Wolf, and footage of rehearsals and recording sessions. Following the documentary is a concert video of Kyrie I performed on January 31, 2015 in Stuttgart. There are also photographs in PDF of the complete 1733 Dresden vocal and instrumental manuscript parts of the mass (Kyrie and Gloria) submitted by Bach that year in the hope of getting a court appointment. The performance is from the new edition by Ulrich Leisinger published by Carus in 2014. Leisinger is also the author of the booklet notes.

We are accustomed to hearing the Mass in B minor performed as if it were a unified setting of the Ordinary, but in reality it is a compilation of four separate compositions written between 1724 and 1749. The earliest part is the Sanctus, first performed in Leipzig on Christmas Day of 1724. The Kyrie and Gloria were

submitted to the Dresden court in 1733 and include reworkings of cantata movements from 1731 and 1723. The early version of the *Symbolum Nicenum* (Credo) dates from around 1740. The remainder—Osanna, Benedictus, Agnus Dei, and *Dona Nobis Pacem*—were written between 1747 and 1749. They include reworkings of movements from cantatas of the 1720s and 30s as well as the *Ascension Oratorio* (1735).

In 1748-49 Bach compiled an autograph full score of this music. Ordinarily this would be the authoritative source representing the composer's final thoughts, but the reality is not so straightforward. It is a great misfortune that Bach used poor quality paper and what Leisinger calls "aggressive" ink for the project with the result that seepage of ink from one side of the paper to the other and the deterioration of the paper itself renders some parts of the manuscript illegible. There are some gaps of detail in the score suggesting that it was not in its definitive form when the composer died. Parts of the score were overwritten by CPE Bach to fill in some of the gaps and to make "improvements". There are also some details entered by unknown writers. All of this, of course, involved applying even more ink to the paper. While some of these manuscript layers can be distinguished by X-ray fluorescence analysis, insuperable problems remain.

For his new edition Leisinger has gone back to the 1733 Dresden version of the Kyrie and Gloria. It contains more detailed markings than the later autograph score and can be said to represent a finished product in a sense that the later score does not. One may, of course, disagree with this assessment, and previous editions and recordings have taken the later score as the primary source. Leisinger takes the autograph as the primary source for the remainder of the mass together with comparison of copies made before 1786.

In this recording an appendix of four additional tracks on CD2 allow the listener to hear some of the variants in the sources. In the Dresden flute part for 'Domine Deus', the first bar is notated in Lombard rhythm with the implication that the following bars should be likewise interpreted. The bonus track gives the more common reading with even 16ths from the later autograph. The movement most substantially revised from Dresden to the later autograph is the aria 'Quoniam'. A bonus track gives the later version. The remaining two bonus tracks give the 1724 version of 'Sanctus' and 'Pleni Sunt Coeli'. In the main recording

the dotted rhythms in the strings and oboes are played as written. In the bonus tracks they are conformed to the triplet rhythm of the other parts.

Hans-Christoph Rademann has had a life-long engagement with this work from the time he sang it as a boy in the Dresden Kreuzchor. What particularly struck me from the DVD documentary is his concern over the movement and flow of the music together with the interaction of the vocal and instrumental parts. I believe this to be audible in a performance that is one of the most elegant and coherent I have ever heard. Some of the tempos are very fast—for example, the opening of the Gloria. In many performances such tempos sound frantic rather than exciting, but that is not the case here. The virtuosity of the singers and players certainly has much to do with this, but Rademann clearly has a well thought-out conception of how this music moves.

Sometimes period instrument performances seem to be so preoccupied with matters of performance practice that the music itself seems to get lost in a welter of brittle details. That never happens here. Techniques are always at the service of the music, and Rademann unabashedly brings an emotional and spiritual dimension to his performance but without self-indulgent subjectivity. One of my pet peeves is the way so many directors have the singers exaggerate the slurs in the fugue subject of Kyrie I. It is worth noting that the slurs occur in the instrumental parts but not the voice parts, implying that they are primarily directions for bowing and tonguing. The vocal articulation is written into the melody itself, and Rademann has the good sense to let it unfold naturally.

My only real complaint concerns balance. I would prefer the voices to be more prominent. The choir often sounds rather distant, and soloists are often overbalanced by the accompaniment. The soloists themselves are excellent—some of the top artists in this repertory.

Note that this is not the first recording of the 1733 Dresden version. I recently reviewed a 3CD compilation of recordings issued separately in 2008, 2009, and 2011 of the four Lutheran Masses and the Dresden B-minor performed by the ensemble Pygmalion under Raphael Pichon (Alpha 816; March/April 2014). Those performances are technically admirable, but somewhat lacking in thoughtfulness and subtlety.

GATENS

## BACH: *Organ Pieces 4*

Stefano Molnardi

Brilliant 95005 [4CD] 300 minutes

This project would seem to have all the marks of a very effective recording. The performer, Stefano Molardi, has a very impressive pedigree as an international performer and professor. His playing on this recording is stylish and clear. Tempo and registration choices are well thought out. Sound is exemplary. But there is a haunting impression that the organ is not quite up to the game. It is the restored Thielmann organ at the Dreifaltigkeitskirche in Gräfenhain, Thuringia. At its worst it is just brash and harsh. The Pedal division is so strong in the quint sound that it confuses the pitch. The flute stops are just not distinguished or suave, and the principals lean towards the mean. It is almost heretical to say, but many modern organs built in the mid-German style with appropriate voicing and temperament would have been better choices.

Bach spent the first part of his life (to 1717) in Thuringia, and although this organ is in the middle of that region one wonders if this is an organ he would have loved or approved. (He terrified organ builders.) This organ does not do justice to the music. Not all 17th Century organs are of equal value. On another disc in this series Molardi employs other organs, including the famed Zacharias Hildebrandt organ (1728) and the great Silbermann in the Dom in Freiburg—both instruments worthy of the Leipzig cantor.

HAMILTON

## BACH: *Partitas 1, 2, 6*

Edna Stern, p—Orchid 50—71 minutes

Edna Stern has a terrific resume, with great teachers; and she is an energetic musician with plenty of ideas. She produces an attractive piano tone and makes the fingerwork sound easy. Her performance of Bach's music is disappointing, though. She seems impatient with the music, and this is manifested in more than the rushed tempos. She flits restlessly among methods of bringing out interesting points, which is better than doing nothing, but too often she settles for merely playing one hand much louder than the other. The Gigue of Partita 1 has especially skewed balances.

In repeats, rather than adding notes of embellishment, she articulates or accents things differently, as if re-orchestrating it. That approach could work, but here it just sounds like haphazard change for the sake of change.

Every time I have listened to this recording, to prepare this review, Stern's interpretation has made me tense and upset, and music should not do that. If it seemed to arise more from the music, instead of arbitrary impositions of artifice, I'd be more forgiving.

Stern has rhythmic trouble with all of the Sarabandes, especially. In the one from Partita 1, she twice makes the elementary and disconcerting error of omitting one of the beats from the bar. In the Sarabande of Partita 2, she rushes her tempo at several places, and in Partita 6, she misreads the left hand's meter in bar 34. In Partita 1, the second Menuet is much faster than the first one. She repeats all of Partita 2's Rondeaux, which is shown in the score, but uncommonly done. Her delivery in Partita 6 is mostly compelling, with variety; but a few bars from the end she suddenly accelerates and plays louder. This gives it the character of a Grand Finale that is superficial and out of place, ruining what had been her strongest performance here.

The booklet shows further how misguided this album is. Stern wastes her space writing about the piano's pedal, to the exclusion of all other interpretive questions, and her argument about it is incoherent. For the album's title, her macaronic punning on "Mesubach" ("complicated" in Hebrew) is silly, and she wastes another page of the booklet explaining that. There are two more pages of self-congratulatory advertisement of the theater in France where this was recorded. This makes the CD seem like little more than a box-office souvenir for that hall to sell—and why should the rest of the world care where they made a piano recording?

Wolfgang Rubsam in 1992 (Naxos) revealed a much stronger sense of serenity and more levels of interesting detail in the music, playing the piano like an overgrown clavichord. On harpsichord I like Watchorn and Parmentier.

B LEHMAN

**BARTOK:** *Piano Sonata; 6 Romanian Folk Dances; Allegro Barbaro; Out of Doors; Improvisations; 6 Dances in Bulgarian Rhythm*

Phillip Evans—Artek 64—61 minutes

*Kossuth Funeral March; Rhapsody; 2 Elegies; 4 Piano Pieces*

Andreas Bach—Hanssler 98043—67 minutes

In *The Great Pianists* Harold Schonberg notes that pianist Phillip Evans is particularly associated with Bartok's music. I can see why. The

music—especially the sonata and the two sets of dances—sounds like Beethoven here, full of nuanced phrasing, surprising changes of mood, and the kind of poetic depth that only great music has. While there are no dates for the recordings, they've been well remastered by Roy Christensen (long associated with Gasparo Records). This is a wonderful Bartok program that I will spend a lot of time with.

In Andreas Bach's program of early works (the second volume in a series, this one called "The Romantic Bartok"), I sense what Margaret Barela observed in a 2005 Oehms program that included the *Sonatine, Out of Doors*, and *Allegro Barbaro*—there's a restraint in the playing, an elegance that seems ever so slightly inappropriate for the music. One might argue that elegance works just fine in the more conventional music—including a funeral march from *Kossuth* and an expansive Rhapsody—but I found myself wanting more rubato and abandon in the performance. The sound is excellent.

HASKINS

**BARTOK:** *Violin Concerto; Concerto for Orchestra*

Tedi Papavrami; Luxembourg Philharmonic/  
Emmanuel Krivine—Alpha 205—76 minutes

The auspices seemed good for this recording of the Violin Concerto. Tedi Papavrami, a 44-year-old violinist from Albania, did well with the composer's Solo Violin Sonatas, and Mr Magil liked his work with Ysaye's Solo Violin Sonatas (Nov/Dec 2014). Papavrami's big, bright tone, bold style, and solid technique seem ideal for Bartok. He brings out the aggressive and sharply etched parts of the concerto well and pays attention to the quieter parts. On the other hand, tempos are slow, phrasing is a bit square, and there is a tendency to live in the moment as opposed to going somewhere with the line. The result is a fairly one-dimensional reading that is extroverted but also straightforward. Everything is in front of you and earnest, and the orchestral plays pretty well, but the result does not grab the listener like the best ones that are more probing and distinctive. That is not the whole story, however, and I am not sure all that is Papavrami's fault. For more, we have to turn to the performance of the Concerto for Orchestra.

To begin with, the orchestra doesn't play that work as well as it did the violin concerto. The opening is slow and cautious to the point where the first flute solo lacks rhythmic energy. Things pick up with the first big string

entrance, and more so in the build-up to the first fast section; but then the folk-like music after the little trombone solo lacks Eastern European tang. Somehow the notes don't fill up enough to radiate energy. The brass fugue is too slow and broad, bordering on labored. It is fairly laid out but still square, and the trumpet part of the "games" sounds lame. The chorale is pretty good until the second trumpet overbalances the first to a harmful degree. 'Elegia' can take this treatment but it too is square, and the trumpets are weak enough to be annoying. The performance comes alive in the Intermezzo, though it doesn't light any fires. The finale is up to tempo, though hardly great. The strings make the notes, but lack finesse. Balances waver. The trombones get buried in two key places in the finale, and the trumpets go back and forth. (Both sections are weak.) Especially poor is the passage before the final climax, where everyone is just finding his or her way. This is supposed to be spooky, but it's just "there". There are balance problems, too. Some are the result of dial-twiddling, but many are the fault of conductor Krivine and the players.

The Concerto for Orchestra performance confirms my suspicion that Tedi Papavrami should do the Violin Concerto with a better and more flexible conductor and orchestra. His present effort is competitive, but there are too many superior ones to settle for it, especially with such a weak coupling. Many critics, including Mr Chakwin (Jan/Feb 1995), recommend the second Kyung-Wha Chung with Simon Rattle and the City of Birmingham Orchestra, which is generally faster and more penetrating than Chung's cooler first effort with Georg Solti. I agree, but in my minority opinion, it also sounds calculated. Pinchus Zuckerman, with Leonard Slatkin and the St Louis Symphony (Mar/Apr 1992) is the *Bartok Overview* favorite (Mar/Apr 2001), but I find it too beautiful. Anne-Sofie Mutter with Seiji Ozawa and the Boston Symphony is not a favorite with critics, including Mr Lehman, who called it exciting but too fast in the fast passages and too slow in the slow ones (Sept/Oct 1992). Continuing my journey down Contrarian Lane, I hear Mutter as an interesting contrast to Chung, with a bigger, darker sound and wider vibrato, accompanied by a terrific Boston Symphony and a better than usual Ozawa. Of Yehudi Menuhin's three recordings, I have heard only the one with Antal Dorati and the Philharmonia. Menuhin is straightforward, maybe even bland, but it is

hard to resist his sweet, singing tone, excellent orchestra, and the fine EMI LP sound. Ida Haendel, accompanied by the Stuttgart Radio Symphony led by Hans Muller-Kraya, combines British sleekness with Germanic breadth. It is not for everyone. Mr Magil found it slow and not always technically secure and solid (Nov/Dec 2011); but I have always had a weakness for Haendel's concentrated, vocal tone and the little things she uncovers in pieces. Gil Shaham with Pierre Boulez is an inward personal reading that is interesting and compelling in its own way, but not for everyone. Arabella Steinbacher's warm sound combined with Merek Janowski's broad interpretation and genial, broad playing from the Suisse Romande, makes Bartok lean toward Brahms. It is attractive in its way, but middle-late Bartok is not Brahms.

HECHT

## BEETHOVEN: *Flute Variations, opp 105+107*

Patrick Gallois; Maria Prinz, p  
Naxos 573337—72 minutes

In a letter dated December 1817, the Scottish folk song collector George Thomson, who commissioned these sets, wrote to the composer: "You must write the variations in a familiar, easy, and slightly brilliant style, so that the greatest number of our ladies can play and enjoy them." Without reading the insert, you already know that some of them turned out to be too difficult. Although these pieces are not bereft of interest, they are hardly worth bothering with more than once as a curiosity. Nevertheless, owing to who wrote them—and when he did—they get played on occasion.

The recording by Jean-Pierre Rampal and Robert Veyron-Lacroix was the only one available for a long time, I believe, and I've had it since the mid-90s. The approach of the two Frenchmen on Vox Box varies. It sounds hasty and careless sometimes—sometimes it's just rushed—though when it's good there is much fine nuance and attention to detail. The thoughtful and theatrical treatment of the two Russian themes is certainly worth comparing with any others. Other heavyweights have recorded these lightweight works, but I haven't heard them.

Patrick Gallois has embellished the dull flute parts and manages the other challenges well, including a very long held note in Op. 107:3. Beethoven is notorious for "parking" the flutist on a note in the orchestral works too. Gallois avoids the detriments in Rampal's ren-

dition and manages some astonishingly soft playing as well as Rampal's breathtaking range when he goes beyond pianissimo.

Pianist Maria Prinz is the daughter of Bulgarian conductor-composer Konstantin Iliev and widow of clarinetist Alfred Prinz, who died in 2014. She says, "Beethoven's Variations are a dream and a challenge (as all late Beethoven works are) for every pianist, but not so much for the flutist." Her performance has all the respect the music deserves, but it could be more dramatic and daring. There's no abandon, so there are few sparks and moments of "aha".

Patrick Gallois has appeared often in these pages playing flute concertos by Hatzis, Mercadante, and Devienne—and with excellence. If you'd like to hear trifles by the deaf Beethoven intended for the amateur market, they are done sensitively here with commitment and some imagination, and with more consistency than Rampal/Veyron-Lacroix.

GORMAN

## **B**EETHOVEN: *Piano Concerto 5; Choral Fantasy*

Boris Berezofsky; Inger Dam-Jensen, s; Ulla Munch, mz; Lilli Paasikivi, mz; Lars Cleveman, t; Torsten Nielsen, bar; Karl-Magnus Fredriksson, bar; DR Vocal Ensemble & Choir; Swedish Chamber Orchestra Orebro/ Thomas Dausgaard  
Simax 1285—54 minutes

I always look forward to a new Berezofsky recording because he's an extravagantly gifted player with something to say, which makes this awful recording particularly disappointing. And, no, the problem isn't with Dausgaard and his remarkably articulate, tailored, full-sounding orchestra. The problem in the *Emperor Concerto* is the pianist's rushing impulsiveness, coarse keyboard touch, poorly balanced chords, and notes in figurations that are often inaudible. I constantly kept saying, "What's the rush!" He gives Beethoven's many arpeggios no rhythmic balance, and in the slow movement he is monotonous, with absolutely no charm.

Why two mezzos and two baritones are listed for Beethoven's Choral Fantasy is beyond me. The liner notes don't even spell out whether soloists are soprano, mezzo, alto, tenor, baritone, or bass, and give no information beyond their names on the cover. At least Berezofsky is stricter in this inane set of theme and variations, but he's no more subtle or revelatory than in the concerto. It's a long 14-minute wait for the soloists and chorus to

enter with their four minutes of singing; but they, the orchestra, and Dausgaard are excellent, as are balances.

FRENCH

## **B**EETHOVEN: *Piano Sonatas, all; Diabelli Variations; Bagatelles, op 126; Rondos, op 51* Steven Herbert Smith

Sound Waves [11CD] 788 minutes (814-238-5964; Beethovensmith, 2465 Buchenhorst Rd. State College PA 16801)

This massive set appears to be a non-commercial release that the artist had a hand in producing. It also contains a DVD data disc with all the music files plus detailed notes. There is a separate booklet listing contents, recording dates, and timings.

Steven Herbert Smith is Professor Emeritus of Piano at Pennsylvania State University. Everything was recorded at recitals that took place from 2009 to 2012. There has been no attempt at retakes where his fingers faltered—but that is rare.

Smith was honored in 2005 with the College of Arts and Architecture's Faculty Award for Outstanding Teaching. He has a Bachelor's Degree Summa Cum Laude from Baylor University and Master's and Doctoral degrees from the Eastman School of Music, as well as an Artist's Diploma from the Mozarteum in Salzburg, where he was a Fulbright scholar. He can take special pride in the many awards garnered by his students.

All this might make one believe that what we have here is an academician's view of the music. Dry as dust and with little to stimulate the soul? Nothing could be further from the truth, as Smith turns out to be a true artist, capable of helpful interpretations and fully worthy of comparison with many of today's outstanding performers.

Before proceeding, readers should know which recordings of the complete sonatas I prefer. Variety (the spice of life) leads me in the direction of some strange bedfellows. If everything were alike, existence, or should I say listening, would be dull. Here's my list of favorites from people who have recorded all the sonatas: Vladimir Ashkenazy, Ronald Brautigam, Alfred Brendel, Annie Fischer, Emil Gilels (almost complete), Richard Goode, Stewart Goodyear, Wilhelm Kempff (monaural and stereo), Michael Korstick, Paul Lewis, Yves Nat, Sviatoslav Richter (not quite complete), and Artur Schnabel.

Smith's traversal begins promisingly with strong performances of the early sonatas. His

playing, not brash or flashy, makes little attempt to break speed records. Tempos are sane but never safe or lacking in brio. Early on it becomes obvious that Smith will be well able to handle the technical challenges ahead. He is long associated with academia, but there is no hint of intellect over heart. Smith can also wow his listeners when he wants to, as amply demonstrated in the 'Presto' from Sonata 6, which rides a demon steed to its conclusion. A smattering of applause from what seems to be a small, undemonstrative audience is retained but quickly faded out.

Sonata 4 demonstrates his no-nonsense approach. There is no dawdling to hamper the music's progress. Smith continually pushes ahead and refuses opportunities to sentimentalize or linger. But the Largo has all the expression one could wish for, but never tickles the tear ducts with unrestrained emotion. Sometimes, as in the Largo from Sonata 2, things get a little deliberate or portentous, but this is an interpretive viewpoint and you either like it or not.

Sonata 5 is particularly felicitous with just the right amount of wit and whimsy. Smith seems to be having a good deal of fun with the rhythmic bends and turns of the music and squeezes out all the juices he can. The Prestissimo finale is treated in a thoroughly virtuosic manner. With Sonata 3 papa Haydn would have been most proud. Without sounding in the least like its dedicatee, Beethoven (and Smith) smile at all of the little twists and jokes in I. The Adagio is especially beautiful and never seems pushed for effect. Having myself struggled with the finale in the past, I fully appreciate the grace and skill this artist brings to the music while always sounding natural and unforced. It is also the first time someone in the all-too-polite audience yells out approbation at the end.

The two "Easy Sonatas", 19 and 20, are played with uncomplicated simplicity; but everyone does these reasonably well. Still, despite their lack of technical complications Smith keeps us interested in the musical argument. Sonata 7 is of sturdier stuff and is given one of the finest performances in the set. Tonal gradations are just about perfect, and the singing line of the Adagio is as lovely as I have heard. Above all, the music unfolds with an ease and naturalness that gets to the core of Beethoven's argument. The famous Sonata 8 (*Pathétique*) is traditional and does not attempt to break new ground. If it is a little sane and safe, there are no aberrations for us

to contend with, and it moves without being prodded too much. I cannot imagine anyone faulting the interpretation or being upset by these conventional thoughts on an old warhorse.

Following the remaining early sonatas, in readings far beyond merely satisfactory, we enter the world described here as "the romantic and heroic Beethoven". The two sonatas of Op. 27 show compositional advances and an imaginative wildness that was to mark most of the composer's efforts in the future. The sudden 6/8 Allegro that breaks into Sonata 13 and the final Presto that intrudes on the placid mood of Sonata 14 are but two examples. Smith manages these sharp contrasts with spirit and a sense that all is absolutely correct as the printed page turns into a living, breathing entity. I was especially pleased that the first (*Moonlight*) movement of Sonata 14 flows evenly, without attempting to lather on the emotion. The audience also seems to be a little more demonstrative than the somnolent earlier group.

Sonata 17, the *Tempest*, was never given that title by Beethoven. One of his associates, Anton Schindler, thought the work to be inspired by the Shakespeare play, though I remain unconvinced. Smith gives it his all but cannot manufacture a storm or intensity if it is not in the music. What it does contain is realized to perfection, especially the frequent impetuosity of I. The final Allegretto does not go gently into the night. It is assertive, dynamic, and once again impetuous—quite a change from most performances. Sonata 18 is also distinguished by its momentum, careful attention to dynamics, and character.

Sonatas 22 and 24 are both in two movements, dramatic and humorous in turn. They are played rapidly but never with the intent of slighting their content. The audience seems puzzled by their brevity. Sonata 21, *Waldstein*, continues a rapid ascent to the world of jaw-dropping, awe-inspiring virtuosity. It is a driven performance, but one allowing for sensitivity as well. The octave glissandos toward the close of the last movement are very well executed.

Sonata 25 (here called Sonatine) may be slighter in structure and content, but it has considerable interest owing to an unusually brief first movement development and playful finale. It is the shortest of his three-movement sonatas and offers us a final glimpse backwards. The composer's last 18 years lay ahead. I have played this sonata in the past, but never

with the skill and flair that Smith brings to it. With Sonata 26, *Les Adieux*, the competition is fierce, as it is in Sonata 23, *Appassionata*. I would not go so far as to call these renditions unparalleled, but they do belong with the most satisfying to be heard on record. Once again audience response is tepid, making me wonder if what they are hearing is the same as what comes across in the recording. Could the close miking bring an added zest and greater visceral presence? Could Smith's gestures have been more matter-of-fact than his playing would indicate? No matter; what is heard here is truly excellent and often thrilling playing.

I find the tempo for 27:I a little deliberate. It's marked "With liveliness and with feeling and expression". II, the last movement, is just about perfect: "Not too swiftly and conveyed in a singing manner". By the time of Sonata 28 Beethoven was almost totally deaf and with this work may be said to have embarked on his last and most complex period of sonata creation. Smith is totally in sympathy with the complexities of the final and longest movement, and its contrapuntal strands are unfolded with clarity and expression.

Nos. 30 and 31 are the most often performed and recorded of the late sonatas. Smith excels in both and makes us fully appreciate the wondrous accomplishment of a composer able to transcend what to most would be a severe handicap. The 'Andante molto cantabile ed espressivo' final movement of 30 is a thing of rare and concentrated beauty—its complex trills exquisitely played. Once again, the complex of tempo changes in the final movement of 31 is the both composer and pianist at their most intimate and expressive. These are certainly among the best performances in a set of many wonders.

Sonata 29, *Hammerklavier*, is considered by many the pinnacle of Beethoven's sonata creation. While it's certainly the longest and perhaps the most technically challenging, I'm not quite sure I would be joining in the claim for its supremacy. But whatever one thinks of the *Hammerklavier*, it is certainly a unique edifice and a worthy challenge both for the player and the listener. It also does not immediately reveal itself as music to capture the heart.

Smith launches into the opening Allegro with appealing thrust but also a willingness to insert some expression when the music allows. There is little use of the pedal and great clarity to the fugal elements. He is not averse to showing some stress in difficult passages,

rather than plowing ahead in an attempt to show the music holds no terrors. The very brief Scherzo is a study in contrast, and he does very well here before tackling the long Adagio sostenuto. This is the very core of the sonata and must maintain a sort of rarefied beauty and restrained intellectuality at the same time. The playing is unerringly right for this music. The final Largo and Allegro is the most complex of all movements and ends with a giant fugue to challenge everyone wanting to delve into the inner workings of the sonata. Once again the fluctuating contrasts, wild trill requirements, and degree of concentration are challenges well met by the pianist.

Sonata 32 is another two-movement piece but is anything but small in concept and execution. Beethoven's final cryptic sonata is once again fascinated with the fugue, and Smith embraces the music with arresting gutsiness. The long closing Arietta serves as slow movement with variations and a profoundly resigned finale. Among performances, this one strikes a middle ground in duration—neither too fast nor too slow. As with the other late sonatas we have an obsession with the trill, and Smith is tireless in his execution of this device. Love usually comes late for this sonata, but if one is willing to stick with it, it does eventually come.

The *Diabelli Variations* seem to have become a testing ground for every artist of stature these days. In the wrong hands they can become a bore, if intellect becomes the dominating force in execution. Such is not the case here, as Smith applies some expression to his classic unfolding of the variations. Unlike most recordings, the variations are grouped together rather than having a separate track for each. This is not a problem unless you are using the recording for study purposes. If I continue to prefer several other recordings, this one is certainly not to be readily dismissed and will do very nicely as a notable addition to the sonatas. The final fugue is one of the most impressive performances I have heard. The remaining variation sets are all delivered with stunning attention to contrast and brilliance. While many make no attempt to reach the sky, they do manage to titillate the ears. The Op. 51 Rondos and Op. 126 Bagatelles further enhance the desirability of the album.

With sound of high quality, if a little lacking in warmth, this is a set to place beside the others I have mentioned. If you have not heard of Steven Smith, it is high time you did. My own response to playing of this quality would



be far more demonstrative than the audiences are here. At budget price the set is a steal.

BECKER

**BEETHOVEN:** *Piano Sonatas 28, 30, 31*  
Tuxedo 1086—55 minutes

*Piano Variations; Fantasy, op 77*  
Tuxedo 1060—61 minutes  
Alfred Brendel

These are two recordings the young Brendel originally made for Vox in 1957 and 1960. They are both in stereo. The sound is good, and the performances are more than satisfactory. They would definitely enhance anyone's Beethoven collection, though I would have to give the nod to the pianist's later recordings.

Tuxedo is a Swiss company, and the prices tend to be all over the place. I suspect that they are budget priced. While this is not their first appearance on CD, there is no special advantage in purchasing the Tuxedo incarnation over the others. Notes are extremely brief, but at least an attempt was made.

The variations originally appeared in a Vox Box. In addition to the Fantasy, Op. 77, this recording contains the Variations on 'God Save the King', 'Rule Britannia', 'Kind, wills du rug schlafen', 'Venni amore', and 'Das Waldmadchen'. They are well worth having, though you may already have purchased them as part of a 35-disc Brilliant set of the pianist's Vox and Vanguard records (J/F 2009). Our editor commented briefly on these well-known recordings and was not too kind to the ones with orchestra, citing both sound and execution. But this is for solo piano, so there is no problem.

BECKER

**BEETHOVEN:** *Piano Quintet*; see MOZART

**BELLAFRONTE:** *Rhapsodia Metropolitana; Malukka Dance; Suite 1; The Way of my Senses; For Five...; Tarantella*  
Davide Di Ienno, g; Filippo Lattanzi, marimba; Patrick De Ritis, bn; Aldo Ferrantini, fl; Guadagnini Quartet—Tactus 960203—70 minutes

I did not know the work of Rafaelle Bellafronte before this, and he has only been reviewed here twice before (Jan/Feb 1996, May/June 2000). He is not a guitarist, but has had a long association with Davide Di Ienno that has resulted in some substantive works, including some chamber music in unusual combinations. The notes describe him as uncompromising, never sacrificing his vision to be more accessible to a larger audience. Actually, I found his music quite accessible.

The two works for solo guitar, 'Rhapsodia Metropolitana' and 'Tarantella', are the thorniest—dissonant but tonal, both with an attractive rhythmic energy. 'Malukka Dance', for marimba and guitar, has a steady rhythmic pulse, a *moto perpetuo* between the two instruments, infectious and exciting.

Bellafronte is most lyrical when writing for guitar and winds. His suite for bassoon and guitar is in four movements, lyrical and well balanced—and the only work I know originally for this combination. Music for flute and guitar is as common as works for bassoon are rare, but 'The way of my senses' is one of the most beautiful works for the combination I've heard in quite a while. And what the three-movement work for guitar and string quartet lacks in invention for a title (*For Five*) it makes up in the invention of the music. The outer movements are filled with asymmetrical meters, and the middle movement is intensely expressive.

Di Ienno and his colleagues all play expertly—there's not a bad performance here. Thanks for bringing this music to the world.

KEATON

**BENDA:** *Flute Sonatas*

Veronika Oross; Kousay Mahdi, vc; Angelika Csizmadia, hpsi—Hungaroton 32671—72 minutes

The program presents six delightful flute sonatas, two by Franz (Frantisek) Benda and four by his younger brother Georg (Jiri), from the Giedde Collection of the Royal Library in Copenhagen. Benda's melodic writing bears the hallmarks of both the late-Baroque and classical styles. Short, repetitive phrases with simple harmonies lean toward the nascent classical style, while sequential passagework and basso continuo remind one of Benda's legacy as late-Baroque composer.

Eniko Gyenge notes that Franz Benda published fully-ornamented editions of his violin sonatas, which may suggest he had the amateur in mind rather than learned musicians, who would have been expected to add their own ornaments. It is unclear, though, whether this practice persists in the manuscripts for the flute sonatas. In any case, Veronika Oross's effortless flute playing certainly shows complete command of the late 18th Century style. Since the Giedde manuscript records bass lines without figures, Angelika Csizmadia supplies her realization according to late-Baroque practice.

Each sonata follows a three-movement form; although tempos do vary somewhat

from one sonata to another, they usually begin with a slow movement followed by two faster ones. Most movements are distinguished merely by tempo markings, but their meters, styles, and use of harmony clearly point to the dance suite having been an important inspiration. Only the third movement of Franz Benda's Sonata in D indicates that it is to be played in a 'Tempo di Minuetto'.

LOEWEN

## **B**ENGUEREL: *Requiem*

Maribel Ortega, Marisa Martins, Dalmau Gonzalez, Matteo Suk, Lluís Sintès; Palau Chamber Choir, Barcelona Symphony/ Miquel Ortega  
Columna 178 [2CD] 81 minutes

Born in Spain and raised in Chile, Xavier Benguerel (b 1931) has become an important figure in the musical life of Catalunya and the great city of Barcelona. Bartok, Stravinsky, and the 2nd Viennese are among the main influences on his work. Benguerel wasn't playing around when he wrote this trenchant, dissonant, downright angry treatment of the Roman Liturgy for the Dead. If you want a Requiem that dispenses hugs of comfort, go to Fauré or Duruflé because you certainly won't get that here.

Benguerel crafted the work in memory of Salvador Espriu (1913-85), a Catalan poet who once summed up the whole of his writings as "a meditation on death". And from the sound of things he wasn't a Cheerful Charlie on the subject either. Benguerel interpolates Espriu's poems into the Requiem, calling on the guitar and a castanet or two to lend ethnic flair to the poet's words. I'd like to tell you more about the poetry, but the good folks who put together this wildly unsatisfactory booklet failed to supply translations. In fact, nowhere did they even mention Espriu, the work's dedicatee; nor did they supply any meaningful analysis of the Requiem in their notes. Sigh.

But the performance *really* sizzles, with all the elements caught in resplendent sound by the engineers. The Barcelona brasses snarl with riveting hostility, and the impassioned cello solo that begins the 'Ingemisco' fairly burns its way into memory. The tenor is a squawker who's tough to take, but his colleagues are excellent. The mezzo really lets it fly in the 'Confutatis', and both baritones impress with their power and tonal allure. Without question, Sr Benguerel's formidable score was responded to in kind.

GREENFIELD

## **B**ERGER, R: *Piano Sonata 3; Pathétique; Allegro Frenetico; Epilogue; Impromptu* Berger Trio—Naxos 573406—79 minutes

Not to be confused with such near-contemporaries as American composer Arthur Berger, French composer Jean Berger, and Romanian composer Wilhelm Georg Berger, Roman Berger was born in 1930 on the Czech-Polish border and moved to the Slovak capital, Bratislava, in 1948. His music is adventurous but not doctrinaire, drawing on such Eastern European predecessors as Szymanowski and Lutoslawski as well as Schoenberg and Messiaen. It also suggests his awareness of younger composers such as Arvo Pärt and Valentin Silvestrov, who intersperse "contemporary" techniques with conventional triads to haunting, elegiac effect. Berger avoids extreme pointillist fragmentation but often still sounds pretty modern, combining static harmonies, rhapsodic forms, extreme dynamics and ranges, and a tendency to spin out extended episodes of keening lamentation. His characteristic emotional states are late-late-romantic fervency veering into expressionist angst, dramatic intensity, and spectral exhaustion. Imagine Bloch or Berg souped up with more up-to-date techniques including the extended use of icy string harmonics, chant-like wanderings, widely-disjunct ornamentation, and, in his later music, a mix of harmonies that encompass both harsh dissonance and soothing concord.

The compositions on this very-well-played-and-recorded release, all of them in their first appearance on disc, span four decades in Berger's career. Earliest is the 23-minute, four-movement Third Piano Sonata, written in 1971. The idiom here is typical of the 1960s and 70s: atonal and prismatic, with much enigmatic tinkling, many gaping silences, and an overall air of the abstruse, prickly "high modernism" then current. Still this piece is considerably warmer, especially in its troubled and restless long final movement, than many of the colder and more remote exemplars of its period.

The next work, *Pathétique*, jumps to 2006 and (as the title suggests) to Berger's more effusive later style. It's a 12-minute elegy for cello and piano that bristles with urgent protest and obsessive, bitter complaint. Here the cello offers (in places) more sustained and songlike lines than appear in the earlier sonata; and the piano's accompaniment, though certainly still quite dissonant, incorporates quasi-tonal harmonies that conclude

this tormented threnody with a kind of ghostly consolation.

Also from 2006, *Allegro Frenetico Con Reminiscenza*, as its title specifies, is an angry, toccata-like improvisation followed by a somewhat calmer (but still roiled) epilogue. It's similar in style and mood to *Pathétique* and about the same length, but makes a rather different effect mainly because it's scored for unaccompanied cello. Though my own aesthetic predilection is for music of more nuance and restraint—the emotion more implied than explicit—I have to admit that cellist Jan Slavik is remarkably eloquent, playing with great conviction and expressive power; without his superlative advocacy the piece would likely come off as both monochromatic and too relentless in its romantic agony.

Scored for clarinet, cello, and piano, Berger's 2010 *Epilogue—Homage to L. v. B* is the only item on the program where all three members of the Berger Trio play together. This 22-minute epitaphium—yet another slow, dark, grieving, and lengthy outpouring of Slavic melancholy—begins with (and returns several times to) a much distorted and attenuated quote from Beethoven's *Pathétique* Sonata, and goes on from there to way more pathos. If one more hallucinatory dirge seems a bit much to take, Berger (in the notes) defends his “expressionist” music (as he describes it) and fixation on sorrow as “the result of experience. The drama of existence leads to drama in art—such is the imperative of truth.” Dispute that if you dare. And indeed *Epilogue* is, despite its borrowings from Beethoven, the most consistently interesting and poignant work here.

Finally there's an 8-minute *Impromptu* from 2013 for unaccompanied clarinet. Sprightly, pastoral, and merry it is not. Wail it does.

LEHMAN

## **B**ERLIOZ: *Symphonie Fantastique & Lelio*

Gerard Depardieu, narr; Mario Zeffiri, t; Kyle Ketelsen, b; Chicago Symphony & Chorus/ Riccardo Muti—CSO Resound 1501 [2CD] 1:55

This is a new release, but there really isn't much new here. Fortunately, most of it is very good. Muti recorded the symphony in 1985 with the Philadelphia Orchestra (EMI), a recording I've probably recommended in earlier reviews. It's concentrated and energetic—one of the high points of Muti's Philadelphia discography. The Chicago Symphony has recorded it at least three times before: twice with Solti (analog, better in sound and inter-

pretation, and digital; both Decca) and once with Claudio Abbado (DG). As far as I can tell, nobody involved here has recorded *Lelio*.

Muti opened his tenure as CSO music director in September 2010 with the full “Episode from the life of an artist” at subscription concerts in Orchestra Hall. The present recording is culled from those performances. Despite the euphoria of the moment—or maybe because of it—Muti was laid low with health problems a week or so after these concerts and essentially missed the rest of the season until the following April. That may account for some moments of fatigue and listlessness in parts of the symphony. The first movement never takes off. Listen to the big climax at about 13 minutes: where Solti, Munch, and Martinon make it thrilling, Muti just plods. And the waltz (II) stays earthbound and mechanical. It didn't ooze charm even in the earlier Philadelphia recording, but the younger Muti made sure it had enough energy to give an impression of giddy partying. No cornets or extra brass, either; Muti has always been strict about not allowing later emendations to scores. He does impart unhurried repose to the long ‘Scene in the Country’ slow movement; it would have been a more welcome respite if the first two movements had more fire and excitement.

As in the Philadelphia recording, Muti pedantically includes a long repeat that stretches the ‘March to the Scaffold’ to almost 7 minutes. It is a very long march for the condemned. Solti dives in and pulls out plenty of brash swagger—almost as much as Munch, but with a slightly heavier hand. Where Solti revels in the CSO brass (note the nice snarl in the trombones), Muti is more restrained. He does dig more into the wild instrumental effects at the beginning of the finale; though again, Munch and Martinon seem less inhibited, more adept. Muti stirs the pot more toward the end of the movement but seems unwilling to relinquish control, so the final pages aren't the insane, breathless dash they should be.

Muti tends to polarize critics and music lovers. People who love control-freak conductors love him; people who do not are less thrilled. Since I'm a control freak myself, I've always been a Muti fan. But even I have to say that his Philadelphia recording serves the music better. If you want to hear the CSO in this music, stick with the other control freak, Solti, who was better at taking the music right up to the brink of flying out of control. If neither the Muti nor the Solti approach appeals

to you, then Abbado very likely will. His interpretation is less emotionally charged, less urgent, and more dream-like.

*Lelio* is an oddity; Berlioz called it a “melodrama”—that is, spoken recitation over music. He basically stitched it together to make use of good musical bits and pieces from his workbench, and it works very well. There is actually a lot of spoken text, and Gerard Depardieu tackles it exactly the way it should be done: full force, embracing its unfettered romanticism. Why pretend it’s anything else? The important thing is the music, which is very well served here. Mario Zeffiri sings the piano-accompanied tenor solo with a light, clear, Gallic tone without nasalness. The CSO chorus sounds suitably otherworldly in the ‘Chorus of Shades’, then suitably rambunctious in the ‘Song of the Brigands’, and light and diaphanous in the ‘Fantasy on Shakespeare’s *Tempest*’. Brings back memories of superb performances I heard with them in *The Damnation of Faust* and *Romeo and Juliet* in the 1980s.

In fact, on the whole Muti seems to have martialed his energy for *Lelio* to turn in an interpretation that ranks with the best: Martinon (EMI), Boulez (Sony), Colin Davis (Philips), and the Milwaukee Symphony/ Zdenek Macal (Koss). One advantage the Macal has is that the narration is in English, done with just the right balance of intellectual snobbery and over-the-top angst by Werner Klemperer. The drawback of Macal’s recording is also that the narration is in English. The older I get, the sillier the narration sounds, so I’m actually glad it’s in French, which is at least a very musical language. But since the music is so marvelous, I’m glad the CSO and Muti have given us this recording. Having to take an OK but not compelling *Symphonie Fantastique* with it still seems a good bargain.

While some CSO recordings have also been offered on SACD, this one is not right now. As a standard CD, the sound is about as good as it gets from Orchestra Hall. The bass is just a little hard and disembodied, but the overall balances between the sections of the orchestra, as well as the chorus, narrator, and soloists in *Lelio*, are realistic.

HANSEN

**BERLIOZ:** *Nuits d’Ete*; see CHAUSSON

**BIBER:** *Mystery Sonatas*

Ariadne Daskalakis, v; Ensemble Vintage  
BIS 2096 [2SACD] 132:30

We’ve now reached No. 27 in my Biber *Mystery*

discography (with a No. 28 from Rachel Podger just released). Ms Daskalakis is a very proficient performer on both modern and period violin and it was probably inevitable that she would attempt to prove her “chops” by recording Biber’s 15 partitas on the Rosary along with the unaccompanied Passacaglia. As a bonus, she also recorded Georg Muffat’s only solo violin sonata (would that more performers would fill out their recordings).

While her technical abilities are clear, there are some minor problems with the interpretation. The first is that a number of details explicitly marked in the manuscript are ignored, such as trills and dynamic markings. Her performance of Biber’s intricate multi-stops sounds very much like a modern player approaching Bach. It is difficult, especially with a typical Italian-style bow with only a screw to change tension, to make these sound natural. Her approach sounds very different from the Sepec recording (Mar/Apr 2011) with the older-style bow with a clip-in-frog that is able to create more sonority from Biber’s chords.

As an interpretation, there is little that stands out on this new release; nothing is wrong, but there is more to the meaning of these works. A plus, however, is the clarity of the BIS recording, which enhances the different tonal qualities of the four violins and the 15 different *scordatura* tunings required in these pieces. In sum, an interesting recording, but Sepec is still on top, both for sound and interpretation.

BREWER

**BIRTWISTLE:** Songs

*Nenia: The Death Of Orpheus; Orpheus Elegies; Fantasia III; Nine Settings for Lorine Niedecker; Frieze I; Lullaby; Songs by Myself; Cantus Lambeus* Alice Rossi, s; Neue Ensemble, Kuss Quartet, Hanover Soloists/ Stefan Asbury

Toccata 281—60 minutes

“I don’t write fun songs”, says Sir Harrison Birtwistle. No, he doesn’t. He tells us these songs express his “melancholia”, but there is also hysteria and a kind of glum, generic abstraction. In an interview included on this disc, Birtwistle says he tried in his songs “to express some of the qualities of Dowland” (who was, he tells us, an English melancholic, like himself). It’s hard to imagine anything less like Dowland. The early *Nenia: The Death Of Orpheus* is sung, shrieked, and chanted by the young soprano Alice Rossi, who plays three roles in a polyphonic rendering of Orpheus’s

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dismemberment. (An obsession with Orpheus is a Birtwistle signature.) She is sensational here and hauntingly subdued in the 2006 'Lullaby'. This Orpheus piece is not to be confused with the 2004 *Orpheus Elegies*, a gentler work graced by the crystalline harp of Jasmin-Isable Kuhn and the high-altitude voice of countertenor Johannes Euler. Whatever one makes of Birtwistle's music, he gets excellent performances.

Some of these "songs" involve instruments only, including the strident Freize I, Fantasia III, and Cantus Lambeus (the latter a premiere recording). There is nothing remotely songlike about them, and the label seems pretentious. The briefest items, *Nine Settings of Lorine Niedecker* for cello and soprano, are only a minute or two each. A little bit of Birtwistle goes a long way, and these highly concentrated pieces are the most striking items here. Rossi, impressive as ever, brings these tiny bursts of dark feeling to life, accompanied by cellist Aram Yagubian, who plays with ghost-like eloquence. *Songs by Myself* are also miniatures and also intoned by Rossi, who is joined by a delicate chamber ensemble. The texts are by the composer; the meanings are inherent in the sounds of the vowels, giving them a quiet, eerie surrealism. Again, the briefer and quieter the better—a principle for a certain kind of nontonal abstraction that goes back to Webern.

People who admire Birtwistle will want this; it offers mostly unfamiliar repertory and first-rate performers—not only the singers and instrumental soloists, but the Kuss Quartet and the superb Das Neue Ensemble, led by modern-music specialist Stefan Asbury. Birtwistle turned 80 last year, and a pair of Hanover concerts celebrating the occasion presented several of the works on this disc. The production has Toccata's usual high production standards, including the thorough and informative booklet.

SULLIVAN

**BOELLMANN; DOHNANYI; BRIDGE:**  
*Cello Sonatas*  
Hannah Holman; Rene Lecuona, p  
Blue Griffin 359—77 minutes

This program of *Trouvailles*, as it is called, contains three little-known cello sonatas, all of them well worth hearing.

Leon Boellman (1862-97) is the least known of these composers, as one might expect from his short lifespan. The sonata dates from his final year of life and is a strong

three-movement work in a French romantic idiom, written when the French were not really into instrumental chamber works. Boellmann was. Another recording contains this work plus a number of other chamber pieces by Boellmann played by Oliver Gledhill on cello and Jeremy Filsell on piano (Guild 7135, Nov/Dec 1997).

The sonata by Ernst von Dohnanyi (1877-1960) was written soon after Boellmann's in 1899. His is a strong four-movement work with personality. There is another new recording of it in this issue (see Chopin) and this and the Bridge Sonata are covered in the Cello Overview (March/April 2009).

Frank Bridge (1879-1941) was Benjamin Britten's teacher and has a strong personality of his own. His sonata was composed during World War 1 and reflects his feelings on that event in its mood of questioning.

One reason for listing so many options is that I am a bit undecided about the performances here. Holman and Lecuona play with emotional involvement and technical competence, but sometimes I lose touch with the rhythmic shape of the music, since they tend to play their phrases more in the form of a conversation than in bringing out musical clarity. I am in agreement with this approach, but it shouldn't get in the way of the music as it sometimes does here. Otherwise, this is an important release of three not often recorded works. The sound is fine.

D MOORE

## **B**RAHMS: *Piano Concertos*

Daniel Barenboim; Berlin Staatskapelle/ Gustavo Dudamel—DG 479 4899 [2CD] 102 minutes

Barenboim, now in his early 70s, has been performing these concertos for half a century. His first recordings, made with Barbirolli in the 1960s, were followed by performances with Kubelik (mid 70s) and Mehta (early 80s). All of these were well played, with great concentration and attention to detail; but invariably I found them too inflected, too full of little "musical" touches, too soft-grained. What I wanted was more heroism, more stature, more spine. So, when these concert recordings arrived, I hoped the dynamic presence of Dudamel (who, I guess, qualifies as the "young conductor of the moment") would bring some energy and sense of life-or-death importance to these two wonderful pieces.

Alas, I think the Barenboim of old is calling all the shots. The playing is almost flawless, but he hems and haws all over the place, call-

ing attention to details you've probably never heard before and pointing out lots of little things that are interesting, but basically detract from the larger picture. Dudamel and the Berlin musicians seem wholly on board; the orchestra plays very well, and I don't sense any disagreement as to interpretation. But as I've said before, I see these concertos as great monsters that the performers—pianist and orchestra alike—need to subdue in a dramatic battle. There should be a lot at stake here—a championship game, not a scrimmage.

If you like your Brahms concertos broadly paced, probing and ruminating, the old Gilels recording (with Jochum) would be a better choice than Barenboim. For a little more blood and guts my favorites continue to be Kovacevich (with Sawallisch) in the First, Richter with Leinsdorf in the Second.

ALTHOUSE

**BRAHMS:** *Piano Quartet 1*;  
**SCHOENBERG:** *Accompaniment to a Cinematographic Scene*  
 Netherlands Philharmonic/ Marc Albrecht  
 Pentatone 5186 398 [SACD] 51 minutes

Schoenberg claimed he orchestrated Brahms's G-minor Piano Quartet because he liked the piece but wanted to improve some of the balances in the original. As he explained, the piece was always badly played because the better the pianist, the louder he played, and then you couldn't hear the strings! Schoenberg did his orchestration for full orchestra and went well beyond merely rebalancing the parts. It also is a very fine job, inventive and colorful in such a way that Brahms's thematic ideas are realized and made more explicit. In a sense he analyzes the piece for us. It is not, though, an orchestration that Brahms might have given us. The lines are too chopped up, too heavily colored, and the effect is kaleidoscopic in the constantly shifting sonorities. Put another way, the seeming concern for orchestration as a goal in itself is contrary to Brahms's esthetic. That aside, the performance is an excellent one, full of passion, and a pleasure to hear.

Schoenberg's *Accompaniment* (Begleitmusik zu einer Lichtspielszene) gives a rare glimpse into the composer's relation with film music. This work dates not from Schoenberg's Hollywood period, which began in fall 1934, but from 1929-30. In this period it was common to use extensive passages of pre-composed music to heighten the emotion for particular scenes in a movie. In other words, the

music preceded the film. Only later did it become usual for music to come second, composed to the pre-existent film. So, what we have here are nine minutes of expressionist music—music that (according to Ronald Vermeulen's liner notes) depicts "Threatening danger, Fear and Catastrophe". The premiere of the music took place in 1930 under Rosbaud, but without an accompanying film; later Klemperer conducted it in Berlin. It wasn't until 1973, though, that three films were paired with Schoenberg's score.

The performance here is exciting and convincing. This would make a wonderful score for a horror flick, but I suppose it would have to be silent because there isn't much room for dialog over the cacophony. Or we could say our brains couldn't absorb much narrative when the music is so concentrated and demanding.

ALTHOUSE

**BRAHMS:** *2-Piano Sonata*;  
*Haydn Variations*  
 Eleonora Spina & Michele Benignetti  
 Brilliant 94956—60 minutes

If Mozart can be said to have composed the first two major masterpieces for the two-piano idiom (see later in this issue), then it was Liszt and Brahms who supplied a significant expansion of the repertoire in the romantic period. Unlike Mozart, most of the two-piano works that followed, up through 1900, exist in other versions as well. There was a large market for transcriptions and arrangements of pieces originally for orchestra or larger chamber ensembles. These were often for solo piano or piano duet, and only occasionally for two pianos. Most homes of educated people had a piano and usually more than one person capable of playing it (ah, the good old days). Two pianos would typically be found only in concert halls, music schools, or the homes of professional musicians, so the demand for music was not as great. Both of the works here are part of the core two-piano repertory, and both exist in other versions.

The Haydn Variations were first played in this two-piano version by the composer and Clara Schumann in August of 1873 (another source says Brahms and Carl Tausig). Brahms wrote to his publisher that these were variations for orchestra, even though the two-piano version came first. The composer did see fit to assign it its own opus number, signifying that it was a work in its own right. Three months later, Brahms led the Vienna Philharmonic in

the orchestrated version. In 1862 he wrote a string quintet—either lost or destroyed—but reworked as the Sonata for Two Pianos in 1864. Shortly afterward, the final version of this work appeared: the Piano Quintet in F minor, one of Brahms best chamber music compositions, and a staple of that repertoire. When comparing the scores of the sonata and quintet, I expected the quintet's piano part to match the sonata's first piano part and the quintet's string parts to be arranged for the second piano. This is the case some of the time, but it is the second piano part in the sonata that most closely matches the solo piano in the quintet.

Spina and Benignetti supply a good performance, well recorded. Cost and availability should be more than acceptable. While the program notes are good, the duo's biography is very awkwardly translated from Italian and states that this is the complete two-piano works of Brahms (it isn't). They have numerous awards, both individually and as a duo (since 2013). Their ensemble is spot on, and there is a wonderful flow to the music under their fingers.

But Spina and Benignetti will not knock my favorite recording of these works out of its top spot. Argerich and Rabinovitch give a spectacular performance, very well recorded, with superb booklet notes and the addition of five Brahms waltzes that the composer arranged for two pianos. That 1993 recording (Teldec 92257, May/June 1995) is still available.

HARRINGTON

## **B**RAHMS: *Symphonies, all*

Bavarian Radio/ Mariss Jansons  
BR 900140 [3CD] 164 minutes

These concert recordings range from 2006 to 2012. The performances are consistent in approach, so if you like one, you should like the set. They are Germanic in tone, and much of that is owing to the Bavarian Radio Symphony, a group that has existed in the shadow of the Berlin Philharmonic as a less “monumental” but no less interesting orchestra. The BRS has an affinity for Brahms, particularly the golden glow of its strings and brass, along with woodwinds that take advantage of the freedom Jansons gives them. Tempos tend to be slow (with a few marked exceptions), allowing for leisurely journeys and peeks around corners of the structures to find interesting details and phrasing. These readings have a chamber-like intimacy, but there is nothing

small-scale or revisionist about them. Think of a slightly intimate form of romanticism. They are not a first choice, but they are a worthwhile supplement.

If you start this set with the First Symphony, you might have a few doubts. The opening tempo is quite slow; pacing is a little slack and held back. The orchestral playing is winning, though, and somewhere along the line I became used to it and enjoyed what I was hearing. The overall effect is genial, autumnal, and old-fashioned in its way, but at the same time it is refreshing in lyricism and clarity. There are many moments, especially in I, when it seems that Jansons is holding back; but in the end things fit well. One thing this performance always does is sing. There is none of the heaviness and sheer immensity of Sanderling, the granitic sturdiness of Klemperer, the incisiveness of Szell, the drive of Toscanini, etc.

The Second Symphony begins as if it is going to follow the model of the First, but that changes at the Allegro, where the tempo and approach ramp up the speed and power. Once that tempo picks up in I, speeds are moderate or even slightly fast. An interesting detail is the way the tempo slows just enough at 8:00 to give the thematic material in the low brass room to move. It stays that way for a while, so the change is not startling, and it eventually picks up. II is slightly slow, as well as more reflective and probing, especially in the second part of the melody. The midsection increases in intensity to the point where what was a sunny symphony turns stormy for a while. The opening to III is songful, though quite fast in the quicker sections to the point where it becomes a more customary interpretation. Even at the faster speeds, the Bavarian orchestra never loses its glow and geniality. The finale is aggressive and fast, even as it maintains the general aesthetic of Janson's approach. Conductor and players do a fine job of capturing shifting moods without losing energy. This movement is as exciting as any performance I've heard, and it lets loose in all the orchestra's glory at the end.

The Third is Brahms's shortest symphony and in many ways his most forward looking. Schoenberg did not cite it in his famous article, *Brahms the Progressive*, but he could have. The Third Symphony is not the kind of “sound bath” that the First is. It is more intricate and reflective, and the word “modern” does indeed come to mind. It makes unusual (for Brahms) use of the motif expressed in the opening

three chords and employs some cyclical elements. The harmony is adventurous in places, and the work is not as sweeping and driving as the other three symphonies. The Third is the hardest of Brahms's symphonies to put together and conduct; and it doesn't entirely respond to Jansons's overt, sweeping approach, especially in its shorter, more concentrated phrases. Here you can hear some of the seams and the motif-like effect of those lines. I and II are more fragmented than usual, and IV is less aggressive in the big brass climax. It is tempting to say that this is the weakest performance in the set, but it is not weak so much as not as good. It is even possible that many people will like this performance for all the reasons I cited.

The Fourth Symphony was the last to be recorded, in 2012, so age may have crept up on the conductor, or so one might suppose from the opening, which is slow, gentle, and caressing, like petting a cat. One of the crucial elements of this movement is the quasi-dotted rhythmic figures that accompany the main theme to supply structure and energy. Even conductors who like to wallow here (especially Eugen Jochum) are careful with those figures. I don't think of Jansons as a wallower, but his flaccid treatment of those rhythms creates the impression that he is. Fortunately, things pick up, much as they did in the First Symphony. Whether that was Jansons's plan or he suddenly became engaged is impossible to tell, but there is no denying the fire that eventually is produced in this movement. II begins with strong horns atop a prominent *pizzicato* in the low strings. By this time, the normal tone of the set has long since resumed, with a strong but floating line, clear textures, power when needed, and a marked quasi-march (in three) at the end. The Scherzo may be the fastest tempo, relative to the norm, in the entire set. Jansons balances that with an unusually slow trio that is attractive but also calls attention to itself. The interruption is short, though, and the A section quickly resets the fast tempo. IV opens with a slow, stately passacaglia, followed by a tender passage with sensitive wind playing and a glowing trombone chorale. What follows is more standard for this movement: reasonably vigorous and powerful, a stately return to the passacaglia, and a fast and exciting close.

Mariss Jansons takes us on some interesting, though hardly radical, journeys here. I like these performances, and I know of no others quite like them. If you admire the sets from

Jochum (the EMI), John Barbirolli, and what may be the best of all, Herbert von Karajan's first set from the 1960s, this newcomer might appeal to you—but there is no guarantee. Jochum and especially Barbirolli take their liberties, too, but they're different ones, and their orchestras (London Philharmonic and Vienna Philharmonic) sound nothing like the BRO. Karajan's Berlin Philharmonic does somewhat, but his interpretations are more straightforward. One set I do not know and would love to compare with the Jansons is the Kubelik with the BRO. Sets that might seem comparable but are not include Rattle's Berlin series (less inspired than Karajan, less interesting than Jansons), Adrian Boult (great but more English than German), and Sergiu Celibidache with another Bavarian orchestra, the Munich Philharmonic (too slow and not as flowing).

HECHT

## **B**RAHMS: *Violin Sonatas; Scherzo*

Sadie Fields; Jeremy Young, p  
Champs Hill 97—77 minutes

It is always a pleasure to review a really good recording of the Brahms violin sonatas. I find that what distinguishes the best recordings of these works is the intelligence and skill of the pianist. Each pianist voices the piano part differently, pedals differently, and finds different things to emphasize.

The Scherzo from the FAE Sonata is included, and this is the best recording of it that I've heard because of Jeremy Young. I usually find the piece overblown, but Young doesn't blast through it like most pianists. He carefully reins in his part and puts the piano through its paces like a master horseman on a highly disciplined mount in a dressage arena. Young's piano is very clearly recorded and balanced perfectly with Sadie Fields's violin. Fields is a fine violinist who could use a better instrument. She gets a good range of colors from her violin and can produce a very full tone appropriate to Brahms, but her violin often shows the strain of putting out so much sound and produces a gritty sound.

Sonata 1 doesn't have the emotional weight that it should. This is my favorite of the three sonatas and the most personal for the composer, expressing his feelings for the Schumann family. Fields and Young just don't seem to feel as strongly about this work and they do about the other two sonatas. III of Sonata 3 could start out a bit more turbulent. Fields and Young tend to take a while to get their juices flowing after they begin each



movement. The endings are more emotionally satisfying than the beginnings, and often very impressive. If they could learn to begin each movement at the same emotional pitch that they display at the end, few duos could touch them. They don't have the eerily telepathic ensemble of the Khachatryans (Jan/Feb 2014), but I would put them almost in the class of that duo, Frank Almond and William Wolfram (July/Aug 2001), and Barnabas Kelemen and Tamas Vasary (Nov/Dec 2004).

MAGIL

**BRAHMS:** *Waltzes, Chorale Preludes, Songs, Haydn Variations*

Patronel Malan, p—Hanssler 98051—66 minutes

Ms Malan has released four other discs devoted to transcriptions for solo piano from various composers: we only reviewed the Bach one (Nov/Dec 2003) but Tchaikovsky, Mozart, and Beethoven are also available. Mr Morin found her playing “staid and foursquare”; I don't always agree, especially in her account of the late organ chorale prelude ‘Herzlich thut mich verlangen’, transcribed by Harold Bauer.

On the other hand, I'm not sold on most of the transcriptions, which include selections by Dohnanyi and Friedman as well as the contemporary Lowell Liebermann. Ludwig Stark's setting of the Haydn Variations, for instance, must dispense with a lot of detail in order to make the piece manageable for one pianist; and since Brahms is a composer who makes every detail matter, I find myself scratching my head. Liebermann's arrangements of four songs, too, seem a bit empty without the voice. The sound is very good.

HASKINS

**BRITTEN:** *English Folk Tune Suite;*

see VAUGHAN WILLIAMS

**BROTONS:** *Symphony 6; Rebroll; Obstinacy; Glosa de l'Emigrant*

Barcelona Symphonic Band/ Salvador Brotons  
Naxos 573361—60 minutes

Here we have the Barcelona Symphonic Band, led by its conductor Salvador Brotons, in a program of his own music. The band sounds enthusiastic.

The 26-minute, 5-movement Symphony 6 (*Concise*, 2011) opens with energetic and well-balanced chords and then proceeds to give lots of people lively solos. There are Spanish rhythms in I ('Frontal'). In II ('Procession') a lyrical euphonium solo by Ruben Zuriaga leads to a series of solos by various woodwind

principals. The intensity increases, the pulse becomes inexorable, then relaxes. A Scherzo (III) is playful and polymetric, a Passacaglia (IV) is subdued but then triumphant, and the Finale is exuberant.

*Rebroll* (Rebirth, 1982) is Brotons's first work for band. In 15 minutes he attempts to tell the story of modern Spain, first in 'War and defeat', then 'Silence and desert', and finally 'Rebirth and hope'. In the 10-minute *Obstinacy* (1991, revised 2013), Brotons portrays “courage and tenacity, which evolves into heroism”. The album ends with the 8-minute *Glosa de l'Emigrant* (Emigrant's Ballad—Variations on a Catalan folk song, 2008), which includes solos by a *tenora*, a rough-toned Catalan folk instrument that sounds something like a low-pitched oboe.

Committed playing by the band, a civic group that sometimes sounds a bit scratchy but often delivers admirably.

KILPATRICK

**BRUCH:** *Violin Concerto 2; In Memoriam; Concert Piece*

Ulf Wallin; German Symphony Berlin/ Okko Kamu—BIS 2069 [SACD] 60 minutes

In these three works for violin and orchestra, Ulf Wallin plays long sustained lines, sweetened with a finely tuned vibrato and tasteful portamentos. His tone is, in a way, reminiscent of Heifetz's bright tuning with its perfect pitch and lyricism. Because the engineering here is richer and fuller than anything RCA ever gave Jascha, Wallin's breadth of colors and ability to shift the character of his tone seem even more remarkable. In addition, BIS gives the orchestra a rich panoply of sound with perfect balance between soloist and ensemble.

I'm a sucker for good sound, almost always commenting on the quality of engineering in my reviews. The problem here is that the farther I got into this seldom-heard concerto the less it held my attention. I got Heifetz's 1954 monaural recording off the shelf. Even with Izler Solomon's RCA Victor Symphony sounding like it was recorded back in 1934 in NBC's awful Studio 8, Heifetz “sold me” on it, and Wallin did not. Why?

While my eyes always glaze over when reviewers compare the length of one recording to another (who cares—it's the musicality that counts, not whether it's fast or slow!), in this instance it does count—23:24 minutes on RCA versus 26:30 on BIS. Concerto 2 is an inherently weak work with not enough inner substance to hold it together. Wallin plays it like “a pretty

girl milking her cow” with lots of slight retards and rubatos that make holding it together all the more difficult. Also, despite the beautifully engineered orchestra, Kamu is hardly a master of subtlety; in fact, he sounds quite pedestrian.

*In Memoriam* is a 14-minute dramatic work, not an elegy. In fact, it's downright tuneful with intimations of the *Scottish Fantasy* composed 13 years earlier. Bruch thought this Opus 65 to be his finest work. In terms of ensemble, Wallin and Kamu are once again perfect partners; one can hear how all the orchestral details function vis-a-vis the soloist, even if they're not handled subtly.

*Konzertstück*, Op. 84, was written in 1910. Even though Bruch died in 1920 at age 82, its 18 minutes is purely 19th Century. The first movement, in a minor key, is expansive and dramatic, but I'd describe it as structurally sound rather than melodic, with mostly scales, chords, arpeggios, and modulations, but only slight whiffs of tempting melodies. Those show up in II, which once again reflects Bruch's love of Scottish-type rhythms and melodies. While *In Memoriam* strikes me as the most memorable of the three works here, the performance of Opus 84 strikes me as the best.

FRENCH

## **BRUCKNER: *Symphony 5***

Hamburg Philharmonic/ Simone Young  
Oehms 689—73 minutes

This recording completes Young's traversal of Bruckner's symphonies, the basic nine along with the *Study Symphony* of 1863 and Number 0 from 1869; all are done in their original versions. Her Bruckner will add to her impressive resume, both in opera (particularly Wagner) and in the concert hall. In 2015 she completed a ten-year stay with the Hamburg Philharmonic before moving to England.

Young has a special affinity for late 19th Century music and does particularly well at tying together long stretches of material, such as we find in Wagner and Bruckner. This Fifth, taken at tempos that are perhaps slightly quicker than the norm, flows beautifully without mannerism or distortion; everything is in good balance and proportion. The orchestra plays very well with only the most minor slips to remind us this was taken from a concert in March 2015.

That said, by the conclusion of the piece I did not feel I was in the presence of an extraordinary occasion, so I pulled Klemper-

er's recording (done in 1967 and long recommended by me and many others) off the shelf for comparison. This, I immediately sensed, was the real thing, and in trying to describe the difference, I kept coming back to the word "tough". With Klemperer I feel a spirit of non-compromise, of tension and all-out playing; I could picture the perspiration. If you can bear a sports analogy, the two illustrated the difference between a regular season NBA game and a playoff game.

If you're collecting the Young series, I won't discourage you because this is quite fine, and the sound is terrific. Klemperer, though, goes deeper and gives you more of Bruckner.

ALTHOUSE

## **BRUCKNER: *Symphony 9***

Aarhus Symphony/ John Gibbons  
DACO 754—81 minutes

Philharmonia Orchestra/ Christoph von Dohnanyi—Signum 431—61 minutes

The Gibbons performance has a reconstruction of the finale by one Nors S. Josephson, a polymath American scholar who has written on, among other things, the influence of the Greek language on the native tongues in Polynesia. It's also my first encounter with Gibbons, not to be confused with the outstanding American fortepianist and harpsichordist with whom he shares a name (actually both names).

Dohnanyi's is a revisit of a work he recorded in Cleveland in 1988. It's the standard Nowak three-movement edition.

This symphony has had many outstanding and striking recordings, including the first Dohnanyi. Giulini in both Berlin and Vienna, Furtwangler, Karajan with the same two orchestras, Schuricht, Celibidache, Beinum, Haitink, Colin Davis, Horenstein, and (the Editor would add) Walter. In addition to these stellar renditions, there are even more worthy performances that are not quite in the first rank. A new 9 has to have a good reason for being.

Gibbons offers the first generally available performance of the Josephson reconstruction of the finale. Setting that aside for the moment, we have a handsomely-played, thoughtfully-conducted presentation of the first three movements. I sounds slower than it is because the notes are very sustained, the occasional spikiness of the wind writing and frequent cragginess of the brass and percussion parts are downplayed, and the rhythmic lift that others have found in this writing visits

seldom. It starts ominously lightly, as if Mendelssohn had wandered into the hall, but eventually settles into a decent Brucknerian sound. The trio is a little glib for Bruckner. On the other hand, the horn yodels as the scherzo proper ended in both its original and repeated playings lend a nice touch of menace to some spooky music. The slow movement pushes the otherwise adequate strings past their comfort point but is mostly well built. This movement in a four-movement version of the symphony is a different thing from what it is in the standard three-movement rendition. In the latter, the coda of the movement is the end of the symphony and sets the meaning of the whole piece. In the former, it's like the coda of the slow movement of 8: an important marker, but a way station to the gathering together of the finale.

I admire Gibbons's sense of Bruckner's sound in the odd-numbered movements. Unlike too many interpreters he recognizes the importance of bringing out the pulsing nature of Bruckner's basses (repeated notes instead of sustained ones). On the other hand, he will probably find more freedom and imagination in his performances of this work as he conducts it more. Bruckner's music is stranger and more fanciful than it sounds here. Staying with the first movement for the time being, there's no sense of the notes either swelling into the silence of those mysterious pauses (the young Mehta did that very nicely in Vienna) or of preparing for them with tone color (Furtwangler and Karajan in very different ways). In the lead-in to the movement's coda, when the woodwinds are calling back and forth across the abyss and the basses are sliding into black infinity—a hair-raising moment in Dohnanyi's old recording—we just get good playing and nice balance here. The despairing climax of the finale is impressive, but in other performances it is overwhelming. The scherzo can be one of those strange musical experiences, something simultaneously (or alternately) light and menacing. It's not that intense here.

Back in the early 1990s I was traveling for business and was in a hotel room in Oklahoma City. I turned on the radio and was pleasantly surprised to find classical music—Bruckner 9. It was the finale and it was a superbly played, totally stark rendition of the piece—not a trace of sentimentality, just an unblinking gaze into light and profound darkness. The coda brought no comfort, just an opening of the field of vision from the personal to the tran-

scendent, a gaze into an endless, magnificent, but coolly impersonal, distance. Zen Bruckner. It was a shattering, disorienting experience.

That turned out to be the Cleveland/Dohnanyi performance from Decca. The rest of the performance was just as stark, just as good, and just as challenging. It is still available.

Dohnanyi's remake, is with a different, warmer-sounding orchestra in a concert in Salzburg. I don't think it's as important as his older 9 is, but it's interesting to hear what 26 years and a change of orchestra have wrought. This is still a lean, unsentimental 9; but the warmth, sweeter, richer Philharmonia sound changes the effect a little. Dohnanyi has also broadened his tempos a little: this performance picks up about four minutes in the first two movements and loses half a minute in the finale. If you've fallen under the spell of the old performance, this new one is worth hearing to compare them. Otherwise, the old one is an essential supplement to any mainstream 9.

Is it worth getting Gibbons for the new finale? That depends. It's a nice alternative to Cohrs and Carrigan and the couple of other attempts out there. Like them, it doesn't always sound like real Bruckner, but every now and then breaks into Bruckner's own voice. I guess it's like what "channeling" a ghost is supposed to be. Parts of it are very moving, such as the reappearance of the dark climax of I, here resolved (very elegantly) into a non-threatening cadence and swept away by the triumph of the final chorale. There are parts of it that seem just wrong: endless sequences like a distorted memory of part of the finale of 8. If these are actually Bruckner (I haven't seen the manuscripts), I'm sure they were a placeholder that he would have replaced had he been able to finish the movement.

To my mind, the best four-movement version is by Wildner. He is very good and consistent. The Rattle is weak in the first three movements but good in the finale. This one is pretty good in the first three movements and in the finale, but not as inspired as Wildner.

A technical discussion of the differences and similarities of the various finales would be out of place here. Perhaps I will undertake it in another forum. If you are a Bruckner completist, the Gibbons will be self-recommending because it is "new" Bruckner music.

Otherwise, the best performances are still all three-movement ones.

Sound in both performances is lovely.

CHAKWIN

**BRUN:** *Symphony 4; Rhapsody*  
Moscow Symphony/ Adriano  
Guild 7411—57 minutes

Guild is nearing the end of their cycle of the ten symphonies by Swiss composer Fritz Brun (1878-1959). The Third, with these same musicians, came out on Sterling 1059 (Nov/Dec 2004), and Guild has released an archival recording of the Eighth with the composer conducting (Guild 2351, Nov/Dec 2009, arc). Their website doesn't indicate whether or not they'll re-record those two. Don O'Connor thought highly of Brun's Piano Concerto (Guild 7409, Mar/Apr 2015) and likened him to a "relaxed Brahms".

The Fourth Symphony is from 1925, and it is strikingly Mahlerian. Brun said, "It was written at the time of the Locarno Treaties, a beautiful, peaceful time, when one could still believe in humanity and reason. This is why its first movement is so peaceful and pastoral-like." He also notes Bruckner's "distracting" influence. But the rustic sounds, the modulations—those are like a friendly reflection of Mahler, whose music Brun conducted. It is more chromatic sometimes, and the mood is rambunctious in the outer sections. The middle part is restful, but with a solidity that makes me think he was envisioning mountains in the distance. Roger Hecht noted that the Third was "indeed about the physical Alps", so it wouldn't surprise me if Brun's mind was still thinking in that direction. There's humor in the odd, bouncy brass chords as well. III, with its quickly shifting themes and textures, is the most structurally complex of the three movements—Brun was known for his complexities. Only here do I think the music could have used some trimming. I'm certainly not opposed to composers taking me on wanderings through nature, but Brun does get bogged down in a slow part about five or six minutes before the end. Still, his themes are so unique and his orchestrations so colorful, especially for his restrained instrumentation (strings, double woodwinds, four horns, three trumpets, three trombones, and timpani), that I can't help but enjoy the journey. Rarely is compositional rigor so refreshing!

The ten-minute Rhapsody from 1957 was Brun's last orchestral piece and one of his least, he thought. It shares the impetuousness of the Fourth's middle movement, but it isn't without lyricism. About a minute and a half before the end there's a moment of crisis straight out of a Beethoven symphony; and

then comes the "prosaic" final measures, as the essay by Adriano accurately describes it. The symphony is a stronger piece.

The performances are serviceable but leave a lot to be desired. Several places in I and II of the symphony simply need to move ahead more—you can feel the music calling out for that. Intonation, especially in the brass, is weak, and the tone of the orchestra in general is about like the tone of a decent orchestra in a mid-sized Midwestern city. Nothing is ever poorly played, but the fabric is noticeably thin. The sound is decent; Adriano's notes (English and German) are personable and warm.

ESTEP

**BUCHNER:** *Flute Concerto 1;*  
**DUPUY:** *Flute Concerto*  
Genevra Petrucci; Orchestra of Musical Afternoons/  
Maurizio Ciampi  
Brilliant 95192—59 minutes

Neither concerto is quite a top-tier work, but both have a scope and interest that recommends them to the listener. Lovers of romanticism may wish to hear these two rather than ignore them.

Sources disagree as to whether Ferdinand Buchner lived from 1825 to 1912 or 1823 to 1906. Perhaps 1823 to 1912 is correct, since we are told that he died at the age of 89. Buchner was a flutist-composer born in Germany who lived in Russia from 1850 on, playing and teaching at major institutions in St Petersburg and Moscow. This might sound accomplished and distinguished, but musicologist Francis Maes has written that these professions were then at the bottom of society, and Russian musicians had no more rights than peasants, which is why Tchaikovsky's parents steered him into civil service.

Much of Buchner's composing seems to have been done toward the end of his life. He wrote eight flute concertos. This one dates from 1893 and was first performed in 1895. You may wonder whether the deaths of Borodin and Tchaikovsky, both flute players, led Buchner to do what he could for the instrument's repertory in the time he had left. His music has been forgotten for decades; but in 1951 Leonardo de Lorenzo, who played in the New York Philharmonic under Mahler and taught flute at Eastman from 1923 to 1935, wrote that this is "one of the greatest and most beautiful concertos ever written for the flute" and that "the character and style of his compositions [from the second concerto to the

eighth] would lead one to believe that they had been written by a young man instead of an octogenarian.” Having heard this example of his writing, I can largely concur—and add that Buchner’s music also has a characteristic Russian quality.

The opening of the slow movement illustrates the fine level that Buchner the composer could attain. III has a light, divertimento character that sounds like too much other flute music, a long cadenza that doesn’t accomplish what it should, and a bold, satisfying conclusion that leaves you wondering what justified it.

Edouard Dupuy (around 1770-1822) was a Swiss-born violinist, singer, and composer who lived much of his life in Sweden. He wrote many solo and chamber works, including concertos for violin, flute, clarinet, bassoon, and horn. This is a large concerto scored for a large orchestra written in 1814, making it similar to contemporary works by Weber and Moscheles and a successor to the many for flute by Franz Anton Hoffmeister (1754-1812, Sept/Oct 2013, Mar/Apr 2014). The orchestra has a full woodwind section—even with flutes, that is—plus horns, trumpets, and timpani. There is a 3-1/2-minute introduction before the soloist enters. But when she does, she’s playing music it’s possible to have heard before. Peter von Winter (1754-1825) wrote two flute concertos in D minor in 1813, and the outer movements of Dupuy’s concerto are almost the same as the second of Winter’s. Bruno Meier has recorded them (Naxos 570593, Mar/Apr 2009: 227).

A notable aspect of the writing for the soloist is its extreme range. The flutist plays all the way up to a high D—the top one on the piano—and down to a B below the treble clef—both unusual extremes for a composition from 1814. The first widely recognized low B in the flute repertory comes from Schubert in his Variations written in January 1824—ten years later. This B is the lowest note on the modern flute, too, though in the early 19th Century some instruments went further. Schubert’s younger friend Franz Lachner takes his soloist down to an A below the staff in the cadenza to his concerto from 1832, also recorded by Meier, above—but I imagine without the low A.

The first movement has several themes, including an overtly Italianate melody that seems to come straight from opera; but otherwise the writing is solidly Central European in style. The work’s long introduction raises

expectations as it goes along, and Dupuy (or is it Winter?) delivers. III has the character of a Polonaise with its required rat-a-tat rhythm, but then comes a contrasting episode that may evoke Switzerland. The movement turns from minor to parallel major and the flute soloist presents a lyrical, somewhat wistful theme. This theme then becomes an oboe solo decorated with difficulty from the flute, perhaps evoking a chorus of bird song. It calls to mind a similar passage in Rossini’s Overture to *William Tell* with a duet between flute and English horn (the ‘Call to the Cows’ section). Rossini’s famous opera was written 1828-9, so the scoring idea came first from Winter and Dupuy’s concertos, more than ten years before. There are other lovely moments in the orchestration, such as in the slow movement, where we hear the flute soloist over pizzicato triplets while the horns softly sustain chords in the distance.

The similarity between the end of I and the opening of II could strike some listeners as laughable. Although Berwald this is not, Dupuy does make a good bridge figure in Swedish music history between Roman and Kraus in the 18th Century and the next composer worth hearing—Berwald.

There is another recording of the Dupuy paired with his *singspiel*, *Youth and Folly* (1806) on Marco Polo (Mar/Apr 1998). Toke Lund Christiansen is the leading Danish flute player of our time. His opening movement—quite brisk for Allegro ma non troppo—is 14:35 vs 15:50 here. The briskness makes *tuttis* more fiery and incisive. Christiansen’s rendition is lighter, and there are differences in the solo part: tenths rather than octaves, grace notes versus no grace notes, etc. The orchestra intrudes a little on the soloist here and there; the woodwinds come through better in this one. So, on the whole, one rendition of the concerto is not better or worse; they just differ.

Ginevra Petrucci is to be commended for her stamina as a player and her ability to get a program like this recorded. She gives a solid performance, always in tune and with a fine sound, enduring a solo part that could wear down any player and create some slips. Conductor Maurizio Ciampi lavishes a wealth of detail on the two scores. The hair-raising crescendo near the end of the opening movement of the Dupuy shows what composer and conductor can create.

The cover art is the Portrait of an Unknown Woman by Ivan Kramskoi (1883), also used on Dennis Russell Davies’s recording of the Sym-

phony by Hans Rott (CPO 999854; Nov/Dec 2002).

GORMAN

## **BUSONI:** *Clarinet Pieces*

Davide Bandieri; Alessandra Gentile, p; Marco Fiorini, Biancamaria Rapaccini, v; Carmelo Giallombardo, va; Alessandra Montani, vc; Camerata Strumentale Citta di Prato/ Jonathan Webb  
Brilliant 94978 [2CD] 102 minutes

Fin de siècle Italian composer Ferruccio Busoni defied labels and continues to do so. While many of his compatriots spent their careers in the theater, he quietly built a reputation as a pianist, teacher, and writer. And while most of his contemporaries had their sights set on pushing expressive tonality to its limit, Busoni dabbled in the past, the present, and the future. He arranged Bach for the piano, wrote in the style of Robert Schumann, absorbed the chromaticism of Wagner; edited the works of Beethoven, Brahms, Chopin, and Schoenberg; and encouraged ideas that would lead to some of the most interesting experiments in 20th Century music.

As a performer he followed in the footsteps of his mother, a pianist. His father was a professional clarinetist, and he wrote several excellent works for the instrument that have yet to secure a lasting place on the recital stage. Here, Florentine clarinetist Davide Bandieri teams up with Perugia native and respected keyboardist Alessandra Gentile and the Quartetto di Roma to introduce Busoni's complete clarinet catalog.

The two-disc set includes the Character Pieces K 88, Solo Dramatique K 101, Andantino K 107, Serenade K 108, Novelette K 116, Sonata K 138, and Elegie K 286 for clarinet and piano, as well as the Suite K 176 and the Elegia of HW Ernst, K 110, for clarinet and string quartet. Busoni's father, Ferdinando, makes an appearance with his 'Reverie pastorale' and 'Melodia' for clarinet and piano; and English conductor Jonathan Webb and the Camerata Strumentale of Prato join Bandieri on stage in Ferruccio's Concertino K 276 for clarinet and small orchestra.

The venture is ambitious and well done. Bandieri boasts a nice covered tone and a warm lyricism, and his relationship with the music is vibrant and personal. His collaborators, too, are solid chamber partners, allowing him to bring Busoni's soundscape to life, whether it be the early romantic pastorale or the proto-modernist soliloquy. Yet the performances could go even further. Bandieri

could use more resonance in his high register; Gentile needs to match more of Bandieri's intensity and dramatic flair; and although the Quartetto di Roma sports an attractive gossamer sound for the more intimate selections, it falls short whenever Busoni takes an operatic turn.

Webb and the Camerata handle the tricky Concertino very well, permitting Busoni's harmonic and orchestral color to shimmer without excess sentiment. Even so, the short ten-minute journey through the piece is a strange one, and interested readers may have to play it two or three times to appreciate the composer's confrontation of tradition and his dexterous subversion of it. In the end, though, Bandieri and Busoni depart with a smile, and so should the listener.

HANUDEL

## **CAMILLERI:** *Piano Concerto 1; Accordion Concerto; Malta Suite*

Charlene Farrugia, p; Franko Bozac, acc; Malta Philharmonic/ Miran Vaupotic  
Naxos 573373—60 minutes

Charles Camilleri is a mid-20th Century Maltese composer whose early works, presented on this disc, coincide with the birth of his homeland. He was inspired to become a composer, he says, by a BBC Orchestra Proms concert conducted by Malcolm Sargent. These pieces are amiable and tuneful, with an "easy-listening" ambience close to pop, though the forms are classical.

Camilleri's music is full of Maltese folk motifs presented in a romantic idiom—"neoromanticism" long before that term was coined.

Piano Concerto 1, from 1948, offers a modal second subject that is effulgent and quite beautiful. Although the notes tell us it is "redolent of Rachmaninoff", it has its own distinctive profile. It begins with an extended, improvisational horn solo. When the piano finally enters, it plays a nocturnal meditation, exquisitely phrased by Maltese pianist Charlene Farrugia.

The most surprising work is an accordion concerto, which begins with a serene, Mozartean first movement colored by the folkloric sound of Franko Bozac's accordion. The curiously churchy Andante leads into an atonal finale—a bizarre leap into the 20th Century, totally unprepared for and full of mischievous wit.

Camilleri's most popular piece, the *Malta Suite*, presents a country dance, a waltz, a noc-

turne, and a village festival, all full of beguiling melody and color. A recording of the waltz is played daily in the square in Valletta, the capital city, as a representation of Malta tradition. One can see why. Its old world charm would make anyone proud to be part of this culture.

The Malta Philharmonic, superbly recorded in Valletta, plays with pizzazz and transparency: Naxos presents us with yet another undervalued composer and orchestra. Could we hear more Camilleri, please?

SULLIVAN

**CAMPHOUSE:** *Twin Ports Overture; Homage to the Dream; 2 American Canvases; Air Mobility Command March; Reminiscences; Heartland Sketches; A Dakota Rhapsody; Second Essay*

University of Texas-El Paso Symphonic Winds/  
Ron Hufstader—Mark 51640—55 minutes

Mark Camphouse is band director and teaches composition at George Mason University. His music always honors someone, so it is almost always stirring. The program opens with *Twin Ports Overture* (2012), a dramatic work that includes touching references to a hymn that was played at its dedicatee's memorial service. *Homage to the Dream* (2013) commemorates the Martin Luther King speech of 1963. *Two American Canvases* (2008) has dissonant, lonely-sounding music to portray Edward Hopper's famous painting 'Nighthawks', Copland-like textures and stirring moments for Norman Rockwell's 'Freedom of Speech'. 'A Dakota Rhapsody' was composed for the South Dakota Intercollegiate Band in 2007. The album ends with 'Second Essay', Camphouse's tribute to a colleague admired as a great teacher.

Camphouse likes to quote well-known pieces. A quiet 'Reminiscences' (2010) uses someone's initials for a simple motive (A-A-A) and borrows the melody from a well-known hymn. 'Air Mobility Command March' borrows from the famous 'Air Force Song'. 'Heartland Sketches' (2008) draws from various sources, including the Iowa Fight Song, to pay homage to the former director of bands at the University of Iowa.

Fine job by the University of Texas-El Paso Symphonic Winds. There are some intonation disagreements, but there is often a big, warm, well-blended sound.

KILPATRICK

We have a small fund to help people who want to subscribe (or continue) but cannot afford it. We hope you are not too embarrassed to ask about it.

## CAMPRA: *Tancrede*

Benoit Arnould (Tancrede), Isabelle Druet (Clorinde), Chantal Santon (Herminie), Alain Buet (Argant), Eric Martin-Bonnet (Ismenor), Chantres du Centre de Musique Baroque de Versailles, Orchestre Les Temps Presents/ Olivier Schneebeli—Alpha 958 [3CD] 166:43

First performed in 1702, this was the third in a series of nine operas (all "Lyric Tragedies") by Andre Campra (1660-1744). Those operas have been given scant attention in modern revivals and recordings, but this one certainly demonstrates that Campra, so obscured between the poles of Lully and Rameau, was really the bridge between them in the creation of French Baroque opera. Campra's extensive use of choral sections, his enlargement of ballet episodes, and above all his rich expansion of the instrumental and orchestral colors anticipates a lot of what would culminate in the theatrical works of Rameau (who admired him).

As one might guess from this opera's title, the work draws on the tragic story of Tancrede and Clorinda, as told in Tasso's *Gerusalemme Liberata*: the story of the Christian Crusader who fights and fatally wounds the Saracen warrior-princess whom he loves, when was disguised in full armor. It is the story first given musical power by Monteverdi in the "warlike madrigal" or mini-opera in his Book VIII of madrigals. But Campra's librettist, Antoine Danchet, expanded into a plot freighted with some of the usual Baroque theatrical stereotypes. Tancrede and Clorinde are one couple, doomed in their love for each other. But we have the usual added love-tangles. Herminie, a Saracen princess herself, also loves Tancrede; The Saracen general Argant loves Clorinde; the Saracen magician Ismenor loves Herminie. It takes a lot of misunderstanding, dancing, and magical enchantments before three of the five characters are dead—and the survivors, the frustrated Herminie and the devastated Tancrede, are left to lament their crushing fates.

Schneebeli has assembled an able cast of singers, none of whom are brilliant. Tenor Arnould reaches heroic and tragic levels, while mezzo Druet brings a dark foreboding to her Clorinde. The two baritones work their evil ways with rather less lower register than one might like, but assertively. Soprano Santon actually has some of the heaviest musical burden, and she carries it off well. The chorus does its extensive work robustly, and the period-instrument forces are led securely.

The is not the first recording of this work. Its recorded premiere was one of Jean-Claude Malgoire's projects, a two-disc set from Erato (45001). Its review by David Mason Greene (S/O 1990) was quite unsympathetic (to both recording and the work). A single disc of excerpts directed by Clement Zaffini (Pierre Verany 786111: J/F 1992) was all that followed. Both would now be difficult to find. So this new Alpha one is a welcome new start, not only for the quality of its performance, but for giving us the full score without the heavy cuts that Malgoire inflicted.

This is a work to ponder and enjoy, even though, from a dramatic perspective, it ends rather abruptly—with Tancrede contemplating but not carrying out the despairing suicide he poses for himself. There is a lot of colorful music, especially for chorus and orchestra, and each of the characters has some moments of eloquence or passion.

The discs come in a four-fold cardboard package, and there is a thick 125-page booklet with full libretto and translations, plus detailed notes. But that booklet is pasted into the floppy wrapper—a stupid obstruction of its usefulness. I ripped my copy out so that I could really use it. You might try that, while cursing the idiotic designers who made that necessary.

BARKER

## CASABLANCAS: *Chamber Pieces*

B3:Brouwer Trio—Naxos 573375—62 minutes

As I pointed out in my review of Benet Casablanca's piano pieces on Naxos 570757 (Sept/Oct 2008), this Spanish composer (born 1956) writes in what might be called an "old-fashioned" (or even "traditional") atonal style: his language is vintage Schoenberg, though his personal temperament is considerably more playful and genial, avoiding the morose anxiety and surreal extremes of the great German. Allegros are angular, capricious, and plangent, splashing notes up and down the keyboard and interweaving the string lines in intricate polyphony; andantes are pensive, whether nostalgic or misty or fanciful. (For Jack Sullivan's and Barry Kilpatrick's similar take on Casablanca's orchestral and theatrical music, see Nov/Dec 2010.)

This new, superbly-played-and-vididly-recorded Naxos is, somewhat misleadingly, titled "Piano Trio", by which is meant in this context a mix of short pieces scored for piano trio and for piano alone, along with one three-movement item for solo cello and one "song"

for cello and piano. (The instrumentation of the individual pieces isn't indicated in the track listings or liner notes.) There are no fewer than 15 separate works on the program, the longest just under 11 minutes and shortest just over one minute. They span four decades, but are consistent in style whether fast and glittering, moderate and lyrical, slow and delicate. They are also consistently well made, and listeners who respond to atonal-but-sensuous music will likely enjoy them, as I did.

But I would caution against going straight through an hour of Casablanca's miniatures; they soon begin to sound undifferentiated, so I'd suggest listening to only three or four of them at a time. But don't omit *Jubilus: Homage to Jordi Savall*; its brief allusions to early music offer the welcome charm of time-haunted, clearly recognizable tunes.

LEHMAN

## CASTELNUOVO-TEDESCO: *Appunti*

Enea Leone, g—Brilliant 95219 [2CD] 104 min

Castelnuovo's *Appunti* (Sketches) is a late, unfinished work. It was created at the suggestion of musicologist Ruggiero Chiesa, with the purpose of introducing mid-level students to technical problems on the guitar. Book 1 dealt with intervals, Book 2 with rhythms—illustrated in dances from the middle ages through the Blues, Tango, and Fox Trot from the 20th Century. Book 3 was to deal with various problems in tonal music, though only two pieces were completed before the composer died. Book 4 was to deal with dodecaphonic music, for which Castelnuovo had little fondness, so it is probably for the best that it was never begun. Even in these deliberately simple pieces, the composer's warm Mediterranean charm can show through, but it must be admitted that these are not his best works.

Mr Leone performs the whole surviving set, and while his playing is tasteful and technically solid, he doesn't leave much of an impression. There's not a lot of excitement here, and the dances of Book 2—the most extensive of the sets—are often slower than they should be. He is a student of Chiesa and dedicates the performance to him, so he presumably plays with authority.

But in July/August 2012 I reviewed a performance of Renato Samuelli on Newton. He only plays Book 1 and 5 of the 22 dances in Book 2, but he adds the *Variations Across the Centuries*, the *Tonadilla on the Name of Andres Segovia*, and a fiery performance of the



*Capriccio Diabolico*. His playing is altogether more charming and convincing than Leone's.

KEATON

**CHAUSSON:** *Poem of Love and the Sea*;  
**BERLIOZ:** *Nuits d'Été*; **DUPARC:** *Songs*  
Soile Isokoski, s; Helsinki Philharmonic/ John Storgards—Ondine 1261—65 minutes

Finnish Soprano Soile Isokoski sings two major works of the French song repertoire and adds three songs by Henri Duparc, orchestrated by tenor Maurice Bages 20 years after their composition. (Duparc's songs sound better with their original piano accompaniment.) Cesar Franck's influence is evident in Duparc's songs, and Wagner's influence is evident in Chausson's music. Berlioz is strictly himself.

Isokoski sings with a smooth legato and shapes the vocal line nicely. Her tone is warm and often radiant, but her approach sounds cool and somewhat detached. She is at her best in the Duparc songs and comfortable in the Berlioz. She lacks the vocal heft and voluptuousness of tone for Chausson's Wagnerian writing, and her approach seems too reserved and polite to convey its exoticism.

Berlioz's lighter and more delicate orchestration permits a better balance of voice and orchestra. Here she conveys the sense of the music, but she does not always sound at home in it. In the recurring phrase "Reviens, reviens, ma bien-aimée" of 'Absence' she drifts up rather than steps up to the final note, robbing the line of its clarity. Her fluttery vibrato doesn't help.

Isokoski has been a very fine singer and is highly regarded, but her voice shows signs of wear. Most of the time it's hard to tell what language she's singing. Her enunciation is fuzzy, and when I followed the notes I found that sometimes her French pronunciation is simply incorrect.

I still like Janet Baker's 1967 EMI recording with Barbirolli: she captures the ecstasy of Berlioz. More recently Bernarda Fink (J/F 2008) is hard to beat. The cycle works best when sung by a mezzo.

Storgards shapes the music clearly. His approach to the Berlioz emphasizes its chamber music qualities. The orchestra plays with precision and elegance, particularly in the Berlioz. Fewer current recordings are available of Chausson's *Poème*, so this offers an opportunity to hear that ravishing music, which the orchestra plays with appropriate lushness.

Notes, texts, translations.

R MOORE

**CHIN:** *Cello Concerto 1; Symphony 3*  
Wen-Sinn Yang; Taiwan Philharmonic/ Shao-Chia Lu—Naxos 570615—62 minutes

Gordon Chin (b. 1957) is a native of Taiwan, spent his teenage years in Japan, then came to America and got a doctorate from the Eastman School of Music in Rochester, where he worked with Samuel Adler, Warren Benson, and Christopher Rouse. Today he is back in Taiwan and, judging by the material recorded here, much concerned with the ills of society.

The 36-minute Cello Concerto was written in 2006. Its three movements are preceded by quotations from Shakespeare, Pascal, and Samuel Johnson. The first Allegro says "When we are born, we cry that we are come To this great stage of fools." The second is called 'Dreams trapped inside the Mirror' with the quote from Pascal, "The eternal silence of these infinite spaces frightens me." The Finale is called 'After Great Pain' and the Johnson quote is "Reason deserts us at the brink of the grave, and can give no further intelligence." After that, the dramatic and often tragic character of the music is not unexpected. It is a fine piece in effect, full of beauty and played to the hilt by Yang and the orchestra. We know Yang from his previous recordings, and he makes the most of this major undertaking.

The symphony that follows was composed in 1996 and reflects the states of mind of the Taiwanese in their long series of misfortunes. The first movement, 'Plunder', tells of the invasions by foreign powers and the feeling of helplessness that ensued. 'Dark Night' (II) cools the mood somewhat, based as it is on a folk song, 'Flowers in a Rainy Night'. The Finale, 'Upsurge', is the Taiwanese working towards a better future. The symphony employs several native instruments that give it flavor, and it is a powerful work.

Chin's idiom is not particularly dissonant, making the tragic and ugly elements of the score stand out strongly. The orchestra plays well and is recorded clearly and resonantly. I enjoyed this very much and hope to hear more from Chin soon. There is another Naxos issue of his music that I liked, and there are more in our index.

D MOORE

**CHOPIN:** *Cello Sonata & Pieces*;  
**DOHNANYI:** *Sonata*  
Duo Arnicans—Solo Musica 226—73 minutes

Duo Arnicans is a couple in every way. Florian was born in Germany, and Arta is Latvian.

They married last year, and a Chopin waltz was played at the wedding. It sounds quite lovely in Arta's arrangement for cello and piano. This program also contains Chopin's early but effective Polonaise for cello & piano and his great Cello Sonata, played complete with its exposition repeat. All of this music is performed here with fine personality and conviction.

For this listener, the selling point is the 26-minute sonata by Ernst von Dohnanyi. There have been enough recordings of this beautiful and powerful piece to earn it a place in the Cello Overview (March/April 2009) but I find that I had no really outstanding interpretation to recommend. This one strikes me as rather special, played with a real Eastern European force and liveliness and a convincing attention to the feeling behind the composer's use of the Dies Irae in the variations in the Finale.

This program has personality and atmosphere. I enjoyed it very much.

D MOORE

### CHOPIN: *Piano Concertos*

Stephane de May, Slovak Sinfonietta/ Jean-Bernard Pommier—Pavane 7571—74 minutes

Readers know by now that I dearly love these two concertos, and therefore I am not tolerant of mediocre performances. I don't think I have ever heard of Stephane De May, who is French, as is the conductor—who is also a pianist. That's a good idea, and the conducting shapes itself to the pianist's playing about as well as you could wish.

Mr De May has a gorgeous tone—and it's all TONE, with no pounding, no sound of attack. The Steinway he is playing is not new, and it lacks the irritating brilliance of many new pianos. I simply love his sound and could listen to him all day. He never misses a moment of special beauty, and he is always poetic.

But—there is usually a “but”—the orchestra sounds small rather than substantial or rich, and the all-important bassoon soloist seems weak compared to many others on records. I can get carried away with the gorgeous piano playing and sound, but then I am let down by the orchestra's playing and (especially) sound. And I'm afraid that is all too common. Pianists don't fuss over the orchestra, and record labels just assume that if they can get thru the music they will be adequate accompaniment. But a concerto is a *concerted* effort, and if the orchestra is weak the recording is, too.

I can guarantee that you will be quite pleased with the excellent pianist, but I cannot add this to our list of recommendations for the concerto—the concerted piece.

VROON

### CHOPIN: *Piano Concerto 2; Berceuse; 6 Mazurkas*

Adolfo Barabino, London Symphony/ Lee Reynolds—Claudio 6021—55 minutes

I don't know anything about this pianist except that he must realize that Chopin listened a lot to Bellini. This is bel canto playing. It is never “masterful”, as if to show us what a genius the pianist is. It is quiet and sweet and humble (and reminds me of Moravec), but always *songful*. The pianist wrote the notes, where he uses words like “pure”, “light”, and “elegant”. His playing is all three.

Mark Koldys reviewed this pianist's Chopin (Sept/Oct 2014) and said, “There is great nuance and sensitivity in his touch, and he can create hushed pianissimos that are almost mesmeric.” He also commented on the “sumptuous sonorities” and the gorgeous recorded sound. And all that applies to this recording, too. It was made with only two microphones—almost unheard of these days.

I think the pianist must be Italian, but I cannot find out whether he was born in England, though he lives there. The conductor is young and English.

The only added comment must be that the wind soloists are wonderful, as you would expect from this orchestra; and the 2014 sound is excellent. I think this has to join the best Chopin recordings ever made.

VROON

### CHOPIN: *Piano Concerto 2; Fantasy on Polish Themes;*

LUTOSLAWSKI: *Little Suite;*

MONIUSZKO: *Overture to The Raftsmen*  
Martin Labazevitch, p; Beethoven Academy Orchestra/ Ewa Strusinska—Delos 3463—67 min

Beethoven Academy Orchestra draws its mostly young personnel from some of Europe's best music schools, so we can take as granted its technical excellence, if not its expressive power. Ms Strusinska takes no chances here, doesn't push her young virtuosos to any extremes, producing sober, streamlined accounts of everything.

Moniuszko's Weberian overture to his opera *The Raftsmen*, after a tranquil pastoral introduction, bustles along winsome and efficient, uneventful, a model of the conductor's

approach. Two-thirds in is a storm, played so politely it wouldn't frighten the most faint-hearted child. It's a pleasant piece and has more to offer than revealed here.

Pianist Labazevitch injects more fire into the two concerted works, rushing the tempos in some passagework to build excitement; orchestra and conductor gamely, calmly follow his lead. I'm still smitten by Emanuel Ax's 1997 recording of these works, played with ravishing delicacy on a restored 1851 Erard (N/D 1998), and I adore the more recent string quintet-accompanied Gianluca Luisi (S/O 2011), perhaps the richest and warmest piano I've ever heard. Labazevitch is excellent, though; and the orchestra is refined and perfectly balanced with the piano—no spotlighting. The gap between I and II is too short.

The endearing Lutoslawski suite is more of the same: stately beauty and balance over intensity. The recent Chandos SACD (M/A 2013) of this work, played by BBC Symphony under Edward Gardner in astonishing, vivid surround sound, puts Beethoven Academy in the shade. This work does not reward reticence.

Beautiful, honest sound, and gorgeous piano. Come on, Maestro, let these young virtuosos tear into this music; they can handle it. I'm confident they've got technique to burn.

WRIGHT

## CHOPIN: *Preludes*

Yundi Li—Mercury 481 1910—39 minutes

The disc has both Mercury and DG logos on it, but its number is not standard DG, and it's a short program, so I think it should be called a Mercury.

All the tempos are fast compared to other recordings I have. Often the music flies by before it really gets heard. A few pieces are very nice—such as 13, 15, and Opus 45. Never is his touch less than beautiful; never does he bang his way thru a piece. But he often seems less sensitive than I expected him to be. I do hope he isn't trying to be a second Lang Lang. The booklet makes it look that way: the endless Yundi photos are achingly sensitive, staring at the ceiling or pouting with eyes closed. Real music lovers must resent all these photos of the musician—exploiting his looks to convince people that he is “passionate”. Ugh! (He is actually rather “pretty”, though more so in real life than in the photos. And, at the risk of being called a racist, I have to say that the Chinese cannot possibly be “passionate” by Western standards! They are not Italians! Their

publicists manage to make them seem *imitation* passionate.)

So this is not the Chopin Preludes you have been waiting for. In fact, if you have Ivan Moravec (who just died at the age of 84) you already have the best Chopin Preludes you will ever hear. And memory tells me there have been fine recordings by Lucchesini and Arrau—and of course there are others.

VROON

## CHOPIN: *Scherzos*; TCHAIKOVSKY: *The Seasons (Months)*

Lang Lang—Sony 11758 [2CD] 87 minutes

A number of friends who are pianists refer to him as “Bang Bang”, and that is not unfair. From the first notes of the Chopin he does bang his way thru the music; and while current audiences are probably very impressed by that, since they don't know music, I am not. It often sounds crude and very much like he is showing off—“look how hard I can hit the keys and how fast I can play those notes!” O yes, he knows enough to make contrasts; but they are all exaggerated. His “act” is exactly what you would expect from someone who knows less about music than about impressing an audience. Show business is his business. Chopin is just fodder for the show. In fact, it is fair to say that his Chopin scherzos are a travesty and not worth hearing.

The Tchaikovsky is not as bad—for one thing, the composer was more given to extremes, more self-dramatizing, more of an arch-romantic. Of course this pianist digs into the fast pieces, because that's where he can show off; but the slow pieces are not bad at all. Right at the beginning, ‘January’ is very nice. In ‘February’ he sounds as if he is about to revert to “bang-bang” form, but then the next three months are quite relaxed and almost beautiful—though there are five or six pianists who have done them better. ‘July’, ‘August’, and ‘September’ give him music that he must love to dig into—a chance to show off. ‘October’ is boring. ‘November’ (Troika—yes, in Russia November is snowy) is pretty good, but not as good as many others.

Nothing Lang Lang does places him in the top category—nothing at all. He is a product of publicity, not of talent or sensitivity—though he is not lacking in either.

The notes are by James Jolly, who was the Editor of *Gramophone* magazine. Again we have a case of making an impression without much knowledge. He appears awed by the pianist and fawns over him in every para-

graph. He repeatedly refers to “Tchaikovsky’s The Seasons”, which is stupid and ungrammatical.

Stick with our past recommendations in this music.

VROON

**CHOU:** *Eternal Pine 1-3; Ode to Eternal Pine*

Contemporary Music Ensemble Korea; Boston Musica Viva/ Richard Pittman; Taipei Chinese Orchestra/ Chang Yin-Fang

New World 80770—66 minutes

Chou Wen-Chung was born in China in 1923 and came to the United States after World War II. He studied with Nicolas Slonimsky and Edgard Varese and founded the Center for US-China Arts Exchange in 1984. *Eternal Pine I* is scored for a small ensemble of Korean instruments; *Ode to Eternal Pine* for flute, clarinet, piano, violin, cello, and percussion; *Eternal Pine II* for gayageum (pitch-bending zither) and changgu (drum); and, *Eternal Pine III* for Chinese instruments. Even as small as the groups are, the instruments rarely play at the same time.

There is little apparent Western influence on his aesthetic sense—European standards of tempo, pulse, themes, and development are minimally represented, even though there is a unifying five-note cell. Though Eastern classical music has never been my cup of tea—whether because of culture, training, or lack of initiative in understanding it—these four related pieces have a clear, appreciable beauty to them. The scoring is quite colorful in its own way. Performances are excellent and the sonics are clear. Notes are in English.

ESTEP

**CIMAROSA:** *88 sonatas*

David Boldrini, fp

Brilliant 95027 [2CD] 148 minutes

These are the complete extant keyboard works of Domenico Cimarosa (1749-1801), primarily a composer for the stage. 88 sonatas fit into a two-disc set? Yes, they are very short, and David Boldrini skips all the repeats. 82 sonatas are for piano, and the remaining six are for harpsichord, but all are played here on fortepiano. Some of the pieces sound more like finger exercises than artful music. The left hand doesn’t have much challenge, but the right hand has some flashy riffs. In the booklet, a remark from one of Cimarosa’s contemporaries describes the music aptly: “Listening to each piece of his music we see that the score

was made with *oestrus* and written in one spurt.” The pieces are spread across the two discs in what looks like a mostly-random sequence, by the numbering, but the program flows nicely.

Boldrini’s performance has dash, and he freely bends tempos for extra excitement. He is a volatile player, often surging ahead impulsively, more rarely pulling up to make a tender point. Further contrasts come from his extensive use of the moderator, a pedal-operated strip of cloth between the hammers and strings. I like his improvisatory and slapdash approach, though on Disc 1 tracks 41 and 44 (sonatas 75 and 87) are a little too frantic. It seems that he wanted to go faster than the piano did.

Disc 1 is wonderful, played on a fortepiano by Johann Schantz from 1799. It has a bright and rounded tone, with an expressive range from delicacy to roaring. Unfortunately, Disc 2 is a loss until its last ten minutes, when the Schantz piano returns. The rest of it was recorded a month earlier on a grossly inferior fortepiano, an unidentified modern copy of one by Anton Walter. The playing has gusto, but the instrument has a dull tone; and the tuning of the unisons in the treble is so far off that it suggests a neglected saloon piano. Boldrini muffles some of that problem behind the moderator, but it doesn’t help much. When he got to the better Schantz piano, I think he should have just started over with his project, scrapped his first sessions of the bad Walter copy, and replayed those 40 sonatas (an hour of music) a few more times.

The way it stands, we’re left with 88 delightful minutes and 60 bad ones. Weigh that information with the low purchase price, and be prepared to skip most of Disc 2. I would buy this anyway, as it claims to be the only available recording of this repertoire on a period instrument, and the performer makes it engaging.

B LEHMAN

**COLEMAN:** *Acute Coryza; Oogenera; Station RER(B) Drancy; Atropine; Metonymies of Pastness; You*

Various/ Anthony Coleman

New World 80767—58 minutes

Anthony Coleman says about himself, “I really love banal phrases that become obsessions”; I couldn’t agree more. His writing is a stew made of the worst bits of 20th-Century music. *Acute Coryza*, the brass sextet, sounds as if the composer accidentally recorded himself fid-

dling around with the brass samples on an electric keyboard and decided to see if he could con someone into recreating his chordal noodlings. *Oogenera* is a generously insipid piano work, perhaps an attempted nod to Feldman, Cage, et al. *Station RER (B) Drancy* was a deportation center for French Jews; it's a shame that such a tragic place has to be associated with this egotistical musical hackwork and flatulent liner notes. In all honesty, I have the sneaking suspicion that I'm the butt of a joke for taking his music this seriously. I wouldn't be surprised if the ghost of Allen Funt popped out of my CD player and said, "Smile! You're on Candid Camera!"

ESTEP

**CONTE:** *Cello Sonata; Quartet 2; Trio*

Friction Quartet; Kay Stern, v; Emil Miland, vc; Miles Graber, Keisuke Nakagoshi, p

Albany 1573—75 minutes

David Conte (born 1955) is best known as a prolific composer of vocal music and operas. He works in a tradition-based idiom that emphasizes lyricism and appealing emotional warmth while occasionally drawing on vernacular sources. ARG's Charles Parsons described Conte's opera *Gift of the Magi* (Arsis 141, May/June 2002) as "charming", and its music as "quite tonal, heavily romantic, with a quiet, dreamy atmosphere". Parsons also liked Conte's moody chamber opera, *Firebird Motel* (Arsis 154, May/June 2007), pointing to its "delicate and sad" score's tasteful use of colors and rhythms inspired by gospel and blues music.

As he explains in the liner notes of this superbly-played and very-well-recorded Albany release, Conte has recently turned his attention to instrumental chamber works, though without abandoning his predilection for drama and lyricism. And he's been turning them out quickly: the cello sonata, string quartet, and piano trio included here are all full-scale efforts written in 2010 and 2011.

All three works retain Conte's sumptuous, bittersweet (sometimes jazz-inflected) harmonies, rich scorings, and direct emotional appeal. Allegros surge forward with lots of energy and excitement, often in dance-like rhythms (a few distantly recalling Bartok at his most exuberant, others rushing by or swinging along); adagios may begin in nocturnal mystery, but soon build to big, dramatic climaxes. Conte's penchant for sweeping, expansive—at times almost symphonic—fullness of gesture, sound, and scale is consistently evident, as is

his affection for broad singing lines in both slow and fast movements (they quickly emerge, for example, in the trio's opening allegro). Strict formal outlines are sometimes used to contain this outpouring of romantic efflorescence, as in the central movements—a pas-sacaglia, a fugue, and a chaconne. But even in these more austere structures, Conte's luxuriant temperament soon breaks out in all but the string quartet's fugue, and it remains the only movement of the 12 here that resists the impulse to flower into full-throated song.

Vocal melody remains the dominant impression made by these lush and melodious chamber pieces: operas, so to speak, for instruments.

LEHMAN

**COOMAN:** *Symphony 4; Prism; Shoreline Rune*

Erik Simmons, org; Slovak Symphony/ Kirk Trevor—Diversions 24161—36 minutes

Still in his 30s, Carson Cooman is a composer with a fine technique and something important to say; his music is not too concerned with the forms and sounds of today's most avant-garde work, so you might be disappointed if you are looking for that. But neither is the music simply evocative of tonal sounds and catchy rhythms—the kind that dominate so much recent music, especially in the US.

The short program offers two shorter works that frame the central one, *Liminal*, Symphony 4. *Shoreline Rune* (2014) is a somber piece dedicated to Judith Weir for her 60th birthday. Cooman's description, "as if one is standing on the shore watching an entire tide cycle compressed into five elongated minutes", suits it well. *Prism* is a meditative essay for solo organ—Cooman is himself a fine organist—that relies almost exclusively on different musical strata composed of perfect fifths.

The arresting symphony is more ambitious, both in length and in content; the opening paragraph includes a slow-moving texture in lower strings and brass punctuated by anxious pizzicato writing and acerbic chords sounded by two harps tuned a quarter tone apart. I'm particularly impressed by the depth of feeling in the music and the absolutely convincing sense of formal unfolding and proportion. The performances and sound are excellent. I hope to hear more of Cooman's music.

HASKINS

## CRANFORD: *Consort Music for Viols*

LeStrange Viols

Olde Focus 9059—67 minutes

Very little is known about the life of William Cranford (fl 1630). Some inconclusive evidence suggests that he was a native of East Anglia. That would be consistent with the naming of his psalm tune 'Ely', published in Ravenscroft's Psalter (1621). By 1624, and possibly earlier, Cranford was singing as a vicar-choral at St Paul's Cathedral in London and continued to do so until the time of the Civil War. He may be the William Cranford on a list of "delinquents" (royalist supporters) from 1643. There are a few church compositions by him, but most survive as fragments. He was part of a circle of musicians who lived in the vicinity of St Paul's Cathedral and whose activity included the cultivation of viol consort music. As Loren Ludwig, one of the performers on the present recording, points out in his program notes, consort music of the period circulated in manuscript among enthusiasts like the St Paul's circle. It was intended for the delectation of the players rather than a public audience. It is perhaps not surprising that Cranford's consorts, written for a coterie of connoisseurs, contain what Ludwig calls "various citations and playful adaptations" of material by other composers of the time.

The present recording contains nearly all of Cranford's extant consort music. There are six fantasias of six parts, four fantasias of four parts, two fantasias of five parts, a Quadran Pavan, a Passamezzo Pavan, and a set of variations on the popular song 'Go from my Window'. The program concludes with an *In Nomine* of five parts. The music is notable for striking, even abrupt contrasts from one section to another. The harmony and modal diction are adventuresome and often surprising. Ludwig makes special mention of the fourth of the fantasias in four parts. It stands out as slow and sustained from start to finish; it has a strange and brooding quality arising from its unexpected progressions.

LeStrange Viols is a consort of American players. They take their name from the English nobleman Nicholas LeStrange, who compiled a notable manuscript collection of consort music, including works by Cranford. The performances here have the highest degree of technical polish and animation, infectiously conveying the playfulness of so much of Cranford's music. This is rather obscure repertory,

but listeners who admire consort music will not want to be without this recording.

GATENS

## CROFT: Anthems

*Sing Praises to the Lord; Hear My Prayer, O Lord; O Lord God of My Salvation; God Is Gone Up with a Merry Noise; O Lord, Rebuke Me Not; O Lord, Grant the King a Long Life; Burial Service; organ voluntaries*

Anita Datta & Rachel Haworth, org; Sidney Sussex College Choir/ David Skinner

Obsidian 714—51 minutes

William Croft (1678-1727) was a transitional figure in English music. His works form a stylistic bridge between the English Restoration idiom, best known from the works of Henry Purcell, and the late baroque idiom represented by Handel. As a composer, Croft seems to have one foot in the 17th Century and one in the 18th. As a boy he was a chorister in the Chapel Royal, where his chief mentor was John Blow; and at that time he would have been well acquainted with Purcell. A better grounding in Restoration English church music could hardly be imagined. At the same time, he readily assimilated the later baroque style of contemporary Italian composers whose influence was being felt in England. In a single anthem like 'God Is Gone Up' he can combine without stylistic incongruity modern fugal outer choruses with a verse section for six solo voices that could almost pass for Purcell.

As a young man Croft wrote a fair amount of instrumental music, secular songs and cantatas, and music for the theater. But the greater part of his career was devoted primarily to church music. In 1700 he returned to the Chapel Royal as Gentleman Extraordinary. In 1704 he and Jeremiah Clarke were appointed joint organists of the Chapel Royal, and on Clarke's death in 1707 the position fell entirely to Croft. On Blow's death in 1708, Croft succeeded him as Master of the Children of the Chapel Royal and as organist of Westminster Abbey. In 1724 he published a two-volume compendium of his church compositions under the title *Musica Sacra* containing 30 anthems and the *Burial Service*, a setting of the Funeral Sentences from the Book of Common Prayer incorporating Purcell's final setting of 'Thou Knowest, Lord, the Secrets of Our Hearts'. With the possible exception of the hymn tune 'St Anne' (O God, Our Help in Ages Past), Croft's *Burial Service* proved to be the most enduring of his works, regularly sung by

cathedral choirs long after most of his other anthems and service settings fell out of the standard repertory. The work list in *New Grove* names 88 anthems by Croft, several of them with questionable attributions. Most of them are verse anthems, but the ones here are full anthems—or more precisely full-with-verse, as they begin and end with movements for full choir surrounding a central movement for solo voices.

The choir of Sidney Sussex College, Cambridge, is a mixed ensemble with straight-toned sopranos and female altos. The booklet lists 23 singers for the recording. Their sound is typical of many fine English mixed choirs of young adult singers active today. It is well suited to repertory of this kind, though individual listeners will have to decide whether it is a satisfactory substitute for the sound of men and boys. David Skinner, the college's director of music, is a lecturer in the university and directs the vocal chamber ensemble Alamire.

A few years ago I reviewed the choir's recording of music by Thomas Tomkins (*Obsidian* 702; Sept/Oct 2009). I commended their fine choral tone and blend, but complained that their sound was an almost constantly forward mezzo forte with insufficient nuance. I would say much the same of the present recording. Certainly the performances are not blatant and dispassionate—I have heard far worse in that respect—but I believe a higher degree of animation and sensitivity to syllable weight would improve the overall impression. Croft may not be in the front rank of the great composers, but I consider him a very good composer whose works can delight if they are sensitively performed. I doubt that the present recording would win over listeners who do not already admire his music.

Back in 1995 I reviewed a 1992 recording of Croft anthems by the choir of New College, Oxford under the direction of Edward Higginbottom (*CRD* 3491; Sept/Oct). It is still available. That selection consists of five full anthems and three verse anthems. Four of the anthems are common to both recordings. In side-by-side comparisons I found Higginbottom's performances more shapely and coherent. They convey a better sense of the trajectory and flow of the music.

The present recording fills out the choral selections with four of Croft's 13 extant organ voluntaries. The instrument is a Taylor & Boudy chamber organ of small and delicate tone, undoubtedly very different in weight from the organ Croft would have played at

Westminster Abbey. If it is the instrument shown in the booklet photograph, it is a tall, free-standing positif of one manual. This means that the selection is restricted to voluntaries playable on a single manual, thereby excluding Croft's finest and most expansive work in the genre, the Voluntary No. 9 in A minor, a piece that is included on the New College recording.

Admirers of Croft's music will certainly want to acquire this new recording, even if they already have the older one.

GATENS

## CZERNY: *Flute Pieces*

Kazunori Seo; Makoto Ueno, p  
Naxos 573335—78 minutes

I have recently praised this duo's Moscheles (Sept/Oct 2015), which made it onto my 2015 Best of the Year list. Unlike the Moscheles, here is music composed in the shadow of Beethoven that loses its meaning the larger the dose. The pianist's crystalline sound befits the atmosphere of classicism that tends to linger over Czerny's output, and the flute playing is marvelous. The selections include a large work with a date and title similar to Schubert's *Variations*. A recent thesis has shown that Czerny's, like Schubert's, was probably modeled on Hummel's *Variations on 'Beautiful Minka'* and written without knowledge of Schubert's flute piece, which was unpublished and unperformed. Collectors of romanticism may place this disc next to Howard Shelley's third installment of Mendelssohn (Sept/Oct 2015), about which Alan Becker said, "While the music doesn't always run deep, it is always written with skill and charm and is satisfying for both performer and listener."

GORMAN

## DALLAPICCOLA: *Songs*

Monica Piccinini, Alda Caiello, s; Elisabetta Palucchini, mz; Roberto Abbondanza, b; Filippo Farinelli, p—Brilliant 95202 [2CD] 101 minutes

A delightful project. This two-disc long program flies by. Most of it is Dallapiccola's arrangements of Italian arias of the 17th and 18th centuries. This recording is the first of all 30 of Dallapiccola's arrangements. Everyone's favorites of these pieces, now unfortunately all but relegated to young singers who usually don't sing them very well, is here. Mine is 'Caro Mio Ben', in a simple arrangement sung with delicate sensitivity by Pallucchi.

Dallapiccola's two song cycles are also

here, *Rencesvals, Trois Fragments de la Chanson de Roland* (1946) and *Quattro Liriche di Antonio Machado* (1948). The former is a study in chromaticism, dark and dramatic. The songs are mesmerizing. Farinelli is terrific in the whole program, but especially here. His phrasing gives this difficult, angular music shape and direction. The 4 Lyrics pay homage to Schoenberg, sharing an official composition date with Schoenberg's birthday, September 13th. The music is 12-tone but, skeptics take note, the colors here are fascinating and the music has a lovely, interesting line. I loved it.

Performances are good: Abbondanza sings with energy despite a slightly woofy sound; Pallucchi has a nice warmth and line; Piccinini sings with lovely brightness and charm. I was disappointed she didn't have more to do. Caiello has a slight edge to her voice but still delivers a convincing interpretation of the Machado songs.

A great introduction to Dallapiccola's work, both his arrangements of the early arias and his two cycles. A worthwhile addition to your library. Notes but no texts or translations.

HEISEL

**DAMROSCH:** *Festival Overture; Symphony; March Militaire*

Azusa Pacific University Symphony/ Christopher Russell—Toccatto 261—64 minutes

Leopold Damrosch (1832-85) was the father of two famous conductors, Frank and Walter, as well as of the music teacher Clara Mannes. Liszt dedicated to him his enigmatic late tone poem *The Funeral Triumph of Tasso*. He moved to the US, where he conducted both the Met Opera and the NY Philharmonic.

The Festival Overture (1871) is laid out with a slow introduction and an allegro main body. It's a clunky piece, the themes ungainly and their scoring thick and muddy. The music resembles a string of rhetorical gestures more than an integrated symphonic movement. The 1878 Symphony shares these characteristics, especially its vague formal structure. In the scherzo, an attempt to be whimsical winds up galumphing.

The slow movement is a bit better. Its beginning and end are a funeral march. There's a "walking" segment of some distinction, with contrapuntal interest. But the argument keeps drifting off and seems to last forever. The finale is routinely Mendelssohnian. Coming from a conductor aged 46, the music is largely dull, even primitive. The Schubert orchestration (march) shows imagination and

a pleasingly light touch. The performances by an essentially student orchestra are pretty good. Russell's interpretations are as good as the dubious material will allow, and the recorded sound is fine.

O'CONNOR

**DAVID:** *Herculanum*

Veronique Gens (Lilia), Karine Deshayes (Olympia), Edgaras Montvidas (Helios), Nicolas Courjal (Nicanor, Satan), Julien Veronese (Magnus); Flemish Radio Choir, Brussels Philharmonic/ Hervé Niquet

Ediciones Singulares 1020 [2CD] 123 minutes

Until now the only way to get to know Felicien David's only grand opera, *Herculanum* (1859), was by playing and singing through the original piano-vocal score, which can be found in many large music libraries. (That score can also be consulted at IMSLP.org, as can the full score.) A single aria, Lilia's 'Je Crois au Dieu', continued to be published and performed into the early 20th Century, until it vanished like the rest. With this release we now have ready access to the full work (well, not quite all of it) in a performance that ranges from highly proficient to masterly.

Felicien David (1810-76) is not even a name to most musicians and music lovers. His only often performed number is 'Charmant Oiseau', from the first of his four French comic operas, *La Perle du Bresil*. That aria, with obbligato flute, has been recorded by numerous coloratura sopranos, from Amelita Galli-Curci to Sumi Jo. In recent years his output as a whole has been gaining more attention. The songs (S/O 2014) and chamber and solo-piano works (several recent releases) were major rediscoveries. A recording of his second comic opera, *Lalla-Roukh*—though minus its crucial connecting spoken dialog—revealed it to be consistently accomplished, even sometimes magical (N/D 2014). And one work has even been recorded twice: *Le Desert*, an engaging 50-minute secular oratorio (for one or two tenors, chorus, orchestra, and narrator) set in an unnamed Arab desert. In it, a caravan moves across blistering sands, entertains itself while stopped for the evening, and hears the morning call to prayer (S/O 1992; J/A 2015).

The works just mentioned are, for the most part, gentle and tuneful, with colorful touches in the orchestra. But a 19th Century French grand opera, composed for the Paris Opera, needed to traverse a wide range of emotions and moods, corresponding to the libretto's hefty conflicts between political powers, social



classes, or religions. Opera lovers have a sense of French grand opera—and its monumentality—from such works as *Les Huguenots*, *La Juive*, and *Don Carlos*. (A German work that draws heavily on devices typical of the genre is Wagner's *Tannhäuser*.)

In 1859 many musicians and critics in Paris wondered whether the composer of the ear-tickling 'Charmant Oiseau' could meet the different challenges of grand opera. As it turned out, *Herculanum* held the Opera stage 74 times in the next nine years. Indeed—as we learn from a richly detailed essay by Gunther Braam in the hardcover book that comes with this recording—*Herculanum* was, in its day, performed at the Opera nearly as often as Gounod's *Faust* and Verdi's *Vepres Siciliennes* and more often than Mozart's *Don Giovanni*. The numerous published reviews—excerpted and evaluated in the book—praised the singers and the impressive sets and staging. Contemporary illustrations and affectionate caricatures of scenes from the opera—likewise reproduced here—give some sense of the visual splendor. (Full disclosure: I wrote the booklet's essay on the composer's life, but I had nothing to do with the recording.)

The opera takes place in *Herculanum* (in Italian: *Ercolano*), a city near Pompeii, in the year 79 AD, just before the famous eruption of Mt Vesuvius. The central tension is between a chaste, unmarried young Christian couple, Lilia and Helios, and a nefarious sister-brother pair from the Middle East (specifically the Euphrates valley). Olympia has come to *Herculanum* to be named queen of her native Eastern land by the Romans; Nicanor, Olympia's brother, has been raised to the position of a Roman proconsul. Consistent with the prevailing operatic practice of the day, the two good characters are a soprano and tenor and the bad ones are a mezzo-soprano (or contralto) and a bass-baritone. Less typically, the latter two have some notable passages of coloratura. The only other solo role is of a Christian holy man, Magnus—another bass-baritone—who occasionally declares doom for people who practice sinful ways.

In Act 1, Olympia seduces Helios by means of a potion, her dazzling beauty, and the splendors of her pagan court. In Act 2, the devious Nicanor tries in turn to win the affections of Lilia, but the Christian virgin remains steadfast in her devotion to Helios and to the God of Christianity. Frustrated, Nicanor declares that her god does not exist. A bolt of

lightning strikes him dead. Satan appears and grabs the corpse's cloak.

Act 3 begins with a great festival in Olympia's court, where Helios appears, then Lilia (who, dropping to her knees, sings the aforementioned Credo), and finally Satan (disguised as Nicanor). Helios is briefly torn, but, in an impressive finale, where the characters interact with much intensity, he reasserts his devotion to Olympia.

Act 4 begins with Satan invoking the aid of the dead slaves who had participated in Spartacus's failed uprising. (Indeed, historical accounts indicate that the rebels had at one point taken refuge on Mt Vesuvius.) As the opera concludes, Lilia and Helios are briefly reconciled, in an extensive duet much praised by Berlioz and others. But it is too late: Satan reappears and causes Vesuvius to bury the pagan city in hot lava, while the two Christian lovers—at least one of whom is still chaste—sing of their redemptive ascent to heaven.

The music largely resembles better-known French grand operas of the day by such composers as Auber, Meyerbeer, and Gounod. Several of the solo and duet cabalettas are similar in style to ones by Bellini and Donizetti (e.g., Norma's 'Ah! bello, a me ritorna') and quite convincing in context. The orchestra sometimes offers refreshingly quirky effects. For example, the scene between Satan and the accursed dead slaves (male chorus) reminds me sometimes of certain fantastical moments in Berlioz's *The Damnation of Faust*, a work that was performed twice in Paris in 1846 but not again for some 30 years. Audiences in David's day might have likened the interaction between Satan and the dead slaves to something better known: the "Nonnes qui reposent" scene in Meyerbeer's *Robert le Diable*, where Bertram invokes the spirits of hell (male chorus) to help him ensure his son's destruction.

The Christian religious element is well caught by the composer in Lilia's Credo ('Je crois au Dieu'), sung at Olympia's court. The tune's solid squareness makes it feel hymn-like and helps us appreciate Lilia's bravery and commitment, especially when the chorus of pagans calls for her death while she bravely continues singing her profession of faith. The gradual entry of harp and then cornets to the orchestra adds further grandeur and tension. The dramatic effect, in a concert performance, of this faceoff between Christian soloist and pagan chorus can be sensed in a video excerpt—recorded in concert—by the same

performers who are heard in the present recording: <https://youtu.be/EUCyk3P7Kyc>.

A powerful confrontation of vocal forces also occurs in two act-finales: Act 1, when the pagan couple and courtiers ridicule Magnus's call for them to repent (their jaunty music seems closely modeled on the main theme of the Act 1 finale to Rossini's *Comte Ory*); and Act 3, when Helios, refusing to return to Lilia, restates his love for Olympia, as the other characters all sing of their feelings. Numerous passages have an *opera-comique* lightness to them, appropriate to the pagans' celebrations of pleasure and to their frequent expressions of sarcasm toward the outnumbered, impoverished Christians.

Only the very ending of the opera disappoints me. David was hardly the composer for convulsive cataclysms. And, in fairness, the closing music was not meant to stand on its own—as it must in a recording—but to accompany a spectacular visual effect: Vesuvius erupting and destroying the town and everyone in it.

Among the many notable passages in the opera, I particularly like four that occur (or, in two cases, first occur) in Act 1. The *romance* sung by Helios and then Lilia, 'Dans une retraite profonde', is a touching, sweet-sad description—with an exotically sighing oboe solo in the coda—of the couple's modest, secluded life and the religious commitment and pure love they share. (In Act 3, the *romance* will be restated in its entirety by the English horn while Lilia, in freer phrases over it, attempts to draw Helios back from pagan bliss.) Olympia's drinking song, the centerpiece of Act 1, uses a vigorous polonaise or bolero rhythm; perhaps this attractive number served as a model for 'Je suis Titania' in Ambroise Thomas's opera *Mignon*. The orchestral interlude portraying the effect of the love potion on Helios is vividly descriptive, as Berlioz specifically admired in his review. Helios's ecstatic declaration of love for Olympia, 'Je veux aimer toujours' (I want to love forever in the air that you breathe, O goddess of sensuality!)—sung soon after the weak-willed man drains the potion-filled goblet—was much praised by Berlioz and other critics as "truly inspired" and full of "passion" and "elegiac gracefulness". Lilia is not on stage when Helios sings this hymn in praise of the queen's eyes, smiles, and flower garden. The Christian maiden finally gets to hear it, in horror, at the end of Act 2, when Satan conjures up for her a magical vision of what her sweet-

ie-pie, now decked in royal finery, has been up to at the court.

The performers do the score proud and articulate vividly the old-fashioned but elegantly worded text. (Mary Pardoe's English rendering in the book is admirably done.) Orchestra and chorus are precise and full-toned. Often, though, the recording favors the voices too much: in Disc 2, tracks 9 and 11, I had trouble hearing the orchestra's changing harmonies until I switched to headphones.

Edgaras Montvidas, a Lithuanian tenor, as Helios, maintains a firm, sweet sound, even when expressing (very well) such extreme emotions as ecstasy or remorse. His French is remarkably good, except on certain nasal vowels, such as the second syllable of *jardin*. Veronique Gens is utterly magnificent as Lilia, with a full, rounded sound but also much dramatic specificity. Karine Deshayes, as Olympia, is at once commanding and subtle—quite an achievement. Though these three singers have never performed the work on stage, they bring remarkable alertness and seeming spontaneity to their solos and to ensemble scenes.

Nicolas Courjal, in the roles of Nicanor and Satan, engages in frequent, incisive word-pointing, which would be welcome in a concert performance. But, for a recording that one may want to listen to numerous times, I find his vocal quality grating: the vibrato is slow (though fortunately not wide), his coloratura is labored, and he does not always sing perfectly on pitch. As a result, his Nicanor is less than seductive in the great Act 2 duet with Lilia. Still, Courjal never forces or barks. (At the premiere, the roles of Nicanor and Satan were performed by different singers, but having one singer take both roles works just fine. Imagine a young Samuel Ramey sinking his teeth into this double-role!) At the end of Satan's scene with the dead slaves, Courjal manages the tricky scalar runs by gargling the notes rather than connecting them smoothly as the score plainly implies ("Ah . . ."). I suspect that this is a case of a performer turning a limitation into an asset: the odd singing intensifies the weirdness of the moment and impresses the runs on our memory, so that, when the string instruments restate them in the scene's creepy coda, we instantly recall Satan and his nastiness. Julien Veronese, as the divinely inspired prophet Magnus, is capable but, like Courjal, not ideally steady.

The recording omits, in Act 3, one major vocal number for Olympia (a Hymn to Venus:

‘Viens, o blonde déesse’)—much praised by Berlioz and others—and the entire divertissement that follows it: an extended ballet, a choral hymn to Bacchus, and a chorus-assisted Bacchanale. Since Disc 2 is only 49 minutes long, it could easily have included all the omitted numbers. This drastic cut, though, should in no way dissuade an opera lover from purchasing the recording, which the French music magazines are already hailing—rightly so—as one of the most important classical-music releases of 2015.

*Herculanum* is the tenth item in the “Opera Français” series produced by the renowned Centre de Musique Romantique Française, found at the Palazetto Bru Zane (Venice, Italy). Three of the previous nine have been reviewed here: Saint-Saens’s *Barbares* (Mar/Apr 2015); Joncieres’s *Dimitri* (Nov/Dec 2014); and Massenet’s, *Mage* (Mar/Apr 2014).

As we go to press, Wexford (Ireland) Festival Opera has just announced that one of its three operas for October and November 2016 (its 65th season) will be *Herculanum*. I trust that the missing sections of Act 3 will be reinstated, and hope that a video will be released.

LOCKE

Musicologist Ralph P Locke (Eastman School of Music) comments further on music by Felicien David in *The Exotic in Western Music* (Jonathan Bellman, ed., Northeastern University Press).

**DAVIES:** *Symphony 10*;  
**PANUFNIK:** *Symphony 10*

Markus Butter, bar; London Symphony & Chorus/ Antonio Pappano

LSO 767 [SACD] 58 minutes

Peter Maxwell Davies’s *Symphony 10* (2013-14) is subtitled *Alla Ricerca di Borromini*. The architect committed suicide and Davies was recently diagnosed with leukemia and was under harsh treatment while the work was composed. It’s obviously a stretch to suppose that the music is not affected by these circumstances.

The work is in four turgid parts. The first is a suitably tragic orchestral adagio. The choral 2 sets a sonnet to the deceased sculptor by a contemporary, berating his subject and set by Davies with sarcastic, effective, and even catchy music. The nasty text could just as easily be applied to the present composer: “an architect without architecture who cares little for the precepts of Art, He is active enough in mangled design. When you get down to it, he is just an ass who doesn’t know what he’s up

to. If he could ever admit to the truth, he’d be a laborer, and not an Architect.” The diatribe is followed by architectural instructions for the church built by Borromini himself (baritone Butter). 3 amounts to a dancing scherzo, and the finale is a depressive memorial by his contemporary, Giacomo Leopardi, closing with instructions by the sculptor to his assistant to prepare his suicide by propping up a sword next to his bed to be fallen on dramatically. It took him three days to bleed to death, which gave him enough time to write up his feelings about dying, with Leopardi speaking for him: “There is nothing that merits [one’s] efforts, nor is the earth worthy of your sighs. To humankind Fate [gives] nothing but death.” The names of Borromini’s architectural monuments are intoned by the chorus.

This is an epic, valedictory masterwork, and probably the composer’s crowning achievement. It is given its due by these performers and sympathetic conductor. Although I’ve never been a fan of the composer, it is not to be missed.

Panufnik’s *Symphony 10* (1988) also has a valedictory tone (it is his final symphony). Written for Solti and Chicago, the 15-minute, four-movement work, played without pause, exploits the orchestral sections effectively, as in a concerto for orchestra. Beginning with a brassy fanfare, it opens out into vibrant drama, is followed by a brilliant scherzo, and closes with a warm coda. The piece is a valuable contribution to the Panufnik discography, and also deserves to be heard. SACD sound is stunning. Texts and translations.

GIMBEL

**DEBUSSY:** *Images 1+2*;  
**RAMEAU:** *Suite in A minor*

Sabine Weyer, p—Orlando 15—55 minutes

Sabine Weyer was born in Luxemburg in 1988. She is a technically accomplished pianist who I believe is still forming as an artist. The performances of the *Images* are perfectly fine, but something is missing—I prefer Kathryn Stott for *Images 1* (Conifer, May/June 1996, with reissues on Sony and RCA) as well as Paul Jacobs (Nonesuch, discussed in the overview of Nov/Dec 2000).

Most of the Rameau lacks a convincing sense of French Baroque style and doesn’t compensate with anything that makes me not mind. The sound is beautiful, and perhaps if one is looking for Debussy with a light interpretational touch, this release will serve well.

HASKINS

**DEBUSSY:** *Estampes; Arabesque 1; Golliwog's Cake Walk; Nuit d'étoiles; Les Soirs Illuminés par l'ardeur du Charbon; Preludes, Book I*

Michael Lewin, p—Sono Luminus 92190—68 min

I agree with Mr Harrington's review (S/O 2014) of Lewin's previous recording *Beau Soir*: Lewin's interpretations of Debussy stand out. He captures both the brilliance and subtlety of Debussy's imagination. *Estampes* is beautifully paced and full of poetry. 'Pagodes' has clean lines and a delicate touch, and 'La Soiree dans Grenade' contains subtle contrasts. 'Jardins sous la Pluie' rounds out the set with flawless, intricate precision.

Arabesque 1 is a bit too extroverted, but Lewin interprets with plenty of nuance and a warm sound. The *Preludes* are likewise exquisite, especially 'Voiles' and the sparkling 'Collines d'Anacapri'.

Alongside these standards, the standout is Koji Attwood's arrangement of 'Nuit d'étoiles'. The arrangement captures Debussy's rich textures and lyricism.

Interested listeners should listen to his previous recording, *Beau Soir*.

KANG

**DENNINGER:** *Trios (4)*

Trio 1790—CPO 777926—56 minutes

Johann Denninger was born in 1743, between Haydn and Mozart, and his trios share almost perfectly the styles of both older and younger masters, enjoying the gross formal freedom of Haydn and the propulsive elan of Mozart's piano writing.

Often in his piano music Haydn will have the pianist toss off occasional roulades of 32nd notes over a basic quarter-note or 8th-note pulse, thus forcing a slow, stodgy tempo to make room for those short bursts, whereas Mozart alternates between, say, 8th and 16th notes, so players can take a faster basic tempo that conveys a greater sense of velocity. Denninger's music hews to Mozart's style in this way, while adopting Haydn's free ordering of and number of movements: just one work here, the A-major Trio, is structured fast-slow-fast; the others are fast-minuet-fast, fast-fast, and fast-variations.

Denninger gives the violinist plenty to do, less to the cellist, and piano dominates. These trios are better than Mozart's and almost as good as Haydn's best, including some Haydn-esque country fiddling in the A-major Trio, my favorite of the bunch. All exposition

repeats are taken and embellished by the performers, sometimes to the point of recomposition, especially the violinist; the pianist's improvisations are more tasteful and believable.

The violin and cello are old instruments crafted while the composer was alive, and the fortepiano is a 1978 copy of a late 18th-Century model. Vibrato is subtle and minimal.

This is refreshing, joyous music, and might have been all the sweeter on modern instruments. If you like Haydn's mature trios, you'll like this.

WRIGHT

**DIETHELM:** *Passacaglia*; see RUTTI

**DOHNANYI:** *Cello Sonata*;

see BOELLMANN & CHOPIN

**DONI:** *Toccatas & Dances*

Sylvain Bergeron, archlute—ATMA 2724—53 min

The program includes 25 pieces from Giuseppe Antonio Doni's *Libro di Leuoto* organized by key into five sets, beginning with a toccata and followed by several dances. Bergeron notes that while the *Doni Lute Book*, now in the State Archive of Perugia, does include didactic materials, it is primarily an anthology of lute music compiled by Doni between roughly 1620 and 1640. Alongside his own works he copied music by some famous contemporary lutenists—namely Giovanni Girolamo Kapsberg (better known as "Tedesco") and Doni's teacher Andrea Falconieri.

The toccatas are the most virtuosic pieces. They sound improvisatory in nature, constructed of what sounds like series of motives that ramble over the entire range of the 14-course archlute. Courents, in either the French or Italian style, and Galliards dominate the program. The former tend to be brisk, lyrical pieces; and the Galliards are appealing for their exciting changes of meter.

Bergeron's final notes, entailing his use of single courses and his decision to play on short nails rather than the pads of his fingers, indicate the considerable thought and effort he put into bringing this program to the public.

LOEWEN

**DRUSCHETZKY:** *Clarinet Quartet;*

*Basset Horn Divertimentos*

Gabor Varga, Roland Csallo, Gyorgy Salamon, cl; Janos Rolla, v; Mate Szucs, va; Istvan Vardai, vc

Hungaroton 32694—66 minutes

Bohemian composer Georg Druschetzky

(1745-1819) had a special affinity for winds and percussion. He spent his youth as an oboist in an Austrian military band, his early career as a kettledrummer and conductor in upper Austria, and his last years as a kapellmeister in Hungary. Like Mozart, he wrote for the *harmoniemusik* ensemble and left behind some wonderful chamber pieces for the clarinet and its extended family. Here, Hungarian clarinetist Gabor Varga leads five of his compatriots in the short quartet for clarinet, violin, viola, and cello in F and three hearty divertimentos, each for a trio of basset horns.

Varga and his colleagues play with robust tone, nice phrasing, excellent technique, and smooth teamwork; and in their hands Druschetzky's compositions sparkle as much more than dinner music. Varga relishes the spotlight in the quartet, an attractive clarinet vehicle, showing off his great clarity and fingers, taking risks with tempo, and having fun with his instrument's wide range of dynamics. The basset horn divertimentos are just as polished and lively, but the playing can be a little safe sometimes. One moment the basset horns offer a spectacular color change, especially for such a finicky apparatus, only to pass up later similar opportunities. Still, clarinet aficionados will appreciate the chance to discover a minor master in clean and enthusiastic renditions.

HANUDEL

**DUPARC:** *Songs*; see CHAUSSON

**DUPUY:** *Flute Concerto*; see BUCHER

**DUTILLEUX:** *Metaboles*

with *Violin Concerto*; *Symphony 2*

Augustin Hadelich; Seattle Symphony/ Ludovic Morlot—Seattle 1007—73 minutes

with *Symphony 1*; *2 Sonnets*

Paul Armin-Edelmann, bar; Rheinland-Pfalz Philharmonic/ Karl-Heinz Steffens

Capriccio 5242—55 minutes

Contrasting these two recordings of *Metaboles* tells the story of these two albums. Karl-Heinz Steffens left the Berlin Philharmonic as principal clarinet in 2007 to devote himself to conducting and has been Rheinland-Pfalz's music director since 2009. He is superb at catching Dutilleux's shifting meters, replete with off-the-beat suspensions, 16th-note triplets that evolve into groups of four or six or seven, etc. Dutilleux here is a master of illusion; even when only short repeated motifs are present,

Steffans makes the music lyrical and flowing. Even in III, where jazz influences are written in a stiff French manner, the conductor makes its awkward rhythms flow smoothly. It also helps that he has molded his orchestra into a top-notch ensemble that produces a transparent, impressionist atmosphere, making the music glow. Engineering is excellent.

The engineering is even better for Ludovic Morlot and his Seattle Symphony, but the playing in *Metaboles* lacks Steffens's wistfulness. Morlot's beat is certainly clear, but his interpretation is literal, as if he's listening for sounds and ensemble but not meaning. The essence of this work—indeed, the title itself—implies a minimum of opening material that's constantly changing and evolving. But the style here lacks character, and without that this doesn't happen effectively. In brief, if you're going for sound, go with Morlot. But if you're going for interpretation, go with Steffens.

The same thing happens in the Violin Concerto. Hadelich and Morlot produce gorgeous sounds, which quickly become a torture to listen to because they make the concerto sound like a 25-minute cadenza or recitative of monotonous, aimless atonality. It wasn't until I listened to Renaud Capuçon's performance with Myung-Whun Chung and the French Radio Philharmonic (Virgin) that the work's rhetoric, swagger, and intensity came across. Hadelich and Morlot play with force and volume (loudness), but Capuçon shows that intensity is not the mere counting of measures but freedom to move flexibly, based on a total sense of security.

Where Morlot strikes gold is in Symphony 2. Right from the opening notes the gorgeous playing is highly rhythmic and deeply expressive with plenty of secure grip that results in a free flow supported by a firm pulse. The degree of shading in I is very dramatic, and the clarinetist is simply outstanding. In the Andantino Sustainuto, with its wistful atmosphere, elegant portamentos, and rich relaxed sound, Morlot creates a kind of Mahlerian tension by holding back the flow as the mid-section slowly builds to the central climax. In III the orchestra plays the jazz-inspired rhythms with swagger and freedom of movement. It's "hot jazz"—not fast enough for my tastes but really tight. In brief, the conductor really "owns" this symphony. I wish he had taken such total possession of the other two works.

One can't enjoy any of these works by Dutilleux while listening casually. Only with

alert ears can there be a handsome payoff. Such is Symphony 1. The opening Passacaglia demands that one be able to walk and chew gum at the same time. Over the short almost staccato-like bass phrase Steffens gradually spins an easy-flowing gait and lyricism, as if he's setting the movement free from its many textures. The Scherzo is a flurry of 16th notes in groups of three, four, seven, etc., but, because they're so superbly articulated, the orchestra ripples with rhythm and lyricism. Same qualities in the quiet Intermezzo. And the Finale, which is something of a summary of the styles in the first three movements, opens with a *forte* march but gradually subsides into a tranquil ending, reflecting how the work began. Steffens makes the entire symphony sound so natural and right.

The other work on Capriccio is *Two Sonnets of Jean Cassou*. Cassou wrote 33 sonnets while a member of the French resistance in World War II, publishing them illegally under the name Jean Noir. Don't you just hate it when an album's liner notes contain neither the texts nor a translation! In fact, it's impossible to find them even online! I don't know why; the French text is printed in the score (I listened with a copy from the Eastman School's library—but then I'm not fluent in French and know better than to attempt a translation of crazy French poetry). The liner notes do translate the first line of each poem and state its general meaning; both are grim. The first one about total desolation is highly dramatic; the second about lost hope seems more bitter than angry. The orchestral part doesn't line up with the vocal line, making it hard to integrate the two without repeated listening. Baritone Paul Armin-Edelmann's gorgeous voice is a dead ringer for Dietrich Fischer-Dieskau's; in the second song I just wish he had shaped it to the waxing and waning indicated in the score rather than flat-lining it at one inexpressive volume.

FRENCH

## DVORAK: *Cello Concerto; Trio 4*

Sebastian Klinger, vc; Lisa Batiashvili, v; Milana Chernyavska, p; Saarbrücken Radio/ Simon Gauzend—Oehms 1828—72 minutes

The Dvorak is the greatest cello concerto ever written, so it has been recorded by every important cellist who made recordings—and often more than once (Rostropovich many times). For a young, relatively unknown cellist like Sebastian Klinger the competition is daunting. We have reviewed at least 50 record-

ings, and it would be dishonest to pretend that one has just come along that outstrips the others. I know that it's a special disease among reviewers to find the one at hand simply wonderful and to feel that we owe a fine musician like Mr Klinger a word of praise to help sell his new recording. After all, the great cellists who recorded this are all dead (or are they?). Shouldn't a living cellist be given a chance? Well, Yo-yo Ma is still going strong and has recorded it at least twice; and we have reviewed a lot of fine recordings by living cellists. I can also think of five or six young cellists whom I would like to hear play this.

I have already admitted that Mr Klinger is a fine musician. I say that despite his trumpy photos—he looks like an American slob. I hope that look is not catching on in the rest of the world. Germans should not look like slob. No matter how well he plays I find his looks repulsive—though not as repulsive as Nigel Kennedy. I think it shows no respect for the music or the audience to load the album with trumpy photos where the musician looks as if he must smell (stink).

But Mr Klinger won a major German competition in 2001. He also studied with Boris Pergamenschikoff—one of the cellists I would like to hear in this piece. And he was first cellist with the excellent Bavarian Radio Orchestra from 2004 to 2015. Still, I'm afraid I hear nothing special in his playing—or in his cello and its sound.

The orchestra and sound are pretty good, as one expects from the German Radio. But we're not talking any serious competition to Ma, Fournier, or Rostropovich, to name just a few of the great recordings.

The trio is played by a star violinist and this would-be star cellist with an unknown pianist. You should have a recording of it by a real trio, not an ad hoc group of players like this. Again, it is not bad at all; it's just not the best you can get. And the flow isn't natural.

VROON

## DVORAK: *Symphony 5; In Nature's Realm; Scherzo Capriccioso*

Saarbrücken Radio/ Karel Mark Chichon  
Hanssler 93344—67 minutes

This orchestra is doing the whole set of Dvorak symphonies under their British conductor. We reviewed No. 1 in July/August. The conclusion here must be the same: it just doesn't compete with the great recordings (in this case Kubelik, Kertesz, and Jarvi). It is slick and clean and somehow lacking in soul and Czech flavor (fer-

vor?). Yes, it's sterile. We are getting a lot of these perfect recordings without any soul—especially from English conductors.

The same goes for *Nature's Realm*. You will never hear it better than with Kertesz back in the 1960s. And *Scherzo Capriccioso* has been brilliantly recorded by Kempe and Karajan, and the Sawallisch is very good, too. No one seems to be recording Dvorak really well these days (except Jose Serebrier—see Nov/Dec).

VROON

## DVORAK: *Sacred Works & Cantatas* Supraphon 4187 [8CD] 8:57

Of all the record companies, probably none has been more dedicated to Dvorak than the Czech label Supraphon, particularly with his lesser-known works. Now they appear to be raiding their vaults to create boxed sets of Dvorak. At least six have appeared: Quartets, Piano Works, Symphonic Works, Orchestral Works and Concertos, and two volumes of Chamber Works. The present set includes almost all the choral works with orchestra, plus sacred songs, some with orchestra, some with organ or piano. Since these come from all over the place, I'll lay out the exact contents with recording dates:

Disc 1: *Stabat Mater*—Prague Symphony/Belohlavek, 1997

Disc 2: *Te Deum*, Mass in D, 5 *Biblical Songs*—Jindrak, Prague Symphony/Smetacek, 1970

Discs 3+4: *Requiem*, *Psalm 149*, *Heirs of the White Mountain*. Czech Philharmonic/Sawallisch (*Requiem*, 1984); Neumann (*Psalm*, 1973); Prague Symphony/Kosler (*Heirs*, 1973)

Discs 5+6: *St Ludmila*—Prague Symphony/Smetacek, 1963

Disc 7: *The Spectre's Bride*—Prague Symphony/Belohlavek, 1995

Disc 8: 'Ave Maris Stella' (Novak); 'O Sanctissima' (Drobkova, Novak); 'Ave Maria' (Drobkova); 'Hymn to the Most Holy Trinity' (Drobkova), all 1991; 10 *Biblical Songs* (Soukupova), 1967

You will note in the list that the *Biblical Songs* occur twice, all ten with piano on Disc 8 and only the first five with orchestra on Disc 2 (the only ones orchestrated by Dvorak). The choral group through all the pieces is the Prague Philharmonic Choir, a fairly large group that sings with both power and sensitivity. In all, some 23 soloists are present, though most are unfamiliar to anyone who doesn't follow Czech singers.

The *Stabat Mater*, probably Dvorak's best

choral work, is deeply expressive and passionate, and this recording is excellent. The old Belohlavek recording on Chandos 8985 (early 90s) has long been admired, but this one came a few years later; it was not reviewed in *ARG*. It is a few minutes slower, but no less moving.

The *Te Deum* and Mass in D show different sides to Dvorak's art. The Mass, written for Josef Hilvka's private chapel in 1887, is a fairly contemplative setting, sincere and straightforward; it was originally for organ accompaniment and orchestrated only in 1892. Here the good-sized Prague Choir along with full orchestra rob the piece of its intimacy, but the warmth and generosity of emotion more than compensate. The *Te Deum*, written for New York in conjunction with Columbus's discovery of America, is a fairly bombastic affair; it certainly won't win any awards for subtlety. Both, despite their age, sound very good here. The five orchestrated *Biblical Songs* are sung by Jindrich Jindrak, who captures the spirit and emotion of the songs very well, though his vibrato isn't always appealing.

The *Requiem*, a work I said cheekishly a few months ago was about 30 minutes too long, is represented here by the Sawallisch recording, which Carl Bauman condemned more than once in these pages for its slow tempos and lack of real feeling and power. That may be a bit harsh. I find Sawallisch's to be the kind of performance that sounds good in short snippets but becomes boring over the long haul (and I do partly blame the piece). This work takes 1-1/2 discs, and the second is filled out with *Psalm 147*, a big, majestic, nine-minute lung buster, originally for men's choir but later arranged for mixed choir; being in Czech, it is seldom heard here. Also rarely encountered is *The Heirs of the White Mountain*, also in Czech; it was premiered in 1873 in Prague, where it became the composer's first major triumph and a turning point in his career. This is not the best Dvorak, but it is attractive and competent, and the first half reminded me, for some reason, of Brahms's *Nänie*. Both this work and the *Psalm* show the Prague singers to wonderful advantage—full-throated and fully involved with the music.

Two of Dvorak's most extensive non-operatic works came from English commissions. The cantata *The Spectre's Bride* was commissioned by the Birmingham Music Festival and was first performed in August 1885 with Dvorak conducting some 400 singers and 150 instrumentalists. Shortly afterward he wrote the oratorio *St Ludmila* for the Leeds Music

Festival in 1886; the Prague premiere was the next year. Neither of these large works has often been recorded. Belohlavek's *Spectre's Bride* moved to the top of the available recordings for Carl Bauman when it appeared in the 90s (J/F 1997), by virtue of both the performance and the sound; the only drawback was some noise from the audience. *St Ludmila* exists in two versions, the original oratorio (presented here) and a 1901 shortened version meant for stage presentation. Even so, it is slightly cut here. The performance, though, is quite fine, with excellent singing from both the chorus and the four soloists. Back in May/June 1995 (and again in M/J 2000) Carl Bauman spoke glowingly of this 1963 performance compared to later performances conducted by Smetacek (stage version, on Praha, 1984) and Albrecht (no cuts, on Orfeo). And I can only echo his words when he praises the sound for its fine balance and clarity. In these two works, Supraphon has given us the best available recordings.

The final CD begins with four sacred songs, all in Latin; the performances by bass-baritone Richard Novak and alto Drahomira Drobkova are expressive and effective, though some will be bothered by Novak's ample vibrato. The *Biblical Songs* follow, sung by contralto Vera Soukupova and accompanied by Ivan Moravec; Soukupova is wonderfully rich in tone and very persuasive in her soft singing, and Moravec's playing is first class.

So what do we have here? On the plus side the performances are great, and you would never suspect some of the early recording dates. Even the ones from the 60s sound terrific. Then there's the price: practically free. Amazon sells it for \$37.99, which is less than \$5 a disc. And now the negative: Supraphon offers fairly good notes, but there are NO texts. That can be excused for the Latin pieces; but the ones in Czech, particularly *St Ludmila* and *The Spectre's Bride*, which have plots, become nothing more than attractive background music. About half the eight discs are in Czech. What were they thinking at Supraphon? Were they thinking at all? If you have other recordings with texts, you'll be OK; but if not, you've got four CDs of Dvorak and four CDs of sonic wallpaper.

ALTHOUSE

## DVORAK: *Songs: Organ Music*

Iwona Sakowicz, mz; Manuel Lange, p; Peter Frisé, org—Capriccio 5207—66 minutes

This program includes the *Biblical Songs*,

*Evening Songs*, three pieces for voice and organ, and five organ solos. It's a nice idea for a program, executed fairly well. The *Biblical Songs* don't get the same attention as the *Gypsy Songs* in recital programming, and it's too bad. The music is interesting, introspective, dark, and rich. Lange and Sakowicz do pretty well here; Sakowicz has a nice feel for the phrasing but I can't say the same for Lange, who plays accurately but with little warmth. The pair is much better in the *Evening Songs*; the music is more lyrical and the performances more alive.

Sakowicz has a rich, round, but spread tone, yet; the longer I listened, the more I was able to forgive this. I liked her better with the organ, though the recording quality on the organ tracks accentuates her vibrato in an occasionally unflattering way. Peter Frisé plays the organ solos and accompaniments pretty well, though his organ solos don't have the same shape or sensitivity as the accompaniments.

An interesting program with good but not great performances. For listeners with interest or curiosity about this music, it's worthwhile; but I can't say I loved it. Notes, texts, translations.

HEISEL

ELLINGTON: *Harlem*; see STRAUSS

## ENESCO: *Symphony 4; Chamber Symphony; Autumn Clouds Above the Forest*

Hanover Radio Symphony/ Peter Ruzicka  
CPO 777966—63 minutes

Don O'Connor concluded his appraisal of the first recording of Enesco's "highly enjoyable" Fifth Symphony (CPO 777823; Nov/Dec 2014) wondering if CPO would soon also release the great Romanian composer's Fourth, completed (as was the Fifth) by Pascal Bentiou (himself an interesting and imaginative composer) in 1996.

And here it is: the very-well-performed-and-recorded first recording of Enesco's Fourth. As Enesco had written out all three movements of the work in 1934 in a fully detailed short score and orchestrated all of I and part of II, Bentiou's task was restricted to completing the full score—a demanding job, but not nearly so difficult as reimagining and reconstructing an incomplete composition.

It was certainly worth the effort: Enesco's Fourth is enjoyable, imaginative, and evocative—if also somewhat elusive. There are distant kinships with Debussy, with Sibelius, with



Fauré (Enesco's beloved teacher), with Mahler and Busoni and such other Eastern Europeans as Szymanowski and Suchon; and there are some reminders of Romanian indigenous music in the modal inflections, particularly tritones and augmented seconds. But like all of Enesco's mature works, it mostly emanates the distinctive personality of its composer and feels much closer to such of his later masterpieces as the Second Piano Quartet, Second String Quartet, and the 1954 Chamber Symphony (also included on CPO's program).

All these works are deeply personal, deeply original, and, in truth, deeply odd. They have a seance-like, haunted aura mixed with nostalgia for a charmed, mysterious, lost childhood. Melodic lines are intricately interwoven, as gestures emerge then fade into shadow as other ideas shine through the shifting and subtle orchestral textures. The music's emotional character is correspondingly fluid, too. This comes through strongly in the Fourth Symphony's complex blend of ambivalent impulses. Its long opening allegro is often tumultuous, but just as often slowed by enchanted lyricism. The central andante with its treading slow-march sometimes on the surface, sometimes submerged is by no means consistently funereal; sometimes it veers off into half-mocking episodes that sound like a procession of inebriated conjurers mischievously testing some disreputable spells. As II is a very equivocal memorial, so is III equivocally celebratory for most of its course, though at the end it builds to a triumphant climax.

*Autumn Clouds Above the Forest* (1935) is a voluptuous 9-minute tone poem of less individuality than the Fourth Symphony, one reason perhaps that Enesco never finished it. (It simply stops, rather than coming to a prepared-for end.) It sounds rather like a hybrid of Debussy and Strauss—a quite comely one—that, alas, doesn't quite know which way it wants to go: heroic or impressionist?

Enesco's Chamber Symphony (for 12 players) is his last composition. There are several good recordings (see our index) though it's revealing to hear it after the Fourth Symphony and notice the way the earlier work adumbrates the later. This lovely creation is suffused with light that glows, golden and rose, like a sun setting through a cloud-streaked, slowly darkening sky. It has more active sections, but it's the gentler, slower parts one remembers: slow-motion vignettes from the ancient days of childhood that flicker through our deepest

memories—faint, fragile, fleeting, ever fading, yet ever returning.

LEHMAN

## ERKEL: *Choral Pieces*

Szabina Schnoller, s; Mercedes Heim, a; Sandor Kecskes, Barna Kovacs, t; Janos Fatrai, bar; Laszlo Jekl, Domotor Pinter, b; Sandor Balatoni, Istvan Kassai, p; Valeria Csanyi, org; Pecs Bartok Male Choir & University Female Choir; King Stephen Opera Choir; Musica Nostra Choir; Budapest Symphony/ Tamas Lakner, Akos Somogyvary  
Hungaroton 32683—61 minutes

The Hungarian national anthem, which begins this program, is probably the chief claim to fame of Ferenc Erkel (1810-93). According to the notes, he is credited with "starting the Hungarian choral life by launching the choral society movement". Maybe his music is performed in Hungary and Austria, but it is rarely heard in this country.

Most of the first 11 selections are sung a cappella by male chorus—two Hungarian royal anthems and songs for various occasions often using folk music (a marching song, a drinking song, a hymn, a funeral chorus). One piece is accompanied by organ and another by piano. In one they are joined by the women's chorus. The male chorus sings well in these mostly robust songs.

The nine scenes from the opera *King Stephen* with piano accompaniment are less satisfactory. The soloists are adequate. The chorus is mediocre at best. The sound is distant and hollow.

The final selection, *The Hungarian Cantata* (9:17) for soloists, chorus, and orchestra, is the major work here. This performing version was prepared for the 200th anniversary of its composition, using a manuscript belonging to one of Erkel's great-great-grandchildren. It is a stirring nationalist piece, incorporating the country's national anthem, and is performed well. No date is given for when it was recorded in performance, but the Hungaroton release is dated 2011.

If you've been looking for a generous dose of Hungarian national music, here's your chance. Notes give background on the music, but no texts.

R MOORE

ESPLA: *Sonata Del Sur; Sonata Espanola*  
Alicia De Larrocha, p; National Orchestra of Spain/ Rafael Fruhbeck de Burgos  
Columna 128—47 minutes

Oscar Espla (1886-1976) studied with Reger

and Saint-Saens but also found inspiration in his native Spain. He's more international in outlook than Albeniz, Granados, Turina, and Falla; and though like them he draws on traditional Iberian folk tunes and vernacular styles, he's closer in style to such of his near-contemporaries as Montsalvatge, Rodrigo, and Mompou. One also notices Espla's admiration for such French composers as Ravel and Poulenc, and his familiarity with Prokofieff is unmistakable—for example, in the climactic flourishes of his oddly-named three-movement 1945 piano concerto, *Sonata Del Sur*, presented here in what is (as best I can tell) its first appearance on CD. Indeed this is the only orchestral piece of Espla's I've seen in digital form, though *Sonata Del Sur* is coupled with his *Sinfonia Aitana* on a (hard-to-find) Spanish Columbia LP, and there's a more readily available London LP of his symphonic poem *Don Quijote Velando Las Armas*.

Espla's music has a relaxed fluency that allows for great flexibility in both rhythm and tempo, as well as a proliferation of tendril-like roulades and figurations around melodies that bloom in glorious profusion, like brilliantly colored flowers overtaking a garden in the full rush of early Spring. Everything has a captivating freshness and verdancy: allegros are full of vitality but shimmer with light and air, and the dreamy, nocturnal adagios are lit by the glow of moonlit clouds and gently stirred by the murmur of perfumed night breezes.

*Sonata Espana*, also from the mid-1940s, is (as you'd expect) for solo piano. Written as a tribute to Chopin, its three movements—Andante romantico, Mazurka on a Popular Tune, and Allegro Briosio—trace a course from languorous melancholy to lilting, mock-stylized dance, to dazzling ebullience. All sorts of unpredictable chromatic embellishments add piquancy and charm without ever compromising the music's sensuous allure. Why more pianists haven't taken up this gorgeous showpiece I don't know; it certainly has an audience-pleasing mix of lavish melody and bravura pianism.

A particular value of this release, along with the exceptional interest and quality of the rarely-heard music itself, lies in the authoritative—indeed magnificent—performances; one could hardly imagine better or more suitable musicians than Rafael Fruhbeck de Burgos and Alicia De Larrocha. But there is a problem with the sound. *Sonata Del Sur* is a concert recording made in 1965. The sonics are unfortunately not nearly as good as they should be,

with the spot-lit piano overshadowing the thin-sounding orchestra; at least the audience noise is minimal and there's no disruptive applause at the concerto's end.

*Sonata Espana* has been issued once before on compact disc in a different performance, (Marco Polo 8.225045, Sept/Oct 1998), nicely played by Pedro Carbone, but that reading can't come close to matching Alicia De Larrocha's incandescent performance here. Fortunately her recording, reissued from a vintage monaural Decca LP, is an admirably clear and rich-sounding transfer—though a decade or more older than the *Sonata Del Sur*, sonically it's much fuller, clearer, and more realistic.

Columna also includes “bonus tracks” of Rodrigo's winsome three *Spanish Dances* also from that De Larrocha LP. Collectors should note that the same performances of *Sonata Espana* and the Rodrigo Dances were released several years ago on an MCA CD paired with works by Granados.

LEHMAN

## FALL: *Die Kaiserin*

Miriam Portman (Empress), Jevgenij Tarunsov (Franz Stephen), Clemens Kerschbaumer (Count Pepi), Gabriel Kridl (Countess Fuchs); Bad Ischl Festival/ Marius Burkert

CPO 777915 [2CD] 142 minutes

*Die Kaiserin* (The Empress) is a 1916 operetta by Leo Fall that premiered in Berlin. It is based on historical figures in the late 1700s Austrian court—in particular Empress Maria Theresia and her soon to be husband Franz Stephen, Duke of Lorraine. The Berlin audience was familiar with these historical figures, and Fall designed the operetta to be a “merry game of rococo” to take their minds off Germany's involvement in WW I. The plot is lightweight about the machinations of the Austrian court's attempts to thwart the marriage, since Franz Stephen was considered unsuitable. Maria and Franz's eventual marriage was considered unusual in that they married for love rather than for political reasons, and this positive message was part of the rationale for the operetta's presentation. Although popular for a time, it did not travel outside of German-speaking countries, making familiarity with the score limited and modern performances and recordings rare.

The music is very pleasant though not particularly memorable and includes the expected waltzes, arias, duets, and ensembles. The Bad Ischl Festival production has a good cast.

Miriam Portman's Empress sings well, with good vocal control, and her acting is believable. Even better is Jevgenij Tarunsov's ardent Franz Stephen, who has a beautiful voice and convincing acting. The rest of the cast presents the score and comic touches convincingly. Unfortunately, the show has considerable dialog (several dialog scenes last up to ten minutes) and there is no libretto, so if you don't speak German you can only follow the short synopsis in the booklet. The dialog is on separate tracks, so it can be skipped or programmed out. The booklet also includes a track listing, performer biographies, and production photos. Recorded at a 2014 performance, the sound is very good, with minimal stage and audience noise.

FISCH

**FARKAS:** *Mass 2; Jani Pannonii Epigramma de Suo Libro; Hymnus ad Sanctum Emericum; Rubaiyat; Ének Szent Erzsébetrol; Emmaus Cantata; Ave Maris Stella; Je Suis l'Archange de Dieu; Dans Cette Etable; Quittez, Pasteurs; It Came Upon the Midnight Clear; Christmas Cantata*

Helen Smee, org; Ascolta Chamber Choir & Orchestra/ Peter Broadbent

Toccata 296—64 minutes

Ferenc Farkas (1905-2000) was a beloved professor at the Budapest Academy of Music and a composer whose music had eluded me up to now. I am glad to make his acquaintance because he wrote classy, charming fare that doesn't have to work overtime to make its points. Several of these works are accorded their first-ever recordings by Maestro Broadbent's Ascolta Ensembles, and we are the better for their efforts.

Farkas's 12-minute Mass is an affectionate, straightforward take on the liturgy. (I'd love to sing it someday.) The carols and 'Ave Maris Stella' are the true charmers of the set. The *Emmaus Cantata after St Luke* is made of sterner stuff and is also worth getting to know. The only piece that doesn't register with me is the *Christmas Cantata* for narrator, choir, organ and the small orchestra. The music is pleasant enough, but I have tired of yuletide narrations to the point of avoiding them whenever possible.

This release is part of Toccata's *Discovery Club*—a set of recordings devoted to exploring music ignored by the microphone until now. The label has done us a *mitzvah* here, and I think you'll appreciate it.

GREENFIELD

FASCH: *Cantata*; see TELEMANN

**FAURE:** *Songs*

Jared Schwartz, b; Roy Howat, p

Toccata 268—60 minutes

The impetus for this recording was the preparation of a new critical edition of all Fauré's songs for Peters by Roy Howat and Emily Kilpatrick (husband and wife). Fauré composed more than 100 songs, but only three were written specifically for alto or bass. He had most of his songs published in versions for high and low voice, but low voice can mean mezzo or baritone. For this recording the songs (other than the three) were transcribed still lower for bass.

Schwartz, Howat, and Mary Dibbern worked as a team to select the 25 songs of this program, including some of Fauré's most intoxicatingly lovely songs, others that are less familiar, and some surprises.

Schwartz, a young and multitalented musician, has a lyrical basso cantabile voice. He employs fine vocal coloring and has enough agility to make a good case for a bass voice in these songs. He sings with gentleness and lyricism. His voice is very good when singing quietly; when he pushes it much louder it starts to get a little ragged. Howat offers skillful accompaniment.

In his clear and informative notes Howat gives an account of the extensive research that has resulted in "correcting literally hundreds of errors in the old prints and offering many optional variants from manuscripts and original editions". One achievement of the project is restoring Fauré's first setting of the Tuscan poem 'Levati Sol' (later translated into French as 'Après une Réve'), which Fauré had initially paired with another Tuscan poem, 'Serenade Toscane'. The two are recorded here for the first time in their resurrected Tuscan settings.

Texts and translations.

R MOORE

**FAURE:** *Violin Sonata 1*;  
**STRAUSS:** *Sonata*

Itzhak Perlman; Emanuel Ax, p

DG 23611—54 minutes

All I can really think of to say about this release is that it shows two veteran musicians going through their paces. These performances show long familiarity with these works. I can't say that this familiarity brings the element of excitement that others have given this music; but these readings have a warm, comfortable

quality that is appealing, enhanced by DG's close-up, well-balanced sound.

For the Fauré, I turn to the exciting early electric recording by Jacques Thibaud and Alfred Cortot. For the Strauss, the heaven-storming recording by Frank Almond and William Wolfram (May/June 2007) is a must-have.

MAGIL

**FELDMAN:** *For Bunita Marcus*

Ivan Ilic, p—Paraty 135305—68 minutes

There are several recordings of this, Feldman's lyrical piano piece for the person he called his best student ever. Allen Gimbel reviewed the only two to appear in our pages, by Sabine Liebner on Oehms (Sept/Oct 2008) and Louis Goldstein on Nuscope (Jan/Feb 2011). I heard an advance copy of Louie's recording and loved it; Allen thought Sabine's much longer (88-minute) performance was more musical and found Goldstein's recording angular and clinical. I can't agree—Goldstein is a careful pianist, but his tonal beauty and convincing phrasing for new music count among his greatest gifts. (Liebner's recording is now deleted, and I never got to hear it.)

Ilic plays the piece well, though I sense he is a bit more merciless in his execution of Feldman's complex rhythms than either Liebner or Goldstein. As a result, the patterns of the music don't have much connection in themselves or from one to the next, but resemble instead a series of disconnected notes—by contrast, the phrases in Goldstein's performance sound much more like traditional music. I'm not warmed by Ilic's approach, nor am I convinced. People who like unrepentantly modernist approaches to performance will like it, though.

HASKINS

**FELDMAN:** *Rothko Chapel*

Kim Kashkashian, va; Steven Schick, perc; Sarah Rothenberg, p; Houston Chamber Choir/ Robert Simpson+—ECM 24011—69 minutes

A program that aims to explore the subtle and not-so-subtle connections between Cage, Feldman, and Satie. Feldman's *Rothko Chapel* opens the program and sets the tone for the rest. Like all of his music, it is exquisite in timbre and precious in gesture, but never too precious. The virtuosity of Kashkashian and Schick adds immeasurably to my impression that this performance is ideal.

As for the rest? Well, the performances of

Cage's *Five* and *Four2* aren't bad, but they're also not memorable. Rothenberg's Satie readings—especially the three selections from the *Grossiennes*—are too slow and make too many expressive points far too laboriously; these pieces make a much better effect when the music unfolds naturally, just as it is, without too much interpretive intervention. By contrast, I think Cage's early piano work *In a Landscape* would sound better slower and with a little more rubato than Rothenberg adds. Buy this, if at all, for the lovely account of *Rothko Chapel*.

HASKINS

**FLURY:** *50 Romantic Pieces; Preludes; Intermezzos*

Margaret Singer, p—Gallo 1460 — 77 minutes

I had never heard of Swiss composer Richard Flury (1896-1967) before now. I commend Singer's role in bringing his music to light. This mostly consists of character pieces that are in fairly traditional forms and are tonal, in line with the late-romantic style. Compared to his contemporaries' harmonic innovations, this music does not sound very interesting, but it is pleasant. The pieces are short and very plain, and perhaps best explored as pedagogical tools. Singer performs them with sensitivity and clarity.

KANG

**FOSS:** *Symphonies 1-4*

Boston Modern Orchestra Project/ Gil Rose  
BMOP 1043 [2CD] 2:25

Lukas Foss's four symphonies span most of the 20th Century. Foss made a reputation as a dabbler by midcentury, but in reality was essentially a neo-classicist of great gifts who was sidetracked by opportunistic avant-gardism after he became Schoenberg's replacement at UCLA. The symphonies represent the outer halves of his journey and bypass the unfortunate middle period. All of them are in the traditional four movements, and they are generally thoroughly tonal.

Symphony 1 is from 1944 and was premiered by Reiner. It is a quintessential example of the Great American Symphony, fully competitive with the grand works of Copland. The piece was championed by Bernstein. Filled with energy and optimism, it will enthrall anyone attracted to the genre.

Symphony 2, the somewhat later *Symphony of Chorales* (1955-58), was premiered by Steinberg and Pittsburgh and again championed by Bernstein. The work juxtaposes four

Bach chorales with often angular chromatic action. II unfolds as a slow march, III is a gentle pastorale with an exquisitely serene ending, and the finale transforms its chorale into good old American optimism. This could easily be titled “Bach in America”: remember one of Foss’s most notorious pieces was his later *Baroque Variations*.

His final symphonies are from the 90s. They represent a return to “normalcy” as it were after the loony 60s and aftermath. 3 (1991), *Symphony of Sorrows*, juxtaposes quiet mysticism with harsh, angular serial ejaculations. II is a haunting Elegy for Anne Frank, followed by a gloss on Eliot’s *Waste Land*. The work closes with a Copland-esque prayer.

Symphony 4, *Window to the Past* (1995), refers to Foss’s *own* past, with quotations from earlier pieces. It opens with a clear sonata form complete with fugal episodes. II shifts from the clean 40s style to the even earlier world of Ives, reminding us that he was also a quintessential American, maybe in many ways even more so than Copland. The latter offers the recurring relief. There is a jovial American scherzo, a cyclic return to the symphony’s opening, and a jumpy, snappy tune juxtaposed with music of optimistic nobility.

This is all terrific stuff and couldn’t be better presented. Unless I’m missing something, I don’t see any of these pieces listed in our index. I find this shocking. It makes this release all the more invaluable: if you like American music, don’t miss it. Performances are spectacular.

GIMBEL

## FRANCHOMME: *Cello Pieces*

Louise Dubin, Julia Bruskin, Saeunn Thorsteinsdottir, Katherine Cherbas, vc; Helene Jeanney, Andrea Lam, p—Delos 3469—67 minutes

This is really Louise Dubin’s project. She has been searching out the works of famed cellist-composer August Franchomme (1808-84) for a long time. The pieces recorded here include several for two cellos, Caprices Op. 7:1 & 9, Nocturnes Op. 14:1 and Op. 15:1-3, and for cello and piano, Op. 18:3. The rest of the program consists of arrangements by Franchomme of music by other composers, for instance a Caprice for cello & piano from Weber’s opera *Preciosa* and one from Bellini’s *Norma*. The rest are arrangements of music by Chopin, who was one of Franchomme’s closest friends. These include several for four cellos including Chopin’s Ballade 2, Prelude 9, and

the Funeral March from Sonata 2. The program ends with Chopin’s Polonaise Brillante, Op. 3 for cello and piano. It turns out that this elaboration of the cello line is the one that I have been playing all my life.

This is an interesting introduction to a composer I thought I knew. His music is not particularly unusual in itself, but it gives one a warm feeling for the cello; and his arrangements of other people’s music is notable for its accuracy and affection. The cellists and pianists playing this program are also notable for their warmth of tone and love for what they are doing. I ended up enjoying this more than I expected to. Perhaps you will, too.

D MOORE

## FRITZ: *Symphonies, op 6:1+2;* *Violin Concerto*

Leila Schayegh; Kesselberg Ensemble  
Musiques Suisses 6283—66 minutes

Don’t run; you’ll be glad you stayed when I tell you that Gaspard Fritz (1716-83) was from Geneva, and that Leila Schayegh is a baroque violinist who studied at the Basel Schola Cantorum, and that the Kesselberg Ensemble is a period-instrument ensemble—here with five violins, one viola, one cello, one string bass, two flutes, two French horns, and one harpsichord—that was founded in 2004 by Latvians who were graduates of the Basel Schola Cantorum. Its purpose is to revive music of forgotten early composers. The ensemble plays with a distinct early-music sound that at first I found ugly but soon warmed to (once I turned up the bass) because these are bright-eyed performances of truly inventive rare works. Some revived baroque and classical works are the kind that should stay buried—not these!

The two symphonies (Opus 6 was published in the early 1770s) have the same structure: sonata-allegro I, slow II, minuet, and *prestissimo* finale. At first, the album sounds like it was recorded in a swimming pool. But even grace notes are transparent. Each section of instruments is clear, balanced, and pungent. Tuning is exquisite—definitely not sour—and ensemble is so tight that harmonic movement is highly effective and contrasts and rhythms are not just pungent but really dramatic when need be. The transverse flute and (natural?) horns add plenty of color and kick. All repeats are taken in every movement—that includes repeated exposition plus repeated development-and-recapitulation in the first movements, and a repeat of both the

A and B sections of the slow movements. The final movement of Symphony 1 has really spiffy jig-like rhythms with a rousing finale; Symphony 2 has a barking finale with biting (arf arf) French horns and an excursion into clever modulations (there are more elsewhere). I couldn't sit still in either of them and often caught myself tapping my toes.

The Violin Concerto (no flutes or horns here) is simply listed as "in E". But what a splendid work it is! It opens with the string sections entering quickly in the manner of a round. Orchestral sections alternate with Schayegh accompanied by a continuo. Her pitch is really sweet; her rhythms are spiffy with really neat phrasing. Solo sections blend so seamlessly into orchestral sections that it's hard to tell if Schayegh also has solo lines with the orchestra. This is where those swimming-pool acoustics are especially effective: you can't possibly listen analytically but just have to sit back and enjoy the exquisite, seamless music-making. On top of all this, both soloist and orchestra play with a marvelous depth of expression that is especially beautiful in II's long, flowing, buoyant phrases.

One can use this album as wallpaper music, but sit down and *really* listen, and you'll hear three constantly inventive works that would have left Fritz's younger contemporary, Franz Joseph Haydn, grinning from ear to ear as he gathered ideas for his 30 or so symphonies written in the 1770s.

FRENCH

## **FUCHS:** *Trio; Viola Sonata;* *6 Fantasy Pieces*

Claudio Cavalletti, va; Giulio Plotina, v; Enrico Polimanti, p—Brilliant 95028—72 minutes

Robert Fuchs (1847-1927) was a renowned teacher in Vienna whose stellar list of students included Mahler, Schmidt, Schreker, Sibelius, and Zemlinsky. Brahms praised his music—a palm he rarely accorded to anyone still alive. The works here are all from the 20th Century, but naturally reflect back to the 19th. The Trio (1921) has a passionate opening, its thematic developments forming a continuous web of pleasing sounds. II has a broken dactylic theme of tender beauty (think of I in the Beethoven 7th). Its many branches all bloom into fine stuff. The trio of the scherzo has a good-natured yodeling tune with subtle allusions to Schubert before it dies off in a chromatic descent. The last movement blends learning (a canon) with sweetness. The music

echoes Brahms in a Hungarian mood. As usual with Fuchs, the formal structure is shipshape.

The Sonata (1915) opens with a theme over the piano's trill-like figurations. The movement has marked dramatic gestures with curious chromatic side-trips. Fuchs may seem to digress, but never actually loses the handle on his symphonic reasoning. The end of the movement is abrupt, but "right". II has a fine extended theme with subtle twists of phrase and harmony adding interest. Fuchs's melodies often have a direct integrity of expression, placing them outside any specific decade and beyond what Donne called "the rags of time". III has a rushing start, reminiscences of Dvorak, adding spice.

The Six Pieces (1927) are Schumannesque, at least in concept. They include ballades, lullabies, and waltzes. Written the year Fuchs died, they're nostalgic for a world by then vanished. If you like Brahms, but sometimes wish he were more transparent, Fuchs is for you. Performances are excellent. It's easy to see how, if you had a daughter or son interested in learning all about making music, you couldn't find them a better guide than Robert Fuchs.

O'CONNOR

## **FUMAGALLI:** *Piano Pieces 1*

Adalberto Maria Riva  
Toccata 316—58 minutes

Bravo once again to Toccata for rescuing unknown composers and giving them a chance to speak to new audiences. In the case of Adolfo Fumagalli (1828-56), once known as the "Paganini of the piano", I'm not quite sure that the rescue was entirely warranted.

Fumagalli, born in Inzago, Italy came from a musical family and apparently made a success of his technical abilities—this despite his frail physical appearance. Since Paris was the center of the day's artistic activity Fumagalli made his way to that "City of Light".

It's always sad when one dies so young, and we will never know what might have poured forth from the composer had he lived and matured. Perhaps as a slow developer he might have thrown off the shackles of tradition and surprised us with displays of compositional genius, but I doubt it. This, of course, is just Volume 1, so there is still hope. As things stand there is some pretty dull stuff, with brief flashes of insipid and large swaths of vacuous writing.

Like many composers of the day, Fumagalli wrote his share of operatic fantasies. His special shtick was composing for left hand

only. According to the notes he enjoyed the esteem of Meyerbeer and Berlioz, and I can appreciate that if said esteem was directed to his technical ability as a performer rather than as a composer.

Four études from the studies under the title *Ecole Modern du Pianiste*, Op. 100 bear witness to the empty rhetoric of the composer's music, and these are among his late works. The studies were modeled after Liszt's *Transcendental Etudes* and Fumagalli intended there to be 24 in all. He only managed to complete 18, and the others should appear in forthcoming volumes. Of the ones here, numbers 14, 'La Fille de l'air', and 17, 'La Roche du Diable', are the best and manage to hold one's interest. Tausig and Thalberg come to mind first and, of course, Liszt himself on a less inspired day.

Italian pianist Riva has toured internationally and is a real jaw-dropping technician. I cannot imagine these pieces done any better, and he accomplishes his tasks with ease and sparkle. His ability to maintain a light touch in the face of a shower of rapid notes is most impressive.

The fantasy for the left hand on Meyerbeer's *Robert le Diable* is about as shallow a piece of music as you might encounter; the fantasy on *Le Prophete* benefits (somewhat) from the greater interest of the original material.

The recording is up to current standard, and the notes excellent, as usual for this label. But life is too short to waste much of it on Fumagalli.

BECKER

**GABRIELI:** *Sacrae Symphoniae, sel;*  
**WILLIAMS:** *Music for Brass*  
National Brass Ensemble  
Oberlin 1504 [SACD] 68 minutes

It could be argued that the most famous brass recording of all time is the one made in 1968 by the brass sections of the Chicago, Philadelphia, and Cleveland orchestras. Its accounts of spectacular antiphonal music by Venetian composer Giovanni Gabrieli (1557-1612) set a standard that inspired today's top brass players—including the 26 who constitute this grandly named National Brass Ensemble.

All of the works are from the 1597 *Sacrae Symphoniae* collection and were arranged by San Francisco Symphony trombonist Tim Higgins. Seven of the players take turns conducting.

The program opens, as did the 1968 one,

with the energetic and well-known 'Canzon per Sonar Septimi Toni 2' for two spatially separated groups of trumpets and trombones. Two high-energy canzonas follow, the first an antiphonal one that (in Higgins's arrangement) includes horns and tubas, the second for a single group of trumpets and trombones. That one (Duodecimi Toni) has some incredible double-tonguing by the trumpets. The program includes six more instrumental canzonas, several of which were on the 1968 album, and all of which have been heard on the many Gabrieli brass and period-instrument recordings of recent years.

The strident style and tone of the canzonas is held down somewhat in arrangements of six vocal works. They have big moments but are generally quieter, mellower, and more lyrical—and they are what sets this album apart from the 1968 one.

The reverent 'O Magnum Mysterium' is played by mostly conical brasses: flugelhorn, horns, trombones, and tuba. 'Sancta Maria' has posthorn with six trombonists. 'Buccinate in Neominia', 'Exaudi me Domine', and 'Hic est Filius Dei' are larger works for larger forces. Most interesting is the 'Magnificat a 12' with its remarkable, Gesualdo-like chromaticism.

And then there is 'Sonata Pian e Forte', my favorite of all Gabrieli pieces, and one for which I still await a perfect performance. This is not it. It is excellent in almost every way—the tempo is just right, and the quiet portions are wonderful; but the fortes are too loud. For some reason, these players (and so many others) seem to feel that forte means "as loud as possible with stable pitch and tone". These players make an amazing fortississimo, and I don't mind hearing that sound in the canzonas. But someday I hope to hear a 'Sonata Pian e Forte' that is about wonder, wistfulness, and grandeur—not about how loud strong brass players can play.

The album ends with 'Music for Brass', composed for this group by John Williams. It's the perfect piece for walls of sound, as well as for amazing virtuosity. It is truly spectacular.

KILPATRICK

**GAWLICK:** *Songs*

Anne Harley, s; Eliot Fisk, g  
Musica Omnia 702—55 minutes

This extremely interesting interdisciplinary project brings us texts and visual art of German artist Kathe Kollwitz, an artist now perhaps best known for the sculpture 'Mother With Her Dead Son' in the Neue Wache, Berlin.

Among the works is Ralf Yusuf Gawlick's interesting song cycle, *Kollwitz-Konnex*.

The music is ambitious but mostly tonal. The guitar writing is wonderful, adventurous, and full of interesting sounds and effects; in contrast, the vocal writing can be angular and a little too intellectual. It follows the text in predictable (but not annoying) ways—a strange contrast to the active, colorful guitar writing, but somehow, together, the lines work. Anne Harley does a nice job adding some lyricism and warmth, and Eliot Fisk is terrific; the guitar gets to sing more than the singer.

I was already familiar with some of Kollwitz's work from my many trips to Germany and enjoyed this musical look at her life. I also have a great interest in interdisciplinary endeavors, and this project is a great success in that arena. Notes include pictures of corresponding self-portraits and English translations of the texts. The package also includes a short documentary DVD about the project.

HEISEL

## **GEBEL, FX:** *Quartets in D & E-flat*

Hoffmeister Quartet—Profil 15031—54 minutes

Franz Xaver Gebel (1787-1843) is little known today. He was a German composer who travelled in Russia, spending much of his life in Moscow, where he taught piano and composed a number of works, mostly lost today. There are several string quintets, two of them recorded by the Ensemble Concertant Frankfurt (MDG 6030956; Jan/Feb 2001). Gebel is so little known that our index mixes him in with Georg Gebel (1709-53) who wrote a good deal of religious music.

The style of Franz Gebel's compositions is on a lovely borderline between the classic and romantic periods. They employ some elements of folk expression and some surprising harmonies. These two of his three string quartets are in the customary four movements and make really fine listening. The Hoffmeister Quartet has a fondness for emphasizing the early style of playing without vibrato, but that takes nothing away from the highly expressive nature of the music. I recommend this highly. The recording is clear and enjoyable.

D MOORE

## **GERBER:** *Quartets 4, 5, 6; Fantasy, Fugue & Chaconne*

Amernet Quartet—Albany 1570—53 minutes

Steven R. Gerber was born in Washington, DC in 1948 and now lives in New York. His works

have been recorded often, but this is the first time I have run into his quartets. His music is colorfully written, and the Amernet seems to be enjoying themselves with all the changes of mood and the variety of the scoring. It is not particularly complex music, though fairly dissonant sometimes. He likes to write variations and the viola-cello duos are richly resonant.

The Amernet Quartet is Miami-based, but they have been all over. They play with a variety of sonic effects from whisper to yell—and with flair. Gerber's music is very listenable, and my only complaint is the short length of the program. We could have had at least another of his quartets.

D MOORE

## **GERNSHEIM:** *Piano Quintets 1+2*

Oliver Triendl, p; Gemeaux Quartet  
CPO 777580—59 minutes

Friedrich Gernsheim (1839-1916) was born in Worms, Germany. He studied with Louise Liebe before revolution drove his family to Mainz where he studied piano with Louis Pauer. In 1849 the family went to Frankfurt, where he studied piano, violin, and composition. At age 11 he gave a recital where he played both his instruments and conducted his Overture. The next move was to Leipzig for two years, where he studied piano (with Moscheles), violin (Ferdinand David), and composition (Moritz Hauptman). In 1855 he enrolled at the Paris Conservatoire, met several prominent composers, attended Wagner's *Tannhauser*, and resumed his boyhood friendship with Hermann Levi, whom Gernsheim would succeed as music director in Saarbrücken. In 1862, Ferdinand Hiller introduced him to Johannes Brahms, with whom the young man had a respectful and cordial relationship. Hiller also helped Gernsheim get the position Brahms turned down as a professor at the Cologne Conservatory. In 1874 Gernsheim began a 16-year career in Rotterdam as a conductor before returning to Berlin to teach, conduct, and perform as a pianist. As a conductor, he promoted some of Brahms's music, especially the Requiem.

Gernsheim composed a great deal of music in most forms except opera, including four symphonies, four concertos, oratorios, and vocal music. One reason we are only discovering some of it now is that he was Jewish, and his music was banned by the Nazis. (See my Klughardt review this issue for reference to an account of Gernsheim's life by Mr Haller.)

Some of Gernsheim's music is Brahmsian to the point where it could almost be mistaken



for Brahms. I cannot imagine any lover of German romantic chamber music—not to mention Brahms's chamber music—not taking to Gernsheim's piano quintets from the start. They have a big, rich, almost symphonic sound. They are full of melody, they sing, they surge, there is always something interesting going on, the writing suits the instruments, and so forth. People who know Gernsheim at all probably know his symphonies from one of two sets. The symphonies are fine works, but these quintets are even better.

It is unfortunate that this CPO release will not do. The players are energetic and enthusiastic, but the playing is unimaginative, hardly lyrical, and the sound of the group is too bright for this music. Gernsheim's quintets call for more ardor, imagination, lyricism, and a much darker and richer sound, both in tone and depth. They are full of places to explore and add *rubato*, but these performances do little of either. There really is not much of an interpretation here. Tempos are either too fast, or the performers have failed to convince me their speeds work. It is hard to tell if this is the players' view of the pieces or they are not tuned into what the music needs. Pianist Triendl displays good technique and vigor, but his tone is too bright and light for these works. The quartet sounds too small and light; and the violin sound, particularly in the first, is thin, wiry, and tiring. Accompanying these problems, and probably exacerbating them, is a mediocre recording.

Fortunately, the first recording of these works is magnificent. It is on *Toccata*, with pianist Edouard Oganessian and the Art Vio Quartet (not reviewed in ARG). Both performances are everything the ones on CPO are not: rich, dark, surging, passionate, searching, romantic, and I could go on. The piano tone is dark and resonant, the quartet is excellent, and it is good to hear a sweet first violin sound. Tempos are much slower, and that is a good thing. *Toccata*'s broad, dark sound is just what the composer ordered. If you want to discover Gernsheim's piano quintets—and you should—*Toccata* is the way to go.

HECHT

**G**ETTY: *A Prayer for My Daughter; Poor Peter; The Little Match Girl; Joan and the Bells*

Melody Moore, s; Nikolai Schukoff, t; Lester Lynch, bar; Bavarian Radio/ Asher Fisch, Ulf Schirmer—Pentatone 5186480 [SACD] 67 min

Gordon Getty is known for many different

vocal, choral, and orchestral works. Of the four works on this recording, two are recording premieres. I have mixed feelings about the program. In some cases Getty chooses a subject and verses that are emphasized and enhanced by the music. Elsewhere the subject and verses seem at odds with the music. Fortunately, the program improves in the last two works.

*A Prayer for My Daughter* is a choral piece based on the poem by William Butler Yeats. Getty sets the rhythm for the choral verses in one meter and the orchestra in a different meter. The music does not add to the poem's effectiveness and sometimes works against the text. Getty eliminates two of the poem's stanzas, losing the continuity of the poem which, as set by Getty, is difficult enough to follow. I found listening to the 13-minute piece a trial. This is its first recording.

The three songs in *Poor Peter* have similar meter problems, but the music is better fitted to the text. The three unrelated songs are in different musical styles. Nikolai Schukoff's singing is superb with a solid tenor that is a pleasure to listen to. I would like to hear him in other pieces. *Poor Peter* has been recorded before (Pentatone 5186040, J/F 2006).

*The Little Match Girl* is a choral work based on the three-page short story by Hans Christian Anderson. Getty has set the entire text to music (23 minutes) and the choral writing and music are well suited. There are snow effects using harp and celeste and a short intermezzo with ascending and descending chords when the dying Little Match Girl's soul ascends to her grandmother in heaven. It is quite effective and beautifully performed. This is its premiere recording.

*Joan and the Bells*, is a cantata relating three scenes from the trial and execution of Joan of Arc. Melody Moore is an excellent Joan who sings with both compassion and resignation. Lester Lynch as Joan's accusing lawyer, Cauchon, is very good. When Joan is executed, a heavenly chorus comments on her religious piety as bells ring out. Dramatically and musically the combination of soloists, chorus, and orchestra are used to great effect. It has been recorded before (Pentatone, N/D 2003).

The Bavarian Radio Chorus performs all the pieces with beautiful tone and excellent pronunciation of the English text, but the included English libretto helps us to understand all the words. The orchestra performs very well. Ulf Schirmer conducts *Joan and the Bells*, and Asher Fisch conducts the other

works. The sound is very clear, and the SACD surround effect is subtle. If you like Getty's music you won't have any qualms about the varying musical and rhythmic themes. *The Little Match Girl* and *Joan and the Bells* will appeal to everyone.

FISCH

## **GIBBONS:** *The Woods so Wild*

John Toll, hpsi, org—Linn 125—72:28

The beautiful tune *The Woods so Wild*, was set by many Elizabethan composers, such as Byrd and Gibbons. There exist lute, keyboard, and consort settings. This is very enjoyable. Tolls' performance is rather straightforward in a good way, stating the music while avoiding the lurches and bumps by other supposedly "Authentic" performers. Each work is allowed to grow organically, as indeed is what happens in the music, from the materials the composer presents. What comes before is linked in proportion to what follows. The ornaments are crisp and to the point, not becoming an end in themselves, but part of the musical line. There is a surprising amount of variety in Gibbons's oeuvre, and the alternation of instrument, keys, and moods gives even more variety to the program. The harpsichord sounds fine (an unnamed instrument; it sounds like 8,8,4). The organ, rather "quinty", has a good warm sound, as recorded in St Martin's Church, Newbury, Berkshire, UK (the instrument is again unnamed). This is a reissue, and well worth the effort. I will come back to this for enjoyment.

HAMILTON

## **GIULIANI:** *Duo Concertante; Sonata; Serenade; 6 Cavatine; Sonata Eroica; Duetto Concertante; Handel Variations*

Richard Savino, g; Stephanie Chase, v; Jennifer Ellis Kampani, s—E-One 7693 [2CD] 129 minutes

This release is part of a series called "The Essential Giuliani". I reviewed Vol. 1 when it was released on the Koch label (J/F 2007). This, by the copyright notice and the notes, was released this year, almost a decade after the first volume. Though it includes most of the same players, the playing is quite different—and better.

Savino, in particular, has lost the thin tone he had before. He still plays a period instrument, with a lighter sound than a modern one; but he no longer sounds thin and dull, as if playing without nails. He may or may not have made the transition to nails, but he definitely has a wider timbral range and a brighter

sound. Ellis Kampani sings with a full, mature voice—still light, as appropriate for these songs, but she no longer sounds like a boy, and the music is better for it. Ms Chase is even more convincing, perhaps because she plays more interesting pieces.

Even the choice of music is stronger. The first set included mostly major works, with a couple of throwaways; in this, each of the pieces is strong. And both recordings do a fine job of presenting Giuliani's "essential" works, showing that his chamber music can be just as interesting and expressive as his solos. Unless you're put off by the sound of a period guitar, this is a delightful set of performances.

KEATON

## **GLASS:** *Quartet 5; Dracula Suite; String Sextet*

Carducci Quartet; Cian O'Duill, va; Gemma Rosefield, vc—Naxos 559766—65 minutes

### *Piano Etudes, all*

Nicolas Horvath

Grand Piano 690 [2CD] 83 minutes

The Carducci issued Glass's first four quartets in 2010; in my review (Nov/Dec) I noted that I missed Quartet 5 and hoped they would release that along with Michael Riesman's wonderful transcription of Symphony 3 as the *String Sextet*; here, at last, is what I've awaited. Their performance of the sextet is, hands down, much better than the one with the Glass Chamber Players on Orange Mountain (Jan/Feb 2011); in fact, I can't imagine one that could be better. As I think this is one of Glass's best later compositions, this release warrants immediate purchase. To this there are also just as luminous performances of the Fifth Quartet and a suite from the *Dracula* score—the latter, again, infinitely more vibrant and passionate than Kronos's tepid account (Jan/Feb 2000).

Now to Horvath. If memory serves, he presented the world premiere of all Glass's etudes in New York in January of last year. He's a fine pianist with a virtuosic charisma and a thoroughly romantic view of these pieces. That's perfectly appropriate, as Glass's music since the mid-80s has made no secret of using—to excellent effect—the kind of harmonic style that clearly paraphrases 19th Century music even as it advances the hallmarks of Glass's own manner. The approach works especially well in the extroverted 15, and Horvath's formidable technique serves the much more minimal 10 just as effectively. On the more lyrical side of the emotional spectrum, Horvath's fine use of rubato gives Etude 2 an

expressive immediacy that other performances I've heard lack.

The same brassy, somewhat diffuse sound that I noted in his previous Glass release (July/Aug 2015) plagues this one too, and I'm convinced it's just a problem in the production (or, more charitably, a spirited difference of opinion). Glass's etudes are a bedrock of his keyboard music, and with advocates as compelling as Nicolas Horvath, I suspect they will become extremely popular works with concert pianists.

HASKINS

## GOETZ: *Piano Quartet & Quintet*

Matthias Beltinger, db; Marina Chichu, v; Niklas Schmidt, vc; Oliver Triendl, p; Peijun Xu, va  
Tyxart 15061—64 minutes

Hermann Goetz (1840-76) wrote high quality music using a conservative language. His opera *The Taming of the Shrew* was popular in central Europe, and his F-major Symphony earned not only high praise from George Bernard Shaw, but even the flattery of imitation in the finale of Sibelius's Symphony 3. His health was poor from an early age—he had TB, that bane of so many talents of the 19th Century.

His quartet (1867) is a consistently gracious, melodic work. I has good themes and plenty of distinguished content. II is a theme and variations. The music is serious, not somber, and Goetz's variations are inventive, with opulent textures. The music blends effortlessly into the scherzo. Marked "very lively", the movement is free of false advertising. The finale opens with a grave introduction for the cello over a piano ostinato. The other voices gradually chip in, leading to a bouncy Schumannesque second theme. The composer varies this with an appealing song-like tune. The development of these winds up in a finish of symphonic scope.

The quintet (1874) has a slow, dirge-like beginning. By now Goetz's health really began to let him down, and the music has a stark, tragic aura. The allegro main body is, even by Goetz's high standards, well-knit, without a wasted note. The music has a darkness to light progression, with a defiantly steadfast ending. II is gently melodic. Sadder stuff breaks in with the second theme, which has especially attractive decorative accompaniments. III is, sparing the contradiction, a boisterous minuet, with the central section a mellow landler. IV has a fugal development of great delicacy,

becoming sterner, then leading to a no-nonsense conclusion.

Both works have the highest degree of formal integrity and first-rate workmanship. The performances are excellent in every respect, including sympathy with the music itself. It's a release that makes you sick thinking about what Goetz might have achieved given a normal life.

O'CONNOR

## GOTTSCHALK, A: *Requiem for the Living*

Lauren Stouffer, s; Andrea Jaber, a; Alberto Mizrahi, Daniel Mutlu, t; Timothy Jones, b; St Petersburg Chamber Choir & Symphony/  
Vladimir Lande—Navona 6009—52 minutes

Like many contemporary composers, Arthur Gottschalk, Professor of Theory and Composition at Rice University's Shepherd School of Music, was greatly affected by the events of 9/11. His response was to craft a Requiem that would not only pay tribute to the dead, but inspire the living by celebrating their common humanity through music. Animated by Duke Ellington's assertion that "there is no language that God cannot understand", Gottschalk interpolates prayers and comments from a variety of sources into the traditional liturgy. His Kyrie incorporates excerpts from *Yizkor*, Judaism's memorial prayer for the departed. Selections from the Qu'ran are included in the Dies Irae, and the Offertory is tinged with wisdom on loan from the Buddha. Duke Ellington's words support the notion that a Sanctus don't mean a thing if it ain't got that swing, and the Libera Me connects with the gospel in more ways than one with the inclusion of 'Precious Lord, Take My Hand'.

Gottschalk pays tribute to all these different sources by weaving jazz, gospel, Renaissance canzonas, baroque polyphony, and Jewish cantorial singing into his musical tapestry. He also reveals his inner-Rutter more than once, as his melodies take on a pop-like simplicity, strings start cuddling the tunes, and woodwinds burble gently in the background. In the end, I confess I'm more engaged by the cleverness of the music than I am touched or uplifted by its emotional depth.

The performance brings credit to the work, as does the engineering. (If you ever wondered what a Russian choir would sound like singing gospel music, here you go.) The cantor squawks fearsomely in the opening interlude and is replaced by the other tenor when the Kyrie-*Yizkor* combo is reprised at work's end.

Not a bad idea, that. Notes and texts are included.

GREENFIELD

**GRIEG:** *Violin Sonatas*

Franziska Pietsch; Detlev Eisinger, p  
Audite 97707—74 minutes

Franziska Pietsch was born in East Berlin and began her musical studies there. She eventually entered the Hochschule für Musik Hans Eisler, where she studied with Werner Scholz. In 1986 she defected to the West and continued her studies with Ulf Hoelscher, Jens Eller- mann, and Dorothy DeLay. Aside from solo performances, Pietsch plays in the Trio Testore and the Lirico String Trio.

Pietsch is a fine violinist who makes some lovely effects when she plays at low dynamic levels. I like this, but she uses it to the point where it is almost a mannerism. She also tends to slow down often, which impedes the flow of the music and vitiates its drama. These readings have their virtues, but they pale in comparison with the magnificent set by Augustin Dumay and Maria Joao Pires.

MAGIL

**GUINJOAN:** *Phobos; Jondo; Variations; Digraf; Cadenza; Prisma*

Ruth Lluís, p; Pilar Subira, perc; Ricardo Llanos, accordion—Columna 95—63 minutes

Joan Guinjoan is a Catalan composer born in 1931. The Variations, from 1996, were scored for psaltery but are played here on vibraphone. *Cadenza—Homage to Mompou*, for piano, is from 1993. The other pieces are from the late 1970s. *Phobos* was originally written for piano, percussion, and Ondes Martenot, but the accordion is substituted for that instrument, to my disappointment. *Jondo* and *Digraf* are for piano, and *Prisma* is for piano, vibraphone, and marimba. The clunky notes describe a marimba as “a kind of drum”.

I’m not sure why anyone buying an album by this obscure modern composer would need “marimba” defined for him, even correctly. The writing is exasperatingly serialist—random, disjunct gestures, rills, and pounding everywhere. Little individuality shows through; even though I don’t like, say, Carter very much at all, I can hear his strength of personality in his music. If you like this kind of writing, here’s a little-known side street for you.

ESTEP

**HAHN:** *Violin Sonata*; see SZYMANOWSKI

**HALVORSEN:** *Kleine Tanzsuite; 5 Miniatures; Crepuscule; Elegie; Air Norwegian; Sarabande & Variazioni; Caprice on Norsk Melodies; Danse Visionaire, Andante con Moto*

Birgitte Staernes, Yi Yang, Berit Cardas, v; Povilas Syrrist-Gelgota va; Frida Waervagen, vc; Helge Kjekshus, p—MTG 20177—69 minutes

The cover classifies the works here as “chamber music”. All but one are for violin and piano, violin duet, or violin and viola duet. If you are looking for string quartets and the like, you’ll find only about 6 minutes’ worth. It is an enjoyable program, especially for lovers of violin music.

Norwegian composer Johan Halvorsen has enjoyed a fair amount of exposure recently and has been reviewed several times in ARG. He began his musical career as a violinist, and he wrote a great deal of music for his instrument. When he was young he moved around quite a bit, including to Stockholm to study at the conservatory before returning to Norway as concertmaster of an orchestra in Bergen. A year later he moved to Leipzig, where he studied violin with Adolf Brodsky, then to Aberdeen for a year and Helsinki for three more. It was in Helsinki where he started composing. Eventually he returned to Norway, where he composed and worked as a conductor.

Halvorsen was an admirer of Grieg (an in-law relative), so it should come as no surprise that he is a conservative composer who wrote typically Scandinavian romantic music. The works here are well written for their instruments, and there isn’t a dull piece on the program. Many are simple and tuneful, others are eloquent, and a few are *tours de force* of some kind. Some use folk idioms and modes, sometimes quite elaborately. Perhaps the most clever and complex is the Sarabande, a duet for violin and viola based on a Handel theme. *Konsertcaprice over Norske Melodier*, a violin duet, has fun with double stops.

The titles seem to vary in language. The works with titles relating to countries—e.g., *Italianish*—are written in the style of those countries—something Halvorsen does very well. ‘Danse Visionaire’ refers to no country, but if you think the French title suggests something like Debussy, you would be right, at least at the beginning. The most interesting work, historically speaking, is the *Andante Con Moto* for string quartet (now we are in Norway—mostly). It is taken from a string quartet that Halvorsen had discarded. The

piece enjoyed some success in his lifetime, but Halvorsen nonetheless decided to revise it. When the effort bogged down, he was said to have destroyed the score. Later, when he was the music director of the National Theater in Oslo, he orchestrated the Andante from the quartet for an entr'acte. Whether he did that from a surviving manuscript or memory is not clear. Violinist Birgitte Staernes reduced that orchestral version back to a quartet piece.

All of this music is melodic—clearly Halvorsen had a gift for that—but there is a good deal of challenging passagework as well. Stearnes, the star of this program, is an excellent player with a full sound. She enters vividly into the spirit of all these pieces, as do her colleagues. This is not a “must have”, but it should appeal to lovers of Halvorsen or violin music—or just about anyone in the proper mood.

HECHT

## HAMASYAN: *Luys I Luso*

Tigran Hamasyan, p; Yerevan Chamber Choir/ Harutyun Topikyan—ECM 23793—76 minutes

While classified as jazz, this mesmerizing album defies any definite categorization. Tigran Hamasyan, a native of Armenia, grew up and made his earliest musical mark as a jazz pianist in America, where he made his home for a while (though he's since moved back to Armenia). He claims influences ranging from jazz to the folk, classical, and sacred genres; and what he gives us here is an amalgamation of all of them—and perhaps more. As Hamasyan tells us in the liner notes, this album “is a musical world for me where Armenian sacred music tradition, contemporary classic composition, and improvisation come together”.

These pieces—which Hamasyan has arranged for choir and piano (or prepared piano)—are based on Armenian sacred music from the 5th through the 20th centuries: the album's subtitle is “Hymns, Sharakans and Cantos”. He draws his raw materials—monodic chant-melodies and texts alike—from ancient as well as some more modern manuscripts of authentic liturgical origin and purpose, fleshing the tunes out in choral polyphony, so that people who originally sang them might well be hard-pressed to recognize them. I needn't get into the specific pieces, as you won't be familiar with their roots unless you're a scholar of Armenian sacred music from the dark ages on.

However Hamasyan crafted his takes on this music, it's all heady stuff: lovely, mystically

engaging, and highly spiritual, in a hypnotically dreamy context. It could well initially strike some listeners as simplistic new age material—but I think it's too beautiful and subtly sophisticated for any serious, multi-genre musical omnivore to dismiss it as such. The ECM label consistently strives to stretch the artistic horizons of adventurous listeners and open their ears to new musical possibilities—and they have done that again with this arresting album. Such modern visionaries of the progressive jazz genre as Chick Corea, Herbie Hancock, and Brad Mehldau are staunch admirers of Hamasyan; and, as a fan of those notables myself, how can I not take their advocacy seriously?

The choir and soloists all sing quite beautifully, and Hamasyan knows what he's doing at the piano—whether “prepared” or not. This, of course, won't be everybody's cup of tea—then again, the people at ECM don't aim for universal appeal. But I will return to it whenever my soul needs soothing of an unconventional sort. Notes, texts and translations.

KOOB

## HANDEL: *in Italy, Vol 1*

Sophie Bevan, Mary Bevan, s; Benjamin Bevan, b; London Early Opera/ Bridget Cunningham  
Signum 423—43 minutes

### *Opera Arias*

Amanda Forsythe, s, Apollo's Fire/ Jeanette Sorrell  
Avie 2350—69:17

Our first release is the initial volume in what is announced as a three-part series. The first two of these bear this title of “Handel in Italy”; the third will be devoted to the composer's music for Vauxhall Gardens.

This title, and approach, have been used for past recordings; but this more expansive realization is off to an auspicious start of its own. It also seems to be an interesting family affair, since I take these three singers as siblings. All are excellent and deserve the widened familiarity this series should bring them.

The menu is a sampler drawing on scores that Handel composed in his years in Italy (1707-10). The starting-point is the recently discovered Latin *Gloria*, presumably a product of those Italian years. There are quite a number of recordings of this flamboyant piece by now, but this newest one holds up well in the competition. Soprano Sophie Bevan has a strong voice with a particularly powerful range.

There follow one aria each from the opera *Agripina* and the oratorio *Il Trionfo del Tempo e del Disinganno*, sung by Mary Bevan. Her soprano voice has a fine richness about it, and she captures well the contrasting moods. The final vocal item is the familiar Italian cantata, *Cuopre Tal Volta e Cielo*, a stormy piece sung with panache by baritone Benjamin Bevan.

Scattered among the vocal piece are the *Passacaille* from the overture to the opera *Rodrigo* and a Sonata in G for harpsichord. These selections point up the fine ensemble playing of the London Early Opera ensemble (11 strings, oboe, bassoon, theory, organ, and harpsichord) as well as Cunningham's own keyboard playing.

As an introduction to Handel's Italian period, this release—and presumably its successor—will be a useful stimulus to further explorations. The booklet has very thorough background information and includes the Italian texts with English translations. But surely a little more music could have been found to fill out this shamefully short running time.

Our other release is the latest in the anthologies of Handel arias. These have now been discovered by many singers who recognize the treasury of showpieces they constitute. This recognition is much in evidence here, in this particularly exciting program that combines familiar arias with ones less well known.

The program offers ten arias, drawn from nine operas (*Orlando*, *Almira*, *Serse*, *Partenope*, *Giulio Cesare* [2], *Ariodante*, *Rinaldo*, *Alcina*, and *Teseo*). Interspersed as palate-cleansers are four orchestral dances from *Terpsichore*.

Handel wrote his arias to show off the vocal gifts and individuality of the singers in his casts. American soprano Amanda Forsythe has taken full advantage of her selections as vehicles for virtuosic display in an anthology titled "The Power of Love". She has a clear, beautiful, and agile voice—one that can be used to just about any colors or expressive effect imaginable. Her dazzling gift for embellishment is shown off in so many of these arias. Having seen her perform in person, as well as having followed her recording work to date, I can testify to her theatrical sensitivities. She is, very clearly, one of the leading singers of Baroque music these days. And this program is simply joy from start to finish.

There is full annotation by no less than Sorrell herself and texts and translations.

BARKER

## HAYDN: *Piano Sonatas 10, 34, 46; Variations*

Fabrizio Chiovetta—Claves 1409—69 minutes

Though Chiovetta shows great dexterity in the E-minor Sonata, and delivers particularly expressive slow movements, his Haydn is not the most pleasant listening. Owing to a combination of the extremely reverberant hall and a harsh piano tone, this iteration of Haydn is not very graceful. His tone in the Variations sounds harsh and brittle, and there is little sense of organic development: each variation feels disconnected, with little forward momentum.

With the A-flat Sonata, despite a lovely slow movement with a touch of romanticism, the higher register sounds too strident. Though his understated approach to III works well, the constant shifts of moods in the E minor Sonata could be emphasized more, and II could be treated more sensitively. He plays the melody very matter-of-fact, without much nuance or shading. With a different hall and a different instrument, Chiovetta likely could deliver on the potential shown in this recording.

KANG

## HAYDN: *7 Last Words*

Attaca Quartet—Azica 71299—63 minutes

This is a lovely performance. Never has the hour that Haydn filled with these seven slow movements with two introductions (here) and a finale gone so swiftly.

I don't know this ensemble. From the sound of their playing, I should. Their intonation is simply and mercilessly exact. This means that they can play softly or loudly, with lots of vibrato or no vibrato, or even with mixed vibrato and no vibrato and they will be in tune.

They haven't bothered with "Historically Informed Performance Practice". Instead, they seem to have studied the phrasing as if they were going to have to sing their parts and thought about what kind of sound-scape they can produce on modern instruments that will be compatible with Haydn's written music rather than make some kind of twee attempt to produce *Olde Musicke* or to make Haydn modern, like Thomas Ades's next-door neighbor. You can hear the cantabile of the "sung" portions of the music and the comparative reticence of the transitional or recitative passages. In other words, their sound is just right—not fake old or oblivious new.

Haydn's creation of these slow movements to be performed one after another is rightly recognized as one of the great achievements of Western classical music. This performance of the quartet version (cleaned up by cellist Andrew Yee to better coordinate the reduction for quartet from the vocal originals) should become the standard recorded version for the foreseeable future. I can't imagine a better conceived or played rendition. I understand from the notes that these players are launching a complete performance of Haydn's quartets. As a writer who has been immersed in those works for many years, I must say that this is wonderful news. I can hardly wait for the recordings to appear.

There are other performances, but none so true to the music or powerful in expression. If you want this music—and if you are fond of Haydn, you should know it—these performances are the way to go.

CHAKWIN

## HAYDN: *Symphonies 31, 70, 101*

Scottish Chamber Orchestra/ Robin Ticciati  
Linn 500 [SACD] 77 minutes

Do you want to hear Haydn ruined by all the latest theories about “period performance”? Here it is. All sustained notes sag—and go flat—in the middle; yes, they think that's the right way to play them! The strings squeak and scrape, because they are not allowed to use any vibrato. As you and I know, strings without vibrato are unmusical and sound like chalk on a blackboard. All melodies are played “detached”—the notes don't connect. There's no legato, and therefore there are no songful moments.

This is utterly stupid, utterly horrible playing led by a conductor who seems to think musicians should not be allowed to play the way they have been trained and the way it sounds right to them. It is a recording for people who favor theory over beauty and musicality.

I know we have readers who think they like this sort of thing, but I challenge them to point out any moment—any moment at all—that is beautiful, wonderful, warm, or even slightly attractive.

VROON

## HAYDN: *Symphonies 52, 53, 59*

Northern Sinfonia/ Rebecca Miller  
Signum 434—70 minutes

American conductor with a smallish English

*American Record Guide*

orchestra—about 30 musicians (including Iona Brown on violin!). 52 and 59 are not among Haydn's more winsome symphonies; but I have always really liked 53, the *Imperial*, which got its name not from the composer but from the public, who thought it was majestic. Of course it is not majestic here; we don't “do” majestic any more.

That symphony here is cold, hard, and strict—almost mechanical. There is no warmth, no legato, no “give”; and it is bippity and bouncy (the English think of it as “lively”, I'm sure). This is the way they play Haydn now.

In March/April 2011 I reviewed the Bostock recording, which also had little pomp or majesty and included four finales! (Here there are only two.) There are a few baleful touches from the “period” people, but that is still a pretty good performance—and may be the best you are going to find in fairly recent recordings of No. 53—and it is paired with a delightful 63. Adam Fischer's 53 is excellent (and he wouldn't dare do it that way now—it was 1988) but only available in a set. Beyond that you have to go back to LP days for a majestic and beautiful 53 (Guschlbauer, Jones).

We have to get used to the fact that only “old” recordings of Haydn are really beautiful. No one would grow to like the composer from the newer recordings.

VROON

## HAYDN: *Symphonies 102, 103, 104*

Cappella Coloniensis/ Bruno Weil  
Ars 38064 [SACD] 77 minutes

Reasons not to bother with this:

1. Tiny Orchestra. Haydn was thrilled to be able to write symphonies for big orchestras in Paris and London. Here we have not many more than 20 musicians. Poor Haydn! Back to the Esterhazys.

2. No vibrato on the strings, so they are metallic and scrape and screech. Readers say I am biased for dismissing such playing; but really, shouldn't music be beautiful sounds above all?

3. A second disc in German where the conductor “explains” the music. How's your German? Even if it's good, are you sure you want to hear this propaganda?

4. Tempos. For example, in 102 the Adagio (II) is much faster than any other recording, reflecting the current attitude that there are no Adagios in classical-period music. The minuets in all three symphonies are hectic. I think minuets should have a certain pomp. Would

anyone from that period recognize these as minuets? I am sure they would not.

In other words, it's the usual these days: bippity tempos, scrapey violins, a tiny tinny sound. Why would anyone prefer this kind of Haydn to Beecham, Bernstein, Dorati, Jochum, Klemperer, Szell, or Reiner? I love Haydn symphonies; I cannot remain "objective" when he is made ugly and scampery.

VROON

## HAYDN: *Trios 12, 15, 17, 19, 22*

Mendelssohn Trio—Centaur 3358—78 minutes

As before (Sept/Oct 2012) this group seems very plain and forthright and without nuance. I don't like the violinist's sound—and that wrecks the whole thing for me.

In addition, there is a defect here. The last track is listed as 3:49 but ends abruptly at 3:31, before the music does.

VROON

## HAYDN: *Violin Concerto in C; Sinfonia Concertante*

Ronald Leonhard, vc; Barbara Winters, ob; David Breidenthal, bn; Los Angeles Philharmonic/ Pinchas Zukerman, v

PentaTone 5126224 [SACD] 45 minutes

These were originally recorded by DG in 1977 and 1979, apparently in quad, though they appear to have only ever been issued on LP in stereo. The craze for quadraphonic LPs had already passed by 1979 or 80 when this was first released. Spreading Haydn's small string orchestra in the solo concerto across four channels does seem like a bit of overkill, less so for the larger work with its four busy soloists. I can't say for sure because I listened only in stereo and found the sound solid, with decent clarity, but unspectacular.

Also unspectacular are the performances. They're tidy, professional, decently balanced, and not terribly interesting. Granted, neither work is a transcendent masterpiece, but where's the energy, the high spirits, the youthful fizz? Haydn may not have been taking dictation from God in these concertos, but neither work should be boring.

Maybe some of the responsibility for this should rest with Zukerman, juggling the duties of conductor and soloist. But he had started conducting around 1970, so he was hardly a novice even at this point, and he would take over the St Paul Chamber Orchestra in 1980, shortly after the original LP was first released. But I find even the solo work rather lacklus-

ter—technically proficient and not insensitive but sounding more dutiful than joyful.

The Violin Concerto in C doesn't even reach the level of inspiration in Mozart's essays in the form, but it is still a polished, lively work. Or at least it should be. The jolly Sinfonia Concertante is one of my favorite Haydn concerted works. Most other conductors make more of its brash exuberance, though I can hardly fault the technical polish of the solo work from Zukerman and the other three soloists. Even the most talented musicians can't always call up high spirits on demand.

PentaTone did a marvelous job with the packaging: a lavish booklet and thorough documentation. The remastered sound has no blemishes or even a hint of analog tape hiss. It's a beautiful production all around. I just wish they had more worthy source material. Short measure, too: there's a typo on the back of the cardboard slip case that promises 76 minutes of music instead of the 45 that's actually here.

HANSEN

HAYDN: *Sinfonia Concertante*; see MOZART

## HEGGIE: *Songs*

Angelika Kirchschrager, mz; Maurice Lammerts Von Bueren, p—Avie 2349—52 minutes

Kirchschrager is a terrific interpreter of Jake Heggie's clever songs. I admit to feeling skeptical when I saw the album and am happy to say I was totally wrong. The program is bright and interesting all the way through.

The songs in *Statuesque* bring famous "statues to life". It's not a new idea but the songs make it seem so. They are brilliantly theatrical, and Kirchschrager and Van Bueren all but jumped through my headphones, they brought so much life to the music.

*Songs to the Moon* is a cycle based on the "moon poems" of American poet Vachel Lindsay (1879-1931). The songs explore "Fairy Tales For Children" through a wide variety of whimsical sounds. My favorite was 'The Moon's the North Wind's Cooky (What the Little Girl Said)', complete with rhythmic clapping and a jazz-like flourish.

In 'Winter Roses—Looking West: Sweet Light', as well as the folk song arrangements, Kirchschrager's sound seems a little overdone, the way classical singers sometimes sound when attempting crossover. But the piece is nice, nostalgic, and nearly sentimental. It wasn't my favorite moment but it was OK.



*The Breaking Waves* sets texts by Sister Helen Prejean, author of the book *Dead Man Walking*, the source of Heggie's opera. This is the most introspective music here; the songs contemplate darkness, death, and spirituality. The music, like the subject matter, stayed with me for some time after listening.

The program ends with three folk song arrangements: a dramatic and sweeping 'Barb'ry Allen', a romantic 'He's Gone Away', a sweet 'Danny Boy', and finally, although not a folk song, a gentle setting of the AE Houssman poem 'White in the Moon'. A great program of theatrical, contemporary American song. Notes and texts.

HEISEL

## HERBERT: *The Only Girl*

Kyle Erdos-Knapp (Kim), Antoni Mendezona (Ruth), Natalie Ballenger (Patsy), Sarah Best (Jane); NY Light Opera/ Gerald Steichen  
Albany 1590—66 minutes

*The Only Girl* was a Victor Herbert mid-period musical that played only seven months in the 1914-1915 Broadway season, mostly owing to the audience's preoccupation with the start of WW I. The pro-feminist plot, where a man and a woman together write a Broadway musical, may have also seemed ahead of its time. Even with most of the dialog eliminated, there are plenty of men versus women arguments that today's audience would find uncomfortable. The men are portrayed as stiff-necked; and although the women aren't saints, they prove their worth and wiles over the men. The two musical writers come to respect one another at the end and realize they are in love.

This 2015 adaptation by Michael Phillips for the Light Opera of New York (LOONY) is a revised and shortened version of the show, eliminating most of the original dialog-heavy scenes. Phillips has streamlined the dialog enough to move the plot along and kept Herbert's entertaining score. I found this shortened version more entertaining than LOONY's previous recording of *Orange Blossoms* (M/J 2015), because the plot is more cohesive and the score and performances are much better. The short dialog scenes make sense and add to the character motivation, and the songs are well integrated.

Although the generally excellent score is unknown today, the most beautiful song is 'When You're Away', which is played at the beginning and end of the show to show the developing affection of the writers for one another. The two main leads, Erdos-Knapp

and Mendezona, sing and act very effectively; and the remaining cast gives spirited performances. The orchestra plays well, and the sound is very good. An English-only booklet is included with a full libretto. This is the only available recording.

FISCH

## HERSCH: *Last Autumn*

Jamie Hersch, hn; Daniel Gaisford, vc  
Innova 907 [2CD] 112 minutes

Daniel Gaisford is the cellist, Jamie Hersch the horn player in *Last Autumn*, an epic duo with 41 movements that are grouped in two books. Composed in 2008 by Jamie's brother Michael Hersch (b 1971), it is almost two hours of music. Many of the movements have generic titles like Intermezzo or Scherzo, but other titles are extracted from poems in WG Sebald's *After Nature*.

The players are virtuosos capable of handling, with seeming ease, any demands the composer concocts for them. Most movements are for the duo—in some, the players seem equal; in others, one or the other leads. Of the eight solo movements, six are for cello. Why this imbalance? Perhaps because of the cello's double-stop, counterpoint capabilities. Perhaps also to give the horn player a break.

The movements run the gamut of moods, energy levels, harmonies, and extended techniques. Many are extremely abstract, a few others conventionally melodic and lyrical (one such is the brief Lullaby 2 in Part 1). All are fascinating. In 13, for instance ('...with tiny lanterns they haunted the rubbish dumps'), cello and muted horn match tone qualities and rub almost-unison pitches. In 15, they execute sudden, seemingly random rhythms with perfect unanimity. In the final movement (41) Hersch shows amazing power in the horn's low register. The movement, and the entire work, ends rather suddenly.

Amazing music, outstanding playing.

KILPATRICK

## HINDEMITH: *The Long Christmas Dinner*

Camille Zamora (Lucia), Sara Murphy (Mother Bayard/Ermengarde), Catherine Martin (Genevieve), Kathryn Guthrie (Leonora), Jarrett Ott (Roderick/Sam), Josh Quinn (Brandon), Glenn Seven Allen (Charles), Scott Murphree (Roderick II); American Symphony/ Leon Botstein  
Bridge 9449—49 minutes

American author Thornton Wilder refused to allow his two major plays *Our Town* and *The Skin of Our Teeth* to be made into operas. Ned

Roem's operatic *Our Town* was composed after Wilder's death. But in 1960 Wilder himself supplied the libretto for Paul Hindemith's setting of his one-act play "The Long Christmas Dinner". This recording was made in 2015.

The opera, less than 50 minutes long, depicts the Bayard family through 90 years of existence by showing scene after scene at the family Christmas dinner. The movement of years is shown by family members entering the door representing birth and exiting through the door symbolizing death. Since the play and the opera are so much the same, I'm sure the operatic version is as effective dramatically as the play. The vocal line is mostly recitative, though one can find recurring themes at various spots. One such effective moment comes in a trio near the beginning, 'How long have we been in this house?' For each repetition of the question, the character singing guesses a larger number of years—a clever device to show the passage of time.

The spot where music most effectively portrays what words cannot comes in a sextet where Sam, a young soldier, heads off to war (and death). He asks his family to act normally for Christmas Day while he tries to remember their actions. Musically the family continues singing their everyday prosaic words, while Sam, in a different musical motif, tries to hold onto the family picture before him. This wonderful musical moment not only enhances the action, but also recalls the attempt of Emily in Act III of *Our Town* to hold onto the small things in life as they whirl by—one of Wilder's great themes.

This is a welcome recording of a work that should have a life, especially in conservatory programs. The music is not too demanding and should be ideal for young singers. All the singing on this recording is quite good, especially the mezzo Catherine Martin, who displays a rich, warm voice as Genevieve. There is a complete booklet—essays, full text, bios.

SININGER

## HOMILIUS: *Organ Chorales*

Felix Marangoni  
Brilliant 94458 [2CD] 112 minutes

Although there has been a near complete edition of the works of Homilius available for several decades, this is the first CD that I know of devoted to his organ works. And it is a very enjoyable one. Homilius had a genuine gift for counterpoint and creating a gracious mood.

The organ is lovely; it is a new instrument, built by Francesco Zanin in 2007 after North

German models. The organ appears to have only about 25 ranks, but it makes a full impression and has everything the music needs, as well as a wealth of beautiful color. It is interesting, that before writing this review, I listened to another CD made on a Silbermann organ, and the two organs sound very much alike.

Homilius is of the generation after Bach, and reflects more of the galant style, akin perhaps to Krebs, but still retaining the art of Baroque counterpoint. His music is decidedly pleasant rather than deep or challenging, but certainly finely crafted and satisfying. After all, there is much to be said for charm! Some of the preludes show great cleverness and skill in the dovetailing and intermingling of the motives and the chorale tunes. Sometimes the motives seem to be derived from the chorale, and sometimes they seem to be created as a "counterpoint" to it. The performances are expressive and clear but without fussing or exaggeration. Registration is imaginative and well chosen for each piece. We would like to hear more from Mr Maragoni.

HAMILTON

## HOMS: *Orchestral Works*

Barcelona Symphony/ Juan Jose Olives  
Vol 1: Columna 169—66 minutes

Barcelona Symphony/ Eiji Oue, Antoni Ros Marba, Franz-Paul Decker, Sian Edwards  
Vol 2: Columna 168—53 minutes

ARG has so far reviewed three discs by Joaquim Homs—two of piano music, one of chamber music with guitar (Sept/Oct 1999, May/June 2005, Mar/Apr 2007). He is a Spaniard whose long life extended from 1906 to 2003. Our reviewers concluded that in the first part of his career he wrote some agreeable (if often elegiac) music employing folk music-style melodies and modern-but-tonal harmonies, but that his atonal music (mainly written after 1954) is less attractive. Some of it is impressive, some of it generic, impersonal, and drab.

That was pretty much my own response to the three discs of Homs's piano music released on Marco Polo. The quite tonal 1943 *Variations on a Catalan Melody*, for instance, is melodious if a bit desultory; the atonal stuff avoids the neurotic expressionism of Schoenberg but remains difficult to keep in mind. So I was left wondering what Homs's orchestral music was like.

Going through these two discs of eight

orchestral pieces (*Catalan Variations, Biofonia, Presencies, Two Soliloquies, Short Symphony, Inventions, Derivations, Diptic*) pretty much affirmed the sense I'd already had from Homs's piano music that his earlier tonal music was OK, his later stuff listenable but not engaging. One reason this is hardly surprising is that, as I learned from the liner notes and listening to the individual works, several of them are in fact lackluster orchestrations of compositions (or parts of compositions) first written for piano.

Adding to the rather amorphous nature of Homs's symphonic music is his scoring, which tends to be wispy and sparse, sometimes pared down to just a few instruments. And when big climaxes come they are typically undermined by Columna's rather dim, slightly distorted sonics. (Volume 2 consists of in-concert recordings and includes minor extraneous noises and audience applause, but is also, in some instances, recorded with more clarity and presence.)

Listeners drawn to the orchestral works of Luigi Dallapiccola and Roberto Gerhard (the latter a close friend of and strong influence on Homs) may enjoy this music more than I do. It has occasional felicities, and it's never obnoxious or screechy; it isn't bad so much as just lacking in personality or shapeliness or vitality, often sounding rather like a (greatly) enervated and inferior imitation of Bartok's *Music for Strings, Percussion, and Celesta*. The generally slow tempos, pretty much continuous mood of disheartened world-weariness, dearth of memorable ideas, and lack of forward motion or clear formal logic don't bear up well. Too much here just sounds the same: easy to listen to as atmospheric background music, perhaps, but just as easy to forget.

LEHMAN

**HONEGGER:** *Trio; Violin Sonata 1; Cello Sonata; Violin & Cello Sonatine*

Jana Vander Schaaf Ross, v; Wesley Baldwin, vc; Nicholas Ross, p—Centaur 3437—61 minutes

This is a chronological study of some of Arthur Honegger's chamber music played by the members of the Prospero Trio, a group centered in Ohio and Tennessee. Of all the members of Les Six, Honegger is the most serious-sounding. That does not mean that he lacks humor, but he lends himself to performances that emphasize lyric elements. So is that what we have here?

The first work is a one-movement piece for piano trio lasting five minutes. Written in 1914

while Honegger was studying with Charles-Marie Widor at the Paris Conservatoire, this is the most clearly romantic work here, though it already shows signs of his developing personality, with elements of humor and even violence. The First Violin Sonata takes these elements and runs with them in various directions in three movements lasting 21 minutes in this reading. The Cello Sonata of 1920 is shorter and livelier, and the Sonatine for violin & cello of 1932 alternates tempos in an original manner, also taking about 17 minutes. All of these works are in three movements.

There are several fine performances of the later works about, though what is available is another question. Christians Poltera and Tetzlaff got together a nice program including the Cello Sonata and the violin-cello Sonatina in a fine reading (BIS 1617; March/April 2008). If you want it all, there was a 4-disc album that was well received by Arved Ashby (Timpani 1008, Sept/Oct 1992). I am not particularly impressed with the present issue, though the playing is competent and has personality. The technical aspect of both the playing and the recording could be better. Jana Ross is a bit questionable in her technical work, and there are passages in the Sonatina where there is a disturbing lack of rhythmic coherence. These works are not often recorded, so the release is an important one but if the afore-mentioned ones are around, they are better—particularly the Timpani album.

D MOORE

**HORNE:** *Cello Sonata; Flute Sonata; Bagatelles*

Jeremy Crosmer, vc; Jeanette Fang, p; others  
Blue Griffin 357—59 minutes

A professor at Loyola University in New Orleans, William Horne writes well-made, unpretentious, old-fashioned music. Programmed here are three works that date from 1994 to 2009: a cello sonata, a flute sonata, and a suite-like set of three bagatelles for cello and piano. All three are tonal, richly melodic, openly and frankly romantic, in clear homage to the traditions and usages of such masters as Grieg, Rachmaninoff, and Brahms (whom Horne invokes as a model in the annotations). True, there are some light "modern" touches in the occasional polytonal harmonies that spice up some of the dreamier accompanying piano figurations, but Horne writes nothing that would disturb Norman Dello Joio or Francis Poulenc (both of whom he faintly resembles). His secure craftsmanship shows itself not only

in his idiomatic figuration and shapely phrases, but also in his handling of large-scale forms, which are nicely unified by thematic transformations in and between movements, and given cogency by clear, satisfying inner logic as well as obvious conventional outlines. A fine example of this is apparent in the first movement of Horne's 1994 Cello Sonata, with its pervasive little skipping rhythmic figure adding continuity as well as a touch of gaiety and charm to the music's warm, singing lines and sentimental lilt.

My only caveats are a few insecurities in the cellist who plays the sonata and the failure of the recorded sound to flatter the music; the piano, in particular, sounds somewhat recessed and blurred. These aren't big problems, but I do feel strongly that better sonics would enhance the effect of Horne's compositions. As it happens this was also Paul Cook's response to an earlier recital of Horne's (otherwise very pleasing) songs and viola sonata on Centaur 2845 (July/Aug 2008). Record companies, performers, and composers need to keep in mind—especially when presenting first recordings of unknown music—that listeners are deeply affected by sound quality whether they are aware of it or not. They can only hear what's on the recording, and, unless they make a strenuous conscious effort to listen with imaginative sympathy, they will only judge by what they hear.

LEHMAN

## HOWELLS: *Stabat Mater*; *Te Deum*; *Sine Nomine*

Alison Hill, s; Benjamin Hulett, t; Bach Choir;  
Bournemouth Symphony/ David Hill  
Naxos 573176—70 minutes

I thought I knew the choral music of Herbert Howells pretty well—until this disc arrived, and I soon realized that two of its three works (both for substantial choral and orchestral forces) were new to me. Quick cyber-searches revealed that there are apparently only two other recordings of the release's main offering: the *Stabat Mater*, written 1959-65. It also turns out that the only one we've reviewed (in 1995) is on Chandos. I found no evidence of the much shorter *Sine Nomine* (1922) on disc. The 1944 *Te Deum* was familiar to me (it's one of his well-known "Collegium Regale" Anglican canticles)—but not in the revised 1977 version with orchestra heard here.

The persistent lifelong influence of his young son's death in 1935 from Polio has long been written about; some of the primary

works reflecting it are *Hymnus Paradisi*, the *Sabriensis Mass*, the motet *Take Him, Earth, for Cherishing*—and, course, the shattering *Requiem*. Add to that list the glowing, yet emotionally ravaging *Stabat Mater*. Setting the classic Medieval text that has inspired composers for centuries, it's scored for tenor soloist, large orchestra, and chorus.

As with the above-mentioned works, this ravishing piece is a prime example of what's described in the excellent notes as the blend of "agony and ecstasy" in much of his sacred music. The poetry—surely one of the most grief-stricken texts in all of sacred music—mirrors any parent's grief at the outrageous loss of a child. Accordingly, the music drips a profound sense of naked mourning, couching its inexpressibly sad message in the composer's unique blend of impressionist modal harmony and skillfully wrought counterpoint. It's interesting to note that a further visual inspiration for this composition was Michelangelo's famous *Pieta* sculpture, depicting Mary cradling the dead Jesus in her arms. Incidentally, this recording incorporates new metronome markings from the composer himself, personally passed on to David Willcocks in 1965: alterations to the original score that the Chandos release apparently did not incorporate.

Appropriately for a hymn of praise, the much more upbeat *Te Deum* serves as a kind of blessed relief after our emotions have been raked over the musical coals in the magnum opus. It was very interesting to hear a large choir and full orchestra have their collective way with this one, as I know it only from performances by smaller vocal forces with organ.

The final 12-minute *Sine Nomine*—described by the composer as a "spiritual meditation"—is a radiant and juicy sonic extravaganza that's described in the notes as more of a symphonic work than anything else, scored as it is for hefty orchestra with chorus (sometimes wordless) and soloists (tenor and soprano). Indeed, the chorus seems to serve mostly to add depth and timbre to the sonic textures. But the soloists sound quite prominent, their voices entwining melodically in a sort of ethereal vocal obbligato. Enchanting stuff!

Hearty bravos to all concerned: David Hill holds his sprawling forces together beautifully, and his trusty Bach Choir (and also dependable Bournemouth Symphony) sing and play their collective heart out for him. Both soloists—especially tenor Hulett—sound fabulous. Sound quality is excellent. Even the

diehard Howells fans among you probably have yet to hear all of these marvelous pieces—so don't let this treasure pass you by.

KOOB

**I**BERT: *Ballad of Reading Gaol; 3 Ballet Pieces; Feerique; Chant de Folie; Elizabethan Suite*

Daniela Kubricka, s; Slovak Philharmonic Chorus & Radio Symphony/ Adriano

Naxos 555 568—67 minutes

This is a reissue of a 1993 Marco Polo. It was then and is now a worthy collection of Ibert's less-known works. The *Ballad of Reading Gaol* after Wilde is an elaborately scored symphonic poem. Given the somber, not to say depressing, text, some of it is emotionally more upbeat than one would expect.

*Feerique* (Enchanted) lives up to its title. The Ballet excerpts are charming bonbons. The *Chant de Folie* (Song of Madness) reflects the composer's first-hand experience of the First World War. The Elizabethan Suite has good Limey beef in it—with French *garniture* of course. The sound is still clear and clean. The performances, both vocal and orchestral, are sensitive or forceful as the music demands. Most of the music is in the Petrucci online score library, though the Elizabethan Suite omits some of the vocal parts. We also get Adriano's excellent notes with texts and translations.

O'CONNOR

**I**NCE: *Asumani; Symphony in Blue; Far Variations; Road to Memphis; Drawings; 2-Step Passion; Requiem for Mehmet; Abandoned*

Marie Sander, fl; Soh-Hyun Park Altino, Cihat Askin, v; Anthony Gilbert; Ozcan Ulucan, va; Leonardo Altima, Yelda Ozgen Ozturk, vc; Huseyin Sermet, Kamran Ince, Philip Bush, p; Peabody Southwell, mz; Ozgen Duo; 3 piano Project; Prizm Ensemble—Albany 1565—78 minutes

Kamran Ince (b. 1960) is a Turkish-American composer born in Montana and now Professor of Composition at the University of Memphis. His music has maintained an original sound and structure that may be associated with Turkish folk music to some extent—though other than the use of the kemence, described in the liner notes as “a small string bowed instrument held upright with the tail on the knee”, used only in the title track, there is only the general prevalence of simple melodies treated in a distinctly colorful way to associate his idiom with folk styles.

Ince writes in a very individual way, mak-

ing each instrument take on a varied and marked personality. He plays piano in several of the works recorded here. I hesitate to attempt a description of all the different elements he uses, because there are so many of them. You have to hear them yourself. They are worth the expense.

The liner notes by Tom Strini describe the music in fine detail. All of it was written from 2009 to 2014, except *Drawings* for flute and piano, which dates from 2002. *Asumani* is a 9-minute piece for cello and kemence, *Symphony in Blue* is a 12-minute piano piece, *Far Variations* is a 16-minute work for piano quartet, *Road to Memphis* is 9 minutes for viola and piano, the little *Two Step Passion* is for piano trio, and the short *Requiem for Mehmet* puts three pianos through their paces. The final work is *Abandoned*, a 13-minute setting of a text by Jerry Dye sung by the long-abandoned Sears & Roebuck building in downtown Memphis, Tennessee. This is beautifully handled by Southwell and clarinet, violin, and cello.

The recorded sound is excellent and clear. If a composer with a feeling for sound and fury and meditation by turns interests you, here he is.

D MOORE

**J**ONES: *Mass, Spes Nostra;*  
**LUDFORD, HUNT:** *Motets*

Blue Heron/ Scott Metcalfe

Blue Heron 1005—65:44

This release should be identified right away as Volume 4 of Blue Heron's series devoted to music that survives in what is known as the Peterhouse Partbooks. That is a collection of pre-Reformation English church music—one of the few that escaped the loss of so much of that material to fanatic destructiveness.

My colleagues who have reviewed the earlier three volumes (1002: S/O 2010 under Aston; 1003: S/O 2012, under Ludford; 1004: J/F 2014, also under Ludford) have elected to place their reports under the names of the composers whose music was dominant in each volume. I have elected to do the same.

The Peterhouse collection was compiled by the diligent singer and scribe Thomas Bull at Magdalen College, Cambridge, in about the 1540s. There were originally five partbooks, but the one for the tenor voices has been lost, as have some of the treble voice pages. The British scholar Nick Sandon, who has become the authority on the Peterhouse volumes, has managed to recreate the missing parts with

confident skill, and his editions are used in this Blue Heron series.

The chief figure in this volume is Robert Jones, about whom we know so little that we can only date him through a *floruit* of 1520-35. Very little of his music survives. There is the fragment of a part-song, but otherwise the Peterhouse books preserve a *Magnificat* (recorded in Vol. 1 of the series), and the work here, the *Spes Nostra Mass*, based on a chant for Trinity Sunday. Typical of Tudor Mass settings, it lacks a composed 'Kyrie' (which is supplied here in a rugged troped one from the British Sarum Chant repertoire). Even so, it runs 36 minutes. It shows Jones as a sometimes unconventional polyphonist as to harmonic language; but it has a compelling beauty about it, which the Blue Heron group, 15 singers strong at full muster, realizes ravishingly.

Even less is known about Robert Hunt, whose scanty musical legacy is preserved only in the Peterhouse collection. He is represented here by an 18-minute setting of the *Stabat Mater*, for which Nick Sandon had to recreate treble as well as tenor parts. In this reconstruction it is a work of shifting harmonic moods, capturing the varying emotions of the Latin text.

The best known (or least unknown) composer here is Nicholas Ledford (c.1490-1557), whose music was so prominently offered in the second and third volumes of this series. His nine-minute Motet, *Ave Cujus Conceptio*, sets a five-stanza Latin poem that celebrated the "Five Corporal Joys of Our Lady" (Conception, Nativity, Annunciation, Purification, Assumption). From this richly crafted web of sound alone Ludford's remarkable gifts may be recognized.

This series is developing into a major contribution to the recorded repertoire of early Tudor Latin sacred music. The sound is close and full-blooded. The booklet annotations by conductor Metcalfe himself are admirably thorough, and full Latin texts are supplied with English translations.

Let this series continue to offer such quality.

BARKER

**JUON:** *Silhouettes; 7 Small Tone Poems*

Malwina Sosnowski, Rebekka Hartmann, v; Benyamin Nuss, p

Musiques Suisse 6284—68 minutes

This is something I might have bought myself, even if the Editor hadn't assigned it, because

music for two violins and piano is so rare. Right away I thought of two other composers who wrote for this odd combination—Martinu and Rubbra—except they wrote extended sonatas and a fantasy, and Juon attempts nothing so ambitious, giving us 20 short character pieces in three opuses written in his 20s, 30s, and 50s. They're redolent of Grieg and early folk-inspired Milhaud, though he is of Swiss-Russian stock by blood and soil, born of Swiss parents and reared and taught in Russia.

Folk song and country fiddling are often evoked; and I may be wrong, but it feels like Juon first wrote the violin parts then later added the piano to enrich the harmonic and rhythmic interest. The violinists are competent and spirited, not the last word in polish; and the piano is in good shape, balanced well with the violins. These are charming bon bons, too rich for feasting, but perfect nibbled three or four at a time.

WRIGHT

**KLUGHARDT:** *Symphony 4; 3 Pieces*

Dessau Philharmonic/ Antony Hermus  
CPO 777740—54 minutes

August Klughardt (1847-1902) was born in Cothen, a small city in the Saxony-Anhalt region in Germany near Dessau. He moved to Dessau proper in 1863. He began his music studies in piano and music theory before composing his first piece in his early teens. By the time he moved to Dresden a few years later he had enjoyed some success as a composer, though he progressed more in Dresden. From there, he started on the path of many German conductors, serving in opera houses. While working in Weimar, he met Franz Liszt at a performance of Liszt's *Christus* and fell under the influence of the Hungarian's tone poems. Wagner came into the picture when Klughardt met him at a performance at Bayreuth in 1876. In 1882, Klughardt became music director of the Anhaltische Philharmonie Dessau, the orchestra performing on this recording. He conducted Wagner so often with that orchestra (including the *Ring* in 1892 and 1893) that Dessau came to be referred to as the Bayreuth of the north in some circles. (Thanks to Mr O'Connor for that tidbit.)

In his review of pieces by August Klughardt and Friedrich Gernsheim, Steven Haller wrote a good biography of Klughardt (Sept/Oct 2012). Some of the background material here is borrowed from Haller's piece, which is recent enough for most subscribers to find.

From what I gather, Klughardt's reputation

as a Wagnerian composer is based on his operas, which I have not heard. Haller tells us he used Wagner's *leitmotif* technique and that some of his imitation of the Great Man was rather shameless. Klughardt departed from the Wagnerian tradition in one important way, by writing old-fashioned "numbers operas", rather than through-composed works.

In addition to operas, Klughardt wrote six symphonies (three recorded by CPO), two concertos, some orchestra pieces, chamber music, etc. In the works under review here, the influences of Schumann (especially), Brahms, and to a lesser extent Mendelssohn are most obvious. Wagner comes through mainly in Klughardt's fondness for ceremony and splendor.

Mr O'Connor reviewed the CPO discs with Klughardt's Third and Fifth symphonies. He said that the Third is a listenable work, but the Fifth is superior and more mature. I like the Third a little more than he did and agree about the Fifth, but I like the Fourth Symphony best of all. It is stirring and theatrical, with the martial nobility, propulsion, and grandeur one might hear in an epic movie of the next century. A review of the premiere caught its essence well: "a thoroughly noble work, solid in construction, clear and easy to grasp in its thematic structure, full of beautiful ideas, rich in melodic invention; [its] noble, mature manliness always sets out straight for its goal, simple and dignified."

The first movement has elements of Schumann's *Julius Caesar Overture*, the Concert Piece for Four Horns, and a touch of Elgar's nobility. The Andante begins with a solemn chorale that could start a slow Bach fugue and proceeds to "migrate through the instruments of the orchestra while secondary parts twine around it". The music grows in intensity and volume to a strong dissonant climax with one element of the theme driving through the complexity before calm is restored and a fanfare-march takes over. A hymn eventually emerges leading to a reappearance of the chorale, which is interrupted twice by stirring fanfares as it wends its way slowly and calmly like a great river. The Scherzo combines a clumpy dance theme with a folklike tune, all dominated by the dotted *Walkure* rhythm. The finale returns to the heroic world of I, now more openly triumphant. Klughardt's considerable contrapuntal skills are on display here, as well as his love for the horn section.

The Three Pieces for Orchestra are a Capriccio, Gavotte, and Tarantella. The Capric-

cio is of a celebrity or ceremonial nature. It is similar in places to the noble moments of the Fourth Symphony, though lighter and livelier in spirit. Early Wagner is also in the mix. The Gavotte evokes its name, but even here Klughardt casts a regal spell, abetted with brass fanfares and a strong statement in the strings. The vigorous Tarantella could have come from the pen of Tchaikovsky, Rimsky-Korsakoff, or Verdi.

The fine performances by Klughardt's "home town" ensemble are Germanic in style and orchestral sound. The recording is good, too. The notes are typical of CPO's fine quality, though a little short on biographical material.

HECHT

**KNEHANS:** *Soar; Drift; Mist, Memory, Shadow; Cascade*

Vladislav Borovka, ob; Dora Bratchkova, v; Jiri Hosek, vc; Martinu Philharmonic/ Christopher Lyndon Gee; Brno Philharmonic/ Mikel Torres  
Ablaze 22—62 minutes

Douglas Knehans doesn't want you to know how old he is. He attaches titles to his compositions that suggest their moods rather than their scoring. For those of us who need the facts, *Soar* is his Cello Concerto 1 (2006), *Drift* is for oboe and strings, *Mist, Memory, Shadow* is for violin and strings, and *Cascade* is a three-movement Concerto for Orchestra (2010) whose movements are titled 'Drift Echo', 'Wave', and 'Torrent'. The other pieces are all single movements.

As you may be guessing, this is primarily thoughtful music, relatively tonal and not hard to listen to. One may find it a bit repetitive and lacking in human events. *Cascade*, for instance, is 27 minutes of experience under water. But it is colorful and may turn you on. It did me for a while. The playing and recording are fine.

D MOORE

**KOMITAS:** *Chamber & Vocal Works*

Armenian Gurdjieff Folk Instruments Ensemble/  
Levon Eskenian—ECM 23886—58 minutes

For years I've written in ARG about the charms of Armenian music, from Grigor Natekatsi to Alan Hovhannes, Eduard Abramian, and Bechara El-Khoury. There is something mysteriously captivating about Armenian intervals, melodies, instruments, and rhythms. Komitas Vardapet, who worked with thousands of Armenian folk tunes, dances, and sacred songs, puts us in touch with the fundamentals. According to the notes, Komitas was a com-

poser, ethnomusicologist, arranger, singer, and priest, and is widely recognized as the founder of contemporary music in Armenia.

By turns haunting, playful, and rapturous, this music is endlessly fascinating. His piano pieces and dances, based on folk sources, are translated back to Armenian instruments. The exotic sounds they make—sometimes squeaky and raucous, sometimes twangy and earthy, sometimes mellifluous and cushioned—are a treat for the ear. The music itself is memorable in its melodic contours and modal harmonies. The hollow, peculiarly expressive percussion play syncopations and motifs that, far from accompaniment, threaten to steal the show.

The vocal chants seem outwardly austere but have an inner sweetness and religious fervor—a combination, Komitas tells us, of Christian and pagan motifs.

The Gurdjieff Ensemble performs with soul, nuance, and a variety of colors. (Alas, the otherwise excellent notes do not tell us much about the musicians or their instruments.) Perhaps most surprising is the emotional variety. The Armenian sound world as recreated by Komitas is a large and inviting one. Be warned: you can lose yourself in this album and never want to come back.

SULLIVAN

## **KORNGOLD:** *Trio; 2-Piano Suite*

Daniel Rowland, Priya Mitchell v; Julian Arp, vc; Luis Magalhaes, p

2 Pianists 103928—70 minutes

These two works represent two periods of Korngold's pre-Hollywood output. The very interesting booklet relates Korngold's history from his prodigy childhood thru post-WW I Europe, his Hollywood period and later US exile, and his return to Europe after WW II. The booklet posits the idea that Korngold had two exiles. Considered by many as a late-romantic, his music was considered old-fashioned by other 1920s modernist and atonal composers.

The first exile was his fleeing the Nazis in 1938. Hollywood had already embraced his late-romantic style for film music starting in 1934. But when he returned to Europe after WW II his music was considered old-fashioned and he returned to the US (the second exile) and composed little until he died in 1957. Most of his concert music was forgotten until rediscovery began in the 1970s. This new recording displays Korngold's very early music and his later pre-Hollywood period and demonstrates how his musical style matured and embraced some of the Modernist theories.

The Trio was written in 1910, when Korngold was 13. The intricacies of the score and its advanced complexity would indicate something only an adult could compose. Premiered as Korngold's second concert piece, it is fascinating and sounds somewhat like Gustav Mahler (one of his early champions). The performance is excellent. The players (Rowland, Arp, and Magalhaes) perform with enthusiasm and expression. It's an impressive piece. The sound is very good, and the blend of instruments allows for clarity in a complex score.

The Suite for two pianos, cello, and piano left hand was written in 1930 for Paul Wittgenstein, the one-armed pianist who also commissioned works from Ravel and Prokofieff. Korngold's musical style has progressed to include a more intricate and complex musical style that is influenced by the 1920s modernist school, while avoiding the extreme atonalism of Schoenberg, Berg, and Webern. The Suite consists of five movements with the opening 'Preludium and Fugue' a modernist showpiece for the pianist. Magalhaes plays the raucous and extremely difficult opening passages easily, with excellent tone and expressiveness. The other instruments join later, and the other four movements are not as hectic. Some of the music is quite beautiful, and the playing is excellent.

The album's title indicates that it is Part 1 of "The Korngold Project" whose purpose is to re-discover many of Korngold's works. There are many recordings of these two pieces, and also sets of Korngold's "complete" output, many reviewed by this magazine over the last 20 years. If you are not familiar with Korngold's music besides his movie scores or his 1920 opera *Die Tote Stadt*, this excellent recording is a good introduction.

FISCH

## **KREISLER:** *Songs*

Die Singphoniker—Oehms 1807—69 minutes

When written notes tell me that a composer's songs are notable for their clever wordplay but the booklet withholds translations, I get ticked off. So I wasn't in a happy mood when I began listening to these 16 songs by Georg Kreisler transcribed for Singphoniker's 6 male voices and piano. While the combination of Kreisler's cleverness and the sextet's delightful way with his music cheered me up pretty quickly, I still have to wonder *what these people were thinking* when they gave us explanatory notes in English but withheld translations of the songs themselves. Sigh.

January/February 2016



Cleansing breath. Georg Kreisler was born into a Jewish family in Vienna in 1922. The notes breezily point out that he immigrated to the USA in 1937, neglecting to mention that he left Austria to avoid being murdered by the Nazis. Double sigh. Herr Kreisler did return to Vienna after the war, where he set about creating the worthy songbook we admire today. He bristled at being typecast as a “cabaret artist”, and he had a point. While some of the songs do sound like vaudeville and music hall fare, there are elements of humor, satire, black comedy, and harmonic flair that take the talent level way beyond run-of-the-mill show biz. The opening ‘Tauben Vergiften im Park’ sounds like a fizzy take on a Brahms *Liebeslieder Waltz*. It’s wonderful. ‘Please Shoot Your Husband’—the one English song on the program—is wickedly funny a la Tom Lehrer’s ‘I Hold Your Hand In Mine’. And there are rich, clever harmonies everywhere, faithfully conveyed by the transcriptions. Singphoniker sings Kreisler’s music as though they can’t get enough of it. Had the Oehms packaging division worked with us instead of against us, even more listeners would be attracted to this.

GREENFIELD

**KUHNAU:** *Organ Pieces, all*  
Stefano Molardi

Brilliant 95089 [3CD] 220 minutes

Are the Biblical Sonatas really organ music? I guess such a question would be somewhat academic, and in this recording the sonatas gain in performance on two wonderful organs. First is the legendary Silbermann organ in Freiburg Cathedral. The variety of stops are used to great effect to give a wealth of color to the music and to bring out the “characters” in the “story”. The second Silbermann organ is a smaller two-manual instrument at Rötha.

This is a fine set of discs, and shows us that Kuhnau is much more than the Biblical Sonatas, as it includes the *Frische Clavier Fruchte* as well and individually collected manuscript pieces. Stefano Molardi gives a fine performance of all these works, affecting a good balance between the measured and expressive. This disc is a tribute to the great Silbermann as well as Kuhnau.

HAMILTON

**LISZT:** *Sacred Choral*

I Vocalisti—Carus 83465—56 minutes

I can’t resist sharing with you the opening line of this album’s excellent notes. As Franz Liszt’s

longtime partner, Princess Carolyne zu Sayn-Wittgenstein, put it, Liszt has “thrown his spear far further into the future” than Wagner or any other of his contemporaries. And this is particularly true of the sacred choral music composed in the latter half of his life—particularly such works as his *Via Crucis* (Stations of the Cross), an absolutely shattering work that I’ve covered twice in these pages. The pieces presented in this revealing survey were all written no earlier than 1852; most of them considerably later.

As I’ve pointed out before in ARG, many remain unaware that—next to his huge output for solo piano—the greatest number of works Liszt wrote in any other genre was choral: over 150 of them. By the time he settled in Weimar in 1848, he had done it all: earned adulation, fame, and fortune as Europe’s most brilliant pianist and musical superstar; hobnobbed with the rich and famous (and nobility), had steamy affairs with countless high-born women, etc. The good princess persuaded him to give up concert touring at the age of 35 to concentrate on composition, which he did with some relief at being liberated from such a shallow existence.

He reverted to his youthful upbringing in the Catholic Church, and his thoughts (and musical impulses) became increasingly centered on the spiritual, resulting in an increasingly monastic lifestyle and the taking of minor Roman Catholic orders—he became known as Abbé Liszt. Gone now was his brilliantly flashy, self-serving, and often bombastic writing, as he gradually turned to a more inward style of elemental, yet profound simplicity—especially in his writing for the voice.

And so it is with most of the pieces heard here. While there’s still some drama and passion in some of them, listeners will soon pick up on the stylistic about-face that they demonstrate from the Liszt that most of us know. A number of these pieces set classic sacred texts, biblical and otherwise: the Lord’s Prayer (in both German and Latin), Ave Maria, Ave Maris Stella, Salve Regina, Ave Verum Corpus, and Die Seligspreisungen (German for Beatitudes). We also get a setting of Psalm 137 (By the waters of Babylon) and a line from Psalm 126, ‘Qui seminant in lacrimis’. Then there’s ‘Mariengarten’, a setting of an obscure and enigmatic text from the book of Ecclesiastes.

The princess certainly knew what she was talking about. Liszt crafted these pieces with advanced harmonic schemes and arcane

applications of chromaticism that presaged developments that didn't come to full fruition until well into the 20th Century.

The singers of *I Vocalisti* perform impeccably, as do the occasional soloists and instrumentalists involved (organ, violin, and harp). This album is bound to be a real revelation for people who know only the glitzy and self-absorbed showman of his youth and early adulthood. If you're inclined to gain a more complete understanding of this amazing composer's full range of creative genius, this album is essential listening. While you're at it, see if you can find a copy of Carus's splendid release of the *Choralis Mass* and *Via Crucis* that I reviewed in *J/A* 2003: it will acquaint you with Liszt's larger-scale choral works from late in his life—and it, like this album, will move you beyond reckoning. Sound quality is very good, and we get full texts and translations.

KOOB

**LISZT:** *Piano Concertos; Malediction*

Alexandre Kantorow; Tapiola Sinfonietta/ Jean-Jacques Kantorow

BIS 2100 [SACD] 58 minutes

Unhurried swagger, power held in confident reserve and then unleashed right when you want it, unanimity of vision—conductor, orchestra, and pianist of one mind, one heart—all captured by BIS in sound that's clear, full, and rich, with deeply sonorous bass. This is one of the best discs I've heard all year and among the best ever from BIS—and that's saying something, since BIS routinely produces fantastic recordings.

The stereo program is excellent and the surround-sound SACD layer even better, enveloping the listener in a front-to-back three-dimensional halo that brings the Tapiola Hall into your listening room. And the bass is notably heftier. A phenomenal release in every way, and I hope these artists record the rest of Liszt's works for piano and orchestra.

WRIGHT

**LISZT:** *Hungarian Folk Song 5; Piano Piece 2; Bagatelle sans Tonalite; Michael Mosonyi; Funerailles; Il Penseroso; Au Lac de Wallenstadt; Wiegenlied; En Reve; Cloches du Soir; Feast of Transfiguration; Resignazione; O Heilige Nacht;*

**ADAMS:** *China Gates;*

**RIHM:** *Piano Pieces 6+7;*

**LIGETI:** *Touches Bloquees*

Marino Formenti—Kairos 13292 [2CD] 130 min

Formenti uses some odd, daring juxtaposi-

tions, pairing Liszt's works with contemporary pieces by Adams, Ligeti, Feldman, and others. He attempts to show how Liszt's ideas prefigured 20th Century composers' approaches to tonality and form. Because of his formidable technique and versatility, the project yields unexpected resonances.

I was less satisfied with Formenti's interpretations of Liszt, though his effortless, steady playing is excellent for the contemporary works, many of which demand a measured, calculated approach. He plays 'Au Lac de Wallenstadt' a little too deliberately and slowly, though his touch is smooth. Rihm's Piano Pieces 6 and 7, sandwiching 'Funerailles', are among the most substantial contemporary works, making the most of the full range of the instrument in a similar manner to Liszt. While I have heard more exciting interpretations of 'Funerailles', Formenti's straightforward performance nevertheless has plenty of nuance and conviction.

Beyond any connection to Liszt is the sheer stylistic variety of the contemporary works, from the minimalism of John Adams's 'China Gates' to the dense tone clusters of Galina Ustvolskaya's Sonata 6.

KANG

**LISZT:** *Songs*

Hein Jung, s; Grigorios Zamparas, p

Centaur 3386—61 minutes

A lovely recording of Liszt songs. It includes the *3 Petrarch Sonnets*; I'm not sure I've ever actually heard them all performed together. Jung has the perfect voice for this music—terrific ease in her upper register and a silvery, clear tone.

The rest of the program includes favorites like 'Oh! Quand Je Dors', 'Comment Disaient-ils', and 'Die Lorelei', as well as *Drei Lieder Aus Schiller's Willem Tell* and the only song Liszt wrote in English, 'Go Not Happy Day'. The latter was the only part of the program that didn't work for me; it's easy to understand why we never hear it.

Jung and Zamparas are great in each piece. They're both suited to this music; Zamparas plays with clarity in each piece and Jung's voice is just right. I didn't love all the phrasing but they made me think of things in new ways, and there is something to be said for that. Notes but no texts or translations.

HEISEL

**LOPES-GRACA:** *Quartet 2; 14 Annotations;*  
*Piano Quartet*  
Olga Prats, p; Lopes-Graca Quartet  
Toccata 254—51 minutes

Fernando Lopes-Graca (1906-94) was a Portuguese composer who more or less followed the steps of Bartok in his fondness for folk feeling and his balance between dissonance and consonance. He had an unfortunate series of run-ins with the government of his time that may be reflected or fought against in his music.

Toccata has recently released a disc of his chamber music, and this one is Volume 2. Volume 1 is listed in our index as quartets, but in reality it only contains the first of them plus several other works (Toccata 253; Sept/Oct 2014). Stephen Estep is quite right that the Lopes-Graca Quartet is a little on the crude side, but that seems to suit this music quite well. The recorded sound is on the harsh side and recorded rather close to the piano—which used to belong to the composer, but I find the whole project well worth investigating if you can get beyond the sound and enjoy the atmosphere of the music. I like it, and there's more to come.

D MOORE

**LUTOSLAWSKI:** *Symphony 2;*  
*Piano Concerto*  
Krystian Zimerman; Berlin Philharmonic/ Simon Rattle—DG 479 4518—52 minutes

Lutoslawski's Piano Concerto consists mostly of huge handfuls of notes; Louis Lortie's performance (Chandos 5098, May/June 2012) made me think of the piece as Messiaen without some of the sternness—he and conductor Edward Gardner got Lutoslawski's sense of humor very well. Zimerman and Rattle are more earnest, more businesslike, and more aggressive. I prefer Lortie's approach and Chandos's sound, but Zimerman is undeniably daring and bold.

The opening of Symphony No. 2 always makes me laugh—the brass chatter and make quite a racket until a single rap from the snare drum shuts them down like an impatient schoolmaster. Their squirming is turned into writhing, quivering textures that last the entire movement. I've said before that this is Lutoslawski at his most fragmented (Chandos 5106, Mar/Apr 2013), and I have less patience for it now than even a few years ago. II is more viscerally satisfying, with longer lines and bigger gestures, but it is still difficult listening.

The performance is crisp if a bit cold, and the Chandos maintains a slight edge, especially with its superior sonics.

ESTEP

**LUTOSLAWSKI:** *Little Suite;* see CHOPIN

**MAHLER:** *Symphony 1*  
Utah Symphony/ Thierry Fischer  
Reference 715 [SACD] 53 minutes

This is an excellent, straightforward, and clear-headed Mahler First with a bit of a twist in that the structuring of Utah Music Director Thierry Fischer is sturdy and Germanic, but the orchestral textures sound almost French. Given that Fischer was born in Zambia to Swiss parents, a Mahler performance with German structuring and French orchestral color seems natural. In terms of style, Fischer employs less *rubato* than usual, and he tends to hold on to whatever tempo he establishes for a particular passage. One quibble is a tendency to snap off the ends of some quicker phrases and figures, but not everyone will mind that. The Utah Symphony does not produce a big lush string sound or broad brass. What it does present is colorful, sleek strings, beautiful wind tone, and clean, accurate brass. The orchestra sounds a little small, but that may be the result of textures that are sharp and colorful rather than broad and dark. However you want to analyze it, the result is a clean-cut, vibrant, and entertaining Mahler First.

The story of this interpretation is told in the opening "nature" passage's slightly slow tempo, clear-toned winds, excellent sustaining of the long notes, and clearly measured pacing. The 'Wayfarer' tune enters lightly with good spirit. All of this material before the louder music near the end—even the more serious, still quite downward "pulling" notes in the cellos—sounds like a well-told fairy tale. The transition at the horn call is deliberate and well thought-out, and what follows is spirited, with excellent interplay between voices. Even the relatively ominous passages maintain the brightness of tone established earlier. The final section is festive, and it is good to hear the running bass near the end.

II is jaunty and slow, but rhytmically marked with good lift—an excellent combination as it turns out. The trio is very slow and highly characterized; its second theme is sweeping and elegant. III maintains Fischer's basic approach. Its opening canonic passage is clean, defined, and solemn, with well-matched phrasing of the main melody. Those

Klezmer trumpets are tuneful, and the wistful section is childlike, even precious in its tone. The flutes' little motif returns the mood to solemn but maintains the bright woodwind color. The final passages are as well engineered as the opening music, and they set just the right somber tone to launch the storm that follows. IV is strong and tempestuous even at a relatively slow tempo. Its affect is solidly fixed with squared-off brass, and it never becomes over-blown or heavy. The slower intervals are plain-spoken, sweet, or yearning, as required; and the ending is full of controlled flash.

The recording is outstanding, with fine detail and, typical of Reference, strong and powerful bass. Miking is a little close, but the engineers made that work very well. The performance was taken mostly from a concert dedicated to former music director Maurice Abravanel—quite fitting, given the respected Mahler symphony cycle recorded by Abravanel and the Utah Symphony in the LP era. The short booklet notes are not thorough, but they do a nice job of painting the symphony in words.

With so many Mahler Firsts around, it is hard to declare a “best”. It is easy to say that this one is a fine performance in very good sound, and that it has something new and stimulating to offer.

HECHT

## MAHLER: *Symphony 5*

Seoul Philharmonic / Myung Whun Chung  
DG 481154—73 minutes

This is a decent concert performance. The orchestra is a little better than it was on a Debussy-Ravel disc I reviewed a while ago, which is to say it is pretty good but not world class. Horns and trombones are outstanding, woodwinds are very good. The trumpet is outstanding in the solos, but the section can get edgy some times. The strings are pretty good, but they lack the body for a Mahler symphony—the violins are on the thin side.

The opening trumpet solo is stunning, with beautiful tone and clean, quick articulations. The march passages that follow are appropriately solid and somber, and the strings really sing. All of a sudden, at the fast music after the third trumpet fanfare, a sharp gear change throws the orchestra into a speed that approaches but not quite reaches frenetic. The trumpets suddenly get edgy and nasty. The orchestra seems to be trying to do too much; and just like that, the nobility and power created by the opening dissipates. For-

tunately, the performance recovers at the next fanfare and the march resumes, back to its previous character. There is some nice yearning in the strings after the timpani fanfare, and the horns and trombones are outstanding. The last section is excellent, with the trumpet firmly back in good graces.

The orchestra, especially the violins and sometimes the trumpets, seems a little stressed at the furious opening of II, but all told its frightening effect is achieved. The following lyrical music is well phrased. By now it is clear that this is a good orchestra until it is pushed too hard in the faster passages. Chung would have done well to dial back some tempos just a notch. The mysterious cello section solo is very slow in a haltingly gloomy way that is effective. The music after that goes very well, with the faster sections not pushed quite as hard. The “giants walking the earth” passage before the exultant chorales has immensity, and those chorales are indeed exultant. The ending is excellent, with the spooky coda unusually coherent and striking. All told, these two movements go very well, but they do point out a need for just a bit more control and muscle when under stress and the need for a fuller, more solid violin section.

One way you can assess a performance of this symphony is how it handles III and V, the two movements that are long and can sound it. III is quite good and holds the interest. Chung tends to be fast in the fast parts and a little slow in the slower ones, but overall things work out. The horns are outstanding. A more powerful and lush violin section would help the slower parts; but all told, the movement does not seem too long at all. The Adagietto is gorgeous. Chung helps with wonderful phrasing, and the result is 11-plus minutes of rapturous yearning that is almost worth the price of the disc.

Alas, the finale falls pretty flat. The fault starts with Mahler. Chung certainly seems to think so, for he sounds unconvinced, almost stepping aside. True, we could use more powerful strings, especially violins; but Chung could do more to tighten things up and pour some phrasing and joy into this movement.

The recording is quite good, though the soundstage is not as solid as it could be. The notes are competently done but nothing special. Right now this group is not quite the powerful orchestra that the Mahler Fifth requires, but it is getting there. There are too many great Mahler Fifts to bother with this good one.

HECHT

## MAHLER: *Symphony 10*

Montreal Metropolitan Orchestra/ Yannick Nezet-Seguín—ATMA 2711—79 minutes

This is the 1976 version (2nd Edition) of the Cooke realization of this symphony. [There is something called the 3rd Edition of Cooke, but it's really a more carefully proofed version of the 2nd Edition. I treat them as one edition. For listeners it doesn't matter.]

The short version of where we are on this piece is that Mahler wrote it as the third of his "death symphonies" but never completed it. He left about 72 pages of full score (mostly the first movement), 50 pages of short score (his abbreviated way of noting his compositions), and 44 pages of preliminary drafts, sketches, and inserts. Whatever aspects of death he originally intended to address in this work, after *Das Lied* and Symphony 9 with their varied gazes at death, got diluted by the news that Alma, his wife, had begun an affair with architect and fellow-narcissist Walter Gropius. Perhaps as a way of coping with this news, he wrote this symphony, which took him far afield into dissonance, revulsion, and grotesquerie. He seeded his manuscript with expressions of love for Alma and excoriated himself for not supporting her delusion that she was actually a composer (her songs get recorded from time to time—all the evidence anyone needs that Alma's talents did not include composing music).

In any event, Mahler's death left us with a five-movement work. The first, an Adagio, was drafted more or less completely and scored. The second was drafted and scored. The third, called Purgatorio, was drafted and partly scored. The last two were drafted, but not orchestrated.

There were some early attempts to bring the work to performance, but the most complete of these was an orchestration of I and II (Purgatorio) made mostly by composer Ernst Krenek, who was briefly married to Anna Mahler, Gustav's daughter. You can hear this realization in a performance by Szell and the Cleveland Orchestra on Sony.

Deryck Cooke, a musical scholar, got hold of the incomplete sketches and realized that the essence of the symphony was there and set about trying to turn the manuscripts into something that could be performed. His first attempt led to a performance by the Philharmonia under Bertold Goldschmidt (now available on Testament), and the BBC broadcast led to Alma's permission to continue to work on

the sketches and to perform the results. Cooke issued his first version in 1960 and a second version (performed here) in 1976.

There are now over a dozen recordings of the Cooke performing version, as well as a handful based on other versions.

When I first heard this performance, I was an ordeal. It was slow and heavy and the weight of listening to it was like having a stone rolled onto me. Wyn Morris (first recording of 1976 Edition) was slow, but his textures were light and he understood rhetoric enough to vary the speed based on the material. Kurt Sanderling was slow and heavy, but he was quicksilver compared to Nezet-Seguín here. Levine—the king of slow and heavy—recorded the Adagio but, again, found air and motion that Nezet-Seguín could not.

So I here is a disaster. It's like one of those dreams where you're trying to run but you can't. Everything is moving in slow motion. The Montreal strings are in over their heads. Even at a normal tempo, Mahler's high writing would have stretched them to their limits. Here they have no chance. They mark their lines like singers in rehearsal. The huge dissonance and giant chorale that strides across the musical landscape are ineffectual. At these speeds, few orchestras could generate any intensity or sense of forward motion.

After this, I was prepared to give up on the performance, but I listened on.

II is where Mahler anticipates Hindemith (who was 16 or so at the time and not writing any music that we now know). We have Hindemithian structure and brilliance alternating with folk-like Mahler. Nezet-Seguín and his forces are brilliant here: bright, lively, and able to relax in lyric Mahler mode when needed.

III is 'Purgatorio', a grimly satyric little dance about life on earth as a treadmill that ends with a harp glissando whisking you off the treadmill and a grim burp from the basses. Again nicely done. I love the dark cloud of sound and the grim ring of the tam-tam at the end.

IV is where Mahler anticipates Shostakovich. Where Hindemith is brilliant and atonally lively, Shostakovich is fine with some version of tonality, but is grim and sarcastic. We also get recurrent flashbacks to the sound of *Kindertotenlieder*—storms and ghosts of dead children. Nezet-Seguín is as good here as he was in the previous two movements. He's at his best in the brilliant, fast-moving music.

V is the finale. Mahler at his most grim. It starts with a funeral march with huge bass

drum blows that eventually take over the listeners' hearing while dark sounds emerge from the basement of the orchestra. This evolves into a combination love song and elegy and, finally, a confrontation of the dark material from I. Mahler's sketches are least developed here, and it seems unlikely that he would have left things as bare as Cooke does. Eventually love triumphs and a giant leap in the violins leads to a transfigured or elegiac close. Nezet-Seguín is good in the first part of the movement but gets back into his slow-and-heavy persona for the second half up to the end.

I would pick Inbal on the Concertgebouw DVD or Rattle with the BPO on EMI over this performance, real though its virtues are (after the first movement).

CHAKWIN

## MAKRIS: *Orchestral Works*

London Symphony/ Predrag Gosta  
Lilac 150203 [CD+DVD] 77 minutes

Greek-American Boulanger student Andreas Makris (1930-2005) was a violinist in the National Symphony and was championed by Rostropovich. This is a collection of 8 of his apparently 100 works.

It begins with a rousing *Aegean Festival Overture* (1967), written for the National Symphony. The sizzling outer sections are contrasted with Greek-ish wind solos, moving into Tchaikovskian lyricism and dance. The piece makes a thrilling nonthreatening opening.

1990's *Trilogy* consists of a movie music fanfare; a 'Religioso' movement with church bells, chant, and Rimsky; and a 'Hellenic Spirit' of Greek-style wind solos and another rousing dance. The *Moto Perpetuo* (1977), after Paganini, shows off the orchestra's string section and would make a nice intro to a "classical music" radio show. *Hellenic Odyssey* (2003) is more of the same.

*Antithesis* (1995) was written for the Maryland Classic Youth Orchestra, which must be a fine group. The final three pieces were written for Rostropovich and his orchestra. The title of *Chromatokinesis* (1978) refers to the sigh motive found all through the piece, and not to any overarching modernism. The Greek dancing continues without let-up. The same cannot be said for the *Variations and Song* (1979), the song of which appears to be 12-tone. It's the longest and least affable piece on the program: many will find it the most "advanced". Still, the work ends in wild foot-throwing style.

A catchy, brief *Fanfare Alexander* (1980) brings the collection to a happy conclusion.

Mr Makris was a skilled musician who produced crowd-pleasing results. It would be a stretch to call this "revelatory", but a conservative listener looking for harmless music might enjoy it. It is brilliantly played by the LSO.

The appended DVD is little more than shameless puffery involving the gushing conductor and the composer's enthralled wife. It has no musical or documentary value.

GIMBEL

## MANA-ZUCCA: *Piano Pieces*

Nanette Kaplan Solomon  
Albany 1580—77 minutes

I made a special request for this recording, as I encountered Mana-Zucca several times in South Florida. A sweet Jewish lady, she was born Gussie Zuckermann in New York on December 25, 1885 (or 1887), and passed from the scene in 1981. At the time I met her, all I knew of her music was the familiar song *I Love Life*. It was especially familiar to me because the tune sounded suspiciously like the one that closes Mahler's Symphony 1. Be that as it may, the lady was a revered figure on the Miami music scene.

Fame is often a fickle thing, and it has taken years for a recording of her piano music to be released commercially. She began as a child prodigy and, in addition to composing, appeared at the age of 8 as soloist in Beethoven's Piano Concerto 1 under Walter Damrosch. In 1914 she made her singing debut as the lead in Lehar's *Count of Luxembourg*. While she studied piano with Ferruccio Busoni, Leopold Godowsky, Alexander Lambert, and composition with Herman Spielter, I joined planet Earth too late to hear her perform. For awhile she even ran a concert hall out of her Biscayne Boulevard Miami home with its 80-foot living room. Appearances by Efram Zimbalist, Jose Iturbi, William Kapell, Mischa Elman, and Jan Peerce, all friends, were not uncommon. Alas, her home has been torn down to accommodate parking and commercial space, but it might have pleased her to know that a Performing Arts Center has risen just one block away.

Mana-Zucca, a name she created by reversing the two syllables of her last name, married well to Miami businessman Irwin Cassel. He indulged her musical desires, wrote the words for several of her songs, and gave her the treasure of her only child, who became

a prominent Miami attorney and community activist.

In addition to piano works, Mana-Zucca composed a ballet, violin concerto, two operas, and many songs. Her piano music consists mostly of short genre pieces not unlike Cecile Chaminade. With such titles as 'Badinage', 'Wistaria', 'Nostalgia', and 'Southland Zephyrs' we should either be charmed by this music or turned off by its sometimes slightly faded style. As it turns out, Mana-Zucca has both the skills and the cleverness to captivate us. (One prelude sounds a lot like Rachmaninoff.)

Rarely do we encounter the trite, unless you consider the *Fugato-Humoresque on Dixie* to be so. I hear it more as a humorous essay where the lady gets to play around with her compositional skills. There is charm aplenty in most of these pieces, usually a light touch, a sense of genuine enjoyment, and some piquant harmonies. It has to be admitted that she rarely reaches any depth of expression with these short pieces. All is unfashionably romantic and not to be indulged in more than a few at a time, lest a sweet tooth lead to an unwanted cavity.

*Resignation* and *Memories* muse about with a little more seriousness, but if we leave the drawing room for a moment it is only to linger awhile at the door. Two sonatas attest to her craftsmanship, and supply substantially more sustenance. The first of these from 1951 is in four movements and begins with an arresting harmonic palate that skirts tonality without abandoning it. The Andantino returns us to a lyrically lovely world, but the short, percussive Presto that follows could easily be by Prokofieff. The last movement returns to the mood of the first, though Mana-Zucca does introduce one of those luscious tunes that sweep us along with it.

Sonata 2 from 1968 is in three movements and finds her continuing to work in her more advanced harmonic world. II, 'Morose-andantino', makes use of a previously published piece and employs a strangely dissonant remote sound world very effectively. The final Allegretto has a jazzy feel to it. The pianist said it "reminds me of the works of the African-American composer Nathaniel Dett".

While this recording of the piano works of a remarkable woman is long overdue, listeners can discover more of her work on You Tube. Pianist Solomon, Professor Emerita of Music at Slippery Rock University, Pennsylvania from 1977 to 2014 has done yeoman service for

women composers. Her technique cannot be faulted, and her playing is always interesting and fully committed. As a former student of Claude Frank and Leonard Shure, she has done them proud. Her recordings are especially attractive for the special niche she has pursued. This one would make a fine acquisition and is a worthy musical discovery.

BECKER

**MANKELL, NYSTROEM:** *Piano Concertos*  
Anna Christensson; Rheinland-Pfalz Philharmonic/ Roberto Paternostro  
Capriccio 5240—62 minutes

If Grieg, Rachmaninoff, and Debussy ever got together and wrote a piano concerto by committee, it might sound something like Henning Mankell's, a nearly 40-minute luxurious wallow in a sea of rich harmonies, lush orchestration, and big-boned, eloquent romantic pianism disturbed by just a wisp of rhythmic impetus in the finale. Dreamy.

Nystroem's concerto, much tougher and more dissonant than Mankell's, doesn't seem like an apt discmate but does offer some needed contrast. The outer fast movements, together as long as the slow movement by itself, display Nystroem's obvious love for I and III of Prokofieff's Concerto 3. The long slow movement is grim and expressionist. I doubt I'll listen to this concerto again, but I might dip into the Mankell from time to time.

Sound fits the music: a somewhat distant, blended perspective, honest piano-orchestra balance. The musicians play this unfamiliar music with authority. The Mankell is a first recording.

WRIGHT

**MANTOVANI:** *5 Pilinsky Poems; 4 Sacred Poems; Monde Evanoui (Fragments pour Babylone), Komm, Jesu, Komm*  
Sonia Wieder-Atherton, vc; Pascal Contet, acc;  
Accentus/ Laurence Equilbey, Pieter-Jelle de Boer  
Naive 5420—55 minutes

Accentus, a terrific choral ensemble directed by Laurence Equilbey and Pieter-Jelle de Boer, performs standard choral repertory but also a great deal of contemporary music. Here they present pieces by Boris Mantovani, a modernist solidly in the tradition of Maderna, Boulez, and Ligeti. Yes, this is a tradition. There is no sense pretending the post-Schoenberg group is the avant-garde anymore—its sound has been around for at least 70 years. Mantovani is merely the latest generation.

The album presents four works premiered

between 2004 and 2012. *Cinq Poemes de Janos Pilinsky*, from 2004, is, about “space occupation” and “electroacoustic logic”; *Vier Geistliche Gedichte* involves “space treatment” and “developed soloist composition”; *Monde Evanoui* (Fragments pour Babylone) is about “dense counterpoint” and “superposition in three different languages”; and Cantata 4, *Komm, Jesu, Komm*, experiments with “sound ambiguities” between “three entities”. All this sounds cold and remote (composers who write this kind of program note do themselves no favors), but the actual music is quite poetic. Beautifully layered blocks of sound float through a mystical atmosphere, with chants and interjections from soloists and choirs. As Berg, Boulez, and Ligeti have shown, nontonal music does not have to be ugly and dour.

The solo turns in the 4 Sacred Poems are wildly theatrical and enhanced by the spacious, sensitive recording. In my favorite piece, the Bach-inspired *Komm, Jesu, Komm*, the leaping cello and quirky accordion part interweave with Accentus’s crystalline voices, creating a feeling both imploring and rapturous. The “sound ambiguities” described by the composer become emotional ambiguities, delivering a complex experiment in sensibility. Above all, it is a pleasure to hear such a perfectly tuned, fervently involved choir singing new music that is worthy of its talents.

SULLIVAN

**MARCELLO:** *Psalms 11, 32, 50, 46;*

*Ciaccona; Canon Triplex*

Voces8; Les Inventions/ Barnaby Smith & Patrick Ayrton—Signum 391—60 minutes

Benedetto Marcello (1686-1739) was born into a noble Venetian family. The law was his official profession, and he held several important positions in the government of the Republic, but he was devoted to music. He studied with Lotti and Gasparini. Marcello is principally noted for his settings of the first 50 psalms in the Italian paraphrases of the poet Girolamo Ascanio Giustiniani. They were published in eight volumes from 1724 to 1726 under the title *Estro Poetico-Armonico*. Although they are not often performed these days, it is hard to overestimate their popularity in the composer’s lifetime and long after. They were a staple of the sacred concert repertory well into the 19th Century, and not just in Italy. These popular works were soon translated into French, German, Swedish, English, and Russian. In his program notes to this recording Patrick Ayrton quotes an enthusiastic endorsement by

Johann Mattheson from Hamburg in October of 1725, the year before the original publication was complete. Mattheson had already adapted Marcello’s music to German texts and performed them in Hamburg Cathedral.

The present recording contains four of the psalms from the English adaptation by Charles Avison (1709-70) with the assistance of his colleague John Garth (c1722-c1810). Avison was an estimable composer in his own right, though he is probably best known today for his series of orchestral concertos based on keyboard sonatas by Domenico Scarlatti. He was the organist of St Nicholas Church (now the Anglican cathedral) in Newcastle on Tyne and was a leading musical figure in the North-east of England. His edition of Marcello was published in 1757, and this is claimed as the first recording from it. The English translation adheres as nearly as possible to the Coverdale Psalter as found in the Book of Common Prayer so as to facilitate incorporation into the English cathedral repertory.

Though he takes some liberties, Giustiniani’s paraphrases closely follow the structure of the psalm texts, and that in turn determines the structure of Marcello’s musical settings. In some ways, they remind me of 17th-Century settings of lengthy liturgical texts like Purcell’s “St Cecilia” Te Deum, where the text is set as a series of short movements. The psalm texts vary extremely in length, and so do Marcello’s settings of them. He closely follows the changes of mood and expression in the psalm verses with music that ranges from recitative declamation to more extended and lyrical movements. He was familiar with the Sephardic Jewish community in Venice, and in some places he incorporates intonations from Jewish psalmody. Where the expressive content of the text changes rapidly, as in Psalm 11, Marcello’s settings can seem rather unsettled and abrupt, with little opportunity for shapely musical development. Other texts, like Psalm 50, yield a more musically balanced structure, with longer-breathed sections. Both early and modern critics have praised Marcello for the freshness of his musical invention in these works. Occasionally an obbligato instrument is required, but most of the music is accompanied only by continuo. Over the course of the settings Marcello makes use of all combinations of the four voices, solo and tutti.

VOCES8 is a British ensemble of eight singers—female sopranos and male altos. It is the bare minimum to distinguish between solo and tutti combinations in this music.



They produce an unabashedly English early music sound that I find very agreeable, but other listeners might not. The ensemble has an impressive record of concerts, broadcasts, and recordings, including tours of Europe, North America, and Asia. They have commissioned many new compositions and arrangements. The instrumental ensemble Les Inventions was founded in 2005 by Patrick Ayrton. For this recording the tone colors of the continuo ensemble are varied by the use of a chamber organ, harp, and theorbo. The performance standard is uniformly high.

The program is filled out with two additional pieces by Marcello. The Ciaccona comes from the 12th of his Opus 2 flute sonatas, and here exhibits the virtuoso recorder playing of Reinhild Waldeck. The program ends with the Canon Triplex 'In Omnem Terram Exivit Sonus Eorum' (Their sound has gone out to all the world). One might expect no more than a dry exercise in strict canonic imitation, but Marcello gives us an extraordinarily elegant and attractive work.

It does not appear that anyone has undertaken to record all of the Marcello psalms, but the ARG cumulative index lists reviews from 1993 to 2001 of a handful of recordings like the present one, with selected works from the set. The reviewers are in general agreement as to the attractiveness of the music.

GATENS

**M**MARTIN: *2-Piano Pieces*;  
**S**SOLER: *2-Piano Concerto 2*  
Elena Martin & Jose Meliton  
Centaur 3428—48 minutes

Elena Martin has composed and arranged a large repertoire of contemporary Spanish music for two pianos. This is the fourth disc by this husband-wife piano duo reviewed in ARG (Duende, Centaur 2460, Jan/Feb 2001; Jaleo, Centaur 2902, Nov/Dec 2008; Candela, Centaur 3285, Mar/Apr 2014). All have contained works by Martin and were accompanied by her engaging booklet notes. Her pieces are always tuneful, idiomatic for two pianos, and unmistakably Spanish in rhythm and harmony. I am reminded of Lecuona, whose *Malaguena* is probably his best-known work. Her pieces vary from beautiful melancholy tunes to infectious rhythmical dances. Surely her influences include the great Spanish composers: Albeniz, Granados, and Falla.

Padre Antonio Soler (1729-83) composed a great quantity of keyboard music at the same time Scarlatti was active. Soler's music is per-

haps more idiomatically Spanish than Scarlatti's. He wrote six concertos for two keyboards. Although the word organ is in the original title (*Seis Conciertos de dos Organos Obligados Compuestos por el Pe. Fr. Antoino Soler*), and these have been recorded on two organs, the extended range of the bass requires pedals or a larger keyboard than the standard 61-note organ keyboard. They work exceptionally well on two pianos here and in *Matin* and *Meliton*'s previous releases. Four of the other concertos were on their "Duende" and "Jaleo" releases. This current one is the only one in three movements (others are only two), and the slow-fast-slow pattern is a little out of the ordinary. Beautiful music and I can't wait for them to complete the series.

HARRINGTON

**M**MASCAGNI: *Rapsodia Satanica*;  
**R**ROTA: *Il Gattopardo*  
Rheinland-Pfalz Philharmonic/ Frank Strobel  
Capriccio 5246—62 minutes

Pietro Mascagni was commissioned to write music to accompany the 1917 silent film *Rapsodia Satanica* by the film's director, Nino Oxilia. The film is about an aging woman who makes a bargain with the Devil to be beautiful, but requires that she never fall in love. Unfortunately, she's so beautiful and seductive that men kill themselves to win her favors. When she meets the man she truly loves she loses her beauty and instead of meeting her lover, meets the Devil instead.

Mascagni wrote a 45-minute score to accompany the film's action: a Prologue and two 20-minute "Acts".

Mascagni was very famous at the time for his opera and concert music, and his score added prestige to the picture. The film's premiere was conducted by Mascagni, who considered the piece a symphonic poem—and history indicates that the audience anticipated a concert with the film as accompaniment. The music is in Mascagni's neo-romantic style, with themes for characters and situations. It is sometimes mysterious and atmospheric, with some Wagnerian music added to emphasize dramatic moments. There is an orchestral build-up at the end of each "Act" with a final cymbal crash.

The music and orchestration are very interesting and can stand alone as concert music. It has been recorded before (Bongiovanni 2130; J/A 1993). The score follows the action of the film very closely. A print of *Rapsodia Satanica* still exists and has been

restored. IMDb lists music credits for Mascagni and Strobel, which may indicate that the score has been included in the restoration. I have not seen it.

Nino Rota's score for *Il Gattopardo* was for Lusciano Visconti's 1962 film of the Tomasi di Lampedusa novel known in the US as *The Leopard*. The film is known for its spectacular sets, sweeping cinematography, and engrossing story about the disintegration of Sicilian nobility. The 15-minute Symphonic Suite heard here was assembled by conductor Riccardo Muti and recorded by him (Sony 63359; M/J 1998).

Conductor Strobel leads an excellent recording of the rarely heard Mascagni and Rota's and Muti's Symphonic Suite. Strobel is known for restoring many European film scores, including *Metropolis* and *Alexander Nevsky*. The orchestral playing is precise and the sound is excellent. The informative booklet is in English and German.

FISCH

**MASLANKA:** *Child's Garden of Dreams;*  
*Sea Dreams*

Illinois State University Wind Symphony/ Stephen K Steele—Albany 1579—55 minutes

David Maslanka's *Child's Garden of Dreams* (1985) is based on dreams told to Jung by a patient—dreams of his terminally ill young daughter. Maslanka's music has a naive, child-like (but not childish) quality about it, though the dreams' contents are grist for the psychiatrist's mill. There are strange fanfares, sour chorales, pensive melodies, and odd episodes. There is some terror and a good deal of jazzy giddiness. The piece is inventive, as one would expect from this composer, but relatively modest in its technical demands.

*Sea Dreams* (1997) is a concerto in three movements for two horns and wind ensemble inspired by *Moby Dick*. This is a considerably more virtuosic affair than the previous work and demands some serious business from the players (both soloists and ensemble). It includes a vibrant set of variations; there are ample prayer-like passages and substantial dramatics as the work unfolds and surges to its conclusion. Student soloists Nancy O'Neill and Saul Garland are impressive.

I can't resist commenting on conductor Steele's comments on the development of his wind ensemble program at ISU: "[Some] administrators were less than supportive [of Dr. Steele's, and, by extension Mr Maslanka's] striving for excellence, often creating road-

blocks. One even demanded that our expectations were too high; after all, "This is just ISU." I salute their refusal to kowtow to such professional mediocrity and congratulate their excellent students, who must be eternally grateful.

GIMBEL

**MCCABE:** *Variations; Studies 3, 4, 6;*  
*Bagatelles; Haydn Variations*  
John McCabe, p—Naxos 571367—76 minutes

Piano music by John McCabe, who died last year (1939-2015). He was likely best known to our readers as the pianist for the excellent set of complete Haydn piano sonatas released by London in the 70s. He actually preferred to be known as a composer, as he told me at my apartment in Albany back in 1980 or so; and he wrote nearly 200 works. His piano music is obviously of great significance in his output, and this is a good sampling.

He works in a freely tonal, often chromatic idiom. Stravinsky is a distant influence, but the music is quintessentially British. The relatively early *Variations* (1963) juxtaposes a slow bluesy theme with dramatic broken octave interruptions. The theme is varied in expanded segments over 10 minutes. It is concentrated, demanding, and effective.

There are three substantial *Studies*, spanning the middle of his career. I've reviewed these in chronological order, rather than the scrambled order on the disc.

Study 3 (1970) is titled *Gaudi* (1970), named after Spanish architect Antonio Gaudi. The 15-minute piece contrasts bell-like sonorities, reflecting the churches he designed, with more dramatic episodes. Study 4 (*Aubade*) (1970) is meant to evoke dawn with dreamy atmosphere, explosive blasts, and flighty bird calls, contrasted with some quiet raindrops. Study 6 (1980) (*Mosaic*) is an extended fantasy on an 11-note theme (not treated serially: McCabe wasn't interested in that technique). The idea is meant to suggest the repeating patterns of a mosaic—he had just visited the mosques of Damascus.

*Five Bagatelles* (1964) are five little 12-note (but not serial) pieces for sophisticated, highly talented children. Like nearly all pieces of this type, I'm not sure who this is really directed to, other than mature piano students.

The imposing and enigmatic *Haydn Variations* (1983) uses the first movement of Sonata 32 (G minor) as generating material, but only given in obscurity halfway through. The movement is fragmented and filtered through a

dream, and its intensely private nature will turn away most listeners. Others will find it brilliant and stimulating; I found it all of the above. It demands continued familiarity.

This is a welcome reissue of a Collins release never reviewed here. Good notes.

GIMBEL

## MEINARDUS: *Luther in Worms*

Catalina Bertucci, s; Annette Gutjahr, a; Clemens Heidrich, Clemens Löschnann, Corby Welch, t; Ansgar Eimann, Markus Flaig, Matthias Vieweg, b; Rheinische Kantorei; Concerto Köln/ Hermann Max—CPO 777 540 [2CD] 104 minutes

According to the liner notes Ludwig Meinardus (1827-96) lived a turbulent life, lurching from crisis to crisis, holding contrary conservative values, often fired from jobs or summarily resigning from posts. The notes give an account of how “his intellectual horizon narrowed” and he became “a bilious anti-Semite”. His music is rarely heard now, and his name does not appear in our index. This seems to be the only available recording of his music.

November 1, 2017 will mark the 500th anniversary of the day Martin Luther posted his complaints (his 95 theses) against the Roman Catholic Church, which began the Protestant Reformation. The release of this obscure work by Meinardus undoubtedly anticipates a major celebration next year.

With a libretto by historian and theologian Wilhelm Rossmann, *Luther in Worms* presents Luther as a heroic, even Christ-like figure. The oratorio is in two parts: ‘The Journey to Worms’ and ‘Before the Emperor and the Empire’. His musical style is similar to Mendelssohn’s, and this seems patterned after Mendelssohn’s oratorios. Luther’s chorales crop up often, including ‘Von Himmel Hoch’ and especially ‘Ein Feste Burg’ heard in fragments here and there and in grand style as the concluding chorus.

The two primary singers are excellent—Vieweg in the title role and Löschnann as Justus Jonas. The other soloists have good oratorio voices with the right weight for their parts and do an admirable job—except for the bleating-voiced Heidrich in the minor role of Ulrich. Orchestra and chorus also perform commendably and demonstrate that performing with minimal vibrato can produce a pleasingly clear and pure aural contrast to the singers’ vibratos.

Notes, texts, translations.

R MOORE

## MENDELSSOHN: *A Cappella Part Songs, all* Saxon Vocal Ensemble/ Matthias Jung Tacet 142 [Blu-ray] 65 minutes

A word of warning. This is a Blu-ray disc that will not play on a normal CD player. It is not a video; the only image that shows on your TV will be a list of 30 tracks. The idea here is to play this on your 5.1 surround sound system and place yourself in the middle of the singers, which is appropriate for these pieces since Mendelssohn had outdoor performance in mind for these modest works. If you’re not equipped for home theater, you can choose regular stereo, but you will need a Blu-ray player.

If you know Mendelssohn’s part songs, you probably think they’re lovely music. You may also think that 30 of them in a row is perhaps too much of a good thing. The problem (at least for me) stems from Mendelssohn’s limited harmonic vocabulary and his sparse use of counterpoint. These pieces, strophic and generally sweet, have lots of charm but not much depth. So, like dessert, use moderation.

The Saxon Vocal Ensemble, a group of 23, is a fine group, nicely blended and well in tune. They have no trouble with these straightforward pieces except for occasional stress when the sopranos are up high. The essence, though—the simplicity and the folk-like quality—is admirably caught. The sonics are also quite good. Trilingual notes with lots of information on the recording techniques, but the texts are English only. In other words the original German is missing!

ALTHOUSE

## MENDELSSOHN: *Quartets+*

Mandelring Quartet; Cremona Quartet; Gunter Teuffel, va—Audite 21.436 [4SACD] 296 minutes

### *Quartets 2+3; Andante & Scherzo from 4 Pieces*

Escher Quartet—BIS 1990 [SACD] 72 minutes

The Mandelring Quartet plays Mendelssohn’s six quartets with opus numbers, plus the early E-flat quartet (1823) and the independent movements collected together as Op. 81; the two string quintets with Gunter Teuffel; and the Octet, where they are joined by the Cremona Quartet. Two of these discs have been reviewed by Greg Pagel (M/J 2014, N/D 2014).

Mendelssohn wrote these pieces in all periods of his life; the style, though, is fairly consistent until perhaps the last quartet (Op. 80), which has a tragic seriousness, triggered

by the death of his sister, Fanny. Perhaps we sense little growth because the early works are so fine. Those pieces—the E-flat Quartet (without opus number, written when he was 14), the famous Octet, and the first Quintet—are works of amazing maturity, able to stand with the later works, mainly the three Op. 44 quartets.

The Mandelring is a fine quartet that I encountered a few years ago with one of their Schubert discs (Quartets 7+14, J/A 2009). There I admired their willingness to let the music unfold naturally, without undue emphasis or speed. With Mendelssohn I continue to hear great quartet playing, but I am struck that almost everything seems rather fast, though never uncomfortably so. In some cases, like the opening of Op. 44: 1 and practically any of the finales, the playing is exhilarating and wonderfully crisp. In general they bring an energy and dramatic excitement to Mendelssohn, rather than a spirit of sweetness and lyricism that others feel is important to the composer. There are moments when I wished the first violin had been a little less brusque and more yielding, but on the whole these are great readings, free of sentimentality. Sweet Mendelssohn is undeniably lovely, but in the end it easily becomes boring; the Mandelring are anything but boring! In the final quartet (Op. 80) they play with a fury that conveys the tragedy of the piece; and the slow movement can easily be seen as a stark, unsentimental expression of Mendelssohn's grief. The Octet is excellent as well, though it doesn't feel fast and urgent like the quartets. (Is this what happens when you put two quartets together and they have to compromise on an interpretation?) At any rate the scherzo and finale are certainly fast enough, energetic and exciting. The two quintets (the first quite charming) are less often heard, but sit easily on the same level as the quartets.

A fine comparison can be made with the Escher Quartet, which plays with more warmth and expression than the Mandelring. In fact, every one of their tempos, save one, is slower than the Mandelring. This too is great quartet playing, and it brings more strength and detail to the music. So in the second quartet (Op. 13) I might prefer the Escher's tenderness in the opening Adagio and II, but the Mandelrings are much more exciting in the presto finale. In the third quartet my observations are similar. The slower music has a lovely warmth with the Escher group, but the Mandelrings bring a fire and excitement to the

outer movements that escapes them. In the end I would be happy with either, but placed side by side I would choose the Mandelring without hesitation.

ALTHOUSE

## MENDELSSOHN: *Symphonies 4+5*

Tonkünstler Orchestra/ Andres Orozco-Estrada  
Oehms 1834—56 minutes

Both of these works were recorded in concert, and the engineering is congested. Lower strings are not only projected more weakly than the violins but are downright muddy. Wind passages too are sometimes buried. What good is a recording of a very classical, almost Mozartean work like Symphony 4 without transparency, clarity, and fine balances!

Symphony 5 shows Orozco-Estrada's additional weaknesses that also undermine 4. He seems to follow the Neville Marriner school of thought: just follow the directions on the page, and the rest will take care of itself. Well, it doesn't! Here's playing without attention to variations in tone color, length of string strokes, rhythmic lift—in brief, the kinds of items that come with mood or style. Orozco-Estrada can hold a tempo for very long stretches, but the feeling is square and, in slow passages like the introduction to 5, plodding almost to the point of lethargy. He gives the Allegro that follows no special weight, tone, lift, or emphasis. In the development of I, the brass play the motto theme of whole and half-notes over tremolo-type strings, but their entrances are lazy and without crispness—that's the difference between a competent-mediocre performance and an incisive, exciting one. In II I can't hear a key parallel woodwind passage over very simple parallel violas and cellos. And in the finale rapid eighth-note passages in the cellos and string basses are pure mud. Also, at letter E as the music heads for the coda, in the theme I can't hear the dotted rhythms that define its very character. In brief, balances are downright poor, partly because of the engineering and partly because of the orchestra's poor enunciation.

The only point of conviction on the entire album comes in IV of 4 at letter C (measure 156) when the music starts heading toward the coda. Suddenly Orozco-Estrada gets his head out of the cook book and puts extra energy into the music to such a degree that I had to double-check that the engineers hadn't just turned up the volume knob at that point.

For Symphony 4 Abbado and the Berlin Philharmonic on Sony, Steinberg and the

Pittsburgh Symphony on EMI, and Levi and the Atlanta Symphony on Telarc are far preferable (in that order). For Symphony 5 my favorite is still Charles Munch with the Boston Symphony on RCA.

FRENCH

## MENDELSSOHN: *Trios*

Sitkovetsky Trio—BIS 2109 [SACD] 57 minutes

Carlo von Neste Trio—Pavane 7572—59 minutes

with BACH: *2 Choral Preludes*

Trio Dali 364—Zig Zag 364—63 minutes

This is quite an inundation of Felix Mendelssohn's two great piano trios. All are good performances, each in its own way, and they all have interesting ideas. The pianists and cellists are top drawer, but I found myself paying more attention to the violinists and have come to think that the violinist can make or break a performance.

Trio Dali was formed in 2006. Its name comes from Dali, a city in China that produces marble used in jewelry and sculpture. The website claims the shaping of that marble reflects the trio's "essential musical values". It also tells us Dali has been compared to the Stern, Rose, Istomin and the Beaux Arts Trios; but that seems a stretch. Dali shares a bright tone with SIR and a somewhat classical approach with Beaux Arts, but SIR is more romantic and Dali plays with more intensity than Beaux Arts. If anything, Dali's style is somewhat French, with that smallish bright sound and jewel-like quality that, while a little reserved, supplies just enough intensity for their performances to glow. The result is lively, good natured, and even magnetic readings that are at once the most Mendelssohnian and most modern readings here. Dali's tempos are fast, but they manage them well with excellent ebb and flow; and they are capable of pulling back when reflection and mystery are called for. They are also good at underlining the transitions of mood from one movement to the next. Their conversational style in the slow movement of No. 1 is a good example of their intimacy and communication. My one quibble is that I wish their new violinist, Jack Lieback, played with a darker tone or used more *vibrato*, a complaint I have had with several young violinists. I have heard a lot of this sort of thing with today's young chamber groups. I suspect it may be a result of the influence of period performances, and I am not sure I like it.

Dali is the only trio to include extra pieces—two Bach organ chorales, one

arranged for violin and piano, the other for cello and piano. Both soloists play with no vibrato. They do it convincingly enough if you like the style. Zig-Zag's recording for the trios could be clearer, but it will do if you don't turn the volume up too much.

Trio Carlo Van Neste is a young Belgian group named after the first Trio Carlo Van Neste (for its violinist). They are the most overtly romantic group here, and their tempos are usually the slowest—sometimes by far. Their speeds mostly work because of excellent phrasing and the forward motion of the line. Like Trio Dali, they are sensitive to mood changes, but they usually react more overtly with bigger gestures. Maya Levy has the smallest sound of the violinists here, but it is pleasant and has presence. She is also the most reserved of the violinists, ceding center stage to the pianist and a cellist who plays out and makes the most of his songful solos. The favoring of the cello takes some getting used to, but the group's musicianship and warmth help overcome most reservations. There are times in Trio 1 where the violinist and cellist are not quite on the same page; but they both sing, and that helps a lot. The first movement goes quite well at the slow tempo. The Andante's very slow speed is risky, but their intensity and phrasing allow the music to float along. Pianist Karin Lechner is a little metric here, but that helps hold things together at this tempo. The Scherzo sounds a little heavy at its slow tempo, but the result is enjoyable enough. The finale does get a little too weighty, and it is the least effective of the four movements. Their approach works better in Trio 2. I is big, full, and telling, and the ensemble sounds more together. The Andante is warm, gentle, and works as well as the earlier one. The Scherzo is the slowest of the three groups, but it is played with enough sparkle and life for it to sound fine. The finale sings out and is splendidly rich in the chorale. BIS's sound is quite good. It does seem to favor the piano, but that can be alleviated by not pushing the volume too much.

The Sitkovetsky Trio was formed in 2007 by three students at the Yehudi Menuhin School. This is the most serious group here and the darkest and most Brahmsian in tone, which is to say that Alexander Sitkovetsky has the darkest tone of the three violinists. He can also sound very sweet. (No period influence here!) His trio is the best balanced group, both instrumentally and in approach. It may have the strongest technique of these trios—partic-

ularly pianist Wu Qian, whose controlled touch allows her to sound dark and firm without seeming metric. This group's romanticism is more subtle than the Van Neste's, and they do not make such big gestures. Nor are they given to "plumbing the depths", milking phrases, or digging noticeably into figures. Their darkness comes without heaviness, as is obvious in the big Brahmsian chords in I of the Second Trio. The way the cellist treats his melodic solos in that trio describes these performances well: straightforwardly lyrical with little attempt to swoon or emphasize.

One area where Sitkovetsky keeps up with the modern trend is its fast tempos. What makes those tempos work is the way they flow steadily along—quite affectionately so in the slow movements. The group sometimes drives things along, and the marked triplets in 1:I are very marked. The Scherzos are very fast; the one in Trio 2 is especially delightful. The pianist is the star in both, making those hectic tempos sound easy. The Sitkovetsky's light, quick approach to the finale might seem facile but for that nice dark sound, good balance, sweet piano touch, and controlled slowdown. The pianist's even touch makes those little fanfares sound slightly menacing without heavy accents. All of this adds up to a symphonic approach that unearths some darkness and storminess that are not apparent in most other performances. The Sitkovetsky's performances may not impress you at first. BIS's recording favors the piano a bit more than necessary, but that is reduced by keeping the volume at a moderate level.

As noted earlier, each of these trios has something interesting to say about these wonderful pieces. I wouldn't want to be without any of them, but if limited to one, it would be the Sitkovetsky. The booklet notes for that group and for Dali are well written and detailed. The notes for the Carlo van Neste are bare bones.

The recommendations of our *Mendelssohn Overview* (Mar/Apr 1995) are Fontenay (Nov/Dec 1990), Kalichstein-Laredo-Robinson (Sept/Oct 1994); Stern-Rose-Istomin, New Prague (Jan/Feb 1994), Bamberg (Nov/Dec 1997), and a trio made up of Julia Fischer, Jonathan Gilad, and Daniel Muller-Schott (Jan/Feb 2007). I would now add Sitkovetsky, but my overall favorite is probably the dark, flowing, and beautifully characterized Fontenay. The brighter Stern-Rose-Istomin is a virtuoso gathering that should appeal to admirers of violinist Isaac Stern. Fischer, Gilad, and

Muller-Schott are somewhat similar but more balanced between the players. They are very dramatic, maybe too much so, but they relax nicely in the slow movements. Admirers of Jaime Laredo should like his trio, but I find his playing a bit too much here. New Prague has that "Slavic soul and melancholy" and the "warmth that envelops like a dream", but their metronomic emphasis of downbeats in every movement disqualifies them for me. Finally, there is the Haydn Trio of Vienna from 1978—the slowest, most relaxed, and sweetest sounding performance I know. This is old-fashioned, pure Viennese romanticism, and that sweet violin tone is to die for—if you can find the recording, I am not sure if it made it to CD.

HECHT

**MESSIAEN:** *Quartet for the End of Time; Theme & Variations; Fantasy*

Christine Pryn, v; Oystein Sonstad, vc; Viktor Wenezs, cl; Kristoffer Hyldig, p

Danacord 756—66 minutes

Founded in 1997 in Copenhagen, the Ensemble Nordlys (The Northern Lights Ensemble) has cultivated a niche in Danish music circles with the combination of piano trio and clarinet. Here, they dedicate an entire concert to the early music of Olivier Messiaen (1908-92).

Violinist Christine Pryn and pianist Kristoffer Hyldig begin with two works that the young Messiaen wrote for violinist and composer Claire Delbos, whom he married in 1932. First is the *Fantasy* (1933), first performed by Delbos and Messiaen in March 1935 and lost among his papers until found and published in 2007. Next is the highly personal and vivid *Theme and Variations* (1932), which Olivier gave to Claire as a wedding present and whose 1943 performance inspired an 18-year-old Pierre Boulez to study with Messiaen and explore the possible post-romantic pathways of French music.

The capstone, of course, is the justly famous *Quartet for the End of Time*, completed in January 1941 in a German prisoner-of-war camp for himself and three fellow French musicians. It is probably the best and most important work written for piano trio and clarinet, but it would never have been conceived for the instruments in question if Messiaen had been presented with different options and circumstances. Cellist Oystein Sonstad and clarinetist Viktor Wenezs join Pryn and Hyldig for this eight-movement 48-minute meditation on faith, nature, and the afterlife.

The concert is thoroughly professional and

emotionally powerful. Pryn and Hyldig paint a stunning picture of a young and fiery visionary at work, and the Ensemble Nordlys completes the portrait of the composer's early period with a tight and breathtaking *Quartet for the End of Time*, easily one of the best ever recorded.

Hyldig leads the group with an alluring fanaticism, one moment calm and reposed with a gorgeous touch, the next moment delivering thunder and lightning in bold and sonorous percussive chords. Pryn and Sonstad are a strong team all through, and both of their soliloquies with Hyldig are highly moving spiritual utterances that leave a profound impression.

Wennesz boasts a fine mellow sound that blends perfectly with the ensemble, and he manipulates it over a astonishingly large dynamic range. His 'Abyss of the Birds' is mystical and terrifying as he moves with facility through three and a half octaves, effortlessly scales all technical obstacles, and fills every note and gesture with soul.

Readers who are searching for a great recording of Messiaen's youthful masterpieces need not look any further—this is the one to have.

HANUDEL

## MESSIAEN: *Songs*

Hetna Regitze Bruun, s; Kristoffer Hyldig, p  
Naxos 573247—56 minutes

I like Messiaen and am glad to see another program with some of the songs. Last year, I loved another recording of his *Poemes Pour Mi* (Lawo 1051, Sept/Oct). This recording doesn't have the same intimacy, but I heard new things in the more dramatic approach. Bruun's voice is clear, though her upper register sounds a little strained. Hyldig plays with great spirit. He moves the 'Vocalise-Etude' along, but Bruun's high notes lack color or shape. It's too bad; it's a great piece but it just doesn't work for her.

The liner notes point out that the cycle *Chants de Terre et de Ciel* seem to pick up where the *Poemes Pour Mi* "leave off". I agree; each member of the family is here, Messiaen and his first wife Claire Delbos ("Mi"), the birth of their son, Pascal, as well as themes we expect from Messiaen, like spirituality and transcendence. The songs are brilliant, harmonically ambitious, melodically difficult, and captivating. Hyldig is terrific. I like Bruun's energy and wish her high notes had more

shimmer. It's noticeably lacking from an otherwise great recording.

Notes but no texts or translations.

HEISEL

## MEYER, K: *Piano Quartet & Quintet*

Piotr Salajczyk; Silesian Quartet  
Naxos 573357—65 minutes

Krzysztof Meyer (b. 1943) is a Polish composer not to be confused with Ernst Hermann Meyer—the listings are conflated in our index. He has written nine or more string quartets that have been recorded on a ProViva series of CDs also including a performance of the present Piano Quintet played by the Wilanow Quartet with the composer at the piano (ProViva 171, not reviewed). Meyer is a fine pianist, and his performance is highly recommendable. On the other hand, Salajczyk is also fine, somewhat less subtle but sensitive; and both the Wilanow and the Silesian quartets are excellent. Furthermore, the 25-minute Piano Quartet is a first recording of a fascinating one-movement work written in 2009 that I wouldn't want to be without.

Meyer's music is thoughtful and grand, not quite tonal but not hard to listen to. He has something to tell us and he does it with patience and variety. I am glad to have him around.

D MOORE

## MOSOLOV: *Iron Foundry; Piano Concerto; Tractor's Arrival at Kolkhoz; Legend; Piano Sonata 1; Newspaper Announcements*

Natalia Pschenitschnikova, s; Steffen Schleiermacher, p; Berlin Radio/ Johannes Koltitzke  
Capriccio 5241—55 minutes

Alexander Mosolov (1900-73) is a name most often found in textbooks on early 20th Century music, but his work is generally obscure today. The work most cited is his *Iron Foundry* (1926-7) a bombastic little 3-minute machine-age evocation of, well, an iron foundry, from his appropriately titled ballet *Steel*. Amusing today, it got him imprisoned by Stalin (until his teachers Gliere and Miaskovsky got him out after less than a year of hard labor). He went on to have an uneventful academic career, but the 20s enshrined him as a quintessential Russian Bad Boy.

Apparently written the same year, the Piano Concerto 1 is in three "daring" movements. I alternates moody lyricism with violent bombast, moving into fistfuls of cadenza, circus music, and occasional episodes of mystery. There is ample turgid development, with

grotesque episodes of scurrying, forbidding marches, sarcastic beginnings of a fugue, and a predictably hysterical coda. It is a dissonant theme and variations with soloists in concertino fashion. The noisy finale seethes with bloody sweat and ends with a final cadential slam. Little old ladies will scream, as did the authorities.

'Tractor's Arrival on the Kolchos' is another machine-age excerpt from *Steel*. This one opens with a serene rendition of a low-fat Russian song interrupted by the trudging of a tractor and busy farm workings, the behemoth eventually running into the triumphant 'Internationale'.

*Legend* is a sample of somewhat earlier Mosolov (1924), for cello and piano. Broad, episodic, and incoherent in a youthful way, it was admired by compatriot Tcherepnin. The even earlier Piano Sonata 1 (1924) is dissonantly impassioned and was likewise admired by fellow bad boy Nikolai Roslavets, who called it a "Bible of Modernism". A formidable single movement, the piece is a dizzying virtuosic workout for pianists seeking a relatively brief hair-raising challenge.

The program closes with *Four Newspaper Announcements* (1928), briefly set for soprano and piano. These report on a sale on leeches, a lost dog, a name change, and rat extermination. They're hilarious, but we are not given Russian transliteration. Prokofieff loved them.

A fascinating document of a musical byway. Some of these pieces turn up occasionally, but never in one place. Performances are excellent.

GIMBEL

**MOUSSORGSKY:** *Pictures at an Exhibition*; with **SCRIABIN:** *Piano Sonata 3; etude; prelude*

Alessio Bax—Signum 426—66 minutes

with **TCHAIKOVSKY:** *Dumka*; **LIAPOUNOV:** *Lesghinka*; **PROKOFIEFF:** *Sonata 8*

Michael Korstick, p

Gramola 99074—79 minutes

with **SUK:** *6 Pieces*

Yuko Yamashiro, p

Bella Musica 312464—55 minutes

with *Night on Bare Mountain; Khovanshchina Suite; 2 Pieces from Sorochinsky Fair*

Royal Philharmonic/ Grzegorz Nowak

RPO 39—69 minutes

A biographical note:

Alessio Bax was born in Bari, Italy, but he is

hardly Italian. If you search thru the two pages of bragging that pass nowadays as "bio", you might find that "his antecedents are Dutch, German, Belgian, and British, and include English composer Sir Arnold Bax." You might also discover that he studied with Francois-Joel Thiollier in France (a pianist I like very much) and with Joaquin Achucarro in the 1990s in Dallas, where he himself now teaches—but he lives in New York (as anyone with any sense—and enough money—would. That's an irrelevant personal comment.)

These are the kinds of facts it pays to know, when there are thousands of pianists making recordings. Who cares how many orchestras he has played with and how many recordings he has made? The publicity idiots who write the blurbs for record albums and concert programs make those things seem important, but to me they are not—and they sound simply like bragging. "Fame" is pushed on us as adequate reason to pay attention. It is not. Some people in this day and age are famous just for being famous and are not worth bothering with at all.

I am far more interested in what other critics have said about his playing. In ARG itself we liked his Bach in 2005, his Rachmaninoff in 2011 (Nov/Dec—but that review says little about his playing). In March/April 2013 Alan Becker is lavish in praise of his Brahms, telling of his superb technical ability, the rightness of his phrasing, his preference for beauty of sound and nuance over storming the heights, and the magic of his dexterity, continuity, lightness, and exuberance. Well! That's very impressive. In July/August 2013 I disliked his Mozart concertos, but that was largely a matter of the tiny and tinny orchestra. In 2015 James Van Sant reviewed his Beethoven, and reading between the mostly positive lines I see some worry about undue "muscularity"—forcing the music to make an impression.

And there's a lot of that here. The music never flows or sounds natural. He's all wrapped up in impressing the audience, in making everything sound utterly profound or utterly brilliant or striking or tremendously powerful. He fusses with every phrase; he exaggerates incessantly. It's more Alessio Bax than Moussorgsky.

The Scriabin is better—can take his kind of treatment better. But I don't care enough for Scriabin to listen to it again.

Mr Korstick in the 1999 recording of *Pictures* goes from one extreme to the other. He exaggerates. 'The Old Castle' is way too slow,



brooding, even delicate—not castle-like. ‘Bydlo’ gets loud, then very soft, then loud—too many sudden transitions prevent the piece from having any real character. And it’s supposed to represent an oxcart getting closer and then more distant—one crescendo in the middle. Often he fails to make something stand out or dominate; it all gets mixed together without seeming purpose. In fact, it often seems like a prolonged meditation with a few interruptions.

Well, I think I’ve listened to around 50 recordings of these pieces in the last few years, and with all its quirks this one doesn’t stand out.

The additions include a nice Tchaikovsky Dumka, a boring piece by Liapounov, and a decent Prokofieff sonata that has been recorded just as well elsewhere.

Yuko Yamashiro is a relief after Mr Korstick. She is much steadier and exaggerates less. The piano sound is much better—and I am sure that is partly her clean playing. Each movement is shaped nicely and sounds about the way you would expect and like it to sound. The contrasts are not extreme but fit well together. She often catches the mood well. I especially like ‘Catacombs’ and ‘Baba Yaga’. Then she cuts loose in the ‘Great Gate’, and I don’t like the alternating extremes (loud, soft, fast, slow). It doesn’t accumulate; it doesn’t build.

So this *Pictures* doesn’t rise to the top of any list (there are just so many). The 7 Pieces, Opus 7 of Josef Suk (listed as 6 Pieces, but in 7 tracks—Suk treated the two Idylls as one piece) are not compelling on the whole, though I agree with the notewriter that the best one is the first—the love song from Plsen. I could listen to that again.

Another biographical note:

I think Grzegorz Nowak is Polish. I’ve seen him conduct a few times and always liked what he did. Maybe he studied with Wit? We aren’t told any of his background or studies. There is the usual bragging about how many orchestras he has conducted (Cincinnati is not listed, but he has been here) and soloists he has accompanied—and who cares? There are excerpts from reviews, including one from ARG. There is a sentence that begins like this: “Grzegorz Nowak’s career propelled to international level after he’s won the Ernest Ansermet Conducting Competition in Geneva, winning the first prize and all special prizes.” Terrible sentence—written by someone who doesn’t speak English. We are also told that he

taught at “the BGSU University in Ohio”. I guess that has to be Bowling Green State University. It’s something like “ATM machine”.

But the news here is that this is not Ravel’s orchestration but the one by Gorchakov (spelled Gorchakev in the notes—I have no way to check it, and transliterating Russian names is hardly a science). The music was composed for piano in 1874—the same year as *Boris*—but it was only the 20th Century orchestrations (especially Ravel’s) that kept it alive—and those orchestrations eventually brought us back to the piano original. Unlike most critics, I am indifferent which orchestration I am listening to. I like this one as well as the Ravel, and I learned the music from Stokowski’s own version and 1954 RCA recording. This 2009 recording, from a London concert (but without any audience noise), is excellent and perhaps a little too straightforward. The Ormandy is also fairly straightforward but with a greater orchestra and more touches that add character to it.

We are not told if the *Night on Bald Mountain* is Rimsky-Korsakoff’s orchestration, but I think it is. Again, I learned the 10-minute piece from Stokowski, who made his own orchestration. And again it matters little. It’s terrific music. And once again, this recording is plain-spoken and not very atmospheric. It was made in Cadogan Hall, as was *Pictures*.

The *Khovanshchina* excerpts were recorded in Henry Wood Hall in 2012, and I don’t think it’s just my imagination that the sound is fuller. The standard three pieces are here: Dawn Over the Moscow River, Dance of the Persian Maidens, and Prince Golitsyn’s Exile. Again it’s Rimsky-Korsakoff’s arrangement. The two brief pieces from *Sorochinsky Fair* are Liadov orchestrations.

The conductor is without guile; he just lays the music out and lets it have its effect. The sound is clear as a bell, but not too close-up. The orchestra is excellent.

Track numbers are not listed—a mild annoyance.

VROON

## MOZART: *Flute Quartets*

Juliette Hurel; Quatuor Voce

Alpha 204—58 minutes

If you’re as captivated as I was by the elegant playing of Juliette Hurel and Quatuor Voce, you’re in for a treat. They are not afraid to create the spare, open textures that define classicism. The profound beauty that this approach

conjures in the penultimate slow variation of the C-major Quartet casts a spell that you don't want the final variation to break, though it does. This is playing of cleanness, clarity, and simplicity, with impeccable ensemble and intelligent pacing.

My first recommendation for the Mozart Quartets is still William Bennett and the Grumiaux Trio for the expression and beauty of sound. Their approach is robust and romantic in comparison with Hurel's here, but Mozart is worth hearing in more than one way. Having both could leave you seriously torn between them as you try to contemplate different forms of beauty created from the same music.

GORMAN

**MOZART:** *Oboe Concerto*;

**HAYDN:** *Sinfonia Concertante*

Lucas Macias Navarro, ob; Gregory Ahss, v; Konstantin Pfiz, vc; Guillaume Santana, bn; Orchestra Mozart/ Claudio Abbado

Claves 1302—41 minutes

Navarro's entrance in Mozart's Oboe Concerto comes with a bright, alert, upbeat tempo, buoyant quick-witted rhythms, highly expressive phrases, and—the creme—peerless articulation that folds even quickly articulated notes in a melting lyricism. II is neither mournfully slow nor fast, just fresh and lively, with an easy, alert pace. Navarro freshens long lyrical phrases by giving impulses that convey a new phrase in a longer phrase. In III his tempo and buoyant rhythms sparkle immediately. And listen to the tail end of the cadenza as he slips into the finale—nuance that feels as natural as the day is long.

Add Abbado, here in 2013 a supreme Mozart conductor. With his keen articulations and balances, youthful playfulness, and consummate teamwork with Navarro, how can you not be happy hearing this performance? Balances between soloist and orchestra are perfect.

Haydn's Sinfonia Concertante for oboe, violin, cello, and bassoon sounds inferior by comparison. The work itself is hardly great music. The performance is tasteful but not special. The violinist and oboist make occasional errors. Some soloists are placed more forward than the others sometimes, and the violin sounds a bit whiny. Given the album's short timing, it would be a pity to pay top price (\$26) for just the 20-minute Oboe Concerto.

FRENCH

**MOZART:** *Piano Concertos 9+21*

Paul Badura-Skoda, Cannes Symphony/ Wolfgang Doerner—Gramola 99067—63 minutes

Paul Badura Skoda has been playing Mozart longer than I've been alive. He was born in Vienna in 1927, so he is working his way toward 90 years old. His playing has never been perfect or thrilling, but he understands this music (and so much more!).

The recording begins with No. 21, and it is hard to find anything wrong with it—though it may not be the best performance you have heard. The pianist uses his own cadenzas. Even the orchestra sounds pretty good—and they are a rather small group, I think. The competition is very strong.

When we go back in time to Concerto 9 the conductor has apparently decided to eliminate vibrato in the strings. I hate the way they sound. There also seems to be fewer of them.

I think the pianist is much appreciated in Vienna, but this is not a recording I would seek out.

VROON

**MOZART:** *Piano Concertos 13+17*

Idil Biret, London Mozart Players/ Patrick Gallois  
IBA 8571306—67 minutes

Idil Biret is a pretty dependable player—always moderate, never eccentric, never very fast or very slow. Her Mozart is relaxed and peaceful, and that seems fine to me. After all, serenity is basic to Mozart—not excitement or conflict.

So we have two pleasant and reasonable performances by the pianist. The orchestra sounds more substantial than the Cannes one did for Badura-Skoda, and although vibrato is somewhat minimal the strings never sound anemic or tinny. They make a substantial sound, though they are not a full-sized orchestra. In fact, it's obvious this orchestra knows Mozart.

Again the competition is formidable (see our Overview), but this recording comes closer than the last one to matching it.

VROON

**MOZART:** *2-Piano Concerto & Sonata;*  
*Fugue*

Alfred Brendel, Walter Klien, p; Vienna State Opera Orchestra/ Paul Angerer

Tuxedo 1028—50 minutes

The works on this program are the foundation of the two-piano idiom. While Bach wrote a number of pieces for two keyboards and con-

certos for two, three, and even four harpsichords, it is the word “piano” that puts Mozart’s masterpieces in their exalted position. It is his Piano Concerto 10 (K 365) that calls for two equal pianists. The Sonata for 2 Pianos (K 448) may be the greatest piano sonata written by Mozart. While the four-minute Fugue in C minor (K 426) that completes this collection may not be the masterpiece the other two are, it is fascinating to listen to how Mozart had embraced and fully understood Bach’s music.

These analog recordings (1960) sound perfect in this repertoire. While the brilliant sound I hear on a 2015 Rachmaninoff disc (see later review) is not heard here, I don’t really think it is necessary or even apropos. The style and panache exhibited in the playing of two masters of classical music comes through in every detail. Brendel and Klien take me back to my LP days: some of my first records of Mozart were by these two. Everything sounds just right here, and I especially like the left-right separation of the two pianos. Most modern recordings choose a bigger sound stage with only a hint of separation between the pianos—a more natural sound for sure. The concerto is more like that, with the wonderful warm orchestral sound fully captured. The sonata has closer microphone placement. The interplay between the two pianos bounces back and forth clearly and is akin to actually playing the work.

Brendel (b.1931) and Klien (1928-91) recorded a lot of music together. In researching this I found nothing but laudatory comments dating back to the late 1950s about the work of both pianists. Many of their performances seem to have made their way to CD and can be found on a number of labels in different combinations. Tuxedo is a Swiss label. Short, relatively meaningless, and poorly translated notes certainly don’t detract from the performances. Despite the older sound, I will keep this around and listen to it often, simply for the joy of the music-making.

HARRINGTON

**MOZART:** *Piano Quintet*;  
**BEETHOVEN:** *Quintet*

Margarita Hohenrieder, p; Andreas Kissling, fl; Bernd Schober, ob; Wolfram Grohe, cl; Joachim Hans, bn; Robert Langbein, hn

Hanssler 98.055—54 minutes

Prize-winning German pianist Margarita Hohenrieder regularly collaborates with the wind soloists of the Staatskapelle Dresden,

and here they offer the quintets for piano and winds by Mozart (1784) and Beethoven (1797). A transcription for piano and wind quintet of the slow movement from the Mozart Piano Concerto 21 rounds out the program.

Despite some fine individual playing, the concert suffers from patchy teamwork and divergent agendas. Kissling, Schober, Hans, and Langbein fulfill their roles with great awareness and respect, but Grohe spoils otherwise nice blend and balance with a thin, shrill tone, loud volume in delicate textures, and careless tuning. Hohenrieder offers amazing clarity and technique, and she shines as both a soloist and ensemble member. At the same time her renditions are too dry and blunt, leaving the winds to find the magic and humor in the music.

HANUDEL

**MOZART:** *Piano Sonatas 7, 11, 15, 18*  
Christian Blackshaw

Wigmore Hall 78 [2CD] 93 minutes

It takes some courage to play a recital of four Mozart sonatas and nothing else, as Mr Blackshaw did for a January 5, 2013 concert at Wigmore Hall. And to perform them with such polite and unruffled serenity is almost a subversive act. Then to play all repeats, exactly as Mozart wrote the music, without adding ornaments or changing articulation from legato to staccato or from loud to soft on repeats, threatens the listener with that most unforgivable of secular sins: inducing boredom.

Yet Mr Blackshaw takes this risk, and if you surrender yourself to his pristine, sparsely pedaled, Apollonian vision, so strangely melancholy and valedictory, he makes time stand still, holds you spellbound. If you expect a surprise, a shock, some sort of novelty, you’ll soon be restless and distracted.

The audience is inaudible, inert, until it’s time to clap between sonatas; I wish that had been scrubbed—it ruins the mood set by the pianist.

The piano is a modern grand, of which Mr Blackshaw uses not half its dynamic resource, recorded closely yet with a warm sweet blanket of reverb to remind us we’re in a recital hall and not a studio. This set sells for the price of one disc.

WRIGHT

**MOZART:** *Piano Sonatas 10, 11, 12, 13, 14,*  
*15, 16, 17, 18*

Jeffrey Biegel—E-One 7758 [3CD] 221 minutes

The second installment of Biegel’s project to

record the Mozart piano sonatas gives us interpretations of Mozart's "mature" sonatas that are well-paced, clean, and graceful, and is among the best interpretations of Mozart I have heard recently. His approach to Mozart is effortless and understated, with spare pedaling. His elaborations and ornamentations in the repeats of 10 and 12 are tasteful and spontaneous, striking an appropriate balance between adherence to the score and adding the imaginativeness Mozart's works demand. I appreciate his attention to the "allegretto" of 10: III—it is often played too fast. Sonata 11 shows a warm sound, not to mention expressiveness.

I look forward to hearing the rest of the cycle.

KANG

**NATHAN:** *4 to 1; Oboe Quartet; As Above, So Below; 3 by 3; Tying; Ommagio a Gesualdo; Multitude, Solitude*

Peggy Pearson, ob; Joseph Alessi, trb; Mei Rui, p; Hugo Moreno, tpt; Momenta Quartet  
Albany 1586—71 minutes

Eric Nathan (b 1983) is a professor at Brown University, and he has an impressive list of composition prizes, commissions, and performances by major orchestras and soloists. Here are some of his solo and chamber works. The most amazing, *Three by Three*, is given an also amazing performance by Chinese-born pianist Mei Rui, for whom it was written. I begins with a blazing-fast and complex line, played several octaves apart by both hands, accents bringing out seemingly random pitches. The eventual counterpoint is just as remarkable as the unisons. II ('Lontano') is the opposite of I: calm, deep, and thoughtful, with beautiful, sustained sounds. III is a bouncy, whimsical Vivace.

Nathan's pieces for solo trumpet and trombone involve changing the instruments. 'Wind-Up', the first of three movements in *Tying*, has the very strong and skilled trumpeter Hugo Moreno playing fast scale fragments with a very quiet practice mute and making metallic clicks by loosening a valve cap. In 'Elegy for a Toy Soldier' he makes occasional odd sounds—small, seemingly distant—by removing a valve slide. 'Ventriiloquizing' calls for a wah-wah mute, half-valve sounds, and other fascinating sound effects. New York Philharmonic principal trombonist Joseph Alessi is soloist in *As Above, So Below*. He is a truly great player, so it is a treat to hear him play a quiet, thoughtful, unaccompanied piece. The

broken chords in the middle section remind me of Bach cello suites. The opening and closing sections involve lots of glissandos, abstract melodies, and the little sounds produced by the F-attachment with tuning slide removed.

The chamber works involve the Momenta Quartet. *Four to One*, which opens the program, has intense tone clusters and manic rhythms at first, then close and rapid imitation, and then a remarkable section with increasingly high harmonics. Angry group outbursts make the otherwise calm ending seem quite tense. The same effect—outbursts interrupting a mostly calm and lyrical oboe line—is heard in much of the quartet for oboe and strings, a 12-minute piece for Peggy Pearson with members of Momenta Quartet.

*Ommagio a Gesualdo* is based on 'Ahi, disperata vita', a madrigal by the radical renaissance composer. Only near the end is the connection obvious (and hauntingly beautiful), but a sense of experimentation and risk runs through the entire work. I am especially taken by the last half, which begins with fluttering trills at 3:42. Those quiet trills are eventually combined with harmonics, all of which increase and multiply, eventually becoming an otherworldly texture under the Gesualdo quote. For this five-part piece, Momenta Quartet is joined by violist Samuel Rhodes.

The big piece is the 15-minute *Multitude, Solitude*. The term "otherworldly" comes to mind again, in the eerie opening with high glissandos and in other passages where glissandos or high, sustained pitches underlie more definite pronouncements. The first half is very slow, the last very fast—until the strangeness returns for the last several minutes.

Eric Nathan is a gifted composer whose works are played here by first-rate performers.

KILPATRICK

**NIELSEN:** *Maskarade*

Denise Beek (Leonora), Ditte Hojgaard Anderson (Pernille), Anne Margrethe Dahl (Magdelone), Niels Jorgen Riis (Leander), Johan Reuter (Henrik), Stephen Milling (Jeronimus), Christian Demsgaard (Arv), Stig Fogh Anderson (Leonard), Danish Symphony & Choir/ Michael Schonwandt  
DaCapo 6.220641 [2SACD] 145:09

Having seen four different stagings of Nielsen's delightful comedy—two of them in Copenhagen—I have come to consider it one of my favorite operas. It pains me that it has not been taken up internationally. The supposed handicap of the Danish language is no excuse,

for there are at least two good singing translations in English.

Based freely on the play by Ludvig Holberg ("The Moliere of the North", he of the Grieg Suite), the plot is an amiable story of conflict between the generations and of the resolution of threats to true love. The crusty old burgher, Jeronimus, tries to scotch the romance that his son, Leander, has developed with unidentified Leonora, when they met at the latest youth craze, the masquerade parties. Leander's boisterous manservant, Henrik, a kind of Scandinavian Figaro, has a thing for Leonora's maid Pernille. And Leander's restless mother, Magdalone, wants to sample this new partying fad. Jeronimus gets little help in his obstructions from his bumbling servant, Arv. But all is resolved when everyone is thrown together at the latest masquerade, and it is discovered that Leonora is the daughter of the old man's friend, Leonard, destined as Leander's bride from the start.

The music is a joy from beginning to end, climaxing in the Act III masquerade festivities. There are many comic routines, a few musical parodies, some splendid songs and choruses, and not one but two charming ballet episodes: the 'Dance of the Cockerel' (often excerpted along with the sprightly overture), and the overlooked but wonderfully witty 'Ballet of Mars and Venus'. I can't understand how this bubbly masterpiece of lyric comedy has still not won over conductors and audiences.

There have been several earlier recordings of this opera, most with cuts of some degree or another. The trailblazer was a 1954 one made under Launy Grondahl, with what was then the standard cast lineup for Copenhagen productions. That eventually made its way into CD on the Danacord label, but had little circulation. The sound track to a 1964 television production, conducted by Paul Jorgensen, included in its cast Frans Andersson as an archetypical Jeronimus, and Ib Hansen as the standard-setter for Henrik; but it had only scanty circulation only in the form of "non-commercial" 2LP sets.

The first commercial recording was made under John Frandsen in 1977 and was issued first by Unicorn as a 3LP set (75006: J/A 2005). Hansen was shifted to Jeronimus, with stylishness but without his Henrikian spunk. The second commercial recording was led by Ulf Schirmer (Decca 460 227: J/F 2000). The playing and sound were much advanced, but Schirmer, a good Nielsen interpreter, could not quite match the stylistic authenticity of

Frandsen. And Aage Hugeland, who had a bit part in Frandsen's recording, had become an overblown Jeronimus.

All those recordings now are in the past, and this new one from DaCapo comes as a welcome fresh start. It is, indeed, a robustly valid replacement for its predecessors. It gives the full score and has a generally excellent cast, taken from the newest generation of Danish singers. Beck slips into some strained sounds as Leonora, but Andersen is just right as the saucy Pernille. Milling is the best Jeronimus since Andersson; and, even better, Reuter is the first Henrik to challenge decisively Hansen's classic characterization. I miss the clownishness of the earlier Arbs, but Damsgaard is more than just adequate. In sum, here we have the first cast that can generally be taken to replace the best ones of past recordings.

Schonwandt has not always convinced me as a Nielsenite, but he delivers a constantly lively interpretation here. Chorus and orchestra are incontestably authoritative. The sound is superbly vivid. The full libretto is given, with translation.

As I have said before, jaded opera lovers, who think there are no new discoveries to be had, should rush to secure this recording while it lasts. It, and the work itself, are irresistible!

BARKER

## NIELSEN: *Symphonies, all*

Gillian Keith, s; Mark Stone, bar; BBC Philharmonic/ John Storgards

Chandos 10859 [3CD] 3:52

## *Symphonies 2+6*

Stockholm Philharmonic/ Sakari Oramo

BIS 2128 [SACD] 65 minutes

"Feisty". Now that's a word I don't find myself using too often, but it's the adjective that comes to mind when I think of Nielsen's music—tenacious, spunky, energetic. But it can also be serene and dream-like. To interpret Nielsen's symphonies well a conductor has to be able to convey both, and on balance both Oramo and Storgards do it very well. As with any group of works like these, a "complete set" rarely contains top-choice performances of every work. For that you have to go out and collect recordings the old-fashioned way: one at a time. But overall, Storgards really has a handle on Nielsen's sometimes elusive idiom—the feistiness and the repose. Here's a short list of my favorite recordings and how these new ones stack up:

2: Morton Gould (RCA). Oramo nearly matches Gould's exuberance, unforced humor, and lyricism. Actually, in I Oramo is almost too exuberant, but he compensates for it in a stunningly beautiful slow movement (III), which is good because the finale again rivals Gould for rambunctious verve. This is a confident, sure-footed performance led by a conductor who knows exactly where the music is supposed to go. The Stockholm Phil is not quite the CSO of the 1960s; that's not surprising, but what is surprising is how darned close it comes in power and brilliance. Storgards and the BBC players are only half a length behind Oramo & Co. in the intensity of their performance, which is superb in its own right.

3: Bernstein (Sony). Lenny might have the edge in extroverted enthusiasm, but Storgards has the better recorded sound, orchestra, and soloists. The only flaw is that Storgards rushes the beautiful, bucolic slow movement just a bit. Even so, I may have a new favorite.

4: Martinon (RCA). Storgards has propulsive energy and heroism and lyricism aplenty—just not quite as much as Martinon's truly inextinguishable life-force. But then who does? So many conductors have tackled the Fourth and left recordings that litter the cutout bins like the carcasses of horses in the wake of a retreating army (cough! Karajan. Cough!). It's good to hear a new performance that comes as close to Martinon's all-encompassing vision as this one.

5: Bernstein (Sony). While the first four symphonies are in fairly conventional four-movement formats, this one has a far more unusual, free-flowing structure. It's a series of episodes. And it's another work that's gotten the better of more than one conductor—but not Storgards. He doesn't quite have Bernstein's handle on where each episode is going and how one leads organically to the next, but this is still a rewarding performance. I detect a bit more gear-changing and effort at maintaining the thread than in other performances (most recently Osmo Vanska with the BBC Symphony). But this is still a powerful Fifth worth hearing.

I'm less familiar with Symphonies 1 and 6, though I find Storgards's Mendelssohnian take on the First an exciting if occasionally too hurried ride. Like many composers, Nielsen evolved to a knottier, more introverted idiom for his last symphony, but that does not mean he had mellowed. The work's name, *Sinfonia Semplice* is deceptive, perhaps an intentional joke on the composer's part. It's anything but

“simple”. It's dense and diffuse, wry and somber, mercurial and saturnine—often all in the space of a couple of minutes. So it's a tough nut for any conductor to crack, a work that has licked some masters who were rarely outmaneuvered by any score (Ormandy comes to mind).

The good news is that both Oramo and Storgards get the drop on the Tricky Sixth. They both make it seem coherent, though Oramo is more on the mark, especially in the long, gangly first movement. He makes the Sixth sound like a natural successor to the Fourth.

Bis's hybrid SACD sound is thrilling, with vivid instrumental color and impressive spatial placement of instruments. Chandos is not far behind, which is impressive given that it's standard CDs. Both offer solid, non-booming bass and a pleasant lack of harshness in the upper registers. The Oramo disc is the third installment in a series covering the Nielsen symphonies. It makes me want to seek out volumes 1 and 2.

HANSEN

**NYSTROEM:** *Piano Concertos*; see MANKELL

**OESTERREICH:** *Psalms & Cantatas*

Weser-Renaissance Bremen/ Manfred Cordes  
CPO 777944—67 minutes

Georg Oesterreich (1644-1735) served as chapel master at the ducal court of Schleswig-Holstein-Gottorf. His most important contribution to the history of music appears to have been the large personal library of music he amassed in the course of his career. According to Konrad Küster, “it is our main source of information for the whole of Central European music from that period”. Yet he was also a composer in his own right. His studies in Leipzig and his time in Hamburg and Wolfenbüttel brought him into contact with opera and the Italian music of the time. He brings those influences to bear in this program of Latin psalm settings and German cantatas.

Each of the five works is substantial and gives listeners a good sense of the state of vocal concerto writing around the turn of the 18th Century. They each involve varying numbers of solo voices and instruments over a continuo part; and all but one is in German. *Sie ist Fest Gegründet* and *Dixit Dominus Domino Meo* are psalm settings. The latter is noteworthy for the virtuosic passagework for bass voice. *Herr Jesu Christ, Wahr' Mensch und Gott* is a chorale cantata composed for the

funeral of Duchess Friederike Amalie in 1704. The hushed chorus and pulsing chords by the strings at the end, on the words “bis wir entschlafen seliglich” (until we blissfully fall asleep) must have given its first audience touching consolation. *Und Jesus Ging aus von Dannen* derives from Matthew 15:21. The “Trauerkantate” *Der Gerechten Seelen Sind in Gottes Hand* is the most effective work on the program. Its difficult counterpoint and dissonant chords bring out the anxiety inherent in the text, which contemplates the earthly suffering of the ignorant while God spares the righteous. The performance is very fine. Texts and notes are in English.

LOEWEN

**ORNSTEIN:** *Piano Quintet; Quartet 2*  
Marc-Andre Hamelin, p; Pacifica Quartet  
Hyperion 68084—73 minutes

Leo Ornstein's dates of 1893 to 2002 are not a misprint; he lived to be 108 and may be the only composer to live in three different centuries. He was a leading avant-garde figure of first quarter of the last century. Along with creators like Henry Cowell, he pioneered the use of tone-clusters in his keyboard works. Eventually he modified the technique, noting that “After I've lain down on the piano keyboard and sounded all the notes, what then?”

These works date from the late 1920s. The quintet has passages that may be a tribute to Bartok. I is lively, jagged accents alternating with consolingly melodic pages. Ornstein's ostinatos often stress the strong beat like Hungarian speech. There's a reflective center section of no small beauty, with excellent instrumental voicing. II begins with a melismatic, eastern European-sounding melody played over tone-clusters. The movement has a wealth of harmony and instrumental color, ending in parallel bands of bitonality. III relies on a theme with motor rhythms like the recurring figure in a rondo. Relief episodes flirt with cabaret music. It'd be curious to know if a late 1920s audience would have caught the pop stuff amid the clamor. The movement ends with a recap of the theme from I, subtle yet carefully prepared so an attentive listener can get it. The work ends in ethereal beauty.

Quartet 2 sounds like a return to earlier chamber work by Schoenberg. It too uses Hungarian-inflected material. III, marked “very fast and fiery”, has cross-rhythms overlaid by a fanfare in strict two-beat rhythm. The music becomes impassionedly lyric; even a quiet relief passage is intense. After an allegro

with a chopping five-beat pulse, a peaceful ending achieves resolution.

This music is terrific—vital, yet thoughtful. It's real modern music from the very core of an innovator, not just the work of someone who studied how to be modern. The movements in both pieces have an underlying tempo, but also subdivide into slower or faster sections, needing attentive pacing to stay coherent. The artists here are more than up to the job. Their interpretations manage the many gear changes, and their control of the constant meter shifts at all times sounds “right” resulting in performances that expose every virtue in the music. Recorded sound is lifelike.

O'CONNOR

**PAER:** *La Passione di Gesu Cristo*  
Valentina Coladonato, Valentina Kutzarova, Enea Scala, Alvaro Lozano; Stagione Armonica Chorus; Orchestra of Padua & Veneto/ Sergio Balestracci  
CPO 777 698—70 minutes

Ferdinando Paer (1771-1839) began his career as an operatic composer in his native Parma and a conductor in Venice. He moved to Vienna in 1797, where he won the admiration of Beethoven. There were also professional activities in Prague and Dresden before Paer went to Paris in 1807 to assume a position in the Napoleonic court. He succeeded Spontini as director of the Italian Theater in 1812 and later taught composition at the Conservatoire.

The Passion oratorio is probably the one briefly referred to in the register of the Vienna Tonkünstlersozietät as part of a charity benefit concert on Palm Sunday of 1803. The libretto is by the cleric Pietro Bagnoli (1767-1847) from Pisa, who was commissioned by the Empress Maria Theresa to write “some dramas” that were never published in Vienna. The earliest extant sources for the libretto are bilingual booklets produced for later performances at Dresden in 1811, 1818, and 1822.

Bagnoli clearly took as his model the Passion oratorio libretto by Pietro Metastasio, first set to music by Antonio Caldara in 1730 and by dozens of other composers after that. (*New Grove* lists 48 settings from the 18th and early 19th Centuries.) In both librettos, the events of the Passion are not depicted as an unfolding drama, but in the form of a dialog among four biblical characters that takes place late on Good Friday, after the body of Jesus has been placed in the tomb. The dialog is highly stylized and artificial declamation. In Metastasio's libretto, the four characters are Mary Magdalen, John, Peter, and Joseph of Arimathea. A

sub-plot concerns Peter's guilt and shame at having denied Jesus. The four characters in Bagnoli's libretto, with their voice parts as set by Paer, are John (soprano), Mary Magdalen (mezzo), Nicodemus (tenor), and Joseph of Arimathea (baritone). Obviously Bagnoli's choice of characters does not allow for Metastasio's sub-plot, but Joseph predicts the Resurrection, and all the characters speak of the judgement that will fall on those who condemned Jesus and put him to death.

One notable difference between the librettos concerns the use of the chorus. In most Italian oratorio the chorus plays a minor role, often no more than a brief set piece to conclude the (usually) two parts of the composition. In Bagnoli, as set by Paer, the chorus is an almost constant presence, often offering commentary as part of solo arias and ensembles. Is this an accommodation of Viennese taste? Certainly Paer's exposure to Viennese influence affected his compositional style in more subtle ways through a keener sense of musical form and use of the orchestra. In this work he makes very effective use of orchestral wind colors but without ostentation. All of this is wedded to a melodic freshness that program annotator Carlo Vitali attributes to the Neapolitan tradition. He writes, "Paer's music thrives not so much on manifestly tragic accents as on the seductive appeal of long and flexible melodies." The music in this oratorio is certainly serious, but predominantly reflective and gentle. I would guess that most listeners will find the work a delight, especially ones with a special interest in the period.

The performance is impressive. I am unfamiliar with any of the young soloists, but they all have light and lyrical operatic voices that are well suited to the music. There may be a few vocal rough places, but they are rare. The orchestral playing is smooth and polished, and the recorded sound is quite luscious. Sergio Balestracci is a specialist in Renaissance and baroque music and a pioneer in the revival of this repertory in Italy. As a musicologist he has prepared many modern editions of early music. He has been associated with the ensemble La Stagione Armonica since 1996 and currently serves as their artistic director.

GATENS

## PAGANINI: *19 Caprices*

Marieke Schneemann, fl  
Brilliant 94627—72 minutes

Dora Seres on Hungaroton (Jan/Feb 2015) blew me away and set a superhuman standard

of comparison. Here comes Marieke Schneemann playing an 1860 wooden instrument with expression and character: note No. 13, 'The Devil's Laughter' and the imitation pizzicato elsewhere. She moves adeptly through wide intervals and has an excellent command of the instrument, but the sound has far less body than Seres on her modern Muramatsu. If you'd like a second recording of these on flute, Schneemann's approach is conspicuously well thought-through; but if you want one recording, the choice is still obvious. Hear Dora Seres and be dazzled as you never have before.

GORMAN

PANUFNIK: *Symphony 10*; see DAVIES

**P**ART: *Fratres; Festina Lente; Cantus in Memory of Britten; Silouans Song*—Various performers—ECM 23825 [2CD] 142 min

Manfred Eicher has selected (a more pretentious, less careful writer would say he has "curated") a program of works from Pärt's ECM releases. I can remember how moved I was, in 1984, when my friend Scott Pender played the Kremer-Jarrett performance of *Fratres*, which I believe was the first release of his music; and I was so bowled over by the *Cantus* that I didn't listen to the rest for a long time. In London I heard an early performance of the St John Passion, which impressed me greatly, and later performed at Eastman the wonderfully mysterious—and ridiculously easy—prepared piano part in the double-violin concerto, *Tabula Rasa*. These early pieces are wonderful. In the later works, as a rule, I'm not as convinced.

Beautiful as these performances are, they are not very dear to me; for one thing, they're expressively distant; this may or not be appropriate for Pärt, who does have a very remote, saintly air to him in person. And frankly the emotional range of his music is simply not wide enough for me any longer; I want music that articulates more of the human condition—its joy, comedy, and perhaps its paradoxical capability for depravity—than I can get from Arvo Pärt, at least in the type of performances that his music seems to inspire. (Gidon Kremer's solo fiddle *Fratres* is one great exception.) I also believe that, since most of Pärt's steadfast loyalists probably already own these releases, it's more than a little cynical of ECM to offer them up again at its exorbitant prices.

HASKINS



## **P**AULUS: *Choral Pieces*

True Concord Voices & Orchestra/ Eric Holtan  
Reference 716—66 minutes

A dozen choral works by the late Stephen Paulus, who passed last year as a result of a stroke suffered in 2013.

*Prayers and Remembrances* (2011) are seven pieces for chorus and orchestra written for the 10th anniversary of the 9/11 tragedy. Beautiful and moving, on texts by Henry Vaughan, St Francis of Assisi, Shelley (a gorgeous setting of 'Music, When Soft Voices Die'), and Blake, with a couple biblical excerpts and a Navajo prayer thrown in, the pieces express the feelings surrounding that awful day with great profundity. This stands as one of the most effective statements on the topic—optimistic, joyous, and prayerful as opposed to mournful and tragedy-stricken. Thoroughly tonal and audience-friendly and beholden to the English choral tradition, the pieces can all be easily transferred to other contexts, and probably will be, especially in conservative academic settings.

The remaining pieces are from various sources. A lovely setting of *Nunc Dimittis* (2008, rev. 2013), in English, for a cappella chorus, should take its place in the service. 'The Incomprehensible' (2009, Isaac Watts text) is scored with oboe and harp. The coda contains a quote from the HBO series *Six Feet Under*. 'I Have Called by Name' (2010) refers to Jacob, representing Israel. 'Little Elegy' (2010), by Elinor Wylie, is a particularly beautiful piece again for a cappella chorus.

But best of all *When Music Sounds* (2012), also for a cappella chorus on an exquisite text by Walter de la Mare, turns out to be a magnificent requiem ironically for both Paulus and the commissioner of all of this music, Mrs. Dorothy Vanek, a beloved local philanthropist known as "Tucson's savior of classical music". More power to her, and she must be very pleased with these results of her efforts. Glorious singing by this fine group. All texts.

GIMBEL

## **P**HILIDOR: *Les Femmes Vengées*

Claire Debono (Mme Riss), Pascale Beaudin (Mme la Presidente), Blandine Staskiewicz (Mme Lek), Jeffrey Thompson (Riss), Antonio Figuerna (President), Alex Dobson (Lek); Opera Lafayette/Ryan Brown—Naxos 660353—67 minutes

Although unknown by most, *Les Femmes Vengées*, Philidor's (1726-95) opera-comique, has lived on in an ironic kind of way. *Les*

*Femmes* was a huge success at its premiere (Paris: Comedie Italienne, March 20, 1775)—a success much needed by Philidor. None of his ten operas had done well since *Tom Jones* ten years before. *Les Femmes* was still being performed three years later when Mozart visited Paris in search of employment. He probably attended a performance, and if so he must have enjoyed it. The attentive eye will notice a marked similarity in structure between *Les Femmes* and Mozart's *Così fan tutte* of 1791. The same distribution of voices is common to the two works. Conductor Brown has even suggested that *Les Femmes* would make a fascinating third act for *Così* after the couples had been married several years. Opera Lafayette has performed the two works in tandem—separate evenings: a double bill would be far too long. But the two works used the same set. The matter of influence is subject to heated debate. Would Mozart still be influenced 13 years later? Or was it *Così*'s librettist Lorenzo Da Ponte who was influenced? Or was it just coincidence? The subject of loving couples in dispute, infidelity, and forgiveness was not a rarity at the time.

This is not to say that *Les Femmes* is the equal of *Così*, though it is a most charming and tuneful work. This is smiling music. Ensembles abound: three duets, three trios, one quartet, and one sextet. The orchestra indulges in an often chugging accompaniment. The singers are a finely matched set, blending well in the frequent ensembles, with enough individuality in their solo forays. The orchestra is a delight too.

A French and English libretto is on the Naxos website.

PARSONS

## **P**OLEDOURIS: *Conan the Barbarian*

Phillip Pester, org—Naxos 573444—64 minutes

This is the performer's transcription of the score from the 1982 film. He plays on a 1998 Glatter-Götz/Rosales organ in the Claremont United Methodist Church of Christ in Claremont California. Despite the notes trumpeting "the idea of playing a classic film score on the instrument as a new approach to the future of the pipe organ", my question is why? The music is not very interesting, and the recorded organ sounds closely miked and unsatisfying. As Naxos has decided to do no more organ recordings, why is this released when there is still plenty of significant repertoire to be recorded?

DELCAMP

**PORPORA:** *Vesper Psalms & Nunc Dimittis; Crimen Adae Quantum Constat; Vigilate, Oculi Mei*

Paola Crema, s; Maria Zalloni, mz; Harmonia Chorus; I Musicali Affetti/ Nicola Ardolino & Michele Peguri—Brilliant 95159—66 minutes

For most of us, Antonio Vivaldi is the first name that springs to mind when we think of music at the Venetian charitable institutions for girls (*ospedali*) in the 18th Century. There were, of course, many other musicians involved with these foundations, and one of the most eminent was Nicola Porpora (1686-1768). He was born in Naples, where he first acquired a reputation as a composer and voice teacher. His early career took him to Vienna, Venice, and London. He was one of the composers who introduced the Neapolitan style to the Venetian public. After his time in London, he returned to Venice in 1742 as chorus master at the Ospedale della Pietà. From 1744 to 1747 he held the corresponding position at the Ospedale dei Poveri Derelitti, better known as the Ospedaletto. Most of the pieces on this recording—four Vesper Psalms and the canticle *Nunc Dimittis*—were written at that time for that choir. Also on the program are a motet for two voices and continuo, ‘*Crimen Adae Quantum Constat*’ (Vienna, 1754) and a solo motet, ‘*Vigilate, Oculi Mei*’ (Rome, 1712). By all accounts the musical conditions at the Ospedaletto were in a state of great disorder on Porpora’s arrival, but if the technical challenges of the music on this recording are any indication, he was able to bring about a dramatic improvement in a very short time.

In his notes, director Nicola Ardolino cites the English writer John Brown (1715-66) to the effect that “in Italy church music, like opera, is considered more a matter for pleasure than for devotion”. According to Ardolino, Porpora’s Vesper Psalms for the Ospedaletto represent the new taste in music of the Neapolitan school. The music is indeed delectable, but I cannot say that I find it irresistible or memorable. Porpora was a consummate professional who could turn out a product of high technical quality even if not exempt from the charge of superficiality. Occasional turns of phrase remind me of Porpora’s fellow Neapolitan, Pergolesi.

The performances here are at best respectable, but certainly not of the highest standard. They fall well below the artistic level of a comparable recording by Andrew Parrott and the Taverner Consort and Players of works

for female voices by Vivaldi including the Gloria (R 589) and Magnificat (R 610b) (Virgin 59326; March/April 1995). Soprano Paola Crema brings an almost girlish quality to her performances with a tone that is bright, light, and sometimes a trifle breathy. Mezzo-soprano Maria Zalloni sings with a more mature tone, but the two voices combine well in the motet for two solo voices.

This appears to be the first release in a series of recordings of music written for the Venetian *ospedali* under the general title *Alle Figlie del Coro*. Michele Peguri edited the unpublished psalms of Porpora for these performances. The psalm *Confitebor* is claimed as a first recording. Texts and translations are not given in the booklet, but can be obtained at the label website.

GATENS

**PROKOFIEFF:** *Symphony 3; Scythian Suite; Autumn*

Sao Paulo Symphony/ Marin Alsop

Naxos 573452 [CD] & NBD 47 [Blu-ray] 61 min

Breathtaking—both the performances and the sound. I listened to the Blu-ray and was bowled over by the openness and the lack of “digital fatigue” from listening beginning to end. Along with everything else Naxos is now also an audiophile label!

Over the years my default recording of the symphony has been Jarvi (Chandos) because it’s the one I picked up when Prokofieff Thirds were not exactly thick on the ground. This may be my new favorite. The composer culled the music from his opera *The Fiery Angel* and reworked it into a symphony. Some performances show the seams, but not this one. Alsop keeps a firm hand on the line, letting the music drive forward when it’s supposed to but not short-changing quieter, more introspective moments. The Sao Paulo Symphony plays spectacularly, a world-class ensemble. The final minute or two of IV are hair-raising, and the clean high-definition sound lets one crank the volume without hurting the ears.

With the *Scythian Suite* the situation is similar, though slightly less clear-cut. There are a lot of recordings of this work, with Abbado (DG) and Jarvi (Chandos) at the head of the class. Alsop is hardly second-rate, particularly effective in the pounding second movement (“The Enemy of God and the Dance of the Spirits of Darkness”) and the evocative III (“Night”). *Autumn*, a short, moody tone poem, is sandwiched between the main works and is

a refreshing respite from the delicious barbarism of the *Scythian Suite*.

Releases like this are reassuring. We are often told that the classical music record business is dead. Articles on that theme, not to mention a huge amount of chatter in the Internet “blogosphere” have been telling us that for at least 20 years. And yet, new recordings keep getting made and released. My response is, “If the industry’s so dead, how do you explain Naxos?” Maybe the large media companies that own (or owned) the old, famous labels we remember from years ago just weren’t interested enough to exert the effort to stay in the industry. Whatever the case, Naxos has gone from a purveyor of decent performances in pretty good sound at economy prices to the world’s most comprehensive classic music catalog AND a serious audiophile label.

HANSEN

**PROKOFIEFF:** *Piano Sonata 8;*

see MOUSSORGSKY

**P**UCCINI: *arias*

Jonas Kaufmann; St Cecilia Orchestra/ Antonio Pappano—Sony 9249—61 minutes

Without question, Joyce Kaufmann is the leading tenor in the world today. He has the sex appeal of Corelli, the range and versatility of Domingo, and the musical taste of Gedda or Bjoerling. What’s not to like? He is at home in both Wagner and Italian opera. He has already recorded discs devoted to Verdi and Wagner, and now he has turned to Puccini, just a few months before the new production of *Manon Lescaut* at the Met.

Here we have arias and scenes from 11 of the 12 Puccini operas. (*Suor Angelica* has an all-woman cast.) The arias from *Le Villi* and *Edgar* are rarely performed, so it is good to have such an artist record them. Kaufmann’s voice is far too heavy for Rinuccio in *Gianni Schicchi* and probably a bit too heroic for *Rondine* or even *Butterfly*, but again it is good to hear excerpts with such a voice and such interpretive excellence. For Des Grieux and Rodolfo, he sings duets with Kristine Opolais, his Met *Manon*. These selections are nearly perfect, with Ms Opolais sounding better and more fully in control of her voice than when I heard her *Rondine* at her Met debut. Some people will perhaps quibble that Kaufmann does too much soft singing in these duets, but no one can fault his tone or control. *Manon Lescaut* should be a great hit this winter.

Kaufmann is at his best in Puccini’s most dramatic roles. I have seen him in *Tosca* at the Met; he is simply the best Cavaradossi I have ever seen. And his voice is ideal for Luigi in *Tabarro*, Dick Johnson, and Calaf. He has sung Johnson is Europe, and I’m sure it’s only a matter of time before he appears in *Turandot*.

The accompaniments under Antonio Pappano are fine. The booklet contains texts and Kaufmann’s interesting comments about each selection. There may be one or two people out there who aren’t huge Kaufmann fans, but most of us mortals can only celebrate such an artist.

SININGER

**P**UCCINI: *Tosca*

Tamara Milashkina (Tosca), Vladimir Atlantov (Cavaradossi), Yuri Mazurok (Scarpia); Bolshoi Opera/ Mark Ermler

Melodiya 2359 [2CD] 114 minutes

Many recordings of *Tosca* exist, of course, and each lover of this opera probably has his favorite. Many people regard the classic Callas-Di Stefano-Gobbi recording as the gold standard, but other very good—even great—recordings exist, with Price, Tebaldi, Milanov, Caballé, Kabaivanska, and more. This 1974 Bolshoi recording will not replace any of those classics, but it is a very respectable production.

The best performance comes from Yuri Mazurok, the Scarpia. Mazurok’s baritone has a lean sound, not plush and beautiful like Leonard Warren or Robert Merrill, but more like the very accurate, pointed sound of Tito Gobbi. Like Gobbi, Mazurok brings considerable dramatic skills to the role. His would be a Scarpia welcome in any opera house. He enjoyed a career far beyond Russia.

Like Mazurok, Vladimir Atlantov often sang outside Russia, including the Met. His Mario reveals a bright, almost steely, tone in his lower range with a top where the tonal brightness makes for a really Italianate sound. Again, he could hold his own with most tenors of his day. His singing brings out Cavaradossi’s passion, and—like many tenors—he likes to hold some high notes a little too long. Curiously, the long high notes occur mostly in Act I, but in Act II he does not overdo the ‘Vittoria’. His softer singing, as in the Act III duet, proves effective.

The *Tosca* is Tamara Milashkina, a Russian soprano I have not encountered before. Hers is a very acceptable performance, but not quite in the league with her co-stars. She has a

big voice with a mezzo quality—somewhat typically Russian—and a secure, if not totally beautiful, top. At first her voice seems a bit monochromatic, but she delivers a good ‘Vissi d’Arte’ and sounds as if she acts well.

The chorus and orchestra perform well under Mark Ermler. The tempos are mostly standard, but the opening chords of the opera are very slow, and sometimes Ermler likes to speed up the “local color” parts (the Sacristan’s entrance and later celebration) and dawdle a bit with Puccini’s big melodies (the Act I love duet). A tiny cut is restored after ‘Vissi d’Arte’. A minor point: the Act III shepherd boy sounds a bit harsh; he would be better as the whiny kid in Act II of *Boheme*.

All in all, a good, often exciting performance. The booklet contains a synopsis, a short essay, and timings, but no text or bios.

SININGER

**RACHMANINOFF:** *Liturgy of St John Chrysostom*

Berlin Radio Choir/ Nicolas Fink  
Carus 83407—59 minutes

So what if Rachmaninoff’s much more often-performed (and recorded) *Vespers* is considered his finest unaccompanied large-scale choral work? His setting of the Russian Orthodox liturgy—largely inspired by Tchaikovsky’s chant-based setting of it—was how the latter Russian master cut his teeth on larger-scale choral composition, and the *Vespers* probably couldn’t have been written without it.

As with Tchaikovsky’s rich and harmonically daring setting of the liturgy, this one also ran afoul of the hidebound Russian Orthodox hierarchy, which condemned its “modernistic spirit” and banned its use in formal services. And, as the composer did little to defend or promote the work, it quickly slipped into obscurity. It was rediscovered (and reassembled from part-books) in 1988.

If you love the *Vespers*, you’ll love this choral extravaganza, too—though maybe not quite as much. It’s a very beautiful and intensely spiritual work that will take listeners straight to choral heaven. Maestro Fink’s sonorous and accomplished Berlin Radio Choir does a grand and inspired job of it, practicing today’s predominant stylistic approach to Russian choral music that combines Russian choral depth and richness (and solid bass sonorities) with Western technical finesse. The sound quality is excellent, and the booklet has everything you need to get the most out of the music.

If you haven’t heard this gorgeous piece, prepare to be sonically and spiritually transported.

KOOB

**RACHMANINOFF:** *Piano Concertos 2+4*  
Sequeira Costa; Royal Philharmonic/ Christopher Seaman—Claudio 6027—60 minutes

This is volume 2 of Costa’s 1993 recordings of all the Rachmaninoff Concertos and Paganini Rhapsody. The CD itself is mislabeled Volume 3, but all of the packaging is correct. There is a minimal, but interesting booklet essay on the music, but no information about the pianist, conductor, and orchestra. In fact, the back cover gives more information on the software and equipment used for the mastering of the disc and other production credits than about the performers. Claudio’s sound is quite good, and so are the performances.

Costa was born in 1929 in Angola, but resident in Lisbon from the age of 8. He was a student of Vianna da Motta for 10 years until 1948, then following his death, he continued his studies in London, Paris, and Switzerland with Mark Hambourg, Marguerite Long, and Edwin Fischer. Shostakovich invited Costa to be a member of the jury for the first Tchaikovsky competition, and he has served another six times. He was a Professor of Piano at the University of Kansas. In addition to the Rachmaninoff concertos, he has also recorded the complete Beethoven sonatas.

Concerto 2 vies with Tchaikovsky’s Concerto 1 for the most popular and best known piano concerto. Almost no one with even a passing acquaintance with classical music would fail to recognize the big tunes and brilliant writing. The story behind its composition is almost as well known: depressed by the failure of his Symphony 1, Rachmaninoff regained his compositional confidence through a series of hypnotherapy sessions with a Dr Dahl (to whom the concerto is dedicated).

Costa’s performance is solid as a rock, without either the historic romantic over-indulgences or more contemporary tendencies to play it very straight and fast. The balance with orchestra is good, and Seaman fully supports the pianist and takes charge where appropriate.

There are now three different versions of Concerto 4 published and recorded. Most are of the final 1941 revision, played here. It is the one Rachmaninoff recorded that year with Ormandy and the Philadelphia Orchestra. Later the composer actually performed the

second version (1928) far more often. The first version has really only come to light in the past decade or so when the original manuscript was released by the Rachmaninoff estate for publication. It is the one premiered by the composer, Stokowski, and Philadelphia on March 18, 1927 and was only performed three times. Poor critical response and Rachmaninoff's lack of confidence in the work made for a number of cuts and revisions before its first publication in 1928. A number of prominent pianists, including Ashkenazy, have indicated that the original and longest version is the best. (He has made four recordings: two as pianist—both final version—and two as conductor: first and final versions.

Costa's Concerto 4 is in the same manner as his 2. His solid straightforward way with this music allows it to speak for itself, which results in a performance I will return to. Rachmaninoff was aware of all the trends in music back in the 1920s when this work was taking shape. He was present at the premiere of *Rhapsody in Blue*, liked Art Tatum and knew Debussy's, Prokofieff's and Stravinsky's music. Perhaps the weakness of Concerto 4 is the juxtaposition of a number of styles, without fully embracing any. Costa balances these differences, playing to each one's strengths. Even though my CD collection hardly needs another set of Rachmaninoff concertos, I will treasure this series.

HARRINGTON

## **RACHMANINOFF:** *Variations* *Paganini, Chopin, Corelli;*

**TRIFONOV:** *Rachmaniana*

Daniil Trifonov, p; Philadelphia Orchestra/ Yannick Nezet-Seguín—DG 479 4970—80 minutes

Here we have all of Rachmaninoff's Variations on one disc: logical, and to my knowledge, a unique compilation. Add to this a little bit of idiomatic fluff by the brilliant young Russian pianist and you have just under 80 minutes with 73 tracks. Trifonov (b.1991) was already being noticed and placing in competitions when, in 2011, he won both the Arthur Rubinstein competition in Israel and the Tchaikovsky Competition in Moscow. He has been studying with Sergei Babayan at the Cleveland Institute since 2009. This disc is his third for Deutsche Grammophon.

In 2014 Trifonov played Rachmaninoff's Concerto 1 with the NY Philharmonic. This past year, in November, he played no less than 14 concerts with the same orchestra as part of a Rachmaninoff Festival: Concertos 2, 3, 4, and

the Paganini Rhapsody, plus a chamber concert with musicians of the orchestra—all in three weeks! His capacity for delivering great performances of some of the most difficult music in the repertoire is nothing short of amazing.

It is perhaps fitting that this was recorded in Philadelphia, with the orchestra that Rachmaninoff considered the best in the USA. Stokowski and Ormandy were the conductors back when Rachmaninoff recorded his concertos with them. The *Rhapsody on a Theme of Paganini* had its world premiere in 1934 at the Academy of Music with Stokowski on the podium. The young (b.1975) Philadelphia Music Director, Yannick Nezet-Seguín, shows the kind of ability to work with a soloist that I remember seeing in Ormandy's final years with the orchestra, right about the time the current director was born.

This is a top-notch recording and performance, with just the right personal touches to make it memorable. I must single out for the Philadelphia first chair wind players—oboe, bassoon, clarinet, flute, and horn—who all have wonderful little solos. I would like just a bit more of the old Philadelphia string sound, especially in that 18th Variation. Today's sound is less warm and lush, more precise, clean and clear. Trifonov, as expected, has all of the technique anyone could want and a musical sense that is essential in this music.

We are given Rachmaninoff's two other major works in variation form—a remarkable way to gauge development with similar compositional techniques. The Corelli Variations (Op. 41, 1931) are from the same time period as the Paganini ones (Op. 43, 1934), and are often seen as the solo piano draft for the piano and orchestra masterpiece. With this recording I see and hear some elements common to all three works. The Chopin Variations (Op. 22) date from 1903, that very fertile compositional time frame that saw the Cello Sonata, Concerto 2, Suite 2 for two pianos; Songs, Op. 21; and Preludes, Op. 23. I find it very telling that all three sets of variations come to a beautiful, melodic and romantic variation in the key of D-flat about two thirds of the way through. After a full cadence in D-flat, each switches (in just a few beats) to the key each work will end in—C, D minor, A minor—and the tempo speeds up. Rachmaninoff also uses cadenzas to break up the regularity of the themes in all three works. Other similarities exist between the two solo works. An extended tonic pedal point is used at the transition between the

final variation and the coda in each work. The Chopin Variation 13 uses the same compositional devices as Corelli Variation 4. I recall a teacher suggesting that comparing these three works would be a great topic for a big paper.

Trifonov plays both solo sets of variations as well as I would expect from much more mature pianists. I disagree with some of the liberties he takes with the Chopin set. The composer notes that variations 7, 10, 12 and the coda may be omitted. Trifonov omits variation 11 and the first 23 bars of variation 12, along with variations 18 and 19. In place of the coda, he repeats the original Chopin Prelude in C minor that is the theme. I am actually comfortable with that choice since the coda is simply a brilliant page of music tacked on to a perfectly satisfactory quiet ending, probably as an applause-getter. The Corelli set also has a number of variations noted by the composer as “may be omitted”, but Trifonov plays them all.

I now understand how NY Philharmonic Music Director Alan Gilbert made the decision to have the Rachmaninoff Festival last November with just one pianist. I have seen or been a part of two other groups of Rachmaninoff concerts where three or more concertos were performed by different pianists. Devoting that large a chunk of the NY Philharmonic schedule to one composer and one pianist has to be almost unprecedented. It does make me feel and hope that this current disc is only the first of a complete set.

HARRINGTON

## **RAMEAU:** *Anacreon*

Matthew Brook (Anacreon), Anna Dennis (Chloe), Agustin Prunell Friend (Batile); Age of the Enlightenment/ Jonathan Williams  
Signum 402—50:19

Why would a composer, and an aging one at that, write two short operas on the same subject, but to two different librettos, within three years of each other? Well, each is an *acte de ballet*, designed to be performed jointly with one or more single-act pieces. So there must have been factors of immediate theatrical opportunity.

But Rameau plainly did feel some fascination for the the semi-mythic character of Anacreon, the ancient Greek poet who celebrated drinking and drunkenness. That image is the theme of the second of the two works that Rameau created under the same title. The *Anacreon* of 1757 was written to a libretto by Pierre-Joseph Bernard, and it involves efforts to persuade the poet that his drinking excesses

are destroying him. That flimsy charmer was recorded by DG in 1995 in a concert performance under Marc Minkowski—not long ago reissued by Brilliant (93930: M/A 2011).

The earlier work, which I suppose we could call Rameau's *Anacreon I*, was composed for a production in 1754, setting a text by a frequent collaborator, Louis de Cahusac. Its “plot” is a little more developed: wise old Anacreon runs an Academy of Poetry, and two of his young protégées are Bathyllus (Batile) and Chloe. Those two are good friends, but Anacreon knows they really love each other: to make them recognize that, he contrives to pretend his own amorous interest in Chloe, provoking the young man's jealousy.

It is a gently touching little plot, in its own terms, but it is also a nice frame to hang some lovely vocal numbers and lively dances on. And this elegant fluff is given a charming performance. The three singers are accomplished vocally and capture the personalities they portray. Chorus and period orchestra are stylish. The booklet gives very thorough notes, full libretto, and English translation.

This recording is apparently the work's recorded debut. If not a top-drawer masterpiece, it comes to fill worthily a gap in the swelling discography of Rameau's theatrical works.

BARKER

## **RAVEL:** *Daphnis & Chloe*

WDR Radio Chorus; Beethoven Orchestra of Bonn/ Stefan Blunier  
MDG 937 1863 [SACD] 59 minutes

This is a perfectly fine traversal of Ravel's score. The playing is excellent, and the conducting has some personality. In a score that can too easily get soupy, Blunier's reading has backbone. The Beethoven Orchestra is a large one, thus the string sound really has body—no Authentic piffle. The SACD sound brings out Ravel's numerous details. If you get this recording, you'll be happy with it, but with 47 other recordings out there, many of them also excellent, one must ask “exactly who needs this?”

O'CONNOR

## **RICHMAN:** *Piano Concerto: In Truth;*

*Oboe Concerto: The Clearing; 3 Pieces*  
Jeffrey Biegel, p; Cynthia Koledo DeAlmeida, ob;  
Inbal Segev, vc; Pittsburgh Symphony/ Lucas Richman—Albany 1583—62 minutes

Lucas Richman is a new name to me. He is next to new to ARG too, since the one previous review of his music doesn't tell us a thing

about him, even his first name. He is best known as a prominent conductor of several fine orchestras including the Bangor and Knoxville symphonies and has long been associated with the Pacific and the Pittsburgh symphonies as well. This recording of concertos presents him as a tonal composer with a love for religion and jazz and things between.

He tends here to emphasize religion in his titles: the three movements of the piano concerto (2013) are called 'To One's Self', 'To One's World', and 'To One's Spirit'. The 2006 Oboe Concerto describes Psalm 23, and the three cello pieces written in 1999 and 2013 are 'Declaration', 'Prayer', and 'Freylach'. This is all the liner notes tell us.

The character of the music is romantically expressive with a good deal of drama and dance. It makes very pleasant listening, and the three soloists play it with warmth—particularly the cellist. Richman's conducting is enjoyable as well, and the recording is rich and full.

D MOORE

## **RIMSKY-KORSAKOFF:** *Mozart & Salieri*

Alexander Fedin (Mozart), Evgeny Nesterenko (Salieri); Bolshoi Theatre/ Mark Ermler

### *Vera Sheloga*

Tamara Milashkina (Vera), Olga Teryushnova (Nadezhda), Nina Grigorieva (Vlasyevna), Vladimir Karimov (Boyar Sheloga, Prince Tokmakov); Bolshoi/ Ermler

Melodiya 2344—74 minutes

One rarely encounters stage performances of the operas of Rimsky-Korsakoff. I have seen two: *The Golden Cockerel* at Kentucky Opera (1987) and *Mozart and Salieri* in 2006 at Rising Stars Opera in Rising Sun, Indiana, both in English translation.

*M&S* (1898), using the text of Pushkin's drama, is a one-act confrontation between the two composers with Salieri realizing the superiority of Mozart's music. Bits from Mozart's *Don Giovanni* are badly played by a blind fiddler, and the Requiem is sung backstage. Something similar to 'My Country 'Tis of Thee' begins the opera. I cannot say that the music is particularly "catchy"; it's mostly brief phrases of recitative. There are extensive violin and piano parts.

*The Noblewoman*—in Russian, *Boyarina Vera Sheloga*—is a revision of the prologue to the second version of his *Maid of Pskov*. It can be performed as a prologue to the *Maid* or as a separate entity. The text is taken from Mey's

drama. It is a rather romantic tale of an illegitimate baby, the product of adultery. To save Vera's reputation and marriage her sister Nadezhda claims to be the mother. The orchestra is of importance here, particularly in a fairly extensive overture incorporating almost all the musical images in the prologue. It also paints vivid pictures of what is going on in Vera's troubled mind.

The two recordings are considered "legendary" and definitive. *M&S* was recorded in 1986 and *Noblewoman* in 1985. I would not say "legendary", but certainly definitive. Nesterenko in particular is impressive—massive of voice, subtle in interpretation. The Bolshoi orchestra is splendid.

No libretto, but good notes.

PARSONS

## **ROSSINI:** Arias

*Viaggio a Reims, Matilde de Shabran, Tancredi, Semiramide, Barber, Turco in Italia*

Olga Peretyatko, s; Bologna/ Alberto Zedda

Sony 5741—70 minutes

The young Russian soprano Olga Peretyatko (b 1980) is most impressive when she dashes through Rossini's tricky roulades. Matilde's cabaletta is particularly dazzling, and the most difficult passages in two arias from *Viaggio* (one for the Countess and the other for Corinna) move effortlessly along. The great rondo that ends *Il Turco in Italia* is well done, and the letter-reading scene is conscientiously managed. (When Callas recorded the opera, this aria was not in the scores used at the time.)

The problem is that the voice itself is not particularly appealing. The tone is hard and has too sharp an edge. The keen bite might have worked dramatically; but for all her obvious care, Peretyatko's words are mushy and unidiomatic. In the more familiar arias—from *Semiramide* and *Barber*—the recorded competition just blows her away. She's no match for Sutherland, Caballe, Berganza, Callas, and a dozen others.

Sony's booklet supplies texts and translations, and the many photos show that Peretyatko is fairly easy on the eyes and might be riveting on stage, where the voice isn't so close to our ears. Alberto Zedda is a great Rossini scholar but not the liveliest of conductors. I'd put this recital in the "promising" category but no higher.

LUCANO

**ROTA:** *Il Gattopardo*; see MASCAGNI

## **ROUSE:** *Seeing; Kabir Pradavali*

Talise Trevigne, s; Orion Weiss, p; Albany Symphony/ David Alan Miller

Naxos 559799—64 minutes

Christopher Rouse's piano concerto *Seeing* (1998) is a wild, distorted fantasy on Schumann's concerto and on the subject of mental illness. (Guitarist of the 60s rock group Moby Grape, Skip Spence, who suffered from the same condition and was institutionalized for it as well, is also credited as an inspiration.) Schumann's bouts with the illness are well documented, and its presence in his music has been discussed much of late, particularly with recent work in disability studies. [The voluminous *Oxford Handbook of Music and Disability Studies*, was just released, and the present writer is a contributor.] Rouse's tone poem on the topic stresses the disease's incoherence and violence, a major topic in the news. Schumann's concerto is reduced to dreamlike fragments interrupted by explosive nightmares. There is ample evidence of such experience among schizophrenics in the arts. Rouse's take is not for people seeking winsome titillations, but it's a powerful dose of reality and is valuable for brave listeners and scholars interested in the study of the expression of disability in music. Weiss, a student of Emanuel Ax (who gave the piece its premiere), is impressive.

*Kabir Pradavali* (1998) is a setting of six poems by the Indian poet of the same name (in Hindi). They deal with universal aspects of the human condition: the heart, love, nature, hypocrisy (especially of religious doctrine and its proponents, particularly relevant today), and the limits of reason. Dense and often sublime, the melismas, modal inflections, and drones suggest the texts' ethnic background, and the work has a clear debt to Strauss and Mahler, especially *Das Lied*. Soprano Trevigne is magnificent.

Texts and translations, with transliteration. Notes by the composer.

GIMBEL

## **RUBINSTEIN:** *Piano Concerto 4;*

**ALKAN:** *Concerto da Camera 2;*

**THALBERG:** *Piano Concerto*

Michael Ponti, p; Philharmonia Hungarica/ Othmar Maga; SW German Chamber Orchestra Pforzheim/ Paul Angerer; Berlin Symphony/ Volker Schmidt-Gertenbach

Doron 4026—60 minutes

Pianist Michael Ponti recorded a lot of neglect-

ed or once-popular 19th-Century concertos in the 1960s and 70s for Vox in highly variable sound with different orchestras, not all of them very accomplished. They were valuable in their time but have been bettered since, especially by Hyperion's never-ending "Romantic Piano Concerto" encyclopedia and by Naxos: superior orchestras, sweeter pianos, excellent modern sound.

The three concertos here are among Vox's best efforts, with good orchestras, decent sound, piano in fine if not ideal condition. Doron on its cover calls Mr Ponti a Legendary Artist, but Trailblazing Artist is closer to the truth, as he introduced these once-unknown works to a generation of artists who would later outplay him. Also, these recordings are still available on Vox, paired with different works, at lower prices, and it doesn't appear they've been remastered. So if you're happy with your Vox discs or LPs, you don't need this; and if you aren't happy with them, there are better choices now.

WRIGHT

## **RUTTI:** *Visions of Niklaus von Flue;*

**DIETHELM:** *Passacaglia; Consolatio;*

*Now the Path Completes the Circle*

Maria Schmid, s; Martin Haini, org; Mario Schubiger, perc; Novosibirsk Philharmonic/ Rainer Held—Guild 7407 [2CD] 93 minutes

Carl Rutti (b. 1949) and Caspar Diethelm (1926-97) were both born in Switzerland. Their music is very different, and I think Guild lumped them both into one release because Diethelm's pieces only take up a third of the playing time.

Rutti struck me before as writing little more than New Age music in the shadows of Messiaen and Ravel; he spoke a beautiful language but had little of substance to say in it (Guild 7402, Nov/Dec 2014). His website says that he writes a lot in the English choral tradition but with jazz and blues influence. There are a few blue notes in *Visions*, but no bluer than Bernstein's in the *Chichester Psalms*. Rutti is an organist, and the organ writing here is interesting and attractive, but the music is watered-down, pop-influenced post-minimalism. For something depicting the religious visions of Switzerland's patron saint, it's both unexalted and unremarkable—and again, without much substance.

Diethelm's three pieces are all from the very end of his life—and he must have been prolific, since the opus numbers are 324, 324a, and 338. The Passacaglia and 'Consolation' are



very short and very beautiful; the first was written in memory of his daughter, who died in 1992. They sound like Baltic string pieces—mystical, tonal, and with the atmosphere of a cold, clear winter night. *Now the Path Completes the Circle* is a 19-minute piece comprising 12 segments, written for a young string orchestra in Switzerland. It is even more tonal than the other two works; the melodies are pretty, but most of the segments are slow, some to the point of sluggishness. Diethelm wrote intelligently, but the longer the music goes, the harder it is to stay interested. It starts to turn into gorgeous background music. The strings play choppily any time they have a quicker-moving passage, and that's annoying. The orchestra is more musical in the Rutti.

ESTEP

**RZEWSKI:** *The People United Will Never Be Defeated!; 4 Hands*

Ursula Oppens, Jerome Lowenthal, p  
Cedille 158—67 minutes

Ursula Oppens is the dedicatee of this work and, as I've related before in these pages, I was at the initial run-throughs at WBAI's Free Music Store in 1975, when she was still learning the thing on giant sheets of score paper strewn all over the piano. It remains among the most unforgettable musical experiences of my life. The resulting Vanguard LP remains a classic.

This is a new recording in modern sound. I prefer the old one; this one is uncharacteristically rushed and breathless. This music must take its time to unfold, and this just flies by. Sometimes first thoughts are better than later ones, and this is a good example. Nevertheless, few dare trying this at this pace, so if you're curious, check it out.

The more recent *Four Hands* (2012) is four piano pieces written for Oppens and Jerome Lowenthal. Humorous but with the composer's seriousness and virtuosity intact, the pieces are from the same sound world as *People United*, along with a Feldman-esque exercise and a dissonant fugue. It should make a nice addition to the adventurous four-hand repertoire.

Interesting notes by both performers.

GIMBEL

**SAINT-SAENS:** *Urbs Roma Symphony; La Jeunesse d'Hercule; Danse Macabre*  
Malmo Symphony/ Marc Soustrot  
Naxos 573 140—68 minutes

These are capable, solid performances of

music that mostly demands nothing more. In Saint-Saens's most Beethovenian symphony, Soustrot applies the necessary weight without bombast. The two tone poems are gracefully rendered. The sound is also good. If you're looking for offbeat repertoire of value at a budget price, stop here.

O'CONNOR

**SALIERI:** *Les Danaïdes*

Judith van Wanroij (Hypermnestre), Philippe Talbot (Lynceus), Tassis Christoyannis (Danaus), Katia Vellezaz (Plancippe), Thomas Dolie (Pelagus); Versailles Baroque Singers, Les Talens Lyriques/ Christoph Rousset

Ediciones Singulares 1019 [2CD] 108:13

The operas of Antonio Salieri have been accorded little serious attention in our time (except for his *Falstaff*), but his very first one is now the beneficiary of a second recording. This opera was first performed without identifying its true composer.

Salieri's teacher and mentor, the eminent Gluck, had given up on the Paris theater world, but, back in Vienna, he agreed to return to Paris, and to present a new opera in 1784. The subject was to be the tragedy of Danaus and his daughters.

This is a story with many ancient variations and a dramatic treatment by no less than Aeschylus. It involves a mythic king driven from his Egyptian patrimony by his twin brother Aegyptus. Peacefully or otherwise, a final settlement was worked out. Since Aegyptus had 50 sons and Danaus had 50 daughters (don't ask questions; this is mythology), it was conveniently agreed that they should all be matched up. But the vengeful Danaus ordered his daughters to kill their new husbands on their wedding night. This they did, with one exception: Hypermnestra, his eldest daughter, who loved her betrothed, Lynceus, and refused to follow her father's command. This brought about the destruction of Danaus and of all the other daughters, who were sent to suffer the eternal tortures of Hades.

Gluck had already composed an opera on this story, *Ipermestra*, using a libretto by the famous Metastasio, for production in Venice back in 1744. And he had just been offered a new Italian libretto on this story by his old collaborator, Ranieri de' Calzabigi. To serve the Paris commission, Gluck secretly had Calzabigi's libretto translated into French by two associates in Vienna. Unable to undertake the composition of the score, Gluck passed the assignment on to Salieri, doubtless giving

advice along the way. The old master was too ill to travel to Paris himself, but he sent Salieri. For the premiere, the work was announced as a work of Gluck, with Salieri as assistant. Only a few days into the run was it revealed that Salieri was the sole composer. The opera was a great hit and a boost to Salieri's career. But it prompted bitter complaints from Calzabigi about the pirating of his intellectual property.

This opera is interesting for understanding its composer as one of Gluck's few *epigones*. Salieri was ready and willing to assimilate what his master had learned of French style, notably the softening of recitative into flowing French declamation. On the other hand, Salieri clearly brought an Italianate style of his own into the score: there is less of the noble dignity of Gluck's French style and a certain passionate expressiveness that is distinctly individual. The results may not always be a truly great opera, but make a strong and interesting one.

The performance is excellent in every way. Tenor Talbot brings a lot of lyricism into his singing, and bass Christoyannis creates a villain of dangerous power. Soprano Van Wanroij is obliged to convey much extreme emotion, but does so powerfully in her frenzies, while still making a convincing lover. The choral and period-instrument forces are given strong and propulsive leadership by Rousset, and the sound is quite splendid. The book-size package offers a great deal of background information, as well as synopses, full libretto, and translations.

This is the second recording of this opera. The first was made some 25 years back under Gianluigi Gelmetti and issued here briefly by EMI (54073). It was treated rather back-handedly by Mr Parsons, but I found that it made a very convincing case for the work. It is long gone by now, but at last we have an admirable replacement for it.

BARKER

**SALUZZI:** *Imágenes; Los Recuerdos; Montanas; Romance+*

Horacio Lavandera, p—ECM 23792—59 minutes

Dino Saluzzi (b. 1935) writes ingratiating solo piano works with more than a few references to modern jazz. I find the ruminative *Claveles* and a cheeky *Moto Perpetuo* particularly effective. The young pianist Horacio Lavandera responds extremely well to the music's shifting moods and styles, and the whole is captured with ECM's usual lustrous sound.

HASKINS

**SCARLATTI:** *Piano Sonatas*

Claire Huangci

Berlin 300603 [2CD] 131 minutes

Born in 1990, Ms Huangci studied at Curtis and the College of Music, Drama, and Media (Hanover); in 2011 she took second prize at the International ARC competition, the youngest pianist to do so. She plays a Yamaha CFX; the instrument has excellent tonal variation and a crisp, incisive responsiveness. Her technique is of the highest order: her repeated notes—a hallmark of Scarlatti's music—sound better than I've heard from anyone anywhere, anytime.

Overall, though, her program makes a mixed impression. Many of the faster sonatas sound too clipped—never hard-bitten, but not particularly warm and inviting (K 6 in F). K 29 (D) and the very humorous (and less played today) K 427 (G) sound great, almost as if another pianist were playing. Some of the slow sonatas are marvelous: singing and extremely expressive (K 206 in E and the well-known K 208 in A). I don't always agree with her interpretive shapes for the works; she underplays the sudden changes of tonality in K 491 (D)—I'd make an increase in energy and verve. I'm inclined to think her program would make a better impression if she limited herself to one disc. Fine sound.

HASKINS

**SCHUBERT:** *String Quintet*

Brentano Quartet; Michael Kannen, vc

Azica 71304—57:30

The miking is rather close-up, as is common in concert recordings. That results in a rather metallic sound from string instruments. They also play in a very "American" style that I have heard so often in chamber music concerts here: they are too *emphatic*. Everything sounds stark and definite, brilliant and virtuosic. I prefer something warmer, more tender and yielding and romantic. Sometimes the expression is very strong and even appealing, but I hear this music as more wistful and dreamlike.

VROON

**SCHUBERT:** *Rosamunde*

Ileana Cotrubas, Leipzig Radio Choir, Dresden Staatskapelle/ Willi Boskovsky

Brilliant 95122—62 minutes

This is a 1977 recording. The greatest recording of this music was in 1974—Karl Munch-

inger and the Vienna Philharmonic (Decca 470261, July/Aug 2003). These are examples of the fact that it has been 40 years since many of the great recordings were made. But it is worth saying right away that if you can't get the Munchinger this is the one to have—and its price is very reasonable (it was on Berlin 9004: March/April 1995). Boskovsky is almost always a little faster than Munchinger, if you prefer faster tempos.

Scholars differ on what overture Schubert used for this music—the one from *Alfonso and Estrella* or the one from *Die Zauberharfe*. Boskovsky gives us both. Program it so you get the *Magic Harp* rather than *Alfonso*, which doesn't work at all. (In fact, it's one of the worst things Schubert wrote.) The famous Entr'acte following Act 3 is very beautiful and sounds even more beautiful surrounded by choruses, as it is here. It is usually recorded as part of an orchestral suite.

No one who likes Schubert should be without a complete recording.

VROON

## SCHUBERT: *Symphonies 8+9*

Vienna Symphony/ Philippe Jordan  
WS 9—77 minutes

Viennese orchestras can play this music in their sleep, and sometimes it seemed conductor Jordan just pressed some buttons and let the boys go at it. Not that anything is ugly or unattractive in the Ninth. The playing is lovely and often nuanced with nicely shaped phrasing and the like. Generally, though, it all seems too efficient and impatient. The slow movement of the Ninth can have a build up in tension that is shattering and cataclysmic. Here it just sort of “happens”. Jordan takes a long pause after the climax, and the playing then is very soft, but it all sounds routine. The very opening of I, a passage that can be almost indescribably lovely, is fairly quick, with no sense of mystery or bittersweet; again, it sounds routine. The scherzo is fine, as is the finale, though the music seems to lose momentum sometimes, owing I think to unsteady tempo, and Jordan puts a diminuendo on the final measures. (I know it's in the score, but didn't we decide it was really an accent mark? In any case the diminuendo sounds pretty dumb to me.)

The *Unfinished* is better, particularly in the opening movement. Jordan takes it broadly, but at the same time emphasizes the drama and gives the piece real stature. The problem with a slow opening movement comes with II,

which by rights ought to feel slower than I. It is the “slow movement” after all. Here, though, Jordan takes a fairly quick tempo, and the pulse is almost the same. And the close to the slow movement, which again can be indescribably lovely when it turns to A-flat, doesn't send any chills up the spine. A note on repeats: Jordan takes them in the Ninth (both in I and III) but skips the exposition repeat in the *Unfinished*.

If you look for this release, note that the symphony numbers on the CD are given as 7 & 8, as has become common in Europe. Better, though, would be to get the same two symphonies under Furtwängler on Naxos 111344 (J/A 2010). The performances are from the 50s, but the sound is pretty good, and the music-making never grows old.

ALTHOUSE

## SCHUBERT: *Winterreise*

Taro Kato, t; Azumi Okamura, org  
Doron 5043—75 minutes

Is something lacking in the piano accompaniment Schubert composed for *Winterreise*? Pre-gardien recorded it with an instrumental ensemble that included accordion (J/A 2008). Last year I reviewed Peter Schreier's recording with string quartet (S/O 2015). I have sampled Daniel Behle's Sony two-disc release, one in the piano version and the other with the Oliver Schnyder Trio—essentially the piano version augmented by violin and cello that adds tremolos, glissandos, and various odd “special effects” to the performance. The trio version is silly, which is all the more a shame since Behle's singing seems quite fine. Now we have what Doron bills as the “first world recording with organ accompaniment”. What next?

The notes (presumably by the singer) offer a superficial understanding of the psychological complexity of the cycle and conclude with this comment: “I want to express the contrast between the character's immaturity and the mature search for serenity by using the tenor voice and the sound of an organ.” Huh?

I didn't think I'd be able to listen to this all the way through, so I was surprised to find that I did. Use of contrasting manuals and registrations can supply contrast and color (e.g. a snarly reed in ‘Erstarrung’, a gentle flute in ‘Der Wegweiser’), but that is the only thing that is gained—and even then an opportunity is missed in ‘Der Leierman’ to try to suggest a hurdy-gurdy.

Much more is lost. The articulation of the piano is the biggest loss, as in ‘Die Wetter-

fahne' and 'Rückblick'. No credit is given for the transcription played on a 1905 Mutin-Cavaillé-Coll in the Temple de Chexbres in Switzerland.

The tenor has a vibrant if rather monochromatic voice. His singing is deeply felt, though his voice tends to have a sharp edge that is not helped by the close and hard-sounding recording environment. His pronunciation is fairly good, except that all the "t"s come out as "d"s and there is not enough variety in his dynamics.

This is a curiosity, and it's not how you would want to be introduced to this work.

Texts in German only.

R MOORE

**SCHUMANN:** *Fantasy Piece; Fairy Tale Pictures; 3 Romances; Fairy Tale Stories; Myrtles; Moon Night*

Adrien Boisseu, va; Gaspard Dehaene, p; Pierre Genisson, cl—Oehms 1819—62 minutes

Violist Adrien Boisseu was born in 1991 and performs often as a soloist. His teachers were Jean Sulem, Veronika Hagen, Tabea Zimmermann, and Nobuko Imai. He has won prizes in several competitions and joined the Ebene Quartet in the fall of 2014. This is, to my knowledge, his debut recording. He still looks quite young and hasn't yet lost his baby fat, so I was expecting some youthful fire from him.

I heard great technical polish, a very smooth tone, and perfect intonation, but youthful fire was absent. In fact, these are the most bloodless performances of this music that I have heard. And the success or failure of a performance of Schumann's music depends heavily on the performer's emotional involvement.

MAGIL

**SCHUMANN:** *Kinderszenen; Novelletten*

Florian Uhlig, p—Hanssler 98059—77 minutes

The pretty thorough notes tell us that this will be the first series to record all of Schumann's solo piano music, including material never issued before. Of the 15 projected volumes, this is No. 9. So far the series, according to several reviewers, has been a mixed bag. While what has been good is very, very good, what has been bad is frankly not all that bad—just not up to several other performances. This was the case for the pianist's *Album for the Young*, the only other recording I have listen to myself.

Here we have a perfectly decent performance of the oft-recorded *Kinderszenen* along

with the nicely played and well contrasted, but rarely heard *Novellettes* Op. 21. There is good reason why the latter is not often heard, either on record or in recital—it's not as interesting or as satisfying. While both these compositions were written around the same time, the *Novellettes*—by no means poor in compositional skill or musical value—are just a little below par for this composer.

The two works can be said to have been inspired by (but not dedicated to) Clara Wieck, Schumann's future wife. True love rarely runs smooth, and this was a troubled affair, since Clara's father was determined to keep them apart. The *Novellettes* seem to reflect these troubles. Uhlig manages to reflect the composer's dual personality well, and his fine sense of how to manage the tricky Schumann rubato makes this performance one of the better ones.

In addition to the 12 pieces selected by Schumann for his *Kinderszenen*, the recording includes nine additional pieces from his 30 "droll little things" that are not part of the suite. They are short, quite pleasant, and worth listening to, though Schumann's final choice was unerring.

If you want a complete (or near complete) conspectus of the piano music I suggest waiting for Uhlig to complete his series, so that it can be evaluated in total. Pending this, one could turn to the budget 13-record box set by Eric Le Sage with full confidence.

BECKER

**SCHUMANN:** *Song Cycles*

James Gilchrist, t; Anna Tilbrook, p  
Linn 474—76 minutes

Stanley Wilson, t; Malcolm Halliday, p  
MSR 1513—59 minutes

These two performances of Schumann songs both have excellent sound. Both pianists are very good. You get more music from Linn. The biggest difference is the vocal performance.

Gilchrist is a top tier English tenor who caresses the text eloquently. He sings both *Liederkreisen* (Op. 24 and Op. 39) and *Dichterliebe*. The most familiar song of the Op. 39 cycle, 'Mondnacht', offers a chance to hear how wonderfully Gilchrist conveys the feeling of the text.

There are nice touches all through this program. His carefully nuanced singing of 'Ich hab' im Traum geweinet' is exquisite. His voice has an attractive light timbre, but his vibrato tends to become shaky and fluttery. In

quiet moments when he sings with little or no vibrato you can hear the sweetness and sheer loveliness of his voice.

Wilson sings Op. 39 and *Dichterliebe*, but he is not in Gilchrist's league. His readings are stiff and wooden. His German sounds awkward. He pushes his bright edgy voice too hard almost all the time. There is too little nuancing of text. 'Mondnacht' and other reflective songs lack the lightness and grace they require. Stanley tends to barge through the music too much of the time. This is at the level of a student recital. Halliday is a fine accompanist, but this is not a recording that can compete with others.

The timings in most of the songs common to both releases are very similar, but Gilchrist's tempos are slower in the quieter songs (e.g. 'In der Fremde' and 'Mondnacht'). The sound is very present in both recordings, and the acoustical environment is very good, but Linn's miking puts you right on stage with the performers, and it's too much in your face for me.

The challenge of rendering a fair judgement led me to listen comparatively to seven tenor recordings of these cycles. Listening to Wunderlich sing *Dichterliebe* is thrilling not only for the glory of his voice but also for his ability to convey the thrust of the text without going over the top. Pregardien's voice is ideal for lieder, and his recording of Op. 39 is considerably better than I gave him credit for (N/D 2006).

Padmore sings artfully, but his uneven vibrato gives his voice a shaky quality that reduces pitch accuracy. Still, his recording of Op. 24 and *Dichterliebe* with Bezuidenhout (M/A 2011) is compelling. Bostridge's bass-heavy EMI recording with Drake (J/A 1998) is sometimes too fussy. With Gilchrist, Padmore, and Bostridge, I sometimes find it too easy to hear their technique more than the music. Capturing the nuance of the text is essential, but there is a danger of over-massaging the musical line with vocal coloring and dynamic shading. Sometimes a more straightforward approach is sufficient. Best of all is Schreier, who had a way of getting the balance right between music and text, even though, as heir to Wunderlich, his voice was never as inherently lovely—a little shrill and astringent. His performance of Op. 24, Op. 39, and *Dichterliebe* was recorded with Andras Schiff when he was 67 (M/A 2006). I find it the most satisfying tenor reading available. His voice was remarkably durable. He uses faster tempos than oth-

ers in some of the quieter songs, but it never sounds rushed. The sound perspective gives further distance from the stage than Gilchrist and offers a more realistic sense of being present at a performance.

Linn and MSA both supply notes, texts, and translations.

R MOORE

## SCHUNCKE: *Piano Pieces*

Tatiana Larionova—Brilliant 94807—70 minutes

Ludwig Schuncke (1810-34) hardly had a chance at life before tuberculosis took its toll. As both pianist and composer he demonstrated his gifts at an early age and became a close friend of Robert Schumann. His sojourn to Paris for study included mentoring from Kalkbrenner, Anton Reicha, and Henri Herz. He also counted among his friends Berlioz and Thalberg. He also met Chopin (born the same year). Most of his works are for piano, though he did manage to write a concerto (now lost) and several vocal works.

This recording contains about a third of his piano output, including his largest extant composition, the Sonata in G minor, Op.3. Schuncke dedicated it to Schumann, who admired the score. It's a stunning work in four movements with some characteristics of Weber and Beethoven—rarely Schumann. The Scherzo and Finale are quite virtuosic, but there is no empty rhetoric. Such a structurally sound and musically interesting composition would make a fine addition to the recital repertory, but is largely ignored.

The Divertissement on German Motives in B-flat makes use of German folk song and is primarily a potpourri display piece for agile fingers. Unlike the sonata it is designed to wow the audience, and this it does while holding one's interest with striking thematic material and imaginative handling. It's a charming piece that would make a splendid—if somewhat extended—encore.

At this point it is necessary to offer praise for the exceptional skills of Russian pianist Tatiana Larionova, who seems well suited to the changing moods and virtuosic elements of the music. She has won many awards. Now in her 30s, she has all the attributes necessary for a fine career.

Schuncke's two Caprices, the first dedicated to Clara Wieck, the second to Chopin, are all one could wish for from this skilled composer. The first begins seriously before bursting forth with its rhythmically jaunty antics. The second begins immediately with cadenza-

like frisson. This is short-lived before a march-like episode intrudes on our sanity. Its Lisztian virtuosity takes over from there with wild ferocity, but keeps its distance from the trite and empty. The Chopin dedication is not reflected in the music.

Two Rondos follow and show the composer at his imaginative best. They owe a stronger debt to Chopin and are sparkling with elan and surprise. The concluding *Variations on a Swiss Air* follows along similar lines, with a slower introduction before introducing the main tune. It is a delight.

The notes are good and the recording just fine. It's difficult to imagine anyone who enjoys *Rage Over a Lost Penny* not liking Schuncke.

BECKER

## SCHÜTZ: *Symphoniae Sacrae I*

Weser-Renaissance Bremen/ Manfred Cordes  
CPO 777929 [2CD] 93 minutes

Konrad Kester assumes his audience is unaware that Heinrich Schütz composed large polychoral concertos *and* small concertos for soloists. He is quite right when he says that the vocal concertos in *Symphoniae Sacrae* Op. 6, published in Venice in 1629, are stylistically distinct from the later polychoral motets. But the modern catalog is replete with recordings of Schütz's music, including his *Kleine Geistliche Konzerte*. I don't think this recording by Weser-Renaissance, excellent as it is, will change modern listeners' appreciation of Schütz's style.

This program includes all 20 sacred concertos in *Symphoniae Sacrae I*. Disc 1 is dominated by 7 concertos taken from the *Song of Songs* plus two settings of texts from the Book of Samuel and one from Matthew. Disc 2 includes ten psalm concertos. Küster conjectures that the emphasis on texts written by Kings David and Solomon (and one more about Solomon's half brother Absalon) has political implications reflecting on the relationship between Schütz's patron, Johann Georg I, and his son Georg II.

Schütz's Op. 6 vocal concertos are stylistically similar to the oratorios of his Italian contemporaries, like Giacomo Carissimi (1605-74), and every bit as expressive. Like them, he shows the import of operatic writing—the lamenting quality of monody, and lyrical character of aria and arioso. Each concerto is identifiable not only by its text but also a unique combination of solo voice(s) and instruments: trombones (apparently his favorite), dulcians,

violins, and cornettos, plus continuo. Cordes uses tenors for the altus parts, as does Matteo Messori in his recording with Cappella Augustana (Brilliant 9395; May/June 2010). Other than that, Cordes sets a higher standard. The recording by Cappella Augustana is sometimes marred by intonation problems, but Weser-Renaissance Bremen is exemplary in every way as always.

It seems unfair to the whole ensemble to single out even one item for special mention, though I did take particular delight in the performances of 'In Lectulo per Noctes' and its *secunda pars* 'Invenerunt me Custodes Civitatis'—and the bass arias 'Fili mi, Absalon', 'Jubilate Deo', and 'Attendite, Popule Meus'. The opening symphonia 'In Lectulo per Noctes' gives the dulcians (Birgit Bahr, Regina Sanders, and Eva-Maria Horn) the chance to show off before the singers begin.

One should be warned that tracks 5 and 6 are reversed ('O Quam Tu Pulchra Es' and its *secunda pars* 'Veni de Libano') with 7 and 8 ('In Lectulo per Noctes' and 'Invenerunt me Custodes Civitatis'). Hence, the actual program order of Disc 1 is 7, 8, 5, 6.

Combining bass voice (Harry van der Kamp) with two recorders (Julia Fritz and Annette John) in 'Jubilate Deo' shows contrast, and the combination of four trombones (Simen von Mechelen, Adam Woolf, Detlef Reimers, and Joost Swinkels) with bass voice in 'Fili mi, Absalon' is unbelievably rich. That combination returns in 'Attendite, Popule Meus' on Disc 2.

Schütz's virtuosic writing for bass voice in these concertos seems reminiscent of contemporary works by Venetians, like Francesco Rognoni's divisions on Palestrina's motet 'Pulchra es' (Ensemble d'Allegrezza, Symphonia 176; March/April 2001) and even by later German composers like Johann Philipp Förtsch (1652-1732). Compare Van der Kamp's performances of Förtsch's 'Nun ist des Satans Macht Gefället', 'Herr, Wer Wird Wohnen In Deiner Hütten?', 'Meine Augen Rinnen Mit Wasserbächen', and 'Der Herr Hat Seinen Engeln Befohlen über Dir' with Weser-Renaissance (CPO 777 860; Nov/Dec 2014). Texts and notes are in English but poorly translated..

LOEWEN

## SESSIONS: *Piano Sonata 2; Duo Solo Violin Sonata*

David Holzman, p; David Bowlin, v  
Bridge 9453—62 minutes

Three works from Roger Sessions's "mid-peri-

od" (during and shortly after World War II)—one for solo piano, one for solo violin, and one a duo for both instruments—reveal his personal journey toward greater chromaticism in his compositional idiom. These three, along with his 1951 Second Quartet and 1958 String Quintet, represent Sessions's most significant contribution to 20th Century American chamber music and if there's any justice in this world, will long outlast the reams of showier, trendier, shallower contemporary entries.

I've lived with all these pieces for four decades—they've all been recorded many times before going back into the LP era (see our index for reviews)—and can attest that despite any claims to the contrary, they are not "difficult" to grasp or enjoy, indeed to love. Nothing this well made, and so deeply animated by expressive urgency, thoughtful sensitivity, and humane feeling, is difficult or forbidding, once absorbed. It may take several attentive hearings, but that's just as true of much of the greatest music by Bach, Mozart, Beethoven, Schubert, and Brahms. Indeed in personality Sessions is much closer to these earlier (and, in the deep sense, humanist) masters than to the febrile intensity of Berg and Schoenberg or the cubist ironies of Stravinsky.

Holzman and Bowlin play Sessions with conviction, intelligence, and technical assurance on this well-recorded Bridge release. Bowlin is particularly good on the demanding Solo Violin Sonata. Other recordings that might interest listeners who want to explore this repertoire more fully include the Second Piano Sonata played by Alan Marks (CRI 258) and by Peter Lawson (Virgin 59316); both are less vehement but cleaner and clearer, especially in the *allegro con fuoco* first movement. And no one captures the exquisite ebb and flow of agitation and repose in the ornate—indeed Chopinesque—lyricism of the sonata's haunting slow movement as well as Beveridge Webster on the old Dover LP. Another great vinyl-era recording is violinist Patricia Travers and pianist Otto Herz playing the Duo on a vintage (but still findable) sweet-sounding monaural 10-inch Columbia LP. They are more relaxed and poised, making the high-spirited finale feel less driven but more jaunty.

None of this is to disparage Bowlin and Holzman. Masterpieces aren't exhausted by any single rendering—which of course is the *raison d'être* for the new recordings here.

LEHMAN

## **SHEWAN:** *Celebration Overture; Elegy; Clarinet Sonata; Horn Sonata; Trumpet Suite; Hoedown!; Suite for Marice; King David's Dance*

Alice Meyer, cl; Emily Britton, hn; Paul Shewan, tpt; Stephen Shewan, p; Virginia Brass Quintet; Moores School Orchestra/ Franz Anton Krager; Roberts Wesleyan College Wind Ensemble/ Paul Shewan—Albany 1569—75 minutes

Stephen Shewan (b 1962) has been teaching in the Williamsville NY public schools since the early 1990s. It is unusual, of course, for a high school band director to be such an active composer. He also has a family of musical achievers, two of whom are heard in this recording.

Works for orchestra open the album. The suitably splashy 'Celebration Overture' (2000) gives all sections of the University of Houston's Moores School Orchestra plenty to do. In his *Elegy* (1992) for string orchestra Shewan pays homage to Samuel Barber. It is a melancholy, nine-minute work with beautiful, intense climaxes at the midpoint (4:42) and not long from the end (7:00). The university orchestra, whose youth is apparent at only a couple moments, plays well.

Three solo works have the composer at the piano. In the Clarinet Sonata (2006) I (Dance) has swinging, Benny Goodman-like passages and some clever slap-bass effects in the piano part. In II, a beautiful Ballad, soloist Alice Meyer plays with vibrato, unusual for a clarinetist. III is a rowdy March that gives Meyer ample opportunity to show fine agility.

The composer's niece Emily Britton is the fine soloist in the Horn Sonata (1991, 2003). I reminds me of Alec Wilder's tuneful horn music at first, but later it becomes strong and determined. II is mostly pensive but occasionally impassioned. III is witty, maybe even cute, with repeated-note rhythms exchanged between horn and piano. The ending is strong, as is Ms Britton, who was until recently principal horn of the USAF Heritage of America Band.

The composer's son Paul is strong, too, as a trumpeter. He opens the Suite for trumpet and piano (1995) with a solo movement ('Introit') that is based on an ancient chant. II ('The Peace') is also reverent; III ('Alleluia') is lively, even acrobatic, and includes a spirited cadenza where the pianist claps in time with the trumpeter. Paul Shewan is a professor at Roberts Wesleyan College (Rochester NY), where he teaches trumpet and directs the wind ensemble.

Horn player Britton and trumpeter She-

wan are members of the Virginia Brass Quintet, which is heard in 'Hoedown!' This is no easy piece—the parts are quite challenging, the ensemble quite intricate. This group does well with it, though sometimes I wish the playing were harder-edged, not so nice. The other members of the group are trumpeter Carl Stanley, trombonist Joshua Britton, and tubist Colby Fahrenbacher.

The album ends with works for band. 'King David's Dance' is lively. *Suite for Marice* honors Marice Stith, longtime director of bands at Cornell University, with a dance, a hymn (complete with singing by the band), and a cakewalk. The composer's son Paul conducts these readings by the Roberts Wesleyan College Wind Ensemble. There is no mistaking that it is a small-college band (and that the Suite is recorded in a very ambient hall), but the students play with gusto.

Shewan's music garnered acclaim some years ago, from David Bond (July/Aug 2000) and Philip Greenfield (Jan/Feb 2006: 273). I like it, too.

KILPATRICK

## SHOSTAKOVICH: *Preludes & Fugues*

Craig Sheppard, p  
Romeo 7315 [2CD] 142 minutes

This is a clean, technically smooth performance, but too dry and far too straightforward. Sheppard's interpretations lack imagination, as clear as his lines are and as good as his phrasing is. There's little depth of soul, no truly thrilling climaxes, no whispers, no shouts. This is a concert recording, and I wonder if he would have held back less in a studio. The sonics are clear, but the piano is lacking in the lower register. Alexander Melnikov's cycle (Harmonia Mundi 902019, Nov/Dec 2010) has all the color and personality that I like for these pieces; some people think he's over the top, but I think he's given us the most interesting and engaging cycle yet. As far as other recent recordings go, Jenny Lin is also quite good (Hanssler 98530, Sept/Oct 2009).

ESTEP

## SIBELIUS: *Belshazzar's Feast; Overture in F; Ballet Scene; Wedding March; Cortège; Minuet; Processional*

Turku Philharmonic/ Leif Segerstam  
Naxos 573300—63 minutes

Again (see Nov/Dec) Mr Segerstam has recorded a "complete" incidental music—in this case to *Belshazzar's Feast*—to no purpose. The 14-minute suite, recorded so beautifully by

Rozhdestvensky in the LP era (Angel 40031 in this country) includes everything you need to hear. There were ten numbers in the original music, but the ninth and tenth were the same as the fourth and fifth, and they are combined in the suite as 'Khadra's Dance'. What's left is seven numbers. 'Solitude' in the suite is the same as 'The Song of the Jewish Girl' in the original (sung there by a soprano, in the suite by solo viola and cello—'By the Waters of Babylon'). The rest is bits and pieces, and listening to it I cannot imagine why I would need it. The suite brought us all the important and attractive music. Neeme Jarvi made a great recording of it for BIS (359, Jan/Feb 1988).

*Belshazzar* is 21 minutes here. The Overture in F is little known and pretty early, as is the Ballet Scene. These two works take 20 minutes, and you don't really need to hear them. Then there are four miscellaneous short pieces: a Wedding March from *The Language of the Birds* doesn't sound much like a march—or much like anything. He wrote nothing else for that play. 'Cortège' turns up later in *Historical Scenes*, and the Minuet turns up in *King Christian III*. 'Processional' was written as a Masonic piece, both with male chorus and without—here it's without. It's the best thing here, but it's only 4 minutes, so how many of our readers will buy the disc for just that?

VROON

## SIBELIUS: *Jedermann; 2 Serious Melodies; In Memoriam*

Pia Pajala, s; Tuomas Katajala, t; Nicholas Soderlund, b; Mikaela Palmu, v; Cathedralis Aboensis Choir; Turku Philharmonic/ Leif Segerstam  
Naxos 573340—72 minutes

The vivid cover photo of the Grim Reaper hints that this won't be a laughfest; and in this case, there's truth in advertising. Sibelius's *Jedermann* is incidental music to a downer of a morality play where the *Everyman* character faces alienation from God, torment from the devil, desertion from all quarters, a lonely struggle for repentance, and—finally—a last-minute reprieve from the evil decree to the sounds of a "Gloria in excelsis Deo". That final surge notwithstanding, *Jedermann* is a dark, somber affair; especially the 13-minute Largo, which made me think of a *Heiliger Dankgesang* purged of all angst and spun out with flat, unremitting sadness. Talk about bleak!

One of the reasons we don't already know *Jedermann* is because Sibelius never got around to fashioning a suite out of the score's



catchier moments the way he did for his other works for the theater. That's understandable because, frankly, there aren't all that many catchy *Everyman* moments to start with.

*In Memoriam* is the 13-minute funeral march that was played at Sibelius's own funeral, so it's not exactly a toe-tapper either. If the pushes and pulls of its dotted rhythms remind you of the opening to Mahler's 5th Symphony, they're supposed to. Sibelius had heard the symphony in Berlin in 1905, five years before he wrote his *Memorial*, and obviously it stuck with him. While I'm glad to have heard *In Memoriam*, I suspect that when I want something on the order of a Mahler 5, I'll be dialing up Mahler 5.

The *Serious Melodies* for solo violin and orchestra aren't walks on the lighter side either, but wind up feeling like cases of the giggles compared to the rest of the program. Actually, they come across as Scandinavian evocations of the two Beethoven Romances and are played handsomely by the soloist. If I come back to anything here, it will be them.

Segerstam has been one of our most convincing Sibelians, and continues that trend here. Naxos contributes excellent engineering and informative notes. If you're looking for a good time, in short, head elsewhere. But if you take your Sibelius straight, with no emotional punches pulled, *Everyman* might be right for you.

GREENFIELD

**SOLBERG:** *Fantasy & Fugue; Good Friday Meditation; Norse March; Pastorale in D; Ver Sacrum; Symphony*

Tim Collins, org; Anna Otervik, s; Magnus Kjellstad, bar; Solberg Centenary Singers/ Marit Bodsberg; Liepaja Symphony/ Paul Mann  
Toccata 260—82 minutes

This recording commemorates the 100th birthday of the Norwegian organist and composer Leif Solberg (b. 1914). The program includes one of his major organ works, one choral work, and three orchestral works, including his substantial symphony from 1951.

Solberg spent most of his career in obscurity, contenting himself with the low-profile rewards of composing in relative isolation in Lillehammer. His traditional approach did not sit well with the prevailing Nordic modernism in the second half of the 20th Century. In his early 80s he turned up at a Christmas party sponsored by the Norwegian Composers' Union in Oslo, and nobody knew who he was.

His early career was as an organist, and his first major compositions for the instrument appeared in 1933. The "Regeresque" Fantasy and Fugue is based on a Norwegian folk tune and displays a contrapuntal mastery infused with the Scandinavian romantic organ tradition.

Collins plays on a 2001 Rieger organ in the Lillehammer Church. The *Good Friday Meditation* for chorus, soloists, and organ, was written to be performed liturgically, the seven movements reflecting the seven last words of Jesus.

I found the orchestral music the most compelling listening, especially the three-movement symphony, which is quite engaging. It displays a certain "quirkiness", being both unpredictable and rigorously organized, as if the spirit of Grieg has been infused with the imagination of Nielsen. The booklet contains notes and photos about the composer and his music.

DELCAMP

**SOLER:** *120 Sonatas*

Barbara Harbach, hpsi  
MSR 1300 [14CD] 17:22

Beyond writing a lot of music, Antonio Soler's life of solitude (1729-83) is largely a mystery to historians; some details are in the several paragraphs on MSR's web site. In this attractively-packaged set of CDs, we get all 120 of Soler's sonatas that were collected in Samuel Rubio's edition from 1957 forward, but no Fandango. Most of the sonatas are single movements, like Scarlatti's, with both halves repeated. Also like Scarlatti's, the music is full of repeated motives, leaps, and crossed-hand playing; but it's less crunchy harmonically. Soler's ideas tend to go on for longer and with fewer surprises.

Barbara Harbach is a prominent performer, composer, arts promoter, benefactor, editor, and publisher, with a long career. She recorded most of this boxed set in 1991-2 for Gasparo and then returned to finish it in July 2012. The sound and interpretation are consistent across all those years. The set is already getting enthusiastic publicity, as a monumental collection of most of the harpsichord music by this prolific monk. Harbach's introductory notes in the booklet make it appear that the listening will be a delightful journey.

Is it delightful? In a word, no. It took me three weeks to listen through the more than 17 hours of music here, and it was drudgery, because the performances are so boring. Har-

bach's strengths as player and interpreter do not fit this music. Her specialty is modern repertoire. Her preparation was thorough, but that's all the enthusiasm I can muster at this end of the trek.

This is singularly unexpressive harpsichord-playing, a refusal to use the techniques that build a colorful touch. Her notes are firmly together in attacks and releases. Tempos are steady, to a fault. There is no smearing to build up resonance, and scarcely any variety of releases. Notes are held for the full value seen on the page, and when there are repeated chords, we get dozens of them in succession with equal weight, regardless of the meter or the phrasing. When a new musical idea appears in a piece, it is a certainty that Harbach will play it in exactly the same manner the next 3 to 80 times. She is that consistent and fluent, and it makes the compositions seem dull and directionless. Where the music should swing and dance, Harbach plods and plunks relentlessly: not slowly, but with grim determination. She never made me eager to hear a repeat. She is especially lost in the *intento* polyphonic sections of the few multi-movement sonatas, making nothing of them.

Furthermore, I don't see how a French double harpsichord has anything to do with Soler or his music. It's a good one by Willard Martin, modeled after Blanchet, with a genial tone. It's so smoothly voiced that it sounds gently neutral. Harbach commissioned this instrument from Martin to give her a high G that is needed for some of these pieces. She almost never uses the second manual, with the "front 8" set of strings and jacks, except to bring out sections where the phrases are exactly repeated, which she takes as opportunity to play as an echo. Even then, this harpsichord does not offer much contrast between its two registers. I did not notice any sonatas where she bothered to use the coupler; we get more than 17 hours of music on single 8. She used the buff stop one time, in Sonata 98, but I don't remember hearing any 4-foot stop. The equal temperament doesn't contribute anything to the music, either.

Harbach takes every repeat, and there is very little embellishment to distinguish the second pass through the material. It sounds as if she and her producers have done some regeneration (copy and paste), giving us exactly the same notes for some repeated sections. So we get all the notes of the score, executed flawlessly, but they don't come off the page as musical gestures. The only variety comes from

the production choice to have the discs be 14 different colors. The engineering sounds fine.

For more expressive depth and drive, get Van Asperen, Belder, or Rowland. They all have enterprising ways of shaping phrases and providing articulative variety. So do some other players. The music cries for an interpreter to parse its shapes, and then to highlight them with imagination, flair, joy, brinkmanship, and drama. Harbach misses every opportunity. Yes, this is a perhaps-important reference set to go with that out-of-print Rubio edition, and it took a lot of work to assemble. But I hear no magic here, not even a card trick. It's a convenient way to have all this music in a small and well-produced package, plus a decent analytical essay by Harbach, if that's what you want for your \$100.

B LEHMAN

**SOLER:** *2-Piano Concerto*; see MARTIN

### **SOMIS:** *Violin Sonatas*

Marco Pedrona; Ensemble Guidantus  
Calliope 1526—57 minutes

Roberto Noferini; Chiara Cattani, hps  
Tactus 681908—80 minutes

Much early 18th-Century music has a cookie-cutter level of individuality, and Giovanni Battista Somis (1686-1763) strikes me as a composer of such music. This music isn't at all bad; it just lacks the individuality and innovations of works by a Bach or a Handel or a Vivaldi. It is competitive with violin sonatas by so many other second-tier composers, and each sonata does have its own character.

It is hard for me to choose between the two sets, but at least Pedrona is blessed with an ensemble of cello, guitar, and harpsichord. Neither violinist eschews vibrato, which makes sense because this is Italian music, not German. These sonatas are very standard fare written in the 1720s and modeled after Corelli's great set of 12 published in 1705. Noferini plays the Op. 2 set, and Pedrona plays selections from Op. 4. Good sound on both discs, with more resonance on Pedrona's and more clarity on Noferini's.

MAGIL

### **SPARROW:** *Chiaroscuro Suite*

Czech Film Orchestra/ Marek Valasek  
Centaur 3444—54 minutes

Occasionally you listen to a recording where you know nothing about the music or composer. New music can often be exciting and sometimes exhilarating. That is not the case

with this recording. The insert has no information about the music or composer, Andrew Sparrow. The insert and back cover do supply a track listing and timings, with 25 unrelated mostly Italian titles divided into movements. Some information as to why the sections are grouped into movements or any information about the program would certainly help.

Chiaroscuro is a term to describe the use of light and shade in paintings and drawings, and it seems the composer has varied the program to apply the use of this artistic effect to the music. The music and track descriptions don't suggest any artistic imagery. Each track has a different style, and it's all incessantly and innocuous. The music is sometimes interesting but unmemorable, and there are some sections that highlight specific instruments (oboe, piano, and harp). The orchestrations are colorful, the sound is good, and the orchestra and soloists play well. If Mr Sparrow's purpose is to supply background music in a high-end restaurant he has succeeded. Otherwise, the musical meanderings don't add up to anything to spend your money on.

FISCH

### **SPOOKY, DJ:** *Rebirth of a Nation*

Kronos Quartet—Cantaloupe 21110—79 minutes

DJ Spooky is the stage name of composer-filmmaker Paul D Allen. This is a transformation of the famous DW Griffith Reconstruction epic, interpreted with hallucinogenic editing and a rock-inflected post-minimalist score. The gist of the Griffith film is used as base material for what amounts to an 80-minute fantasy on the film and 20th Century race relations. The result is effective in an experimental-cinema sort of way.

There is no "string quartet" music involved in this, only an elaborately produced soundtrack based on transformations of the Kronos and Mr Spooky and cohorts' musings: the musical result might make good background music to a Rave gathering or some equivalent, though it's a pretty empty experience by itself without the film. With it, it's an interesting production.

GIMBEL

### **STATKOWSKI:** *Toccata; Preludes; 4 Mazurkas; 6 Immortelles; 6 Pieces* Barbara Karaskiewicz, p Divine Art 25129—67 minutes

Roman Statkowski (1859-1925) studied with Soloviev, Rubinstein, and Rimsky-Korsakoff; he was employed as an educator and purveyor

of pianos. All the works on this program are miniatures, none longer than five minutes. They are well conceived for the piano and marked by surprising kaleidoscopic harmonies. Ms Karaskiewicz plays them with style and affection; and the recording, while a little too dry, captures the instrument very well.

HASKINS

### **STERNFELD-DUNN:** *Joker's Wild; Variants; Shells; Swarm; And I Will Love the Silence; Sax Sonata; Firecracker; Fireworks*

Robert Young, Eric Palmquist, sax; David Hunsicker, tpt; Nicholas Smith, hn; Keri McCarthy, eh; Matthew Blauer, trb; Leonard Garrison, fl; Shannon Scott, cl; Ruth Boden, vc; Emily Sternfeld-Dunn, Jeffrey Savage, p; Kiev Philharmonic/ Robert Ian Winstin; Wichita State University Symphonic Wind Ensemble/ Victor Markovich  
Navona 5997—57 minutes

Aleksander Sternfeld-Dunn is a composer, bassist, conductor, and professor at Wichita State University. Here we have an assortment of his very attractive and well-crafted music, played by a variety of performers at various times, most involving wind instruments.

The album opens and ends with large-ensemble works. 'Joker's Wild', a 7-minute concertino for trumpet and percussion, is given a spirited reading by the Kiev Philharmonic (the fine soloists are not identified). The 10-minute *Fireworks* is the big piece, and Robert Young is the formidable saxophone soloist (both alto and soprano) with the Wichita State Wind Ensemble. Perhaps most striking are the percussive, pitched notes that sound like they are popped with the keys but are probably popped with the tongue on the reed.

The rest are recital pieces for winds and brass. 'Variants', for flute and piano, is a terrific work. Although it makes extensive use of repeated notes (not my favorite melodic gesture), it gradually becomes more and more intense. After furious passages for both players together, then for flute alone, the work ends in a touching way with piccolo and beautiful piano chords. Although the acoustic (in several of the works) is a little like a tunnel at quiet moments, there is no missing flutist Leonard Garrison's husky tone and skills and Jeffrey Savage's crisp and vigorous piano playing. Garrison teams with the excellent clarinetist Shannon Scott in 'Firecracker', a spectacular unaccompanied work. Flutist Garrison joins Scott in the 3-movement, 9-minute *Swarm*: a very fast 'Hive Mentality' (an ingenious sort of two-part invention), a somber and spooky

'Queen's Lament' (with flute multiphonics and a paean on 'Dido's Lament'), and a frenetic, effects-rich 'Swarm'. Excellent playing by both artists.

*And I Will Love the Silence* is a mournful, sometimes intense duo for English horn player Keri McCarthy and cellist Ruth Boden. I don't think I have ever heard this combination of instruments before. It is very interesting, especially in unisons, where the differences between the two timbres are vivid. Eric Palmquist is the fine soloist in the Saxophone Sonata, a 7-minute, 3-movement work that speaks a dissonant language in the energetic outer movements, a more consonant language in the touching middle one. Emily Sternfeld-Dunn (relationship with the composer not specified) is the very good pianist.

The lone work for brass is *Shells*, and I like it very much. Brass trio is an unforgiving medium with a sparse literature, so this work is welcome. It is a very quiet, pensive work, all three instruments muted until the end, when trumpet is open. Although pitches seem to wobble a bit here, the performance is nonetheless persuasive. The reading is by trumpeter David Hunsicker, horn player Nicholas Smith, and trombonist Matthew Blauer.

KILPATRICK

**S**TRAUSS: *Sinfonia Domestica*;  
**ELLINGTON**: *Harlem*;  
**STRAVINSKY**: *Praeludium for Jazz Band*  
Leipzig Radio Symphony / Kristjan Jarvi  
Naive 5404—61 minutes

This is part of *The Kristjan Jarvi Sound Project*, whereby works of different genres—in this case, classical and big band jazz—are programmed together. In Jarvi's words, it "connects these two great works with the type of sound and approach that I apply to both; that massive big band machinery being recognized in its origins and brought out in both works. A concert with *Sinfonia Domestica* in the first half and *Harlem* in the second shows a way of programming that uses old material but in a fresh and updated way. Listen for the Bach in Jazz and the Beethoven in Hip-hop. Let's take ownership of our musical evolution." That reads like a ramped up ad-speak description of combining genres to attract an audience that is either young or from a different musical world than classical.

Jarvi lends great importance to the fact that the 1904 premiere of *Sinfonia Domestica* took place in New York (at a Strauss festival).

He then tries to establish an historical link between the Strauss and a jazz-based orchestral work like Duke Ellington's *Harlem*. One basis for this theory is Strauss's inclusion of four saxophones in his score, which Jarvi calls "a reflection of his idea of the 'American sound' at that time". Jarvi does not cite a source for that theory, and I have never come across it anywhere else. I do know that Strauss's use of the saxophones has led to some unresolved speculation. The score says "saxophones", but some people claim the writing is uncomfortably low for saxophones and ideal for saxhorns, the instruments they believe Strauss had in mind. In *Anatomy of the Orchestra*, Norman del Mar called that an odd notion about a composer who was "one of the most knowledgeable and forward-thinking masters of the orchestra", citing also the "woodwind-style flexibility" of the saxophone parts. Earlier, in his biography of Strauss, Del Mar wrote that, "Even Strauss must have had pangs over the judiciousness of those thickening instruments, for he never gave them any solo work, marked them *ad lib*, and omitted them in his own performances." Indeed, the saxophones serve as "filler" of the orchestra's middle, and they are hard to pick out in a recording.

However sound his theory on the saxophones may be, Jarvi's bracing performance of *Sinfonia Domestica* is a good one that should appeal to someone looking for something more classical than usual, though still Straussian. It may be just the thing for a listener who has not cared for the piece. Some new recordings claim to clear cobwebs from warhorses, but this one means it. It is well thought out and put together and always gripping. The busy music is lively and feels a little fast, though it isn't really. Solo phrasing is good, and there is direction and a feeling that it knows where it wants to go. In my review of the Marek Janowski recording last month, I noted that an informed listener could hear Strauss the opera composer in occasional anticipations of *Der Rosenkavalier*. That opera composer is present here, too, but more in Jarvi's emphasis on characterization. The many high moments include the moody, rich oboe solo at the opening, interrupted by the obstreperous trumpets, and the light dancing of the woodwinds in II. III is an example of musical story-telling that is almost conversational in the way it follows the musical line. The love music in IV is more tender and sleek than ardent and especially impressive in the

impressionist painting near the end of that section. The double fugue in V is fast, clean, and incisive, with great playing, particularly in the horns. The final moments are exciting and festive.

I know of no other *Sinfonia Domestica* like this one. The monumental Karajan remains supreme, with the similar Kempe not far behind; but Jarvi's very different view is worth having if it appeals to you. I did like the Janowski and a few others mentioned in that review, but Jarvi might be a better supplement to Karajan or Kempe if you are looking for something different.

Band leader and jazz composer Duke Ellington wrote *Harlem* in 1950 on commission from Arturo Toscanini. The work was to be part of a *Portrait of New York Suite*, but Toscanini never got around to conducting it. Ellington's band played it in 1954, but composer Don Gillis led what was probably the premiere of the complete work in 1955. Ellington called it a "tour of the place called Harlem for our band and the symphony". My disinterest in jazz, big band, and crossover works no doubt colors this opinion, but I am not impressed with Ellington's orchestral works. *Harlem* sounds like big band music supplemented by strings, and that leaves me uninterested. The rousing performance makes a strong case for the work, so if you like that sort of thing, you should be happy. As for the purported connection with Strauss, Ellington's strings supply a lushness not heard from big bands, but that's as Straussian as the work gets unless you want to accept a vague similarity between the double fugue that ends the Strauss with the opening of the Ellington—which I do not.

One more thing. There is a glitch in my copy where several measures are played normally, then suddenly repeated before it goes on (IV, in the area of 5:12-5:30).

HECHT

**STRAUSS:** *Violin Sonata*; see FAURE

**SUK:** *6 Piano Pieces*; see MOUSSORGSKY

**SVIRIDOV:** *Poem to the Memory of Sergei Yesenin*; *My Father is a Peasant*; *Wooden Russia*

Alexei Maslennikov, t; Igor Morozov, bar; Yurlov Choir; Georgy Sviridov, p; Leningrad Philharmonic, Moscow Radio Symphony/ Yuri Temirkanov, Gennady Rozhdestvensky

Melodiya 2336—60 minutes

Not to sound like a broken record, but here is yet another case of translations withheld to the

detriment of our appreciation of the music. This time the language is Russian, which most of us cannot speak or even read phonetically. We are supplied with English song titles and a few pages of helpful notes, so let's be grateful for all that. But this is music inspired by the powerful writings of Sergei Yesenin, *and we need access to the poet's words!* Yesenin (1895-1925), you may recall, was the dissolute, much-married, utterly out of control Russian poet who died—apparently by his own hand—at age 30. There are still lingering questions as to whether the fledgling Soviet government might have bumped him off. (One of Yesenin's wives, believe it or not, was Isadora Duncan. You really should read up on this guy!)

With the winds of poetry at his back, Georgy Sviridov gave us music that is moody, broad-shouldered, and full of ethnic character. "The sense of the Motherland is the main one in my work." Yesenin wrote, and an up-close portrayal of the *Rodina* is exactly what the poet and composer crafted for us. These are songs that convey the desolate feelings of a land and its people, a sense of deep kinship with the Russian earth, and a prescient sense that life as Russians knew it was about to change forever. "I am the last poet of the countryside", says one of Yesenin's peasant voices. Hearing that lament, you realize he was more heartbreakingly right than he could know. Civil War was on him, after all, and Stalin lurked just around the corner.

Sviridov's *Poem* is a cycle of ten songs for choir, solo tenor, and orchestra. *My Father is a Peasant* also is a cycle of songs (seven of them) animated by Yesenin's poetry. This time around the solo tenor and baritone are accompanied by the composer at the piano. Two of those seven songs are duets, and they are the zingiest, most colorful selections of the program. The two fellows are amazing. Also wedded to Yesenin's poetry is Sviridov's *Wooden Russia*; a "small cantata" for tenor, men's choir, and orchestra conducted by Maestro Rozhdestvensky. Less intense than the others and only seven minutes long, it serves nicely as a closing benediction to the Sviridov-Yesenin collaboration.

The singing is expressive, with voices flavorful enough to convey the pungent ethnicity of Slavic music, but tasteful enough not to let the usual wobbles and bobbles get in the way. On the whole, Melodiya's engineering is pretty good, though the sound in *Poem to the Memory* does show its age. (The jacket says it was recorded in 1957. If that's correct, and if

Temirkanov was on the podium—as the jacket also tells us—he would have been 19 at the time. Could that be right?) Whatever the details, this is a remarkable release. But how I wish the poet's words could have come to me as vividly as the composer's music.

GREENFIELD

**SZYMANOWSKI:** *Violin Sonata; Nocturne & Tarantella;*  
**HAHN:** *Romance; Violin Sonata; Nocturne*  
Tamsin Waley-Cohen, v; Huw Watkins, p  
Signum 432—70 minutes

I was much impressed by Tamsin Waley-Cohen's 1917 set (Sept/Oct 2014), but I am a bit disappointed this time. The intensity of the playing in that earlier set is missing from this one. Her performance of Karol Szymanowski's early Violin Sonata cannot compare with Vincent Skowronski's superb, powerful reading (July/Aug 2007). I find it difficult to keep my mind on the music, and this isn't bad music. The pieces by Reynaldo Hahn are inferior to Szymanowski's though charming, and they could use a bit more depth and urgency of feeling to hold the listener's attention.

MAGIL

**TCHAIKOVSKY:** *Iolanta*

Olesya Golovneva (Iolanta), Dmitro Popov (Vaudemont), Andrei Bondarenko (Robert), Vladislav Sulimsky (Ibn-Hakia), Alexander Vinogradov (Rene); Cologne Opera Chorus & Gurzenich Orchestra/ Dmitri Kitaenko  
Oehms 963 [2CD] 108 minutes

Tchaikovsky's lovely little opera is well served by this performance, recorded in the Cologne Philharmonic Hall in 2014. The Russian conductor and singers work nicely with the German orchestra and comprimari, and there's barely a disturbing peep or cough from the well-behaved audience. In the title role, Golovneva's slightly cutting soprano is steady and just fresh enough to suggest Iolanta's innocence. As her father, King Rene, Vinogradov sings with warmth and fullness, though his voice often takes on a pronounced throb. Sulimsky's dry bass is firmer and deployed with authority—this strange character is very sure of himself. Baritone Bondarenko is an ardent Robert, though his voice is bland; Popov, as Vaudemont, is even less interesting. The three ladies who sing Martha, Brigitta, and Laura blend so gorgeously in their lullaby that they deserve special praise.

Kitaenko neglects neither the beauty nor the somewhat contrived drama of the score,

and his orchestra is more mellifluous than most of its Russian counterparts would be. The sound is excellent. Oehms supplies a detailed synopsis but no libretto, and that's one reason I can't recommend this. Another is the strength of the competition. For less money you can have Vishnevskaya and Gedda on Erato, Netrebko on DG, and even the old Bolshoi recording on Melodiya (with Sorokina, Atlantov, Mazurok, and Nesterenko).

LUCANO

**TCHAIKOVSKY:** *The Seasons*; see CHOPIN

**TELEMANN:** *Harmonischer Gottesdienst, Vol 6*

Bergen Barokk—Toccata 180—76 minutes

*Cantatas (2); FASCH: Cantata*

Heidi Maria Taubert, Steve Wachter, Michael Zabanoff, Matthias Vieweg, Biederitzer Kantorei, Cammermusik Potsdam/ Michael Scholl

Amati 2603—67 minutes

The Bergen Barokk ensemble rolls on towards its apparent goal of recording all 72 of the cantatas that Telemann published in a series of three volumes in 1725-26. The title of the series was *Harmonischer Gottes-Dienst, oder Geistliche Cantaten zum allgemeinen Gebrach* (Harmonious Sacred Service, or Spiritual Cantatas of General Use). The composer also published a Continuation (*Fortsetzung*) in about 1731; I don't know if the ensemble plans to cover it as well. Of the five discs issued so far in this series, only the first has been reviewed in these pages (S/O 2013).

Telemann designed his cantatas flexibly, for either church or domestic use. He cast them in a generally consistent form of aria-recitative-aria, calling for one of two solo possibilities—"high" voice (soprano, tenor) or "middle" voice (alto or baritone)—with an obbligato part (recorder, flute, oboe, or violin), plus continuo. But he also gave suggestions for possible expansion of participants, as circumstances might allow.

For this volume, our performers have selected seven of these short cantatas, arranged in an arbitrary sequence following the liturgical calendar, from Advent to Palm Sunday. The obbligato instrument chosen is the oboe. Performers here are the tenor Jan Van Elsacker and the oboist Eduard Wesley, with a continuo team of bassoon, theorbo, cello, harpsichord, and organ.

The vocal writing varies from simple to somewhat virtuosic. The obbligato writing creates really appealing and interesting dialogs

with the voice. Van Elsacker has a high, light tenor voice, which is used to very expressive results, while Wesly makes particularly vivacious use of his instrument in the partnering role. 75 minutes of these textures may seem rather a lot. These pieces were not, of course, meant to be heard in such large clusters, but spread out in pairs or individually. Still, there is variety here that does sustain interest. And continuation of the series is sure to mount up to an important contribution to the Telemann discography.

The booklet contains admirable and thorough notes, giving full German texts and English translations.

The second disc here is given the title "Mittel Deutsche Barock Kantaten" (Central German Baroque Cantatas) and is Volume II in a series under that banner. (Of the first, 2305, I can trace no information.) Of the three works here, two of them, the longest ones, are by Telemann. Both were designed for use in and around Epiphany, in Hamburg. The longer, *Jauchzet dem Herrn alle Welt* was composed for 1733 and is an extended work of 13 movements that runs 33 minutes here. The shorter one (18 minutes, in five movements), *Also hat Gott die Welt Geliebet*, dates from the mid-1720s. Both call for ample vocal, choral, and orchestral forces, but the longer work is clearly the more splendid and more carefully designed.

The third work is *Der Gottlose ist wie ein Wetter*, composed in the mid-1730s by Johann Friedrich Fasch, a younger contemporary of Telemann (they admired each other). It was meant for the 23rd Sunday after Trinity, and for use in his church in Zerbst. Running over 15 minutes, it is cast in a concise eight movements. Its style is kindred to Telemann's, lacking the more idiosyncratic characteristics of Fasch's orchestral and instrumental writing.

The performers will have little name recognition for us, but they demonstrate the high quality of early-music groups that we might too easily call "provincial". They have, in fact, piled up an impressive run of recordings—almost entirely of Telemann's music—for the Amati label over the past 15 years. Their work is thoroughly professional and makes for quite satisfying listening. My only complaint is with the sound engineers, who have placed the performers at more of a distance than is ideal for full clarity and balance.

The booklet is entirely in German, with the vocal texts supplied but not translated. Not a

good idea if a label wants its releases to have a healthy international circulation.

BARKER

THALBERG: *Piano Concerto*; see RUBINSTEIN

## THEOFANIDIS: *Creation/Creator*

Jessica Rivera, s; Kelley O'Connor, mz; Thomas Cooley, t; Nmon Ford, bar; Evan Boyer, bass; Shannon Eubanks, Steven Cole, actors; Atlanta Symphony & Chorus/ Robert Spano  
ASO 1006—73 minutes

Christopher Theofanidis (b 1967) and the Atlanta Symphony have formed a close partnership over the years, and here is the latest installment in their collaboration. Premiered in Atlanta last April under Maestro Spano's baton, *Creation/Creator* is a work for soloists, actors, chorus, and orchestra that explores the nature of the creative process in science, art, religion, philosophy, spirituality, the acquisition of knowledge, and in our understanding of life. Divided into 13 sections that are sung, narrated, and on two occasions just played, Theofanidis's score engages us in a discussion about how history's most illustrious creators understood the process that led to their creations. Rumi, Melville, Whitman, Dante, James Weldon Johnson, Michelangelo, Chaucer, Rilke, Kafka, Berlioz, Van Gogh, Bach, Schubert, Beethoven Keats, James Weldon Johnson, Margaret Cavendish, Virginia Woolf, Plato, Aristotle, Leibniz, Ptolemy, Einstein, Curie, Huygens, Planck, the Chinese story of Pan Gu, the Hindu *Vedas*, and Judaism's esoteric *Sefer Yetzirah* are just some of the brains Theofanidis picked to come up with his libretto.

But don't expect a droning disquisition on these esoteric ideas. Theofanidis is among our most accessible contemporary composers, and he's nothing if not an engaging colorist. In keeping with that reputation, *Creation/Creator* is a kaleidoscopic score bristling with energy and brilliantly colored musical fun. You sense that right away in the composer's take on the poet Rumi's comment that we can know individual elements in our lives and still be clueless about the big picture. Theofanidis gets us started there with two minutes of brassy fanfares and fizzy choral descriptions of what it's like to encounter an 'Elephant in the Dark'. The underscoring in 'Pan Gu and the Egg Shaped Cloud' brims with clever tone painting, and I admire the two sections for orchestra that expound on the elusiveness of creativity and on Truman Capote's assertion that "the greatest pleasure is not the work itself, but the

music it makes.” *Creation/Creator* offers us some lyrical moments too. A lovely duet where the soprano and mezzo describe the creative magic of a Vedic dawn is one of them; Rilke’s quick but graceful reminder that creativity requires clarity is another.

There’s excellent acting to go with all the fine playing and singing. The narration in ‘Pan Gu’ is full of excitement and wonder. And you have to love the feisty epilogue from Margaret Cavendish’s ‘Blazing World’ where the 17th Century writer avers that authors create worlds that are far more lasting and far less destructive than the ones concocted by politicians and generals.

Will *Creation/Creator* develop the legs to jump into a concert hall near you? I wouldn’t presume to know. But here we have it caught in glamorous sound, so don’t hesitate.

GREENFIELD

## **T**ISHCHENKO: *Piano Sonatas 7+8*

Nicholas Stavy, p; Jean-Claude Gengebre, bells  
BIS 2189 — 70 minutes

Tishchenko’s piano sonatas, sampled here, sound a bit like a B-movie horror soundtrack. Though elements of his teacher Shostakovich are apparent in his use of coarse, biting dissonance, his massive clusters and predilection for the lower register of the piano sound heavy-handed and even corny. Piano Sonata 7 opens with haunting bell sounds, repeating C with increasing volume. The dense first movement gives way to a spare II. Sonata 8 sounds like a collection of random ideas (a chorale, a waltz, motifs from Shostakovich’s Fourth Symphony, and a theme and variations all make an appearance), though the fugue that concludes the sonata has lovely lyrical elements.

Stavy is extremely capable in these challenging works, displaying his technical prowess and full dynamics.

KANG

## **T**OBIAS: *Organ Pieces*

*Largo; Little Chorale Prelude; Ciacona; Prelude & Fughetto in C minor; Prelude; Agnus Dei; Chorus Mysticus & Sanctus; 12 Chorale Preludes; Prelude in D; Fugue in D minor*

Ines Mairde, org—Toccatà 288—75 minutes

Rudolf Tobias (1873-1918) is credited with founding the classical music tradition in Estonia, having written the first Estonian orchestral piece, piano concerto, piano sonata, oratorio, and string quartet. He studied composition with Rimsky-Korsakoff and then had a wide-ranging career in Tartu, Paris, Munich,

Dresden, and finally as Professor of Theory at the Berlin Hochschule für Musik. At the outbreak of war in 1914, he was drafted into the German army, serving as an interpreter. His health began to fail in 1916 and he was discharged, and died of pneumonia in October of 1918.

This program of his complete published organ works reveals a composer of well-crafted, pleasant liturgical “gebrauchsmusik” based on chorale tunes. It is all modest in scope, nothing lasting much over five minutes. It is unfortunate that he left nothing substantial for the organ, as he was considered an outstanding organist. The booklet contains notes on the composer and music as well as the specification of the 1913 Sauer organ (rebuilt in 1998) in the Dome Church (St Mary’s) in Tallinn, Estonia.

DELCAMP

## **T**RICKLIR: *6 Cello Sonatas*

Fedor Amosov; Alexander Kostritsa, p  
Centaur 3408—63 minutes

Jean Balthasar Tricklir (1750-1813) is a curious borderline composer between Baroque and Classical styles. He was born in Dijon, France and was of German descent. He moved to Mannheim, Mainz, and finally Dresden, making a fine reputation as a cellist and composer, writing 16 cello concertos, three violin sonatas, and the present six for cello and basso continuo. The sonatas are in three movements and give a very pleasant impression.

Amosov has removed the basso continuo line, substituting a busy piano part. The result is convincing to the ears but alters the character of the music to the point of no return. If he had at least included the original basso continuo notes and the rhythmic figures that play off against the cello line (I think the copy I have is of the earliest publication) I would be more inclined to accept this recording as doing justice to the composer. As it is, Amosov plays the cello part with great accuracy and enthusiasm, but the piano part is almost entirely his own invention. I suspect that Tricklir would be shocked by the prevalence and virtuosity of the piano part.

The liner notes include an extensive excerpt from my review of Amosov’s previous recording of Six Sonatas, Op. 12 by Jean-Baptiste Breval (Centaur 3195, Jan/Feb 2013). If I had had the sheet music for those sonatas (also arranged with piano from a basso continuo line by Amosov) I might not have been quite as enthusiastic about that issue as I was.



However that may be, the fact remains that these are enjoyable works as well, arranged as they are. Amosov plays with his customary enthusiasm, as does Kostritsa. Taken for what it is, it is a highly enjoyable recording.

D MOORE

## ULLMANN: *Songs*

Irena Troupova, s; Jan Dusek, p  
ArcoDiva 176 [2CD] 113 minutes

In the last ten years or so, a growing interest in the music of Viktor Ullmann has led to concerts, lectures, and recordings. Ullmann was born in 1898 in Cieszyn, then an Austro-Silesian town and now part of Poland. He moved to Vienna as a child, living there again as an adult and student of Arnold Schoenberg.

Ullmann's parents, both Jewish, converted to Catholicism before he was born. But Ullmann was deported to Theresienstadt in 1942. During the two years he spent in the camp, he wrote a wide variety of musical works, including piano sonatas, songs, and an opera. He was murdered in the gas chambers in Auschwitz in October 1944.

His music is gently modern; some songs are more angular than others. Skeptics of modern music may well enjoy this; and people like me, who like that sort of thing, will be satisfied too. There's a lot of variety here, from the delicate, tuneful 'Drei Blumen' from his cycle *Sechs Lieder Nach Gedichten von Albert Steffan* to the dramatic 'Baise, m'Encor' from the later cycle *Six Sonnets of Louise Labe*.

Ullmann's music is demanding of both singer and pianist, and Troupova and Dusek do pretty well. Troupova's voice has little warmth, but she makes up for it with clarity of tone and excellent intonation. Dusek sounds confident in every piece.

The only annoying thing is that nowhere in the accompanying booklet do the songs include track numbers, meaning that if you like to explore you will have to do lots of counting to figure out what song you are hearing and what page the translation is on. It's a minor oversight in an otherwise thorough program booklet.

HEISEL

## USTVOLSKAYA: *Preludes; Piano Sonatas 1-6*

Natalia Andreeva  
Divine Art 25130 [2CD] 91 minutes

These are Ustvol'skaya's complete works for solo piano. Her music is completely original, yet quintessentially Russian, filled with

abstracted folk-like fragments, distant echoes of chant (she was profoundly religious), distant austerity, and intimate intimations of prayer. Gongs, carillon, and church bells seem always in the vicinity. Dissonance, filled with mystery, is omnipresent. Harmony is often built with clusters, which are often distant and quiet. Rhythm is mostly regular, counterpoint is often in just two parts. Lines are generally meandering into unseen territories. Tone is consistently melancholy. The pieces have a variable number of movements, including two of single movements and one (Sonata 5) with 10. The 1953 *Preludes* are included.

Although these works are concise, this enigmatic music is not for the uncommitted listener or performer. Sonatas 1-4 date from 1947-1957; the final two were written nearly 30 years later (1986-8). There's nothing quite like these. They have been recorded before: check indexes.

Ms Andreeva is most impressive. This is astonishing music (Shostakovich thought so as well). A welcome release.

GIMBEL

## VAUGHAN WILLIAMS: *Oboe Concerto*;

MACMILLAN: *Oboe Concerto*; *One*;

BRITTEN: *English Folk Tune Suite*

Nicholas Daniel, Britten Sinfonia/ James MacMillan—Harmonium Mundi 807573 [SACD] 66 min

This collection of English music for oboe and orchestra is dominated by the Vaughan Williams oboe concerto, which cellist Jacqueline Du Pre once dubbed "the oboist's Elgar Cello Concerto". Nicholas Daniel achieves beautiful phrasing and an impressive range of dynamics. The pianissimo passages are often whisperingly soft, and when he incorporates a vibratoless "white" tone, the results are breathtaking. His fortissimo playing displays a clarion brightness with flawless intonation. The only downside is his articulation. Clipped, pecky staccatos often develop a honking sound in the low register. The Britten Sinfonia offers sensitive accompaniment and capably demonstrates the luminous string sound associated with Vaughan Williams's music.

*A Time There Was*, a suite on English folk tunes by Benjamin Britten, is based on tunes of the 17th and 20th Centuries. Typically two folk songs are cleverly combined in each movement, developing the musical ideas of each rather than simply setting the original melodies. While displaying rhythmic complexity, creative orchestration, and colorful harmonic twists, the essential melodic character

of the tunes is preserved. Again, Daniel displays technical virtuosity and impressive artistry.

The James MacMillan works were written for Mr Daniel and the Britten Sinfonia. *One* is a brief monody for chamber orchestra passing a single line of music through the different instruments. The Oboe Concerto is a much more complex and ambitious work. The outer movements are fiery and filled with impressive technical passages; and the middle movement is operatic, dark, and brooding. Sandwiched between the music of such composers as Vaughan Williams and Britten, these pieces unfortunately fail to hold their own.

If you can get past the troublesome staccatos, these are fine performances.

PFEIL

## VERDI: Arias

*Nabucco, Attila, Macbeth, Trovatore, Aida*  
Amarilli Nizza, s; Janacek Philharmonic/ Gianluca Martinenghi—Dynamic 7721—76 minutes

I had some nice things to say about Amarilli Nizza's Puccini recital in May/June 2009. I'm less pleased by this Verdi one. The wobbles and shrillness I complained about six years ago are now even more disturbing. The *Trovatore* arias are well shaped but tonally ugly, and the coloratura of Odabella's difficult 'Santo di Patria' from *Attila* is pecked out in a non-legal fashion. The declamation of 'Ritorna Vincitor' is well handled, and the upper notes of 'O Patria Mia' are nicely floated. Abigail's aria from *Nabucco* has some presence and power, if too much stridency. Nizza is fully persuasive only as Lady Macbeth. The letter is read vividly and melodramatically, and in the arias the voice is a bit steadier than elsewhere. The sleepwalking scene is perhaps too sleepy—too much whispering—and the high D-flat is too loud, but the words are so forcefully projected that the character really comes to life.

Dynamic's booklet supplies no texts, but the photos show that Nizza is still quite a looker and might be a more engaging performer if you were seeing her on stage. This recital, on the other hand, is just too hard on the ears. Good sound; excellent orchestral work.

LUCANO

## VERDI: Opera Paraphrases

Arcadio Baracchi, fl; Andrea Trovato, p  
Tactus 850001—62 minutes

A while back (Jan/Feb 2013), I heard a program of Verdi operatic fantasies by the Italian

flutist-composer Giulio Briccialdi (1818-81). It was played very well by Raffaele Trevisani and Paola Girardi, and will certainly be of interest to anyone considering this. There is only one Briccialdi treatment here, and it isn't duplicated on the other—believe it or not—so this program does have uniqueness in its favor. This is the first recording of most of these selections, and should supply a good refreshing drink if you thirst for arpeggiation and boom-chick accompaniment.

Six of them come from largely forgotten 19th Century performer-composers such as Emanuele Krakamp and Cesare Ciardi, but one is by a living figure. Paolo Furlani's *Variations on A Masked Ball* lightly uses some contemporary techniques but offers nothing particularly special otherwise.

Baracchi plays with excellent control, superb technique, and a beautiful sound. From the piano, Trovato's support offers just what is needed, with imagination, variety, and long stretches of patience.

GORMAN

## VIVALDI: Viola d'Amore Concertos

Rachel Barton Pine; Ars Antiqua  
Cedille 159—79 minutes

The viola d'amore, with its six or seven fingered strings and six or seven resonating sympathetic strings has a loyal fan base and even an international society to promote its music. It has certainly fascinated many composers since its invention in the 17th Century, including Biber and Bach—and after a quiet period in the 19th Century, a rebirth among composers such as Hindemith, Janacek, and even Bernard Herrmann (*On Dangerous Ground*, 1951). None were more enamored (pun intended) with this instrument than Vivaldi, who wrote eight concertos, though recorded performances have been rare.

I have not heard earlier recordings with modern instruments by Nana Calabrese (1974) or Massimo Paris (1989) of these six concertos for viola d'amore and strings, but both have their fans, as does the selection of five concertos with Laszlo Barsony (Hungaroton 12162, 1980). Catherine Mackintosh (May/June 1996) was one of the first to use period instruments; but the first complete recording, which also included the two chamber concertos, R 97 (with two oboes and two horns) and R 540 (with lute), was by Fabio Biondi (May/June 2008).

Now we have the Chicago's Rachel Barton Pine. There is no doubt that this new release is

the best available recording. Both Mackintosh and Biondi sound weak when compared to the rich sound produced by Pine and her original condition instrument by Nicola Gagliano. While some of the interpretations do not fully plumb the richness of Vivaldi's scores, this is a recording that should make fans of anyone who has never heard the viola d'amore before.

BREWER

## VIVALDI: *La Stravaganza*

Francesco Cerrato, v; Armoniosa  
MDG 9011885 [2SACD] 102 minutes

Federico Guglielmo, v; L'Arte dell'Arco  
Brilliant 95043 [2CD] 96:41

It is certainly an extravagance to have two complete recordings of Vivaldi's first collection of solo violin concertos. While his reasons for naming this collection *La Stravaganza* (extravagant or unexpected) can be debated, some of the concertos are among Vivaldi's most inventive, such as Concerto 8, which begins with the soloist and continuo (Beethoven was not the first!). These are not as well known today as the Opus 3, *L'estro Armonico*, but Bach did arrange the first and sixth concertos for solo keyboard (S 975 and 980). There have been a number of complete recordings of Opus 4 over the years, including the typical Italian (Nov/Dec 1990, Nov/Dec 1994, Mar/Apr 1997) and British groups (May/June 1996, Mar/Apr & July/Aug 2000), all on modern instruments. These two new releases need to be compared with the two earlier recordings on period instruments: Monica Huggett from 1987 (Oiseau-Lyre 417 502) and Rachel Podger (Sept/Oct 2003).

Francesco Cerrato's playing and style reminds me of the Huggett recording with Christopher Hogwood and The Academy of Ancient Music; overall the interpretations are interesting but safe. Federico Guglielmo's approach is much riskier and more dramatic and much closer to Podger. He also plays the concertos out of published order: six of the more orchestral concertos performed by a larger ensemble on one disc and six with one-on-a-part on the other. While both Guglielmo and Podger find more of the drama in these concertos, I am drawn more to Guglielmo's overtly emotional interpretations. I also found it interesting that the sound quality of the Brilliant discs was more vibrant than the SACD discs from MDG.

As to whether Guglielmo or Podger is "better" than the other, I am glad to listen to both

as each helps me in different ways to hear more of that creativity that drew musicians and composers to Vivaldi's music in the 18th Century.

BREWER

**VOLANS:** *Quartet*; see Collections

## WAGNER: *Parsifal*

Rene Kollo (Parsifal), Gisela Schröter (Kundry), Theo Adam (Amfortas), Ulrik Cold (Gurnemanz), Reid Bunger (Klingsor); Berlin Radio Chorus, Leipzig Radio/ Herbert Kegel

Brilliant 95120 [4CD] 220 minutes

Recorded in 1975 by Eterna and reissued on CD by Berlin Classics about 10 years ago, this *Parsifal* was never on anybody's "must-have" list. Kollo sounds much the same as he did for Solti a couple of years earlier (Decca). His timbre is basically youthful and appealing, his words are clear, and he rises to his best moments, especially 'Amfortas, die Wunde' in Act 2. Adam, as usual a bit wobbly, is a dignified, eloquent Amfortas. Cold, as Gurnemanz, attempts to sing with some variety and intelligence, but he's let down by his dry voice, which has no bass buzz or plush at all. He becomes less interesting as the opera progresses. The little-known Schröter is quite a good Kundry. She's warm, steady, a little flat and hooty on top but strong on bottom. She's persuasively seductive, though in a slightly too maternal way.

The recording was made at a staged performance in Leipzig and is not always top quality. There's too much glare on the brass in Act 1, the Transformation Music has impressive depth but is also tinny on top. The Voice from Above at the end of Act 1 is barely audible, and in the great Good Friday music from Act 3, the oboe sounds weird and the strings weak. Kegel is a competent conductor, no more. So this Brilliant reissue, inexpensive though it may be, is not recommendable. You can get Solti or the 1962 Knappertsbusch (Philips) at about the same price and end up with a far superior performance.

LUCANO

## WALLIN: *Fisher King; Id; Manyworlds*

Hakan Hardenberger, tpt; Bergen Philharmonic/ John Storgards

Ondine 1267 [CD+Blu-Ray] 75 minutes

Three big pieces by Norwegian composer Rolf Wallin (b 1957). *Fisher King* (2011) is a 27-minute trumpet concerto. It takes a long time to get going, remaining quite static for about

eight minutes—but with lots of nervous repeated notes from both soloist Hakan Hardenberger and the Bergen Philharmonic. Only then do things begin to change, but it only lasts for a couple minutes before the activity returns to a crawl at pianissimo. There is so much suspense—will this trumpet concerto ever burst into something loud and exciting?—that one wonders if this is simply a suspenseful piece, nothing more. Finally, after about 18 minutes, things happen, but not for long. The ending is abrupt, with Hardenberger alone on a fast and high passage that simply stops. Strange piece.

Wallin wrote the 17-minute *Id*, his first work for orchestra, in 1982 while still a student. He had suffered some personal traumas, and composing was one way to work his way through them. As in *Fisher King*, Wallin takes his time at first, creating a web of high-pitched string sounds. When things get moving, they are quiet but intense and insistent. Harmonies are dense. Eventually, sound webs are created over a deep sustained bass pitch, the climactic passage. The work ends at whisper volume.

The album ends with the 30-minute *Manyworlds* (2010). This time there is immediate drama when percussion and low instruments create, several times, what sounds like wondrously long thunder. Next comes Wallis's trademark suspense, with nervous little solo utterances and section outbursts. At 10:51 a long tone cluster begins in the strings, various instruments emerging as soloists with simple swells. It lasts a very long time, changes not beginning until 21:19. A long period of nervous utterances ensues, building to a raucous level, then quickly fading out at the end.

I did not mind listening to these works, but I couldn't develop much interest in them. The Blu-Ray disc has computer animation for *Manyworlds*. It is fantastic, mesmerizing, and it makes the piece seem much more interesting. My equipment can handle 2D only, but the video can be viewed in 3D. That would be mind-boggling.

KILPATRICK

WILLIAMS, J: *Music for Brass*; see GABRIELI

## WOLF: *Mörrike Songs*

Dietrich Fischer-Dieskau, bar; Sviatoslav Richter, p—Pentatone 5186 219 [SACD] 54 minutes

When Hugo Wolf's friends and patrons praised him as a "lieder composer" he chafed at the label and took it as a dismissal of his ability to compose works that could be considered more

important (e.g. opera, chamber music, and orchestral works). "The flattering recognition I have as a lieder composer truly makes me heartsick", he wrote. "For what else does it entail than a mere accusation that I compose nothing but lieder, that I have mastered just a tiny genre—and that not even fully."

Despite his ambition for recognition in large-scale works, his genius lay in the genre of lieder. His commitment to explore texts intensively allowed him to capture their nuances and plumb their depths through music. Of his more than 300 songs, his settings of 53 poems by Eduard Mörike constitute one of his five major collections.

His songs have had no greater champion than Fischer-Dieskau, and lovers of the baritone's art can rejoice over this re-release of his 1973 Innsbruck recital. Deutsche Gramophon recorded the recital using multi-channel tapes, which Pentatone has used to produce a Super Audio CD of excellent quality. The songs are in the same order as the LP, but the enthusiastic applause of the audience at the beginning and conclusion of the recital as well as any audience noise has been deleted.

As Wolf explored texts so carefully, F-D also does so with his amazing interpretive talent—caressing words with meticulous attention to textual nuance, exquisitely shaping the line, and using his head voice with heart-melting beauty. His reading of 'In Der Frühe' is always perfectly sublime. He does sometimes show his tendency to bark out notes in moments of intense vocal drama.

His collaboration with Richter was limited to songs of Schubert, Brahms, and Wolf and produced exceptional results, as in the *Magelone Songs* of Brahms (J/A 2006). Here again he finds marvelous expressive possibilities. As Richter remarked of this recital, "On this occasion it seems as though we really entered into the spirit of these songs; we'd rehearsed sufficiently and felt not only confidence, but real friendship towards each other." Their collaborative unity comes through.

F-D has recorded these songs with Hertha Klust (N/D 2008), Gerald Moore on more than one occasion (S/O 2005), Barenboim, and maybe others. His way with the songs doesn't change much from one accompanist to another; it's always wonderful.

Limited notes. No texts.

R MOORE

## WOLF, E: *Quartets* (5)

Pleyel Quartet—CPO 777856—64 minutes

These quartets would sound great played by a string orchestra, perhaps as concerti grossi with a solo group for the more virtuosic, florid writing; and this seems tacitly acknowledged by both musicians and producer, who chose to record this in a large, reverberant room that's all hard surfaces.

The composer was born three years after Haydn, and his five quartets bear little resemblance to Haydn's mature quartets, instead hearkening back to Haydn's earliest five-movement "serenade" quartets minus the two minuets, along with a dollop of the Italian violin school as exemplified by Vivaldi in the flashy, fiery passages. The slow movements, always second and flanked by two fast ones, are well contrasted and give soulful respite from the exuberant and dramatic outer movements.

I could say these relatively simple works point up the profound achievement of Haydn's quartets, but these are very entertaining and moving works on their own terms and don't deserve such invidious comparison.

The instruments were built in the composer's lifetime, and the musicians play gut strings, with little vibrato. The reverberant acoustic sweetens the inherently sour quality of the instruments and period technique, and I can only imagine how much sweeter this music would sound played by a full complement of strings.

WRIGHT

## WOLPE: *Violin Pieces*

Moves Pogrossian, Varty Manoulian, v; Susan Grace, p—Bridge 9452—68 minutes

The complete music for violin and piano by Stefan Wolpe. These six pieces date from 1924 to 1966, covering both world wars and the periods before and after.

Earliest is the Duo for Two Violins, Op. 2 (1924), written when the composer was 22. Sorrowful and distinctly Jewish, it is a young composer with modernist tendencies. Conceived in three movements, the last unfinished, the music moves in developing variation of small ideas, bound by free association. Its closeness to contemporary Viennese School standards is obvious. The scherzo (II) is a wild Hora; what was to be the finale is relatively lyrical.

Two Studies for violin and piano (1933) was his first attempt to write music for "the man in the street", which for him at the time

meant none other than 12-tone music. These are little pieces that are about as jovial as you can get in 12-tone. Abstract and obviously depressive, this is clearly music of its time.

The Violin Sonata (1949) brings us to the postwar period. In four movements, it follows the basic outlines of the romantic sonata, especially in the central section of the finale, which is downright passionate in the broadest sense. The opening movement is actively terse, II initially sober, then moving into scherzo-like territory; III is the typical slow movement, and the gist of the finale is typically robust. The work as a whole is fully finished and a good example of the modernist take on the postclassical sonata genre.

Included as a supplement is a fragment of a Second Sonata for violin and piano from 1958-59, too brief to make much impression.

The late Piece In Two Parts For Violin Alone (1964) consists of a motive of seven notes put through a series of variations. The program closes with the Second Piece for Violin Alone (1966), which inexplicably opens the program (Wolpe friend and scholar Austin Clarkson gives an explanation for this decision—unconvincing). Opening with the typical tonal G-A-B series that begins so many classical G-major movements, the piece makes a nice reminiscence of older times, and really belongs more at the end than at the beginning.

Wolpe collectors will need this. Performances are excellent. Photos included.

GIMBEL

### Word Police: Transition

The weather people have been saying things like, "the rain will transition to snow before morning". Of course, weather people are not exactly known for their good English. ("Travel will be impacted.") And they try to sound fancy, like most other TV and radio people. The only weather I hear is from robots, but I presume it was written by humans.

"Transition" was never a verb, but it is often used now as a verb and is beginning to turn up in dictionaries. It's certainly better than "morph", but that's not saying much. Our language got by without either verb for many centuries. "The rain will change to snow by morning." That's perfectly clear, isn't it? Or "will change over to" or "will become" or "turn into".

# Collections

Collections are in the usual order: orchestral, chamber ensembles, brass ensembles, bassoon, cello & double bass, clarinet and saxophone, flute, guitar, harp, harpsichord, miscellaneous, oboe, organ, piano, trumpet & brass solos, viola, violin, wind ensembles, early, choral, vocal.

## American Originals

Cincinnati Pops & Soloists/ John Morris Russell  
Fanfare 5—73:23

This is mostly Stephen Foster, who lived in Cincinnati for a while and rode up and down the Ohio River, right past what is now our office. I love the songs of Stephen Foster, but I hate this album. The reason is simple: these are sleazy “pop” arrangements and singers. No one has a decent voice, and some of them are off pitch pretty consistently. The women are the sweet and dreamy sort that seem about to burst into tears—if they don’t fade away entirely. Not one voice could be heard without a microphone: they mumble, moan, and groan. Pop “singing” is not real singing. Some of them talk to introduce their selections—ugh! I can’t begin to tell you how much I despise this sort of thing. Buy it if you need something to hate.

For Stephen Foster, whose music is really beautiful, look to Thomas Hampson above all—check our index for more. It needn’t be as sleazy as it is here.

VROON

## Illuminations

DEBUSSY: *Quartet*; BRITTEN: *3 Divertimentos; Alla Marcia*; GARROP: *Quartet 4*; GOLIJOV: *Tenebrae*

Avalon Quartet—Cedille 156—71 minutes

Does this program really supply illuminations? Well, perhaps it does. First of all, the works played cover more than 100 years of musical history, starting with the 1893 Debussy quartet, a favorite of mine since childhood. The Avalon plays it with sensitivity, though the first violinist tends to be too polite to his colleagues sometimes, depriving us of his part in favor of the tune someone else is playing. One should be able to hear both lines, even if the first violin is playing a secondary role. That is not a major problem, however, and the performance as a whole is a sensitive and exciting reading of a memorable and deeply felt work.

The 1933 pieces by Benjamin Britten mix well with the Debussy idiom, though they are

by no means as deep musically. They speak a similar language and are most entertaining as a break from serious expression. Only the final *Alla Marcia* is familiar to me, and all are amusing.

Stacy Garrop (b. 1969) pulls us gently into the present century with her *Illuminations* based on *The Hours of Catherine of Cleves*. The five paintings included in that *Book of Hours* are reproduced in this booklet and contribute much to our understanding of the musical descriptions in this lovely string quartet, again in a style that follows up the ones by Debussy and Britten with effective grandeur and poetry.

Osvaldo Golijov (b. 1960) completes the circle with *Tenebrae* from the turn of the century, a 13-minute movement in the style of a meditative religious statement but also with hints of improvised comments and harmonies not unlike what we have been hearing in this program.

This is a nicely-arranged collection of lovely pieces that makes satisfying listening. It is played with sensitivity and is well recorded.

D MOORE

## Origins

VOLANS: *Quartet 2*; KOUMATSU: *Japanese Folk Song Suite 2*; STRAVINSKY: *3 Pieces*; VISCONTI: *Ramshackle Songs*

Kontras Quartet—MSR 1537—67 minutes

This is a modern program of quartet music that aims to mix different countries and styles as the members of the quartet mix their varied origins. Kevin Volans (b. 1949) starts us off in Africa with a major 24-minute work divided into three expeditions written in 1987. It uses a neat, seemingly simplistic repetitive attitude that develops into quite an adventure as it goes along. Hajime Koumatsu (b. 1938) follows with a suite from 2010, a most amusing setting of four Japanese tunes, here developed in detail and with imagination. Stravinsky’s little three pieces follow. Written back in 1914, they are the most dissonant yet, but the repetitions fit in well here, as does the imaginative scoring and the feeling of Russian folk song. Finally we

meet Dan Visconti (b. 1982) whose 2009 settings of 11 jazzy American songs, mostly spelled casually in the titles (Steamwistle Shuffle, Danderhead, Disposable You, among others) are set with notable imagination and warmth. This is another 24-minute suite that keeps you listening and enjoying.

The Kontras play all of this curious music with real conviction, and the recording is excellent. Enjoy it. I did.

D MOORE

### Museaux Trio

**DEBUSSY:** *Flute-Harp-Viola Sonata*; **TAKEMITSU:** *And Then I Knew 'Twas Wind*; **AL-ZAND:** *Studies in Nature*

Albany 1581—45 minutes

Flutist Sydney Carlson, harpist Denise Fujikawa, and violist Brian Quincey are the Portland (OR) musicians who formed the Museaux Trio in 2011. They play their warm-sounding instruments with impeccable ensemble. The problem is that their pacing, degree of expression, and dynamic level stay in a pastel range in all three works.

In Debussy's sonata they don't supply enough contrasts. I miss an underlying intensity that's necessary to turn soft, sweet passages into long-lined, sustained phrases. This approach simply won't do in Takemitsu's rambling, Debussy-inspired 13-minute work (1992), because "pastel" simply underlines the feeling that the music doesn't go anywhere.

The Museaux Trio commissioned the 15-minute *Studies in Nature* by Karim Al-Zand (born 1970); this apparently is its premiere recording. It's inspired by the drawings of biologist and naturalist Ernst Haeckel. 'Sea Lilies' (Dance) comes from the sound world of Debussy, and the playing is once again lovely; all it lacks is panache—the ability to break from the trio's narrow expressive perimeters. 'Radiolaria', an air inspired by tiny skeletal zooplankton, is rather pointillistic—annoyingly so. The scurrying in 'Jellyfish' (Capriccio) sometimes makes it feel more like 'Flight of the Bumble Bee', except for a chromatic three-note upward figure that's repeated so often it too becomes annoying.

I'm sure Carlson and Fujikawa are among the best players in the Portland Opera Orchestra and Quincey in the viola section of the Oregon Symphony. Perhaps they need a conductor or dramatic vocal soloist to draw a wider expressive range from them.

FRENCH

### Original

Verhelst, Bourgeois, Baumann, Koetsier, Nyman  
10forBrass—Genuin 15365—56 minutes

This terrific album opens with Stephen Verhelst's '10forBrass Fanfare' (2014), a full-length one (5:28) that shows the ensemble's virtuosity and marvelous sound. Derek Bourgeois's 5-movement, 17-minute *William and Mary* (1987) has a Fanfare, a melancholy 'Landing at Torbay and the Journey to London' that turns fast and dramatic, a rollicking 'King's Champion', a pensive 'Death of Mary' that turns suddenly stern at the end, and an 'Achievement' that brings soloists to the fore and has splendid group sounds.

Herbert Baumann's 'For Brass' (1986) is lighthearted and scored for an ensemble that includes bass trumpet and euphonium. Also on the light side is Jan Koetsier's Brass Symphony (1979), last heard here a long time ago in accounts by Summit Brass (July/Aug 1998, p 238) and the young musicians of World Brass (July/Aug 1999, p 228). I know of two other recordings—by the Norwegian all-female ten-Thing (EMI) and the Tokyo Brass Symphony (Cryston). All are fine readings, but I like this one for its superb balance, sparkle, and ease.

The album ends with Michael Nyman's *For John Cage* (1992), an ever-unfolding series of variations that is full of surprise, whimsy, sudden turns, and complexity, while maintaining a tonal harmonic language.

10forBrass is a German ensemble. This is its second album, and it's superb.

KILPATRICK

### Changing Times & Colors

Kallstrom, Sitton, Raum, Diemer, Frazier, Lu  
Balaton Chamber Brass; Rebecca Will, p  
Albany 1582—69 minutes

Balaton Chamber Brass is the married duo of Amy and Dan Cherry, trumpeter and trombonist. Since the trumpet-trombone literature (with or without piano) is limited, they are doing what they can to expand it.

Michael Kallstrom's attractive, 3-movement, 15-minute *Changing Times and Colors* (2011) makes strident, syncopated pronouncements in I, somber reflections in II, and both syncopated and lyrical statements in III. Michael Sitton's thoughtful 'Essay' (2011) gives beautiful melodies to the brass and meaningful moments to the piano.

Each of the movements in Elizabeth Raum's *Bushwakker Six Pack* (2012) is named for a beer served in a particular pub—a light

and lively ‘Stubblejumper Pilsener’, a mysterious ‘Northern Lights Lager’, and so on through six colorful movements. Emma Lou Diemer’s *Answered Question* (2012) seems by turns confident and unsure. It includes, near the end, a sympathetic-vibration portion where the brasses play into resonating piano strings.

Bruce Frazier’s 3-movement *Bridal Suite* (2012) is the only piece for the duo alone, without piano. It seems a little bare-bones after the rest of the program, but it is pleasant. The final work is Wayne Lu’s ‘Cherry Blossoms’ (2012), full of beautiful melodies, harmonies, and imitation.

Excellent collaboration by pianist Rebecca Witt. Both of the Cherrys have consistently beautiful tone and play very thoughtfully. On a number of occasions, though, I found myself wishing for something more—a spark, some risk-taking, a little aggressiveness.

KILPATRICK

#### 4 American Stories

Cheetham, Haufrecht, Plog, Willis

Baylor Brass—Soundset 1071—51 minutes

Baylor University emeritus professor Harry Elzinga, in his very good thumbnail history of the brass quintet as a chamber music medium, reminds us that the medium is still quite young (about 50 years). These four works “represent a wide spectrum of late 20th-Century styles, compositional techniques, and concepts of sound”, he writes. They are examples of the effort by performers and composers “to create a brass quintet repertoire equal to woodwind or string chamber music”.

Brass players know just one piece by Herbert Haufrecht (1909-98), and it is an excellent one: *Symphony for Brass and Timpani*. Not many are aware of his *Suite for Brass Quintet*, so this recording—its first, I believe—is important for the brass world. The four brief movements (each two to three minutes) include a lyrical and dignified *Intrada* that becomes triumphant by the end; a lively and syncopated ‘Ceremonial’; a serious but chameleon-like *Passacaglia* that changes character several times; and a final *Fugue* with an odd, angular subject and a major-minor conflict that is resolved only at the very end. I would not call this a major work—it’s not Arnold, Bozza, or Jan Bach—but it is worth playing and should be better known.

Also little known is the 4-movement, 18-minute *Epigrams* (1988) by former Baylor composition professor Richard Willis (1929-

97). *Preludium* begins with strong statements, becomes furtive, ends showily. *Scherzino* is a double-tongued scamper. ‘*Declamation*’ is tentative at first, becomes stentorian in the middle, and ends quietly. ‘*Pantomime*’ has the feeling of a stage entertainment, each musician with a quavering-vibrato solo, and a sort of “that’s all” ending. *Epigrams* is another brass quintet piece worthy of wider renown.

The other two pieces are not old but have become part of the standard literature. John Cheetham (b 1939), whose little ‘*Scherzo*’ has long been a brass quintet favorite, made a more substantial contribution to the literature with *A Brass Menagerie* (1985). I is an energetic *Molto allegro* with lots of double-tonguing, and with lyrical solos over quietly driving group staccatos. II (*Lento*) is by turns pensive, splashy, calm, quick, and finally peaceful. III is a mixed-meter scamper, IV a quiet march, V a chipper but hard-driving ‘*Brilliant*’.

The album ends with Anthony Plog’s *Four Sketches* (1989). I’ve heard it on recordings by St Louis (May/June 1991: 139), New Mexico (Sept/Oct 1996: 239), Minnesota (Nov/Dec 1999: 264), and Norem (Sept/Oct 2003: 214), and it has been done by others, too. I especially enjoy the muted, furtive, very fast II (*Allegro vivace*) and the intricate, virtuosic IV (*Allegro*).

Baylor Brass is an excellent university faculty brass quintet that seems to have no weak links, only strong contributors. Its members are trumpeters Wiff Rudd and Mark Shubert, horn player Jeffrey Powers, trombonist Brent Phillips, and tuba player Kent Eshelman. Trumpeter Rudd was a member of *Rhythm & Brass* back in the day (May/June 1995: 203). Two solo recordings by Powers have come my way (Nov/Dec 2007: 242 and Nov/Dec 2009: 214). And a recent solo recording by Eshelman made a very strong impression (March/April 2014: 210).

KILPATRICK

#### 4 Horns & Orchestra

L Mozart, Schumann, Madsen

German Hornsound—Genuin 15370—49 min

This terrific album basically traces the evolution of the horn quartet as a concerto group from the 18th Century to the present. In his *Sinfonia di Caccia* (Hunting Symphony, c 1756), Leopold Mozart brought the forest instrument into the concert hall. It’s a very lively, horseback-riding sort of piece until III, when the hunters go inside and dance a minuet. Mozart wrote instructions that recommended



very loud horn playing, barking dogs, and several shotgun blasts. These people omit those, but there are loud claps where the shotguns were to be fired.

Next comes the centerpiece of the album and of the repertory, Robert Schumann's thrilling *Konzertstück* (1849). The notes supply quite a few fascinating tidbits of information, such as the fact that Schumann had to decide whether to use natural or valved horns, finally choosing valves for the quartet and two naturals for the orchestra. These are excellent players, and this is an excellent orchestra, so this is a fine reading. The very highest notes, higher than most horn players can play, are especially strong near the end of III. All in all, this reading is both precise and full of bravado.

Last is a new, 20-minute *Sinfonia Concertante* (2013) by Trygve Madsen, a commemoration of Richard Strauss's 150th birthday in 2014. I is energetic and cheerful, quite conventionally melodic, and speaks a tonal, consonant harmonic language. II is quieter, passing a lyrical melody around the orchestra, then around the quartet. III is rambunctious, as is Schumann's. Madsen could not resist adding a little quote from *Till Eulenspiegel* at the very end.

It was only a few months ago (July/Aug 2015: 181) that I praised the *Pictures at an Exhibition* album made by German Hornsound. It is an outstanding ensemble with perfectly matched timbres and articulations.

KILPATRICK

### **Munich Opera Horns**

Brahms, Schumann, Schubert, Stravinsky, Wagner, Strauss

Antonia Schreiber, hp; Audi Young Person's Choir/ Kent Nagano—Faraò 108084—59 minutes

One would expect to be impressed by the Munich Opera Horns, and I was, not long ago (May/June 2014: 202). Here they team with the Young Person's Choir (ages 16-27) of the Audi Academy in works for voices and horns. Brahms's 4 Songs opens with principal Johannes Dengler's wistful horn call, then adds Antonia Schreiber's rippling harp, and then a women's choir in the little verse by Friedrich Ruperti. In the next, text by Shakespeare, a second horn player (Stefan Bohning) is added. Beautiful playing and singing by all. But who is humming, pitchlessly, under it all? It's a male voice, very noticeable on headphones (less so on speakers), and it distracts and detracts.

Schumann's *Jagdlieder*, five hunt-themed songs with texts by Laubes, pair four-part

men's choir with horn quartet. The odd-numbered ones are exciting; these men are truly alive and happy to be in each other's company. The other two are subdued. Sympathy for the poor fox? I doubt it! There is more low-pitched humming here, audible at quiet moments. Also for men and horn quartet is Schubert's *Nachtgesang im Walde*, a miniature masterpiece where melodies, rhythms, and moods change for each stanza. No noticeable humming here.

The musical language (and text, of course) changes completely for Stravinsky's Four Russian Peasant Songs for women's choir, solo voice, and four horns. Each song is less than a minute long.

The album is filled out with two arrangements by Franz Kanefsky for 10 horns: Wagner's 'Good Friday Music' from *Parsifal* and a Fantasy on Strauss's *Rosenkavalier*. These are great horn players, and they know this music intimately.

Texts, no translations.

KILPATRICK

### **Venezia**

Monteverdi, Gabrieli, Liszt, Wagner, Castiglione, Henze—NDR Choir & Brass/ Philipp Ahmann  
ES 2039 [SACD] 52 minutes

This album of music by illustrious Venetian composers sandwiches the 19th (Liszt and Wagner) and 20th Century ones (Noccolo Castiglione and Hans Werner Henze) between the great 17th Century masters, Monteverdi and Gabrieli.

The program opens, fittingly, with the bright and inviting Overture from Monteverdi's early opera *Orfeo* (1607)—the brass fanfare portion, that is, played three times. Next come three of four Monteverdi motets that were published in *Libro Primo* in 1620. These are functional works, intended for use in the liturgy, so they are relatively conservative in style. Still, they make occasional use of musical devices, like an ascending chromatic line to represent redemption. The lovely performance is by the NDR Choir with cellist Christoph Harer and organist Klaus Eichhorn.

The Wagner and Liszt pieces are choral arrangements by Clytus Gottwald. Wagner's unhappy song 'Im Treibhaus' (1858) was one of the five *Wesendonck Lieder* for female voice and piano. 'Richard Wagner—Venezia' is a choral adaptation and expansion of Liszt's piano piece composed shortly after Wagner's death in 1883. Liszt's piece is brief and strange

(much melodic material based on the augmented triad). Gottwald set it with text from *Parsifal* (first performed shortly before Wagner's death) and portions of Venice poems by Friedrich Hebbel. Both of these haunting pieces are performed with care and reverence by this very fine choir.

Niccolo Castiglioni (1932-96) composed the 4-movement, 7-minute *Sonnet in memory of Igor Stravinsky* in 1981, the 10-year anniversary of Stravinsky's death. The text is the last sonnet from Dante's *Vita Nova*. Textures run the gamut from difficult unisons to many-voiced tone clusters, and so does the harmonic language: there is intense dissonance and amazing consonance.

I'm sure it was a conscious decision to include a similar brass work: Hans Werner Henze's *Sonata* (1983) for brass octet. Based on music by Tomaso Vitali (1663-1745), the five miniatures are light, nimble, and abstract. I especially enjoy the brilliant V (*Rondino II*), which sounds like Stravinsky, Poulenc, and Vitali mashed together without ever making a major or minor chord.

The Gabrieli portion opens with the little four-part instrumental canzona 'La Spiritata'. The NDR Brass does nice things with it, adding slurs and melodic ornaments. In the antiphonal 'Canzona septimi toni', which opens so many Gabrieli brass albums, this account is lively and expressive, not loud. How refreshing—Gabrieli on modern brass instruments without massive fortissimo walls of sound! The same good taste is heard in these accounts of the big Christmas work 'O Jesu mi dolcissime' and the antiphon 'Hodie completi sunt', the choir tastefully accompanied by brass and cello-organ continuo.

Texts, no translations. Beautiful music-making. NDR Brass, please follow this with an all-Gabrieli album. Be sure to include 'Sonata pian' e forte'.

KILPATRICK

### Ferrara Duo

**SENAILLE:** *Introduction & Allegro Spiritoso*; **MOZART:** *Bassoon & Cello Sonata*; **ROMBERG:** *Divertimento, op 45*; **GOEPFERT:** *Bassoon Sonata*; **DONIZETTI:** *Una Furtiva Lagrima*; **ELGAR:** *Romance*; **VAUGHAN WILLIAMS:** *6 English Folk Song Studies*; **DEBUSSY:** *Le Petit Nègre*; **ARLEN:** *Over the Rainbow*

Bella Musica 319295—51 minutes

The combination of bassoon and guitar is unusual enough that every piece in this set is an arrangement, except the Goepfert. But the

performance is so lacking that I cannot recommend this recording even for its novelty value. German bassoonist Annina Holland-Moritz's playing is heavy-handed, with haphazard intonation, harsh and often chipped or squawking articulation, limited dynamic range, and inelegant phrasing. The guitar sounds quiet and distant, but the bassoon is miked so closely that the key noise is quite audible.

I don't want to beat a dead horse. Save your money.

PFEIL

### Songs from the Arc of Life

Yo-Yo Ma, vc; Kathryn Stott, p  
Sony 10316—70 minutes

I feel that I know these two great and dedicated musicians better after hearing this and reading the liner notes. I began by feeling that this was just a collection of well-known tunes, mostly encore pieces calculated to make money. Well, that's the name of the game on one level, but there are more levels here. One is, of course, the fact that whatever these musicians choose to play will be done with technical polish and with great expressive intensity. Hearing them play such well-known tunes as the Bach-Gounod and Schubert 'Ave Marias', the Brahms 'Lullaby', Dvorak's 'Songs my Mother Taught me', Gade's 'Jalousie' and Saint-Saens's 'Swan', all are worth hearing again. On the other side of the fence are settings of Fauré's 'Butterfly', a Romance by Delius, Giovanni Sollima's 'Bell'Antonio, Tema 3', Messiaen's 'Praise to the Eternity of Jesus' from *Quartet for the End of Time*, and a number of other song transcriptions more or less familiar to our ears, adding up to 19 numbers.

What makes this intense is partly reading the liner notes. They commence with the story of how Ma and Stott met by renting the same apartment by accident and later became playing partners. This recording celebrates 30 years of their association, and the notes have statements and conversations about each piece by the players. This is an unusually effective presentation of what at the outset seemed a rather mixed assemblage of unimportant arrangements. Ma and Stott hold it together marvelously, and it is well worth our time. Thanks!

D MOORE

## Metamorfosa

**BOCCHERINI:** *Sonata 6 in A*; **SALLINEN:** *Metamorfosa*; **BEETHOVEN:** *Bei Mannern Variations*; **OSWALD:** *Sonata in D minor*; **PROTO:** *9 Variants on Paganini*

Marcos Machado, db; Ney Fialkow, p  
Blue Griffin 369—63 minutes

There is only one original piece for double bass and piano. That is the one by Frank Proto. The rest of the music was originally for cello and piano. Not that it sounds bad on bass, though the alterations of octave placement in the Boccherini are a bit disturbing.

The six-minute piece by Aulis Sallinen (b. 1941) is thoroughly effective in its meditative Finnish mood. Beethoven's variations on a Mozart tune are played in the proper register and sound quite effective, not affected at all. Henrique Oswald (1852-1931) hails from Italy, though he was born in Brazil. His Cello Sonata in D minor is transposed here to E minor, but since the work is new not only to my ears but to ARG's, what can I tell you but that it is a lyrical work that sounds good on the bass.

The piece by Frank Proto (b. 1941) is a major 20-minute set of variations on the Paganini tune we all know, but mixed with so much else that one only occasionally recalls what it is supposed to be doing. This is the only really stirring piece on the program, and it is recorded in a brighter sound than the rest. Proto is a fine double-bassist himself, and I wish that more of his many works for that instrument had been included here instead of all the transcriptions.

It may be because of the better recording, but it seems to me that Machado plays the Proto with greater conviction than the rest. He is a fine player and I am glad to have this, but I wouldn't have chosen it except for the Proto.

D MOORE

## Sounds Nature

**SUBOTNICK:** *Axolotl*; **SHATIN:** *For the Birds*; **BURTNER:** *Fragments from Cold*; **WILLIAMS:** *Dart*; **YOUNG & SHAPIRO:** *Avalon Shorelines*

Madeleine Shapiro, vc; Electronics  
Albany 1577—66 minutes

This program bears a curious and totally unintentional resemblance to another disc reviewed in this issue—music by Douglas Knehans. Both programs describe sounds of Nature, but Knehans writes for orchestral forces and Shapiro's program is for nothing but a solo cello mixed with a varied lot of electronic devices. The result is a surprising similarity in

terms of events, by which I mean that there is a definite feeling of timelessness in both programs.

As we know, Nature has her own rules, few of which conform to human ideas of timing. For instance, Morton Subotnick's 1981 *Axolotl* goes on for 19 minutes without evoking humanity more than momentarily in a world of water. This is much like Knehans's underwater *Concerto for Orchestra* though achieved in a totally different way. Then we have Judith Shatin's 2005 evocation of birdland, covering *Song Birds*, *Sapsuckers*, *Birds of Prey* and *Water Birds*, all accompanied by different electronic sounds and bird calls. This is quite amusing.

Matthew Burtner steps out into the cold of his native Alaska, gradually joined by Shapiro's cello in a 2006 evocation of a totally inhuman moment in nature. Nine minutes go by and we are treated then to Tom Williams's 2012 16-minute description of the river Dart. This one gets involved in jazzy moments as well as water, though the significance of the jazz is not explained. It does create a nice contrast to the timeless sound of running water that pervades the outer parts of the piece.

Finally we have a collection of soundtracks recorded by Gayle Young on Newfoundland's Avalon Peninsula, against which Shapiro improvises on the cello, mainly in harmonics and scratches.

The final result of this program is positive, as much for the interesting recordings of nature as for Shapiro's cello. It is likely to get us all into the outdoors, where I love to be. Try it!

D MOORE

## Balance

**PANN:** *6 from the Shop Floor*; **LENNON:** *Elysian Bridges*; **GARROP:** *Flight of Icarus*; **DESENCLOS:** *Quartet*—Capitol Saxophone Quartet

Blue Griffin 367—56 minutes

The first three pieces are commissions from only a few years ago; the Desenclos is from 1964. Carter Pann had in mind the Capitol Quartet's members dressed as "old-time auto mechanics, smudged with grit and grease, performing in the middle of my brother's taxicab stand". Despite its mechanical, metallic influences, it is a mellow piece in that modern, post-minimalist, slightly jazzy vein. It's not bad, boring, or substantial. Stacy Garrop's piece is meditative; the opening is like slow, populist Copland, but then the saxophones start bending pitches discontentedly. The texture gets busier, but after a while it only sounds like strings of notes stretched out with

no purpose. A climactic squall of dissonance does nothing for it. It is morose and microtonal.

John Anthony Lennon's *Distances in Me* is one of my favorite saxophone pieces to accompany, at the same time primitive and transcendental. If *Elysian Bridges* had been my introduction to his music, I would have never bothered to listen to anything else of his. It's very minimalistic, but the thematic cells are not engaging.

Arthur Desenclos is probably best known for his *Prelude, Cadence, et Finale*, another favorite of mine for saxophone and piano. It is brilliant, passionate, and surging, with biting, bitonal harmonies. I wish he (or Ravel) had orchestrated it, because it deserves to be heard outside of university recital halls. The quartet has similar harmonies and inadvertently jazzy flourishes, but it doesn't have the coherence and the dramatic arc that the *Prelude, Cadence, et Finale* has.

None of these problems are mitigated by the musicians. Their technical facility and sense of ensemble are fine and their tone is elegant, but they don't sound committed to anything! The finale of the Desenclos Quartet could be thrilling, but here it is simply anemic.

ESTEP

### **Windward: Duo del Sol**

Arguello, Gregorio, Haney, Herman, Loeb, Rimple  
Henry Grabb, ob; Karen Dannessa, cl  
Centaur 3422—53 minutes

Husband and wife team Henry Grabb and Karen Dannessa teach at West Chester University, a public state Pennsylvania college 25 miles west of Philadelphia. In addition to their work with the Quintsylvania Winds, the West Chester faculty wind quintet, Dannessa and Grabb tour as the Duo del Sol for clarinet and English horn. The music here is special commissions for them, all written over the past decade and a half.

The program includes Louisiana-based composer Alejandro Arguello's 'Song for Us' (2008); Swarthmore College (PA) professor Joseph Gregorio's *Four Miniatures* (2014); James Madison University (VA) professor Jason Haney's *t-zero* (2002); Western Kentucky University professor Matthew Herman's *Dance Suites* (2004 and 2010); New York City composer David Loeb's *Madrigaletti* (2011); and West Chester University professor Mark Rimple's *Four Canons* (2008).

The recital is good yet a matter of taste.

The music is very neo-modernist, sometimes personal, sometimes academic, sometimes abstract. Dannessa and Grabb boast superb chemistry and excellent intonation, and as they write in the liner notes, they and the composers cultivate remarkable and fascinating colors. Their sonic approach is more reedy and edgy than classical and polished, which enlivens several passages but weakens others.

The recording may annoy audiophiles. The microphones seem very close to the performers, and while they pick up a lot of nice subtleties, the levels need more careful handling. Even a medium setting on the volume knob can pick up too much crackling. Still, both composers and reed aficionados should find enough to like.

HANUDEL

### **Isn't This a Time?**

Cage, Childs, Johnson, Mandat, Smith, Wolff  
Ian Mitchell, cl, perc; Lynton Atkinson, t; Aleksander Szram, p; Trinity Laban Clarinet Class of 2013—Metier 28553—55 minutes

British clarinetist and educator Ian Mitchell recently finished a seven-year tenure as Head of the Wind, Brass, and Percussion Department at Trinity Laban Conservatoire of Music and Dance, where he now teaches bass clarinet. On this project of ultramodern American composers, he enlists the talents of fellow Trinity Laban colleagues Lynton Atkinson and Aleksander Szram, as well as the Trinity Laban Clarinet Class of 2013.

The program includes the John Cage Sonata (1933), an early work for unaccompanied clarinet that explores the 12-tone world of Arnold Schoenberg; the Barney Childs *Sleep, and then going on* (1980) for clarinet and cymbals, a musical monolog on 'Sleep' by the English composer, Peter Warlock (performed first by Atkinson and Szram); the short and theatrical 'Bedtime Stories' (1985) by Colorado-born composer Tom Johnson, a resident of Paris since 1983; the brief 'Etude for Barney' (1990) by Southern Illinois University clarinetist-composer Eric Mandat, written on the occasion of Childs's 64th birthday; and University of Washington clarinetist-composer and professor emeritus William O Smith's *Reflection* (1984) for clarinet and choral drone and *Epitaphs* (1993) for double clarinet, after the work of ancient Greek poet Anyte of Tegea and inspired by the aulos, an ancient Greek double pipe instrument.

French-born American composer Christian Wolff finishes the recital with three contri-

butions: his youthful indeterminate score *For 1, 2, or 3 People* (1964) for clarinet and piano; the solo unaccompanied *Dark as a Dungeon* (1977) after the song of the same name by country singer Merle Travis, first performed by the Trinity Laban Clarinet Class of 2013; and the title work of the album, the unaccompanied *Isn't This a Time?* (1982) after the song 'Wasn't That a Time?' by American vocalist and labor activist Lee Hays, a founding member of The Weavers.

Mitchell clearly believes in the music, but his command of the clarinet is rather flimsy, and his presentation lacks attention to detail. His tone is frail and tubby; and his legato, articulation, and fingers can be either decent or slapdash. Pieces such as the early John Cage sonata are easy to evaluate, but more radical departures such as the Mandat 'Etude' and the William O. Smith selections place the listener in a tough spot. Is Mitchell following the composer's requests or falling short of them?

The release has a few strong points. Readers who love good songs will enjoy Atkinson and Szram and their beautiful rendition of 'Sleep', and the Trinity Laban Clarinet Class of 2013 is a very effective chamber choir, showing off the kind of skilled teaching and well-rounded curriculum that every music school needs to have. Beyond this, though, this album is more for composers than clarinetists.

HANUDEL

### ***There is an Authentic Output in You***

**BINET:** *Kaval; Sonatina*; **D'ALESSANDRO:** *Alto Flute Sonata*; **GERBER:** *Pavane & Waltz*; **LAUBER:** *Sonata*; **WEHRLI:** *Suite*; **ZBINDEN:** *Sonatina*

Franziska Badertscher, fl; Anne de Dadelsen, p  
Gallo 1424—76 minutes

This is flute music by Swiss composers spanning the years 1921 to 1989. The oldest composer, Joseph Lauber (1864-1952), didn't write his sonata until 1937, well after the earliest selection, by Werner Wehrli (1892-1944). Although this collection varies in quality, most of these pieces are well worth hearing—particularly an entire sonata for alto flute by a former student of Marcel Dupre and Nadia Boulanger. The movements of the Wehrli *Suite* have titles in German, and this work stands close to Hindemith in style.

We hear committed performances in clear sound. Both players produce tones that are lean, suave, direct, and refined, though somewhat less so in the case of the alto flute, but still acceptable. This program stands in distinction to all the familiar French repertory

that is recorded too often and belongs alongside it on every flute player's shelf.

GORMAN

### ***Early Birds***

Simon Borutzki, recorder; Julla von Landsberg, s;  
Hofkapelle Schloss Seehaus  
Klanglogo 1503—66 minutes

This Baroque "bird music" reminds one that the term "recorder" stems from the Latin verb "recordare"—to remember or remind. The instrument reminded its audience of bird song; in fact Jan-Geert Wolff notes that the English publisher John Walsh advertised *The Bird Fancier's Delight* (1715) as a book of music to be played on the piccolo recorder for the purpose of encouraging pet birds to repeat the tunes. Using various recorders, Simon Borutzki performs the twittering and flight of birds imitated in works by Handel, Telemann, Hasse, and lesser-known composers like Pietro Torri (c. 1650-1737), Thomas Linley (1733-95), and a certain Mr Quignard (18th C.).

Borutzki shows impressive virtuosity with his quick passage work; sometimes his delicate playing shares the stage with Julla von Landsberg's singing. The stars, though, appear to be the birds. For example, while Von Landsberg impersonates the nightingale in Torri's aria 'Son Rosignolo', from the opera *Ismene*, Borutzki creates the impression of the bird's twittering. The nightingale returns in 'Rossignols Amoureux' by Mr Quignard. But one also hears the lark in Linley's 'The Lark Sings High in the Cornfield', the canary in Telemann's aria 'Ihr Lieblichen Kanarienvögel', and the Phoenix in Handel's 'Io Son Qual Fenice'. Texts and notes are in English.

LOEWEN

### ***Fantasia***

**ACOSTA:** *Solo of the Little Bird*; **CHAVEZ:** *Upingos*; **GUARNIERI:** *3 Improvisations*; **HIGDON:** *Song*; **IZARRA:** *The Axe Grinder*; **LAURO:** *La Negra*; **SEREBRIER:** *At Dusk, in Shadows*; **VIVANCO:** *Andean Fantasy*

Martha Cuncell-Vargas, fl  
Blue Griffin 375—47 minutes

Martha Cuncell-Vargas plays with ease and excellent control. She produces a full, rounded sound and has a solid command of the instrument's entire range. All this is critically important for an unaccompanied program because if we don't enjoy the listening, the program fails. This release consists of flute music of the Americas, ranging from composer-performer

Jennifer Higdon of the United States to composer-conductor Jose Serebrier of Uruguay. There are not many special effects, though there are some here and there done very well. The sound is pleasant: not too close, not too far, not too produced. As she writes inside, the program “invites us into a world of light, contrast, and mystery, the perfect canvas for the flute’s infinite palette of colors and expressive power”.

GORMAN

### Paris Impressions

Arrieu, Aubert, Bournonville, Brun, Busser, Donjon, Duvernoy, Gagnebin, Honegger, Lefebvre, Meunier—Leonard Garrison, fl; Roger McVey, p  
Albany 1585—62 minutes

Leonard Garrison has recorded prolifically over the past few years, mostly contemporary works, but here’s a foray into the previous century without—conspicuously—any Fauré in sight! These are little-known miniatures by composers who are little-known themselves; but, as the booklet notes point out, they fill an important gap. Most of these selections are intermediate-level works suitable for flute players not yet ready for the more difficult high school-level repertory such as pieces written for the Paris Conservatory exams. We also get all three movements of the *Sonatine* by Claude Arrieu (1903-90), which has one easier movement and two harder ones.

Since Garrison is a past president of the National Flute Association, he carries off this program very well. Roger McVey also has a good background and offers stylish support all the way. Since all the playing is on a high level, flute fanciers will certainly enjoy themselves while hearing pieces from outside the usual routine.

GORMAN

### Syrinx

CHAYNES: *Prelude for Jade Flute*; DEBUSSY: *Syrinx*; *Sonata*; FERROUD: *3 Pieces*; JOLIVET: *Sonata*; POULENC: *Sonata*; ROUSSEL: *Flute Players*  
Claude Regimbald, fl; Gwendoline Quartenoud, va; Olga Kerevel, p; Nathalie Chatelain, hp  
Gallo 1428—71 minutes

Familiar French repertory played very well by Canadian, Estonian, and Swiss musicians. The balances on the Debussy Trio Sonata are superb, and the atmosphere is just right. Of all the pieces written during a war, this must be the most meditative and gentle. Claude Reg-

imbald deploys a luscious tone and plays with all the polish one might expect.

GORMAN

### Flauto Dolce Solo

Elisabeth Schwanda—Rondeau 6099—70 min

German early music specialist Elisabeth Schwanda begins her program in the High Middle Ages with one of the *Carmina Burana* and spans nearly 1000 years until she reaches the music of today. Along the way are Bach, Quantz, Telemann, some others you may not know, and one composer who remains anonymous.

We hear her in a resonant space that makes for pleasant listening, and the ten instruments she plays offer plenty of variety. Across the center fold of the booklet is the most ebullient portrait of a performer I’ve ever seen. This joy comes across in the playing, too. She executes outstanding glissandos in *The Moon* (1995) and demonstrates deft dexterity in bird pieces by Markus Zahnhausen (b 1965) and a brilliant sonata by Anton Heberle (1780-c. 1813). Combine this release with the recorder consort program by Seldom Sene (Sept/Oct 2015: 186) and you have two worthwhile surveys of the recorder literature old and new, solo and ensemble.

GORMAN

### Cinema Dreams

GISMONTI: *Agua & Vinho*; ALMEIDA: *Choro Melancholico*; CARILLO: *Como Lloro una Estrella*; TANSMAN: *Barcarolles*; BARRIOS: *Preludes*; MERLIN: *Evocacion*; BROUWER: *Un Dia de Noviembre*; POWELL: *Introduction a los Osos de la Amara*; *Solitaria*; *Vals sin Nombre*; RIERA: *Melancolia*, *Monotonia*, & *Nostalgia*; FARINAS: *Cancions Triste*; *Cancion a Laura*; BOGDANOVIC: *Yano Mori (2)*; VILLA-LOBOS: *Melodia Sentimental*  
Francisco Bernier, g  
Contrastes 201502—56 minutes

If I were more cynical, I’d suggest that with the right marketing, this could make a lot of money. Give it a brighter cover, give it some type one can read without struggle, title it “Romantic Guitar”, and it will surely attract a wide market.

But that’s not the intention. The notes include two screenplays, each inspired by one of the pieces on the recital. The unmade movies would be short, likely shot in black and white, and would appeal to a small group of art cinephiles who would argue into the night about the ambiguities and metaphors.

The music is all slow, all pretty, all rather sentimental—and all quite well played. Bernier, who is one of the heads of the Contrastes label, is well established as a fine artist. His championing of the composer Anton Garcia Abril (July/Aug 2011, Sept/Oct 2015) has been praised. This music is easy to play badly—with indulgent rubato, short phrases, exaggerated sentimentality—but Bernier treats it all with taste and balance. It's music that often attracts amateur players, rather like sweet wine for the beginning oenophile. Time enough to discover the real glories of the repertory (and, say, Willamette Valley Pinot noirs) as one matures.

I do wonder why Bernier chose to reprogram four of the pieces, all marked (2) in the track listing. Each duplication is a different time, one shorter than the other. The first time through the Tanman 'Barcarolle', for instance, is only the da capo and coda; the second gives us the whole piece. In a program that's already less than an hour long, that seems an odd choice.

KEATON

### Pilgrimage

**WILDER:** *Suite*; **GOODWIN:** *Song & Dance Man*; **WALTERS:** *Of Gossamer Webs*; **CROWLEY:** *Pilgrimage*; **CAFFREY:** *La Belle et la Bete*; **ORFE:** *Waxwing*; **KRUISBRINK:** *5 Dances*—Dez Cordas  
Matthew Slotkin, g; Craig Butterfield, db  
Summit 657—64 minutes

I reviewed this duo before (Jan/Feb 2012). The program was of some of the great song arrangements, by Bartok, Beaser, Sieber, and Falla, and I was generous in my praise. The playing here is also fine—Butterfield remains one of the finest solo bass players I've heard since Gary Karr—but the music is less compelling. I wrote then that there is almost nothing written for this combination, so they have to transcribe their material. But this time all the pieces are written for guitar and bass, mostly for the duo themselves, but only a few of them are memorable. All the works are essentially tonal, and several have roots in jazz and popular music.

The most memorable is Andrew Walters's 'Of Gossamer Webs', a work that explores shifting sonorities, with a strong minimalist influence—the only time I sat up and exclaimed "how beautiful!" Almost as interesting is John Orfe's two-movement 'Waxwing' particularly the second movement, 'Arioso'. Alec Wilder's Suite and Annette Kruisbrink's Five Dances were both composed in 1968, both with a variety of influences from Poulenc to pop. The

music is pleasant enough, but not particularly memorable. The title piece, James Crowley's *Pilgrimage*, is a minimalist-influenced work. It does reach a climax, but it feels like the journey has been a drive thru several hundred miles of flat wheat fields—a tedious trek.

Anything that adds to the guitar repertory is welcome, and anything this well played is also of value; but I can't work up much enthusiasm for the works themselves.

KEATON

### Premieres

**CHARLTON:** *Suite Latina*; **LORA:** *Northeastern Lullaby*; **MOREL:** *Suite for Olga*; *Echoes del Sur*; **CUMPLIDO:** *Retrato Antigo*; **FIELD:** *Donatella: Fantasia on a Sephardic Lullaby*; **KIOULAPHIDES:** *Mimose*; **BORISLOVA:** *Prelude & Baiser*; **DROUD:** *Berceuse*; **SOWASH:** *Reluctant Farewell*—Hilary Field, g

Yellow Tail 10108—56 minutes  
(9102 17th Ave Seattle 98115)

All premiere recordings. Many were written specifically for Ms Field, and she includes comments from each composer. She even contributes her own composition, 'Donatella: Fantasia on a Sephardic Lullaby'—quite a lovely work. Her playing is also lovely—clean, tasteful, with a beautiful sound and a firm technical command. Indeed, this recording could do quite well with the right marketing—all the pieces are sweet and attractive, the sort of thing that often first attracts listeners and students to the guitar.

I'm reviewing this just a few days after Halloween, and I've had more sweets than I normally consume. I'm happy to have the collection of new works for guitar, but I wish there were more range of expression and substance. Field does have a range of tempos, so this is better than Francisco Bernier's *Cinema Dreams* (above), where all the works are slow. But nothing here really catches fire. Even the two sets by Jorge Morel don't have his trademark joyous virtuosity. Only Victor Kioulaphides's *Mimose* stands out with its unique and interesting sounds; though it, too, is lyric and restrained. Many listeners will thoroughly enjoy this, but I'd like to here her in more challenging material.

KEATON

### Baroque Lute in Vienna

Bernhard Hofstötter—Brilliant 95087—72 min

The entire repertory of 17th- and 18th Century lute music on this program was composed in

the orbit of the Viennese court. It opens and closes with early arrangements of two rather monumental works: the orchestral Passacaglia in A by Georg Muffat (1653-1704) from his *Armonico Tributo* (1682) and the Passacaglia for violin by Heinrich Ignaz Franz von Biber (1644-1704). While the lute arrangement of Biber's Passacaglia, performed here for the first time, is not quite as overwhelmingly virtuosic as the original, it preserves its grave bearing and adds some new idiomatic figuration. For the sake of comparison, one might listen to the original orchestral setting of Muffat's Passacaglia performed by the Holland Baroque Society (Channel 27408; March/April 2009).

Including Jacques Bittner's 'Tombeau' (c. 1680) and the 'Derniere Courent' by Denis Gaultier (1597-1672) helps one to recognize the popular French style in other works. The Anonymous Suite in F and the suite by Wolff Jacob Lauffensteiner (1676-1754) show the French style in their frequent use of arpeggiation ("stile brisé"). The Sonata in D by Karl Kohaut (1726-84) bears the influence of Viennese classicism, but French aesthetics shine here, too.

Several works are performed here for the first time: the 'Sarabande Grave' by Bertelli (perhaps Antonio Bertali), and Bertelli's 'Double' that follows the 'Derniere Courent' by Denis Gaultier (1597-1672); the Gigue de Angelis de Rome (Angelo Michele Bertolotti), the suite by Wolff Jacob Lauffensteiner; and the Anonymous Suite in F (in the style of and perhaps by Lauffensteiner). The 20th Century lute arrangement of a Minuet from Gluck's *Orfeo* is also performed here for the first time.

LOEWEN

### The Legend of Hagoromo

**FUJII:** *Legend of Hagoromo*; **BROUWER:** *Hika*, in *Memoriam Toru Takemitsu*; **TAKEMITSU:** *Equinox*; **UENO:** *Ed e Subito Sera*; **NAKAMURA:** *Suihou*; **ARLEN:** *Over the Rainbow*; **GERSHWIN:** *Summertime*; **SCHREINER:** *Japanese Idylls*

Aaron Larget-Caplan, g—Stone 78056—57 min

What a fascinating program. Each of the works is connected in some way to Japan. Yes, even 'Summertime' and 'Over the Rainbow', both of which are arrangements by Toru Takemitsu.

Japan's most famous composer was also a prolific arranger of popular songs, including several by the Beatles. His arrangements are challenging and rich, though a bit overdone for my taste—like too much makeup on a

beautiful woman. Larget-Caplan plays them both with evident affection.

Only two works here are familiar, Takemitsu's 'Equinox' and Leo Brouwer's 'Hika, in Memoriam Toru Takemitsu'. Both are free and evocative, dissonant but still mostly tonal; and Larget-Caplan handles their challenges as well as any recording I know. There are three world premieres, written for the guitarist. Ken Ueno's 'Ed e Subito Sera' and Kota Nakamura's 'Suihou' were both for Larget-Caplan's *New Lullaby Project* (<http://www.alcuitar.com/newlullaby>). Martin Max Schreiner reverses Takemitsu and arranges two Japanese songs in 'Two Japanese Idylls'. Ueno and Schreiner both use bent notes and microtones as one might hear on the Koto.

But the heart of this release is the title piece, Keigo Fujii's *Legend of Hagoromo*. It is based legend of a fisherman who falls in love with a heavenly maiden who can fly with her feathered kimono, and musically grows out of a mode from Okinawa. After the beginning, the entire piece seems to be based on a single harmony, exploring that mode without any western-style progression. Tension arises from the rhythmic pulse, as notes, microtones, and percussion effects swirl together to create an amazing energy. It's an emotional and technical *tour de force*, and Larget-Caplan carries us on this mythical journey with irresistible mastery.

Larget-Caplan is based in Boston, on the faculty of the University of Massachusetts there, and is a graduate of the New England Conservatory. Kudos for this imaginative and beautifully executed program.

KEATON

### Scaramanzia

Carbonchi, Granata, Corbetta, Pellegrini  
Rolf Lislevand, Thor-Harald Johnsen, Ulrik Gaston Larsen, g, theorbo; Bjorn Kjellemyr, colascione—Naïve 5361—53 minutes

The title of this release refers to an Italian word that means something between a superstition and a curse. It is also the title of a work by Antonio Carbonchi, based on an ostinato bass that generates a series of variations, and that is what most of these works have in common. The baroque guitar's repertory is based more on improvisation than is customary in most of Western art music; so performances, particularly of ensemble music, can be and must be inventive. The music can be haunting, mysterious, rousing, and plaintive in the right hands, and Lislevand and his colleagues do



quite well. The sounds are by nature subtle, so don't expect to be overwhelmed by sonority. But you can count on being charmed—better than being cursed.

There are some problems with the notes. The *Tarantella* is listed as 1:05, but is actually 10:05, and it includes a treble bowed string that is not credited. The colascione, an obscure deep bass plucked string that growls from the abyss is only credited on the first two tracks, though it seems to be playing on several others.

Even better in this music is Pierre Pitzl and Private Musicke (July/Aug 2013, Jan/Feb 2012). That is a somewhat larger ensemble that includes singers and percussion, so they have an advantage, but their performances have a greater range and more invention than Lislevand and his colleagues. Still, I'm happy to have both recordings.

KEATON

### Romanza

**LLOBET:** *Scherzo-Vals; Romanza; 14 Catalan Folk Songs*; **GRIEG:** *8 Lyric Pieces*; **TARREGA:** *10 Preludes*—Anders Clemens Oien, g  
Nordic Sound 1973—70 minutes

Mr Oien won the 2003 Andres Segovia Competition, and this was recorded that year. It was released on FiK 1962, then remastered for Nordic Sound in 2007. I don't know why this is just now reaching me for review—perhaps it is just now reaching the US.

The program is similar to one by Stefano Grondona (July/Aug 2010)—all the Llobet Catalonian Folk Songs and a generous set of Tarrega Preludes. In that part, Grondona is distinctly superior. He plays the Llobet with greater depth and beauty than I've ever heard. He hears more in the music than sentimental salon pieces, and his performance is a revaluation. His Tarrega is mostly excellent, though even he can't turn those pieces into truly great music. Oien can't match Grondona, but his playing is still very fine. His interpretations are engaging, and he never cheapens the pieces with overwrought sentimentality.

But the Grieg is another matter—seven of the lyric pieces and an arrangement of 'Ase's Death', all played with real beauty. I've long loved the Lyric Pieces—counterpart to Mendelssohn's Songs without Words. In July/August 2014 I rejoiced at the release of an entire disc of these, transcribed and performed by Peter Fletcher. His performances were fine, if a bit lacking in tonal variety; Oien's are better. I've never thought that one

needs to be, say, Scandinavian to play Scandinavian music, but Oien does sound right at home. Get this for the Grieg, and the Llobet and Tarrega are a nice bonus.

KEATON

### Eren Sualp, guitar

**BROUWER:** *Sonata*; **ERDENER:** *5 Grotesques*; **BAYRAKTAR:** *6 Anatolian Pieces*; **SUALP:** *Raindrops*; **OCHOA:** *Path of History*; **DODGSON:** *Partita 1*—Naxos 573487—67 minutes

Mr Sualp won the 2014 Michele Pittaluga Competition in Alessandria, Italy, just after completing his master's degree at Hacettepe Conservatory in Ankara. Like most of today's competition winners, he has a flawless technique, excellent interpretive instincts, and an adventurous repertory. While I salute the latter, it does make reviewing a bit difficult when so much of the music is unfamiliar.

But unfamiliar is not a bad thing—everything starts out unfamiliar. Nearly 40 minutes is devoted to Turkish composers. Turgay Erdener's *5 Grotesques* are not terribly grotesque—actually rather charming, with only some intentional "wrong notes" to justify the title. The five pieces complement each other nicely, and Sualp's playing is skillful and convincing. Ertugrul Bayraktar's *6 Anatolian Pieces* are more Turkish in sound—rather more romantic and exotic. Again, Sualp handles the rhythmic subtleties expertly. His own composition is a short, jazzy work: 'Raindrops'.

Luis Ochoa is a Venezuelan composer, and his 'Path of History' won the 2012 Composition Competition at Pittaluga. That would then become the set piece for the next year's competition, but apparently Sualp used it in the 2014 competition. It's an interesting work—a set of variations that starts with medieval and renaissance dances, an imitation of Giuliani, of Granados, and then some atonality, finally ending with some Caribbean dance rhythms. The pastiche doesn't hang together, with so many contrasting styles stuffed into four minutes, but it's amusing, and Sualp plays it beautifully.

The familiar works start with Brouwer's sonata, another work that refers to everything, from Scriabin to Beethoven's *Pastoral*. It's something of a favorite with contemporary players, and Sualp handles it as well as anyone. Then the closing work is Stephen Dodgson's *Partita 1*, which I haven't heard since the young John Williams championed the piece back in the early 60s. It's dissonant but not

atonal, with a delightful rhythmic bite that reminds me of Prokofieff.

Sualp is convincing in everything, and though I'd love to hear him in more familiar repertoire, I salute him for introducing these new works (and reviving the Dodgson).

KEATON

### *Mersenne's Clavichord*

16th & 17th Century France

Terence Charlston

Divine Art 25134 — 69 minutes

Clavichords are notoriously difficult to play well. The player must be in absolute control of touch, first to produce and sustain a good rounded tone, and then to have it be perfectly balanced, and not have it go sharp in pitch by squeezing too hard. The motions are very small, with scarce resistance. Any unevenness of technique shows up quite clearly, as does any indecision. It is especially difficult in fast ornamentation, with a temptation to get louder. Terence Charlston's performance is miraculous, with everything perfectly in place; yet it does not sound cautious. This is top-level work.

There are no extant French clavichords of this vintage, so Peter Bavington worked from a 1636 drawing by Marin Mersenne to build one. Charlston chose (and, in some cases, arranged) this brilliant program to show what would have been played on it in the 16th and 17th centuries. The result is one of the best clavichord albums I have ever heard.

According to the booklet, Charlston had prepared a lot more music than would fit onto a single disc; may we hope for a second or third volume? The sound, historical essays, photography, and the booklet production are deluxe in every way. There is nothing more to say. If you have any interest in the history of keyboard music, or just want to hear more than an hour of charming and unfamiliar tunes, buy this.

B LEHMAN

### *En Sol: for the Sun King*

Rebecca Maurer, hpsi—Genuin 15352—71 min

The composers here are D'Anglebert, both Couperins, Jacquet de la Guerre, Le Roux, and Royer. The album notes describe king Louis XIV as dancer and supreme warmonger, dressed as the sun or Apollo, and tell how his interests influenced the music written for his court. Harpsichordist Rebecca Maurer has assembled this program to follow the formal

layout of a *ballet de cour*. 21 of the pieces are in G minor, making a pun on "Sol" for the Sun King; five other pieces in related keys are interspersed for contrast. The music spans the years 1687-1746, overlapping Louis's reign. The biggest piece is Francois Couperin's *Premier Ordre* from 1713. Most of D'Anglebert's pieces are transcriptions from Lully's stage works.

The harpsichord is an original Ruckers from 1632, altered in 1745 and restored in 1985. The regular 1/5-comma temperament sounds ideally balanced for this music: firmly tonal, but not so extreme as to draw attention to itself.

Maurer's performance is mellifluous, and she sublimates most of the details to an intense projection of the top melodic line. Another valid approach would have been to emphasize the bass line and the dance rhythms more, but this is attractive. Her treatment of the signed embellishments tends to be crisp and uniform, sometimes going faster at the end in a too-predictable manner, with her fingers flying on autopilot. In a small production mishap, one of Louis Couperin's *Pas-sacailles* begins with what sounds like an editing error, missing the attack of the notes.

Near the end of the program, Panrace Royer's much later *Vertigo* (1746) tests a harpsichordist's ability to bash 12-chord repetitions into the harpsichord at top speed. Maurer plays it well, and its brutal banality shows another character of G minor for the next generations, but it seems out of place here. Still, this is a superb program, tending toward the grand and melancholic, and a fine single-disc survey of this French repertoire.

B LEHMAN

### *Cembalo Cantabile*

Bach, Fiocco, Rameau, Scarlatti

Tatjana Vorobjova, hpsi

Amati 2602—61 minutes

Tatjana Vorobjova is a freelance harpsichordist based in Cologne, not the slightly younger tennis star of the same name. This is a general-interest recital of early 18th Century music. True to the title of the album, *Cembalo Cantabile*, Vorobjova plays the harpsichord with a singing tone. She is excellent at an expressive touch, with admirable control of de-synchronized attacks and releases and the "overholding" technique of building extra resonance.

The E-flat *French Suite* by Bach goes well, with a mostly-gentle character, interesting

embellishment on repeats, and a more vigorous Gigue. There are four brief pieces by the short-lived Fiocco (1703-41); I'd guess they were by Handel or one of his students, if it didn't say. The fourth one is a weaker composition than the other three, and Vorobjova makes a lot of it anyway. Her performance of Rameau's *L'entrieten des Muses* is as exquisite as the recent recording by her teacher, Ketil Haugsand. There are four familiar Scarlatti sonatas, two slow (K 234 & 481), two fast (253 & 517). The encore of a short keyboard-chorale setting by Bach finishes this satisfying program.

The booklet is in German only, giving a short introduction to the composers and these pieces. One of the illustrations doesn't match its caption or the essay—someone brought in the wrong Bach manuscript. The instrument is a modern reproduction by Titus Crijnen, 2004. The temperament is unspecified but sounds perfect for the music. I'd like to hear more of whatever else Vorobjova wants to play.

B LEHMAN

### French Reflections

Fauré, Caplet, Schoeller, Tournier, Debussy, Mantovani—Sivan Magen, harp

Linn 473 [SACD] 61 minutes

This is a striking recital of some exceptional pieces, mostly from the early 20th Century. Fauré's 'Chatelaine en sa Tour', its title taken from a line in his song 'Une Sainte et son Aureole', and his Impromptu act as bookends. The second of Andre Caplet's *Divertissements*, 'A la Espagnole', is a little too ephemeral, but 'A la Francaise' is quite satisfying. Philippe Schoeller's *Estal* (2002) has more effects than substance; what lingers at the finish is Magen's skill at drawing fascinating colors out of his instrument.

Marcel Tournier's Sonatine is the centerpiece, full of interesting impressionist harmony and melody. 'La Soiree dans Grenade' and 'Jardins sous la Pluie' from Debussy's *Estampes* are less effective as transcriptions; 'Soiree' especially needs more strength in the sound. Bruno Mantovani's *Tocar*, from 2007, is both violent and alluring—and still solidly French. Magen's exemplary technical abilities let him easily create some vivid, thrilling musical moments. To be honest, I don't go around listening to harp recordings; but this one deserves repeated hearings. Notes are in English.

ESTEP

### Filament

Dressner, Muhly, Glass, Lux  
Eighth Blackbird—Cedille 157—49 minutes

This fine program includes three younger composers—Bryce Dressner (b. 1976), Nico Muhly (b. 1981), Son Lux (b. 1979)—along with the composer Eighth Blackbird identify as "the album's benevolent grandfather", Philip Glass. (It's hard for me to imagine him as an old man with his interest in younger composers and my own fond memories of meeting him in the 1980s.)

Glass is well represented by his important early masterpiece, *Two Pages* (1968); the arrangement for chamber ensemble deftly recreates the sound world of Glass's original recording and manages to inflect the music with a sense of visceral excitement one would hardly imagine possible after all this time. Dressner's exquisite *Murder Ballades* (2013) responds to American songs that tell violent stories of passion and death. Several movements follow original folk tunes somewhat loosely. Dressner's style is bright and surprising despite his reliance on traditional materials.

Muhly's *Doublespeak*, written to honor Glass's 75th birthday, begins like a classic process piece and gradually opens up to include a number of other textures and effective ideas—at no point does Muhly's work simply ape the style of earlier music, despite his rather self-deprecating—perhaps ironic—remark in the note for the piece. Son Lux contributes two short, sonically arresting "remixes" that reappropriate other material from the album.

Cedille's sound is too close-up and rather harsh.

HASKINS

### Inspire

Rochberg, Arad, Berio, Ran  
Mella Watras, va; Winston Choi, p; Galia Arad, voice; Valerie Muzzolini Gordon, hp; Matthew Kocmierski, perc

Sono Luminus 70002—55 minutes

Ms Watras teaches at the University of Washington; this program illustrates very well her extraordinary technique and musicianship along with her laudable commitment to contemporary music. I imagine she makes the best case imaginable for Rochberg's neo-romantic sonata (1979), but it still confounds me. Although I'm in sympathy with Rochberg's aesthetics and can admire his technique as a composer, I often feel let down by the musical

result: the expansive first movement of the sonata, for instance, sounds like it wants to be Shostakovich but isn't. The individual ideas and the way they unfold are merely competent, not magical or compelling. (The faster, rather truculent second idea of the sonata goes a long way in creating this sense of failure.)

*Caprice Four (for George)* by Watras's teacher, Atar Arad, makes a better impression with its lonely, wayward melody (which itself refers to the opening movement of the Rothenberg). Shulamit Ran's *Perfect Storm* uses a fragment from Berio's haunting setting of 'Black is the Color' from his *Folk Songs* (1964) as a kind of refrain for a series of more extensive and varied musical ideas. (A lovely performance of the Berio offers a welcome opportunity to pair the two works as part of the program.)

The closing work, Berio's *Naturale* (1985), draws from a Sicilian folk song that he previously used in his viola concerto *Voci*. Here, a recording of the song by a Sicilian folk singer serves as departure and periodic returning point for the substantive, 20-minute meditation beautifully performed by Watras and Kocmierski. The sound is terrific. Strongly recommended—in particular, for the Berio and Ran.

HASKINS

### Thomas Hecker, oboe

**VIVALDI:** *Sonata 2*; **BERIO:** *Sequenza VII*; **TELEMANN:** *Sonata in E minor*; **YUN:** *East West Miniature II*; **COUPERIN:** *Concert 14*; **TOMASI:** *Tombeau de Mireille*; **HANDEL:** *Sonata in F*; **JACKMAN:** *Circus*

with Michael Von Schönermark, bn; Aleke Alpermann, Mischa Meyer, vc; Raphael Alpermann, hps; Michael Metzler, perc

Genuin 15345—66 minutes

Thomas Hecker was the 2008 winner of the German Music Competition, and in 2009 was named solo oboist of the German Symphony Orchestra of Berlin. This recording intersperses Baroque and contemporary works effectively, pulled together by the Tomasi, which was written in the 20th Century, but in a style reminiscent of the Renaissance, well brought out by the tambourine part. Hecker is a wonderful player; his performance of Baroque music stylish and elegant, of contemporary music virtuosic and convincing. He plays the Berio with strength and verve. His collaboration with bassoonist Michael Von Schönermark in the Vivaldi and Telemann sonatas is particularly lovely, and brings out the canonic writing

of the slow movement of the Vivaldi beautifully. Von Schönermark is a remarkable bassoonist, and plays with beautiful phrasing and effortless technique. The Jackman *Circus* is clever and charming, the Yun a fascinating melding of Korean and post-serialist techniques. Hecker is strong in every piece in the set, but even if you hate contemporary music, this recording is worth having for the Vivaldi and Telemann alone.

PFEIL

### Modern Fairy Tales

**SCHICKELE:** *Gardens*; **ANDRIESEN:** *Ballade*; **BARTOK:** *3 Csik Folk Songs*; **VERROUST:** *Solo de Concert 3*; **MORRIS:** *4 Personalities*; **ZUPNIK:** *Impressions*; **KRAUS:** *3 Fairy Tales*  
Courtney Miller, ob; Deborah Selig, s; Ayako Yoda, Shiela Kibbe, p—Centaur 3421—67 minutes

This collection, called Modern Fairy Tales, is a varied, if solidly tonal grouping: a Bartok transcription, a typical Paris Conservatory offering, works by other oboists, music for oboe solo, several pieces by women composers, and a set of songs for soprano, oboe, and piano.

The Schickele piece is brief, with fleeting impressions of the sounds of nature and a hint of Debussy's *Syrinx*. The 1952 *Ballade* of Dutch composer Henrik Andriessen opens with a clear statement of Stravinsky's famous *Petrouchka* chord and goes on to display the influence of 20th Century French neo-classicism. The Bartok transcription seems oddly flat; the Verroust displays operatic bel canto style, but little substance.

The *Four Personalities* by oboist and composer Alyssa Morris stands out. With strong jazz influence and echoes of Poulenc, the piece is tuneful, witty, and elegant. Marilyn Zupnik's *Impressions* gives the impression of an etude rather than a stand-alone piece. Marcia Kraus's *Three Fairy Tales* is a charming adaptation of several fables by Hans Christian Anderson, with sounds and techniques appropriate for portraying the different characters in each. Unfortunately the liner notes do not include the text, rendering much of this piece unintelligible.

Ms Miller's playing is solid, with seamless consistency in the various registers of the oboe, good intonation, and sensitive phrasing and articulation. Her collaborators are quite adept as well. Although there's nothing here to take your breath away, this is an enjoyable recording of some interesting and attractive pieces.

PFEIL

## Sunshine Mood

Tom Ottar Andreassen, fl; Roger Andreassen, org  
BD 7046—54 minutes

A program of Norwegian works, both original and transcribed, for solo organ and flute and organ. Pleasant music that is well played and recorded. The booklet gives extensive notes on the performers, composers, and the music. The organ is a 2001 Rieger in the Lillehammer Church.

DEL CAMP

## The Way of the Cross

Henco de Berg, org—Prestare 333155—66 min

Listening to recorded improvisations, rather than being there for their spontaneous creation, is an acquired taste. But I found myself drawn in and fascinated by these improvisations. The program follows the 14 Stations of the Cross, similar to what Marcel Dupré did in 1931, when he improvised on the poems of Paul Claudel, later reconstructing and publishing them as his Op. 29.

The blind musician Henco de Berg is organist at the Eglise Wallonne in Breda and Professor of Organ and Improvisation at the Fontys Conservatory in Tillburg, the Netherlands. He follows a process similar to Dupré's, constructing various themes and motives symbolic of Christ's Passion and weaving a rich musical tapestry. He plays on the ever-popular Stahlhuth-Jann organ in the church of St Martin in Dudelange, Luxembourg. The church is also home to a magnificent series of paintings of *The Way of the Cross* done by Dominique Lang (1874-1919) at the turn of the 20th Century. This organ is a perfect vehicle for De Berg's moving creativity and mystical depiction of these texts and theological themes.

The color booklet has extensive notes on the music and the organ, as well as the texts of each station and gorgeous reproductions of all 14 paintings. A handsome production in every way.

DEL CAMP

## EM Skinner Concert Organ

**JONGEN:** *Choral*; *Swinnen: Soir d'Automne, Aria*; **DUPRE:** *O Christ, Forgive Thy Servants; Cortege & Litany*; **O'RIORDAN:** *Cathedral*; **STRAUSS:** *Love Trio (Rosenkavalier)*; **FRANCK:** *Chorale in E*; **ELMORE:** *Night Song; Fantasy on Nursery Tunes*; **ELGAR:** *Sosperi*

Peter Richard Conte—Rotunda 3—70 minutes  
(Organ Historical Society)

Wanamaker Grand Court Organist Peter Conte

never disappoints an audience. He is a master at transcribing orchestral literature for the symphonic organ. Here is a recording of original compositions for the organ and a couple of transcriptions. The EM Skinner organ at the Cincinnati Museum Center is one of the finest symphonic organ installations in the US. With more than five seconds of reverberation the acoustic rivals many European cathedrals.

The best known (and longest) piece is Franck's *Chorale in E*. All of the other works are shorter but just as enjoyable. One of the most fascinating pieces is contemporary composer Kirk O'Riordan's 'Cathedral'. Here Conte is joined by CCM saxophone professor, Rick VanMatre. It begins with solo soprano saxophone playing a very haunting lyrical motive. Soon afterwards the organ enters so quietly one almost does not notice it. Some sections remind me of improvisations I have heard on the Native American flute.

Robert Elmore's *Fantasy on Nursery Tunes* is a very playful and delightful piece unknown to me until now. It begins with a fanfare on a tuba stop and then quickly moves into a toccata-like version of 'Three Blind Mice', followed by 'Twinkle Twinkle Little Star', 'London Bridge', 'Pop Goes the Weasel', and then a recap of all the tunes. What fun!

Another piece where Conte is emoting from the console is Belgian born organist Firmin Swinnen's 'Aria'. I would buy the CD for this alone. The five-minute piece leaves one longing for more—and there is another Swinnen tune on the recording.

If you want to spend an enjoyable evening meditating, turn the lights down, pull up your leather recliner, pour yourself a glass of wine or make a Manhattan (contact me for the recipe) and listen to this over and over again. I know I will.

CHRIS KOON

Mr Koon is a Cincinnati organist working on a doctorate at Cincinnati Conservatory of Music.

## Tientos & Glosas

Iberian Golden Age  
Ensemble Officium/ Martin Neu  
Audite 97.713—55 minutes

Well here's an organ that will knock your socks off—just wait till 3:30 on the first track (Diego Xaraba: Tiento Llano) when the *trompeta real* comes on—you will sit up and take notice!

As well as the greatness of one of the principal historic Spanish organs, the Ensemble Officium offers chant and polyphonic settings

in the *alternatum* tradition—that is where the verses of a hymn or liturgical number are alternately performed by the choir and the organ. The organ is the star of the show; the sounds are just a delight, the flautandos are rich and warm, to say nothing of the mutations (bright sounding stops that cap the ensemble) and the bracing reeds that this kind of organ is known for.

Also notable is the Coehelo 'Ave Maria Stella'. Mr Neu is at home with this music, expressing it naturally and fluently, with an expression that comes from the music. I recommend this especially to people who want to hear what an authentic 18th Century Spanish organ sounds like, and what the fuss was all about. Much of this music is not well known, or has not been recorded before. It is good to hear four selections by Francesco Correa de Arauxo played on this lovely organ.

HAMILTON

### ***Abrazando: Latin Embrace***

Piazzolla, Villa-Lobos, Ponce, Williams, Lecuona, Albeniz, Gianneo

Rosa Antonelli, p—Albany 1571—59 minutes

"Latin Embrace" is the right title for this album. These are some of the sexiest pieces in the repertoire; and Rosa Antonelli, a specialist with this tradition, mostly chooses the languid specimens rather than the raucous ones. The album opens with Piazzolla's atmospheric 'Invierno Porteno' and 'Verno Porteno', played with generous rubato. Villa-Lobos's Bachian Prelude 1 offers immediate contrast. It's always a treat to hear the exotic, free-spirited music of Cuban composer Ernest Lecuona. (His popular 'Malaguena' is practically all we ever get.) Antonelli plays the gently ringing 'Bell-Flower' and an aptly named 'Marvelous Waltz'. We also get a waltz from Albeniz, which Antonelli performed in its American premiere in her 2014 Carnegie Hall recital.

My favorite pieces are an Intermezzo and 'Romanza De Amor' by Ponce. I've always had a fondness for this supremely seductive, gentle, unaccountably obscure composer. Antonelli's phrasing and voicing are magical. The recorded sound is a bit cramped for such luscious stuff, but this is highly recommended.

SULLIVAN

### ***Aires Indios: Bolivia***

Caba, Roncal, Sandi

Walter Aparicio, p—MSR 1546—58 minutes

In this program, pianist Walter Aparicio pres-

ents a repertoire that most ARG readers have probably never encountered. There is a melancholy undercurrent to Bolivian (and for that matter, Ecuadorian) music that gives even the simplest modal melodies an emotional complexity. Eduardo Caba's *Aires Indios De Bolivia* are plaintive and haunting; his *Eight Folkloric Motives from the Valleys of Bolivia* are serene and pastoral. The most upbeat and welcoming pieces are the courting dances of Simeon Roncal.

Marvin Sandi's 1959 *Siciliana* is a fascinating cross between Bolivian and Italian motifs. The same composer's 'Pantheistic Rhythms' blends Bolivian folk music with bitonality and touches of atonality—a project not unlike Bartok's work with East European music. The album is rounded out with Sandi's 1957 homage to Caba, which recapitulates some of the folk music in tracks 1 and 6 in a mildly modernist context.

The Bolivian piano tradition is well represented here thanks to the strong musicianship and bell-like tone of pianist Walter Aparicio. The recording is warm and natural.

SULLIVAN

### ***Transcriptions for 2 Pianists***

**DEBUSSY:** *Jeux*; **STRAVINSKY:** *Rite of Spring*;  
**BARTOK:** *2 Pictures*

Jean-Efflam Bavouzet & Francois-Frederic Guy  
Chandos 10863—64 minutes

Bavouzet has recorded a number of excellent Chandos CDs—complete Debussy piano music, Bartok Concertos, Liszt—all favorably reviewed in ARG. His participation in, and the repertoire on this release were enough to make it first out of the box and onto the player.

I have to judge transcriptions on several levels. When by the composer, that takes care of itself; otherwise I ask would the composer approve of this transcription? Both Bartok and Debussy would unquestionably approve of these excellent transcriptions. Is it something both pianists and audiences would enjoy on its own musical merit, not just as a curiosity? I learned and performed Rachmaninoff's 4-hand transcription of his Symphony 1—it was only enjoyable as a curiosity. Stravinsky's *Rite of Spring* for two pianists is now a staple of the repertoire, and I see a new recording almost every issue. Bavouzet's own transcription of *Jeux* has been recorded before by no less than father and son Ashkenazy (Decca 4781090, Jan/Feb 2010). It is noteworthy that there is a difference of only 4 seconds between their recording and this one. Zoltan Kocsis is a lead-

ing pianist whose name comes up as arranger on a regular basis. His solo piano version of the Rachmaninoff 'Vocalise' has become a standard. He has also recorded the complete piano works of Bartok; and, based on this recording, Bartok himself could not have made a more effective transcription.

The performances are not as notable for their sizzling, high-decibel sounds as for their musicality in the quieter sections of these works. One expects a lot of exciting music in the Stravinsky and the second of Bartok's *Pictures* called 'Village Dance'. You won't be disappointed. Yet the first Picture, 'In Full Flower' is absolutely beautiful and calls for a great variety of subtle touch—here in abundance.

Either the pianists or the Chandos engineers or both are responsible for the lack of harsh piano sounds, even in the loudest and most accented sections. Yet there is no lack of driving rhythms and on-the-edge-of-your seat excitement. I really do not need to elaborate any further. If this repertoire appeals to you, this is essential. I have more than a dozen piano *Rites of Spring* and this one is now at the top of my list.

HARRINGTON

### Variations des Cimes

FRANCK: *Prelude, Fugue, & Variation*; BACH: *Chaconne*; BRAHMS: *Variations in D*; LISZT: *Weinen, Klagen, Sorgen, Zagen*

Jacqueline Bourges-Maunoury, p  
Gallo 1438—58 minutes

Ms Bourges-Maunoury smiles from all three booklet photos, but her all-variations recital never does, achieving resigned equanimity at best. It's not easy to sit through an hour of such melancholy despondence, and one wonders why the pianist chose this bleak and painful program. Whatever her reasons, the performances are exemplary and moving, and I especially like the way she slows down in full, congested passages, letting the resonance pile up without haste—a certain level of monumentality suits the Bach and Liszt, and even sometimes the Brahms.

The album's title, "Variations from the Heights", is a riddle I cannot solve. "Variations from the Depths" would make more sense. This is musical accompaniment to the dreariest winter day; I can't imagine sitting through this in summer or spring. Beautiful piano, recorded in a small room, in very good sound.

WRIGHT

### Liaisons

Re-imagining Sondheim

Anthony De Mare, p—ECM 23788 [3CD] 196 min

The title of this compilation of theater songs by Stephen Sondheim is a song from *A Little Night Music*. The title is appropriate as each of the selections is a "liaison" or "connection" between Sondheim and the album's 36 composers. Each composer has written an original composition based on themes in Sondheim's songs. Composers represented include Jake Heggie, William Bolcom, Steve Reich, Wynston Marsalis, David Shire, Andi Akiho, Thomas Newman, and Tania Leon. The composers were asked to select songs and then commissioned by pianist Anthony De Mare to write these "interpretations" as a project starting in 2007. The Sondheim shows represented range from *A Funny Thing Happened on the Way to the Forum* (1962) to *Passion* (1994).

The selections may be based on Sondheim's songs, but they are not anything you might expect to hear. As Sondheim writes in the booklet's introduction, "these pieces are written by composers, not arrangers, and they aren't decorations of the songs. They are fantasias on them, responses to the melodic lines and harmonies and occasionally the accompaniments." Sondheim's description is accurate. Sometimes a melody or fragment of the song is recognizable as part of the interpretation; other times the underlying song is completely obscured. De Mare's purpose was to "re-imagine" the songs based on each composer's interest and enthusiasm for the songs and distinct approach. The variety of songs and the interpretations are fascinating, but did require second and third hearings to fully appreciate.

Some composers used devices other than the piano that the pianist could also use. An example of this is Kenji Bunch's adaptation of 'The Ballad of Sweeney Todd' here re-titled 'The Demon Barber'. Bunch has the pianist tap on the piano case and strum the piano wires using a credit card to produce weird sounds. Although there are recognizable strains from the song, Bunch's piano adaptation uses low register growls, screeching high notes, and clamorous ostinato patterns that transform the song into a modernist horror show.

'A Little Night Fughetta' by William Bolcom uses some barely recognizable songs from *Anyone Can Whistle* and *A Little Night Music*, but changes the rhythms, uses repetitive themes, and even inverts some of the melodies as

counter-melodies. If none of this sounds promising, I think you'll appreciate the composers' interpretations as listenable compositions.

All of the songs are performed excellently by De Mare, who handles some of the very difficult patterns with ease. Each of the songs used is explained in the comprehensive booklet, along with explanations of how each composer interpreted the songs. The sound is excellent. This unique project deserves your attention. Bravo to Mr De Mare, the composers, and of course Mr Sondheim.

FISCH

### David Deveau, piano

**LISZT:** *Funerailles; Nuages Gris; At Wagner's Grave*; **WAGNER:** *Siegfried Idyll*; **BRAHMS:** *Piano Pieces, opp 76:2+5, 117:1, 118:1,2,6; 119:3*

Steinway 30051—65 minutes

If marooned on that desert island we music lovers know so well, I would take the music of Brahms over Liszt or Wagner in a heartbeat. Heck, I'd take Brahms over Liszt *and* Wagner. I'm not sure it was pianist David Deveau's intention, but he had me doubting my choice with this unusual program weaving the "music of the future" with Brahms's new wine in old bottles.

Mr Deveau's recital starts with 31 minutes of Liszt and Wagner, brooding, profound, grand (or grandiose) by turns, then moves on to short pieces of the supposed archconservative Brahms for another half hour, and then returns to two short late pieces of Liszt. Brahms seems trite and earthbound compared to his ersatz musical rivals. When the pianist returns to Liszt's *Nuages Gris* and *Am Grabe Richard Wagners*, he gently closes the door on Brahms's human-scale expression and returns to a fantastical world of visionary, transcendental super-humanity.

Does Mr Deveau urge that we elevate our esteem for Liszt and Wagner above the venerated, unassailable repute of Brahms? If yes, then at least for an hour my heart is moved to reorder the pantheon and favor the controversial visionaries over the 19th-Century's standard-bearer of classical probity and tradition.

This is another interesting and thought-provoking recital from Steinway. The pianist's useful introductory essay doesn't choose sides and neither do his performances; he gives his heart and hands to all three composers, letting us as listeners feel as we will. Excellent sound, excellent piano.

WRIGHT

### Watercolor

**PEIXUN:** *Autumn Moon on a Calm Lake*; **TAN DUN:** *8 Memories in Watercolor*; **RAVEL:** *Miroirs*; **RACHMANINOFF:** *Etudes-tableaux, op 33*

Shen Lu, p—Steinway 30039—68 minutes

This is a gorgeously played program—a debut recording by an exceptionally talented young pianist. Shen Lu earned his Bachelor's Degree in his native China and came to the US to earn additional degrees at the New England Conservatory. He is currently studying at the Cleveland Institute of Music. He has won prizes in many competitions, and his gold medal in the Hilton Head Piano Competition in 2014 earned him a collaboration with Steinway to make this recording.

The production values for this recording are exceptional in every way. Beautifully designed packaging, state-of-the-art recording quality, and a well-written booklet essay all complement an artist who fully deserves this kind of start to his career.

The whole concept conveyed by the title is realized in both the selection of pieces and their performance. Peixun, Tan Dun, and Ravel can all be generalized into an impressionist style. The Rachmaninoff surprised me because Shen emphasizes the Tableaux part of the title more than the Etude part.

For someone whose early exposure to Asian music was 'Rush Hour in Hong Kong' by Abraham Chasins, I have come to a special interest in genuine Asian music, at least when it is filtered through Western instruments like the piano. Certainly a part of this is the fact that my wife and I have two daughters that we traveled to the other side of the world to adopt in China and Vietnam. Both have grown up 100% American with our love of Western music, and only their physical appearance links them to their genetic origins. Both have listened with me to Peixun's 'Autumn Moon on a Calm Lake' and enjoyed it very much. It is very peaceful, relaxing, and quite beautiful. Tan Dun's Eight Memories in Watercolor are his Op. 1 and show Impressionism through Chinese sensibilities. This is probably the reverse of Debussy's 'Pagodes', where an Asian Gamelin orchestra is recreated via France's foremost impressionist composer. I have come across the Tan Dun pieces once before in a fine recording by David Fung called *Evening Conversations* (Yarlung 62375, Nov/Dec 2007).

I have written at length about Rachmaninoff's Etudes-Tableaux, Op. 33. Originally nine pieces, but No. 4 is missing. It was withdrawn, revised and published as Op. 39:6, so we are



most typically given the eight etudes that remain in the composer's manuscript, but numbers 5 to 9 are numbered 4 to 8.

When I played the E-flat major one, it was for the virtuosity, excitement and challenge, not the evocation of a 'Fair' as Rachmaninoff described to Respighi. With all the technique that I was lacking, Shen finds it very easy to bring the 'Fair' concept to the foreground and let the technical demands take care of themselves. Even the big, final C-sharp minor Etude-Tableaux is just a little less edgy and virtuosic and more colorful in Shen's hands. Please don't get the idea that it lacks excitement, drive and the appropriate volume, because it surely doesn't.

This will remain on my active listening stack for some time to come.

HARRINGTON

### **Alexandre Pirojenko Recital**

**DEBUSSY:** *Estampes*; **RAVEL:** *Sonatine*; **KAPUSTIN:** *8 Concert Etudes*

Novy Svet 315—46 minutes (800-529-1696)

St Petersburg was the site for these recordings from a label that is new to me. Outside of the short time, everything else here is thoroughly professional and well done. While Pirojenko has a bit of the stereotypical Russian steel-fingered technique, his tonal palette is on a much higher level than a run of the mill young Russian pianist. I can imagine him moving in the direction of someone like Ashkenazy as he matures.

Debussy's *Estampes* are a favorite, and I found Pirojenko's rather quick-paced performances enlightening. There were memorable moments in each of the three pieces, and the interpretations have grown on me considerably over the past couple of months. Ravel's *Sonatine* is a neo-classical work that is well suited to Pirojenko's approach. I found it exciting and engaging in the outer movements and appropriately tender in the central one.

I have reviewed a fair amount of Kapustin over the past few issues, and my main problem with this composer remains: his music is just too unrelentingly busy. One of these concert etudes would make a great encore, especially as well played as here. No matter how powerful and exciting the music is and how completely Kapustin's difficult notation captures the jazz idiom, listening to about 25 minutes at once is too much for me. I read that there is plenty of compositional technique here: form, motivic development, etc. Without

access to the very expensive scores, close analysis is not possible. Each of this set is very difficult, and will catch anyone's ear, but each also tends to move into the "enough is enough" area before it is finished. It is the general show-off jazz solo nature of the pieces, without an underlying tune, that gets to be too much. But I cannot imagine a better performance than Pirojenko's.

HARRINGTON

### **Poom Prommachart**

Liszt, Scriabin, Medtner  
Champs Hill 104—63 minutes

Prommachart's program includes lesser-known works by Liszt and Medtner alongside the more popular *Black Mass* Sonata. Clear lines mark his approach to these often restless works. Liszt's Variations on a Theme of Bach is an odd work, often fragmentary, but he plays it very expressively, with conviction. The highly chromatic *Black Mass* Sonata is colorful and dramatic; the liner notes aptly describe the work as Scriabin "weav[ing] disintegration and fracture into the sonata's fabric", and Prommachart maintains the tension superbly. He also navigates through the often thorny, unsettling, disjunct Medtner Improvisations with aplomb.

KANG

### **Mexico Entre 2 Siglos**

Ponce, Velazquez, Revueltas, Elias, Lavista, Rosas, Castro

Edison Quintana, p—Urtext 243—69 minutes

From the lyrical Belle Epoch style of Ricardo Castro's 'Valse Capricho' and Junventino Rosas's 'Sobre Las Olas' through the Prokofieff-like Sonata Breve of Manuel Elias and the 12-tone 'Fuente Armoniosa' of Carlos Jimenez Mabarak, this wide-ranging program demonstrates the stylistic variety of Mexican piano music from 1890-1980.

Eduardo Hernandez Moncada's 1962 'La Costena', which has modernist harmonies but Mexican syncopation, is a good example of how Mexican music engages with the modern world while maintaining its identity. Manuel Ponce offers the expected charm and Silvestre Revueltas the requisite soul, but much of this album is unfamiliar repertory. Pianist Edison Quintana manages the many idioms with clarity and unwavering musicianship.

SULLIVAN

### Pianoforte Italiano

**PARADISI:** *Toccata*; **SCARLATTI:** *Sonatas*; **GOLINELLI:** *Cicalata*; **FUMAGALLI:** *La Roche du Diable*; **RESPIGHI:** *2 Ancient Airs & Dances*; **MALPIERO:** *Preludi Autunnali 1-4*; **PILATI:** *Bagatelles 1+2*; **DALLAPICCOLA:** *Sonatina Canonica sui Capricci di Paganini*; **SONZOGNO:** *Favoletta*

Adalberto Maria Riva—Gallo 1456 — 62 minutes

Riva is a fantastic pianist, though listeners may find some of the pieces on this program hit or miss. Alongside the more familiar Scarlatti sonatas are many hidden gems in this recording of works by representative Italian composers from the 18th to the 20th Century. The opening *Toccata*, by Paradisi, is delivered with plenty of energy and rhythmic verve. Riva's interpretation of Scarlatti leans towards the romantic; he uses *rubato*, but it sounds tasteful and appropriate. Golinelli's 'Cicalata' is a virtuosic little work. Fumagalli's 'Roche du Diable' pales in comparison to romantic contemporaries Chopin and Schumann. Dallapiccola's *Sonatina Canonica* is a delicate piece with interesting counterpoint and dramatic contrasts. Riva navigates these works effectively, able to bring rather ordinary sounding music, like the Respighi dances, to its full potential.

In the liner notes Riva acknowledges the lack of works by two major Italian composers, who for "space reasons" do not appear in this recording: Clementi and Martucci. But he nevertheless does a good job of displaying both the familiar and unfamiliar in this lively program.

KANG

### Carol Rosenberger

**BEETHOVEN:** *Sonata 30*; **MOZART:** *Sonata 11*; **SCHUBERT:** *Impromptu, D 935:3*

Delos 3452—62 minutes

Under the title "Theme & Variations" Rosenberger presents this mini-recital of some fairly standard repertoire. Yes, this recording was made almost 20 years ago, and yes, she does play well. The cover photograph shows us a fetchingly young pianist perhaps in her mid to late 20s. She is now 82. While I cannot find a record of this having been released before, it's entirely possible in this age of withdrawals and re-releases.

Since the pianist is currently director of Delos it makes good sense that she bring our attention once again to her many pianistic attributes, and her enthusiastic notes add to this attractive release as well. Having been robbed of some of her most productive years

by polio, Rosenberger has every right to remind us of what was, and we can rejoice in that discovery as well as her later rejuvenation.

Her approach to Beethoven's late sonata is very serious of purpose and makes no attempt to regale us with demonstrations of agility. While she has the technique, her approach is somewhat measured and stresses tonal purity and gorgeous tone. The *Andante molto cantabile* (III) is certainly the high point of the sonata, and she makes it a gut-wrenching expression. Bursts of power are not underplayed, yet they convey power without pushing or distorting balance. Her notes refer back to her early 20s, when she studied them analytically with her teacher, Nadia Boulanger.

Schubert's *Impromptu* is also deeply felt. The variations flow forth with an inevitability and grace achieved by only a few of her colleagues. Her Mozart could well serve as a model for many of today's slick students; she achieves resplendent tonal colors and manages to cajole almost every nuance possible from her splendid sounding Bosendorfer. The famous 'Alla Turca' last movement need not defer to any.

My one criticism would be the failure to completely fill out the time with some additional music. I definitely wanted more.

BECKER

### Jeremy Samolesky, p

**PROKOFIEFF:** *Sonata 6*; **CHOPIN:** *Etudes op 25: 1,7,10; Nocturnes opp 9:2, 48:1; Fantasy Centaur 3406—64 minutes*

This selection of works calls attention to Samolesky's ability to summon eclectic timbres and sonorities. He brings a huge sound to Prokofieff's Piano Sonata 6, accentuated by reverberant ambience. The lyrical sections could be more sensitive and more playful. His rhythms tend to be freer than I prefer, here and in the *Fantasy*. While I detect a slight rushing in II and IV, where the pacing needs to be absolutely steady for maximum dramatic effect, his articulation sounds wonderfully clear and captures the chilling and neurotic nature of the piece.

The melody in the *Nocturnes* seems a bit too sharp and accented, but Samolesky has an excellent feel for the genre. Though more contrast in the opening of the *Fantasy* could emphasize the many emotions at play, he offers a very strong performance, with lovely phrasing.

KANG

## Les Mains Nues

**MOMPOU:** *Preludes 5-8; Chopin Variations;*  
**BOULANGER, L.** *2 Preludes; Variations;* **CHAILL-  
LOU:** *Les Mains Nues*—Moises Fernandez Via, p  
Urtext 231—63 minutes

The title of this disc, *Bare Hands*, is the same as David Chaillou's piece commissioned by the pianist for this album, and the title inspired, in turn, the pianist's quirky quasi-autobiographical fantasy booklet essay. Chaillou was aware which pieces of Mompou and Boulanger would surround his, and so he wrote something that would go with them, evoking the strange, hypnotic sonorities of late Debussy's *Etudes* and Messiaen—not mimicking their compositional procedures, yet capturing their chromatic essence. Such collaborations are common in commercial “pop” music, but I don't think I've seen it before on a classical album.

On either side of Chaillou's eponymous ‘Intermezzo’, as marked in the booklet, are well-chosen pieces of Mompou and Boulanger, two composers who left us very little music, in one case by choice, in the other by her death at 25. Mompou seem loath to break the silence—fitting from a man whose longest collection is titled *Silent Music (Music Without Sound* in some translations). Boulanger here is assertive, rhetorical, grand, yet not grandstanding; there's no flashy brilliance, nothing cheap from her. Her five-minute prelude in B is a first recording.

Mr Fernandez Via's touch is luminous, quiet, and immaculate, perfectly judged, as is his pedaling, never pounding with hands or feet, every note carefully and lovingly placed, fully alert and alive to every subtle delicate shift in color and tone of the composers' intimate, almost solipsistic muses. He is recorded close on a lovely instrument. The recital's final piece, Mompou's lyrically self-effacing Prelude 8, enjoins the listener to indulge the beautiful silence that naturally follows, or begin again the sweetly singing Prelude 5 which so gently rent the silence an hour past. This is a comforting and transfixing recital.

WRIGHT

## Folding Time

**MUCZYNSKI:** *Maverick Pieces;* **ANDRES:** *How Can I Live in Your World of Ideas?;* **CHOPIN:** *Bal-  
lade 4;* **YOUNG:** *Reflection on a Tang Poem;*  
**SCHUMANN:** *Humoreske*

Clara Yang, p—Albany 1572 — 69 minutes

Yang's program “explores the connection

*American Record Guide*

between the past and the present”, particularly the ways that contemporary American composers Muczynski, Andres, and Young engage past musical eras. Interspersing these works with works by Chopin and Schumann emphasize the ways the past—or more specifically romanticism—continues to resonate in the present.

Yang's technique and range is impressive here, and she proves herself adept at the music of the present and the past. And as should be expected from a recording that takes time as its theme, she also demonstrates incredible rhythmic accuracy. Muczynski's jazz-infused character pieces are short but effective, with sharply articulated rhythms and textures reminiscent of Bartok. Andres's ‘How Can I Live in Your World of Ideas’, in theme and variations format, includes short quotations from works by Chopin and Mozart. Yang handles its capricious transitions and sudden textural changes with fluidity. Her Ballade 4 is sensitive yet understated, with no excessive rubato or uncontrolled dynamics. Young's ‘Reflections on a Tang Poem’ is an interesting, atmospheric piece. While one might think of Debussy and Chopin, the pentatonic scale-based modes and the Tang dynasty poem point to a Chinese influence. I relish her clean playing in the *Humoresque*, though her delivery seems a little too attacca in V.

Excellent program, gorgeous sound.

KANG

## Soundings

Naigus, Manning, Palamara, Neuman, Ozment  
Jeffrey Agrell, hn; James Naigus, John Manning,  
Israel Neuman, Jason Palamara, electronics; Rich  
O'Donnell, Aaron Wells, Jim Dreier, Nathan Yoder,  
perc—MSR 1529—55 minutes

Horn player Jeffrey Agrell's specialty is improvisation, and that's what he does on this recording. In James Naigus's peaceful, 5-minute ‘Soundings’, Agrell interacts with prerecorded sounds—mostly of pitched and non-pitched percussion—playingnotated music that includes improvisation. In the 3-movement, 6-minute *Conversations I*, two Agrells improvise while Aaron Wells improvises on mandala drums. In a 3-movement, 8-minute *Night Suite*, two Agrells use trombone mutes in their horn bells while percussionists Jim Dreier and Wells improvise. And so goes this program of 9 pieces, 20 tracks.

This album might appeal to readers interested in improvisation and unusual instrument combinations. Much of my own enjoy-

ment of music depends on hearing beautiful tone qualities. I don't hear much of that here.

KILPATRICK

### Maurice Andre

Hummel, Haydns, Stozel, Albinoni, Torelli, Vivaldi, Bach, Arutiunian, Tomasi, Jolivet

Indesens 75 [2CD] 157 minutes

The great French trumpeter Maurice André (1933-2012) had just embarked on his career when these recordings were made. He won first prize in the 1963 Munich Competition, and he made most of these in 1963-4. Here is the Hummel Concerto in E (always nice to hear it in that key), sounding light and lively, the very challenging III tossed off with ease. Here is the Michael Haydn Concerto in C with some of the highest notes you will ever hear on a trumpet (a bit too shrill for my taste). Next come three of the kinds of pieces Andre did so beautifully—oboe pieces by Stozel and Albinoni that he graced with his pure tone, elegant phrasing, and lively yet tasteful style. There are two Torelli trumpet concertos and the Vivaldi two-trumpet concerto with 2nd trumpet Marcel Lagorce.

In a 1961 reading of the Haydn Trumpet Concerto, Andre's tone is warm and round. A 1962 account of Bach's Brandenburg Concerto 2 has oboist Pierre Pierlot, flutist Kurt Redel, and violinist Reinhold Barchet, with Redel leading the Munich Pro Arte Orchestra. Recorded sound is tunnel-like, with Andre at the far end of the tunnel.

Andre's 1964 recording of the showy trumpet concerto by Alexander Arutiunian is noteworthy because his tone is mellow, his tempos often slower than usual. It is also interesting to hear the very reedy woodwinds of the ORTF Orchestra.

This 1964 account of Henri Tomasi's great trumpet concerto (1948) is detailed, bold, and captured in superb recorded sound. I was not aware that Andre did it so long before the Eric Aubier one that I have always held in very high regard (May/June 1991: 150). The collection ends with the two trumpet concertos by Andrea Jolivet—with the composer leading the Lamoureux Orchestra. For this reading of Concerto 2 (1954) we seem to be sitting quite close to the piano and winds. I is delightfully raucous, II very sensuous, III strange and quick. Recorded sound makes each instrument sound quite vivid. This account of the Concertino (1948) makes the same impression: intimate, detailed, and ever so bold. Andre's

purity of sound, lyricism, and utter sureness are striking. I have heard this work a number of times, but it makes a very strong impression here.

KILPATRICK

### Ziggurat

Good, Morlock, Tse, Rabe, McKenzie, Samandari Neal Bennett, trb; Brian Nesselroad, perc

Redshift 433—51 minutes (800-BUYMYCD)

Canadian trombonist Neal Bennett, a professor at the Quebec Conservatory, in works for trombones. Scott Good's 10-minute *Liquid Metal* (1997), for ten of them (ten Neal Bennetts, that is), is quiet but ominous counterpoint for a while, then much loud vying for supremacy. Jocelyn Morlock's 'After the Rain' (2012), inspired by Max Ernst's 1941 painting of the same name, gives a solo trombonist bleak things to say. In her 10-minute *Sequoia* (2009), eight trombones and percussion evoke both the mightiness and fragility of the giant trees. Farshid Samandari's 'Ziggurat' (2009), for eight trombones and steadily thumping bass drum, is very dissonant. Roydon Tse's 'Continual Awakening' (2010) has eight trombonists, in maddeningly quick imitation of little melody fragments, portraying someone suffering from short-term memory failure.

The one repertory work—that is, the extended-techniques repertory—is Folk Rabe's 'Basta' (1982), which calls for lots of multi-phonics. Bennett's singing seems a little weak here (sung notes quieter than played notes), but in Rob McKenzie's nine-minute *Indigo* (1985), his sung notes somehow fit so well with the played notes that difference tones are clearly audible. Bennett is at his best in this varied, often swinging piece.

KILPATRICK

### Sacred Feast

Thomas Bergeron, tpt; Becca Stevens, voice; Jason Ennis, g; Vitor Concalves, v; Hannah Collins, vc; Michael Bates, db; Satoshi Takeishi, perc—2 for S—43 minutes (631-298-7823)

I rarely like jazz arrangements of classical pieces, but I actually like some of Thomas Bergeron's jazz settings more than Olivier Messiaen's originals. Bergeron is a member of Atlantic Brass Quintet, principal trumpet of the Springfield Symphony, and leader of his own jazz group. He blurs the line between classical and jazz, incorporating elements of one into the other.

The album begins with a mellow, mood-

setting, 'Sacred Feast, Part I', where we hear delicious harmonies and beautifully blended sounds by trumpet, accordion, cello, bass, and guitar. Then, after some tasteful drum-set taps, a few bass thumps, and some quiet guitar notes, Becca Stevens begins singing Olivier Messiaen's 'Pourquoi?' (from *Trois Melodies*, 1930). The melody is pure Messiaen, as are the 1930s Paris-cabaret harmonies. But these fine musicians insert an improvisatory middle section, a return of the melody played by Bergeron on trumpet, and a spectacular passage just before the end. It is a wonderful reworking of a lovely song.

'Ecstasy in a Sad Landscape' is up-tempo jazz with a long and dreamy middle section. Then, after an accordion introduction that sounds very French, Ms Stevens sings Messiaen's 'Smile' (*Le Sourire*). An instrumental 'Rondeau' follows, and then 'Sacred Feast, Part II' marks the program's midpoint. The second half includes the third Messiaen melody ('The Lost Bride'), two instrumental pieces, Messiaen's *Vocalise* (1935), and finally, a contemplative 'Sacred Feast, Part III'.

Lovely arrangements, thoughtful jazz originals, beautiful sounds, tasteful and skilled performances. Becca Stevens's breathy voice is perfect for this style, and Thomas Bergeron is a fine trumpeter, composer, arranger, and assembler of talent.

KILPATRICK

### **Alphorn & Nordic Winds**

Alakotila, Rutti, Kantelinen, Burki, Kurki-Suono  
Eliana Burki, alph; Karolina Kantelinen, s;  
Orchestra/ Paul Taylor

Solo Musica 221 [2CD] 93 minutes

American conductor Paul Taylor founded the paul taylor orCHestra (as he spells it) in Switzerland in 2007. This recording, its third, is devoted mainly to working with soloists. Because the alphorn is a Swiss instrument, it might seem fitting that it is heard with this Swiss orchestra—but if you know the alphorn, you know it is not. The 12-foot long wooden instrument is about as limited as an instrument can be. With no valves, slide, or tone holes, its pitches are of the harmonic series. The mouthpiece is larger than the horn's, so its high register is difficult. Its tone is much like a tuba. But here it is, played by Eliana Burki, who is doing her best to popularize it.

In the 3-movement, 18-minute Alphorn Concerto (1987) by Carl Rutti, the instrument's big tone is the point. In I there is a nice moment when a pitch is passed between cello

and alphorn, contrasting the two sounds. Later, the oddly sharp 11th harmonic is passed between alphorn and violin. And at the end of the movement, a few of the alphorn's melodic fragments are rather quick. In II, one is struck by the static harmonies. In olden days, trumpet concertos would let the soloist rest, and the orchestra would explore other keys before returning home in III. Not so here; it's the key of F all the way. III is something of a galop, as happens in old horn concertos. Here the flat 7th and sharp 11th partials are celebrated. It is a quirky piece, and Burki gives it a lively reading.

Another pairing is with the Finnish folk singer Karolina Kantelinen, whose evocative *Karelian Echoes* consists of two songs. 'Wedding Song' uses an old Karelian melody to tell of the bride's melancholy on leaving her family for the groom's (especially as she thinks about the groom's mother). 'Wolf's Spell', composed by Kantelinen, is an anguished plea for hunters to stop poaching wolves. Kantelinen's voice is reedy and plaintive, and Burki's alphorn adds mournful touches to both songs.

The two soloists work together in several pieces. Burki's *Weltreise Suite* (World Journey, orchestrated by famed Swiss composer Daniel Schnyder) is in four movements: a mournful 'Heiweh', a rhythmic Tango, 'Homesick', and a particularly colorful and enjoyable 'Cairo'. I like it very much, but I am even more taken by Sanna Kurki-Suonio's *Nordic Winds*. Perhaps it is indeed Nordic folk style, but to me it sounds quite Middle-Eastern. 'Min skog' is a lively, percussion-driven dance. Singer Kantelijnen is heard in 'Tass on nainen' and 'Tina vieri'.

Finnish composer Timo Alakotila, whose background is in folk and fiddle, is represented by two works. 'Smash' was a "country hoe-down folk hit" when first released by his group Troka. This is Paul Taylor's adaptation for string orchestra, and although the dance portion is infectious, I especially enjoy the somber introduction.

Alakotila's 5-movement, 23-minute Concerto Grosso (2007) is split up here. The Overture—reminiscent of Vivaldi sometimes, and of Tchaikovsky's serenade—opens the program. The rest—lively Polska (a Finnish folk dance), melancholy Viaggio, and Fughetto (its complex subject crisply introduced by string bass)—come in the middle.

The notes say nothing about two very entertaining improvisations, but they involve Burki's alphorn, Lukas Mantel's percussion, and especially Kantelinen's singing, abstract

sounds, laughing, and instrumental imitations. The album ends with a string arrangement of 'Guggisberg Lied', a sad folk song from 18th Century Switzerland.

My first response to this album was tepid, but it pulled me in. After spending some time with it, I am captivated. Texts, translations.

KILPATRICK

### *Just a Thought*

Vivaldi, Grant, Berg, Weber, Duparc, Spindler  
Chris Dickey, eu, tu; Karen Savage, p  
Albany 1568—54 minutes

Euphonium and tuba player Chris Dickey has degrees from Northwestern, Iowa, and Eastern Illinois universities. He is a member of a number of brass ensembles and teaches at Washington State and the University of Idaho. He is beginning to forge a career, and this recording is part of that effort.

Dickey's tone on both euphonium and F tuba is solid and dark, consistent in all registers. He has a big vibrato. In his reading of Vivaldi's Cello Sonata I, on euphonium, he takes every repeat and adds a few ornaments. The playing is sturdy, robust. There is some dynamic shape and contrast, but musical gestures seem matter-of-fact. Also on euphonium, Dicky plays Alban Berg's Four Songs Op. 2 and Henri Duparc's songs 'Chanson triste', 'Extase', and 'Elegie'.

Euphonium and F tuba are not hugely different, so Dickey sounds almost exactly the same on both—that is, his high register tuba sounds like euphonium, and his low-register euphonium sounds like tuba. Best known of the tuba pieces is Weber's beautiful 'Romance'. He also plays James Grant's lyrical 'Just a Thought' and Fritz Spindler's Horn Sonata. This rather lackluster work from the late 19th Century is not well known in the horn world, and I don't think it will make much of an impression in the tuba world, either.

In this recording setup, we seem to be sitting quite close to these big brass instruments. A pity—we should hearing how the sounds interact with the room, at least somewhat, for tone qualities to be more interesting.

KILPATRICK

### *Swedish Trombone Wilderness*

Hillborg, Larsson, Lindberg, Staern, Rabe, Alfven, Pontinen  
Lars Karlin; Katarzyna Wieczorek, p; Trombone Unit Hanover—Genuin 15337—62 minutes

Swedish trombonist Lars Karlin, winner of the

2011 German Music Competition, opens this terrific all-Swedish album with Anders Hillborg's very tricky 'Hautposaune' (1990) for trombone and electronic tape. Then Karlin switches gears completely, playing Lars-Erik Larsson's Concertino (1955) for trombone and strings. It is good to hear him play I with so much heart, thoughtfulness, and freedom of tempo. Trombonists will note, and probably enjoy, his revision of the end of the cadenza, where he ascends to high notes rather than descend to low ones. II is slow and lyrical, III very fast.

Karlin is a member of Trombone Unit Hanover, a superb octet whose recent album was a knockout (Sept/Oct 2013: 214). They are heard in the quirky quartet 'Kinky Creatures' (1998), by Swedish trombone virtuoso Christian Lindberg, and in Karlin's arrangements of three Swedish songs. The third is Oskar Lindberg's 'Gammal Fabodpsalm fran Dalarna' (Old Pastoral Hymn from Dalecarlia, 1936), a wonderful thing that I will never tire of hearing. Karlin's arrangement is conventional for a while, quite personal and interesting later. The "pedal C" played by contrabass trombone at 4:19 is something to relish.

The album offers four unaccompanied pieces, and three are part of a four-piece set that Karlin plays without pause between them. Benjamin Staern's 'Humorous Monologue' (2014) leads directly into Folke Rabe's 'Basta' (1982), then into Lindberg's quartet 'Kinky Creatures', and then into Lindberg's unaccompanied 'Land of the Rising Sun' (2011). Also by Lindberg is 'Joe Jack Binglebandit' (2004). All of the solo works are absorbing and call attention to Karlin's robust tone, steely strength, amazing technical skill, and remarkable ability to sing and play simultaneously.

Just two works for the standard trombone-piano recital are included. Hugo Alfven's 'Vallflickans Dans' (Shepherd Girl's Dance) is so fast, and played so cleanly, that my jaw hung open as I listened. But then I remembered that Christian Lindberg, the world's leading trombonist from the 1980s into the 21st Century, did the same thing many years ago on his *Romantic Trombone* album (BIS). Lindberg also recorded Roland Pontinen's whimsical, contemplative 'Camera' (1981) on his *Burlesque Trombone* album. Karlin ends this album with it, and I must say that I would rather listen to his account than Lindberg's.

Wonderful recording.

KILPATRICK

### *It's About Time*

Rubin, Tillis, Myers, Stern, Chen, Macchia  
Laura Klock, hn; William Hite, t; Lynn Klock, sax;  
Nadine Shank, Estela Olevsky, p  
Albany 1574—68 minutes

I was impressed by Laura Klock's horn playing in a recording of works by Salvatore Macchia (March/April 1998). Here the emeritus University of Massachusetts-Amherst professor (retired in 2014 after 40 years) offers pieces written for her by six composers. Emanuel Rubin's dignified little 'Prelude for Horn Alone' opens the program. In Frederick Tillis's 13-minute *Spiritual Fantasy 5* (1982), Ms Klock shows she still has plenty of strength and technical skill. The very active piano part is given an aggressive reading by Nadine Shank.

Jeff Myers's 5-movement, 17-minute *Age of Assassins* (2008) takes its title from a Rimbaud poem. William Hite delivers the French text in a very clear, strong tenor voice. Most arresting is the strange II ('Vielles'), which begins with inside-the-piano plucking, overtone emphasizing, and quartertones in the horn part. III ('L'Eternite') is also striking, with pianist Shank's insistently repeated and sustained chords filling the resonant space, tenor Hite and horn player Klock striving to be heard. The piano becomes quite thunderous at the end. The finale (V—'Sensation—Memoire'), longest of the movements, is haunting and beautiful. This work deserves an audience.

Klock is joined by the fine saxophonist Lynn Klock (her husband) and pianist Estela Olevsky in Robert Stern's 7-movement, 13-minute *Music for a Midsummer Evening* (2009). A 'Little Prelude' leads to a dreamy 'Gentle Dance', then to a sensuous 'Barcarolle for Shira'. An 'Interrupted Waltz' ensues, and indeed, it does not seem to end; rather, it proceeds directly into a ponderous 'On this day, his name shall be'. After a wistful 'Maddox the Orbiter' for piano alone, the work ends with a whimsical 'Little March'.

For me, the album could have ended there. But there's more. Hsueh-Yung Shen's 10-minute *Lion and the Horse* (2009) is for an increasingly shrill saxophone and a guttural, deliberately out-of-tune natural horn. It was all I could do to listen once to this very ugly piece. I also don't find anything to enjoy in Salvatore Macchia's 13-minute *Agreements* (2001) for horn and electronics. As is often the case, the electronic sounds seem shallow, cheap, and (of course) synthetic.

KILPATRICK

### *In the Mood for Tuba*

Vanbeselaere, Saint-Saens, Vaughan Williams,  
Mascagni, Galliano, Mendez, Villa-Lobos, Monti,  
Grappelli  
Thomas Leleu; Thomas Leleu Sextet; Lara Sym-  
phony/ Tarcisio Barreto Ceballos  
Fondamenta 1402015—72 minutes

Thomas Leleu is a young (not yet 30) French tuba player, touted by the adulatory notes as "a unique genius of his instrument". Named solo tubist of the Marseille Opera Orchestra at age 19, he plays about half of this program with the Lara (Venezuela) Symphony, half with his own Thomas Leleu Sextet.

Leleu opens this varied program with a work commissioned for him by the city of Marseille: Jean-Philippe Vanbeselaire's 3-movement, 18-minute *Convergences* for tuba, jazz trio, and orchestra. It shows Leleu to have a compact, concentrated tone, clean and crisp articulation, fine technical skill, a good high register, and a lively playing style. In I ('Fantasque'), there are a few jazz-influenced moments. II ('Cross-over') begins with didgeridoo sounds, but the surprise is the electric guitar solo—an unusual timbre against a suspenseful backdrop of a long-held cello-bass note. Leleu sounds quite at home in the Latin styles of III, which includes a long cadenza with multiphonics. This is a most enjoyable work.

The Tuba Concerto (1954) by Ralph Vaughan Williams is the centerpiece of tuba literature, so everyone must play it. Leleu's attributes—penetrating tone, crisp articulation, strong high register, and heartfelt expression—make this a fine reading.

Richard Galliano's 4-movement, 12-minute *Fables of Tuba* was commissioned for the Thomas Leleu Sextet (Leleu plus string quintet) by the city of Marseille. After a brief, introductory I ('The Mirror'), Leleu is heard at his best in an intricate and impressive II ('The Strange Walker'). The melancholy III ('Torn Score') leads to a finale ('The Spinning Top') that opens with two minutes of unaccompanied tuba in jazz style. Also included is Galliano's 'Tango for Claude', Leleu again accompanied by his sextet, and sounding good in the very high register.

The program also includes transcriptions, some of beloved works (Saint-Saens's 'Mon couer s'ouvre a ta voix', the Intermezzo from Mascagni's *Cavalleria Rusticana*, Monti's ubiquitous 'Czardas'), some of lesser-known ones (a Raphael Mendez trumpet Romance, Villa-

Lobos's 'Tristorosa', Stephane Grappelli's 'Valseuses').

I expect we will hear more from Thomas Leleu.

KILPATRICK

### **Great Trombone Concertos**

Grondahl, Martin, Tomasi, David

Jacques Mauger; Orchestra/ Laurent Petitgirard  
Indesens 79—57 minutes

It is good to hear these repertory standards in fine accounts by French trombonist Jacques Mauger. He has a compact tone that fits perfectly with the *Ballade* (1940) by Frank Martin, *Trombone Concerto* (1956) by Henri Tomasi, and *Concertino* (1837) by Ferdinand David. But it seems too small for the *Concerto* (1924) by Launy Grondahl. He is a very fine player, but his instrument confines him to a small range of timbres, not including big and broad.

Trombone aficionados will notice the very creative interpretation of the David. I like it very much.

KILPATRICK

### **Early Romantic Horn Sonatas**

Ries, Danzi, Krufft

Steinar Granmo Nilsen; Kristin Fossheim, fp  
2L 113 [SACD & Blu-Ray] 68 minutes

These beautiful works—they are actually sonatas for piano with horn—are not recorded often. It has been a few years since I heard horn player Louis-Philippe Marsolais and pianist David Jalbert play them on modern instruments (Sept/Oct 2009: 245), and much longer since Thomas Muller and Edoardo Torbianelli played them on natural horn and fortepiano in the Beethoven House, Bonn (Jan/Feb 2002: 236).

The pieces strongly resemble each other in their basic design. All have a sonata-allegro I that is 11-12 minutes long and full of meaning. II is simpler and fairly brief (3-6 minutes), and III is lively and slightly longer. All owe much to Beethoven's Horn Sonata (1800).

It is good to notice again how much Beethoven is in Ferdinand Ries's 1811 sonata, but also to realize again that Ries's is much more elaborate. In the 1804 one by Franz Danzi (Op. 24, not the later Op. 44), III is notable for the very fast horn arpeggios and the very low notes. The 1812 Sonata in E by Nikolaus von Krufft has numerous Beethovenian elements, especially in I: the staccato chords in the opening theme, the interesting key scheme, the very aggressive piano part.

The musicians are Norwegian. The piano parts are played with flair by Kristin Fossheim on a Kenneth Bakeman fortepiano that is a copy of an 1805 Walter (Vienna). It has a timbre squarely between harpsichord and piano-forte: twangy and grainy yet full and rich. I think I most enjoy the moments where rippling arpeggios make the instrument sound like a harp. Steinar Granmo Nilsen, on a modern copy of an 1800 natural horn, plays fearlessly, stylishly, powerfully, and with excellent intonation. He minimizes the differences between the natural horn's three tone qualities (open, covered, closed).

Excellent recording.

KILPATRICK

### **Naked Singularity**

Thompson, Rozen, Wuorinen, Skempton, Kampele, Plonsey, Hardin, Hespos, Zappa  
Jay Rozen, tu; Joseph Kubera, p; Michael Douglas Jones, b; Daniel Plonsey, sax; Tom Yoder, trb; Tom Spoonemore, vn; Sarah Schoenbeck, bn; JR Percussion Band

Composers' Concordance 27—48 minutes

Tuba player Jay Rozen has been around: Jerusalem Symphony in the late 1970s, Texas in the 80s and early 90s, New York since then. Here, in a recording subtitled 'Killer Tuba Songs 2', he offers all sorts of off-the-beaten-path things. First is 'Jay Rozen: Portrait and Fugue', composed by Virgil Thompson in 1984. It is an odd piece, but on second hearing I realized that it is better than this recording makes it seem. Rozen's tuba is front and center, very present and lifelike; Joseph Kubera's piano is distant and so out of tune that I am happy when the piece ends.

Rozen's own March for tuba and toy piano (1991) is another odd piece, for sure, but rather delightfully so. The toy piano has an amazingly complex tone, almost like something from a gamelan orchestra. 'Never Again the Same', by Charles Wuorinen, is for tuba and bass voice. Michael Douglas Jones has a huge, ponderous voice that matches well with tuba. The text is a James Tate poem (included), funny and a bit surreal: "Speaking of sunsets, last night's was shocking./I mean, sunsets aren't supposed to frighten you, are they?/Well, this one was terrifying./People were screaming in the streets." The piece—like the whole program—grew on me. I disliked it at first, but following the text really helps. And it's worth hearing if only for the low Cs at the end—Jones singing the one below the bass clef



staff, Rozen playing an octave lower. Those are very low notes!

More quirkiness follows. Howard Skemp-ton, whom Rozen identifies as a member of the English Experimentalists, wrote 'Low' for him in 1991. It is brief (2 minutes), very low ("confines itself to the more cavernous regions of the instrument"), and includes slowly pounded piano sounds. Then comes the big piece, Arthur Kampela's 15-minute *Naked Singularity*, which the composer assembled after hearing the amazing assortment of sounds Rozen can make on his tuba. Rozen uses "saxophone mouthpieces, duck calls, bassoon reeds, and other objects in place of the usual tuba mouthpiece...a number of objects I insert into my valve slides...a kazoo...electronic guitar pedals..." The sound effects take place very rapidly. You have to be in an accepting frame of mind when listening to it. If you are, you will be enthralled.

'Stay Fresh Baggies 4', by Dan Plonsey, is played by the composer on saxophone, Tom Yoder on trombone, and Rozen on tuba. The piece has to do with Thai bands and buying Coca Cola on the street in Bangkok. It's light and trite, rather like a Frank Zappa tune. Moondog (Louis Thomas Hardin) is the composer of 'Oasis', a 3-minute canon played here by violinist Tom Spoonemore, bassoonist Sarah Schoenbeck, and tubist Rozen. The canon is masked by the very resonant thumping of the JR Percussion Band with special guest Harris Eisenstadt. Rozen treats us to more astonishing sounds in Hans-Joachim Hespos's 2-minute 'Tuba Flip'.

The album ends with three Frank Zappa songs where Rozen plays and sings all parts. In 'Sofa 2', he is the tuba quartet that is sometimes in-tune, sometimes not, but is always full-voiced and very confident. In 'Idiot Bastard's Son' he is the exaggerated solo singer and backup tuba trio, and in 'Peaches en Regalia' he plays everything—including a kazoo quartet—except the drum kit. It's all very entertaining.

KILPATRICK

### So Low

Neuling, Askim, Martin, Miller, Pawelek, Yenque, Nielsen, Clearfield

Denise Tryon, hn; Julie Nishimura, p  
Bridge 9455—58 minutes

I sometimes forget that there are people who specialize in playing low horn—people who do so in major orchestras and thus make healthy low horn sounds for a living. Still, hearing such

people always surprises me, because except for bass trombone and the larger tubas, brass instruments sound best in their mid-to-upper registers. When average players play low, tone can be drab, stability shaky.

Denise Tryon—fourth horn of the Philadelphia Orchestra since 2009, and of Detroit, Baltimore, Columbus, and New World before that—is not an average player. It took only seconds to realize that this album was going to be a pleasure to hear and review. Hermann Neuling's 'Bagatelle' was composed in the 1950s but sounds like a showoff piece from the 19th Century. It is well known in the horn world, as is Carl Nielsen's little 'Canto Serioso' (1913).

Peter Askim's 10-minute *Door into the Dark* (2014) was composed for these artists. Its title is descriptive; Ms Tryon has lots of very low notes to play. Brett Miller's *Hunting Songs* does not evoke the usual hunting-horn images but instead portrays birds of prey (crow, owl, falcon) as bold, quiet, and lively creatures. Nathan Pawelek's *Irremediable Breakdown* is a full-length work (11 minutes) about a couple whose marriage fails. Andrea Clearfield's *River Melos* is thoughtful and varied in mood.

Tim Martin's 'Lament' is for solo horn and shows that a low-horn specialist can also have a very strong high register. Also for solo horn is Dante Yenque's 'Tanguito' (a tango and one of the only cheerful works on the album) and the witty and acrobatic 'Gummi Polka'.

Ms Tryon's low-register sound is big and beefy. Fine playing by pianist Julie Nishimura.

KILPATRICK

### Sea Eagle

Davies, Barry, C Matthews, D Matthews, Watkins, Turnage, Holloway

Richard Watkins, hn; Huw Watkins, p; Paul Watkins, vc; Mark Padmore, t; Laura Samuel, v; Nash Ensemble—NMC 203—75 minutes

This album's list of performers and composers includes three Watkinses and two Matthewses. Are horn player Richard, cellist Paul, and composer-pianist Huw Watkins related? How about composers Colin and David Matthews? You have to read the notes carefully to learn that Paul and Huw Watkins are brothers, but they are not related to Richard. Colin and David are brother, too.

The music is all very serious. Richard is the horn player, Paul the cellist in Marc-Anthony Turnage's 'Prayer for a Great Man', a sober 4-minute duo. All three Watkinses are heard in Robin Holloway's very somber, 2-movement, 20-minute Trio. Richard and Paul interact for

five minutes in I ('Liberamente') before pianist Huw finally enters. II is an energetic 'Poco allegro'.

Peter Maxwell Davies's 3-movement, 9-minute *Sea Eagle* is an unaccompanied work that depicts a magnificent bird of prey in abstract melodic language. Richard Watkins, for whom the work was written in 1981, handles its extremely difficult technical requirements with steely strength, and his performance seems more refined than Etienne Cutajar's more violent one a few years ago (March/April 2008: 233). Gerald Barry's intense and rather insane *Jabberwocky* is for tenor, horn, and piano. The poem is sung first in French, then in German by tenor Mark Padmore. It is a strange and rather disturbing piece. Texts included.

Colin Matthews's *Three of a Kind* is a 3-movement, 10-minute work for horn, cello, and piano. A lively Vivo for horn and piano (originally a 'Tanglewood Fanfare') proceeds directly into a lyrical Largamente for cello and piano. The final 'Calmò' is a longer contemplation for all three instruments. Huw Watkins's Trio is a 13-minute study for violin, horn, and piano. The piece is tonal and has many moments of real beauty, but it speaks a modern musical language. The intensity builds to an excruciating ending.

Then there is David Matthews's 2-movement, 13-minute Horn Quintet, heard here in a concert reading with the Nash Ensemble. Composed in memory of composer Nicholas Maw, the work opens with a melancholy Andante, and then after a high-pitched horn cadenza, proceeds to an intense 'Molto vivace'. The performance is a testament to the skills of the Nash members (violinists Marianne Thorsen and Laura Samuel, violist Lawrence Power, cellist Adrian Brendel). It shows—as does the whole program—that horn player Richard Watkins has remarkable strength in the high register but compressed, unattractive tone in the low register.

KILPATRICK

### The Club Album

Live from the Yellow Lounge

Vivaldi, Gershwin, Bach, Brahms, Debussy, Saint-Saens, Copland, Benjamin, Williams  
Anne-Sophie Mutter, Noa Wildschut, Nancy Zhou, v; Lambert Orkis, p; Mahan Esfahani, hpsi;  
Mutter's Virtuosi—DG 4795023—62 minutes

Many classical musicians are moving out of the concert halls and into clubs to perform. The concert hall, with its rituals and atmos-

phere of the sacred, is intimidating to some people, who prefer to hear music in less formal surroundings. Anne-Sophie Mutter played with her partners at a Berlin nightclub called *Neue Heimat*, and these recordings are culled from two performances there in May of 2015. Judging from what I hear, the audience seems quiet and attentive.

We have parts of 'Summer' and 'Winter' from Vivaldi's *Four Seasons*, Gershwin's Three Preludes arranged by Heifetz, Bach's Air for the G String and two movements from his Double Violin Concerto, Tchaikovsky's 'Melody', Brahms's Hungarian Dance 1, Debussy's 'Golliwog's Cakewalk' and 'Clair de Lune', Saint-Saens's Introduction and Rondo Capriccioso, Copland's 'Hoe-Down', Benjamin's 'Jamaican Rumba', and Williams's Theme from *Schindler's List*.

The playing by all involved is top flight, and the sound is quite good. Mutter is mostly on her best behavior but sometimes plays with the annoyingly prissy/frumpy style that has infected her playing in recent years (e.g., in the Tchaikovsky).

MAGIL

### Barnstorming

DAUGHERTY: *Viva*; IVES: *Violin Sonata 2*; HEARNE: *Nobody's*; BOLCOM: *Sonata 2*; MALMSTEEN: *Arpeggios from Hell*; SCHOENFIELD: *Pieces*

Mark Rush, v; Tannis Gibson, p  
Equilibrium 132—53 minutes

The Daugherty—a premiere recording—is the first piece of his I've liked; it seems to have more substance and less of a facade than his other works. There is a clear rock-music influence, but it fits the material and doesn't sound put-on. Rush shines in the Ives; the "fiddling" passages are the most folk-like I've heard, and Ives's typical cryptic writing lies easily under his fingers. *Nobody's* has minimalism and bluegrass in its veins, but it mostly just sounds screechy.

The Bolcom is a tribute to jazz violinist Joe Venuti; after a bluesy introduction, the first movement turns pointillistic, and then it's back to the blues. II is aggressive and wild, like a banshee, and when III comes along, calculatedly surreal and dreamy, it starts to feel like Bolcom has been painting by numbers the whole time. The music is uninspired and indifferent to its audience, and the sonata's structure shows little imagination. The showy transcription of Swedish heavy metal guitarist Yngwie Malmsteen's *Arpeggios from Hell* has

even less music for all its notes. Paul Schoenfield's 'Pining for Betsy' sounds oddly empty, but 'Who Let the Cat Out Last Night' is a raucous, country-fried fiddle piece that makes a great encore.

Mark Rush is one vigorous player; let it never be said that he lacks energy. These pieces suit him very well. The big problem with his playing is poor intonation, and as enjoyable and lively as his interpretations are, the steady stream of out-of-tune notes can be difficult to take. The engineering leaves a lot to be desired: the instruments are clear but the background is muddy, and the halls sound like giant tin cans, making Rush's violin somewhat nasal. I'll keep this only for the Ives.

ESTEP

### Vladimir Spivakov

Melodiya 2300 [5CD] 5:41

This set was released to celebrate Vladimir Spivakov's 70th birthday on September 12, 2014. I first heard his playing in the early 1980s while I was working for a classical radio station in Michigan. He impressed me as technically very accomplished with a concentrated, round tone but a very restrained temperament. He doesn't have the tonal opulence of an Oistrakh or the explosive temperament of a Kremer. Although I prefer Spivakov to the utterly faceless Viktoria Mullova, I have never found him an interesting or emotionally engaging performer, and I have never bought any of his records.

This set has confirmed my impression of him as a violinist and introduced me to him as a conductor of the Moscow Virtuosi chamber orchestra. Two of the discs are devoted to Spivakov conducting, and three are devoted to his violin playing. Of the Moscow Virtuosi discs, one is devoted to Mozart—Symphony 28 and the *Coronation Mass*—and another is devoted to Rodion Schedrin: *Music for the Town of Kothen* and his *Carmen Suite*. The orchestral recordings were made in the 1980s, so they have the best sound. They show him to be a very efficient conductor. The other three discs were recorded mostly in the early 1970s with a few tracks from 1981. The major works are the Tchaikovsky and Sibelius violin concertos and the Franck sonata. A fine assortment of shorter pieces is here too, like Bartok's Rhapsody 1, Prokofieff's Five Melodies, Saint-Saens's *Havanaise*, Wieniawski's Polonaise in D, some arrangements of pieces by Debussy and Ravel, Bloch's 'Nigun', and a Prelude and fragment

from *Porgy and Bess* by Gershwin. The longer works were recorded in concert, but it sounds like the short pieces and the Franck were recorded in the studio. Admirers of Spivakov might appreciate this set.

MAGIL

### Shiksa

Lara St John, v; Matt Herskowitz, p  
Anacalagon 143 [SACD] 64 minutes

For you *goyim* out there (which includes me, come to think of it), the first definition given in my dictionary for "shiksa" is "*often disparaging*: a non-Jewish girl or woman". The definition I learned as a child is "that blonde you married just to put your father into an early grave". The ever-playful Lara St John has chosen to name her latest release *Shiksa* because that's what she is. Before I got this, I had heard that she was planning to release a collection of Jewish music. I was anticipating something along the lines of Itzhak Perlman's *Tradition* CD, with songs like 'A Yiddishe Mamme'. There is nothing like that here. She has assembled a program of music from Eastern Europe and the Mediterranean, some of it Jewish. Much of this music has a strong oriental character. The most familiar pieces are arrangements of 'Czardas', which is best known in the version by Vittorio Monti, and 'Hava Nagila'. These performances convey the fascination of an outsider looking into a very interesting body of music.

The arrangements vary greatly in character and were written by St John and several people she knows. 'Czardas' has been changed by Martin Kennedy into *Czardashian Rhapsody*. Don't worry. The Kardashians only appear in the title, and the work lacks the gross tastelessness and meretriciousness that that inexplicably famous family's name would lead you to expect.

Actually, fun and humor rule at the outset of the program. How many classical discs (Charles Ives excepted) have a piece meant to evoke a bar fight? This one does, and it's an arrangement by St John of a Romanian tune called 'Variaiuni'. Next is Milica Paranosic's arrangement of a chochek, a musical form favored by the Roma people. The piece begins with very Balkan-sounding melismata and is very energetic and non-Western. 'Naftule Shpilt Far Dem Rebn' (don't ask me what it means) is a klezmer tune that St John learned from Alicia Svigals. Let me just say that they don't teach this kind of violin playing at Juil-

liard. John Kameel Farah has contributed an arrangement of the Levantine love song ‘Ah, Ya Zayn’. Yuri Boguinia’s arrangement of the Jewish folk song ‘Misirlouri’ shows 20th-Century influence, both Central European and French.

The Armenian love song ‘Sari Siroun Yar’ was arranged by Serouj Kradjian. It the loveliest, most haunting piece in this collection. It also has a history for St John. In the late 1980s she went to study violin at the Moscow Conservatory. This was when the Soviet Union was in decline. When her teacher fled the country, she decided to take a road trip from Moscow to Yerevan, the capital of Armenia, where the first song she heard was ‘Sari Siroun Yar’.

Matt Herskovitz has arranged ‘Hava Nagila’ for St John and titled it ‘Nagilara’. ‘Kolo’ is St John’s arrangement of a tune that she learned “from an old guy in a bar in Belgrade”. David Ludwig has arranged Five Ladino Songs for solo violin. The Ladinos are Jews from Spain who speak an old Spanish dialect. Ludwig adds sonic interest to the violin’s lone voice with multiple stops and artificial harmonics. St John offers her version of ‘Otenian Hora’, which she learned from a “scratchy old record” from Oltenia, a province in Romania. It is a workout for the violin. The popular song ‘Moscow’ is here in an arrangement by Gene Pritsker. It is a lovely tune, and Pritsker combines majestic moods with jazzy passages. He also arranged ‘The Pain Will Find Us’, a mournful Greek-Macedonian-Roma song. His two arrangements are very effective, and this one has a haunting, slow introduction. ‘Ca La Breaza’ is a breathtakingly fast Romanian piece arranged by Michael P Atkinson but embellished over the years by St John and Herskovitz.

St John has had an interest in this kind of music at least since she went to study in Moscow. Her comfort with it and the alien style of fiddling of the region is obvious. She has chosen her arrangers well (including herself), and the results are delightful. As she so often does, she has released a recital that doesn’t resemble anything else that I have heard, and it is consistently refreshing to listen to. Superb sound as always from Ancalagon.

MAGIL

### **Best of Tianwa Yang**

Sarasate, Mendelssohn, Ysaye, Piazzolla  
Naxos 578317—61 minutes

I first heard Tianwa Yang when she released her recording of Paganini’s 24 Caprices at the

tender age of 13 (May/June 2002). She impressed me then with her well-developed technique. In this compilation she impresses me with her musicianship. The program includes a hearty helping of Sarasate, whose music she has recorded extensively. Movements IV and V from the *Carmen Fantasy* are here, and she plays them so beautifully that I wish Naxos had included the whole thing. The single-movement *Concert Fantasy on The Magic Flute* is here, and it is very well played too. The Basque Caprice and *Airs Espagnoles* are the other two Sarasate works here, and the Caprice is the only one with piano rather than orchestral accompaniment.

The Finale to Mendelssohn’s Violin Concerto is here, and it is so well played that, again, I would have been happy to have the whole work. The major work here, which Naxos wisely presents whole, is Eugene Ysaye’s Solo Violin Sonata 2, dedicated to Jacques Thibaud. This is one of the finest interpretations of this work, my favorite of Ysaye’s six solo violin sonatas. Yang has obviously thought hard about the piece. It is a character portrait of Thibaud, and I noticed how she brings out the violinist’s impatience in I better than most, moving convincingly from flippant to enraged. The whole piece is played with this depth of understanding.

The program concludes with ‘Summer’ from Astor Piazzolla’s *4 Seasons of Buenos Aires*. If you want a sample of what Yang can do, this is it, though I would be more inclined to get the CD with Sarasate’s *Carmen Fantasy* and, especially, her CD of all six of Ysaye’s violin sonatas. Excellent sound on all tracks, but I wish Naxos had printed the names of her pianist, orchestras, and conductors and the recording dates and places.

MAGIL

### **Carion: Nielsen’s Footsteps**

Emborg, Nielsen, Schultz, Senstius  
Dora Seres, fl; Egils Upatnieks, ob; Egils Sefers, cl;  
David Palmquist, hn; Niels Anders Vedsten  
Larsen, bn—Odradek 321—79 minutes

In 1922 the Copenhagen Wind Quintet inspired the Danish elder statesman and internationally renowned composer Carl Nielsen to write his Quintet, Op. 43. And while Nielsen’s landmark left a considerable impression for other modernists interested in the early 20th Century revival of the wind quintet genre, not much is known about his quintet’s trace on composers in his native Denmark—until now.

Formed in 2002, the Danish-Latvian wind

quintet Carion has earned recognition as a trend-setting ensemble in both repertoire and performance practice. Here they present the Nielsen Quintet and the deserving works of his followers: Jens Laurson Emborg (organist and composer, 1876-1957) and his Quintet, Op. 74 (1931); Kai Heimer Senstius (organist and composer, 1889-1966) and his Quintet, Op. 16 (1934); and Svend Simon Schultz (music critic and choral conductor, 1913-98), who after his early *Une Amourette* (Little Serenade, 1943) for wind quintet is chiefly celebrated for his significant contributions to Danish choral music.

The release is a two-disc set. The first is an audio CD of the complete program, and the second is a DVD video of Carion's theatrical interpretation of the Nielsen. The Nielsen is solid and convincing, full of energy, sensitivity, creativity, insight, and humor; but the video take and the audio take are miles apart. The audio is a scattershot reading that occasionally transcends the notes; not everyone is on the same level of thinking. The treble timbres come across as rough, coarse, spread, or reedy; and blend and balance are sometimes uneven.

The video, on the other hand, is an impressive and captivating performance. Here, Carion is clearly at home—the music flawlessly committed to memory, free and natural, the gestures logical and sincere. And while the flute, oboe, and clarinet timbres may still produce divided opinions, the video production accents their strengths and minimizes their weaknesses; and the blend, balance, and intonation is terrific all the way. Producer Torsten Jessen certainly deserves credit—in the liner notes, Sefers admits that the group drove him nuts with all the staging—yet the musicians are also very much in their element, and the composer's magic is tangible and spellbinding.

Carion gives reliable and genuine presentations of the Emborg, the Senstius, and the Schultz, lifting the vivid scoring, autumnal hues, and northern character of each piece off its dusty manuscript. Some warts remain in sound and teamwork, and the perceptive listener may wonder if the group could have unearthed a little more. Nevertheless, each score is a well written and highly expressive post-romantic gem full of wonderful moments

Anti-intellectualism has been a constant thread winding its way through our political and cultural life, nurtured by the false notion that democracy means that "my ignorance is just as good as your knowledge".

—ISAAC ASIMOV

and worthy of a place in the wind quintet literature.

HANUDEL

### **Fibonacci Sequence**

Baermann, Brahms, Glinka, Mendelssohn, Milhaud—Deux Elles 1150—62 minutes

In this September 2010 recording, the British ensemble *The Fibonacci Sequence*, named after medieval Italian mathematician Leonardo di Pisa and his famous numerical discovery, presents a recital of chamber music with group founder and noted English orchestral clarinetist Julian Farrell in the spotlight.

Several favorites appear, notably the Brahms Clarinet Trio; the Mendelssohn Concertpiece No. 2 in D minor for clarinet, basset horn, and piano; the Heinrich Baermann Adagio for clarinet and string quintet; the Glinka *Trio Pathétique* for clarinet, bassoon, and piano; and the Milhaud *Suite d'après Corrette* for oboe, clarinet, and bassoon.

The endeavor is thoughtful and ambitious, but the execution is weak. Farrell plays with a hollow and tubby tone, dubious intonation, and halfhearted ideas; and his colleagues vary anywhere from polished and enthusiastic to rocky and mundane. Better and more inspired renditions of these repertoire staples can be found elsewhere.

HANUDEL

### **College bands**

#### **Reanimations**

George, Turner, Pann, Alarcon  
West Chester University Wind Ensemble/ Andrew Yozviak—Mark 51273—45 minutes

#### **French Connection**

Lancen, Bozza, Tull, Schmitt, Fauré, Grantham  
Vanderbilt University Wind Symphony/ Thomas Verrier—Klavier 11205—64 minutes

#### **Distant Celebrations**

Walczyk, Markowski, Balmages, Suwa, Goto,  
Shostakovich, Whitacre, Ticheli  
Drake University Wind Symphony/ Robert Meunier—Mark 51524—48 minutes

#### **Point Blank**

Dooley, Danyew, Magnusen, McAllister, Higdon  
Ben Stiers, perc; Illinois State University Wind  
Symphony/ Daniel Belogia  
Naxos 573334—60 minutes

#### **Banners of Concord**

Concordia University-Chicago Wind Symphony/  
Richard Fischer—Mark 51864—76 minutes

### Live at Carnegie Hall

Godfrey, Sekhon, Vaughan Williams, Bryant, Grantham, George, Arnold, Dahl, Gould, Robert McCormick, Lee Hinkle, perc; Matthew Carmichael, sax; University of South Florida Wind Ensemble/ John Carmichael, William Wiedrich  
Mark 51371—70 minutes

### Adirondack Songs

Lindroth, Yi, Hartley, Grainger, Kramer, Colgrass, Bardsley & Wanamaker  
Crane Wind Ensemble/ Brian Doyle  
Mark 51320—67 minutes

### Raw Earth

Gryc, Botti, Turner  
Hart School Wind Ensemble/ Glen Adsit  
Naxos 573342—52 minutes

### Canvases

:Lindroth, Dzubay, Alarcon, Gould, Biedbender, Spittal, Schwarz, George  
N Texas Wind Symphony/ Eugene Corporon  
GIA 961—74 minutes

### Offerings

Navarro, Grantham, Bolcom, Goto, Wagner, Puckett, Williams, Marquez, Mackey  
N Texas Wind Symphony/ Eugene Corporon  
GIA 962—75 minutes

### Stories & Sanctuaries

Lindroth, Bryant, Stravinsky, Puckett, Mackey  
UNCG Wind Ensemble, Choirs/ John Locke, Kevin Geraldi—Equilibrium 126—75 minutes

Recordings by American university, college, and conservatory wind ensembles, wind symphonies, symphonic wind ensembles, and symphonic bands are coming in at a fast pace these days. All schools see them as recruiting tools, and of course a recording session is a great experience for a young musician. Here are 11 of them.

Mark 51273 has the West Chester (PA) University Wind Ensemble in a program of fine new pieces. Ryan George's 6-minute 'Firefly' (2010) is the lively opener, Carter Pann's 6-minute 'Hold This Day and Listen' (2008) a tender yet rather active lullaby. The big piece is Luis Serrano Alarcon's 4-movement, 19-minute *Duende* (2009), with its long and sultry III ('Lento e evocative'). My favorite work, though, is Jess Turner's 13-minute *Reanimation* (2013), with obvious quotes and sly references to material from Stravinsky's *Petrouchka*, Wagner's *Tannhauser*, and quite a list of other well-known works. Although breathy sounds leave no doubt as to the youthfulness of his players, director Andrew Yozviak deserves kudos for polished readings.

Klavier 11205 has the Vanderbilt University Wind Symphony in a program of French (or French-inspired) pieces. Best-known in the band world is Florent Schmitt's wild *Dionysiaques* (1913), heard here in Felix Hauswirth's 2012 setting that pares down the original scoring for 70-part band. Donald Grantham's 9-minute *J'ai Ete au Bal* (I went to the dance, 1999) has also become a band favorite. Serge Lancen's 11-minute *Rapsodie Symphonique* (1976) has a long, languorous, and lovely middle section. Fisher Tull's 16-minute *Reflections on Paris* (1972) has six sections, each depicting a well-known attraction (the Louvre, Arc de Triomphe, etc). Myron Moss is the arranger of Guillaume Balay's orchestration of Gabriel Fauré's meditative *Chant Funeraire* (1921). The program also includes a trombone solo, Eugene Bozza's *Ballade*, originally a recital piece with piano. It has always been one of my favorites, but I like this setting (by Sy Brandon) even more than the original. The expressive reading by Vanderbilt professor Jeremy Smith would make a better impression if he didn't seem so distant. In general, the Vanderbilt musicians sound very good, though there are times (as in the Fauré and Bozza) when note-lengths seem rather choppy.

Mark 51524 is by the Drake University Wind Symphony, whose recent album impressed me (May/June 2014: 224). As it did then, director Robert Meunier's band makes a beautifully honed sound, something he must surely emphasize. Only rarely are there true fortissimos; the rest of the time, things are warm and blended. It's even more impressive when that sound is achieved when intonation is imperfect. In the opening fanfares of Dmitri Shostakovich's *Festive Overture* (1954), for instance, he gets the young musicians to temper their aggressiveness and enthusiasm, resulting in harmonious—rather than harsh—trumpet chords. Kevin Walczyk's 'Celebration Fanfare' (2003) makes big pronouncements that seem to fit an important occasion (the bicentennial of the Lewis and Clark expedition). In his portentous 'Remember the Molecules' (2013), Michael Markowski uses a three-note motive to represent the people closest to and most distant from us. Brian Balmages commemorates a family murdered by one of its sons in the melancholy, bell-tolling 'Kindred Spirits' (2009). Masahiko Suwa's 'Variations on a 16th Century Chanson' (2009) offers pleasant relief from all that seriousness. Eric Whitacre's way of distilling loveliness from dissonance fits this band perfectly, so 'Lux Aurumque' (2000) is a

treat to hear. Yo Goto's evocative *Fetes Lointains* (Distant Celebrations, 2009) is, at ten minutes, the album's big piece. The album ends with Frank Ticheli's lively, buoyant 'Postcard' (1991).

Naxos 573334 has the Illinois State Wind Symphony in a program of new works. Paul Dooley's 8-minute *Point Blank* is the terrific, high-energy opener. I especially enjoy the final moments, after a screaming minor chord at 6:26, where low and impressive notes are played by bass trombone, tuba, and others. Steve Danyew's 2-movement, 15-minute *Lauda* (2009) has a beautiful I ('Montis Dei') that starts with deep and sonorous chords under little utterances by piano, harp, and wind chimes. The rich sounds build and grow for the entire movement. II ('Hymnus Anima Mea') is just as beautiful, a predominantly minor chord giving way to major partway through. Roy David Magnusson's 6-minute 'Innsmouth, Massachusetts—1927' (2013) is music for a campy, imaginary horror film. Scott McAllister's 7-minute 'Gone' (2012), an extract from his *Epic Concerto* for clarinet, is also deeply sonorous and expresses his feelings when an auto accident ended his playing career. And then there is Jennifer Higdon's kaleidoscopic, 23-minute Percussion Concerto (2009), in one continuous movement, full of the aforementioned sonority and given an outstanding performance by soloist Ben Stiers—who happens to be ISU's assistant director of bands.

Concordia University-Chicago is an arm of the Missouri Synod of the Lutheran Church, so it is natural that its album (Mark 51864) has strong religious underpinnings. The title piece, for instance—Reber Clark's *Banners of Concord* is a melange of hymns and Christmas carols. David Biedenbender's imaginative *Luminescence* is based on the hymn 'Break forth, O beauteous heavenly light', which precedes it on this album. Much of the program consists of performances at Carnegie Hall in 2014: Reber Clark's *Fortress of the Rose* (based on 'A Mighty Fortress is our God'), Wayne Quin's *Tower Ascending*, and a movement of Julie Giroux's *No Finer Calling*. The Concordia Wind Symphony, directed for 42 years by Richard Fischer, sounds like a small-college band. There is a list of guest performers (mostly brass players) who doubtless help. The readings are heartfelt.

Mark 51371 has the University of South Florida Wind Ensemble in concert performances at Carnegie Hall and at home. The

Carnegie program begins with Daniel Godfrey's 'Colors Aloft' (2003), marred by rough intonation early on. Robert McCormick (USF) and Lee Hinkle (University of Maryland) are the fine soloists in Baljinder Sekhon's Double Percussion Concerto (2014)—but it's a piece I can't seem to enjoy (II reminds me of a drum-and-bugle corps show). If the tempo of Ralph Vaughan Williams's 'Toccata Marziale' (1924) seems a bit too restrained, both Steven Bryant's minimalist-flavored 'Radiant Joy' (2006) and Donald Grantham's *Fantasy Variations* (1998) bubble briskly. I like the band's sound better in its home concert hall, where it sounds fuller and a bit closer. It's at its confident best in a rowdy reading of Malcolm Arnold's rollicking *Tam O'Shanter* (1955). Sgt Michael Carmichael (US Army Band) is the fine soloist in a fast movement from Ingolf Dahl's Saxophone Concerto (1953). The program ends with energetic accounts of Morton Gould's settings of 'Yankee Doodle' (1945) and 'Dixie' (1949).

Mark 51320 has the Crane Wind Ensemble of SUNY Potsdam in a program of mostly recent works. Scott Lindroth's 6-minute 'Spin Cycle' (2002) is the high-energy, often minimalist opener. In the 2-movement, 13-minute *Dragon Rhyme* (2010), composer Chen Yi first uses twisting lines in I, then a percussion-driven II to depict that powerful, fanciful symbol of Chinese culture. It is good to hear Walter Hartley's 4-movement, 10-minute *Sinfonia 4*, a 1965 work that makes bold pronouncements in a tonal yet quite dissonant harmonic language. Percy Grainger's spirited 'Gumsuckers March' is given an excellent reading, the tricky rhythms bubbling along, the intricate counterpoint heard clearly. If Timothy Kramer's attractive, 5-minute 'Mosaics' (1999) is modest in demands, Michael Colgrass's 12-minute *Raag Mala* (2005) is more demanding—a whirling, complex, fascinating east-meets-west work. The fine album ends with the big piece: *Adirondack Songs* (2013), Gregory Wanamaker's settings of three Garth Bardsley poems. Commissioned for Crane's summer youth music camp, it is an ambitious, 19-minute work for chorus and band. 'Morning at Mirror Lake', 'Ice Storm', and 'Gathering' put the nearly 200-voice Crane Chorus (most of whom are probably not voice majors) through major challenges—and it often comes through admirably. Its limitations are apparent in the quiet moments, especially the *a cappella* ones.

On Naxos 573342, the Hartt Wind Ensemble offers just three works. All are excellent, as

are the readings. Stephen Gryc's 4-movement, 19-minute Concerto for Winds and Percussion (2011) has musical materials gradually descend from high instruments to low, from I ('Deepening Fanfare') into II ('Canticle'). III ('Burlesque') is playful, IV ('Meditation') the opposite, and V ('Celebration') all fanfares and exultant noise. Susan Botti says her 15-minute *Terra Cruda* (2011) is about "the innate behavior of aggression, its natural aspects, repercussions, and transformations". Harsh sounds early on eventually give way to quieter ones—until the very end, when power inexorably overwhelms. The album concludes with Jess Langdon's 3-movement, 17-minute *Rumpelstilzchen* (2010). This is program music, I vividly portraying the gnarly creature 'Spinning Straw into Gold'. In II ('Night—The Maiden's Lament') the maiden pours out her heart over the thought of giving up her child. And in III ('Rumpelstilzchen's Furiant'—Moto Perpetuo), all manner of grotesque sound depicts the creature's temper tantrum when his plot is foiled.

GIA 961 and 962 are by the often-recorded UNT Wind Symphony. 961 opens with Scott Lindroth's 'Alarm Calls' (2013), a potent work that is more gratifying than enjoyable—it's an alarm, after all—so I'm happy when it ends. David Dzubay's 9-minute *Nocturne* (2007) is beautiful, but since it comes from a story about child kept awake by critters, it is not a soothing nocturne. Luis Serrano Alarcon's 4-movement, 19-minute *Duende* (2010) is popular in the band world these days. Small wonder; it is colorful, quite challenging, and evokes (as Alarcon writes) the music of Falla, Albeniz, and others. I like the whole piece, but particularly the quiet III, a cadenza that opens with two minutes of thoughtful playing by pianist Myung-Jin Wright. This is my introduction to Morton Gould's 7-minute 'Hymnal on We Shall Overcome' (1976). It is amazingly creative, not as emotional as we might expect for something so integral to the civil rights movement. I don't especially enjoy its lighthearted moments, but they are brief. David Biedenbender's little 'Melodious Thunk' (2012) is witty and energetic, as is Robert Spittal's 'Scherzo: Cat and Mouse' (2011). Trumpeter-turned-conductor Gerard Schwarz composed *Above and Beyond* (2012) for the US Marine Band (Sept/Oct 2014: 211). This is a very impressive reading, perhaps especially the virtuosic line (starting at 4:53) that weaves its way around the band. The album ends with the big piece, Ryan George's *Wild Goose* (2014),

its title coming from the ancient Celtic idea that the Holy Spirit (of Christianity) was like a free, unpredictable, wild goose. And so this piece is full of surprises, sudden twists and turns. It is very representative of so much band music today: full of energy, harmonic and formal freedom. Concert bands, unlike most symphony orchestras, are not shackled to repertory from the past. Band composers know that their works will be played, and not just once.

GIA 962 offers the same kind of program of mostly new works plus a couple from the past. The old ones are by Richard Wagner and Clifton Williams. Wagner's 'Huldigungs-marsch' (Homage March, 1864) was composed for the 19th birthday of King Ludwig II. For a march, it is long (seven minutes) and stirring. Williams's 9-minute *Sonata Allegro* (1949), originally for orchestra, was his master's degree thesis. Spanish composer Oscar Navarro, who studied at the University of Southern California, wrote 'Downey Overture' (2011) for the Downey (CA) Symphony. It is very lively, but it includes some very tender moments—and the UNT musicians sound very good in them, having no difficulty with control and intonation at pianissimo. Donald Grantham's stirring, poignant 'Farewell to Gray' (2001) refers to the moment when the graduated West Point cadet turns in his student uniform. William Bolcom's lovely 'Graceful Ghost Rag' (2011) is wistful and touching on piano (the music slurred and marked cantabile and smoothly); here it is played well, but the style is choppy, the 16th notes staccato. Yo Goto's 11-minute *Ruffles Call from Afar* (2013) is a concerto for field drum and pays homage "to the tradition of American drumming". Goto inserts little references to 'Yankee Doodle' early on, clears the way later for an unobstructed field-drum demonstration, and creates quite a touching ending. Fine performance by UNT percussion professor Mark Ford. Joel Puckett writes that his 9-minute *Avelynn's Lullaby* (2011) was inspired by singing his daughter to sleep each night. There is singing at the end. The playing seems pretty energetic for a lullaby. Arturo Marquez's colorful, 10-minute *Danzon 2* (1994) is very popular these days (it's on three band albums reviewed in this issue). The album ends with John Mackey's *Frozen Cathedral* (2013), one of the most majestic and mysterious band pieces I have heard. It seems ready to end big at 4:30, but then it continues quietly, giving solos to bass flute, gradually building to a magnificent ending.



## Professional & Military Bands

### Departures

Bryant, Thurston, Oquin, Marquez, Salfelder, Britten, Caliendo, Arnold, Giroux, Nelson  
US Air Force Band/ Larry Lang  
Klavier 11204—79 minutes

### From the Keyboard

Bach, Rakowski, Rachmaninoff, Debussy, Mousorgsky—US Marine Band/ Michael Colburn  
Altissimo 4022—72 minutes

### Alma Llanera

Caracas, Marquez, Hernandez, Rivera, Carrillo, Abreu, Scarpino, Dewhurst, Turrin, Rincon, Aguirre, Gutierrez

Saxon Wind Philharmonic/ Thomas Clamor  
Genevieve 15358—66 minutes

Three new offerings by bands that always sound good. Klavier 11204 is a wonderful album by the US Air Force Band. All the new works are excellent and should become concert favorites very soon. Steven Bryant's 'Ecstatic Fanfare' (2014) is a splashy and dramatic little opener, Robert Thurston's 'Departures' (2014) is sunny and propulsive, Wayne Oquin's 'Affirmation' (2014) quite moving, graduate student Kathryn Salfelder's 'Ungrounded Base' complex and fascinating, Julie Giroux's rousing 'Riften Wed', and Christopher Caliendo's 3-movement D-Day commemoration *Ender's Game* varied and often stirring. The program includes excellent readings of repertory standards by Benjamin Britten ('Storm', from *Four Sea Interludes*), Malcolm Arnold (Four Scottish Dances), Arturo Marquez ('Danzon 2'), and Ron Nelson ('Savannah River Holiday').

Altissimo 4022 offers the US Marine Band (President's Own) in transcriptions of organ and piano works. The surprise is David Rakowski's *Sibling Rivalry* (2004), transcribed for the Marine Band by the composer from four of his many piano etudes. They are energetic, cheerful, and endlessly inventive. The USMB musicians make Merlin Patterson's setting of Debussy's *Sunken Cathedral* sound by turns mysterious and magnificent. Bach's Toccata and Fugue in D minor, in Ryan Nowlin's Stokowski-like setting, is played with dignity and breadth, though with lots of rather choppy articulation. Paul Lavender's band arrangement of the Lento Assai (III) from Rachmaninoff's *Symphonic Dances* strongly resembles the original, as is often the case when the orchestration has much for winds and brass. The same is true of Lavender's arrangement of Ravel's arrangement of Moussorgsky's *Pictures at an Exhibi-*

My favorite of the university band albums is Equilibrium 126, by the University of North Carolina-Greensboro Wind Ensemble. It offers works by Stravinsky and four of the big names in contemporary wind band composition. This is one of those albums that saves the best for last: John Mackey's fantastic, 14-minute *Frozen Cathedral* (see previous paragraph). It attempts to depict the grandeur of Mt McKinley and the awe one feels on first encountering it, and it succeeds beautifully. Early on, it has evocative sound effects and sonorous instruments—especially bass flute—but later, it is simply majestic and gorgeous. I am also quite taken by Steven Bryant's powerful and haunting *Solace* (2012). The 14-minute work begins eerily, then becomes something of a pas-sacaglia on a somber, ominous nine-tone row. Electronics and piano take over about halfway through with slow, quiet, poignant material. The powerful passage near the end seems to announce that something truly epic has taken place, and faint electronic sounds add to the strangeness. The other two newer pieces seem more ordinary. Scott Lindroth's 6-minute 'Alarm Calls' (2013) is a rather maddening little piece—insistent rhythms and repeated notes. And though Joel Puckett's 21-minute *Short Stories* (2013) is the big piece on the program, it seems like much ado about not much. It is unusual, to be sure: "eight vignettes strung together into a concerto for solo string quartet and wind ensemble". The eight movements are grouped in three sections, each seven or eight minutes long. Part I begins with power and portent, but it soon becomes solo material for high strings, then for cello, with occasional interjections by winds. Part II is very slow and dreamy, an extended violin solo with occasional string comments. Part III is agitated, has a brief string cadenza for the strings and a somewhat grander ending. The piece is mostly very quiet and well played by the McIver Quartet, whose members are UNCG string faculty. And then there is Igor Stravinsky's *Symphony of Psalms*—on a wind ensemble recording? Sure—since the score calls for no violins or violas, one needs but to add a few cellos and basses to the wind ensemble, et voila. This is a fine reading, though there are times in II ('Expectans Expectavi Dominum') when the very large student choir (three choirs combined) sounds unsure.

Bravo to all of these bands and wind ensembles.

KILPATRICK

tion. The reading is conventional, too, except for a very brisk 'Bydlo' with a beautiful—rather than heavy or impassioned—euphonium solo. The brass section is most impressive in 'Catacombs'.

And then there is Genuin 15358, where the Saxon Wind Philharmonic shows it can play Venezuelan music as passionately as anyone. Here it teams with a small Venezuelan ensemble, the Alma Llanera Quintet, in a program consisting mainly of dances like the tango and conga. The quintet of mandolins, harps, bass, and maracas makes a colorful, strumming, street-musicians sound that contrasts beautifully with the rich sonorities of this very fine concert band. The big piece is a 19-minute medley, *Venezuela y su Musica*. Also of interest is Joseph Turrin's 'Fandango', popular in the brass world and given an excellent reading by the band's principal trumpet Sven Geipel and trombone Stefan Wagner.

KILPATRICK

### Chant for Peace

Timna Brauer, Elias Meiri Ensemble; Cistercian Monks of Heiligenkreuz

DG 4794709—70 minutes

The disparate languages, musical styles, and performance practices that divide Latin chant from Hasidic and Yemeni Jewish song belies the underlying connections between them. The program begins with a performance that combines Psalm 122, 'Laetatus Sum', sung by the monks of Heiligenkreuz, with a Yemenite Jewish litany. The program then unfolds by alternating Latin chants with Hebrew songs, set mostly in a contemporary popular idiom while borrowing liberally (and without clear purpose) from Western chant and baroque traditions. Several Hebrew texts, like 'Libavtini', 'Ana Pana Dodech', and 'El Ginat Egos', come from the Song of Songs, which is also a source for Western sacred music.

This practice of fusion is not uncommon among recordings of medieval music; and, in some respects, it is rather appealing when one discovers connection with otherwise foreign-sounding music. That said, some people will appreciate this sort of fusion more than I do. Texts and notes are in English.

LOEWEN

### Fingergull

The Holy Blood Office

Schola Sanctae Sunnivae/ Anne Kleivset

2L 114 [SACD] 78:09

This program is a recreation of a medieval Norwegian liturgy *In festo Susceptionis Sangvine Domini* (For the Feast of the Reception of the Blood of the Lord).

The "reception" is reported to have happened in 1165, at Nidaros (now Trondheim). The relic was understood to be a single drop of the Saviour's blood, as contained in some kind of golden ring—hence the reference to it as *Fingergull* (Finger Gold). The liturgy, involving many new Latin texts adapted to older chants, survives in a manuscript dating to the third quarter of the 13th Century.

The relic is no long extant, probably a victim of Reformation revulsion. But the liturgy is an interesting example of regional rites developed in the Middle Ages. Offered here is the first presentation of any of it in a recording, to my knowledge.

For me the problem comes in the fact that the performing body here consists exclusively of women—16 of them.

Now, here I must kneel and make my humble confession. I do not favor plainchant performances by women. True, women sang chant in convents, and boys did in churches and cathedrals. But boys' voices are not the same as adult women's voices, especially such beautifully feminine ones as heard here. For me, too, chant is masculine music, assuming a color and weight that female voices do not match. I find that extensive female performance of chant enters the wrong tonal atmosphere and is a trial for me to listen to in quantity, especially 78 minutes of it.

There now, I've made my confession; it may win me absolution or it may undermine my biased comments for some readers.

I can recommend this release to chant collectors as a novel study in fringe liturgy. The program presents 36 items that were added to the monastic Office for Vespers, Matins, and Lauds. Kleivset has developed a handsome female *schola*, which performs with beauty of sound and admirable discipline in unison singing, on a level any male group could envy.

Full Latin texts with translations.

BARKER

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For education to happen, people must encounter worthwhile things outside their sphere of interest and brainpower. Knowledge grows, skills improve, tastes refine, and conscience ripens only if the experiences bear a degree of unfamiliarity.

—MARK BAUERLEIN, *THE DUMBEST GENERATION*

## Venecie Mundi Splendor

Venice 1330-1430—Romanus, Ciconia, Landini  
La Reverdie—Arcana 387—57 minutes

### Mneme

Late Medieval Mediterranean  
Ex Silentio/ Dimitris Kountouras  
Carpe Diem 16306—60 minutes

Both these fine programs are well constructed around an appealing and appropriate theme, contain imaginative and uncommon repertoire, and—best of all—are very strong musical performances.

The first, *Venecie Mundi Splendor*, celebrates the splendor, power, and influence of Venice in the Middle Ages. Acknowledging that most music lovers are familiar with Venetian music from a later time period (Willaert, the Gabrieli family, and Monteverdi among the most prominent), the musicians of La Reverdie choose here to demonstrate that festive occasions in Venice were no less grand in the 14th and 15th Centuries.

The pieces here are mostly motets; and the poetic texts abound with specific references to the name, family, and princely attributes of six Doges who ruled between 1329 and 1457. The Doge in Venice was elected (for life) from among the aristocratic families—the same families who both contributed to and benefited from the position of Venice as a seat of international prestige and wealth.

In medieval times, as in Renaissance and early baroque periods, the ideal and most prized aesthetic of musical performance was the sound and expressive range of the human voice. Instruments were certainly used at the time, with and without voices, and the finest players made their instruments “sing”. What this means for us today is that the finest ensembles who bring this vocal-emulation ideal into the present day bring with them a manner of music-making that is immediate, human, breathing, and—thus—most satisfying.

Tempos, phrasing, warmth, and grace characterize the interpretive style, whether in instrumental pieces (such as Landini’s ‘Principum Nobilissime Ducatum Venetorum’) played by viella, cornetto, organ, and harp or a vocal sextet of five sopranos and bass with trombone (Ciconia’s ‘Venecie Mundi Splendor’). Texts leave no doubt as to the exalted status of Venice and its Doge, exemplified in De Monte’s ‘Plaude Decus Mundi’, where the Doge himself—in this case Francesco Foscarini—is welcomed to Mount Olympus by the godly trio of Jupiter, Venus, and Minerva.

Notes, texts, translations. I have praised La Reverdie in the past, most recently for their *Laudarium* CD (Arcana 379, J/A 2015: 203).

The second program here, *Mneme*, draws equally on traditional songs and dances from cultures both north and south of the Mediterranean and on well-known medieval manuscripts such as the Cantigas de Santa Maria, the Squarcialupi Codex, and the British Library Add 29987. Invention and elaboration are key to the interpretation of this music, and the ensemble brings “improvisation and experimentation [to] this fascinating monophonic repertoire”.

*Recording* music that uses a good deal of improvisation and elaboration may seem like pinning a dried butterfly to a velvet card, depriving it of any semblance of flight. Given the right amount of skill and experience, recording can effectively capture the flow and life and vibrancy of structured collaborative music-making, and that’s certainly the case with this program.

Ex Silentio is based in Greece, and its members are very familiar with the culture from which this music comes. Like some other “early-music” groups, such as the Donnafugata Ensemble from Sicily (*La Voce Della Passione*—Raumklang 3301, M/A 2015: 212), Ex Silentio draws on folk music techniques (such as nasal vocal timbre, rustic dance measures, and dissonant tuning) alongside ones of more “formal” music. The result is powerful, fervent, expressive, and compelling.

There’s a whirling dervish quality to instrumental dances such as the Ghaetta and Saltarello (led by director Dimitris Kountouras’s excellent recorder-playing), and the sensuous and minimalistic filigree accompaniment in the traditional Sefardic song ‘Puncha Puncha’ (“Pungent, pungent is the rose’s perfume”) is bewitching, as is the dramatic ‘Rosa Des Rosas’ honoring the Virgin Mary as a courtly Lady. The program ends with an extended (11-minute) rendition of ‘Astropalias Castle’, a traditional Greek story-song from the Aegean Sea. It begins with a female singer (Theodora Baka) in a low register. It’s a very intimate whisper-in-the-ear effect, exactly as I imagine a Siren would sound.

Notes, bios, texts, translations. I recommend that you search for YouTube videos to see samples of Ex Silentio in concert. Start by searching for key words “trotto” and “mneme”, then you’ll find other videos, including a performance with Theodora Baka, who is the principal singer here. There is no other Ex

Silentio yet in the ARG index. I'll be watching out for more from them.

C MOORE

### **15th Century Motets**

Stimmwerck—CPO 777937—62 minutes

The motet was perhaps the subtlest genre Renaissance composers had at their disposal. The medieval motet often includes more than one text, in more than one language, in upper voices, while the tenor voice sings a melisma taken from a well known chant. In the 14th Century composers exhibited even more ingenuity by incorporating complex designs, almost as though they were imitating the flamboyant specimens of gothic architecture that surrounded them. This program, performed with breathtaking subtlety and ease by this Munich-based ensemble, offers excellent examples of this phenomenon from a repertory that developed under the patronage of the Hapsburgs between roughly 1340 and 1520.

The program includes works by Guillaume Dufay, Johannes Touront, Johannes Martini, Ludovicus Krafft, Johannes Roulet, John Forrest, Johannes Brassart, Johannes de Sarto, and several unknown composers. Brassart and De Sarto, both active at the chapel of Liege in the 1430s, illustrate some of the exciting developments of the period. Their experimentation with triadic harmonies is particularly striking. The remarkable sequence of triads in De Sarto's 'Romanorum Rex' (1439), and that lead up to the final cadence in Brassart's 'O Rex Fridice/In Tuo Adventu' (c. 1440) are strong reminders that these composers' notion of harmonic resolution was governed by different principles from our own. 'Romanorum Rex' is also noteworthy as a historic document. As a "musician motet", it mentions the names of the chapel singers—seven in all, including De Sarto and Brassart—giving one a clear sense of the numbers involved. 'Ave Mundi Spes Maria/Gottes Namen Faren Wir' (c. 1460) is another good example of the musical complexity that often ensues in the Renaissance motet—its 8-voice setting combining a German pilgrim song with two prayers to the Blessed Virgin. Texts and notes are in English.

LOEWEN

### **Thomas Kingo's Sacred Song Books**

Phemius Consort/ Alan Rasmussen  
Dacapo 8.226121—74:14

No surprise if you don't recognize instantly the name of Thomas Hansen Kingo (1634-1703); I

didn't. But, for Danes, he is an important founder of their traditions of popular sacred and devotional music.

A descendant of a Scottish immigrant to Denmark, Kingo was a poet, theologian, hymnographer, and bishop. Beginning in 1674 he published a series of collections of "hymns and songs for daily devotions", where his texts were grafted into tunes taken from here and there. Though so many of his creations have become a formal part of the Danish Lutheran hymnal, Kingo did not intend them for use in formal services, but rather for domestic devotional life, in the spirit of Martin Luther's own advice.

The songs and hymns are simple, direct, and attractive—qualities that clearly have helped win them durability among Danes. Kingo's publications were in three parts, assembling the material according to morning, evening, and general penitential use. 13 selections are offered here, sung with fetching loveliness by soprano Else Torp and with manly fervor by bass Jakob Bloch Jespersen. In one case, the two sing together in duet.

To add not only variety but a feeling for general domestic music-making, ten short instrumental pieces are interspersed. These involve the contemporaneous composers Johann Schop, Jean-Baptiste Lully, Adam Krieger, and Diederik Buxtehude.

The album booklet contains interesting background information. But the texts are given only in the original Danish, without translations—somewhat diluting their appreciation.

This release may not attract instant attention or command an immediate audience. Nevertheless, I thoroughly enjoyed this unpretentious but genuinely appealing program. So I recommend it to others who are likely to find it a minor but very happy discovery.

BARKER

### **Baroque Finland**

Tuuli Liunbdeberg, s; Opus X Ensemble/ Petri Tapio Mattson—Alba 373 [SACD] 57 minutes

It is easy to assume that Finland had little or no musical culture of its own before the stirrings of the 19th Century and independence in the 20th. Before its annexation by the Russian Empire, what we know as Finland today was an extension of the Swedish monarchy. Cultural life in the administrative capitol of Turku and its hinterland was the province of an essentially Swedish elite.

January/February 2016

This release is a valiant and stimulating effort to show that musical life could actually have been quite lively there in the 17th and 18th centuries—even if it was derivative. The composers are all either Swedish or German, with no ethnic Finn in sight.

Time and disasters have drastically depleted our sources of information. But several surviving manuscript collections do allow us, along with other materials, a reasonable sampling of musical activity.

Most of the selections here are small-scaled instrumental ones, mostly dance pieces. From one manuscript (of the 1770s) we have eight dance tunes for solo flute. From a 1759 manuscript we have five more dances, for harpsichord. From the earliest of these collections (dated 1694) we have 15 dance arrangements for one or two descant instruments (here violins) with continuo—some of them particularly fetching. The one composer of any familiarity is the Swede Johan Helmich Roman (1694-1758), who is represented by a sonata for violin and continuo.

Also included are some small vocal pieces. There are two German songs by Andreas Hammerschmidt (1611-75). There are also two Swedish songs, one a victory piece (1678) by the obscure organist Zachris Palm, the other a simple Wedding Song (1690) by Gustav Duben.

Soprano Lindeberg is a pleasing soloist in the four songs. The instrumental ensemble has six players: one on recorder or flute, two on violins, one on cello, one on harpsichord or organ, and one on theorbo or guitar. They do their work strongly and stylishly.

The booklet contains illuminating background information; the original German and Swedish vocal texts are supplied, but they are only translated into Finnish, which is disappointing.

In sum, a program of pleasant listening, and a trail-blazing contribution to the study of Scandinavian musical colonization in Finland.

BARKER

### *Cantate Domino*

Sistine Chapel Choir/ Massimo Palombella  
DG 479 5300—59 minutes

This is an excellent collection of choral music associated with the Sistine Chapel and its resident choir, including motets by Palestrina, Anerio, Victoria, Lassus, and Allegri's 'Miserere'. I will admit I was pleasantly surprised by the quality of the choir. The pitch does spread a little when the boy sopranos reach

their upper register, but overall the balance and intonation is quite good. I am not one of the "purists" Mr Barker cites in a recent *Palestrina* review (Nov/Dec 2015), and the performance philosophy of the Sistine Chapel Choir would meet his expectations: "when properly applied, in the service of the text, these aesthetic aspects [transposition, a "dynamic" *tactus*, melodic phrasing, and ornamentation] inject life, pulse and color into the sacred music of the Renaissance, distancing it from the black-and-white vision typical of many northern European performances."

This recording makes a number of claims that need to be addressed. For example, the Allegri *Miserere* includes the claim that it is a "World premiere recording". Rather than the typical version, it is sung from a manuscript dated 1661 in the archives of the Sistine Chapel Choir, and it does sound very different. I am less certain that the solo quartet would have sung its verses of the psalm from the *Sala Regia*, next to the Sistine Chapel, since the sound and words are so muffled.

The second claim might be more complex to support. The pictures of the recording session in the booklet show the choir set up near the altar in the chapel. Yet inside the front cover of the booklet is a beautiful color photo of the little side balcony with its built-in music stand where the choir would have traditionally sung in the 16th Century. The interior photo of this balcony on p.19 makes it clear that the current choir could not fit into this little space. It might be as likely that the choir might have sung from this balcony in the Allegri (and other) works, and that the solo verses might have been sung from the altar. Related to this is a third claim that this is "the first such recording the Vatican has ever permitted in this hallowed venue". Afficionados of renaissance polyphony might remember an earlier release called "Mass of St Sylvester" on the BBC label (first released as an LP and later as CD 572, 1985), which included a recording of Palestrina's *Pope Marcellus Mass* in the double-choir arrangement by Francesco Soriano by the William Byrd Choir. It was part of a BBC series called "The Octave of the Nativity" and was recorded, "by kind permission of the Director of the Vatican Museums" in the Sistine Chapel. The recording engineers had to deal with the poor acoustics of the much smaller choir singing from the little balcony and the chant sung from the altar. I realize this is a small point, but even marketing departments need to get their facts straight.

So this release is not, and doesn't claim to be, a historically informed performance. And let me return to my pleasant surprise: this is a very enjoyable recording from beginning to end, and I hope the Sistine Chapel Choir will keep recording their "roots" music.

BREWER

### *English Baroque Concertos*

Michael Schneider, rec; Cappella Academica Frankfurt—CPO 777 885—73 minutes

The first two volumes of this series, with concertos from Germany and Italy, have been reviewed (Nov/Dec 2010: 245 and Mar/Apr 2014: 195), and this third volume of "The Virtuoso Recorder" moves across the English Channel. In terms of repertoire it is an excellent companion to Dan Laurin's "Entertainments for a Small Flute" (July/Aug 2000: 226), which contains mostly solo concertos.

On this new release Michael Schneider is joined by Jung-Hyun Yu for three double recorder concertos, two by Robert Woodcock and one by William Babell, plus an additional 'Gavotte' from another Woodcock concerto. In the other selections Schneider plays other "small flutes" as directed by the original publications: a "sixth flute" (soprano recorder in D) in two concertos by Babell and one by Woodcock, "fifth flute" (soprano recorder in C) in a concerto by Charles Dieupart, alto recorder in a concerto by John Baston, and a transverse flute in a concerto by Woodcock.

These are not weighty compositions (except, perhaps, Babell's Concerto in E minor for sixth flute), but pleasant music for English amateurs, performed by Schneider and the Cappella Academica Frankfurt with a great deal of respect, sensitivity, and fun. This release is not just for recorder groups.

BREWER

### *Udite Amanti*

17th Century Italian Love Songs

Monteverdi, Caccini, D'India, Carissimi  
Jill Feldman, s; Nigel North, theorbo, lute  
Linn 5—64 minutes

### *What Artemisia Heard*

Monteverdi, Kapsberger, Caccini, Lanier  
El Mundo/ Richard Savino  
Sono Luminus 92195—76 minutes

### *17th-Century Italian Motets with Trombones*

Cauda, Fillago, Porta  
Sacabuche/ Linda Pearse  
ATMA 2712—73 minutes

These three programs of 17th-Century Italian

vocal music differ considerably in theme, ensemble size, and age. The first was recorded 25 years ago and released in 1991 (not in the ARG index). Both soprano Jill Feldman and lutenist Nigel North have a deservedly high reputation as early music experts, and the repertoire is of very high quality. This is an introverted and small-scale recital, well suited to Feldman's oft-praised purity of tone and pleasant to hear.

In the 17th Century there was nothing small-scale about these pieces: they depict torments, tears, and fierce beasts (just to draw excerpts from D'India's 'Piangono Al Pianger Mio'), and as a result this repertoire is better served with larger instrumental forces. Richer vocal timbres do justice to the richly expressive poetic and musical language.

Some pieces, such as Luigi Rossi's 'Quando Speiga La Notte', suit the voice very well, and they are among the strongest performances here. In Merula's 'Canzonetta Spirituale Sopra Alla Nonna' the darker color and bewitching mystery in the hypnotic accompanying lute figures evoke intensity in the voice. The resulting veiled quality and introspective bitterness is very effective.

Notwithstanding the intimacy of this style of interpretation, I found myself wishing for a viola da gamba or harpsichord to enrich the color palette, and more abandon, vocal acting, fiery elaboration, rhythmic variety, and sprezzatura in the interpretations. Sometimes, as in Carissimi's 'Lamento Della Regina Maria Stuarda', it's as if the voice strains too much trying to compensate for the absence of a larger complement of instrumental partners.

Notes. Libretto (with texts and translations) is a download from the label website. The outer packaging should make it clear that this was recorded in 1990. It's rather deceptive to give 2015 as the only date.

The second program, subtitled "Music and Art from the Time of Caravaggio and Gentileschi", depicts the life of the painter Artemisia Gentileschi with vocal and instrumental music from cities she lived in (Rome, Florence, Venice, Naples, London). Regarded not only as one of the first female artists to have a financially independent career but also as a creator of masterpieces, Artemisia (1593-1656) knew important musicians, often painted music scenes, and was a singer herself.

The players and singers in El Mundo perform with very good grace and a fine sense of style. Among the best performances are the pieces written for sopranos, such as Luigi

Rossi's 'Occhi Belli' and 'Fan Battaglia', as well as Mazzocchi's 'Folle Cor'. Sometimes (as in Francesca Caccini's 'Lasciatemi Qui Solo') there's a lack of flow in shaping the declamatory lines and the performances come across as a little too "studied" rather than spontaneous. There's a nice lilting elegance in the two English-language songs by Nicholas Lanier, both sung here by soprano Jennifer Ellis.

The repertoire is very well chosen and the conceit behind the program is both attractive and meaningful. One of the motivations for connecting music and painting—which El Mundo also does using multi-media in their concerts—was director Richard Savino's experience of and frustration with the fact that crowds today readily flock to shows of Caravaggio and the *Caravaggists* (Artemisia among them) but it's very hard to fill even a modest-sized hall for fine performances of music of the same period.

Bios, notes, nine color plates of paintings that inspired the project, texts, translations. I reviewed *Kingdoms of Castille* by the same ensemble with mixed comments (Sono Luminus 92131, S/O 2011: 215), and noted that John Barker liked two other El Mundo discs (Dorian 92107, S/O 2010 of music by Duron and Koch 7654, M/A 2006: 227 with music by various composers).

As for the third program here, both its sound and content are obvious from its title, *17th-Century Italian Motets with Trombones*. These do not sound like the familiar modern trombone because they are sackbuts, the ancestor of the trombone that has a similar shape and mechanism, but a rounder sound more like a modern French horn.

This is a very fine example of the fruitful intersection and cross-fertilization in today's 17th-Century music making where researchers, performers, and music editors all come together. In this case, ensemble director and sackbut player Linda Pearse is all three, and both her doctoral dissertation and performing editions attest to her fascination with and expertise in this music. This recording is "the culmination of 17 years of research, publication, performance, and pedagogy". All members of Sacabuche—9 instrumentalists and 6 male singers—are very accomplished, and it's rewarding to hear them all together. Most have a connection to Indiana University, where Linda Pearse teaches baroque trombone in addition to her assistant professorship at Mount Allison University in Canada.

Most, if not all, of these pieces are record-

ed for the first time and Pearse has exercised fine musical judgement in the repertoire choices. It's not enough to record "new" pieces just because they are unknown, and they shouldn't be recorded unless their quality warrants it. Grandi is comparatively well known among the other composers here, and Sacabuche plays his 'Sonata Decoma Nona' on four sackbuts, violin, theorbo, and organ, by turns solemn then tranquil then bright. Federico Cauda's music is new to me, and performances of his solo motet 'Iste Sanctus' (with countertenor Drew Minter) and his three-part motet 'Beatus Vir Qui Suffer' is a touching homage to the Virgin Mary, sung at a languid, almost swooning pace that captures the joy of worshipful ecstasy. In Coradini's 'Spargite Flores' countertenor Nicholas Tamagna, with cornetto and other instruments captures the walking pace and carefree pleasure implicit in the text about scattering lilies amid Alleluia shouts. The program ends with Cauda's splendid 'Iubilemus Deo' whose text from the Book of Revelation itemizes several musical instruments: flute, psaltery, cithera, drums, organ, cymbals, and strings. I wonder if Linda Pearse, in her role as music editor, was ever tempted to slide the trombone into the Latin text in order to give it Biblical authority along with its peers.

Very good notes, bios of all 15 artists, texts, translations.

I recently reviewed two other very fine programs of 17th-Century vocal music (S/O 2015: 208): *Udite Amanti*, Centaur 3376, performed by Armonia Celeste; and *Dialoghi A Voce Sola*, Raumklang 3306, with soprano Ulrike Hofbauer and Ensemble &cetera.

C MOORE

### All Saints & All Souls

**VICTORIA:** *Officium Defunctorum; O Quam Gloriosum*; **BULLOCK:** *Give Us the Wings of Faith*; **DERING:** *Factum Est Silentium*; **LEIGHTON:** *Give Me the Wings of Faith*; **STANFORD:** *Iustorum Anima*; **BAINTON:** *And I Saw a New Heaven*; **BYRD:** *Iustorum Anima*; **LOBO:** *Versa Est in Luctum*  
Peter Harrison, Matthew Jorysz, org; Clare College Choir/ Graham Ross

Harmonia Mundi 907617—78 minutes

The principal work on this recording is the *Officium Defunctorum* of Victoria, written for the funeral of the Dowager Empress Maria in 1603. The music was published in 1605 and marks the end of Victoria's output as a composer. The greater part of the work consists of a six-part setting of the sung portions of the

Missa pro Defunctis. In addition there is a polyphonic setting of the second lesson of Matins for the Dead, the funeral motet 'Versa Est in Luctum', and the responsory 'Libera Me, Domine' from the ceremony of Absolution of the Dead.

The rest of the program consists of shorter works, mostly by English composers, appropriate for the commemorations of All Saints (November 1) and All Souls (November 2). Two more works by Spanish composers are included here: Victoria's 'O Quam Gloriosum' and 'Versa Est in Luctum' by his slightly younger contemporary Alonso Lobo. That is one of three instances here of two settings of the same text by different composers. Ernest Bullock's 'Give Us the Wings of Faith' (1925) is in what I would call the Anglican post-Victorian tug-on-the-heartstrings idiom, as is Edgar Bainton's 'And I Saw a New Heaven' (1928). Bullock's anthem contrasts with Kenneth Leighton's 'Give Me the Wings of Faith' (1962), a vintage example of that composer's intense musical diction that Graham Ross characterizes as "gritty". Bullock sets three stanzas of Isaac Watts's poem; Leighton sets five. The difference in pronouns in the opening of the text is explained by the fact that Bullock's anthem is entirely for full choir while Leighton opens with a solo voice. Another such pair is Stanford's 'Justorum Animae' (published in 1905), a motet in the turn-of-the-century partsong idiom, and William Byrd's exquisitely balanced setting of the same text in his *Gradualia I* (1605). Richard Dering's 'Factum Est Silentium' (1618) is a vivid choral tone picture of the battle of St Michael the Archangel with the satanic dragon.

The mixed choir of Clare College, Cambridge was founded in 1971 and is one of the most celebrated choirs of its kind. Choral tone and discipline are exemplary. The choral tone is unmistakably English, and listeners who favor that sound will find this recording very satisfying, especially if they find the other works on the program appealing. There are minor imperfections here and there, of course, but to dwell on them would be churlish. The recordings were made in the friendly acoustics of St Albans Cathedral and All Hallows Church, Gospel Oak, London. Texts and translations.

GATENS

It is useless to argue at all if all our conclusions are warped by our conditions. Nobody can correct anybody's bias if all mind is all bias.

—GK CHESTERTON

## Concert Clemens

Concert Clemens/ Carsten Seyer-Hansen  
Danacord 752—52 minutes

This is a mixed program of 18 a cappella works, mainly from the 20th Century with three from the 16th (Gesualdo, Byrd, Janequin) and two from the 19th (Gade, Mendelssohn).

Concert Clemens is a 16-voice professional ensemble in the Danish city of Aarhus. The group specializes in early and new vocal music, and this program is a compilation of favorites from concerts of the last two years.

They exhibit a perfect blend of voices that unfortunately begins to sound the same in all of the pieces, which are mostly slow and quiet. I found myself growing tired of the sound and wishing for something livelier and louder. The booklet offers notes and texts.

DELCAMP

## Soft Blink of Amber Light

HAGEN: *Soft Blink of Amber Light*; WHITE: *Blue Estuaries*; THEOFANIDIS: *Messages to Myself*; OQUIN: *O Magnum Mysterium*; DIORIO: *Dome of Many-Coloured Glass*

Houston Chamber Choir/ Robert Simpson  
MSR 1499—56 minutes

A few interludes in Dominick DiOrio's luminous *Dome of Many-Coloured Glass* have some bite to them, but don't look for jagged edges the rest of the way. This is mellow, introspective fare that warms the heart as it soothes the ears. The prevailing sense of *innigkeit* is not boring in the least. Harmonies are unfailingly attractive; the poems from the likes of Whitman, Rumi, Yeats, Louise Bogan, and Amy Lowell sing radiantly on their own; and complements of instruments (marimba, clarinet, flute, piano) are brought on from time to time to accompany the singers. There's variety amid the swoony sameness. I also love the recorded sound, which is lush and plush to the point that other choral groups should consider suing their engineers for non-support.

David Ashley White's 'To Be Sung on the Water' and 'Kirsten' from Christopher Theofanidis's four *Messages to Myself* are among the most beautiful new works I've heard in a while. The sentiments here may be encased in dark harmonic chocolate, but the emotional nougat at the center turns out to be healthy for both body and soul. Luxuriate and enjoy!

GREENFIELD

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16,558 symphonies were written before 1800.

January/February 2016



## University of Zurich Anniversary

**BRAHMS:** *Academic Festival Overture*; **RUSH-TON:** *Concrete*; **HEGAR:** *Festive Cantata*

Wolf Matthias, bar; Zurich Academy Choir & Men's Choir; Winterthur Collegium/ Karl Scheuber, Anna Jelmorini—Guild 7415—79 minutes

We have here an “occasion concert” from 2014—a gala celebrating the centenary of the main building at the University of Zurich. Brahms's well-traveled *Academic Festival* is spiffed up for the occasion by the inclusion of men singing ‘Gaudeamus Igitur’ in the triumphal ending. That same student hymn is reprised at the end of Friederich Hegar's *Festive Cantata*, a work composed to honor the opening of the building 100 years before. Hegar (1841-1927) composed his 50-minute cantata in the spirit of Brahms, with rich sonorities, juicy solos, and spirited writing for the men, all looking backward from 1914, not forward.

The third entry is a contemporary work for orchestra and wordless voices crafted by Edward Rushton (b 1972), an English composer who, I believe, resides in Switzerland. I have no idea what his dissonant, rhythmic, undeniably colorful writing has to do with the opening of a university building 100 years ago. The impenetrable liner notes mention that the jumpy 19-minute piece is a “musicalisation” of architecture, whatever that means.

Still, *Concrete* does get the zippiest, most engaging performance of the program. Herr Hegar's efforts, though undeniably attractive in spots, are long-winded and episodic. This isn't the best men's choir we've ever heard either, though there's brio to spare. In the *Academic Festival*, the orchestra sounds small and distantly recorded. Yes, the contemporary work beats out Brahms. Maybe tomorrow the sun will rise in the west.

GREENFIELD

### Voice of Peace

Friar Alessandro—Decca 24075—52 minutes

It is hard to review something like this. This is a monk, not a professional singer, and why should he be compared to such? Yet it is singing, and this is apparently his third album.

You can't help but love his voice and his sincerity. The voice is warm and velvety and has a full baritone range, including fine high notes. The singing always sounds natural, never strained. Many songs are in English, which he pronounces perfectly. Others are Italian, Spanish, and German (Bach's ‘Jesu,

Joy’). There are some great composers here, besides Bach: Gounod, Bizet, Saint-Saens, Sibelius (‘Be Still My Soul’, but in Spanish), even Albinoni (the Adagio with words). Besides three ‘Ave Marias’ we get ‘Amazing Grace’ and ‘Here I am, Lord’. (That I could do without.)

The orchestra is the Camerata Ducale, which I heard in Tuscany in late August (see page 30). They sound fine here. Their leader, Guido Rimonda, plays a nice violin solo in a piece about St Francis. (Brother Alexander is a Franciscan.)

The recording was made partly in Italy and partly in England. I wonder what was done where, and I wonder if the monk and the orchestra were recorded separately.

The notes, by another friar, were written in English; but one wonders where he learned that “fulsome” is a positive description. It is not; it means “flattering and insincere”—and those are not words I would use about this album—or about an arrangement, as he does.

Naturally, the marketers are at work, creating a romantic air around the monk with hazy pictures taken thru tree branches and so forth. I'm sure those pictures will make some women squeal with delight—but I doubt that our dear Franciscan friar had any such intention.

It's a rather short album for the CD age.

VROON

### Divine Redeemer

Bach, Gounod, Franck, Boulanger, Wolf, Reger, Handel—Christine Brewer, s; Paul Jacobs, org  
Naxos 573524—61 minutes

When I saw the names of Brewer and Jacobs, I was prepared for something special. My expectations were partly met. The program is an imaginative mix of sacred music for voice and organ and works for solo organ, with smart pairings of pieces. Bach's ‘Bist Du Bei Mir’ is followed by his Prelude and Fugue in C, S 547. Nadia Boulanger's Three Pieces for Organ are followed by Lili Boulanger's ‘Pie Jesu’. Three Hugo Wolf songs arranged by Reger for voice and organ are followed by Reger's Toccata and Fugue, Op. 59.

Brewer gives stirring performances of Gounod's ‘O Divine Redeemer’, Puccini's ‘Salve Regina’, and Handel's ‘But Oh! What Art Can Teach’ from *Ode for St Cecilia's Day*. Her voluptuous Wagnerian voice is miked at enough distance to reproduce how I suspect it would sound in the cavernous acoustics of the church's nave.

Reger's arrangements of the Wolf songs with organ accompaniment really don't work well, especially in the acoustical vastness of the church. All Brewer can do with them in that setting is belt them out.

The Handel might make a good encore, but it is anti-climactic to end the program with that after the bombast of Reger's Toccata and Fugue, which concludes with one of his spectacular sequences of modulations that makes you gasp with wonder.

The program was recorded in 2013 in the Church of the Gesu in Milwaukee and is almost entirely what these two artists have been taking on a 2015-16 tour of US cities. The large 2010 Schantz Organ sounds splendid, and Jacobs plays with his usual panache and virtuosity.

Notes, texts, translations.

R MOORE

### *Joyce and Tony*

Joyce Di Donato, mz.; Antonio Pappano, p.  
Erato 107896 [2CD] 94 minutes

I have often praised the American mezzo Joyce Di Donato as one of the great singers before the public today. There is nothing in this recording to contradict that assessment. The program is a bit unusual. Accompanied on the piano by the conductor Antonio (Tony) Pappano, Di Donato sings really two concerts: the first half, a selection of Italian songs, and the second, 14 American songs.

In the first (more interesting) half, she begins with a long (nearly 20 minutes) Haydn cantata based on the Ariadne myth. She shows us two kinds of singing, both of which she has mastered completely. The cantata begins with a lament of Ariadne after having been abandoned by Theseus and ends with the lady's more spirited and angry response to this abandonment.

The next two songs represent two moods of Rossini: the first quiet and slower, and the second—the famous 'La Danza'—fast and joyous. Needless to say, Di Donato sings them both well. 'La Danza' is sung here with a rhythmic accuracy not often observed. She finishes the first half with songs by Francesco Santoliquido and Ernesto De Curtis, Italian composers of the Verismo and modern period.

The selections in the second half are interesting, several of them not often heard. Among the best are five Jerome Kern selections, two from early shows, two from *Show Boat*, and a lovely rendition of the beautiful 'All the Things

You Are'. Irving Berlin's 'I Love a Piano' offers a witty collaboration between singer and pianist. The concert ends with 'Over the Rainbow'—obviously a favorite of the singer. But some of the songs are just OK, nothing special, and the first American song—'Beautiful Dreamer'—is done in a poor arrangement that changes the rhythm and adds far too much ornamentation. It can't compare with the great harp-accompanied recording by Marilyn Horne a generation ago.

In general, this will be a welcome addition to the collections of her fans. Only in a couple of songs does it fall short. The booklet gives good historical background on all the selections. The Italian songs have texts included, but because of a weird misprint some are hard to follow.

SINGER

### *Juan Diego Florez: Italia*

De Curtis, Donizetti, Rascel, Bixio, Rossini, Tosti, Leoncavallo, Donaudy, Gastaldon, Modugno, Di Capua—Decca 478 8408—56 minutes

"I grew up with the sound of Caruso and Pavarotti's joyful singing", Florez tells us in his introductory note, so "naturally I was thrilled to record my own versions of these Italian and Neapolitan favorites". Certainly this busy, indispensable tenor is entitled to make a few recordings where he can just relax and enjoy himself, and these simple songs don't tax him at all. His voice sounds warmer than it usually does in opera—he still loves his high notes but he's not thrusting every one of them in our faces and he's not trying to create a dramatic character with his usual intensity.

Some of the orchestral arrangements are overblown—'Torna a Surriento', 'Volare'—but most of the accompaniments are supplied by a trio of musicians playing mandolin, accordion, and guitar. That means, in songs like 'Mattinata', 'Chitarra Romana', 'Vaghiissima Smbianza', 'Arriverderci Roma', and 'O Sole Mio', Florez can hold back even more and just relish the words and the tunes.

The competition in this repertory is, of course, formidable; and Florez won't begin to efface memories of Caruso, Gigli, Schipa, Pavarotti, and Di Stefano, to name just a few. But he doesn't disgrace himself in their company, and his fans will probably want this. Useless notes; no texts.

LUCANO

### Early 20th Century Catalan Women

Farga, Selva, Infiesta, Orfila, Casagemas, Madriguera, Campmany

Maria Teresa Garrigosa, s; Silvia Vidal, p  
LMG 2127—53 minutes

Pleasant, tonal, mid-tempo, simple, and undramatic are all these art songs. The accompaniments are mostly serviceable but sometimes clunky; the melodies are usually pretty, but they in no way match the creativity of any of the great composers. Even considering what they have to work with, the performers' musicality isn't strong. Garrigosa struggles with intonation and isn't in full control of her instrument. This one is only for the die-hardest of the die-hards. Notes are in Catalan and English, but there are no translations for the Catalan texts.

ESTEP

### Tenor Tenore!

Yinjia Gong, t; Lahti Symphony/ Markus Lehtinen—BIS 2066—78 minutes

Chinese tenor Gong was introduced to opera by his maternal grandfather, who sang opera in Beijing. Studies at the Sichuan Conservatory began with Chinese popular music, gradually leading to Western opera, the bel canto operas in particular. His admiration of the great Swedish tenors Jussi Bjoerling and Nicolai Gedda led him to study at the Malmo Academy in Sweden. Winning a round of regional singing competitions was followed by studies at the University College of Opera in Stockholm. After a professional debut in 2012 as Riccardo in *Un Ballo in Maschera* at the Folkoperan in Stockholm, he sang Rodolfo at the Norrlands Operan. Since 2013 he has been a regular artist at the Opera in Regensburg, Germany.

Despite what might be considered limited experience, Gong is a full-fledged, developed singer. His voice is strong, solid through the range. Dramatic intent is fully developed. Only a sameness of volume, forte, and color are weaknesses.

Here he takes on 14 popular arias plus one rarity, Adolphe Adam's 'Mes amis, écoutez l'histoire' from *Le Postillon de Lonjumeau* with its almost impossible high notes.

Other than two Donizetti arias, 'Ah! Mes Amis' and 'Una Furtiva Lagrima' his program is hardly bel canto. It includes three hearty Verdi arias (*Rigoletto*, *Ballo*, *Aida*), four from Puccini, two of Cavaradossi's, one of Rodolfo's, and the inevitable 'Nessun Dorma'. Gounod is

represented by Faust ('Salut! Demeure') and Romeo ('Ah! Leve-toi, Soleil'). There is more French with Don Jose's "Flower Song" and two big arias from *Werther* and *Manon*.

Three instrumental selections, the (*Traviata* first act prelude, the intermezzo from *Manon Lescaut*, and the Act 3 prelude of *Carmen*) divide the program.

Texts and translations are included.

PARSONS

### Scene!

Christiane Karg, s; Arcangelo/ Jonathan Cohen  
Berlin 300646—62 minutes

A program of six concert arias is most unusual. These arias are individual dramatic pieces not appearing in an opera, but meant to be performed in concert. Some of the lengthier ones can be considered small cantatas. Much originality is required, along with ingratiating melodies and even exotic accompaniments. Mozart's *Non Temer*, *Amato Bene* finds Malcolm Martineau playing an elaborate obbligato on a hammerflügel, a form of fortepiano. It's quite spectacular.

For his *Ah, Ritorno, Eta dell'oro* Mendelssohn added a solo violin showpiece composed specifically for the Belgian violinist Charles-Auguste de Beriot—the lover, later second husband, of soprano Maria Malibran, for whom the work was composed. Here Alina Pogoskina takes on the violin's challenging music. This is most dramatic and longest of the arias heard here.

Haydn's *Miseri Noi, Misera Patria* is considered a solo cantata. I have no idea why. Long lost, the piece was reconstructed in 1960 by H C Robbins Landon using two copies found in the Library of Congress in Washington. He felt that the words and music were at odds, treating a serious subject too casually. There is a goodly amount of coloratura display—easily accomplished by Karg.

Haydn composed his *Scena di Berenice* to bring his 1795 London tour to a grand finale. Its complex form reflects the tortured state of mind of its titular heroine. It's a powerful piece.

Karg's strong voice is the perfect instrument for these pieces. She easily storms through the exciting passages, then tones it down for more delicate passages.

Two arias are more familiar: Beethoven's *Ah, Perfido* and Mozart's *Misera Dove Son*.

Karg uses her extensive opera work as a basis for interpreting these concert pieces,

treating them as miniature operas. She well understands the dramatic situations of each and express them with great emotion, yet never overstates. Lovely, colorful tone adds to the enjoyment.

Arcangelo is a period-instrument ensemble founded in 2010 by conductor Jonathan Cohen. It is a virtuosic group, precise and colorful, with lots of enthusiasm and excitement.

Texts and translations.

PARSONS

### Veronika Kincses

Hungaroton 32703—70 minutes

Hungaroton takes care of its own—that is to say, Hungarian music, singers, and musicians. Recordings from 1978 to 1990 display Kincses's art. All are sung in their original language, ten in Italian, one in German. She is at her best in Mozart. 'Deh vieni non tadar' is sung with fine delicacy. The more strenuous 'Per pietà' and 'Non più di fiori' are challenging, the loud passages causing her to blare.

She blares mighty well in Butterfly's big aria and love duet joined by tenor Peter Dvorský. 'Mein Assad' from Goldmark's *Queen of Sheba* complete with chorus is best of the lot. Kincses covers it all from pianissimo to full-throttled forte—an exciting performance. Also well suited to her voice is Orfeo's 'Che fiero momento' though it too takes on a hard metallic edge in forte passages.

The music of Respighi must be quite popular in Hungary, judging from the number of recordings of his music issued by Hungaroton. An aria from his *Semirama* and two from *Maria Egiziaca* taken from their complete recordings close the concert. A collection of Respighi songs by Kincses is touted in the booklet.

Texts are in the original languages—no translations.

PARSONS

### Word Police: lower case

People no longer seem to remember the rule that no letter in the alphabet except A may appear alone in lower case (a). No musical key may ever be lower-case in English: A minor, D minor, F minor (NEVER d minor, etc). Almost everyone gets this wrong nowadays. I read in a program that I was supposed to be listening to a "Prelude and Fugue in a minor". What minor?

### Canciones Espanolas

Falla, Granados, Mompou, Rodrigo, Montsalvagte Zoryana Kushpler, mz; Olena Kushpler, p  
Capriccio 5193—58 minutes

Twin sisters Zoryana and Olena Kushpler are terrific in this album of Spanish songs. Zoryana has a rich, golden tone and she breathes new life into the Falla songs. I admit I groaned to see them again; I've heard them a lot lately (Romeo 7302, July/Aug 2014; Naive 5365, Nov/Dec 2014; MSR 1476, May/June 2015). The MSR recording is still my favorite but I did enjoy this.

The Granados songs, the three Maja Dolores pieces from the *Tonadillas*, are excellent. Olena sounds contemplative if a little dry, and Zoryana sings with the full range of color and depth of her voice. The two groups of Mompou selections are also great; Zoryana sounds great in the unaccompanied sections of 'Cantar del Alma' and Olena plays 'Damunt de Tu Només les Flors' with more depth than the Falla.

I much prefer the Rodrigo *Cuatro Madrigales Amatorios* with a soprano, and this recording did little to change my mind. The pair omit the zippy third song, probably a good choice since the fourth is so strained. Zoryana's rich voice doesn't bloom at all in the little melismas, and Olena's playing is accurate but too careful.

The Montsalvagte *Cinco Canciones Negras*, a cycle almost never performed in its entirety, is the best part of the program. Both sisters sound great here; the sometimes jazz-like harmonies bring some warmth to Olena's playing, and Zoryana's voice is perfectly suited to the pieces. The three short piano solos that end the program give Olena a chance to shine and she does. Notes, texts, and translations.

HEISEL

### Modern American Art Song

Mabry, Coe, Peterson, Vehar  
Sharon Mabry, mz; Patsy Wade, p  
Albany 1576—53 minutes

This is a very nice addition to albums of contemporary American song. Two cycles by George Mabry (b 1945) are included; the first, *Songs of Reflection*, sets poetry of Coleridge, Joyce, and Millay. The music is gentle and tonal. More songs in a row like this would be boring, but these three are nice. The second, *Three Cabaret Songs*, settings of Dorothy Parker, is clever; the second piece has a nice use of jazz harmonies and gestures and the third a

cute quote that made me smile (I won't spoil the surprise).

The other composers here are Kenton Coe (b 1930), Brian J Peterson (b 1953), and Persis Vehar (b 1937). The Coe cycle (settings of Georgianna Orsini) explores family memories in a sweet, personal way. The music isn't as interesting as the text, but it works. Peterson's cycle on poetry of EE Cummings adds some depth to the program; finally there is some music that actually sounds "modern". The adventurous harmonies, extended techniques, and a wider dramatic range allow the performers to show off their versatility. Mabry and Wade are up to the task. I loved the third song; Wade plays inside the piano and Mabry sings a terrific variety of color. The effect is haunting and indeed, as Peterson writes in his notes, "lonely".

The short cycle by Vehar was the least interesting to me. Mabry has a chance to play a bit with some contemporary vocal techniques, though the music isn't very adventurous so the effects seem a little out of place. Still, the performances are good and there are some clever moments.

I enjoyed this program. The music that isn't interesting is innocuous, and there's a bit to sink your teeth into. The performances are very good. A nice addition to your library of American song. Notes and some texts.

HEISEL

### Morgen!

Brahms, Schumann, Reger, Strauss

Michaela Schuster, mz; Markus Schlemmer, p  
Oehms 1833—72 minutes

Terrific song program. I like the selection of songs, and Schuster and Schlemmer sound great in each one. Schuster, known for Wagner roles as well as Marie (*Wozzeck*) and Santuzza (*Cavalleria Rusticana*), is stunning in this program. Schlemmer is warm, supportive, and clear in every piece.

The program includes interpretations of plenty "greatest hits": 'Die Mainacht', 'Widmung', 'Aufträge', 'Waldeinsamkeit', 'Einerlei', 'Befreit!', and of course, 'Morgen!'. In the harmonically more adventurous Reger songs, like 'Es Schläft ein Stiller Garten', Schuster and Schlemmer are deliciously warm. The angular 'Totensprache' has a delicate, hollow legato; it's breathtaking.

I like a lighter 'Einerlei' than what's here, but that's really splitting hairs. I love Schuster's

voice, and Schlemmer is great, too. Notes and texts but no translations.

HEISEL

### Jozsef Simandy

Hungaroton 32463—60 minutes

The big Lucia-Edgardo (*Lucia di Lammermoor*) duet starts off the proceedings, sung in Hungarian with a wilting Lucia from Karola Agay. Simandy sings Lohengrin's final aria in Hungarian. A popular hit trio from the one actual Hungarian opera on the disc, *Bank Ban*, is more enjoyable.

The *Aida* excerpt is quite extensive, from the *Aida*-Radames duet and Amonasro's intervention to the end of the act. It is sung in what passes for Italian but might as well be Hungarian. The *Aida* of Paula Takac is often shrieked in a tight, twisted voice. Sandor Sved's Amonasro is a big, burly, dark voice that is reasonably enjoyable. In the hurly-burly of the act's conclusion, confusion reigns. Rozsi Delly's Amneris manages to get in her one word ("Traditor!"), but although Georgy Litassy is listed as Ramfis, nary a note is heard, while Simandy drops his lines, saving the voice for a mighty roar of "Sacerdote, io resto a te!". The libretto doesn't help matters, omitting the unsung text. No one told the conductor (Francesco Molinari-Pradelli), and the orchestra dashed right on. Lensky's aria (*Eugen Onegin*) is sung in Russian, Turiddu bids farewell to his mother (*Cavalleria Rusticana*) in Hungarian. (Canio's 'Vesti la giubba' is also in that language.) The *Boheme* Rodolfo-Marcello duet is in Hungarian with a most ringing Gyorgy Melis. For a large clump of Act 3 of *Tosca*, also in Hungarian, Maria Matyas chimes in as an ugly-voiced diva.

The Hungarian language is not conducive to vocal beauty. Instead of flowing, lyrical lines, the text emerges as lumpy, broken, and raw. Such may be said of Simandy. His is a big, loud, burly voice that cuts through the orchestra—lumpy, broken, and raw. Even so, Simandy was a popular tenor in Hungary. Hungaroton published a whole slew of recording by him. A brief biography extols his success in Hungary.

Seven conductors, all Hungarian save Molinari-Pradelli, are on the podium beating time for two Budapest orchestras.

Texts are in the original languages with Hungarian translations—no English.

PARSONS

## I Skogen

Sibelius, Grieg, Stenhammar, Alfvén  
Camilla Tilling, s; Paul Rivinius, p  
BIS 2154—67 minutes

A fascinating program of Nordic song. The Sibelius songs are great—moving, varied, and interesting. The German-language Op. 50 is great music, but I was transported by the ‘Skogsraet’. The piece is not connected to the later orchestral music on the same theme, Viktor Rydberg’s poem about the young Bjorn, who falls in love with the Wood Nymph after his capture by elves. Still, the piece is more dramatic scene than song. I loved it.

Grieg’s Six Songs, Op. 48, a beautiful group, are performed here with appropriate intimacy and depth. The delicate Ibsen setting, ‘En Svane’, follows.

Swedish composer, conductor, and pianist Wilhelm Stenhammar (1871-1927) wrote more than 100 songs. This program includes 5, 3 from his Op. 26 group of 10. The music was written in 1908-9 but has more in common with Schumann than Stenhammar’s contemporaries. The program closes with ‘Skoken Sover’ from Swedish composer Hugo Alfvén’s (1872-1960) Op. 28 settings of poetry by Ernest Thiel.

The performances here are quite good. I like Tilling’s voice a lot despite her annoying habit of holding back on the high notes. She sings with a lovely tone and excellent phrasing. Rivinius’s playing is warm and supportive in every piece. Notes, texts, and translations.

HEISEL

## Mahler Contemporaries

Foerster, Goldmark, Wolf, Schoenberg, Strauss, Viardot, Rott, Diepenbrock, Walter  
Petra Froese, Tereza Novakova, s; Felix Rumpf, b;  
Ladislava Vondrackova, p; Petr Sobotka, org;  
Campanula Jihlava Choir/ Pavel Jirak  
ArcoDiva 154—68 minutes

This is an interesting and varied program. Josef Bohuslav Foerster (1859-1951) is probably most remembered as a composer of choral music. His *Stabat Mater* (1891-2), later orchestrated, was originally scored for mixed choir and organ, as it is performed here. The writing is mostly rich and interesting; the sopranos sound a little thin sometimes, but overall the choir sounds good, as does Sobotka.

Three songs by Hungarian composer Carl Goldmark (1830-1915) follow. These are interesting and sung fairly well by Froese, though the voice is little thin across the top. Two songs

by Hugo Wolf—‘Zitronenfalter im April’ and ‘Blumengruss’—are followed by Schoenberg’s majestic ‘Hochzeitslied’. Richard Strauss’s ‘Ruhe, Meine Seele’ is a nice contrast here, but Froese’s voice is a little too uneven to do it justice. She’s better in Pauline Viardot’s ‘Beschworung’; it moves more and so does her voice.

Hans Rott (1858-1884), an Austrian composer who studied with Mahler, wrote the lovely ‘Abendglocklein’ in 1876. The notes tell us the song wasn’t performed until 2002! What a shame; it’s a nice piece. Four songs by Dutch composer Alphons Diepenbrock (1862-1921) follow. There is nice variety here, and Rumpf has a great tone. I was sorry when his portion of the program was over.

The selections from Foerster’s *Lieder der Dämmerung Für eine Singstimme und Klavier* are interesting but lack the richness of the opening choral work. I didn’t care for Novakova’s singing; there isn’t much line, and the pitch suffers in the more dramatic moments. The program closes with an Eichendorff setting by conductor Bruno Walter (1876-1962), ‘Der Junge Ehemann’. Pianist Ladislava Vondrackova plays well in each piece.

The choral piece by Foerster is probably the most compelling reason to pick this up, but there are other things here to enjoy, too. Notes that are strangely incomplete in English, no texts or translations.

HEISEL

## Political Correctness Strikes Again

The Cincinnati Symphony got a foundation grant in July to help “musicians from under-represented populations”. They won it by showing “a desire to foster a more inclusive environment in the orchestral industry”. It will allow “focused mentorship by CSO musicians” as well as “actual performances with the CSO”.

Idiocy strikes again! And again we have found a way to avoid blind auditions and get more colored skins into the orchestra. Why do that? Who cares whether musicians are black, white, or brown? This kind of thing can only lower the standards. If there are few black musicians who are good enough to play in the orchestra, that’s something we just have to accept. If only Asians are learning to play the violin in large numbers, it is not surprising that our violin sections are turning Asian. But “political correctness” demands that our orchestras reflect our communities. That is simply ridiculous and cannot be rationally defended.

# From the Archives

**RACHMANINOFF:** *Prelude in C-sharp minor; Concerto 2; Symphony 3*  
Cyril Smith, London Symphony, Liverpool Symphony, BBC Symphony/ Malcolm Sargent  
Guild 2423—77 minutes

Three Rachmaninoff works with Sargent recorded with three orchestras in three decades. The style varies little: Sargent was not shy when it came to grand romantic gestures, and the Russian music suits him well. Cyril Smith, a highly respected British pianist in the 1940s, is perhaps a little too English on this occasion but will appeal to listeners who prefer their Rachmaninoff with the temperature turned down. The brooding 1931 recording of the Prelude is more to my taste.

RADCLIFFE

**SCARLATTI, A:** *Griselda*  
Mirella Freni (Griselda), Eugenia Ratti (Costanza), Ernst Haeflinger (Roberto), Pierre Mollet (Gualtiero), Heinz Rehfuss (Ottone), Peter Witsch (Corrado); Hanover Radio/ Bruno Maderna  
Archipel 478 [3CD] 178 minutes

It has been said of Alessandro Scarlatti that he composed 104 operas, only one of which is a comedy (*Il Trionfo dell'onore*, 1718). I presume that the 103 operas include serious operas that end happily, not just tragedies. *La Griselda* (1821) is called a “dramma per musica”, a rather non-committal term. Its libretto by Francesco Maria Rusponi is based on a 1701 libretto by Apostolo Zeno, itself based on the tale of “patient Griselda” related by Boccaccio, Petrarch, Chaucer, and many others. Griselda's story is the triumph of love and fidelity. There are at least 35 operas on the subject. None of this information could be found in Myto's bare-bones presentation: only a track list sans timings and cast list.

This September 27, 1960 performance from Hanover is in stereo. Some familiar names grace the cast list. A very young Mirella Freni, only five years into her career, is heard in glorious, lovely voice. She sings the same role in a 1970 performance from Naples with Luigi Alva, Rolando Panerai, and Sesto Bruscantini conducted by Nino Sonsogno (Opera d'Oro 1308). It's a more idiomatic performance all around.

Eugenia Ratti is rather on the bright and brittle side. While I usually admire the vocal

art of Haeflinger I cannot here. He is short in the Italian style. Maderna does have that style.

PARSONS

**TOMASI:** *Don Juan de Manara*  
Bernd Alderhoff (Miguel Manara), Magda Gabory (Girolama), Marianne Schech (Der Schatten), Max Proebstl (Don Fernando), Josef Metternich (Der Erdgeist); Bavarian Opera/ Andre Cluytens  
Myto 336 [2CD] 139 minutes

At one time Henri Tomasi (1901-71) was a well-regarded composer, conductor, and pianist. Now he is long forgotten. *Don Juan de Manara* is the fourth of his ten operas. There might be some confusion as to the opera's real title. It was composed as *Miguel Manara*, an opera in four acts, to a French libretto by the composer. In this Munich 1956 performance it is sung in an anonymous German translation. Don't expect a Don Juan story like Mozart's *Don Giovanni*. Eugene Goossens also composed a *Don Juan de Manara* that bears little resemblance to Mozart. At least the Goossens opera is covered in the 1912 edition of “The Victor Book of Opera”. Of Tomasi not a word anywhere.

In 1933 Tomasi composed incidental music for Oscar Milosz's 1912 play *Miguel Manara*. In 1942 he turned this music into an opera. It was not performed until 1956 in Munich in an anonymous German translation. Although Miguel Manara is Don Juan, there is no comparable character to the traditional character. Here the Don resumes his old name, is reformed and settled down to domestic bliss with his wife, Girolama. She dies shortly after their marriage. The reformed Miguel becomes a monk devoted to helping the poor. His prayers to restore a paralytic beggar to health are miraculously answered.

Tomasi's opera has been favorably received, some saying it deserves to be ranked with Poulenc's *Dialogues of the Carmelites* (1957) as a sincere, serious, emotional, religious work. Tomasi's music sounds like “Les Six” (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Germaine Tailleferre, Francis Poulenc). Other than Poulenc, I find the music of “Les Six” to be astringent, antiseptic, mechanical. Thus it is with Tomasi. As usual, Myto does not include a libretto.

Another recording exists: a 1952 concert performance from French Radio. It is sung in

French by Raoul Jobin (Miguel), with Martha Angelici, and is conducted by the composer (Forlani). I have not heard it, but it has been reviewed very favorably by others, with high praise for Jobin. It also has a French libretto.

As the opera is on the short side, the discs are filled out by a program of arias sung by Aldenhoff. Performances range from 1948 to 1954 (*Fidelio*, *Otello*, *Aida*, *L'Africaine*, *Lohengrin*, *Die Walküre*, all in German).

PARSONS

## VERDI: *Ernani*

Mario Del Monaco (Ernani), Floriana Cavalli (Elvira), Cornell MacNeil (Don Carlo), Nicola Rossi-Lemeni (Don Silva); Rome Opera/ Gabriele Santini—Myto 337 [2CD] 143 minutes

Del Monaco never recorded *Ernani* commercially. This December 6, 1961 performance from Rome will do nicely instead. The sound is fairly expansive, a kind of semi-stereo. The tenor is in good voice, with his usual excitement and force. He was often castigated as “loud”, “unsubtle”, and “noisy”. Well, he is loud, but more subtle than people think.

Cavalli is of less fame than Del Monaco, but she matches him note for note in the big voice department. She can adjust her voice for more intimate, soft passages, with a delicate pianissimo. MacNeil was a born Verdian with a colorful, rotund voice. When he joins Del Monaco and Cavalli in the Act 1 trio ‘Tu se’ Ernani’ it’s thrilling vocal fireworks.

I have never liked the voice of Rossi-Lemeni. It’s too woolly and choppy. He lives up to my expectations. Santini is usually a time-beater, but here he wakes up for an exciting performance. There is a bonus—interviews with the *Ernani* cast—but it’s in Italian.

Otello was Del Monaco’s favorite role. He was even buried in his Otello costume. He recorded *Otello* twice commercially. There are plenty of not-so-legitimate recordings too. Here are six extensive excerpts from a June 9, 1954 RAI Milan performance. In ‘Esultate!’ Del Monaco lets us hear what it’s all about: voice, voice, voice, squillo, and excitement. Renato Capecchi is an ugly Iago, Onelia Fineschi the strong Desdemona, Tullio Serafin the wise and experienced conductor. Act 4 is heard from Otello’s entrance and murder of Desdemona to the opera’s conclusion with Del Monaco’s emotionally draining ‘Niun mi tema’.

No libretto, no notes, no timings.

PARSONS

## WAGNER: *Lohengrin*

Ivan Koslovsky (Lohengrin), Elisaweta Schumskaja (Elsa), Eugenia Smolenskaja (Ortrud), Ilja Bogdanov (Telramund), Gennady Troitsky (Heinrich); USSR Radio/ Samuil Samosud

Walhall 37 [3CD] 223 minutes

Is there any reason for reviving this sonically dim, abridged, 1949 Moscow radio performance of *Lohengrin*? The opera doesn’t go badly in Russian, though it still sounds strange, and the singers seem absolutely secure in the style and the music. Schumskaja’s Elsa has some purity and innocence in her tone, despite rather piercing top notes. Smolenskaya’s darker voice contrasts well, though she struggles a bit with Ortrud’s declamatory outbursts. Troitsky has much of the typical Russian bass richness, and he’s an authoritative King Henry. Bogdanov is a firm, dramatically apt Telramund, and his mellow baritone is easy to listen to, as is the brighter sound of Juri Galkin’s Herald.

What makes this *Lohengrin* special is none of these but rather the singing of Ivan Koslovsky in the title role. Koslovsky’s voice is something of an acquired taste. Sometimes midway between a whine and a squeal, it’s also absolutely steady, whether caressing a phrase pianissimo or ringing out at a virile forte. The legato is marvelous, and so is the control of dynamics. The range of expression is also wide. Probably no other *Lohengrin* on records sounds quite so other-worldly in the Grail Narrative or so rueful in his Farewell.

Koslovsky’s admirers will want this, and they’ll be pleased by the 35 minutes of extras (subtract this from the total time above to get the duration of the opera). There are two more accounts of the Grail Narrative, one from 1937 and another, astonishingly, from 1973 (the tenor was born in 1900), which earns an exclamation point in Walhall’s track listing. The voice was remarkably well preserved. We also have some Tchaikovsky songs from the 40s, two songs from Schumann’s *Dichterliebe* recorded in the 30s in terrible sound, and a tango (‘Besedka’ by pop composer Matvey Blanter) with jazz orchestra—the tenor was nothing if not versatile. No notes at all are supplied, only a track listing.

LUCANO

Too many people spend money they haven’t earned to buy things they don’t want to impress people they don’t like.

—WILL ROGERS



## WAGNER: *Die Walküre*

Martha Mödl (Brünnhilde), Astrid Varnay (Sieglinde), Georgine von Milinkovic (Fricka), Ramon Vinay (Siegmund), Hans Hotter (Wotan), Josef Greindl (Hunding); Bayreuth/ Joseph Keilberth—Walhall 177 [3CD] 221 minutes

In 1955 Keilberth led two *Ring* cycles at Bayreuth. The first, with Gre Brouwenstein as Sieglinde, has been issued by Testament. The second is now appearing on CD for the first time, and I suspect Walhall will eventually give us all of it. The *Walküre* performance was on August 8, and it has been preserved in excellent sound, though there is some occasional tape slippage. Keilberth is capable and correct. Everything is in place, tempos are sensible, and the orchestra plays well, but the heights are never scaled. The ecstasy of Act 1, the poignancy of the last scene of Act 3, the mounting tension and excitement of the 'Todesverkündigung'—all this is here but subdued.

The singers, who have dramatic flair to spare, compensate for the conductor's nonchalance, and it's because of them that the performance is as gripping as it is. None of them have pretty voices; but, perhaps more important, all produce ample volume. No one sounds underpowered or crushed by the orchestra. Mödl is at her best, strong in all registers, the top notes never shrill or wobbly. As always, she's a persuasive actress. Inappropriately enough, Varnay sounds less feminine. The voice is tough and cutting (Brünnhilde was a better role for her), but her theatrical instincts are sound, and her words are powerfully projected. Vinay is also a bit on the ungainly side. His baritonish tenor easily encompasses all the notes. Even so, I wished for a brighter, more ringing timbre, like Windgassen's (Siegmund in the earlier 1955 *Ring*) or Vickers's (Siegmund in 1958—Jan/Feb 2015). About Hotter I have no reservations whatsoever. The voice has a touch of its characteristic hoarseness, but it's still the perfect Wotan sound, weighty and imposing and believably godlike. He's so eloquent you hang on every word, even in the long Act 2 narratives. Von Milinkovic is a fine Fricka, the words delivered with thrust and strength. (She also takes the part of Grimgerde.) Greindl's resonant, full-throated roaring is not a beguiling sound, but he's an impressive Hunding. The Valkyries are an extroverted, lusty bunch.

I couldn't say I prefer this *Walküre* to Keilberth's earlier one from the same season,

which has a better Siegmund-Sieglinde pair, but the Testament set is quite expensive and the Walhall is dirt cheap, so it should appeal to anyone who has a fondness for any of the singers or a special interest in exploring the Bayreuth archives.

LUCANO

## WEBER: *Euryanthe*

Trude Eipperle (Euryanthe), Maria Kinasiewicz (Eglantine), Wolfgang Windgassen (Adolar), Gustav Neidlinger (Lysiart); Stuttgart Opera/ Ferdinand Leitner—Walhall 100 [2CD] 107 minutes

Beyond its overture I have never thought much of *Euryanthe*. This January 1, 1954 performance from Stuttgart makes a strong case for the opera. Eipperle is something of a known quality—or, at least, a recognizable name. Here it's the name, not the quality. Kinasiewicz sings a wildly dramatic Eglantine. I have long admired Windgassen. For me he is a consummate Wagnerian. Here he continues to elicit my admiration with a distinctive coloring to his voice, and he works his magic with the text. It's odd to hear Neidlinger in a romantic, lyric role. He's associated with opera's nasties.

The Stuttgart chorus and orchestra are in fine fettle under the competent conducting of Leitner. All that said I still don't care for *Euryanthe*.

No libretto, no notes, but there is an interesting catalog of Walhall's opera recordings.

PARSONS

## Alceo Galliera

STRAUSS: *Don Juan*; WAGNER: *Siegfried Idyll*; DVORAK: *Symphony 9*; TCHAIKOVSKY: *Capriccio Italien*; RIMSKY-KORSAKOFF: *Capriccio Espagnole*; ROSSINI: *Overtures: Signor Bruschino, Semiramide, Italiana in Algeri, Scala di Seta*; William Tell—Philharmonia Orchestra

Opus Kura 7073 [2CD] 85 minutes

Alceo Galliera (1910-96) was for many years a house conductor at EMI. In these fire-breathing 1954-57 performances he evokes the force of Arturo Toscanini without his accuracy and detail. In that respect they are hardly what one expects from the staid Philharmonia—perhaps a good thing since Galliera lets the soloists show off unabashedly and the Philharmonia had wonderful players. The Dvorak symphony is idiosyncratic but exciting, and the Rossini overtures cut loose in a satisfying way. The sound is rather woolly for recordings of this vintage.

RADCLIFFE

## Amadeus Quartet

**BRITTEN:** *Quartet 2*; **TIPPETT:** *Quartet 2*; **PURCELL:** *arrangements*; **SEIBER:** *Quartet 3*; **BAR-TOK:** *Quartets 4+6*—Audite 21429 [2CD] 80 min

The Amadeus was certainly the most charismatic of their long-lived generation of quartets. They were active for a remarkable four decades, from 1947 to 1987. I recall seeing them perform when they were old and gray and thinking “this is a class act”. 40 years later I see no reason to change my opinion. They were much younger when these broadcasts were recorded in Berlin from 1950 to 1956. The Amadeus were certainly not of the “more dissonant than thou” school of modernism. The Britten and Matyas Seiber (1905-60) works are given stylish renditions, but the quartet really lights up in the Tippett and Bartok, rising to the spiky challenges with playful enthusiasm. The Purcell arrangements were made by Benjamin Britten in 1945. The recorded sound is excellent.

RADCLIFFE

## Clara Haskil, piano

**SCARLATTI:** *Sonatas (11)*; **SCHUBERT:** *Sonata in B-flat*—Archipel 60—70 minutes

This was recorded in 1950-51, and this label flaunts their “Hi-End Restoration Technology”. Notes are nonexistent, and the unflattering photograph of the artist looks emaciated. On the plus side, the aristocratic Haskil is impressive in Scarlatti. Her playing is clean, and embellishments are executed with both accuracy and charm. Moreover, her selection avoids the better known sonatas and invites us to discover others from his vast quantity. The recording is good.

Schubert’s sonata was among the artist’s favorites, and I compared this with the one I reviewed of her recital on August 8, 1957 (J/A 2007). To begin with, this earlier recording is much closer to the piano—uncomfortably so, and there is some distortion in louder passages. Yet her tendency towards gutsy playing is more apparent in the earlier recording, as is her proclivity to overdo things sometimes. Tempos are similar in all movements and (this is an important factor) I would be reluctant to do without either performance, but will admit to the slightly greater character of the earlier one. Both are monaural, but many could be put off by the occasional shattering of Archipel’s sound. A safer bet would be the later Orfeo recording.

BECKER

## The Newest Music

### Melting the Darkness

**XENAKIS:** *Mikka S*; **HAAS:** *De Terrae Fine*; **BIANCHI:** *Semplice*; **BURNS:** *Come Ricordi Come Sogni Come Echi*; **SIGMAN:** *VURTRUVURT*; **PEREZ-VELASQUEZ:** *Un Ser Con Unas Alas Enormes*; **ROWE:** *Melting the Darkness*  
Miranda Cuckson, v—Urlicht 5988—67 minutes

### Tornado Project

**CLIMENT:** *Russian Disco*; **ROWE:** *Primary Colors*; **WILSON:** *Beneath the Surface*; **MAY:** *Still Angry*; **LYON:** *Trio*; **PINSTON:** *E++*  
Elizabeth McNutt, fl; Esther Lamneck, cl  
Ravello 7908—59 minutes

### Poetic Sketches

**MORAWETZ:** *5 Poetic Sketches*; **WEINZWEIG:** *Netscapes*; **LOUIE:** *In A Flash*; **MILLER:** *Through A Narrow Window*; **CARDY:** *Quips & Cranks*; **MURPHY:** *Let Hands Speak*  
Elaine Keillor, p—Centrediscs 21615—66 minutes

### Infinite Winds

**KLEIN:** *Solar Return Suite*; **COREA:** *From Forever*; **BYRON:** *Clarinet Concerto*  
Bill McHenry, sax; Evan Ziporyn, cl; MIT Wind Ensemble/ Frederick Harris Jr  
Sunnyside 1400—59 minutes

### SCHROEDER: Voyage

Karolina Rojahn, p; Charles Clements, db; Robert Schulz, perc; Jessica Lizak, fl; Peter Sulski, Sarita Uranovsky, Zoia Bologovsky, Colleen Brannen, Ethan Wood, Julia Okrusko, v; Joanna Cyrus, Emily Rome, va; John Ferraro, Yhasmin Valenzuela, cl; Leo Eguchi, Dorothy Baker, vc; Theo Lobo, s; David William Ross, g  
Navona 6000—53 minutes

### SMITH: Twilight of the Dreamboats

Cold Blue 45—25 minutes

### GARLAND: After the Wars

Sarah Cahill, p—Cold Blue 44—20 minutes

### BYRON: In The Village of Hope

Tasha Smith Godinez, harp  
Cold Blue 43—23 minutes

### Currents

**RUBIN:** *Hard Currency; Summer & Winter; Adaptive Expectations; Aurai; The Armed Man Should Be Feared And Other Lessons from The Renaissance*; **KOSHINSKI:** *Sky Songs; Circuit Breaker*  
Gene Koshinski, Tim Broscious, perc; Paula Gudmundson, fl; Theodore Schoen, cl; Rhonda Taylor, sax; Julie Sweet, p; Rachel Inselman, s; Zeitgeist; University of Minnesota Duluth Graduate Percussion Ensemble

Centaur 3410—64 minutes

## Dreamfall

**SMALLWOOD:** *Still In Here*; **DANCIGERS:** *Dreamfall*; **SUPKO:** *Transatlantic Flight of Fancy*; **KIRKLAND SNIDER:** *Pale as Centuries*; **MAZZARIELLO:** *Trust Fall*; **GREENSTEIN:** *City Boy*

NOW Ensemble—New Amsterdam 64—77 min

Miranda Cuckson's violin program is important and, we can hope, opens the path for a new and needed trend. She concentrates entirely on microtonal music for violin. The pieces are difficult to play and to digest, making vast requirements on both the performer and the audience. There is no respite, either—no sudden tonal new work or beloved traditional solo. Xenakis's 'Mikka S' is based on the physical motion of the slide and pits two lines against each other through one performer. Georg Friedrich Haas's 20-minute *De Terrae Fine* is dark and depressed. It refuses to flinch, which is admirable, though it is difficult to enjoy. Alexander Sigman's 'VURTRU-VURT' is sometimes frightening. The electronics and spatialization allow the violin to be a creative force, representing elements of urban society in more dramatic ways. A drawback of the piece, and many of its kind, is that it forgoes any consideration of motives as other than isolated sound events. Nine minutes of scratching and transformed hits, bumps, slides, and plucks is no longer as interesting as it used to be.

The Tornado Project is a set of commissioned works for flute, clarinet, and computer-generated sound. The compositions are, unfortunately, difficult to enjoy. Ricardo Climent's *Russian Disco* is really anything but what the title suggests. Numerous quick, ascending arpeggios and the most pointed of possible articulations populate the piece with little in the way of meaningful electronics. It does more accurately portray two instruments whipping around the listener in a windstorm. The opening of 'Still Angry', by Andrew May, relies on similar high tones in the instruments and a lack of cohesiveness. The electronics are more pronounced, but so is the screeching and noodling. A beat drops behind the clarinet and flute and suddenly turns the piece into a strange club. Paul Wilson's *Beneath the Surface* uses more of an understated approach to the instrumentation. His dynamics are softer and motion slower, but it adds nothing more interesting than in the other works.

Elaine Keillor has a delicate touch across Oskar Morawetz's *5 Poetic Sketches*. Each movement is typical, modern, solo piano fare,

with rising, tension-building motives and dissonant, impressionist chords. 'Olympic Sprinter' (V) is the loudest of the group but still quite reserved dynamically—despite its pointed, staccato articulations and heavy left-hand hits. Alexina Louie's 'In a Flash' maintains the same reserved dynamic you don't typically hear in solo piano pieces that concentrate on fleet-fingered passages and dream-sequence harmonics. *Quips & Cranks*, by Patrick Cardy, is five bagatelles for piano. The approachable harmonics and melodic material seem out of place on the program.

After listening to several solo instrument programs a solid large ensemble can be energizing. The Infinite Winds release with the MIT Wind Ensemble and Festival Jazz Ensemble hit the spot for me. Guillermo Kelin's *Solar Return Suite* is 7 movements with a tenor sax lead. Some dense big band swells have just the right amount tension and blocking to be dramatic, and Bill McHenry's improvised sections are fabulous across the movements. Don Byron's Clarinet Concerto employs Evan Ziporyn as the soloist and puts him to work. I, a tarantella, uses altered fingerings and excessively large leaps while maintaining a playful mood. II, a ballad, sounds like Roger Moore-era James Bond wandering Italy. The drum kit and trombone bass line allow the movement just the right amount of cheese. III, titled 'Fast Stuff', may be the most difficult movement for accompanied clarinet I've heard in years. The cacophonous ensemble sounds like a Chinese dragon chasing Ziporyn through truly difficult and expertly handled material.

Pierre Schroeder's *Voyage* is a fusion of gypsy, jazz, and classical. The ease and flow of the 11 movements make it sound far less complicated than Byron's and more like a jam session by a bunch of friends. 'Bleu nuit' is piano driven with upright bass lines and soft alto flute. 'Late Harvest' uses the entire chamber orchestra for a slow, mournful, tonal dirge. 'Shores' extends the lyrical nature of the movements to include actual lyrics. Schroeder's even throws in a slightly twangy guitar in 'Lowland'. *Voyage* isn't easily pinned down, but the movements all share a medium tempo and emotionally charged melodies.

Chas Smith's *Twilight of the Dreamboats* has exquisite cover art but lacks a matching sound. The 25-minute piece is a solid addition for drone fans and potentially even for use in meditation. The hum of the metal objects is constant, with a slight pulse; and the only

activity is transformations of buzzing steel guitar strings.

Another short release from Cold Blue Music, Peter Garland's *After the Wars* is a 20-minute piano solo. Each of the four movements takes a Chinese or Japanese poem as inspiration. He sometimes uses octatonic language and really exposes the low end of the piano. A labored tempo drags down any energy in the movements and, given the large amount of space present, leaves them feeling bleak and empty.

Hoping that at least one of the three short releases from Cold Blue Music would be engaging I turned to Michael Byron's harp solo *In The Village of Hope*—another single piece lasting around 20 minutes. Byron's composition is delicate, airy, and awash with pleasing tonality. Spritely, shifting figures muse about nicely enough; but this is merely an example of the harp as the stereotypical signpost of angels, lightness, and background music.

There's a specific point in the main theme of Justin Rubin's 'Hard Currency' where it zigs and my brain really needs it to zag. The harmonic material straddles a liminal space between modality and chromaticism I just can't get behind; but the mix of marimba, bells, vibraphone, and woodblocks could be of interest for percussion fans. Even the frenetic bursts of Gene Koshinski's *Circuit Breaker* can't change how far away the instruments seem to be on the recording or that every one also sounds wet.

A shifting, pulsing drone, a mournful clarinet repeating one interval, and various incidental hand percussion are the sounds forever trapped in Scott Smallwood's *Still in Here*. The piece begins and ends without much fanfare; and, though so much in the piece is caged and stagnant, so much also is a kind of freedom. This freedom is more openly expressed in I of Mark Dancigers's *Dreamfall*. A bright piano meandering through syncopated, leaping motives is backed by a breathy flute, a plucky clarinet, and playful bass. Common phrases supply the listener with grounding material while forays into other moods present disparate layers. Nathan Williamson's *Trans-Atlantic Flight of Fancy* takes the ensemble into the danger zone with its fast, aggressive theme and herky-jerky transitional material. There is a bit of clipping and distortion in the recording owing to the dynamics and ranges of the piano and flute. My favorite piece on the program is Judd Greenstein's *City Boy*. The electric guitar makes perfect sense as the sup-

plier of a constant, easy flowing motion. *City Boy* has a slightly jazzy flair but romantic period stylings in some of the pleasing melodic material. The distorted electric guitar chords at the end change the entire mood of the piece to a Caspian post-rock tune while delivering a sense of finality.

LAMPER

## Newest Music 2

**BLOLAND:** *Chamber Industrial*

Ecce Ensemble—Tzadik 4008—53 minutes

**ROSENBOOM:** *Naked Curvature*

Calarts Chamber Ensemble  
Tzadik 4009—59 minutes

**CORNISH:** *Continuum*

Decoda—Innova 923—53 minutes

**SPRATLAN:** *Hesperus is Phosphorus*

The Crossing, Network for New Music/ Donald Nally—Innova 894—68 minutes

**GILL:** *Capriccio*

Parker Quartet—Innova 913—60 minutes

**STEVENS:** *Feral Icons*

Mara Gearman, va—Navona 6008—46 minutes

**APPLEBAUM:** 30

Southern Oregon University Percussion Ensemble—Innova 928—73 minutes

**FUTING:** *namesErased*

Nani Futing, mz; John Popham, vc; Yegor Shevtsov, p; Joshua Rubin, cl; Mivos Quartet  
New Focus 152—76 minutes

**Song of Songs**

Lang, Berio, Olivero

Garth Knox, va; Agnes Vesterman, vc; Sylvain Lemetre, perc; Cliona Doris, hp; Trio Mediaeval/  
Andrew Synnott

Louth 1502—46 minutes

**P**er Bloland's music is noisy, aggressive, and carefully crafted. His instrumental combinations are clearly chosen for the timbres they can supply: percussion and electronics; flute, clarinet, piano, and double bass; alto saxophone and an electromagnetically sounded prepared piano. These electronics are most often used to produce loud feedback and electric-guitar-like distorted tones to accompany the noises the acoustic instrumentalists are making. In *Wood Machine Music*, Bloland starts with the sounds of the string quartet's unison tones, uses distorted electronics, and gradually covers them with distorted electronic tones on the same pitch. The effect is a sub-

tle-but-striking shift in timbre between instruments with radically different capabilities. For *Of Dust and Sand*, Bloland suspends electromagnets over the strings of the piano so that he can cause the strings to vibrate without touching them. The pianist, John Aylward, mutes the strings with his fingers and then removes them to allow the string to sound. Other more traditional preparations are included as well, like paper and a plastic ruler. The music shifts between quiet, eerie tones and loud, harsh noises, sometimes unpredictably. The invention and ingenuity of Bloland's writing are worth hearing, though the individual pieces themselves aren't particularly memorable.

The full title of David Rosenboom's work is *Naked Curvature: Four Memories of the Daimon (A Whispered Opera)*. It is a long and complicated work, difficult to sum up with mere description of the musical style and the text. There is no plot to speak of; instead, voices whisper texts "adapted from, excerpted from, or inspired by [W.B.] Yeats, William Blake, Friedrich Nietzsche, William Shakespeare, the composer, and others referred to by Yeats". These texts are often repeated by the three different speakers, breaking the monotony of a single narrator. Rosenboom breaks down the rest of the ensemble into four groups: percussion and electronics, flute and clarinet, violin and cello, and piano and electronics. These groups cycle through different roles in the musical texture, switching between "leading, following, shadowing, ornamenting, contrasting, playing in opposition to, playing in synchrony with, and so on". In addition, each group keeps changing its musical character. At first the most prominent sounds are swooping, dissonant tones in the violin and cello; later, hyperactive piano and electronic drum sounds combine to dominate the music with a dance groove. These shifts in temperament steal the show, sometimes drowning out the whispered poetry. But I don't think the text is meant to be heard the whole way through. Instead, I feel free to tune in and out as I please, allowing the place of the words to change just as the relationship between instruments does. *Naked Curvature* is a remarkable experience that new music fans will want to have.

Jane Antonia Cornish's *Continuum* is another record of music that all sounds very similar. First are the Nocturnes: a set of slow, minor-key pieces for cello quartet. They creep along like a dark and sparse Bach prelude—

arpeggios alternate with long-tone chords. The harmony is tonal but with many four- and five-note chords, usually with milder dissonances like added second and fourth scale degrees. This general texture persists through the nocturnes and the rest of the music, including the title work. The instrumentation is different on a couple of pieces, but not by much. For *Continuum* and *Tides*, Cornish adds two violins and a bass guitar; *Portrait* is for solo cello. The range of timbres is very small, constrained by the instruments and the composer's approach. Perhaps this compositional style is more effective in film scoring, where Cornish has had some success and recognition. By itself, the music on the record is monotonous.

Lewis Spratlan's *Hesperus is Phosphorus* has a few surface-level characteristics that I am averse to as a listener. First, there is the bold, conveniently uncomplicated nature of the harmony—I find it boring. The brazen recitation of the sometimes goofy text makes it difficult to take the work seriously. For example, "A paradox is not a conflict in reality; it is a conflict between reality and your feeling of what reality should be." The grandiosity that Spratlan seems to aim for is undermined by clichéd devices like loud cymbal crashes and choral passages that caricature the solemnity of chant. Despite all of this, there is evident depth to the work that can only come from considerable time and effort on the part of the composer. There are many moving parts to the music, all of which Spratlan manages with some skill. This just isn't my cup of tea.

Jeremy Gill's *Capriccio* is a set of short pieces for string quartet that explores the playing techniques and compositional styles afforded by the ensemble. The concept is not new, but the execution is fresh and clever. The pizzicatos of 'La Chitarra', a frantic, Shostakovich-esque scraping, and the sonorities of Monteverdi all in succession make for a work that demands constant attention. The cycle is a compositional tour-de-force that shows Gill's versatility and attention to detail. On the other hand, the record has little replay value for me, because I've already been surprised by the sequence of characters. None of these little works measures up to what it imitates—Gill may come across as a Jack of all trades. Still, it is enjoyable to listen to and the Parker Quartet performs admirably in their ever-changing roles.

*Feral Icons* is a record of music for solo viola by Seattle-based composer Peter Vuk-

mirovic Stevens. As someone who has played the viola—I really can't call myself a violist—I was excited to hear what Stevens would contribute to the repertory. Unfortunately, his contribution consists mainly of aimless melodies that meander through a nondescript tonality. The playing isn't particularly impressive, either. Intonation isn't awful but isn't quite right all of the time, and a lack of clarity in articulation contributes to the sense that everything runs together. This shouldn't all be blamed on the playing, though. There seems to be very little in the way of contrast or variation in Stevens's writing. In small doses, the merits of the music are apparent; listening to the whole record is much too much.

Mark Applebaum's *30* is actually three ten-minute pieces of music that "work independently or in any combination", written for his and his wife's 30th wedding anniversary. 'The First Decade' is for solo percussionist, 'The Second Decade' is for percussion quartet, and 'The Third Decade' is for percussion septet. Included on the record are recordings of each of the three independently, plus the combinations of the first and second, first and third, second and third, and all three together. The benefit of such a structure is that the work can be performed by a solo musician or a large group; the drawback is that listening to any more than about ten minutes' worth can be redundant. That's how it felt to me, listening from beginning to end. But I've tried to evaluate the work without holding those repetitions against it. The range of timbres is considerable—from standard percussion like triangle, crotales, and woodblocks to a frying pan, a music box, and a reception desk bell. There isn't much in the way of invention as far as thematic material goes. Occasional polyrhythms and some play with meter is all that deviates from fairly standard patterns. There are some tricks like positioning identical instruments on either side of the stereo mix, but these are only interesting for a few moments before they start to seem gimmicky. Everything is played well by the Southern Oregon University Percussion Ensemble. The piece is novel in its construction, but I don't anticipate it having much replay value.

Reiko Futing manages to write music that is quite busy and yet sounds barren (in a good way). The surface of the instrumental portions of the music is composed of scratches and scrapes, quick alternation between pitches, brief glimpses of harmonics as the fingers slide up the strings. There are very few gaps in

the sound and almost no long held tones. Still, I sense an empty or hollow affect that I think comes from the lack of clear harmonic rhythm or traceable thematic arcs. Without a sense of progress or motion, even active music can sound static. This works well with Futing's inspiration for many of his pieces. He lists composers from several centuries as sources for pieces like *names, erased*. Bach, Debussy, Ligeti, Berg, Josquin, Schumann, and Boulez all find their way into his work. Futing's use of these musical ancestors irrespective of historical position runs counter to narratives of progress that many modernists espouse. The apparent lack of desire to move beyond the musical past parallels the lack of forward motion on the music's surface. This style does become repetitive after several pieces in a row, but the music is easy to appreciate.

For the record called *Song of Songs*, Trio Mediaeval recorded three works by three different but established composers, all inspired by the biblical text. The Song of Songs has been set by countless composers for hundreds of years. Here, David Lang and Berio's student Betty Olivero supply some more recent interpretations and reactions to the ancient verse. Lang's 'Just' is more or less what I've come to expect from the decorated Bang on a Can affiliate. Short phrases are repeated, lengthening slowly and changing to slowly reveal context and meaning. The harmony is characterized by cluster chords, difficult to sing a cappella. The text here conjures a series of images of the body, of domestic space, and of love. Olivero's 'En La Mar Hai Una Torre' (In the Sea There is a Tower) is a flowing exploration of melodies from Ladino, Yemenite, and Arabic prayers and songs. All of these texts are taken from the *Song of Songs* and sung mostly in the original Hebrew. Her musical textures are far more horizontally oriented—straightforward harmonies and sonorities aren't nearly as prominent. Still, the harmonic landscape is largely triadic, with lots of harmonic minor scalar motion.

It is Berio's *Naturale*, though, that steals the show. The famous work is scored for viola, percussion, and the recorded voice of Sicilian folk singer Peppino (Giuseppe) Celano. His viola accompaniment shifts from bright, strummed chords to tuneful melodies to scratchy, scattered sounds. After the opening tam-tam, the percussion part covers mellow marimba tones and ornamental tom hits.

Continued on page 246

# Videos

## **BIZET:** *Carmen*

Ekaterina Semenchuk (Carmen), Irina Lungu (Micaela), Carlo Ventre (Jose), Carlos Alvarez (Escamillo); Verona Arena/ Henrik Nanasi  
Belair 421 [Blu-Ray] 159 minutes

Zeffirelli is the director, so you can expect a flashy, traditional performance. The scenes that open each act of *Carmen*, filled with local color, are just up his alley; and the dancers and the extras get as much of his attention as the singers. The costumes for the gypsies and townspeople in Act 1 are in bright sunny colors: red, orange, yellow. (They get even brighter and redder in Act 4.) The soldiers are in blue and yellow, and so are the children who mimic them. Audiences in Verona are used to seeing animals on stage, and Zeffirelli doesn't disappoint them entirely, though there are only a couple of horses in Act 3. (I almost expected to see a bull led into the arena in Act 4, but that probably would have been too risky.)

Zeffirelli is, as always, more interested in spectacle than subtlety. His lavish, old-fashioned *Carmen* should please the most conservative opera lovers. Even the Guiraud recitatives are used—probably a good idea, as spoken dialog would probably get lost in the vast amphitheater (about 150 yards across, with a seating capacity of 20,000). In such surroundings, the singers don't have to do much more than stand and deliver—no one is going to notice facial expressions or verbal nuances.

Semenchuk, in the title role, looks good but (like her colleagues) moves stiffly. Her voice is steady and strong at both ends, but she really loves her top notes and interpolates a few extras. If she has any strong acting skills, they're lost in this production. Uruguayan tenor Carlo Ventre is a stolid Jose. His upper range is powerful, but he can sing softly (though not the B-flat at the end of the Flower Song) and his French is the clearest in the cast (not saying much). Carlos Alvarez (the only familiar name here) belts out Escamillo's lines in a ringing high baritone. He doesn't look at all like a dashing toreador. Most satisfactory (as is often the case) is Irina Lungu's lovely Micaela, nicely shaded, with sweet, full top notes.

Conductor Nanasi holds everything together, even though he's often just beating

time. He drives the tenor mechanically through the Flower Song; the ensemble after the Act 3 Card Song needs more energy, and the big crowd scenes in Acts 1 and 4 could do with more bounce.

Belair's booklet includes a synopsis and a track listing, something essential that we don't always get any more. There are many DVD *Carmens* to choose from—I prefer Antonacci and Kaufmann, at Covent Garden, on Decca—so this can safely be passed by, though it's pleasing enough and should appeal to aficionados of the old school.

LUCANO

## **CHARLAP:** *Peter Pan* (1955 and 1956)

Mary Martin (Pan), Cyril Ritchard (Hook), Kathy Nolan (Wendy), Sondra Lee (Tiger Lily)  
Original Broadway Cast/ Louis Adrian  
VAI 8203 [Blu-Ray] 105 minutes

"Once upon a time and long ago" are the opening lyrics to the song 'Distant Melody' from the 1954 musical *Peter Pan*. Those words are appropriate for the original 1955 and follow-up 1956 telecasts presented here. The March 7, 1955 NBC broadcast was a landmark for several reasons: it was seen by 65 million people, an astonishing record even today; it was the first time a recently closed "Direct from Broadway" show was seen on television; and although very few people saw it in color it was one of NBC's earliest color telecasts. The 1955 telecast was so effective that it was repeated in 1956 and was seen by 55 million people. These black and white kinescopes have not been seen since the original showings. In 1960, NBC recorded the show with most of the same cast in color on videotape which was shown a number of times. That version was available on VHS and Laserdisc (which I have) for a short time in the early 1990s. It was never released on a DVD.

What also makes these performances special is a one-of-a-kind pixie named Mary Martin. She may not be JM Barrie's idea of Peter Pan, but if you have seen this performance she is unforgettable. Rarely do you see a performer deliver lines with such sincerity and believability. And she knows how to sing with expressiveness and meaning. When she sings about 'Neverland' and 'Distant Melody', she is truly touching. Most of all she seems to be

having a good time and shares her joy with the audience.

Another unforgettable performance is Cyril Ritchard's Captain Hook. Has anyone ever been better in this role? He is playful and mean and silly all at the same time, and his comic timing is perfect. He also has the funniest dialog. The rest of the cast is from the original Broadway production, which had just closed, so they were well rehearsed. The entire production and TV direction was by no less than Jerome Robbins.

Are there major differences between all these versions? Not really. The performances are fresher in the earlier recordings, but not substantially different than seeing a stage show on different nights. The camera positions and angles, staging, and sets were established in 1955 and pretty much stayed the same. The 1955 version has a noticeable lighting foul-up, and the 1956 version is a smoother production with slightly better picture quality. The kinescopes are good for the period, but don't expect miracles. I don't think the Blu-Ray presentation helps much except to allow both versions on one DVD. The special effects are all crude by today's standards, but this is a fantasy, so just go along with it. All three versions have references to Indians that would now be considered politically incorrect.

A fascinating added feature is NBC's first color closed-circuit telecast to promote the show to the sponsors' salesmen (RCA and Ford). Martin is interviewed by RCA's Robert Sarnoff, Ritchard does a costume change from street clothes to Captain Hook and sings 'Hook's Tango', and Peter Foye, who supplied the flying equipment, is interviewed. The surviving materials are in black and white. There is also an interview with Heller Halliday (Martin's daughter) who played Liza in all three versions. Her delightful ballet is included in all three. Let's not forget the contributions of lyricist Carolyn Leigh and composer Jules Stein and lyricists Betty Comden and Adolf Green, who supplied additional songs.

Until the 1960 version resurfaces, this is the only video available of these historic performances. It is essential for all Broadway buffs, good entertainment for all ages, and has some witty dialog and memorable songs. The English-only booklet offers lots of production information and show history. Revived often on Broadway, the Cathy Rigby version may still be available on video, but it is not as much fun. Try to forget the 2015 NBC version with Christopher Walken's Captain Hook, who had

no charm at all and often forgot his dialog (or where he was). With all its advanced technology it was a disaster.

FISCH

## GILEA: *L'Arlesiana*

Annunziata Vestri (Rosa Mamai), Mariangela Sicilia (Vivetta), Dmitri Golovnin (Federico), Stefano Antonucci (Baldassarre); Jesi / Francesco Cilluffo  
Dynamic 37688—105 minutes

According to the box cover, this is the first video recording of *L'Arlesiana*. The same performance is also available on CD (Dynamic 7688). Most opera lovers have heard of this opera because of its famous Act II tenor aria 'E la solita storia', a favorite of many tenors from Caruso (the first Federico) to the present. The story concerns the romantic obsession felt by a young man for a girl from Arles who never sings and usually doesn't even appear on stage. The man is surrounded by an over-protective mother, a young girl who really loves him, an old shepherd who seems to live with him and his mother, and a young brother who is apparently either retarded or mentally ill. The man's pursuit of this fascinating woman from Arles haunts him until he commits suicide in total despair.

The production, directed by Rosetta Cucchi, begins traditionally, as if the story is going to be staged realistically. But as the opera progresses, the staging becomes more surreal, as if we are seeing the events as they appear in Federico's unstable mind. The first sign of this approach comes during the overture, when Federico dreams that his mother kills his ideal woman. In Act I, people appear dimly in the doorway before their entrance; and Federico's supposed rival, Metifio, appears in a cloud of smoke, as if he has emerged from Hell—perhaps in Federico's mind, since he is not on stage at the time. In Act II Federico sees his love's face in the windows even as he is supposedly trying to forget her. In Act III the setting reflects his troubled mind, as the women of the chorus move slowly—almost ghost-like—through the setting; some of them resemble the woman from Arles. A large jail cell with a Federico look-alike indicates the man's feeling of helplessness. Federico ends in the jail cell as he completely loses his reason and slits his throat.

A few touches need more explanation for me. Why, in Act I, does Rosa not read the letter she has been given? In Act II it is unclear what is happening offstage. In Act III, why does Baldassarre enter with a top coat and briefcase



and stand totally still? Again, are these just more distorted perceptions in Federico's mind? For the most part, the production makes sense when one considers the mental state of the protagonist.

The opera deserves revival mainly because Cilea wrote some really beautiful music. Besides Federico's great Lament, this production restores another tenor aria, 'Una Mattina', in Act III—an aria Cilea had cut when he revised the opera. But there is also a major aria for Rosa in Act III and several beautiful moments for Vivetta, as well as some gorgeous orchestral music.

Vocally, the best work comes from soprano Mariangela Sicilia as Vivetta, who has a lovely voice with no apparent problems. I would like to hear her in other roles. In the pivotal role of Federico, Dmitri Golovnin sings very musically. His voice is a shade smaller than ideal; this role demands a great tenor, and Mr Golovnin's sound is a bit small and a little tight on top. Annunziata Vestri brings a lot of vocal and dramatic fire to Rosa, but I still would like to hear the likes of Cossotto or Zajick in the role. Stefano Antonucci is adequate as Baldassarre, but his tone tends to be wobbly sometimes. The minor characters are fine, and countertenor Riccardo Angelo Strano makes a fine impression as Federico's brother, called the Innocent. The chorus and orchestra supply good support under Francesco Cilluffo.

The DVD comes with a booklet containing a good synopsis, some background material, and a few good pictures of the production. The CD booklet has the same material, but it needs a copy of the libretto or at least a more detailed synopsis with the timings.

SININGER

**D**VORAK: *The Wood Dove*; with JANACEK: *Taras Bulba*; FUCIK: *Entrance of the Gladiators*; *Danube Legends*; *Marinarella*; *The Jolly Village Smithy*; *Winter Storms*; *Florentine March*

Czech Philharmonic, Vaclav Neumann conducting—Arthaus 109122 [Blu-ray] 89 minutes

The music-making and the video quality are outstanding. This is a superb document of one of the world's greatest orchestras led by one of the late 20th Century's great conductors. Other aspects of the production are a bit slipshod, but that doesn't detract from the joy watching this program gave me.

Dvorak's late tone poems are sometimes denigrated by critics, but I've always found them colorful and satisfying. (If you don't like

the programs behind the music, just forget about them!) Neumann certainly imparts dramatic intensity to *The Wood Dove*. *Taras Bulba* is a knottier prospect; I have to admit it's a work I respect more than love. But maybe it would get more audience love if it were performed as it is here, with a firm, organic flow and a sympathetic hand at the podium molding Janacek's unorthodox orchestral colors. The video element reminds one of the important part the organ has in this piece. Both performances come from a 1986 concert in the Smetana Hall in Prague.

This adds up to only about 45 minutes of music, so Arthaus offers a "bonus" of another three-quarters of an hour of Neumann and the orchestra doing short pieces by Julius Fucik (1872-1916), sometimes called the "Bohemian Sousa" for his many marches for military band. Based on what we hear and see here, I'm inclined to call him the Bohemian Strauss because the program reminded me very much of the Vienna Philharmonic New Year concerts. One oddity is that Neumann and the orchestra, in full tie and tails, are performing in an empty Smetana Hall—no audience. Maybe it was explained in the short remarks Neumann made to the camera, in German, before the performance. Too bad Arthaus did not supply English subtitles. There is no documentation in the album booklet beyond listing the pieces played. Whatever the case, the bonus is just as substantial as the main program.

The sound in both is excellent: clean, rich stereo with a wide dynamic range. It's complemented by video picture quality that's amazingly crisp and vivid for something recorded nearly 30 years ago! The Blu-ray format is a bit of overkill for old TV video material like this, but it does ensure that we get just about everything the original tapes have to offer. 4:3 aspect ratio, by the way.

HANSEN

**H**AYDN: *Trumpet Concerto*

Rolf Smedvig; Eduard Laurel, p  
Learning 302—128 minutes

**H**UMMEL: *Trumpet Concerto*

Rolf Smedvig; Eduard Laurel, p  
Learning 303—172 minutes

Here are two of the four *Learning with the Legends* DVDs (the other two are by violinist Lara St John). Legendary trumpeter Rolf Smedvig, best known as founder of Empire Brass, gives extremely detailed lessons on how to perform

the great trumpet concertos by Haydn and Hummel.

Smedvig begins by telling how the piece fits the history of the trumpet (they were the first concertos written for a completely chromatic trumpet). He also gives the student a pep talk about what it takes to conquer the very challenging piece (lots of practice time). It is a well-done talk, very articulate, but with nary a smile.

Next comes a long talk about breathing, and here—after saying “please humor me” to people who think they know how to breathe—Smedvig finally smiles. The things he says are very good, and he says them well. But when he demonstrates, first on the mouthpiece alone, then on the trumpet, there is a pronounced quaver in his sound. This is a great trumpet player somewhat past his prime. Later he introduces and demonstrates five simple breathing exercises, then shows a series of places in the printed music where a good breathing strategy is vital.

Now Smedvig discusses the piece, movement by movement, phrase by phrase. For I, he first discusses “rhythm and articulation” in great detail (40 minutes), starting with what the soloist should do during the orchestral exposition (breathe, for instance), and then—as the music scrolls past on the screen—we hear the solo exposition from Smedvig’s 1990 recording (Telarc) with the Scottish Chamber Orchestra. He then goes through and gives suggestions for effective performance, measure by measure, illustrating with exercises (such as singing a passage while conducting it) and sometimes playing them. Then he repeats the same procedure for the development, recapitulation, and coda—the 1990 recording (which is excellent, by the way, very detailed and expressive) followed by measure-by-measure suggestions.

In the Hummel DVD (not in the Haydn), Smedvig discusses I again (for another 40 minutes), this time dealing with “tone and technique”. Many basic things are covered: how to correctly hold the instrument, knowing intonation tendencies and what to do about them, and so forth. The pedagogy is solid; he says good things.

There are three Bonus Features. Two are further thoughts by Smedvig: how to practice, and ideas about instruments, mouthpieces, and mutes. The other is a recording of the piano reduction, played expertly by Eduard Laurel, which the student can use when practicing.

I was unable to find two listed Bonus items. The DVD cover promises a “special edition of Hummel’s Trumpet Concerto edited by Rolf Smedvig”, but no such edition appears on the menu. The box also says that “E-flat and B-flat solo trumpet parts with piano accompaniment [are] available for download” at the company’s website, but they are not shown there, either. Such parts are available for the violin DVDs, so I’m sure they will be available soon for the trumpet ones.

All in all, these are excellent pedagogical videos. Smedvig the 60-something trumpeter is not the same as when he was 40, but he can illustrate what he discusses. There is poignancy here—Rolf Smedvig died at age 62 on April 27, 2015 of a heart attack. I don’t know just when he made these videos, but they are his parting legacy for young trumpeters and their teachers.

KILPATRICK

## MONTSSALVATGE: *Babel* 46

Vicente Ombruenta (Aristide), Ana Ibarra (Berta), Enrique Baquerizo (Joao), Francisco Vas (Clyde), Mireia Pinto (Virginia), Itxaro Mentxaka (Urraca); Liceu/ Antoni Ros Marba

Columna 288—79 minutes

Although there are many zarzuelas—the indigenous genre of Spanish theater music—there are very few Spanish operas. Xavier Montsalvatge (b. Girona, 1912; d. Barcelona, 2002) has composed three. His first is the utterly charming *Puss-in-Boots* (Liceu, Barcelona, January 10, 1948; Nov/Dec 2007). It is a delicate piece with childlike simplicity in its charming tunes with a Spanish flavor. His second, *Una Voce in Off* (Barcelona, 1962) remains unknown. His children’s opera scarcely prepares one for the serious *Babel* 46.

*Babel* 46 concerns the problems and relationships of refugees post-World War II, 1946. In a refugee camp somewhere in central Europe they wait for their repatriation papers to arrive. United only by the instinct of self-preservation, they are of varied ethnic origins, speaking six languages: Catalan, Spanish, English, French, Portuguese, and Italian with a smattering of Hebrew and German (libretto by the composer). It is a veritable Tower of Babel. The falseness of their solidarity is revealed when the safe-conduct papers arrive. Everyone has lied. The false bonds of affection and friendship are revealed, leaving all totally alone.

The characters are described in the program notes: “Aristide Passaro, a Sicilian patriot

with a deep social commitment; Berta Sirenetta ... from Sardinia where Catalan has been spoken since the Middle Ages; Joao Limpopo, a blind black man from Mozambique who plays the trumpet; and Laurinha, his speech-impaired daughter, who plays the clarinet; Andrew Clyde, a Scot with a passion for bridge; the sisters Virginia and Urraca Diaz y Diaz de Guzman, two ruined, puritanical spinners from Ciudad Real; Marquise Nicole de Thiviers du Puy du Perigord, a French woman with a little dog (Poischiche) and a parrot (Ferdinand); and two Sephardic Jews, David Bienbeniste and Aaron Espinoza."

In his autobiography Montsalvatge writes of his admiration of Menotti's *The Consul*, "for its perfect stage drama and its adequate lyric translation". *Babel 46* is similar in plot, if not music, to Menotti's opera. Montsalvatge's music is a semi-melodic recitative that occasionally breaks forth into arioso, sometimes violent with a modicum of dissonance. It's tonal, very accessible. Spoken passages speed the story along.

The singing and acting are marvelously done, sung with crisp enunciation; acted with passion. The plain white and black setting by Agostino Pace is vaguely cubist. The historically authentic looking costumes are by Francesco Zito. The staging by Jorge Lavelli emphasizes reality in spatial movement and in realistic acting.

A DVD and a CD are in the same package. There are subtitles for the DVD, but no libretto for the CD.

PARSONS

## MOZART: *Così Fan Tutte*

Malin Hartelius (Fiordiligi), Marie-Claude Chapuis (Dorabella), Martina Jankova (Despina), Martin Mitterrutzner (Ferrando), Luca Pisaroni (Guglielmo), Gerald Finley (Don Alfonso); Salzburg Festival/ Christoph Eschenbach

EuroArts 2072748 [2DVD] 200 minutes

*Così Fan Tutte* has become a problem opera. It contains some of the most glorious music—both arias and ensembles—in all of opera. But its story of a cruel trick played on two sisters offends almost every female who has ever known a chauvinistic male and every male who is not chauvinistic. Some directors emphasize the ambiguity of the ending. Do the women remain with their original fiancés, or do they switch to the men they have "loved" when disguised? Others use some other idea, such as Don Alfonso's being married to—or at least in partnership with—Despina. I've seen

another production where the girls are supposedly onto the trick. There always seems to be a reason that these interpretations don't work, as if the directors haven't thought the whole thing through. Usually, the safest bet is to play it as written.

This production from the 2013 Salzburg Festival does just that for the most part. But the director, Sven-Eric Bechtoff, couldn't resist adding some touches that—for me—just don't work. For instance, at the beginning of Act II, Despina gives the two sisters glass after glass of wine, producing enough drunkenness for them to sing their duet where they agree to flirt with the strangers. But they couldn't immediately become sober. Or does the director want us to think they're drunk for the rest of the opera? If so, it's not obvious. Then there are the sudden fainting spells of both Fiordiligi and Dorabella. Is this a family trait? Not convincing. The disguises themselves are not good. Both men add long hair and a moustache—not enough to fool the girls unless they have a vision problem, unless they're also drunk in Act I. Guglielmo rails against women in front of Despina. Wouldn't she wonder why, or would she figure out the ruse? The worst atrocity occurs at the end. Don Alfonso falls—apparently dead. Did he have a heart attack? Did Guglielmo in his anger poison him? Has the farce—or satire—turned into a murder mystery?

I'm really sorry for these inconsistencies, for this is musically an excellent *Così*. The Vienna Philharmonic plays brilliantly under Christoph Eschenbach. Apart from a little sharpness of Ferrando in 'Un aura amorosa', the singing of all six principals is of the highest order. Martina Jankova and Gerald Finley are especially fine as Despina and Don Alfonso. The performance is even more complete than usual; it contains an aria for Ferrando and a duet for the fiancés I've never heard before.

The booklet contains an essay by the director, but it sheds no light on the ending. Otherwise, there are timings and not much else. A good musical *Così* with several dramatic problems.

SININGER

## OFFENBACH: *La Belle Helène*

Jennifer Larmore (Helene), Jun-Sang Han (Paris), Peter Galliard (Menelas), Viktor Rud (Agamemnon), Rebecca Jo Loeb (Oreste); Hamburg Opera/ Gerrit Priessnitz

CMajor 731004—118 minutes

*La Belle Helène* is one of Offenbach's most

famous comic operettas. It was a sensation at its Paris premiere in 1864, which was quickly followed by productions in Vienna, Berlin, London, and New York. It followed Offenbach's 1858 success *Orphee aux Enfers*, using Greek mythological characters to spoof middle-class values. The libretto by Henri Meilhac and Ludovic Halevy includes suggestive dialog, some scandalous scenes, many humorous "bon mots", and outrageous puns. The plot concerns the events leading up to Paris and Helen of Troy's escape from her husband Menelas and the start of the Trojan wars. This is all played for comedy. Offenbach's music is a pleasure from beginning to end, with hummable melodies that you can't forget.

This 2014 Hamburg production is enjoyable and very good, but don't expect any Greek togas. Although it takes some getting used to, the action takes place on a modern cruise ship, has lots of cruise ship stage business (including a pool party) and is interestingly staged. Considering this is a farce, the change of the setting isn't too harmful, and the director uses the cruise ship theme effectively. This proves how durable and timeless the story and operetta are. Everything is overplayed, the costumes are outrageous, and nothing is taken seriously.

Musically, everything is in good hands. Jennifer Larmore is superb as a rather mature Helene. Her singing is beautiful and she knows how to play this character with perfect comic timing. This is worth seeing for her performance alone. Jun-Sang Han's Paris—acting and singing—is also very good, though he looks uncomfortable in his purposely silly blond wig. Everyone else's singing and acting is very good, and they are experienced farceurs. The chorus, dancers, and orchestra perform well, and the sound and picture quality are excellent.

There are other videos available. I've seen a Laurent Pelly 2000 production on Kultur 2916 from Chatelet starring Felicity Lott and conducted by Marc Minkowski. That is purportedly the "critical edition" (eight minutes longer) though I didn't notice much difference with the livelier Hamburg performance. The action takes place on a trendy French beach with Helene as a bored jet-setter.

I am most familiar with LP and CD performances. There is a 1952 Paris recording conducted by Rene Leibowitz that has been on several labels including Urania, Everest (LP), and most recently Preiser (20026, M/A 2004). It is idiomatic, but the sound is quite dim and

often distorted. The 1985 EMI 47167 (now Warner) with Jesse Norman has very good singing and excellent sound but misses some of the fun. A 1960 Sadler Wells highlights recording in English is very good. Originally on an Angel LP, it was last seen on Classics for Pleasure.

FISCH

## RAMEAU: *Les Indes Galantes*

Amel Brahim-Djelloul (Hebe, Fatime, Phani), Benoit Arnould (Belona, Alvar), Eugenie Warnier (Roxane), Olivera Topalovic (Amour, Zima), Judith van Wanrou (Emilie, Atalide), Vittorio Prato (Osman), Anders Dahlin (Valere, Tacmas, Carlos, Damon), Nathan Berg (Huascar), Thjomis Dolie (Adario), Bordeaux Opera Chorus, Les Talens Lyriques/ Christophe Rousset

Alpha 718—175 minutes

It continues to puzzle me that the likes of William Christie and Christophe Rousset—masters of the musical dimensions of French Baroque opera, and trail-blazing champions of the idiom in performance—should associate themselves with stage directors who not only do not understand or sympathize with Baroque theatrical style, but are fanatically opposed to it.

Jean-Philippe Rameau's wonderful opera-ballet *Les Indes Galantes* has had a quite solid history of audio recordings, including one by Christie himself. Christie went on to join in a staged production, captured on video in 2002 (Opus Arte 923, 2DVD, 245 minutes: M/A 2006). His collaborators were the "progressive" stage director Andrei Serban and the choreographer Bianca Li. While they retained Baroque visual elements, their goal was to turn everything into campy humor and "updating" gags, distorting some of the characters and weakening the points of the stories told.

Now comes Rousset, in a production taped in performance in February 2014. Using a "Toulouse version" of 1740, which compresses and alters some of the score, Rousset has joined with stage director and choreographer Laura Scozzi to create "what the composer would have done had he lived in our era and if the libretto had been written today". On that eternally slippery-slope argument is based this video realization that almost (if not quite) makes me want to go back to the Christie video.

Let us recall that this opera is a polytych, its four acts united by the prologue's argument. In the prologue the deity Hebe finds that her happy world of love amid unspoiled

nature is disrupted by Bellona, the goddess of war, who tempts men to commit to the *gloire* that comes only from war and conquest. Each act is then a story of how European intrusion or conquest can be reconciled with love, in four different settings, each in some part of “the Indies”, a comprehensive term for exotic places outside Europe. Thus: *Le Turc Genereux* (The Generous Turk) set in Ottoman Turkey; *Les Incas du Perou* (The Incas of Peru) set in the Andes; *Les Fleurs* (The Flowers) set in Persia; and *Les Sauvages* (The Savages) set in North America.

Less interested in Baroque-style entertaining, Scozzi has sought to impose “contemporary parallels” on the four episodes. In the first, the Turk is an immigrant smuggler on the Mediterranean coast, and the ending is turned on its head. In the second, the Inca priest is a drug dealer using the cover of the Shining Path, dressed in undershirt and covered in tattoos. In the third, the Persians are all haters and demeanors of women; and the original romantic redemption is cut in this version. In the fourth, the American forests are being threatened by ultra-modern developers and cheap materialism that only the “indians” can turn back.

Nor is such “updating” all one must deal with here. Much of the prologue, depicting joyous love in nature, involves a troupe of 11 dancers, male and female, who cavort about in the absolutely altogether—lots of bouncing things and shapely fannies. Is this artsy pornography, or just director vulgarity? Advice to parents: do not watch this video until the kids have been put to bed.

In addition, Scozzi has contrived to add to things a trio of clownish female dancers who gambol purposelessly through all four acts, clumsily stealing dances along the way. They actually make you yearn for the nudies to return. And return they do, to frolic their way through the final chaconne. The last touch suggests that the real goal of freely loving is the bitten apple and maternity. For the curtain calls, by the way, these dancers all wore bathrobes.

This craze for making “old” works “relevant for modern audiences” always baffles me. If you are going to “update” the libretto, why not “update” the score with completely new (and contemporary) music as well? Say, loud rock or sub-literate rap. Shouldn’t the “updating” be consistent?

Oh yes, there is music here. It often gets lost in all the visual shufflings. But it is, in fact,

delivered quite beautifully. Of the nine singers more than half of them sing two or three or even four roles in all. One member of this cast, bass Berg, was also in Christie’s video production: he is a mean-sounding Huascar whatever the setting. The other singers are mostly young and are fine examples of the new generation of France’s Baroque singers. Dahlin is a splendid (and handsome) specimen of the French high tenor. Among the women, Brahim-Djelloul stands out: delicately beautiful, and with a strikingly clear and lovely high soprano voice. I hope to hear a lot more of her.

There is an unusually extensive booklet, with notes and *apologiae* by Rousset and Scozzi. There is even a two-page spread of the cavorting nudies, in case you want to keep the memories alive.

In all, Scozzi must be deemed beyond redemption, while Rousset should at least be ashamed for trusting her. And this Rameau opera still awaits a video production that fully respects the composer’s theatrical idiom.

BARKER

## **RODRIGO:** *Concierto de Aranjuez;* *Rodrigo at 90*

Pepe Romero, g; ASMF/ Neville Marriner  
Euroarts 2061118—96 minutes

This is a re-release of a VHS production from 1992. Joaquin Rodrigo’s life spanned the 20th Century—his dates are 1901-1999. Even though the documentary is titled “Rodrigo at 90”, and he shows the weight of his years, he would still live another 7 years.

Rodrigo was an active and prolific composer, but one of his works became so famous it has overshadowed all else: *Concierto de Aranjuez*, for guitar and orchestra. The melody of the second movement is heard daily on bells in the city of Aranjuez; and, rather than driving all mad, seems to be a point of real pride and affection.

This release includes two films. *Shadows and Light—Rodrigo at 90* is a loving, and often moving production. It’s a nice balance between his life and his artistry—with many excerpts from his works, not just the *Aranjuez*, but other guitar works, works for violin, for piano, choral works, and orchestral pieces. We also see lots of his family, especially with his long marriage to Victoria Kamhi. “Vicky” was not just his wife, she was his eyes—he was blind from the age of 3. Seeing the aging couple show such obvious love, such a profound bond, is quite moving. Seeing him interact with his children and his grandchildren, and

with his long-time friend Pepe Romero, Rodrigo emerges as a figure who is funny and fun-loving, yet also wise.

This was also the first time that Rodrigo revealed the story behind that Adagio from the *Aranjuez*. When Victoria was delivering their first child, she had difficulty and almost died—and the baby was stillborn. That famous melody was Rodrigo's prayer that she and the baby be saved. And the final harmonics represent the baby's soul ascending into heaven.

The second film is a concert of Pepe Romero and the ASMF with Neville Marriner performing the *Aranjuez*. This is as close to a definitive performance as one can find. Rodrigo's *Concierto Andaluz* was written for the Romero family, the *Concierto Madrigal* was written for Pepe and his brother Angel, and the *Concierto para una Fiesta* for Pepe. This performance has always been at the top of recommended ones.

The director spends more time on shots of landscapes, art, and architecture than on the musicians themselves. I recognize that DVD performances of purely instrumental concerts can be difficult to make interesting visually, but I'd have dearly loved to see Romero's hands performing this seminal work. But it's good to have this even with those distractions, and anyone who loves this music, guitarist or not, should have this.

KEATON

## ROSSINI: *Aureliano in Palmira*

Jessica Pratt (Zenobia), Lina Belkina (Arsace), Raffaella Lupinacci (Publia), Michael Spyres (Aureliano); Rossini Festival, Pesaro/ Will Crutchfield—ArtHaus 109073 [2DVD] 201 minutes

Rossini wrote *Aureliano in Palmira* when he was only 21, shortly after the effective *Tancredi*. When it was not a success, he recycled some of the music—most important the overture—three years later when he wrote the ever-popular *Barber of Seville*. Thus the overture to *Aureliano* is the same as the one to *Barber*, and the opening prayer of the chorus is a variation of Almaviva's opening serenade to Rosina. Some of the tunes in the overture turn up later in the opera. Besides this familiar music, *Aureliano* contains several arias and ensembles that display Rossini's melodic gifts and his ability to write fiendishly difficult music. So, whatever reasons it didn't catch on at first, this revival—in a critical edition by Will Crutchfield, who also conducts—is a welcome addition to the Rossini canon and to the Rossini-lover's collection.

The production, from the 2014 Rossini Opera Festival in Pesaro, confirms my growing opinion that this festival is doing some of the best opera productions in Europe. The director, film director Mario Martone, has staged the work in its original time period with no weird symbolism or political overtones. The viewer may wonder at first about the presence of the harpsichord on stage, but the booklet explains that anomaly very well: Martone wanted to build a walkway between the audience and stage, so there simply was no room in the pit for the harpsichord. The performers act as if it isn't there. The Roman Empire setting is enhanced by excellent costumes; the Act II scene where Arsace meets a group of shepherds even employs a small herd of well-behaved goats. No symbolism—just live goats.

Of course, none of this would matter if the cast did not include three singers who can do justice to the long and difficult roles of Aureliano, the Roman emperor; Zenobia, the Asian queen for whom the emperor has an unrequited love; and Arbace, another ruler who loves and is loved by Zenobia. The three singers are outstanding.

The American tenor Michael Spyres sings the title role, another of Rossini's killer roles for tenor—or should it be tenor-baritone? In several places, Aureliano's vocal line descends into baritone territory, only to be followed in a few measures by the high-flying tessitura typical of Rossini's writing. Spyres simply makes it all sound easy. In the bonus track, Will Crutchfield correctly names Spyres as "one of the greatest Rossini tenors of all time". This is at least the third recording I've reviewed where Spyres sings bel canto music as well as anyone I've ever heard. In this country, he has sung none of these roles with a major company. [But our Editor has heard him in St Louis.] Wake up, American impresarios!

Jessica Pratt, who was recently compared to Joan Sutherland, sings the coloratura fireworks of the role of Zenobia with ease, but she can just as effectively spin out the long melodic lines that bring Bellini to mind. Indeed, some of the duets between Zenobia and Arbace seem forerunners of Norma and Adalgisa. Ms Pratt gives us a regal portrayal of this impressive character along with some of the finest singing to be heard anywhere. Like Mr Spyres, she has sung little in the US, but a recent *Opera News* article and an engagement in Washington may change that.

Her lover Arbace, now a pants role, was originally sung by a castrato. The mezzo Lina

Belkina fully equals Ms Pratt and Mr Spyles in her bel canto ability, as well as her believable portrayal of the young hero. All three singers sing these challenging arias and ensembles as if they were simple vocal exercises.

Included is an excellent 14-minute bonus with comments by Crutchfield, Martone, and some of the singers. The booklet offers good background information, a synopsis, and timings. This is simply an excellent performance of a rare opera.

SININGER

## ROSSINI: *Il Signor Bruschino*

Maria Aleida (Sofia), Roberto de Candia (Bruschino), Carlo Lepore (Gaudenzio), David Alegret (Florville), Andrea Vincenzo Bonsignore (Filiber-to); Rossini Festival Pesaro/ Daniele Rustioni  
Opus Arte 1109—96 minutes

This production of Rossini's early one-act comedy comes from the 2012 Rossini Festival in Pesaro. It was directed by Teatro Sotterraneo (Underground Theatre), an experimental theatre group from Florence that was working in opera for the first time. The group devised a rather wild concept for the production: the setting is a theme park called Rossiniland, where various Rossini operas are performed in the open with tourists walking in, around, and through the performances. For example, during the Sofia-Gaudenzio duet about the joys of marriage, a young couple watching is inspired to begin their own love-making on a nearby couch. A couple with a baby stroller watches an earlier duet between Sofia and Florville. Lots of clever modern touches are added. At one point Bruschino pulls out a cell phone, and Gaudenzio sings his opening aria riding on a Segway. All this would be ridiculous if the opera had a serious story to tell, but the basic plot is so full of farcical foolishness that the added comedy seems to fit right in. The purpose of this opera is not to be philosophical, but to entertain the audience and sing Rossini's music. This production—crazy as it is—does both quite well.

Musically, there are no problems. This early work is full of the wit and melody one finds in later Rossini comedies, without the extreme ornamentation common in his later works. There are tuneful arias aplenty and besides the duets mentioned above, a great trio for tenor, bass, and baritone. The cast has no weak links. Both buffo characters—Carlo Lepore (Gaudenzio) and Roberto de Candia (Bruschino) are totally at home in their roles, both singing with great buffo agility and seem-

ing to have a good time in their parts. Lepore even shows his mastery of riding the Segway. The young Maria Aleida shows great coloratura technique and spectacular high notes as Sofia, and David Alegret displays a fine light Rossini tenor and good acting as Florville, the character who sets the whole plot in motion. The lesser characters are all fine. The orchestra, from the famous overture on, plays very well under Daniele Rustioni.

The booklet offers some good background information on the opera and the production as well as a decent synopsis. There's also a 20-minute extra on the production in rehearsal.

SININGER

## SMETANA: *Ma Vlast*

Czech Philharmonic/ Jiri Belohlavek  
EuroArts 2072758

*Ma Vlast* (My Country) is one of the absolute masterpieces of symphonic music. I'd be willing to submit it as the greatest work ever written by a second-rank composer. Whoa, simmer down there, pardner! I didn't say "second rate". What I mean is a composer, highly gifted, but just not of the Bach-Beethoven-Brahms-Mozart-Wagner-Schubert rank.

A performance of all six tone poems in *Ma Vlast* usually opens the Prague Spring Festival in May each year. I've heard broadcasts, and I have the searing Kubelik recording from the first post-Communist Era festival of 1990 (May/June 1991), but I've never seen a performance until this DVD showed up. The full Czech Philharmonic spread across the stage in the more than slightly imposing neo-classical grandeur of Smetana Hall is a visual treat. (The cellist with the Mohawk haircut added a certain post-modern color.)

Belohlavek has conducted this piece a few times, so no surprises in the interpretation, and that's just fine. Smetana wrote it all into the score, which the orchestra certainly knows inside and out. This orchestra is one of the world's finest ensembles (so many superlatives here—I'll have to really ration them in later reviews), and we hear them at their full strength: six harps for the introduction to *Vysehrad*, eight or nine horns, extra woodwinds, and a very full string section, all contributing threads to the vast 90-minute tapestry of *Ma Vlast* (and playing their hearts out).

Belohlavek makes sure *Vysehrad* is a capsule summary of the whole piece, leading to the tragic collapse in its final pages. *Vltava* (The Moldau) needs no gimmicks from the podium, and it gets none here. The central

section of *Sarka* is expansive, yearning, and lyrical, as it should be, and few orchestras could resist turning the closing massacre into a mad scramble. But the Czech Phil does resist, making the ending that much more cataclysmic. *From Bohemia's Meadows and Forests* is my favorite of the six tone poems, a mix of bucolic serenity and a vigorous peasant dance tinged with foreshadowing of tragedy to come. With their heavy emphasis on brass, *Tabor* and *Blanik* could become clangorous and strident, but not here. Belohlavek deftly guides the steady transition from defiance to defeat and resignation, then to eventual triumph. The audience goes wild at the end (no polite rain-on-wet-leaves applause). Who wouldn't?

Fortunately, the recorded sound is excellent—nearly SACD quality and neatly balanced from the firm, boom-free bass to the shriek of the piccolo shooting the rapids in *Vltava*. The picture quality is also impressive, proof that the standard DVD can get pretty far into Blu-ray's territory. One element of the video particularly appreciated is the lack of punch-quick jumping from one camera to another. Some video directors seem to think concerts need to be made exciting by holding no shot longer than 12 seconds. Tomas Simerda here actual trusts the music and does not undercut its dignity!

Just when I start to think I'm becoming the Jaded Critic (or at least the ill-tempered one), a program like this comes along, and once again I'm the kid with the new record he can't stop playing.

HANSEN

## TCHAIKOVSKY: *Swan Lake*

Natalia Osipova (Odette, Odile), Matthew Golding (Siegfried), Gary Avis (Rothbart); Royal Opera House/ Boris Gruzin

Opus Arte 7174 [Blu-Ray] 133 minutes

The Royal Ballet first danced *Swan Lake* in 1934, and it has remained a mainstay of the company's repertory. The present production, by Anthony Dowell, dates back to 1987 and draws on the 1895 choreography of Petipa and Ivanov (talk about tradition!). Many great dancers (including Dowell himself) have come and gone through it, and new stars have kept it reasonably fresh. In this case, the star is the spectacular young ballerina Natalia Osipova, whom audiences adore. (Even the critics like her.) She's an extraordinary technician, ripping off the notorious fouetté turns in Act 3 with ease and moving so lightly, in general, that you

can easily believe her a swan. When Matthew Golding, her tall, strapping prince, lifts her against a dark background, you would think she was actually floating on air, especially when she's in Odette's white costume. Golding doesn't quite have the poise of some of his predecessors (you can see the more elegant Dowell on a 1982 *Swan Lake* video issued by Kultur), but he's handsome and athletic, and the audience loves him. Ryoichi Hirano is a striking Benno and Gary Avis a suitably malevolent Rothbart. The corps de ballet is in showy costumes for the "national" dances, and the bevy of swans look much like they would have a century ago. Dowell commissioned a new Act 1 waltz, but it brings back Petipa's maypole and stools. The score is played (very well, and in superb sound) pretty much complete (something you can't always expect—the American Ballet Theater, for example, really hacks it to pieces). The notable omissions are the Act 3 'Pas de Six' and the Act 4 'Dance of the Young Swans'. Anyone who wants a picturesque, traditional *Swan Lake* to live with need look no further.

LUCANO

## VERDI: *Otello*

Placido Domingo (Othello), Barbara Frittoli (Desdemona), Leo Nucci (Iago); La Scala/ Riccardo Muti—Arthaus 109103 [Blu-Ray] 140 minutes

Filmed on December 7, 2001, at the opening of the Scala season, this is a very traditional *Otello*. Director Graham Vick has chosen sets and costumes so traditional Verdi himself wouldn't have been surprised to see them. Act 1 gets off to a really thrilling start (it must have been even more impressive in the theater) with masses of people on stage and realistic lightning and thunder in the background. Acts 2 and 3 are much plainer, though they might be in the places specified; and Desdemona's vast bedroom in Act 4 has only a low, apparently hard platform for her to sleep on. The singers wear richly decorated, shimmering costumes; and there's no silly business to distract us from the music.

As always, I wish Domingo had a bit more metal in his voice for 'Esultate', but it's hard to complain when he sings everything else in such rich, beautiful tones and with intense involvement in the drama. Nucci is less malleable of voice, and he tends to shout; but he's a good actor and a believable Iago. Frittoli has a few exquisite moments, but she looks distant and bemused much of the time—you don't really warm to her. Muti's conducting is both



exciting and inflexible. There are times when he keeps the singers on too short a leash. When, for example, Domingo sings “Ora e per sempre addio”, I’m more aware of note values than of words: quarter-dotted 8th-16th-quarter-quarter-8th-rest, etc. It doesn’t sound like a natural way to speak—or sing. The English horn at the start of Act 4 is just as strait-jacketed: precise notes, no expression in them.

Of course, you can still expect plenty of excitement with Muti. He whips up powerful climaxes, keeps the big ensembles loud, clear, and propulsive, and sometimes hogs the spotlight—“Emila, Addio” should be Desdemona’s moment, not his. For the most part, he supports rather than overwhelms his singers, and he makes the Scala pit band sound like a great orchestra.

The DVD competition is pretty formidable, and though there’s much to like about this performance (which was already issued in 2003, by TDK), I prefer many others. Among them are Domingo and Te Kanawa in London (Kultur), Domingo and Fleming at the Met (DG), Vickers and Scotto also at the Met (Sony), and Vickers and Freni with Karajan (DG). It doesn’t help Arthaus that its packaging is terrible: no booklet, no cast list, no track list.

LUCANO

## VERDI: *La Traviata*

Venera Gimadieva (Violetta), Michael Fabiano (Alfredo), Tassis Christoyannis (Germont); Glyndebourne Festival/ Mark Elder

Opus Arte 1171—132 minutes

This *Traviata* from the 2014 Glyndebourne Festival comes close to a traditional production, or at least as close to traditional as we are to encounter these days. The setting is apparently the present, but the action is the same as Verdi and Piave intended. A few questionable touches remain. Why is Annina almost omnipresent, as in Violetta’s Act I scena and the departure of the elder Germont in Act II? Would Alfredo and the Baron have a duel in the present day? Yet it is mentioned in Germont’s letter to Violetta. When Alfredo returns at the end, why do he and Violetta not embrace immediately? It also seems that Alfredo reacts too kindly to his father’s presence in Act II; wouldn’t common sense tell him that his father’s sudden appearance caused Violetta’s departure? Then there is the unremitting dark lighting, plus the Act II stage left wall that looks like a huge blue mattress.

But these are relatively minor points in a production that is generally faithful to the

libretto and musically excellent. It is also as complete as one is likely to hear. The often-cut cabalettas for Alfredo and Germont are included, as is a usually-cut part of the Act IV duet beginning ‘Morir, grand Dio, si giovane’. Even better, in Violetta’s ascending phrases in the gambling scene, the conductor does not allow the ritards that so often mar Verdi’s brilliant ensemble. A good dramatic touch comes in Act II, when Germont offers Violetta money for her sacrifice, and she angrily throws it at him.

Best of all is the work of the three principals. Venera Gimadieva, a soprano unknown to me, will probably not remain unknown for long. A beautiful young woman, she succeeds in nearly all of Violetta’s difficult music. Her Act I coloratura is not absolutely perfect, but it is close enough; and her musical and dramatic portrayal from Act II on is excellent. Surely we will hear her soon in this country. American tenor Michael Fabiano looks and acts a perfect Alfredo. While his voice is not the most beautiful around, it is a good strong voice, and he sings with great musicianship and taste. Both Fabiano and Ginadieva produce some exquisite soft singing. The baritone Tassis Christoyannis acts well and has total command of Germont’s music.

The London Philharmonic plays well, as one would expect, and the chorus and minor characters live up to the Glyndebourne tradition of excellence. The booklet contains interesting essays and a synopsis, and there are two short video segments about the opera.

SININGER

## WAGNER: *Tannhäuser*

Torsten Kerl (Tannhäuser), Camilla Nylund (Elsa), Michella Breedt (Venus), Markus Eiche (Wolfram), Kwangchul Youn (Hermann); Bayreuth/ Axel Kober

Opus Arte 7171 [2Blu-Ray] 252 minutes

We hear no music at all for the first 17 minutes. Workers of some sort, dressed in tattered shirts with numbers on them, apparently prepare food and alcohol and pour it all into vats. Finally the overture begins and plays out against projections of biological processes we’d rather not see. The Venusburg scene begins with a screen caption: “Laichzeit” (spawning time). When we see Venus, she is pregnant (the baby will come later); and as she duets with Tannhäuser, giant sperm writhe at the front of the stage.

The act ends (or maybe the second one begins) with another music-less 10 minutes, though this time portentous, irrelevant words

(source unknown) are intoned by an unseen speaker. The Shepherd is drunk when we meet him in Act 2, and the pilgrims and Landgraf Hermann's companions manhandle him, like they're all rowdy teenagers. Venus is there—she never disappears, though she walks off in a sulk when Tannhäuser sings with Elisabeth. Later in the act, Elisabeth starts mutilating herself, and she has blood all over her arms and clothing when she rises to Tannhäuser's defense.

The Act 3 pilgrims are dressed like clowns. Wolfram addresses his evening-star song to Venus herself, and she reacts childishly—but everyone (except the Landgraf) has been behaving petulantly and morosely all evening. As is so often the case with these preposterous modern European opera productions, the lines delivered by the characters have absolutely no connection to anything they are doing. I almost felt the director (Sebastian Baumgarten) merely gave a bunch of names to some young, pretentious, inexperienced drama students with undeveloped frontal lobes and no capacity for self-criticism and told them to come up with a story—any story—and he'd just graft the music onto it.

It's ugly and ridiculous, and it's astonishing that the Bayreuth audience actually applauds. Perhaps (or so I would like to think) they just kept their eyes shut and then cheered for the performers, who are fairly good. Kerl is a tireless, ringing Tannhäuser whose voice easily slices through the ensemble. Youn is a rich, resonant Hermann, the only character here allowed to maintain some dignity. Eiche's Wolfram is in the best German lyric tradition. Breedt's Venus is on the tough side. Both her voice and her manner need more seductive warmth. Best by far is Nylund's Elisabeth, who deserves a better production. She looks beautiful, even saintly; and she brings fresh, shining tone to everything she does. The supporting singers are just fine, especially Katja Stuber's Shepherd (turned into a major character here), though I would have liked more honed tone from Lothar Odinius's Walther. The Dresden version of the opera is played, so he gets his song in Act 2, but doesn't do justice to it. Kober is a capable conductor, and the orchestra plays wonderfully.

It's a waste of talent: this grotesque, sickening production should be left to rest in peace. A synopsis is supplied but no track listing, which makes the whole enterprise even less enticing.

LUCANO

**W**ALTON: *Orb & Sceptre; Violin Concerto; Belshazzar's Feast*  
Kyung-Wha Chung, v; Thomas Allen, bar; Philharmonia Orchestra/ Andre Previn  
Arthaus 109133 [Blu-ray] 86 minutes

The "Complete Reissue of Every Televised Concert Ever" series continues with this particularly welcome addition, a concert in Royal Festival Hall from 1982 celebrating Walton's 80th birthday with the composer in attendance, sitting in the Royal Box. The high point is a searing performance of the Violin Concerto, with a young Kyung-Wha Chung playing with an intensity few violinists, even of the top rank, can match. Performing for the composer must be either terribly nerve-wracking or immensely inspiring—maybe both. If it is, only the inspiration came through in the performance.

Thomas Allen seems born to sing the solo part in *Belshazzar's Feast*, with razor-sharp, pin-point diction and true gravitas. The orchestra and chorus come off less well, but I think that's owing to a rather thin-sounding audio track rather than their actual performance. The long ovation at the end, both for the performers and a teary-eyed Walton, was well deserved. The composer died the next year; I wonder if he suspected this might be the last time he heard his music in concert?

The stereo sound is quite clean and closely miked in the concerto, more diffuse in *Belshazzar*. The 4:3 ratio video is softer and less crisp than the Czech Philharmonic/Neumann program (above), so again, the Blu-ray format's high resolution is a bit superfluous here. But with a program like this, who's complaining?

HANSEN

### The Newest Music 2—from page 234

There is usually enough rhythm to find a pulse—it was written to be danced to. Celano's singing, recorded by Berio in Palermo in the summer of 1968, isn't harmonically tonal in any classical sense; bending and diving pitches inflect his words. The folk songs he sings are work songs, love songs, and lullabies. The combination of the rough recording with the crisp, clear instrumentals—along with the combination of Sicilian folk singing and the modernist composer—yield a striking sound that is potent and memorable.

ADAMS

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Diabelli Var, with other composers (Vincenzi, p) Brill 94836, N/D: Becker  
Diabelli Var; Bagatelles, op 126 (Vizi) Anima 1406, M/J: Haskins  
Fidelio (Modl/Horenstein) Walh 352, S/O: arc, Parsons  
Missa Solemnis (Haitink) BR 900130, N/D: Greenf  
Missa Solemnis (Rilling) Hans 98053, M/J: Althouse  
PC 1,2,3,5 (Gould) IDIS 6697+8, N/D: arc, Wright  
PC 1+2 (Schwizgebel) Apart 98, M/J: Hansen  
PC 3+5 (Eschenbach SACD) Penta 5186201, S/O: Wright  
PC 4, varied cadenzas (Lowenthal) LP 1008, M/A: Althouse  
PC 5; Choral Fantasy (Andsnes) Sony 5886, M/J: Hansen  
PCs, all; VCPC (Kodama/Nagano) Berl 597, M/J: Hansen  
P Son 5,6,7,21,22,23 (Jumppanen) Ond 1268, S/O: Kang  
P Son 8,14,23,26 (Dieppa) Scruf 67658, J/F: Kang  
P Sons, 8 (Kolesnitchenko, Mursky) Telos 189,190+4, M/A: Kang  
P Son 8, 14, 23; Var (Mulligan) CAG 110, J/F: Becker  
P Son 8+23; Var (Scherbakov) 2P 1039190, N/D: Kang  
P Son 14+29 (Bax) Sign 397, J/F: Van Sant  
P Son 16-20 (Pollini) DG 4794325, M/J: Kang  
P Son 28 (Beridze) NY 11122014, S/O: Becker  
P Son 29-32 (Badura-Skoda) Genui 14331, J/F: Kang  
P Son 29 (Chauzu) Call 9416, J/F: Becker  
P Son 29 (Geniusas) Piano 75, M/J: Kang  
P Son 29+30 (Rubinova) Telos 193, M/J: Kang  
P Son 30-32 (Koroliov) Tact 208, S/O: Becker  
P Son 32 (Schimppf) Oehms 1820, J/A: see BRAHMS  
P Sons, all (Pollini) DG 4794120, J/A: Kang  
P Sons, all (Zhao) Clav 1304, M/J: Kang  
Qt 1-6 (Alcan Qt) ATMA 2491, M/J: Chakwin  
Qt 1-6 (Arianna Qt) Cent 3378, S/O: Pagel  
Qt 1+14 (Cremona Qt SACD) Audit 92683, N/D: Pagel  
Qt 4, 10, 13 (Elias Qt) WHL 73, B/D: Pagel  
Qt 7-11 (Cypress Qt) Avie 2318, M/A: Althouse  
Qts 7-11 (Alcan Qt) ATMA 2492, J/A: Althouse  
Qt 13 (Brentano Qt) Aeon 1438, M/J: Pagel  
Sym 1-4 (Shui) Orchi 45, S/O: Hecht  
Sym 2+8 (Gardiner) SDG 721, M/A: Althouse  
Sym 3, arr PQT (Shorr+) Met 2008, M/J: French  
Sym 6+8 (Blunier SACD) MDG 9371883, N/D: Chakwin  
Sym 6 (Tennstedt) LPO 85, N/D: Chakwin  
Sym 9 (Furtwangler 1954 SACD) Audit 92641, M/J: arc, Althouse  
Syms, all (Philharmonia/Karajan) Warnr 33735, J/F: arc, Chakwin  
Trios 1+6 (Swiss Trio) Audit 97692, J/A: Althouse  
Trios 1+4 (TrioVanBeethoven) Gram 98995, J/F: Althouse  
Trios 2+4; Kakadu (Ex Aequo) Genui 15344, J/A: Pagel  
VC (Gatto) ZigZ 354, M/J: French  
VC; VCPC (Oistrakh/Cluytens SACD) Praga 350082, M/J: Althouse  
V Son 9+10 (Irnberger SACD) Gram 99050, M/A: Fine

- BELLINI:** Norma (Callas 1952) Myto 308, S/O: arc, Liff  
Songs (Martinelli) Tact 800004, M/A: Fisch  
La Straniera (Gruberova) Night 715603, J/A: Parsons
- BELLOWS:** Saxophone Pieces (Oviedo) MSR 1478, M/A: Hanudel
- BENATZKY:** Axel an der Himmelstur (Vienna Radio 1958) Walh 27, M/A: arc, Fisch
- BENDA:** Sonatas & Songs (Broukova, Keglerova) Sup 4184, N/D: Loewen
- BERARDI:** Violin Sinfonias (Longo) Tact 630201, J/F: Loewen
- BERG:** Lyric Suite; other arrangements (Kovacic) Tocc 247, M/A: O Connor
- BERGSMÄ:** Voice of the Coelacanth; Tangents (Evenson+) Cent 3371, J/A: Gimbel
- BERIO:** Sinfonia; Calmo (Lintu SACD) Ond 1227, M/A: Gimbel
- BERLIN:** Sinfonias (Norwegian Baroque) Simax 1331, M/A: Loewen
- BERLIOZ:** Damnation of Faust (Ozawa) Penta 5186212, J/A: Hecht  
Harold in Italy; Rob Roy Overture (Davis, A SACD) Chan 5155, N/D: French  
Harold in Italy; Cleopatra (Gergiev SACD) LSO 760, J/A: Alth
- King Lear; R&J scene; Cleopatra (Bolton) SOB 8, N/D: French  
Sym Fantastique (Albrecht, organ SACD) Oehms 692, M/A: Delcamp  
Sym Fantastique; Waverley Overture (Gergiev SACD) LSO 757, J/F: Hecht  
Sym Fantastique (Luisi) PHR 101, M/J: Hecht  
Sym Fantastique (Ozawa) Penta 5186211, J/A: Hecht  
Sym Fantastique (Rechsteiner, org) Gallo 1416, M/J: Delcamp
- BERNSTEIN:** On the Waterfront (Stoloff) Intra 7141, J/A: Fisch  
Piano Pieces (Dossin) Naxos 559756, J/A: Wright
- BERNSTEIN, CH:** Solo Violin & Cello (Korniszewski & Andrianov) Cent 3362, M/A: Moore
- BIBER:** Mystery Sonatas (ArsAntiqua Austria) Arcan 381, M/J: Brewer
- BIELAWA:** Lay of the Love & Death+ (Blumberg) Innov 915, N/D: Gimbel
- BIRD:** Oriental Miscellany: Airs of Hindustan (Chapman, hpsi) Sign 415, N/D: Lehman, B
- BIRTWISTLE:** Gawain (Royal Opera/Howarth) NMC 200, J/A: Sull
- BIZET:** Carmen (Horne/Bernstein) Penta 5186216, J/A: Luciano  
Roma; Petite Suite; Patrie (Tingaud) Naxos 573344, J/A: French
- BLAKE:** Cello Pieces (Kloekner) Genui 15346, J/A: Moore
- BLANK:** Reflecting Black (Lively/Rophe) Aeon 1542, J/A: new, Adams
- BLOCH:** Schelomo; Jewish Poems (Bailey) Stein 30049, M/J: Moore  
Schelomo; Nigun; Jewish Life (Gabetta) Sony 6217, J/A: Moore  
Solo Cello Suites (Wilson) Alb 1534, M/J: Moore  
Violin Sonata 1+ (Patuzzi) Brill 95015, J/A: Magil
- BLOMDAHL:** Sym 2 (Dorati) Dorat 215, M/J: see PETERSSON
- BLOW:** Ode on the Death of Purcell (Bowman & Blaze) DivA 25114, J/F: Brewer
- BOCCHERINI:** Cello Concerto & Quintets (Ceccato) ZigZ 360, N/D: Moore  
Flute Qts (Ittzes) Hung 32695, N/D: Gorman
- Stg Qns, op 29 (Virtuosi della Rotunda) Brill 94961, S/O: Pagel
- BOCK:** Fiddler on the Roof (Morbisch Festival) Oehms 437, M/A: vid, Fisch
- BOGDANOVIC:** World Music for Young Guitarists (Alvarez) Contr 201403, S/O: Keaton
- BONONCINI:** Chamber Cantatas (Ens Aurora) Tact 660003, M/A: see SCARLATTI, A  
Polifemo (Alsen 1944) Walh 381, J/F: arc, Parsons
- BORGSTROM:** Violin Pieces (Batstrand) Simax 1237, S/O: Magil
- BOROWSKY:** PC; Bassoon C; Chergui (Voyles) Wergo 6412, M/J: Gimbel
- BORUP-JORGENSEN:** Carambolage+ (Ars Nova Copenhagen) DaCap 8226576, S/O: new, Lamper
- BOSSI:** Piano 4-Hands (Borganti & Giurato) Tact 862706, S/O: Harr
- BOTTESINI:** Duet; Qn; Capriccio (Turin Theatre Qn) Chan 10867, N/D: Moore
- BOULEZ:** Dialogues (Tamminga & Bosgraf) Brill 94842, N/D: Haskins
- BOYKAN:** Piano Pieces (Berman, D) Bridg 9434, J/F: Lehman
- BOZZA:** Bassoon Pieces (Pollard) Mark 51281, J/A: Foss
- BRAHMS:** Choral Pieces (Cappella Amsterdam) HM 902160, M/A: Althouse  
Clar Qn+ (Ottensamer) Merc 4811409, J/A: Hanudel  
Clar Qn (Schatzberger) Linn 278, S/O: Hanudel  
Clar Sonatas (Collins) Chan 10844, M/J: Hanudel  
Clarinet Sonatas (Coppola) HM 902187, S/O: Hanudel  
Clar Sonatas (Luxen) Cent 3373, N/D: see WEBER  
Clar Sons & Trio (Radev) Gega 370, J/F: Hanudel  
Clar Sonatas & Trio (Severe) Mirar 250, J/F: Hanudel  
Clarinet Sonatas (Yehuda) BlueG 363, S/O: Hanudel  
Handel Var; Fantasies, op 116 (Gulyak) Piano 85, N/D: Becker  
Handel Var (Schnurr) MDG 6040172, N/D: Becker  
Motets (Swedish Radio Choir SACD) Chanl 35814, M/J: Althouse  
Pag Var (Agranovich) Cent 3367, J/A: Kang  
PCs (Barto) Capr 5210, M/A: Althouse  
P Qt 1 (Hope, Neubauer, Finckel, Han) DG 22906, S/O: Wright  
P Pieces, op 76 (Russo) Orlan 10, J/A: Wright  
P Pieces, opp 116-119 (Halevy) Romeo 7312, J/A: Becker  
P Pieces, opp 117-119+ (Shaham, O) Canar 15, N/D: Becker  
P Pieces, opp 117-119 (Vetter) Hans 98048, J/A: Wright  
P Pieces, op 119 (Schimpf) Oehms 1820, J/A: Wright  
P Son 1 (Geniusas) Piano 75, M/J: see BEETHOVEN  
P Son 2; waltzes (Douglas) Chan 10833, M/J: Becker  
P Son 3 (Golovko) BlueG 365, N/D: Kang  
Quartets, all (Berlin Philharmonia Qt) Thor 2623, N/D: Alth  
Serenade as Nonet (Bridgehampton Festival) BCMF 2014, N/D: Althouse  
Serenades; Overtures (Bongartz; Fruhbeck) Brill 95073, N/D: Althouse  
Serenades (Chailly) Decca 4786775, J/A: Althouse  
Sextets (Concertgebouw Soloists SACD) Bayer 100370, S/O: Althouse  
Sextets (Sine Nomine Qt) Clav 1410, S/O: Althouse  
Songs (Hensel, bar) Oehms 883, J/F: Moore, R  
Songs 5 (Maltman) Hyp 33125, J/F: Moore, R  
Songs (Murray) Linn 443, J/A: Heisel

- Songs (Stensvold) LAWO 1079, S/O: Lucano  
Sym 1+3 (Axelrod) Tela 34659, J/F: Hansen  
Sym 2 (Bohm) Test 1499, M/J: Althouse  
Sym 2; Overtures (Fischer SACD) Chantl 33514,  
M/J: Althouse  
Sym 3+4 (Gergiev SACD) LSO 737, J/F: Althouse  
Syms, all (Wand) Prof 14046, M/A: Althouse  
Trios (Talweg Trio) Pavan 7566, M/A: Althouse  
Trios (Tetzlaff, Tetzlaff, Vogt) Ond 1271, N/D: Wright  
Variations, op 21 (Carr) Clav 1416, S/O: see SCHU-  
MANN
- Viola Sons (Bashmet) Melya 2187, J/F: Fine  
Viola Sonatas (Moog) Genui 14545, J/F: Fine  
Viola Sonatas (Westphal) Bridg 9442, J/A: Althouse  
VC; VCC (Schumanns) Berl 595, N/D: Althouse  
V Son 3 (Piekutowska) Dux 1128, M/J: Magil  
V Son 3 (Wolf) Farao 108085, M/J: Magil  
V Sons (Barati) Brill 94824, M/A: Magil  
V Sons (Sussman) Telos 174, M/A: Magil  
Vocal Quartets (N German Figural Choir SACD)  
MDG 9471867, N/D: Althouse
- BRAUNFELS:** Glass Mountain; Sym Var; Sinfonia  
Brevis (Wildner) Dutt 7316, J/A: O Connor  
Verkündigung (Bavarian Radio) BR 900311, M/A:  
Parsons
- BRAY:** At the Speed of Stillness (Elder) NMC 202,  
J/A: new, Adams
- BRESCIANELLO:** Tisbe (Gusto Barocco) CPO  
777806, M/A: Parsons
- BRESNICK:** Prayers Remain Forever Stark 221,  
M/J: new, Adams
- BRIAN:** Sym 5,10,27 (Brabbins SACD) Dutt 7314,  
J/A: O Connor  
Sym 6,29,31 (Walker) Naxos 573408, S/O: O Con-  
nor  
Tigers (Friend) Test 1496, J/A: O Connor
- BRITEN:** Birthday Hansel; Gloriana Dances; Harp S  
(Routley) TallP 226, J/F: Moore,R  
Les Illuminations; Bridge Var; Serenade (Spence,  
Owen) Linn 226, J/A: Althouse  
Lachrimae (Werff) Guild 7414, S/O: see  
SHOSTAKOVICH  
PC; Nocturne (Roe) Decca 4788189, J/A: Hansen  
Rape of Lucretia (Hickox) Chan 24151, J/F: Parsons  
Songs (Tritschler) WHL 71, N/D: Moore,R
- BROWN,S:** Solo Cello Suites (Addario-Berry) SJB  
1362, J/F: Moore
- BRUCH:** Scottish Fantasy; VC 3 (Liebeck) Hyp  
68050, J/F: Vroon
- BRUCKNER:** Male Choruses (Bruckner Men s Chor-  
us) Gram 98997, J/F: Althouse  
Sym 00 (Young SACD) Oehms 686, J/F: Hecht  
Sym 2,5,7,8 (Rosbaud) Andro 9034, M/A: arc, Chak-  
win  
Sym 3, earliest version (Ballot) Gram 99044, J/F:  
Hecht  
Sym 3 (Skrowaczewski) LPO 84, J/A: Vroon  
Sym 4 (Honeck SACD) Ref 713, M/J: French  
Sym 4 (Paita) Lodia 805, N/D: Vroon  
Sym 5 (Tintner) Test 1502, J/A: arc, Chakwin  
Sym 6+7 (Jansons) RCO 14005, J/A: Althouse  
Sym 6 (Young SACD) Oehms 687, M/J: Althouse  
Sym 7 (Hindemith) Hans 94222, J/F: Vroon  
Sym 7 (Young SACD) Oehms 688, S/O: Althouse  
Sym 8 (Ballot SACD) Gram 99054, M/J: Hecht  
Symphonies 1-9 (Janowski) Penta 5186520, J/A:  
Vroon
- BRUHNS:** Organ Pieces (Duwensee SACD) MDG  
9061878, N/D: Hamilton
- BRUMEL:** Mass; Motets (Brabant Ens) Hyp 68065,  
M/A: Brewer
- BRUN:** PC; Variations; Divert (Nemer/Adriano) Guild  
7409, M/A: O Connor
- BRUNI:** Piano Pieces (Composer) Anima 1403, J/F:  
Estep
- BRUSA:** Sym 1; Merlin (Rustioni) Naxos 573437,  
S/O: Gimbel
- BUKVICH:** Wondrous Love Var (Wilson) Alb 1534,  
M/J: see BLOCH
- BURCK:** Passions (Vienna Vocal Consort) Klang  
1403, J/A: Loewen
- BURTNER:** Music for Percussion (Fang) Cent 3330,  
S/O: new, Lamper
- BURTON:** Sym 2 (Keene) Bridg 9436, M/A: Estep
- BUSONI:** Fantasia Contrappuntistica+ (Kwiatkowski)  
Dux 934, M/A: Becker  
Transcriptions III (Slotchiver, p) Cent 3396, J/A:  
Estep  
V Son 2 (Dauenhauer) Thor 2621, N/D: Magil
- BUXTEHUDE:** Keyboard pieces (Guglielmi) CPO  
777930, J/A: Gatens  
Membra Jesu Nostrri (Schmidt) MSR 1530, M/J:  
Loewen  
Sonatas with Cornett (Concert Brise) Acce 24291,  
J/F: Kilp
- BYRD:** Mass for 5 voices; Motets (Herreweghe) Phi  
14, M/A: Gatens  
Mass for 5; Motets (Vienna Vocal Consort) Klang  
1401, N/D: Gatens  
Masses (Westminster Cathedral) Hyp 68038, M/A:  
Chakwin
- CACIOPPO:** Ritournello (Composer+) Navon 5956,  
S/O: new, Adams
- CAGE:** Aria; Ryoanji; Flower (Isherwood SACD) BIS  
2149, N/D: Haskins  
Child of Tree; One 4 (Gray) Mode 272, M/A: Haskins  
Constructions; Qt; Trio (Third Coast Percussion)  
Mode 243, M/A: Haskins  
Ear for ear++ (Cage Ens Hamburg) Telos 179, M/A:  
Haskins  
One7; Four6 (Liebner) Wergo 6797, M/A: Haskins  
Piano & Percussion (Simonacci; Ars Ludi Ens) Brill  
94745, J/F: Haskins  
Sonatas & Interludes (Boyd) Navon 5984, M/A:  
Haskins  
Variations V (Cunningham Dance) Mode 258, M/A:  
vid, Haskins
- CALACE:** Mandolin & Guitar Pieces (Zigiotti & Mer-  
lante) Tact 860301, J/F: Keaton
- CALDARA:** Trio Son (L Aura Soave) Tact 670390,  
J/F: Moore
- CALVERT:** Rhapsody on a Riff+ (Marshall, g) Ravel  
7907, N/D: Keaton
- CAMBINI:** String Quintets (Serenissima) ConBr  
21591, N/D: French
- CANAL:** V Son (Chillemme) Mague 111184, S/O: see  
RAVEL
- CAPUANA:** Requiem (Alarcon) Ricer 353, M/J:  
Gatens
- CARISSIMI:** Dives Malus (Complezzo Barocco) Newt  
8802151, M/A: Moore,C  
Jephte (Nuova Musica SACD) HM 807588, J/F: see  
CHARPENTIER
- CARR:** Songs & P Pieces (Petrus & Tayake) MSR  
1539, J/A: Heisel
- CARRICK:** Cycles of Evolution (Carrick) NewW  
80759, J/A: Gimbel
- CARTER:** Night Fantasies (Huebner) NewF 159,  
S/O: see SCHUMANN
- CARULLI:** Guitar pieces (Jappelli) Brill 94917, M/A:  
Keaton
- CASELLA:** Cello Concerto (Chiesa) Sony 3873, M/J:  
Moore
- CASTELNUOVO-TED:** 2-Guitar Pieces (Pace, Poli-  
Capelli) Brill 94833, J/F: Keaton

- Evangelion (Marangoni, p) Naxos 573316, M/A: Vroon
- GC 1 (Yepes SACD) Penta 5186202, S/O: Keaton
- Piano pieces (Gialdino) Brill 94811, S/O: Estep
- VCs (Yang) Naxos 573135, J/A: Hansen
- CASTIGLIONI:** La Buranella; Altisonsnza (Noseda) Chan 10858, N/D: new, Adams
- CASTILLO:** Guitar Pieces (Fantoni) Naxos 573365, J/A: Keaton
- CAVALIERI:** Reppresentatione Anima & Corpo (Jacobs) HM 902200, S/O: Moore, C
- CAVALLINI:** Clarinet Concertos+ (Porgo) CPO 777948, N/D: Hanudel
- CAVAZZONI:** Keyboard Pieces (Falcone) Brill 95007, N/D: see ANTICO
- CEELY:** So Far (Various) Vivac 8805, M/J: new, Adams
- CERVETTI:** Concertino; Exits (McDonald) Navon 6001, S/O: new, Adams
- CHAMBONNIERES:** Hpsi Pieces I (Flint) Plect 21501, S/O: Lehman, B
- CHAMINADE:** Piano Pieces (Blanchard SACD) MDG 9041871, N/D: Harr
- Piano Pieces (Polk) Stein 30037, J/F: Harr
- CHAPI:** Qts (Latin American Qt) SonoL 92185, M/J: Moore
- CHARKE:** Tundra Songs (Kronos Qt) Centr 21015, S/O: Gimbel
- CHARPENTIER:** Abraham s Sacrifice; Peter s Denial (Nuova Musica SACD) HM 807588, J/F: Brewer
- CHARPENTIER:** Mass, Assumpta; Virgin Mary Canticles (Savali SACD) AliaV 9905, M/A: Loewen
- CHAUSSON:** Concert (Kolly d Alba) Apart 102, J/A: see FRANCK
- Trio (Trio Solisti) Bridg 9440, M/A: see RAVEL
- CHERUBINI:** Elisa (Tucci, Raimondi, Florence 1960) Myto 322, N/D: arc, Liff
- CHESKY:** VC 3; Wiener Psalm (Segal) Chesk 371, N/D: Estep
- CHIAYU:** Urban Sketches; Journey to the West (Various) Naxos 559713, N/D: Estep
- CHILCOTT:** St John Passion (Wells Cathedral) Sign 412, S/O: Moore, R
- CHIN:** 3 Concertos (Chung) DG 4810971, N/D: new, Adams
- CHING:** Midsummer Night s Dream (Opera Memphis) Alb 1507, J/F: new, Adams
- CHOPIN:** Ballades; P Pieces (Austbo) Simax 1347, N/D: Kang
- Ballades; Barcarolle (Bianconi) LDV 14, M/A: Kang
- Cello Pieces (Bertrand) HM 902199, M/J: Moore
- Cello Sonata (Capps, Primakov) LP 1022, S/O: see RACHMANINOFF
- Cello Sonata; Trio (Moser) Hans 93321, J/F: Moore
- Chopin Project (Ott) Merc 22767, J/A: Becker
- Etudes, op 10 (Stanhope) TallP 230, M/J: Kang
- Mazurkas, all (Fialkowska) ATMA 2682, J/F: Kang
- Mazurkas (Primakov) LP 1021, S/O: Vroon
- PC 1 (Slobodyanik) LP 1024, S/O: see TCHAIKOVSKY
- PC 2; Pieces (Friere) Decca 4785332, M/J: Vroon
- PCs; P+Orch (Marshvev) DACO 701, M/J: Vroon
- Piano Pieces (Rangell) Stein 30038, M/A: Kang
- P Pieces (Wang) Acous 12114, S/O: see LISZT
- P Pieces II (Wilde) Delph 34138, M/J: Sull
- P Son 3 (Gourari) ECM 17622, M/A: see PROKOFI-EFF
- P Son 3 (Muller) JBM 40665, J/A: Kang
- Preludes; Fantasy; Barcarolle (Antonlioli) Klang 1409, N/D: Kang
- Preludes (Fliter) Linn 475, M/A: Kang
- Preludes (Lefevre) Anal 9287, N/D: Kang
- Preludes (Tyson) ZigZ 347, M/A: Kang
- Scherzos+ (Moravec) Brill 95098, M/J: Sull
- Songs (Knapik) Mint 114, M/A: Page!
- Songs (Martinelli) Tact 800004, M/A: see BELLINI
- Waltzes+ (Lortie) Chan 10852, S/O: Becker
- Waltzes; AS+GP (Reuthe) Bella 312462, N/D: Kang
- CHRISTENSEN:** Recorder Pieces (Petersen) DaCap 8226543, J/A: new, Adams
- CIKKER:** Piano Pieces (Palovicova) Tocc 270, J/F: Harr
- CILEA:** Adriana (Olivero, Bruscantini 1963) Test 1501, M/J: arc, Liff
- CIRRI:** Organ Sonatas (Gabba) Brill 94951, N/D: Hamilton
- CLERAMBAULT:** Miserere (Poeme Harmonique) Alpha 957, M/A: Gatens
- COHEN:** Clarinet Pieces (Dukovski) Navon 5979, M/A: Hanudel
- COLINA:** Requinauts (requiem) (Levin) Fleur 58029, J/F: Estep
- COLLET:** Piano Pieces (Gallet) Mague 111198, S/O: Estep
- COLONNA:** Absalom (Les Nations) Tact 630102, S/O: Barker
- CONSTANT:** Turner; Brevissima; 103 Regards (Rothman) River 0, M/A: Estep
- CONTRERAS:** Silencio en Juarez+ (Ritenauer) Alb 1561, S/O: Lehman
- COOMAN:** Choral Pieces (Convivium Singers) Conv 23, M/A: Greenf
- In Beauty Walking; Sym of Light (Trevor) DivA 25117, M/A: new, Adams
- Organ Preludes & Fugues (Simmons) DivA 25127, J/A: 173, Delcamp
- COPLAND:** In The Beginning; Motets (Dunedin Consort) Linn 117, M/A: Greenf
- Sym 3 (Kalmar) Penta 5186481, J/A: Estep
- V Son (Schiff) MSR 1493, M/A: see ZEISL
- CORBETT:** Yael (Plum) BlueG 371, N/D: see ADLER, C
- CORELLI:** Recorder Sonatas, op 5:7-12 (Petri) OUR 6220610, N/D: Gorman
- CORP:** Cello Concerto (Neary) Dutt 7317, J/A: see HOWELLS
- COUPERIN:** Apotheoses & Sonatas (Gli Incogniti) HM 902193, J/F: Brewer
- Late Hpsi Pieces (Perl) M&A 1284, M/A: Haskins
- Lessons (Poeme Harmonique) Alpha 957, M/A: see CLERAMB
- Nations (Juilliard Baroque) Naxos 573347, S/O: Brewer
- CRAVEN:** Piano Sonatas (Dullea) Met 28544, J/F: new, Adams
- CRESSWELL:** PC; QtC (De Pledge/McKeich) Naxos 573199, S/O: new, Adams
- CROCKETT:** Blue Earth; VaC (Rose) BMOP 1042, N/D: Gimbel
- CROZIER:** With Blood, with Ink (Ft Worth Opera) Alb 1513, S/O: new, Adams
- CRUMB:** Voices from the Morning of the Earth (Free-man) Bridg 9445, N/D: Sull
- CRUMB, D:** Red Desert Triptych+ (Barone) Bridg 9450, S/O: Gimbel
- CUNNINGHAM:** Nyadina+ (Vronsky) Navon 5893, M/J: new, Lamper
- Paragonia (Vronsky, Winstin) Navon 5982, M/A: new, Adams
- CURRENT:** Airline Icarus (Composer) Naxos 660356, M/A: Parsons
- CZERNY:** Qts (Sheridan Ens) Capr 5234, S/O: French
- Variations for Piano & Orchestra (Tuck/Bonyngé) Naxos 573254, J/A: Wright



- DALL AQUILA:** Lute Pieces (Volta) Brill 94805, J/F: Crow
- DALLAPICCOLA:** Partita; Variations (Steffens) Capr 5214, J/F: Lehman  
Violin & Piano Pieces (Clementi & Fanfoni) Brill 94967, S/O: Gimbel
- DAMASE:** PC 2; FC; Symphonie (Yates) Dutt 7309, J/F: Lehman
- DAQUIN:** Noels (Boucher) ATMA 2703, N/D: Hamilton
- DAVID:** Le Desert Naive 5405, J/A: Locke
- DAVIES:** Black Pentecost; Stone Litany (Davies) Naxos 572359, J/F: Gimbel  
Caroline Mathilde (Davies) Naxos 572358, M/J: Estep  
Resurrection (Davies) Naxos 660359, J/F: Gimbel  
Trio (Gould Trio) Champ 90, S/O: see MACMILLAN
- DAVIS:** Eastern Westerner; High & Dizzy (Davis) CDC 26, S/O: Fisch
- DAVIS, O:** Flight+ (Peacock) Sign 411, J/A: Lehman
- DAVISON:** Choral Pieces (Wells Cathedral) Regen 452, N/D: 103, Hamilton
- DAWE:** Chamber Pieces FurAr 6810, S/O: new, Adams
- DEBUSSY:** Images; Preludes II (Hamelin) Hyp 67920, M/J: Kang  
Images 1 (Russo) Orlan 10, J/A: see BRAHMS  
Images; La Mer; Faune (Shui SACD) BIS 1837, J/F: Hecht  
La Mer (Boulez) Melya 2255, J/F: see STRAVINSKY  
Preludes I (Gallet) Mague 111192, J/A: Vroon  
Preludes, all (Ilic) Parat 108105, J/A: Kang  
Qt (Signum Qt) Capr 5239, S/O: Pagel  
Songs (Cury) Skarb 2152, J/A: Heisel  
Songs 3 (France, McGovern) Hyp 68016, J/F: Heisel
- DELALANDE:** Tenebrae (Karthauser) HM 902206, J/A: Brewer
- DELARUE:** Missa Conceptio Tua: Medieval & Ren Xmas (Chicago Schola Antiqua) Naxos 573260, N/D: Brewer
- DEMACHY:** Viol Pieces (Lischka) MusF 8016, J/F: Moore
- DEVIIENNE:** Flute Concertos (Gallois) Naxos 573230, N/D: Gorman  
Flute Concerto 2 (Renggli) Genui 15338, N/D: Gorman
- DIEPENBROCK:** Songs w Orch (Begemann) CPO 777836, M/A: Moore, R
- DIEUPART:** Hpsi Suites (Miguel-Jalotoa) Brill 95026, S/O: Lehman, B  
Suites (Martí, rec) Carpe 16303, J/F: Brewer
- DODERER:** Trios (Vilos trio) Capr 5220, J/F: Lehman
- DOHNANYI:** P Pieces 3 (Roscoe) Hyp 68033, J/A: Becker  
P Qns (Wallisch, Enso Qt) Naxos 570572, M/A: Vroon
- DONIZETTI:** Daughter of Regiment (Moffo RAI 1960) Waih 317, S/O: arc, Lucano  
Il Paria (Berdondini) Bong 2300, J/F: Parsons
- DOVE:** Song Cycles (Booth+) Naxos 573080, J/F: Moore, R
- DRUZECKY:** 3-Basset-hron Concerto (Neidich) BremR 1402, M/J: see MOZART
- DU MING-XIN:** VC (Nishizaki) MPolo 8225810, S/O: Estep
- DUBOIS:** Symphonies; Mass; P Qt (Niquet) ES 1018, J/A: Vroon
- DUDA:** Tuba Concerto (Hofmeir) Sony 4708, J/F: 212, Kilp
- DUFAY:** Masses, Homme Arme & Se le Face (Cantica Symphonica) Gloss 31997, M/A: Brewer
- DUKAS:** Piano Pieces (Chauzu) Call 1523, N/D: Harr
- Sym in C; Peri; Sorcerer s Apprentice (Tingaud) Naxos 573296, M/A: O Connor
- DUKE:** VC; Vson (Darvarova) Ulic 5990, M/A: Lehman
- DUPHLY:** Hpsi Pieces (Hamada) LiveN 7784, N/D: Lehman, B
- DURLET:** Chamber pieces (Izumi+) Brill 94481, M/A: Estep
- DUSSEK:** Piano Pieces (Paolini) Tocc 275, M/A: Becker
- DVORAK:** Alfred (Forster) ArcoD 140, N/D: Lucano  
CC (Fournier) Audit 95628, S/O: Vroon  
CC (Moser) Penta 5186488, N/D: Vroon  
Mass (Joost) Carus 83386, M/J: Althouse  
Qt 4,13,14 (Vogler Qt) CPO 777625, M/J: Vroon  
Qt 10+11 (Talich Qt) LDV 18, M/J: Pagel  
Requiem (Herreweghe) Phi 16, S/O: Althouse  
Requiem (Wit) Naxos 572874, M/A: Greenf  
Slavonic Rhapsodies (Brauner) ArcoD 171, M/J: Vroon  
Sym 1; Rhapsody (Chichon) Hans 93330, J/A: Vroon  
Sym 9 (Morlot) SSM 1006, S/O: Fisch  
Sym 9; American Suite (Ticciati SACD) Tudor 7194, J/A: French  
Syms, all; Legends (Serebrier) Warnr 13201, N/D: Althouse  
Trio 4 (Trio Artemis) Gallo 1409, J/F: Pitcher  
Trios 3+4 (Triple Forte) ATMA 2691, N/D: Wright  
VC, Romance, Sonata (Imberger SACD) Gram 99022, M/J: French  
VC (Spacek) Sup 4182, N/D: Vroon
- EICHNER:** Harp Concertos (Aichhorn) CPO 777835, J/F: Fisch
- EIGES:** Piano Pieces (Powell) Tocc 215, N/D: Estep
- EINAUDI:** Divenire (Petrenko) Merc 4811487, N/D: see HORNER  
Piano Pieces (Van Veen) Brill 94910, J/A: Estep
- EISLER:** Edition [10CD] Brill 9430, M/A: Moore
- EKANAYAKA:** Reinventions (Composer) Grand 693, N/D: Sull
- EL-KHOURY:** VC; Clar C; Horn C (Various) Naxos 572773, M/J: Sull
- ELGAR:** Apostles (Hickox) Chan 24149, J/F: Althouse  
Dream of Gerontius (Davis, A SACD) Chan 5140, M/A: Althouse  
Dream of Gerontius (Davis, C) Prof 12017, J/A: Parsons  
Dream of Gerontius (Svetlanov) Melya 2266, J/A: Parsons  
King Olaf; Banner of St George (Davis, A SACD) Chan 5149, J/A: Parsons  
Organ Transcriptions (Challenger) Regen 463, J/A: Delcamp  
Sea Pictures (Taylor, with organ) MSR 1532, N/D: see WAGNER  
Serenade; Intro & Allegro (Waley-Cohen) Sign 399, M/A: see VAUGHAN WILLIAMS  
Sym 1; Cockaigne (Oramo SACD) BIS 1939, J/F: Hecht  
Sym 1; Cockaigne (Petrenko) Onyx 4145, M/J: Hecht
- ELLING:** Songs (Kielland) LAWO 1072, J/A: Moore, R
- ELLIS:** Concert Music; Sept Threnody (Various) DivA 25119, M/A: Estep
- ENESCO:** Sym 1; Sym Conc (Mork/Lintu) Ond 1198, J/A: Estep  
V Son 1; Impressions d Enfance (Strauss) Naxos 572692, S/O: Magil
- ERNST:** Violin Pieces (Christian) CPO 777894, J/A: Magil
- ESENVALDS:** Choral Pieces (Trinity Cambridge) Hyp 68083, M/J: Greenf

- Liepaja Concerto (Lakstigala) Odrad 319, N/D: see VASKS
- ESPOSITO:** Violin Pieces (Andriani) Brill 95102, S/O: French
- EVJU:** PC (Peterson) Grand 689, N/D: Becker
- FAGERLUND:** VC; Ignite (Kuusisto/Lintu SACD) BIS 2093, S/O: Gimbél
- FAIROUZ:** Follow, Poet (LPR Ens) DG 22417, M/J: Gimbél
- FALLA:** Nights in the Gardens; Amor Brujo; 3-Cor (Rizzi) Mirar 219, M/J: Hecht
- FARKAS:** Music for strings (Liszt Chamber Orch) Tocc 184, J/F: Estep
- FARRENC:** P Qns (Bottesini Quintet) Brill 94815, M/A: Pagel
- FASCH:** Overtures (Les Amis de Philippe) CPO 777952, N/D: Barker  
Quartets & Concertos (Ensmble Marsyas SACD) Linn 467, J/F: Schwartz
- FAULKES:** Organ Pieces (Ferguson) Delph 34148, S/O: Delcamp
- FAURE:** Lydia s Vocalises (Attwood, tpt) Linn 488, J/F: 211, Kilp  
Nocturnes (Shuster) Fleur 58023, J/F: Harr  
Requiem; Messe basse (King s College/Cleobury) Kings 5, J/F: Althouse  
Trio (Horszowski Trio) Bridg 9441, M/A: Vroon  
Trio (Wanderer trio) HM 902192, M/A: Vroon  
V Son 1 (Little) Chan 10812, M/J: see LEKEU
- FELDER:** Second attention (Trio Artemis) Gallo 1409, J/F: see DVORAK
- FELDMAN:** Piano, Violin, Viola, Cello (Karis, Macomber+) Bridg 9446, S/O: Haskins
- FELDMAN, BM:** Soft Horizons; Qt 1 (Takahashi; Flux Qt) NewW 80765, J/A: Estep
- FESCA:** Trios 2+5 (Paian Trio) CPO 777862, M/J: Moore
- FESTING:** V Sons (Davids) Plect 21403, J/A: Magil
- FESTINGER:** Coming of Age; Dream Foretold (NY New Music Ens) Naxos 559399, N/D: new, Adams
- FIBICH:** Overtures & Ballet Music (Stilec) Naxos 573310, M/J: O Connor
- FIELD:** Sym 7 (Yates SACD) Dutt 7318, J/A: see ARNOLD
- FINE:** Sym; Diversions; Notturmo (Rose) BMOP 1041, J/A: Lehman
- FINK:** Cello Pieces (Stein) ColdB 39, J/F: Moore
- FINNISSY:** Mississippi Hornpipes (Morgan, v) Met 28545, M/A: new, Adams
- FINZI:** Chamber Pieces (Cologne Chamber Soloists SACD) MDG 9031894, N/D: O Connor
- FITZELL:** Magister Ludi (Lacroix) Centr 20414, M/A: new, Adams
- FLURY:** Qt 6+7; Suite for Strings (Vienna Qt) Gallo 1423, M/A: Moore
- FONTANA:** Sonatas (Concert Brise) Acce 24250, M/A: Kilp
- FORBES:** Tuba Pieces (Forbes) Sum 649, M/A: Kilp
- FOULDS:** St Joan Suite; Puppet Ballet Suite (Corp) Dutt 7311, J/F: O Connor
- FRANCAIX:** 2PC (Bard/Matiakh) Capr 5237, J/A: Vroon  
Wind Chamber Pieces (Polmear+) OboeC 2029, M/A: Schwartz
- FRANCES-HOAD:** Vocal Pieces (Various) Champ 57, M/J: Moore,R  
Flute Sonata (Heinzmann) Genui 14318, J/F: see JONGEN  
Piano Quintet (Del Ray Qt) Cent 3353, J/A: see GLAZOUNOV  
Songs (Delcour, Dune) Mague 111147, N/D: Heisel  
V Son (Kolly d Alba) Apart 102, J/A: Pagel
- V Son (Steinbacher SACD) Penta 5186470, J/F: see STRAUSS
- V Son (Piekutowska) Dux 1128, M/J: see BRAHMS
- FRANDSEN:** Requiem (Christensen SACD) Dacap 6220649, M/J: Greenf
- FREDERICK:** Flute Sonatas (Oleskiewicz) Hung 32698, N/D: Gorman
- FRESCOBALDI:** Keyboard pieces (Guglielmi) CPO 777930, J/A: see BUXTEHUDE
- FREY:** Extended Circular Musics (Mondrian Ens) MusSu 144, N/D: new, Adams  
More or Less Normal; 60 Pieces (Aperiodic) NewF 151, M/A: new, Lamper  
Pianist Alone (Lee) IHM 12, M/J: new, Lamper
- FUCHS:** Falling Man; Movie House (Williams) Naxos 559753, J/F: Estep  
Viola Sonata (Moog) Genui 14545, J/F: see BRAHMS
- FUERST:** Violin Sonatas (Wood) Alb 1530, M/J: new, Adams
- FUMAGALLI:** Organ Pieces (Re) Tact 830602, N/D: Hamilton
- GABRIELI, A:** Mass for San Marco+ (Cantori di San Marco) Tact 530701, J/A: Gatens
- GABRIELI:** Canzones (Concert Brise) Acce 24250, M/A: see FONTANA
- GADE:** Qt (Leipzig Qt) MDG 3071870, N/D: Pagel  
Sextet; Trio (Midtvest Ens) CPO 777164, N/D: Pagel
- GAL:** Viola Sonatas (Benedict) Melba 301145, J/F: Fine
- GALBRAITH:** Strange Travels (Carnegie-Mellon) Cent 3409, N/D: new, Adams
- GALLAGHER:** Sym 2; Quiet Reflections (Falletta) Naxos 559768, M/J: Estep
- GALUPPI:** Concertos (StilModerno) Brill 94648, N/D: Barker
- GAN-RU:** Shanghai Reminiscences (Yeh) Naxos 570609, M/J: Estep
- GARCIA:** Auschwitz; In Memoriam Earle Brown (Serebrier) Tocc 239, J/F: Estep
- GARDINER:** Songs (Oxenham) Regen 450, M/A: Moore,R
- GARTH:** Sonatas (Cooper; Avison Ens) DivA 25115, J/F: Haskins
- GAUBERT:** Flute Chamber Pieces (Lucas) Indes 59, J/F: Gorman
- GAWLICK:** Mass for the Human Race (Trinity Wall St) MusOm 605, M/A: Estep
- GEMINIANI:** Cello Sonatas (O Sullivan) Orchi 49, N/D: Moore
- GERMAN:** Violin Pieces (Long) Naxos 573407, N/D: O Connor
- GESUALDO:** Tenebrae Responses (Arte Musica) Brill 94804, J/F: Moore,C
- GHIZZOLO:** Madrigals II (Fantazyas) Brill 94834, M/J: Moore,C
- GHYS:** Television Canta 21104, M/A: new, Lamper
- GIANELLA:** Duos Concertants (Ortensi & Pasetti) Tact 770702, J/F: Craw
- GIBBONS:** Fantasias & Anthems (Phantasm) Linn 486, M/J: Craw
- GILLES:** Requiem (Sempe) Para 13, J/A: Barker
- GINASTERA:** Piano Pieces (Poizat) Piano 87, N/D: Becker
- GIROUX:** Music for winds (Univ N Texas Sym Band) Klav 11202, M/A: Kilp
- GIULIANI:** GC 1 (Yepes SACD) Penta 5186202, S/O: see CASTELNUOVO-TED
- GLASS:** Etudes (Namekawa) OMM 98, M/A: Haskins  
How Now; Orpheus Suite (Horvath) Grand 677, J/A: Haskins  
The Lost (Davies) OMM 97, J/F: Haskins  
Piano Pieces (Lisitsa) Decca 4788079, J/A: Haskins

- Sym 4 (Davies) OMM 96, J/F: Haskins  
 Sym 10 (Davies) OMM 101, N/D: Haskins  
 VC 2 (Kremer) DG 4794817, N/D: Haskins  
 V Son (Cortesi) Brill 94814, M/A: 204, Haskins  
**GLASS, L.:** Sym 3; Summer Life (Raiskin) CPO  
 777525, M/A: O Connor  
**GLAZOUNOV:** Qt 5 (Del Ray Qt) Cent 3353, J/A:  
 180, Pagel  
 Sax Qt (Various) Melya 2186, J/F: see GLINKA  
**GLINKA:** Trio Pathetique (Various) Melya 2186, J/F:  
 217, Hanudel  
**GNATTALI:** Guitar Pieces+ (Halasz) BIS 2086, J/A:  
 Keaton  
**GODARD:** Piano Pieces (Deljavan) Piano 72, M/A:  
 Harr  
**GODOWSKY:** Chopin Studies (Ilic) Parat 311205,  
 J/A: Kang  
 Chopin Studies (Stanhope) TallP 230, M/J: see  
 CHOPIN  
 Piano Pieces 12 (Scherbakov) MPolo 8225364, J/F:  
 Kang  
**GOETZ:** Piano Pieces (Keymer) CPO 777879, J/F:  
 Becker  
**GOLDMARK:** Quartets (Haydn Qt) Gram 99076,  
 N/D: Hecht  
**GOLOVIN:** Sym 4+11; Cello Concerto (Golovin) Tocc  
 264, S/O: Lehman  
**GOMOLKA:** Psalms (Audite Gentisi) Acco 2142, S/O:  
 Loewen  
**GORCZYCKI:** Mass, Rorate+ (The 16) Coro 16130,  
 S/O: Gatens  
**GORDON:** 27 (St Louis) Alb 1549, J/A: Parsons  
 Dystopia; Beet 7 rewrite (Robertson) Canta 21105,  
 J/A: Gimbel  
**GORECKI:** Sym 4 (Boreyko) None 549570, N/D:  
 Gimbel  
**GORINI:** Violin, Viola, Cello sonatas (Oddie+) Tact  
 910702, S/O: Moore  
**GORTON:** Orfordness (Kanga) Met 28550, J/A: new,  
 Lamper  
**GOULD:** Band Music (Allentown Band) Allen 20059,  
 M/A: Kilp  
**GOUNOD:** Requiem (Joost) Carus 83386, M/J: see  
 DVORAK  
 Syms (Nicollic) Tacet 214, N/D: Vroon  
**GOUVY:** P Sons, 4-hands (Naoumoff & Cheng)  
 Grand 676, M/A: Harr  
 Songs (Nam, Elwes) Tocc 269, J/F: Heisel  
 Works [3CD] Palaz 1014, J/F: Pitcher  
**GRAENER:** PC; Sinfonietta; Divertimento (Francis)  
 CPO 777697, J/A: O Connor  
**GRAF:** Quartets (Via Nova Qt) CPO 777865, N/D:  
 French  
**GRAUN:** Death of Jesus (Gropper) Oehms 1809,  
 M/J: Barker  
**GRAUPNER:** Concertos (Accademia Daniel) CPO  
 777645, S/O: Loewen  
 Trio Sonatas (Finnish Baroque Orchestra) Ond  
 1240, M/A: Loewen  
**GREENBAUM:** Nameless+ (Cygnus Ens) FurAr  
 6812, J/A: new, Adams  
**GREENE:** Overtures (Baroque Band) Ced 152, M/J:  
 Craw  
**GREENWOOD:** Inherent Vice (Zeigler) None 546900,  
 S/O: Fisch  
**GREGSON:** Dream Song+ (Tovey) Chan 10822, J/F:  
 Estep  
 Touch (Gregson) SonoL 92191, N/D: Moore  
**GRIEG:** Cello Sonata (Araujo) Acqua 424, M/J: see  
 SHOSTAKOVICH  
 Cello Pieces (Brantelid SACD) BIS 2120, S/O:  
 Moore  
 Cello Sonata & Pieces (Geringas) Prof 15005, S/O:  
 Moore  
 Lyric Pieces (Fialkowska) ATMA 2696, N/D: Vroon  
 PC (Kholodenko) HM 907629, S/O: see SAINT-  
 SAENS  
 PC (Peterson) Grand 689, N/D: see EVJU  
 PC; Sym (Schuch/Aadland SACD) Audit 92670,  
 M/A: Althouse  
 Qt (Amphion Qt) Nimb 6289, S/O: 177, Pagel  
 Qt (Leipzig Qt) MDG 3071870, N/D: see GADE  
 V Son 3 (Wolf) Farao 108085, M/J: see BRAHMS  
**GRIME:** Night Songs+ (Elder) NMC 199, M/A: new,  
 Adams  
**GRISWOLD:** Time Crystals (Griswold) Innov 908,  
 M/J: new, Lamper  
**GUBAIDULINA:** Guitar Pieces (Tanenbaum) Naxos  
 573379, N/D: Moore  
 Qts (Molinari Qt) ATMA 2689, M/J: Moore  
 Repentance; P Son; Sotto Voce (Various SACD) BIS  
 2056, J/F: Gimbel  
**GUERRERO:** Sacred Pieces (The 16) Coro 16128,  
 S/O: Barker  
**GUILLEMAIN:** Sonatas (Ensemble Barockin) RaumK  
 3304, S/O: Brewer  
**GUILMANT:** Organ Sonatas, all (Falcioni) Brill 94227,  
 N/D: Delcamp  
 Sym 2 (Conte) Goth 49293, M/A: Vroon  
**HAAS:** Qt 2 (Adamas Qt) Gram 99011, J/F: Pagel  
**HABER:** Chamber Pieces (Mivos Qt) Roven 10015,  
 S/O: Estep  
**HAHN:** Chamber Pieces with Winds (Ensemble Ini-  
 tium) Timp 1231, N/D: French  
**HAKIM:** Music (Hakim) Sign 389, J/F: Unger  
**HAMMOND:** Miniatures & Modulations (McHale)  
 Grand 702, J/A: Estep  
**HANCOCK:** Organ Pieces (Wilson) Raven 951, M/A:  
 Delcamp  
**HANDEL:** Allegro, Penseroso, Moderato (McCreesh)  
 Sign 392, N/D: Barker  
 Arias (Coote) Hyp 67979, J/F: Heisel  
 Concertos (Kehr, Faerber) Tux 1007, M/J: Craw  
 Faramondo (Gottingen Festival) Acce 26402, J/F:  
 Barker  
 Hpsi Suites 3 (Rowland) DivA 21225, S/O:  
 Lehman, B  
 Jephtha (The 16) Coro 16121, J/F: Barker  
 Joshua (Cummings) Acce 26403, J/A: Barker  
 Messiah (Christophers) Coro 16125, M/A: Gatens  
 Oboe Pieces (Loffler) Acce 24295, M/J: Schwartz  
 Program (Aulos Ens) Cent 3407, N/D: Barker  
 Recorder Sonatas (Wilkinson) DivA 25124, J/A:  
 Brewer  
 Tamerlano (Donath, Mazura/Leitner) Prof 11029,  
 N/D: Barker  
 Terpsichore; Ariodante ballets+ (Concert Royal) Cent  
 3033, J/A: Barker  
**HARBACH:** Night Soundings; Missouri; Gateway  
 (Angus) MSR 1519, J/F: new, Adams  
**HARBISON:** Great Gatsby Suite; Darkbloom (Miller)  
 Alb 1545, S/O: Gimbel  
**HARMAN:** After JSB-RS (Huang) Naxos 573303,  
 J/A: new, Adams  
**HARRIS, ROSS:** Sym 4; CC (Walker) Naxos 573044,  
 J/F: Estep  
**HARRISON:** Koro Sutru; Violin & Gamelan Suite  
 (Rose) BMOP 1037, J/F: Gimbel  
**HARVEY:** Concelebration; The Riot (New York New  
 Music Ens) Alb 1566, S/O: Gimbel  
**HASSEL:** Solo Percussion Commissions (Van Has-  
 sel) Sound 1063, N/D: new, Adams  
**HASSLER:** Organ Pieces (Rami) MDG 6141868,  
 N/D: Hamilton

- Sacred Pieces (Mainz Cathedral) Rond 6097, J/A: Loewen
- HATZIS:** Flute Concertos (Gallois) Naxos 573091, M/J: Gorman
- HAUER:** Piano Pieces (Schleiermacher) MDG 6131890, N/D: Haskins
- HAWLEY:** Shall We Gather at the River (Choral Arts) Goth 49281, N/D: Hamilton
- HAYDN:** Creation (Gruberova/Griffiths) Night 190094, S/O: Lucano  
Creation (Haitink) BR 900125, J/F: Althouse  
Flute duos (Petrucci) Brill 94620, N/D: Gorman  
F Sons (Guidetti) Dyn 7698, M/J: Gorman  
Flute Trios (Kuijken) Acce 24293, S/O: Vroon  
Horn Concertos (Klieser) Berl 647, N/D: Chakwin  
P Son 23,24,32,49 (Kozhukhin) Onyx 4118, J/F: Haskins  
P Sons (Cave) Aeon 1545, N/D: Becker  
P Sons & Concertos (McDermott) Bridg 9438, M/J: French
- Qts, op 20 (Doric Qt) Chan 10831, M/A: Chakwin  
Qts, op 50: 2,3,6 (Leipzig Qt) MDG 3071898, S/O: Vroon  
Qts, op 77:1+2; opp 42+103 (Leipzig Qt) MDG 3071860, J/F: Pagel  
Qts (Schneider Qt [15CD]) M&A 1281, M/J: arc, Chakwin  
7 Last Words (Oboe quartet) Camp 130199, M/A: Pagel  
Sym 45, 100, 101 (LSO/Dorati) Dorat 10, M/J: 174, Vroon  
Sym 57,67,68 (McGegan) PBP 8, M/J: Chakwin  
Trios 1, 12, 27 (Chausson Trio) Mirar 271, M/J: Pagel
- HAYDN, M:** Quintets (Salzburg Haydn Qn) CPO 777907, J/A: Chakwin  
Wind Concertos II (Salzburg Hofmusik) CPO 777538, M/A: Kilp
- HEINICHEN:** Masses (Dresden Chamber Choir) Carus 83272, N/D: Gatens
- HENZE:** VC 2; Vitalino (Skaerved) Naxos 573289, S/O: Gimbel
- HERBECK:** Mass in E minor (Schaller) Prof 15003, N/D: Althouse  
Dream City (Ohio Light Opera) Alb 1541, M/J: Fisch  
Orange Blossoms (Light Opera of NY) Alb 1535, M/J: Fisch
- HERTEL:** Sacred Pieces (NDR Choir) CPO 777732, M/A: Loewen  
Sterbende Heiland (Cologne Academy) CPO 777874, J/F: Loewen
- HETU:** Quartets (New Oxford Qt) Naxos 573395, M/A: Lehman
- HILDEGARD:** Antiphons (Hirundo Maris) Carpe 16304, M/A: Loewen
- HILL:** Qt 12-14 (Dominion Qt) Naxos 573267, M/J: Pagel  
Sym 4; Piano Concertinos (Nel/Bay) Bridg 9443, M/J: Becker
- HILLER, JA:** Cantatas; Stabat Mater (Handel s Company SACD) MDG 9021876, N/D: Greenf
- HINDEMITH:** CC; C Son (Poltera SACD) BIS 2077, M/A: see WALTON  
P Sons; Suite (Korevaar) MSR 1507, M/J: Haskins  
Qt 1+4 (Amar Qt) Naxos 572165, N/D: Pagel  
Viola Sonatas (Hosprova) Sup 4147, J/F: French  
Viola Sonatas (Sanzo) Brill 94782, J/F: French  
Viola Sonatas; Schwanendreyer (Tamestit/P Jarvi) Naive 5329, J/F: French  
V Son, C Son, T Sons (Melnikov+) HM 905271, M/J: Kilp
- HODDINOTT:** Songs (Booth+) Naxos 571360, M/A: Moore,R
- HODGE:** Aletheia; Dark Sea+ (Baker) NewW 80758, J/A: Sull
- HOFFER:** VC; PC; EngHnC  
(Oliveira,Hodgkinson,Stacy) Artek 62, S/O: Lehman
- HOFFMANN,ETA:** Sym; Overtures (Cologne Academy) CPO 777208, J/A: Althouse
- HOFFMEISTER:** P Sons (Tzinlikova) Grand 666, M/A: Becker
- HOFMANN, J:** Piano Pieces (Yasynsky) Grand 675, N/D: Haskins
- HOLBROOKE:** Clarinet Quintet+ (Plane) CPO 777731, J/A: Hanudel
- HOLLIGER:** Romancendres (Holliger) ECM 20847, J/F: see SCHUMANN
- HONEGGER:** Joan of Arc (Soustrot) Alpha 709, N/D: vid, Greenf  
King David, in German (Markowitsch) Rond 6088, M/J: Moore,R
- HORNER:** Pas de Deux (Petrenko) Merc 4811487, N/D: Vroon
- HOSOKAWA:** Chamber Pieces (Arditti Qt+) Wergo 16299, J/F: Estep
- HOSOKAWA:** Circulating Ocean; Woven dreams (Markl) Naxos 573276, J/F: Estep
- HOTTETERRE:** Chamber Music 2 (Camerata Koln) CPO 777867, S/O: Loewen  
Trio Sonatas (Les Elements) Brill 94761, J/F: Craw
- HOVE:** Florida: lute pieces (Marchese) Brill 94962, S/O: Keaton
- HOVHANESS:** Sax Concerto; Sym 48, Andromeda (Schwarz) Naxos 559755, J/A: Vroon
- HOWELLS:** CC; 2 Pieces (Neary) Dutt 7317, J/A: Moore
- HUME:** Music (Balestracci) Alpha 197, M/J: Craw
- HUMMEL:** Flute, Cello, Piano (Brunmayr-Tutz+) FB 1502793, N/D: Estep  
P Sonatas 2 (Pompa-Baldi) Cent 3411, N/D: Kang  
Septets (Cons Classicum) Orfeo 762141, J/F: Pagel  
Trios 7 (Deljavan+) Brill 94898, M/J: Pagel  
Trios (Gould Trio) Naxos 573098, M/A: Pagel
- HUMMEL, F:** Diabelli Var (Cholakian) TyArt 4043, M/J: Sull
- HURLSTONE:** Piano Pieces (Fujimura) Tocc 289, N/D: Estep
- HUYGEN:** Infinito Tux 5026, M/A: new, Adams  
Music Tux 5010+13, J/F: new, Lamper
- HYDE:** Flute Pieces (Bolliger) Cala 77019, N/D: Gorman
- IBERT:** Cavalier Errant; Amours de Jupiter (Mercier) Timp 1230, N/D: O Connor
- INCE:** Judgment of Midas (Composer) Alb 1562, N/D: new, Adams
- INDY:** Clarinet Trio (Buson Trio) Guild 7378, M/J: 183, Hanudel  
Trio 2 (Horszowski Trio) Bridg 9441, M/A: see FAURE  
Wallenstein; Suite Ancient Style (Gamba SACD) Chan 5157, N/D: O Connor
- IRNBERGER:** V Son (Irnberger SACD) Gram 98992, J/F: see STRAUSS
- ISBIN:** Lute Pieces (Skandalidis) Sabam 7, N/D: Keaton
- JABERI:** Piano Pieces (Composer) Grand 694, N/D: Sull
- JACKSON:** Airplane Cantata; choral pieces (BBC Singers) Sign 381, M/J: Moore,R
- JACOB:** Beneath Winter Light (Various) Navon 5985, J/A: new, Lamper  
Sym 1+3; Qt 2 (Spalding) Navon 5974, J/F: new, Lamper
- JADASSOHN:** Sym 1-4; Cavatinas (Griffiths) CPO 777607, S/O: O Connor

- JANACEK:** Piano Pieces (Jokubaviciute) CAG 112, M/A: Becker  
Qt 2 (Amphion Qt) Nimb 6289, S/O: see GRIEG  
Qts (Doric Qt) Chan 10848, S/O: Pagel  
Qts; Concertino (Prazak Qt SACD) Praga 250301, J/F: Pitcher  
Sinfonietta; Capriccio (Gardner SACD) Chan 5142, M/A: Hecht  
Slavonic Mass; Eternal Gospel (Netopil) Sup 4150, M/A: Greenf  
Taras Bulba; Danube; VC (Gardner SACD) Chan 5156, N/D: Hecht
- JANDALI:** Syrian Sym; Variations (Jandali) MJ 0, M/A: Estep
- JANITSCH:** Sonatas (Epoca Barocca) CPO 777910, J/A: Loewen
- JARRETT:** Creation (Jarrett) ECM 23013, S/O: Haskins
- JENKINS:** Fantasias, Pavanés, Airs (Spirit of Gambo) MusF 8019, M/J: Craw
- JENSEN:** From Sea to Sea: Canadian songs Centr 20815, N/D: new, Adams  
Piano Pieces (Eriksen) Tocc 232, N/D: Estep  
Wedding Music; Emmaus; Hieress of Montfo (Baleff) Genui 15347, J/A: Vroon
- JOLIVET:** Syms; Concertos (Various) Melya 2215, M/A: O Connor
- JONGEN:** Flute Sonata (Heinzmann) Genui 14318, J/F: 196, Gorman  
Pages Intimes; Tableaux Pittoresques (Haeck) MusWa 1575, J/A: Estep  
VC; Adagio; Fantasia (Graffin) Hyp 68005, M/J: Magil
- JOPLIN:** Rags (Nigro, cbn) Crys 848, J/F: Schwartz  
Treemonisha (Houston/Schuller) Penta 5186221, J/A: Sininger
- JOYCE-WALTER:** Immortal Diamond (Lande) Ravel 7900, J/A: new, Lamper
- JUON:** Sym in A; Danish fantasy (Escher) Sterl 1103, M/A: O Connor
- JUROWSKI:** Sym 5; Russian painters (Jurowski) CPO 777875, N/D: Estep
- KABALEVSKY:** Cello Con 2 (Elschenbroich) Onyx 4122, M/A: see PROK
- KAHN:** Violin Sonatas (Bushkova) Tocc 21, M/J: Magil
- KALKBRENNER:** P Sons (Gerosa) Dyn 7707, N/D: Wright  
Sextet; Septet; Fantasy (Linos Ens) CPO 777850, M/A: Keaton
- KALLSTENIUS:** Sinfoniettas (Beermann) CPO 777361, M/A: Estep
- KALLSTROM:** Flute Pieces 2 (Alvarez) Cent 3272, S/O: Gorman
- KANCHELI:** Ex Contrario (Kremer) DG 4794817, N/D: see GLASS  
Mourned by the Wind; Sym 4,5,6 (Bashmet/Kakhidze) Melya 2286, J/A: Gimbel  
Time & Again (Cortesi) Brill 94814, M/A: see GLASS
- KANNO:** Particles+ (Ogawa, p) BIS 2075, N/D: Sull
- KAPUSTIN:** Etudes & Sonatas (Kim) Piano 82, S/O: Harr  
Trios (Arbos Trio) Non-P 1405, J/F: Pitcher
- KARCHIN:** American Visions; Gods of Winter (Composer) Bridg 9437, S/O: new, Adams
- KARG-ELERT:** Flute Pieces (Roorda) Naxos 573269, M/J: Gorman
- KARPMAN:** Ask Your Mama Hughes poems (Brugger, Brown+) Avie 2346, N/D: Sull
- KASKA:** Chamber Pieces (LA Chamber Artists) Denou 1008, S/O: Gorman
- KAYE:** Chamber Pieces Ravel 7899, M/A: new, Lamper
- KEISER:** Pomona (Capella Orlandi Bremen) CPO 777659, M/A: Parsons  
St Mark Passion (Ens Jacques Moderne) Mirar 254, S/O: Althouse
- KERNIS:** 3 Flavors; 2 Movements (Miller) Naxos 559711, S/O: Gimbel
- KHACHATURIAN:** PC (Arghamanyan) Penta 5186510, M/A: Hansen  
Piano Pieces (Poghosyan) Grand 673, J/A: Estep
- KINSELLA:** Sym 5+10 (Various) Tocc 242, J/F: Estep
- KLUG:** Cold Commodities Innov 902, M/A: new, Lamper
- KODALY:** Sym; Con for Orch; Summer Evening (Kovacs) Hung 32723, M/A: Hecht
- KOECHLIN:** Viola Sonata (Atschba+) Gram 99040, J/F: O Connor
- KOPPEL:** Marimba Concertos (Bednarska SACD) DaCap 6220595, M/A: Estep
- KOPPEL,A:** Concertos (Christensen SACD) DaCap 6220633, N/D: Estep
- KORNGOLD:** Qt 2 (Adamas Qt) Gram 99011, J/F: see HAAS  
Robin Hood (Stromberg) Naxos 573369, N/D: Fisch  
VC; V Son (Barati) Brill 95006, J/A: Althouse
- KOSTER:** Suites (Kaell) Naxos 573330, J/A: Vroon
- KOWALSKI:** Songs (Holzmair) Bridg 9431, N/D: Moore,R
- KOZELUCH:** Piano Sonatas 1 (Kim) Brill 94770, J/A: Haskins
- KRAUS:** Overtures; Arias (Groop/Hakkinen) Naxos 572865, J/F: Fisch
- KRENEK:** Viola Sonatas (Benedict) Melba 301145, J/F: see GAL
- KRIEGER:** Urban Dreamings (Composer+) Mode 282, N/D: Moore
- KROGSETH:** Viking Concerto (Mirto) Brill 94955, N/D: see MIRTO
- KROMMER:** Clar Qns (De Graaf) Brill 95040, N/D: Hanudel
- KUHLAU:** P Qt 1+2 (Copenhagen P Qt SACD) Dacap 6220596, S/O: Wright  
V Sons (Astrand) DaCap 8226082, J/F: Magil
- KUHNAU:** Sacred Choral (Opella Musica) CPO 777868, M/J: Koob
- KUHNEL:** Sonatas (Voix Humaines) ATMA 2644, J/A: Loewen
- KURPINSKI:** Castle of Czorsztyn (Niedzialek) Dux 955, J/F: Parsons
- KUUSIJARVI:** Music (Composer) SibAc 1015, J/F: new, Lamper
- KUZMIN:** Sacred Songs (Serov) Naxos 573192, S/O: Greenf
- LACOUR:** Choir & Organ (Trinitatis Kantori) DaCap 8224725, J/A: Greenf
- LALO:** CC (Cook) MSR 1512, J/A: see SAINT-SAENS  
CC (Moser) Penta 5186488, N/D: see DVORAK
- LANCINO:** VC; Death of Virgil (Faust) Naxos 573204, J/F: new, Adams
- LANDI:** Arias (Il Festino) MusF 8021, S/O: Barker
- LANG:** Choral Pieces (Crane School) Delos 3426, J/F: Greenf  
Difficulty of Crossing a Field Canta 21107, N/D: new, Adams
- LANGGAARD:** Qt 1+5 (Nightingale Qt SACD) DaCap 6220577, M/A: Sull
- LANSKY:** Contemplating Weather+ (Adams) Bridg 9447, S/O: Gimbel  
Textures; Threads (Stoyanov) Bridg 9435, J/F: Gimbel
- LASSER:** PC (Dinnerstein) Sony 32452, M/A: see RAVEL

**LASSUS:** Cantiones Duarum Vocum (Armoniosoin-canto) Tact 531202, J/F: Barker  
Music IV (Odhecaton) MusW 1474, M/A: Brewer

**LAUFENBERG:** Kingdom of Heaven (Ens Dragma) Ramee 1402, M/A: Loewen

**LAWES:** Royal Consorts (Phantasm) Linn 470, N/D: Gatens

**LE BEAU:** Chamber Pieces (Niziol+ SACD) MDG 9031872, N/D: Moore

**LEBARON:** Crescent City (Lowenstein) Innov 878, M/J: new, Lamper

**LECLAIR:** 2-Violin Sonatas (Anima Concordia) Enzo 10022, J/F: Magil  
2-Violin Sonatas (Rosasolis Ens) MusF 8018, J/F: Magil

**LEGUIZAMON:** El Cuchi Bien Temperado (Marquez, g) ECM 22455, M/J: Keaton

**LEHAR:** Count of Luxembourg (Osnabruck) CPO 777788, M/J: Fisch  
Paganini (Schirmer) CPO 777699, S/O: Fisch  
Wo die Lerche Singt (Burkert) CPO 777816, J/F: Fisch

**LEIGHTON:** Crucifixus; Sacred Pieces (Trinity College Cambridge) Hyp 68039, S/O: Gatens

**LEKEU:** V Son (Little) Chan 10812, M/J: 200, Magil

**LEMELAND:** Marines d Ete; Suite des Ballades du Sol (Ferey) Skarb 1131, M/J: Estep

**LENTZ:** Sea of Ionia; Dorchester Tropes (Kallay,p) ColdB 922, M/J: new, Adams

**LEON:** Mass; Songs (Espinosa) Tocc 142, N/D: new, Adams

**LEPENDORF:** Shakuhachi & Guitar Alb 1556, N/D: new, Adams

**LEVY:** Under the Sun; Been There (Prism Sax Qt) Innov 890, J/F: new, Lamper

**LIATOSHINSKY:** Sym 1; Grazhyna (Kuchar) Naxos 555578, M/A: Estep  
Sym 2+3 (Kuchar) Naxos 555579, M/A: Estep  
Sym 4+5 (Kuchar) Naxos 555580, M/A: Estep

**LIEUWEN:** Chamber Pieces (Soli Ens) MSR 1581, S/O: Sull

**LIFCHITZ:** Rhythmic Soundscapes (McCormick Percussion) N/S 1049, M/A: new, Adams

**LILBURN:** Qt; Duo; Stg Trio (New Zealand Qt) Naxos 573079, J/A: Moore

**LINJAMA:** Birth of the Baptist (Soli Deo Gloria SACD) Alba 370, S/O: Lucano

**LINKOLA:** PC 1 (Lehto, Sigfridsson) Alba 364, J/F: see MATVEJEFF

**LISZT:** Ad Nos (Clebury) Kings 10, N/D: 184, Del-camp  
Bach transcriptions (Husson) Naxos 573390, N/D: Harr  
Dante; Petrarch Sonnets; Mephisto Waltz (Grante) M&A 1285, M/J: Becker  
Harmonies; P Pieces (Richter SACD) Praga 350081, J/A: Harr  
Hungaria (Swarowsky) Tux 1079, M/J: see SAINT-SAENS  
Meyerbeer transcriptions (Gallo) Naxos 573235, N/D: Haskins  
Opera Paraphrases; Petrarch Sonnets (Cappello) Tact 811290, N/D: Harr  
2-Piano Pieces (Genova & Dimitrov) CPO 777896, J/A: Harr  
P Son; Petrarch Sonnets; Dante Son (Hewitt) Hyp 68067, J/A: Becker  
Sonata & Sonnets (Reuthe) Bella 312462, N/D: see CHOPIN  
P Son (Wang) Acous 12114, S/O: Kang  
St Francis Legends; Annees II (Kempff) Penta 5186220, S/O: Vroon  
Songs 3 (Finley) Hyp 67956, J/A: Moore,R

Violin Pieces (Proniewicz) Naxos 573145, M/A: Moore  
Wagner Transcriptions (Dumont) Piano 73, M/A: Sull

**LIZÉE:** Bookburners+ (Masaki) Centr 20514, M/A: new, Adams

**LLOYD,R:** Choral Pieces (Bede Singers) Regen 455, N/D: 103, Hamilton

**LOCKLAIR:** Choral Pieces (Bel Canto Company+) MSR 1463, J/F: Estep

**LOEFFLER:** Villanelle du Diable; May Night; Divert (Wildner) Dutt 7313, J/F: O Connor

**LOEWE:** Piano Pieces 1 (Nicholson) Tocc 278, S/O: Althouse

**LOPEZ:** Peru Negro; Lord of the Air (Harth-Bedoya) HM 907628, N/D: Gimbel

**LOURIE:** Piano Pieces (Gunther) Cybel 16140, J/F: 206, Estep

**LUCIER:** Carbon Copies; Risonanza (Trio Nexus) Mode 281, N/D: Haskins

**LULLY:** Amadis (Talents Lyriques) Apart 94, M/A: Barker

**LUTOSLAWSKI:** Qt (Lutoslawski Qt) Dux 950, M/A: Moore  
Qt (Tippett Qt) Naxos 573164, J/F: see PANUFNIK  
Songs (Radziejewska) Dux 961, M/J: Heisel

**LUTZ:** Stabat Mater+ (Camerata) Dacap 8224724, S/O: Greenf

**LYNCH:** Hpsi Pieces (Karttunen) DivA 25120, M/J: Haskins

**LYSENKO:** Piano Pieces 1 (Greene) Tocc 287, S/O: Harr  
Violin Pieces (Soroka) Tocc 177, J/A: Vroon

**MACDONALD:** VPC (Duo Concertante) Marq 81463, N/D: Lehman

**MAČEK:** V Son; P Son (Filipec) Grand 681, M/A: Lehman

**MACHAUT:** Dart of Love (Orlando Consort) Hyp 68008, M/J: Barker

**MACMILLAN:** Clemency (Boston Lyric Opera) BIS 2129, M/A: Gimbel  
Trio 2 (Gould Trio) Champ 90, S/O: Moore

**MADER:** Organ Pieces (Benda) Cent 3361, M/A: Unger

**MADETOJA:** Piano Pieces (Somero) FC 9718, S/O: see MERIKANTO

**MAGNARD:** Chamber Pieces, all (Elysee Qt+) Timp 4228, M/A: Moore

**MAHLER:** Das Lied (Ludwig/Kleiber,C) VienS 7, M/A: arc, O Connor  
Songs (Laske, bar) Klang 1512, N/D: Moore,R  
Sym 2 (Dorati 1965) Dorat 213, M/J: 174, Vroon  
Sym 2 (Schwarz) Artek 61, S/O: Hecht  
Sym 2 (Temirkanov) Melya 2253, M/A: Hecht  
Sym 3+5 (Bavarian/Mehta) Farao 108087, J/A: Chakwin  
Sym 4 (Albrecht) Penta 5186487, S/O: Chakwin  
Sym 5 (Cologne/Saraste) Prof 14045, M/A: Vroon  
Sym 7 (Starek) ArcoD 112, J/F: Hecht  
Sym 9 (Stenz) Oehms 654, J/F: Chakwin  
Wayfarer Songs, arr Schoenberg (Royal Academy) Linn 481, N/D: 206, Moore,R

**MALIPIERO:** Everyday Fantasies; Concertos 1931 (La Vecchia) Naxos 573291, M/A: Hecht  
Sym of Heroes++ (Closel) Naxos 572766, N/D: O Connor

**MANDYCZEWSI:** Songs (Beck, Baader) Brill 94735, M/J: Heisel

**MANFREDINI:** Quartets (Delfico Qt) Brill 94786, J/F: Pitcher

**MANTYJARVI:** Choral pieces (Cor Cantiamo) Cent 3360, J/A: Greenf

**MARCELLO:** La Cetra Concertos (Sasso) Brill 94441, M/J: Craw

- MARSHALL:** Songs; Recorder Concerto (Gilchrist) Met 28552, J/A: Estep
- MARSHALL,P:** Through the Mist (Lexington Sym Chamber Players) Ravel 7901, S/O: new, Lamper
- MARTIN:** Zaubertrank (Patzak/Fricsay) Orfeo 890142, M/J: arc, Sininger
- MARTIN,M:** Jubilate Deo (Magdalen College Choir) OpArt 9030, S/O: Moore,R
- MARTINU:** Qt 3 (Doric Qt) Chan 10848, S/O: see JANACEK  
Rhapsody-Concerto (Hosprova) ArcoD 73, J/F: French  
Songs 3 (Wallingerova) Naxos 573387, N/D: Heisel  
Viola Concerto & Sonata (Rysanov SACD) BIS 2030, N/D: Magil
- MARTUCCI:** Cello Sonata+ (Trainini) Brill 94816, J/F: Moore
- MASSENET:** Manon (Zeani, Krauss 1964) Hardy 6018, M/A: arc, Sininger
- MATSON:** Cooperstown (Composer) Alb 1553, N/D: new, Adams
- MATTHEWS:** Qt 1-3 (Kreutzer Qt) Tocc 60, M/A: Gimbel
- MATTHEWS,M:** Quartets (Clearwater Qt) Ravel 7910, N/D: Lehman
- MATVEJEFF:** Cello Concerto (Lehto, Sigfridsson) Alba 364, J/F: Moore
- MAYR:** Jacob s Flight from Laban (Hauk) Naxos 573237, J/A: Lucano  
Sogno de Partenope (Hauk) Naxos 573236, M/A: Parsons
- MAZUROWSKI:** Non-Acoustic Symphony (Neuma 450111, N/D: new, Lamper
- MAZZOLI:** Vespers for a New Dark Age (Victoire) NewAm 62, N/D: new, Adams
- MCCABE:** Sym 1; Liszt Fantasy; Tuning (McCabe+) Naxos 571370, M/A: Gimbel
- MEDTNER:** PC 3 (Sudbin SACD) BIS 2088, J/A: Harr  
PCs (Medtner) Melya 2274, J/A: zrc, Harr  
Piano Pieces (Medtner) Melya 2200, J/F: arc, Estep  
Romantic Sonata (Osborne) Hyp 67936, M/A: see RACHMANINOFF
- MELANI:** Marian Vespers (Max) CPO 777936, M/J: Moore,C
- MENDELSSOHN:** Cello Sonatas+ (Green) JRI 138, J/F: Moore  
Cello Sonata (Gromes) Farao 108079, J/F: see STRAUSS  
Clarinet Sonata (Gorokholinsky) LP 1018, N/D: see WEBER  
PCs+ (Marshv) DACO 734, M/A: Vroon  
Piano Pieces 3 (Shelley) Hyp 68098, S/O: Becker  
Qt 2 (Chiaroscuro Qt) Apart 92, M/J: Pagel  
Quartets (3) (Escher Qt SACD) BIS 1960, N/D: Pagel  
Songs without Words (Perianes) HM 902195, M/A: Becker  
Sym 2: Calm Sea (Gardner SACD) Chan 5151, M/J: Vroon  
Sym 3 (Pires/Gardiner SACD) LSO 765, J/F: Vroon  
Trios+ (Gould Trio) Champ 88, J/F: Althouse  
VC (Hadelich) Avie 2323, J/A: see BARTOK  
VC (Steinbacher) Penta 5186504, N/D: see TCHAIKOVSKY  
VPC (Duo Concertante) Marq 81463, N/D: see MACDONALD
- MENOTTI:** Telephone (Carminati) Conc 2087, M/A: Sininger
- MERCADANTE:** I Briganti (Fogliani) Naxos 660343, J/F: Parsons  
Mass (Ruscillo) Bong 2471, M/J: Parsons
- MERIKANTO:** Piano Pieces (Somero) FC 9718, S/O: Wright
- MERRITT:** Blender (McCright, p) Innov 897, M/J: new, Lamper
- MERTZ:** Guitar Duets (Muller & Fraticelli) Naxos 573055, M/A: Keaton  
Guitar Duets (Smits & Brogna) Sound 1060, S/O: Keaton  
Guitar Pieces (Salvoni) Brill 94653, J/F: Keaton  
Guitar Pieces (Smits) Acce 24303, S/O: Keaton
- MESSIAEN:** 3 Petites Liturgies; 5 Rechants (Danish Vocal Ens) OUR 6220612, N/D: Gimbel  
Apparition; Ascension (De Berg) Prest 3331550, M/J: Gatens  
Des Canyons aux Etoiles (Eschenbach) LPO 83, J/A: Gimbel  
Livre de Saint Sacrament (Zwoferink) Prest 3331560, M/J: Delcamp  
Mystery of the Holy Trinity (Gillock, org) Raven 981, M/J: Delcamp  
Nativite (DeWolff) Prest 3331538, N/D: Delcamp  
Nativite (Winpenny) Naxos 573332, N/D: Delcamp  
Pentecost Mass; Eglise Eternelle (Zwoferink) Prest 3331564, S/O: Delcamp  
Preludes; 20 Regards sel (McCright, p) Alb 1538, M/J: Harr  
Qt for End of Time (Hebrides Ens) Linn 314, M/A: Hanudel
- MEYERBEER:** Songs (Chudak) Antes 319294, J/A: Heisel
- MIASKOVSKY:** Sym 16,17,21,22,25,27 (Svetlanov) Melya 2268, M/A: Hecht
- MILANO:** Lute Pieces (Volta) Brill 94993, M/A: Keaton
- MILFORD:** Trio; V Son (Gould) Tocc 244, M/A: Pagel
- MILHAUD:** Orestes (U Michigan) Naxos 660349, M/A: Sininger
- MILLER,S:** Tipping Point NewF 161, S/O: new, Lamper
- MILLOCKER:** Gasparone (Burkert) CPO 777815, J/F: Fisch
- MIRAMONTES:** Piano Pieces (Casillas) Urtex 244, N/D: Estep  
Songs (Rosillo) Urtex 234, N/D: Heisel
- MIRTO:** Norwegian Memories (Mirto) Brill 94955, N/D: Keaton
- MISHELL:** Poem; V Son+ (Rudie+) Pier 51, S/O: Lehman
- MOE:** Of Color Braided All Desire (Brandes+) Alb 1539, J/A: Gimbel
- MOLITOR:** Motets (Basel Madrigalists) Pan 10313, M/A: Loewen
- MOMPOU:** Songs 2 (Matheu) Naxos 573100, J/A: Heisel  
Songs (Padulles, t) OpArt 9021, M/A: Moore,R
- MONTERO:** Improvisations (Montero) Orchi 47, S/O: see RACHMANINOFF
- MONTEVERDI:** Madrigals 4,5,6 (Agnew) ArtsF 3, M/J: Moore,C  
Return of Ulysses (Boston Baroque/Pearlman) Linn 451, S/O: Barker  
Vespers (Amarcord) Carus 83394, M/A: Vroon  
Vespers (Cappella Mediterranea) Ambro 41, J/F: Chakwin  
Vespers (The 16) Coro 16126, S/O: Barker
- MOORE:** Dances & Canons (Lankhoorn, p) ECM 22538, M/J: Sull
- MORALES:** Christmas Pastoral Mass (Marian Consort) Delph 34145, N/D: Brewer
- MORAN:** Game of the Antichrist Innov 251, M/J: new, Lamper
- MOSCHELES:** Flute Pieces (Seo) Naxos 573175, S/O: Gorman
- MOSZKOWSKI:** Piano 4-Hands (Monaco & Solimande [3CD]) Brill 94835, J/F: Harr

- MOULINIE:** Sacred Choral (Ens Correspondances) HM 902194, J/F: Gatens
- MOUSSORSKY:** Boris Godounov (Christoff/Kubelik 1958) Myto 312, N/D: arc, Liff  
Boris; Bare Mt transc (Kuleshov) Piano 79, M/J: Harr  
Pictures; P Pieces (Baglini) Decca 4811413, M/A:  
Vroon  
Pictures; Songs & Dances of Death (Gergiev SACD)  
Marii 553, J/A: Hansen  
Pictures (Lewis,p) HM 902096, M/J: see SCHU-  
MANN
- MOZART:** Abduction (Damrau, Villazon/Nezet-  
Seguin) DG 4794064, N/D: Sininger  
Arias (Piau) Naive 5366, M/J: Sininger  
Arias (Sabadu, ct) Oehms 1814, S/O: Parsons  
Arias (Watts,E) Linn 460, N/D: Lucano  
Arias & Overtures (Winterthur/Boyd SACD) MDG  
9011897, N/D: Lucano  
Clar Con (Bliss) Sign 390, M/A: Hanudel  
Clar Con (Neidich) BremR 1402, M/J: Hanudel  
Clarinet & Bassoon Concertos (Johanns & Dahl)  
LAWO 1060, S/O: Hanudel  
Clarinet Quintet & Trio (Watkins) MusOm 412, N/D:  
Hanudel  
Concertos & Sonatas (Landowska 3CD) APR 7305,  
M/A: arc, Radcliffe  
Div String Trio (Grumiaux Trio) Hans 93727, N/D:  
Moore  
Don Giovanni (Raimondi/Sawallisch 1973) Orfeo  
846153, J/A: Lucano  
F & Hp Conc; Sym Conc Winds (Oslo Philharmonic)  
LAWO 1071, S/O: French  
F Qt; Ob Qt (Ens Pyramide) Brill 94929, J/F: Gor-  
man  
F Qt 1; Ob Qt; Clar Qn (Swiss Chamber Soloists)  
Genui 14319, J/F: Hanudel  
Flute Concertos (Fried) GoldT 9, S/O: Gorman  
Flute Qts (Trevisani) Delos 3478, J/A: Vroon  
Horn Concertos (Eastop) Hyp 68097, M/J: Kilp  
Litanies (Estonian Chamber Choir) Carus 83331,  
J/F: Althouse  
Mitridate (Page) Sign 400, M/A: Sininger  
Organ Pieces (Ronda) Brill 95099, S/O: Vroon  
PC 9+12 (Litvintseva) Prof 14047, J/F: Vroon  
PC 12+23 (Leko) Ars 38167, M/A: Vroon  
PC 14+26 (Vasary) Penta 5186203, N/D: Becker  
PC 17+24; P Son 4,5,8 (Lang) Sony 8253, J/F:  
Vroon  
PC 21+23 (Jacoby/Marriner) ICA 5135, S/O: Vroon  
PC 21; Sym 40 (Rubinsky/Luque) Iber 1, J/A: Vroon  
Piano Pieces (Badura-Skoda) Gram 98989+90, J/F:  
Becker  
Piano Pieces (Injushina) Ond 1250, M/J: Becker  
Piano Pieces (Kang) Naxos 573114, M/J: Becker  
P Son 6+8 (Bezuidenhout) HM 907531, M/J: Hask-  
ins  
P Son 6,12,14,16 (Blackshaw) WHL 76, N/D: Kang  
P Son 11,17,18 (Pressler) LDV 19, S/O: Becker  
P Sons (Guembes-Buchanan) DelAq 55310, M/J:  
Haskins  
P Sons (8) (Hamelin) Hyp 68029, S/O: Becker  
Qt 14-19 (Cambini-Paris Qt) Ambro 213, S/O: Pagel  
Qt 15 (Chiaroscuro Qt) Apart 92, M/J: see  
MENDELSSOHN  
Qt 15+21 (Mozarthauss Vienna Qt) Gram 99000, J/F:  
Pagel  
Quintets, all (Orlando Qt+) BIS 9046, J/F: Pagel  
Requiem (Richter) Prof 15006, N/D: Greenf  
Sym 28; PC 27 (Gilels/Bohm) Test 1499, M/J: see  
BRAHMS  
Sym 29+35; PC 19 (Pollini/Bohm) Orfeo 891141,  
M/A: Althouse  
Sym 39-41 (Haenchen) Berl 587, J/F: Vroon
- VC 1,3,4; Adagio; Rondo (Zimmermann) Hans  
98039, J/A: Hansen  
VC 5 (Hahn) DG 22698, M/J: see VIEUXTEMPS  
VCs, all (Pine) Avie 2317, M/A: Magil  
V Sons (Kallai) Hung 32740, J/F: Fine  
Wind Divertimentos (Scottish Chamber Orch) Linn  
479, J/A: Hanudel
- MUHLY:** Cello Concerto (Bailey) Stein 30049, M/J:  
see BLOCH  
Two Boys None 79560, J/F: Sininger
- MULLER-SIEMENS:** Traces (Mondrain Ens) Wergo  
7310, J/A: Sull
- MUNN:** Chamber Music with Sax (Mcallister) Navon  
5991, S/O: new, Lamper
- MURAIL:** Partage des Eaux+ (Valade) Aeon 1222,  
S/O: Estep
- MURRAY:** Songs (Moss, Childs, Thompson) Navon  
5994, N/D: new, Adams
- MUTHEL:** Hpsi Concertos (Swiatkiewicz) BIS 2179,  
N/D: Lehman,B  
Organ Pieces (Venturini) Brill 95013, J/A: Gatens
- MYKIETYN:** Qt 2 (Lutoslawski Qt) Dux 950, M/A: see  
LUTOSLAWSKI
- MYSLIVECEK:** Olimpiade (Dohnanyi,O) Bong 2469,  
M/A: Parsons
- NAGY:** Piano Pieces (Nagy+) MSR 1515, M/J: new,  
Adams
- NAPOLEAO:** PC 2 (Pizarro) Hyp 67984, J/F: French
- NAUERT:** A Distant Music NewW 80769, N/D:  
Lehman
- NEGRI:** Amoros Fenice (Faenza) Agog 18, J/A:  
Moore,C
- NICHELMANN:** Hpsi Sonatas (Benuzzi) Brill 94809,  
J/A: Haskins
- NICOLINI:** Le Due Gemelle (Tolomelli) Bong 2467,  
J/F: Parsons
- NIELSEN:** Choir Songs (Ars Nova SACD) DaCap  
6220569, J/A: Greenf  
Concertos (NY Phil/Gilbert SACD) DaCap 6220556,  
N/D: Hanudel  
Clar Con (Bliss) Sign 390, M/A: see MOZART  
Sym 1+4 (Gilbert SACD) DaCap 6220624, J/F:  
Hecht  
Sym 1+3 (Oramo SACD) BIS 2048, J/A: Hecht  
Sym 5+6 (Gilbert SACD) DaCap 6220625, J/A:  
Hecht
- NIELSON:** Journal du Corps; Tocsin (Jack Qt) Mode  
283, N/D: Moore
- NIEMANN:** Piano Pieces (Li) Grand 662, J/A: Becker
- NONO:** Passion Texts (Exaudi) Aeon 1441, M/A:  
Estep
- NORDENTOFT:** Chamber Pieces DaCap 8226577,  
J/F: Estep
- NORMAN:** Play (Rose) BMOP 1040, M/J: Gimbel
- NOSKOWSKI:** Sym 3; Life of Nations (Borowicz)  
Sterl 1101, J/F: Estep
- NYMAN:** Sym 11 (Vicent) MN 136, M/A: Haskins
- O BRIEN:** Piano Pieces (Smith) Tocc 256, M/A: Beck-  
er  
Sym in F minor (Mann) Tocc 262, N/D: O Connor
- OCKEGHEM:** Mass, Homme Arme (Nusmido Ens)  
Rond 6106, S/O: Loewen
- OFFENBACH:** Fantasio (Connolly/Elder) OpRar 51,  
J/F: Parsons
- ORFF:** Carmina Burana (Anima Eterna) ZigZ 353,  
M/A: Vroon
- OSWALD:** PC (Pizarro) Hyp 67984, J/F: see  
NAPOLEAO
- OTTAWAY:** Tetrahedron Dreams Navon 5947, J/F:  
new, Lamper
- OWENS:** 2-P Sonata; Celtic Christmas Carol (Vari-  
ous) Alb 1506, J/F: new, Adams



- PAGANINI:** Caprices (Seres, fl) Hung 32724, J/F: Gorman  
Viola & Guitar (Gramaglia & Attademo) Brill 94963, J/A: Keaton
- PAINÉ:** Sym 2; Oedipus; Poseidon (Falletta) Naxos 559748, J/A: Althouse
- PAISIELLO:** Finti Contesse (Frontera) Bong 2462, J/F: Parsons
- PALESTRINA:** Madrigals, Book 1 (Alessandrini) Tact 521604, J/F: Brewer  
Mass, Homme Arme; Song of Songs (The 16) Coro 16133, N/D: Gatens
- PANN:** Piano s 12 Sides (Hastings) Naxos 559751, M/J: Sull
- PANUFNIK:** Qts (Tippett Qt) Naxos 573164, J/F: Gimbel  
Qts; Sextet (Brodsky Qt) Chan 10839, M/A: Gimbel  
VC; CC; PC (Borowicz) CPO 777687, J/F: Gimbel
- PAOLO:** Ballatas (ClubMedieval) MusF 8017, J/F: Moore,C
- PAPANDOPULO:** PC; Sinfonietta (Triendl, Zagreb Soloists) CPO 777829, J/F: Lehman
- PAREDES:** Guerdas del Destino (Arditti Qt) Aeon 1439, J/A: new, Adams
- PART:** Sacred Pieces (Polyphony) Hyp 68056, J/F: Koob  
Te Deum; Berlin Mass (Dijkstra) BR 900511, N/D: Haskins  
Tintinnabuli (Tallis Scholars) Gim 49, J/A: Gimbel
- PARTCH:** Castor & Pollux; Ring Around the Moon (Partch) Bridg 9432, J/F: new, Adams
- PASATIÉRI:** Symphonies (Nardolillo) Alb 1552, S/O: Lehman
- PATERSON:** Eternal Reflections (Musica Sacra) AMR 1040, S/O: Greenf
- PAULUS:** Organ Concerto; Quartet Con (Guerrero) Naxos 559740, M/A: Estep
- PEJACEVIC:** PC; Songs (Danz/Griffiths) CPO 777916, N/D: O Connor
- PENDER:** Foothills (Takoma Ens) PM 1401, M/A: Haskins  
Veil of Ignorance; Rhapsody; Viola Sonata (New England String Trio) Navon 5968, J/F: Lehman
- PENDERECKI:** Magnificat; Kaddish (Wit) Naxos 572697, N/D: Greenf  
VC 2 (Baek) RPO 47, M/A: see SZYMANOWSKI
- PERGAMENT:** The Jewish Song (Various) Capr 12834, J/F: Greenf
- PERGOLESÍ:** Cantatas (Musica Perduta) Brill 94763, J/F: Moore,C  
Chamber Cantatas (De Simone) Tact 711605, J/F: Brewer  
Serva Padrona; Salve Regina (Scogna) Tact 711606, M/A: Lucano
- PERICH:** Surface Image (Chow) NewAm 60, M/A: new, Lamper
- PERRY:** Silent Film Music 2 (Phillips) Naxos 573105, S/O: Fisch
- PETIT:** Organ Concertino (Weir/Leppard) Linn 178, M/A: see POULENC
- PETRASSI:** Partita; Choral Pieces (Noseda) Chan 10840, M/J: Greenf
- PETTERSSON:** Sym 10 (Dorati) Dorat 215, M/J: Gimbel
- PEYKO:** Piano Pieces 2 (Korostelyov) Tocc 105, J/A: Lehman
- PFITZNER:** Opera Paraphrases (Urban) Thor 2620, S/O: Becker  
V Son (Dauenhauer) Thor 2621, N/D: see BUSONI
- PHILIDOR:** Blaise (Pappas) Mague 111196, J/F: Parsons
- PHILIPS:** Hpsi Pieces (Belder) Brill 94449, M/A: Haskins
- PIATTI:** Caprices (Meneses) Avie 2328, S/O: Moore  
Cello Caprices (Miranda) Navon 5972, J/F: Moore  
Cello Caprices (Pavlov) Hung 32738, J/F: Moore
- PICCININI:** Lute Pieces (Pustlinik) Acce 24193, J/A: Moore,C
- PICKARD:** Eden; Sym 4 (Hanson SACD) BIS 2061, J/F: Estep
- PICK-MANGIAGALLI:** V Son (Bernecoli) Naxos 573130, M/A: see RESPIGHI
- PIERNE:** P Qn (Lemelin+) ATMA 2384, M/J: O Connor  
Trio (Wanderer trio) HM 902192, M/A: see FAURE
- PIGOVAT:** Holocaust Requiem (Guerini) Naxos 572729, N/D: Estep
- PILATI:** Piano & Strings; Bagatelles (Nesi) Tact 901602, M/A: Moore
- PINEL:** Lute Suites (Yisrael) Brill 95071, M/J: Brewer
- PIO:** Gionata (Baldassari) Tact 751690, J/F: Barker
- PISTON:** Incredible Flutist Suite (Kalmar) Penta 5186481, J/A: see COPLAND
- PIZZETTI:** Cello Concerto (Chiesa) Sony 3873, M/J: see CASELLA
- PLAKIDIS:** Songs (Krigena) Alb 1548, N/D: new, Adams
- PLATTI:** Hpsi Sonatas (Funaro) Wild 9901, N/D: Lehman,B
- PLEYEL:** F Qts (Nemeth) Hung 32727, M/J: Gorman
- PODDA:** Chamber Pieces (Antonaz, Francini) Tact 961601, M/J: Moore
- POGLIETTI:** Rossignolo (Lindorff, hpsi) Palad 48, J/F: Haskins
- PONCE:** Guitar pieces, all (Abiton) Brill 94986, M/A: Keaton
- PC 1+2:** Ferial (Ritter) Sterl 1102, M/A: French
- POPPER:** Cello & Orchestra (Meneses) Pan 10318, M/A: Moore  
Cello Concertos (Yang) CPO 777821, J/F: Moore
- PORFIRI:** Solo Chamber Cantatas (Lucciarini) Tact 651601, S/O: Moore,C
- PORPORA:** Arias (Fagioli) Naive 5369, M/J: Parsons
- PORTER:** Quartets 5-8 (Ives Qt) Naxos 559781, N/D: Estep
- POULENC:** Ballet Suites (Armengaud, p) Naxos 573170, M/A: Harr  
Cello Sonata (Hartka) Becst 0, M/A: Moore  
Mass; Motets; 7 Chansons (Elora Festival Singers) Naxos 572978, S/O: Greenf  
Organ Concerto (O Donnell/Nezet-Seguín) LPO 81, M/A: Vroon  
Organ Concerto (Weir/Leppard) Linn 178, M/A: Vroon  
2PC; Model Animals (Bard/Matiakh) Capr 5237, J/A: see FRANCAIX  
Wind Sonatas (Iowa Ens) MSR 1540, S/O: Hanudel  
Wind Sonatas+ (Roge & friends) Urlic 5986, S/O: Hanudel
- PRAETORIUS:** Hymns; Magnificats (Kelemann, org SACD) Oehms 691, M/A: Gatens  
Organ works (Flamme) CPO 777716, J/A: Gatens
- PRITSKER:** Manhattan in Charcoal CompC 21, N/D: Moore
- PROKOFIEFF:** Cello Concerto (Isserlis) Hyp 68037, J/A: Moore  
Cello Sonata (Buruiana) Avie 2302, J/A: Moore  
Cello Sonata & Pieces (Elschenbroich) Onyx 4122, M/A: Moore  
PC 2 (Gerstein/Gaffigan) Myrio 16, J/A: see TCHAIKOVSKY  
PC 3 (Abduraimov) Decca 4785360, J/F: see TCHAIKOVSKY  
PC 3 (Arghamanyan) Penta 5186510, M/A: see KHACHATURIAN

- P Sons 5+6; Pensees (Martynov) ZigZ 346, M/J: Harr  
 Romeo & Juliet Excerpts (Muti) CSO 901140, M/A: Hansen  
 Sarcasms; Visions Fugitives (Taratushkin,p) Acous 12014, J/A: Wright  
 Sym 1+2 (Alsop) Naxos 573353, M/A: Hecht  
 Sym 1+2; Sinfonietta (Karabits) Onyx 4139, M/A: Hecht  
 Sym 5; Scythian Suite (Litton SACD) BIS 2124, N/D: Vroon  
 V Sons (Weiss) Crys 882, J/A: Magil  
 Visions Fugitives (Gourari) ECM 17622, M/A: Kang  
**PROTO**: Double-bass Sonatas (Rotaru) RedM 200313, M/J: Moore  
**PROTOPOPOV**: P Son 3 (Gunther) Cybel 16140, J/F: see LOURIE  
**PUCCINI**: Boheme (Lorengar, Konya/Erede 1960) Myto 313, N/D: Fisch  
 Turandot (Wilson, Bocelli) Decca 4788293, N/D: Siningier  
**PUCHAR**: Flute Pieces (Molumby) MSR 1448, M/J: Gorman  
**PURA**: Piano Pieces (Shadick-Taylor) Centr 20915, S/O: Haskins  
**PURCELL**: Dido & Aeneas (Armonico Consort) Sign 417, N/D: Barker  
 Indian Queen (The 16) Coro 16129, S/O: Barker  
 Various (Concerto Caledonia) Delph 34161, S/O: Barker  
 Vocal Pieces (Agundez) Enchi 2042, N/D: Heisel  
**PUTS**: Seascapes; Airs (Bridgehampton Festival) BCMF 1442, N/D: Gimbel  
**PUUMALA**: Anna Liisa (Soderblom) Ond 1254, N/D: Lucano  
**QUAGLIATI**: La Sfera Armoniosa (RomaBarocca) Bong 2475, S/O: Moore,C  
**QUANTZ**: Flute Pieces (Lamb) Palad 60, S/O: Gorman  
**RABINOVITCH**: Incantations; Die Zeit; Requiem; Manas (Composer) Gallo 1446, S/O: Haskins  
**RACHMANINOFF**: Cello Sonata (Atapine) BlueG 331, S/O: Moore  
 Cello Sonata (Capps, Primakov) LP 1022, S/O: Moore  
 Cello Sonata (Hartka) Becst 0, M/A: see POULENC  
 Etudes-Tableaux; Preludes (Richter SACD) Praga 350083, M/J: Harr  
 Moments Musicaux; Suite in D minor; Op.3 (Litvintseva) Prof 14042, M/A: Vroon  
 PC 2; Cello Sonata (Fedorova) Piano 81, J/A: Wright  
 PC 2+3 (Goodyear) Stein 30047, J/A: Wright  
 PC 2 (Montero) Orchi 47, S/O: Harr  
 PC 3; Pag Var (Moura Castro) DMC 0, S/O: Vroon  
 P Pieces (Besalyan) SonoL 92187, J/A: Harr  
 Piano Pieces (Moiseiwitsch) APR 5505, M/A: arc, Radcliffe  
 Piano Pieces, vols 1+2 (Pizarro) Odrad 315+16, N/D: Harr  
 P Son 2; Corelli Var (Osborne) Hyp 67936, M/A: Harr  
 P Sons (Wang) Chan 10816, M/J: Harr  
 Preludes (Levkovich) Piano 89, N/D: Harr  
 Sym 1; The Rock (Kitaenko) Oehms 440, M/J: Hansen  
 Sym 2 (Kitaenko) Oehms 441, S/O: Vroon  
 Trios (Portici Trio) Pavan 7561, M/A: Pagel  
 Vespers (Kansas City Chorale) Chan 5148, N/D: Koob  
 RAFF: Piano Pieces 6 (Nguyen) Grand 655, N/D: Wright  
 Qts 2,3,4,8 (Mannheim Qt) CPO 777004, J/A: Pagel
- RAIHAIA**: Peat, Smoke, & Seaweed Storm (Oramo) Alba 367, J/A: Estep  
**RAMEAU**: Anthology (MusicAeterna) Sony 1450, M/J: Barker  
 Castor & Pollux Suite (Orfeo Baroque) CPO 777914, J/F: see REBEL  
 Concerts en Sextuor (Les Dominos) Ricer 350, M/A: Barker  
 Hpsi Pieces (Haugsand) Simax 1345, J/F: Haskins  
 Hpsi Pieces (Esfahani) Hyp 68071, M/A: Haskins  
**RAMETTE**: Cascading into Reverie (Valek) Navon 5910, S/O: new, Adams  
**RANGSTROM**: Quartet (Stenhammar Qt) CPO 777270, J/F: see ATTERBERG  
**RASTAKOV**: PC (Morlot) SSM 1005, M/A: see STRAVINSKY  
**RAUM**: Concertos (Sawa+) Centr 20615, M/J: new, Adams  
**RAVEL**: Daphnis & Chloe (Nezet-Seguine SACD) BIS 1850, S/O: Hecht  
 Miroirs; Gaspard+ (Grante) M&A 1289, S/O: Vroon  
 Orch Music [2CD] (Skrowaczewski) Brill 94933, S/O: Hecht  
 PC (Dinnerstein) Sony 32452, M/A: Vroon  
 Piano Pieces, all (Uhligh) Hans 93318, M/A: Harr  
 Piano Pieces, all (Rouvier) Indes 1521, S/O: Harr  
 Qt with Ades (Signum Qt) Capr 5239, S/O: see DEBUSSY  
 Qt, arr stgs (Scottish Ensemble) Linn 215, J/A: see SHOST  
 Songs (Cantor) Anima 1401, J/A: Moore,R  
 Songs (Henry) Mague 111124, S/O: Moore,R  
 Songs, all (4 singers) Brill 94743, S/O: Moore,R  
 Tombeau; Valses; Mother Goose (Ozawa) Penta 5186204, S/O: Hecht  
 Trio (Trio Solisti) Bridg 9440, M/A: Pagel  
 V Sons (Chilemme) Mague 111184, S/O: Pagel  
**REBEL**: Les Elements Suite (Orfeo Baroque) CPO 777914, J/F: Brewer  
**REGA**: Sym 2, Romeo & Juliet (Unterhofer) Rega 2, S/O: new, Adams  
**REGER**: Bach Var (Schnurr) MDG 6040172, N/D: see BRAHMS  
 Cello Suites (Buranskas) Cent 2960, J/A: Moore  
 Clarinet Sonatas (Yehuda) BlueG 363, S/O: see BRAHMS  
 Organ Sonata 2 (De Berg) Prest 3331550, M/J: see MESSIAEN  
 Organ Pieces 1 (Weinberger) CPO 777717, J/F: Unger  
 Organ Pieces 2 (Weinberger SACD) CPO 777718, N/D: Gatens  
**REICH**: Music for 18 (Ens Signal) HM 907608, S/O: Haskins  
 Radio Rewrite (Alarm Will Sound) None 543123, J/F: Haskins  
**REINECKE**: Undine Sonata (Collins) Chan 10844, M/J: see BRAHMS  
**RESPIGHI**: Qt (Cremona Qt) Klang 1400, J/A: 180, Pagel  
 V Son (Bernicoli) Naxos 573130, M/A: Fine  
**REUBKE**: Psalm 94 (Clebury) Kings 10, N/D: see LISZT  
**REYNOLDS**: Cello Pieces (Descharmes) Mode 277, N/D: Moore  
**REZNICEK**: Sym 3+4 (Baermann) CPO 777637, J/F: O Connor  
**RICHTER**: Requiem; De Profundis (Valek) Sup 4177, S/O: Greenf  
**RICHTER,MAX**: Blue Notebooks (Composer) DG 4794443, J/A: Gimbel  
**RICKS**: Young American Inventions NewF 158, N/D: new, Lamper

- RIES:** V Sons (Grossman) Naxos 573193, J/A: Magil
- RIETI:** Hpsi Pieces (Minkin) NewW 80764, M/J: Haskins
- RIHM:** Et Lux (Van Nevel) ECM 23139, S/O: Gimbel  
Passion Texts (Exaudi) Aeon 1441, M/A: see NONO
- RILEY:** 4-Hands Piano Pieces (Zofa) SonoL 92189, S/O: Haskins  
Dorian Reeds (Starling) Starl 0, S/O: Haskins  
Music (Kronos Qt) None 549523, S/O: Haskins
- RIMSKY-KORSAKOFF:** Antar; Scheherazade (Goldstone & Clemmov) DivA 25118, M/A: Harr  
Sadko (Leipzig 1949) Gala 100817, J/F: arc, Singiner  
Scheherazade (Oundjian SACD) Chan 5145, J/F: Hansen  
Scheherazade (Stokowski 1962) Guild 2403, M/J: arc, Radcliffe
- RIOTTE:** Meteorite & Its Metamorphoses (Malengreau) Grand 679, M/A: new, Adams
- ROCHBERG:** Flute Pieces (Jennings) Naxos 559776, J/A: Gimbel
- RODE:** VC 1,5,9 (Eichhorn) Naxos 572755, N/D: Hansen
- RODGERS:** The King and I (2015 Broadway cast) Decca 23370, S/O: Fisch
- RODRIGO:** Concertos: Madrigal, Aranjuez, Andaluz (Kavanaugh, g+) Naxos 573441, S/O: Keaton
- RODRIGUEZ:** P Pieces (Lankov) Ablaz 15, M/A: new, Adams
- ROLLA:** Viola & Orchestra (Braconi) Brill 94971, S/O: Moore  
Violin Duets (Zhou & Szabadi) Hung 32696, M/A: Fine
- ROLLE:** Motets (Michaelstein Chamber Choir) CPO 777778, M/J: Loewen
- ROMAN:** Hpsi Sonatas (Pradiso) BIS 2095, J/A: Haskins  
Musica de Palladium (Trepanier+) Innov 904, M/J: new, Lamper  
Recorder Sonatas (Laurin) BIS 2105, J/A: Brewer
- RORE:** Music (Cappella Mediterranea) Ricer 355, S/O: Moore, C
- ROSE:** Buson s Ballet (Buson Trio) Guild 7378, M/J: see INDY
- ROSING-SCHOW:** Alliances DaCap 8226580, J/A: new, Adams
- ROSSI, M:** Toccatas & Courents (Castagnetti) Brill 94966, N/D: Moore, C
- ROSSINI:** Ariettas (Vajente) Brill 94628, J/A: Heisel  
Barber of Seville, winds (Italian Wind Ens) Tact 791807, J/F: Kilp  
Gazza Ladra (Zedda) Naxos 660369, N/D: Singiner  
Petite Messe Solonnelle (Cappellieri) Brill 94459, M/J: Greenf  
Petite Messe Solonnelle (Dantone) Naive 5409, S/O:
- ROTT:** Symphony (Albrecht) Oehms 1803, J/F: O Connor
- ROZSA:** Violin Sonata & Duo; Sinf Conc (Bagley) Equil 121, M/J: Magil
- RUBINO:** Requiem (Alarcon) Ricer 353, M/J: see CAPUANA  
Requiem (Di Betta) Tact 601803, S/O: Barker
- RUBINSTEIN:** PC 2; Suite (Zamparas) Cent 3320, N/D: Hansen  
Piano 4-Hands (Florence Duo) Brill 95016, M/A: Harr
- RUDERS:** Nightshade Trilogy (Various) Bridg 9433, J/F: Gimbel
- RUDIN:** Violin, Viola, Cello Sonatas (Magill+) Cent 3266, J/A: Sull
- RUDOLPH:** Clarinet Pieces (Magistrelli) Brill 94952, J/F: Althouse
- RUDORFF:** Chamber Pieces (Berolina Ens SACD) MDG 9481889, N/D: O Connor  
Sym 3; Variations (Beermann) CPO 777458, J/A: O Connor
- RUEHR:** Chamber Pieces (Muresanu+) Avie 2319, M/J: Lehman  
O Keefe Images+ (Rose) BMOP 1039, M/J: Gimbel
- RUNG:** Songs (Hansen+) DACO 751, S/O: Moore, R
- RZEWSKI:** 4 Pieces (Satterlee, p) BlueG 349, J/A: Gimbel  
People United... (Shimron) NewF 134, J/F: Sull  
People United... (Hamm) Redsh 431, M/J: Gimbel  
Piano Pieces (Van Raat) Naxos 559759, J/F: Gimbel
- SAARIAHO:** Emilie Suite; Terra Memoria; 4 Instants (Letonja) Ond 1255, J/A: Gimbel
- SABEY:** Winter Shore+ (Airditti Qt+) Alb 1560, N/D: new, Adams
- SAINSBURY:** Andalusian Fantasy+ (Composer) Navon 5999, S/O: Haskins  
Piano Pieces Navon 5951, J/F: Sull
- SAINT-SAENS:** Les Barbares (St Etienne) ES 1017, M/A: Liff  
CC 1 (Cook) MSR 1512, J/A: Moore  
Cello Concertos & Pieces (Clein/Manze) Hyp 68002, J/F: Vroon  
CC 1 (Fournier) Audit 95628, S/O: see DVORAK  
PC 2 (Kholodenko) HM 907629, S/O: Vroon  
PC 2+5 (Rubackyte) Doron 3065, J/F: Vroon  
PCs; Africa (Tacchino) Brill 94944, J/F: Vroon  
P Qts (Avos Qt) Brill 94652, M/A: Keaton  
Sym 1+2 (Soustrot) Naxos 573138, J/A: Althouse  
Sym 3 (Nezet-Seguín) LPO 81, M/A: see POULENC  
Sym 3; Cyprus; Danse Macabre (Slatkin) Naxos 573331, M/J: Hansen  
Sym 3; Sym in A (Soustrot) Naxos 573139, S/O: Althouse  
Sym 3; Muse & Poet; Intro & RC (Stern) Ref 136, S/O: Althouse  
Sym 3 (Swarowsky) Tux 1079, M/J: arc, Radcliffe  
Trios (Aquinas Trio) Guild 7408, J/A: Vroon  
Trios (Trio Latitude 41) Eloq 1547, M/J: Vroon  
V Sons (Tortorelli) Brill 94848, M/A: Estep
- SALERNI:** Chamber Pieces (Vega Qt+) Alb 1537, J/A: new, Adams
- SALIERI:** Arias & Overtures (Winterthur/Boyd SACD) MDG 9011897, N/D: see MOZART  
Songs (Eerens+) Hans 93307, J/F: Heisel
- SALLINEN:** Chamber Music 1-8 (Various) Ond 1256, N/D: Gimbel  
Violin, Cello, Piano (Vahala, Noras, Gothoni) CPO 777814, J/A: Moore
- SAMAZEUILH:** Piano Pieces (Chauzu) Grand 669, S/O: Wright
- SAMPSON:** Chesapeake+ (American Brass) Sum 639, J/F: Kilp
- SANCES:** Airs (Roach) MusOm 611, M/J: Brewer
- SANDSTROM:** Motets (Hanover Chamber Choir) Rond 6105, J/A: see BACH
- SARDELLI:** Sacred Pieces (Accademia dei Dissentati) Brill 95068, M/A: Brewer
- SATIE:** Gymnopedies; Gnossiennes (Van Veen) Brill 94768, M/A: Harr  
Orchestrations (Wallez) Skarb 3135, M/A: Hansen
- SAUL:** 24 Preludes & Fugues (Saul) Tars 1002, J/F: Pitcher  
Quiltings (Saul, p) Enhar 29, N/D: Estep
- SCARLATTI, A:** Bella Madre (Ens Aurora) Tact 660003, M/A: Moore, C  
Flute Sinfonias (Magnifica Comunita) Tact 661990, J/A: Barker  
Symphonies of Concerto Grosso (Capella Tiberina) Brill 94658, N/D: Barker

- SCARLATTI:** Hpsi Sonatas (Sheikov) MusOm 509, S/O: Haskins  
P Sons (Cave) Aeon 1545, N/D: see HAYDN  
P Sons (Kamenz) Naive 5399, J/F: Becker  
P Sons, vol 15 (Weiss) Naxos 573222, M/A: Vroon
- SCELSI:** Khoom; Riti (Schuppe) Telos 191, M/A: Gimbel  
Suites 8+9 (Schleiermacher, p) MDG 6131777, N/D: Sull
- SCHIEDT:** Tabulatura Nova 3 (Rami, org) MDG 6141895, N/D: Hamilton
- SCHIEIN:** Choral pieces (In Alto) Ramee 1401, M/J: Loewen
- SCHENCK:** Gamba Sonatas (Recondita Armonia) Brill 94635, J/F: Moore
- SCHERZINGER:** Hallucinating Accordion+ (Rosenkrantz+) NewF 153, N/D: new, Lamper
- SCHMITT:** Violin Pieces (Halska) Naxos 573169, N/D: Magil
- SCHNITKE:** Con Grosso 3 (Nemtanu) Naive 5383, J/A: see BACH  
Passacaglia (Bashmet/Kitaenko) Melya 2293, M/J: see WALTON  
PC; Aphorisms; Gogol Suite (Proshayev) Piano 71, M/A: Gimbel  
Sym 3 (Jurowski) Penta 5186485, J/A: Estep
- SCHOECK:** Solemn Hymn; Ratcliff Overture (Held) Guild 7403, M/J: 178, O Connor  
Sommernacht; Penthesilea Suite (Venzago) MusSu 6281, J/A: French
- SCHOENBERG:** VC (Isakadze) Melya 2221, M/J: see SIBELIUS
- SCHUBERT:** Arpeggione (Bashmet) Melya 2187, J/F: see BRAHMS  
Arpeggione Sonata; songs (Hulshoff) Oehms 1818, N/D: Moore  
Fierrabras (Wunderlich 1959) Myto 192, N/D: vid, Lucano  
Impromptus, all (Chaplin) Apart 101, J/A: Vroon  
Male Choir Pieces (Camerata Musica Limburg) Genui 15349, N/D: Althouse  
Octet (East Side Octet) EsDur 2051, N/D: Hecht  
Octet (Edding Qt+) Phi 15, M/A: Vroon  
Piano Pieces (Schiff, fp) ECM 23140, S/O: Becker  
P Son in A, D 959; Fantasy (Cassard) LDV 15, M/A: Becker  
Piano Sons in A; B-flat (Korstick) CPO 777766, M/A: Becker  
P Son in A, D 959; Mom Mus (Wosner) Onyx 4136, M/A: Becker  
Qt 14 (Diogenes Qt) Brill 94464, N/D: Pagel  
Schone Mullerin (Holzmair 1994) WHL 72, N/D: Moore,R  
Schone Mullerin (Peter) WHL 75, N/D: Moore,R  
Schwanengesang (Boesch) Onyx 4131, M/A: Heisel  
Songs (Ameling at Tanglewood 1987) Brill 95107, M/J: Vroon  
Songs, orchestrated (Berens+ SACD) Ars 38114, M/A: Heisel  
Songs 2 (Bostridge) WHL 77, N/D: Moore,R  
Songs (Guth) MusOm 507, S/O: Heisel  
Songs with harp (Prohaska) Ancal 141, J/F: Magil  
Songs (Tritschler) WHL 71, N/D: see BRITTEN  
Sym 2+6 (Davies) SOB 7, J/F: Vroon  
Violin Pieces, all (Fischer SACD) Penta 5186519, M/A: Fine  
Violin Pieces (Cotik) Cent 3412, M/J: Magil  
Violin Pieces (Little) Chan 10850, S/O: Magil  
Wanderer Fantasy (Parker) FP 908, M/J: see SCHUMANN  
Wanderer Fantasy (Schoenhals) Fleur 58024, M/J: see SCHUMANN
- Winterreise (Emanuel-Marial) Thor 2615, M/A: Moore,R  
Winterreise (Goerne) HM 902107, M/A: Heisel  
Winterreise, arr (Neddermann) LMG 2129, S/O: Heisel  
Winterreise (Schreier, Dresden Qt) Prof 14051, S/O: Moore,R  
Winterreise & Schwanengesang, arr Liszt (Yu) Naxos 573349, S/O: Kang
- SCHUL:** Violin & Viola Duo (Hanus) Cent 3356, J/A: see ULLMANN
- SCHULLHOFF:** Piano Pieces (Tal) Cent 3375, J/A: Estep
- SCHULTZE:** Recorder Sonatas (La Ninfea) RaumK 3402, N/D: Gorman
- SCHUMANN:** Carnaval; Davidsb; Papillons (Giltburg) Naxos 573399, J/A: Kang  
Carnaval; Forest Scenes (Kobrin) Cent 3365, M/A: Becker  
C Con (Ben Capps) LP 1006, J/F: see BACH  
Davidsbundlertanze (Carr) Clav 1416, S/O: 197, Kang  
Dichterliebe; Song Cycles (Noack) Oehms 1816, J/A: Moore,R  
Dichterliebe (Song) Gram 99055, J/A: Moore,R  
Etudes (Vinocour [3CD]) Telos 57, M/A: Kang  
Fantasy (Lewis,p) HM 902096, M/J: Becker  
Fantasy (Parker) FP 908, M/J: Becker  
Fantasy (Schoenhals) Fleur 58024, M/J: Becker  
Fantasy Pieces; Humoreske; Novelettes (Gorbunova) LP 1007, N/D: Kang  
Faust scenes (Harding) BR 900122, M/J: Moore,R  
Humoreske; Sonata (Cooper) Chan 10841, M/J: Becker  
Humoreske (Golovko) BlueG 365, N/D: see BRAHMS  
Kreisleriana (Beridze) NY 11122014, S/O: see BEETHOVEN  
Kreisleriana; Sym Etudes (Goerner) ZigZ 352, M/J: Becker  
Kreisleriana (Huebner) NewF 159, S/O: 198, Kang  
Kreisleriana (Muller) JBM 40665, J/A: see CHOPIN  
Oboe Pieces (Holliger) ECM 20847, J/F: Schwartz  
PC (Pires/Gardiner SACD) LSO 765, J/F: see MENDELSSOHN  
Piano 4-Hands Pieces (Amsterdam Piano Duo SACD) MDG 9041902, N/D: Harr  
P Qt, with Mahler (Hope, Neubauer, Finckel, Han) DG 22906, S/O: see BRAHMS  
Piano Quartets (Klimt Qt) Brill 95012, J/A: Wright  
P Qn; Qt 3 (Daniel Qt) Brill 95014, M/A: Pagel  
P Son; Humoreske; Romances (Maltempo) Piano 74, M/A: Becker  
Qts (Hermes Qt) LDV 17, M/J: Pagel  
Qts (Ying Qt) SonoL 92184, M/A: Pagel  
Songs (Murray) Linn 443, J/A: see BRAHMS  
Sym Etudes (Agranovich) Cent 3367, J/A: see BRAHMS  
Sym 4; CC (Shevlin/Holliger) Audit 97679, M/A: Moore  
Syms, all (Gaudens SACD) CPO 777925, S/O: Vroon  
Trio 3; VC (Faust) HM 902196, S/O: French  
Violin Sonatas (DiEugenio) MusOm 610, S/O: Magil  
V Sons (Menzel) Oehms 764, J/A: Magil
- SCHUMANN,C:** Songs (Axelrod) Tela 34659, J/F: see BRAHMS
- SCHUMANN,G:** P Qt; Cello Sonata (Munich Trio) CPO 777864, M/J: Moore
- SCHUTZ:** Christmas Story (Dresden/Rademann) Carus 83257, N/D: Chakwin  
St Matthew Passion (Rademann) Carus 83259, S/O: Chakwin

- SCRIABIN:** Etudes (Korobeinikov) Mirar 218, J/F: Harr  
 Etudes+ (Biret) IBA 571302, J/A: Kang  
 Mazurkas (Feinberg) Melya 2192, M/A: Harr  
 PC (Sudbin SACD) BIS 2088, J/A: see MEDTNER  
 Piano Pieces (Armengaud) Bayar 308438, S/O: Harr  
 P Son 1,2,6,7 (Bengtsson) Romeo 7308, J/A: Harr  
 P Sons, all (Sofronitzky) Prof 15007, N/D: 228, Harr  
 Poemes (Ohlsson) Hyp 67988, M/J: O Connor  
 Poem of Ecstasy (MravinskySACD) Praga 350120,  
 N/D: see SHOST
- SCULTHORPE:** Qts, all (Del Sol Qt) SonoL 92181,  
 J/F: Gimbel
- SEHLING:** Christmas Music (Collegium Marianum)  
 Sup 4174, N/D: Loewen
- SHCHEDRIN:** The Left-Hander (Gergiev SACD) Marii  
 554, J/A: Singinger
- SHORE:** Maps to the Stars (Shore) Howe 1014, S/O:  
 Fisch  
 Palace Upon the Ruins (Bridgehampton Festival)  
 BCMF 2014, N/D: see BRAHMS  
 Rose Water (Howe 1018, S/O: Fisch
- SHOSTAKOVICH:** Cello Concerto 1 (Isserlis) Hyp  
 68037, J/A: see PROK  
 Cello Sonata (Araujo) Acqua 424, M/J: Moore  
 Cello Sonata (Buruiana) Avie 2302, J/A: see  
 PROKOFIEFF  
 Jewish Folk Poetry (Gabetta) Sony 6217, J/A: see  
 BLOCH  
 P Qn; Qt 2 (Takacs Qt) Hyp 67987, N/D: Hansen  
 Qt 1,8,14 (Borodin Qt) Decca 4788205, N/D:  
 Hansen  
 Qt 2, arr (Scottish Ens) Linn 472, J/A: Hansen  
 Qt 4,8,11 (Carducci Qt) Sign 418, J/A: Pagel  
 Qt 10, arr (Scottish Ensemble) Linn 215, J/A:  
 Hansen  
 Qt 14+15 (Prazak Qt SACD) Praga 250306, M/J:  
 Estep  
 Sym 1 (Stokowski) Guild 2415, M/J: see AMIROV  
 Sym 4 (Tabakov) Gega 380, M/J: Estep  
 Sym 6+14 (Jurowski) LPO 80, M/A: Estep  
 Sym 7 (Jarvi SACD) Penta 5186511, N/D: Hansen  
 Sym 8 (Mravinsky SACD) Praga 350120, N/D:  
 Hansen  
 Sym 8 (Tabakov) Gega 381, M/J: Estep  
 Sym 9; VC 1 (Kavakos/Gergiev SACD) Marii 524,  
 N/D: Hansen  
 Sym 10 (Nelsons) DG 4795059, N/D: Estep  
 Sym 13 (Petrenko) Naxos 573218, M/A: Hansen  
 Trio 2 (Atos Trio) Farao 108083, J/F: 185, Estep  
 Viola Sonata (Werff) Guild 7414, S/O: Magil  
 VCs (Tetzlaff) Ond 1239, J/F: Hansen
- SIBELIUS:** Choral Pieces, all (Estonian Phil Chamber  
 Choir) Ond 1260, S/O: Greenf  
 4 Legends; Pohjola s Daughter (Lintu SACD) Ond  
 1262, S/O: Althouse  
 Kuolema; King Christian II (Seegerstam) Naxos  
 573299, N/D: Vroon  
 Piano Pieces (Grasbeck) BIS 2132, N/D: Kang  
 Piano Pieces (Wyss) Capr 5229, J/A: see STEN-  
 HAMMAR  
 Sym 1+5; Pohjola (Sargent) Guild 2414, M/J: Vroon  
 Sym 2 (Nelsons) BSO 1401, M/A: Vroon  
 Sym 2+7 (Sondergard) Linn 462, S/O: Hecht  
 VC (Isakadze) Melya 2221, M/J: Magil  
 VC (Roussev) Fonda 1402016, N/D: Estep
- SIROTA:** Violin Pieces (Carney) Alb 1531, M/J:  
 Lehman
- SISLER:** Cantata for Living; Faiths Cohabiting (Ley-  
 tush) MSR 1518, J/F: Sull
- SKORYK:** Carpathian Concerto; CC; VC 7 (Earle)  
 Naxos 573333, J/F: Estep
- SMALL:** Rothko Room; Visions of childhood (Small)  
 MSR 1497, M/A: new, Adams
- SMETANA:** Piano Pieces (Cechova) Sup 3847, J/A:  
 Kang  
 Qts (Haas Qt) Sup 4172, N/D: Pagel  
 Qts (Wihan Qt) ArcoD 86, J/F: Pagel
- SMITH,JC:** Hpsi Lessons (Perkins) Chan 807, N/D:  
 Lehman,B
- SOLER: P** Pieces (Deferne) Doron 5039, M/J: see  
 ALBENIZ
- SOR:** Etudes (Cherici) Dyn 7722, N/D: Keaton
- SORABJI:** Piano Music, inc Nocturnes (Habermann)  
 Naxos 571363, N/D: Becker  
 Transcendental Studies 63-71 (Ullen) BIS 1853,  
 N/D: Becker
- SPOHR:** Last Judgement (Bernius) Carus 83294,  
 M/J: Heisel  
 Last Judgement (Bolton) Oehms 438, M/J: Heisel  
 Sym 7+9 (Griffiths SACD) CPO 777746, S/O:  
 O Connor
- STAMITZ,J:** V Sons (Schardt SACD) MDG 9031862,  
 N/D: Haskins
- STAMITZ:** Viola Concerto (Hosprova) ArcoD 73, J/F:  
 see MARTINU
- STANDFORD:** Sym 1, Seasons; CC (Lloyd-Jones)  
 Naxos 571356, J/A: Moore
- STANFORD:** Trio 2; P Qt 1 (Gould Trio) Naxos  
 573388, M/J: Althouse
- STANKOVICH:** Sym 1,2,4 (Kuchar) Naxos 555741,  
 M/A: Estep
- STEFANI:** Duets (Bertuzzi & Tosi) Brill 94969, S/O:  
 Heisel  
 Niobe (Boston Early Music Festival) Erato 34354,  
 J/A: Barker  
 Niobe (Henglebrock) OpArt 9008, J/A: Barker
- STEIBEL:** Piano Pieces (Petrova-Forster) Gega  
 362, J/F: Becker
- STEMPER:** Blue 13 (Lee) Alb 1555, S/O: Sull
- STENHAMMAR:** Piano Pieces (Wyss) Capr 5229,  
 J/A: Kang  
 Qt 1+2 (Stenhammar Qt SACD) BIS 2019, J/A:  
 Pagel
- STEPHENSON:** The Devil s Tale (Western IL Univer-  
 sity) Ravel 7906, N/D: new, Adams
- STEVENSON:** P Pieces (Guild) Tocc 272, S/O:  
 Wright
- STILL:** Qts (Villiers Qt) Naxos 571353, M/A: Estep
- STING:** The Last Ship (Broadway Cast) Univ 22456,  
 M/J: Fisch
- STOCKHAUSEN:** Refrain; Trio; Kontakte (Red Fish  
 Blue Fish) Mode 274, M/A: Haskins
- STOHR:** Cello Pieces (Koch) Tocc 210, J/F: Moore
- STRADELLA:** Cantatas (Stradella Consort) Bong  
 2474, S/O: Barker  
 Duets (Ryden & Kirkby) Brill 94343, M/J: Heisel
- STRAUSS,J:** At the Opera (Various) Naxos 578287,  
 J/F: Fisch  
 New Year Concert 2015 (Mehta) Sony 3791, M/J:  
 179, Hansen
- STRAUSS:** Also Sprach Zarathustra; Aus Italien  
 (Roth) Hans 93320, J/F: Vroon  
 Ariadne auf Naxos (Frankfurt/Weigle) Oehms 947,  
 J/A: Singinger  
 Cello Sonata & Romance (Gromes) Farao 108079,  
 J/F: Moore  
 Elektra (Herlitzius/Thielemann) DG 4793387, J/F:  
 Singinger  
 Feuersnot (Bavarian Radio/Schirmer) CPO 777920,  
 J/A: Parsons  
 Frau ohne Schatten (Nilsson, Berry, Stockholm)  
 Sterl 1696, J/A: Singinger  
 Heldenleben; 4 Last Songs (Netrebko/Barenboim)  
 DG 4793964, M/A: Vroon

- Heldenleben; Don Juan (Haitink) LPO 79, J/F: Vroon  
Heldenleben; Don Juan (Jansons) BR 900127, M/J:  
Vroon  
Heldenleben (Paita) Lodia 804, N/D: Vroon  
Intermezzo (Schirmer) CPO 777901, J/F: Sininger  
Metamorphosen; Oboe Concerto (Jochum, Jansons)  
Oehms 1802, M/A: O Connor  
Quartet (Enso Qt) Naxos 573108, J/F: Pitcher  
Songs 7 (Hughes, Johnson, Haumer) Hyp 68074,  
S/O: Moore,R  
Songs in Salzburg (Many) Orfeo 894142, M/A:  
Moore,R  
Songs (Trekel) Oehms 1811, M/A: Moore,R  
Sym Domestica; Seasons (Janowski) Penta  
5186507, N/D: Hecht  
Symphonia Domestica; Till (Weigle) Oehms 889,  
J/F: O Connor  
VC (Irnberger SACD) Gram 98992, J/F: Magil  
V Son (Steinbacher SACD) Penta 5186470, J/F:  
Magil
- STRAVINSKY:** Petrouchka; PC; Capriccio  
(Bavouzet/Tortelier SACD) Chan 5147, M/J: Hecht  
Petrouchka (Boulez) Melya 2255, J/F: Hecht  
Rite p & orch (Davies) SOB 6, J/F: Hecht  
Rite of Spring (Morlot) SSM 1005, M/A: Hecht  
Rite of Spring (Piano Duo & Blunier SACD) MDG  
9301908, N/D: Harr
- SUCHON:** Metamorfozy; Baladicka (Jarvi) Chan  
10849, S/O: Lehman
- SUK:** About Mother (Jokubaviciute) CAG 112, M/A:  
see JANACEK  
Fantasy (Spacek) Sup 4182, N/D: see DVORAK  
Quartets; P Qn (Minhuet Qt) CPO 777652, M/J: Alt-  
house
- SULLIVAN:** On Shore and Sea; Kenilworth (Bonyn-  
ge) Dutt 7310, J/F: Fisch
- SVIRIDOV:** Hymns & Prayers (Credo Chamber Choir)  
Tocc 123, M/J: Greenf
- SWEELINCK:** Hpsi Pieces (Belder) Brill 94449, M/A:  
see PHILIPS  
Hpsi Pieces (Wonner) K617 247, M/J: Haskins
- SZMYTKA:** Music (Schottke) Wergo 6414, N/D: new,  
Adams
- SZYMANOWSKI:** 100th Birthday Concerts (Richter,  
Kagan+) Parn 96054, N/D: Wright  
P Pieces 3 (Vehvilainen) Alba 375, J/A: Kang  
Sym 1+3; Hafiz Songs (Gardner SACD) Chan 5143,  
M/A: Estep  
VC 1 (Baek) RPO 47, M/A: French  
VC 1; Myths (Philippens SACD) Chanl 36715, S/O:  
French  
VCs; Myths (Skride) Orfeo 873141, M/A: French  
Violin Pieces (Monteiro) Brill 94979, N/D: Magil
- SZYMANSKI:** Quartet Pieces (Royal Qt) Hyp 68085,  
J/A: Moore
- TALBOT:** Path of Miracles (Conspirare SACD) HM  
807603, S/O: Gimbel
- TALLIS:** Mass for 4; Motets (Cardinal s Musick) Hyp  
68076, M/J: Gatens
- TAMMINGA:** Dialogues (Tamminga & Bosgraf) Brill  
94842, N/D: see BOULEZ
- TANEYEV:** P Qn; Stg Qns (Martinu Qt) Sup 4176,  
J/A: Pagel
- TANN:** Chamber Pieces (Ko+) Cent 3357, S/O: new,  
Lamper
- TANSMAN:** Piano Pieces (Zelibor) Tocc 170, N/D:  
Estep  
V Sons (Sahatci) Naxos 573127, J/A: Wright
- TAVERNER:** Akhmatova Requiem (Rozhdestvensky)  
NMC 208, M/A: Gimbel  
Ypakoe (Scottish Ens) Linn 492, M/A: Gimbel
- TAYLOR:** Songs (Tryon) Cent 3424, S/O: Heisel
- TCHAIKOVSKY:** Cherevichki (Melik-Pasayev 1948)  
Melya 2129, M/J: arc, Liff  
Iolanta (Ntrebko) DG 4793969, M/J: Sininger  
Moscow, Voyevoda, Tempest (Golovanov) Praga  
350117, M/J: arc, Radcliffe  
Nutcracker (Jarvi SACD) Chan 5144, M/A: Vroon  
PC 1 (Abduraimov) Decca 4785360, J/F: Hansen  
PC 1 (Gerstein/Gaffigan) Myrio 16, J/A: Hansen  
PC 1 (Slobodyanik) LP 1024, S/O: Vroon  
PC 1+2 (Trpeski/Petrenko) Onyx 4135, J/F:  
Hansen  
Queen of Spades (Schock, Grummer 1947) Gala  
100575, J/F: arc, Sininger  
Rococo Var, 2 vers; Pieces (Vardai) Brill 94876, M/J:  
Moore  
Romeo & Juliet (Kuleshov) Piano 79, M/J: see  
MOUSS  
Romeo & Juliet; 1812; Marche Slave (Sargent) Guild  
2409, S/O: arc, Radcliffe  
Romeo & Juliet (Stokowski 1962) Guild 2403, M/J:  
see RIMSKY-KORSAKOFF  
Serenade (Scottish Ens) Linn 472, J/A: see SHOST  
Songs (Petrozhitskaya, Zuev) Melya 2278, J/F:  
Heisel  
Songs (Vassiliev) Indes 1525, N/D: Moore,R  
Sym 5; Romeo & Juliet (Thomas SACD) SFS 62,  
J/A: Vroon  
Sym 6 (Jordan) VienS 6, J/F: Hansen  
Trio (Testore Trio SACD) Audit 92691, M/A: Pagel  
VC (Steinbacher) Penta 5186504, N/D: Vroon
- TCHAIKOVSKY,B:** War Suite; Piano Quintet (Van-  
brugh Qt) Naxos 573207, J/F: Estep
- TELEMANN:** Cantatas (Stotzel) Hans 98047, J/A:  
Barker  
Concertos (Accademia Giocosa) Oehms 897, M/A:  
Brewer  
Concertos (Barokkanerne) LAW0 1074, S/O: Barker  
Concertos & Suites (Petite Bande) Acce 24288, J/F:  
Loewen  
Concertos (La Stagione) CPO 777859, J/F: Loewen  
Concertos (La Stagione) CPO 777890, S/O: Barker  
Darmstadt Overtures & Concertos (Les Ambas-  
sadeurs) Alpha 200, S/O: Barker  
Horn Concertos, all (Kelley, Palisades Baroque)  
Cent 3380, J/A: Loewen  
Music (Il Rossignolo) Brill 94995, M/A: Brewer  
Paris Qts (Les Ombres) Mirar 255, J/F: Loewen  
Qts & Trios (La Reveuse) Mirar 267, M/J: Loewen  
Recorder Fantasies (Borutzki) Klang 1509, N/D:  
Brewer  
V Fantasies (Guglielmo) Brill 94616, N/D: Magil  
V Fantasies (Skaerved) Athen 23203, S/O: Magil
- TEN HOLT:** Canto Ostinato XXL Brill 94990, M/A:  
Haskins  
Incantatie IV (Van Veen+) Brill 94918, M/J: Haskins
- TER VELDHUIS:** Piano Pieces (Van Veen) Brill  
94873, J/F: new, Adams
- TESSARINI:** V Sons (Losito) Brill 94787, J/F: Magil
- THEODORAKIS:** Canto General (Griessler) Gram  
99025, S/O: Greenf
- THORNOCK:** Between the Lines percussion  
(Coley) NewF 156, J/A: new, Lamper
- THORVALDSDOTTIR:** In the Light of Air (ICE) SonoL  
92192, N/D: Moore
- THUILLE:** Songs & Piano Variations (Broberg+) Thor  
2616, J/A: Heisel  
V Sons; Trio; Cello Son (Gothoni, Horr, Zichner)  
CPO 777967, N/D: Wright
- TORKE:** Miami Grands for 10 pianos (Miami Piano  
Circle) Ecst 92252, M/A: Gimbel
- TORROBA:** Guitar Concertos (Romero, Covas)  
Naxos 573255, M/J: Keaton

- TOURNEMIRE:** Orgue Mystique 3,4,6,7 (Van der Ploeg) Prest 3331551, S/O: Delcamp
- TOWER:** Stroke; VC; Chamber Dance (Guerrero) Naxos 559775, N/D: Gimbel
- TOWNSEND:** Quadrophonia (Townsend+) DG 4794528, S/O: Vroon
- TRABACI:** Organ & Hpsi (Cera) Brill 94897, M/J: Moore,C
- TRIMBLE:** Uncharted: viola da gamba (Trimble) MSR 1523, J/A: Moore
- TRUSCOTT:** Piano Pieces (Hobson) Tocc 252, J/A: Estep
- TUNDER:** Organ Pieces (Ruiter-Feenstra) Loft 1048, N/D: Hamilton
- TURINA:** Canto a Sevilla; Danzas Gitanas; Rhap (Mena) Chan 10819, N/D: Hansen  
Chamber Pieces (Lincoln Trio+) Ced 150, M/A: Keaton  
Guitar Pieces (Depreter) Brill 94973, N/D: Keaton
- TUUR:** Sym 5; Prophecy (Elts) Ond 1234, M/A: Gimbel
- TYE:** Consort Music (Spirit of Gambo) MusF 8022, M/J: Barker
- ULLMANN:** P Son 1-7 (Sirodeau) BIS 2116, J/F: Becker  
Sym 1+2 (Hanus) Cent 3356, J/A: O Connor
- UMEZAKI:** Shakuhachi music InaCi 7, S/O: new, Adams
- USTVOLSKAYA:** Violin Sonatas; Clarinet Trio (Kopatchinskaya) ECM 21719, J/F: Gimbel
- VAINBERG:** Chamber Sym 3+4 (Svedlund SACD) Chan 5146, M/J: Hecht  
Sym 5+10 (Kondrashin & Barshai) Melya 2281, S/O: Hecht
- VALENTINI:** String Sonatas (Acronym) OldF 904, S/O: Moore,C
- VALLS:** Mass; Choral Pieces (La Grande Chapelle) Lauda 14, M/J: Brewer
- VAN EEDEN:** Piano Sonatas (Primakov, Lavrova) LP 1014, M/A: Estep
- VANHAL:** Piano Capriccios (Tsalka) Grand 680, J/A: Becker  
Qts (Lotus Qt) CPO 777475, M/J: Pagel  
Sacred Pieces (Boni Pueri Choir) ArcoD 165, N/D: Koob
- VARESE:** Ameriques (Morlot) SSM 1006, S/O: see DVORAK
- VARGAS:** Judas; Requiem (Gulbenkian Choir) Naxos 573277, M/A: Estep
- VASKS:** Episodes (Potch Trio) Delos 3420, M/A: see BABADJANIAN  
Sym 2 (Lakstigala) Odrad 319, N/D: Gimbel
- VAUGHAN WILLIAMS:** Cambridge Mass (Bach Choir) Albi 20, M/J: Greenf  
Sym 4+8 (Jurovski) LPO 82, J/A: Hecht  
Sym 4; Dona Nobis Pacem (Spano) ASO 1005, J/F: Hecht  
VC; Lark; Songs of Travel (Trusler) Albi 18, M/J: Moore,R  
VC; lark (Waley-Cohen) Sign 399, M/A: French
- VEFICE:** Cecilia (Fracassi) Bong 2472, J/A: Parsons
- VELASQUEZ:** Music (Cappella Mediterranea) Ricer 358, S/O: 207, Brewer
- VELLARD:** Cantica Sacra: Requiem, Beatitudes (Binchois Ens) Evid 9, S/O: Greenf
- VERACINI:** Violin Sonatas, op 2 (Pine) Ced 155, S/O: Moore
- VERCOE:** Kleemation+ (Boston Musica Viva) Navon 5884, M/J: new, Lamper
- VERDI:** Arias (Nucci) OpArt 9026, M/A: 228, Lucano  
Ballo (Cerquetti, Poggi, Bastianini) Andro 5083, M/A: arc, Sininger
- Giorno di Regno (Bonolis) Tact 812290, M/J: Parsons  
Giovanna D Arco (Netrebko, Domingo) DG 4792712, J/F: Sininger  
Macbeth (Brayn, Goltz 1960) Walh 380, J/F: arc, Sininger  
Otello (Smith) Naxos 660357, M/A: Sininger  
Quartet (Cremona Qt) Klang 1400, J/A: see RESPIGHI  
Quartet (Enso Qt) Naxos 573108, J/F: see STRAUSS  
Requiem (Jansons) BR 900126, M/A: Lucano  
Requiem (Price,Bergonzi/Karajan 1964) Relie 8004, S/O: arc, Lucano  
Rigoletto (Bruscantini 1963) Bong 83, M/A: arc, Sininger  
Rigoletto (Scotto,Kraus,Bastianini) Andro 9095, M/A: arc, Sininger  
Sacred Pieces (Giulini 1960) Tahra 765, J/F: see VIVALDI  
Simon Boccanegra (Hvorostovsky/Orbelian) Delos 3457, S/O: Moore,R  
Songs (Vargas) Capr 5170, J/F: Moore,R  
Trovatore (Callas Milan 1953) Myto 314, S/O: arc, Sininger  
Trovatore (Cavaliere, Botto/Stinco 1964) Bong 85, S/O: arc, Sininger
- VERROUST:** Solos de Concert (Calcagni, ob) Dyn 7696, J/F: Schwartz
- VIERK:** Words Fail Me+ (Mook, vc) NewW 80766, S/O: Estep
- VIERNE:** Piano Quintet (Atschba+) Gram 99040, J/F: see KOECHLIN  
P Qn (Lemelin+) ATMA 2384, M/J: see PIERNE
- VIERU:** Sym 6, Exodus (Bacs) Troub 1446, S/O: Estep
- VIUEXTemps:** Cello Concertos (Gerhardt) Hyp 67790, M/J: Moore  
Etudes; Pieces (Parrino, v) Strad 37015, S/O: Magil  
VC 4 (Hahn) DG 22698, M/J: Vroon
- VILLA-LOBOS:** Bachianas 1+5 (Vienna Symphony Cellists) Preis 90816, J/F: Moore  
Sym 10 (Karabtchevsky) Naxos 573243, M/A: Hecht  
Sym 12; Uirapury (Karabtchevsky) Naxos 573451, S/O: Hecht
- VISEE:** Lute Suites (Yisrael) Brill 95071, M/J: see PINEL
- VIVALDI:** 2-Cello Concertos (Webbers) Naxos 573374, J/F: Moore  
Concertos (Barshai) Melya 2262, J/F: Craw  
FCs (Steger) HM 902190, J/F: Brewer  
4 Seasons+ (European Baroque Orch) Obsid 713, M/J: Craw  
4 Seasons+ (Australian Chamber O SACD) BIS 2103, J/A: Brewer  
Gloria (Giulini 1960) Tahra 765, J/F: arc, Radcliffe  
Gloria; Magnificat (Guttler) Brill 95022, M/J: Craw  
Magnificat (Savall CD+DVD) AliaV 9909, M/J: Barker  
Mandolin Pieces (Avital) DG 22627, M/J: French  
Oboe Concertos (Fabretti 3CD) Brill 94654, J/F: Schwartz  
Trio Sonatas, op 1 (Arte del Arco) Brill 94784, S/O: Moore,C  
VCs (Fantini) Newt 8802217, J/F: Craw  
VCs (Sebastians) Sound 138, J/A: Moore,C  
VCs, op 3 (Guglielmo) Brill 94629, J/A: Moore,C  
VCs, op 3 (Podger SACD) Chani 36515, J/A: Brewer  
V Sons, op 2 (Guglielmo) Brill 94617, M/J: Magil  
Violin & Cello Sonatas (Seattle Baroque) Cent 3307, J/A: Brewer
- VLADIGEROV:** VC (Roussev) Fonda 1402016, N/D: see SIBELIUS

- VODENITCHAROV:** Celestial Mechanics (Stoyanov) Gega 350, M/J: new, Adams
- VOGLAR:** Awakening of Nature (Molumby) MSR 1448, M/J: see PUCIHAR
- VOLANS:** Trio Concerto; Symphony; Piano & Winds C (Maloney+) RTE 147, M/A: Lehman
- VOLLRATH:** New music for Clarinet (Norsworthy) Navon 5988, J/A: new, Lamper
- VORISEK:** P Son & Impromptus (Urban) Grand 670, J/F: Becker
- WACHNER:** Sym 1+ (Novus NY) MusOm 604, M/A: Estep
- WAGENAAR:** Sym Poems 2 (Hermus) CPO 777933, J/A: O Connor
- WAGHALTER:** New World Suite+ (Walker) Naxos 573338, N/D: O Connor
- WAGNER:** Flying Dutchman (Nelsons) RCO 14004, M/J: Parsons
- Lohengrin (Botha/Bychkov LP) Prof 13040, M/A: Vroon
- Lohengrin (Frankfurt/De Billy) Oehms 946, M/A: Lucano
- Meistersinger (Edelmann/Rosbaud 1955) Walh 202, S/O: arc, Lucano
- Overtures+ (Furtwangler SACD) Praga 350107, J/F: arc, Radcl
- Parsifal (Modl, Vinay, London 1957) Walh 215, N/D: arc, Pars
- Parsifal (Thomas, London, Hotter/Knapptsb) Myto 289, J/A: arc, Lucano
- Piano Accounts (Williams) Sign 388, J/F: Becker
- Preludes & Interludes (Luisi) PhilZ 102, J/A: Vroon
- Rienzi (Frankfurt/Weigle) Oehms 941, J/F: Parsons
- Ring synthesis, arr Tarkmann (Klajner SACD) Cov 91417, M/A: Hecht
- Ring (Knappertsbusch Bayreuth 1957) Walh 216-19, M/A: arc, Chakwin
- Ring (Vinay, Hotter/Konwitschny) Walh 334+, N/D: arc, Chakwin
- Ring, complete (Solti Blu-Ray) Decca 4786748, M/J: Lucano
- Songs (Trekell) Oehms 1811, M/A: see STRAUSS
- Tannhauser Overture (Nelsons) BSO 1401, M/A: see SIBELIUS
- Tannhauser (Windgassen/Sawallisch) Orfeo 888143, M/A: Parsons
- Tannhauser (DLA, F-D/Sawallisch 1961) Myto 291, J/A: arc, Lucano
- Tristan & Isolde, Acts 2+3 (Furtwangler 1947) Andro 9108, J/A: arc, Sininger
- Walkure (Nilsson, Suthaus/Karajan 1958) Myto 185, J/A: arc, Sininger
- Walkure (Varnay, Vickers/Knappertsbusch) Walh 247, J/F: Lucano
- Walkure (Solti 1961) Test 1495, J/F: Lucano
- Wesendonck Songs & Sonata (Renouprez) Pavan 7548, M/A: Parsons
- Wesendonck Songs (Taylor, with organ) MSR 1532, N/D: Vroon
- WALKER:** Hour to Dance (Whitman College Choir) Goth 49253, N/D: 103, Hamilton
- WALLER:** South Shore XI 136, J/A: new, Adams
- WALTERSHAUSEN:** Oberst Chabert (Patzak 1956) Walh 379, J/F: arc, Parsons
- WALTON:** CC; Passacaglia (Poltera SACD) BIS 2077, M/A: Moore
- Troilus & Cressida (Hickox) Chan 24150, J/F: Parsons
- Viola Concerto (Bashmet/Kitaenko) Melya 2293, M/J: Magil
- WARD:** Fantasies & Anthems (Phantasm) Linn 427, M/A: Gatens
- WARLOCK:** Choral Pieces (Carice Singers) Naxos 573227, J/F: Greenf
- WEBER:** Duo (Gorokholinsky) LP 1018, N/D: Hanudel
- Duo (Luxen) Cent 3373, N/D: Hanudel
- Piano 4 Hands (Duo d Accord) Hans 93324, M/A: Harr
- Silvana (Bavarian Radio/ Schirmer) CPO 777727, S/O: Parsons
- WEBERN:** Vocal & Chamber Works (Craft) Naxos 557516, S/O: Pagel
- WECKMANN:** Organ Pieces, all (Focroulle) Ricer 348, M/J: Gatens
- WEESNER:** Chamber Pieces (Sequitur) Alb 1518, M/A: Moore
- WEICHLIN:** Encaenia Musices 1695 (Capella Vitalis) RaumK 3401, N/D: Loewen
- WEINER:** Ket Tetel (Ottensamer) Merc 4811409, J/A: see BRAHMS
- WEIR:** Storm; Mass+ (BBC Singers) Sign 421, N/D: Gimbel
- Vanishing Bridegroom (Brabbins) NMC 196, J/F: Sininger
- WEISS:** Lute Pieces (Sato) Carpe 16305, N/D: see BACH
- WEISS,H:** Requiem (Hanover Boy Choir) Rond 7008, M/A: Greenf
- WELCHER:** Places in the West; Sym 4 (U of Texas Winds) Longh 33883, M/J: Gimbel
- WENNAKOSKI:** Soie; Amor Omnia Suite (McCall) Ond 1259, N/D: Estep
- WHEELER:** Crazy Weather (Rose) BMOP 1038, J/F: Estep
- WHITE:** Praise the Spirit (Palmer Episcopal, Houston) Goth 49254, N/D: Hamilton
- WHITLOCK,L:** Wind sonatas DivA 25121, N/D: new, Adams
- WIDMER:** PC (Held) Guild 7403, M/J: see SCHOECK
- WIDOR:** Organ Sym 1-4 (Schmitt SACD) CPO 777705, S/O: Delcamp
- Sym 6 (Conte) Goth 49293, M/A: see GUILMANT
- Walgurgis Night; VC; Sym 1 (Yates SACD) Dutt 7315, J/A: O Connor
- WILDER:** Horn Suites (Tibbetts) Alb 1520, M/A: Kilp
- WILLIAMS:** Film Scores (Christ) Telos 210, N/D: Fisch
- From Film Scores (Williams) RPO 21, N/D: Fisch
- From a Bird (Williams) JCW 1, J/F: Keaton
- Stepping Stones (Williams) JCW 2, J/F: Keaton
- Tuba Concerto (Hofmeir) Sony 4708, J/F: see DUDA
- WILLIAMSON:** Organ Symphony (Winpenny) Tocc 246, J/F: Gatens
- WISEMAN:** Wolf Hall (Composer) Silva 14722, S/O: Fisch
- WITT:** Sym in A (Cologne Academy) CPO 777208, J/A: see HOFFMANN,ETA
- WOLD:** Certitude & Joy MinM 19, S/O: new, Adams
- WOLF-FERRARI:** Neugierigen Frauen (Munich Radio) CPO 777739, N/D: Hecht
- WOLFF,E:** Songs (Broberg) Thor 2619, S/O: Heisel
- WOMACK:** Works for Japanese Instruments (Sakata+) Alb 1517, M/A: new, Adams
- WOODMAN:** Organ Pieces (Simmons) What? 9, J/A: Delcamp
- WOYRSCH:** Sym 3; 3 Bock Fantasies (Dorsch) CPO 777923, J/A: O Connor
- WRIGHT:** Chamber Pieces (Various) Met 28547, M/A: new, Adams
- WYL:** Pieces (Frost Ens) Hat 727, S/O: Haskins
- XENAKIS:** Piano Pieces (Thomopoulos) Timp 1232, N/D: Haskins
- Pleiades; Rebonds (Kuniko) Linn 495, S/O: Estep
- XU SHUYA:** Music (Rabl) Naxos 570617, N/D: Estep



**YIP:** Dark Side of the Shadows Ablaz 16, M/J: new, Adams  
**YSAYE:** Solo V Sons (Eggebrecht) Troub 1443, S/O: Magil  
**ZAMBONI:** Lute Pieces (Genov) Brill 94767, J/F: Loewen  
**ZANTER:** Letters to a Young Poet; Qt Navon 5980, J/A: new, Lamper  
**ZEISL:** V Sons (Schiff) MSR 1493, M/A: 206, Fine  
**ZEITLER:** Credo Mass (Zeitler SACD) MDG 9021906, N/D: Greenf  
**ZELENKA:** Lamentations (Collegium Marianum) Sup 4173, M/A: Loewen  
**ZEMLINSKY:** Florentine Tragedy; Songs (Jurowski) LPO 78, J/F: Parsons  
 Mermaid; Sinfonietta (Storgards SACD) Ond 1237, J/A: O Connor  
 Piano Pieces, all (Torquati) Brill 95067, M/J: Becker  
 Qts (Brodsky Qt) Chan 10845, J/A: Pagel  
 6 Songs (Royal Academy) Linn 481, N/D: see MAHLER  
**ZIELENSKI:** Sacred Pieces (Traversees Baroques) K617 248, M/J: Brewer  
**ZIMMERMANN:** Alagoana; Sym in 1 mvmt (Steffens) Capr 5213, M/A: Gimbél  
**ZORN:** Hen to Pan Tzad 8329, N/D: Moore

## COLLECTIONS

### ORCHESTRAL

Abbado in Salzburg: Beet, Prok, Mouss, Schoenberg, Stravinsky Orfeo 892141, M/A: 177, Hansen  
 Albes & Danses (Martin) Trito 105, M/A: 181, Brewer  
 And the Bridge is Love: English strings (Webber) Naxos 573250, J/A: 177, French  
 Argentinean Album (Amsterdam Sinfonietta SACD) Chanl 33014, M/A: 179, French  
 Pierre Boulez Edition [44CD] DG 4794261, M/J: 170, Lehman  
 Carnival of the Animals (Russell) FanfC 4, M/A: 178, Hansen  
 Celebration of Peace: Copland, Bernstein, Brahms (Levine) Delos 3487, N/D: 203, French  
 Celebration: Tucson composers (Lerner) SASO 2014, M/A: new, Adams  
 Dances for Piano & Orchestra: Chopin, Pierne, Weber, Gottschalk (Fan) Ref 134, M/A: 179, Hansen  
 Decca Sound 1944-56 [53CD] Decca 4787946, J/A: arc, Radcliffe  
 Pierre Dervaux: Overtures: Guild 2416, N/D: 172, Vroon  
 Dorati in Minneapolis: Britten, Ginastera, Gould  
 Dorat 7, M/J: 174, Vroon  
 Dreams & Prayers: Golijov, Beethoven (Far Cry) Crier 1401, M/A: 181, Estep  
 Enesco Conducts: Mozart 40, Schumann 2, Beet PC 5 OpKur 2112, S/O: arc, Radcliffe  
 Fantasias & Fugues: Bach, Parish-Alvars, Turina (Szederkenyi) MSR 1527, J/A: 194, Sull  
 For Alfred Hitchcock: Herrmann, Waxman, Benjamin (Mauceri) Tocc 241, J/A: 177, Fisch  
 Frates (Violons du Roy) ATMA 3015, S/O: 176, Loewen  
 Great Comedy Overtures (Freidel) Naxos 573418, J/A: 176, Vroon  
 Hallowed Ground: Copland, Muhly, Lang (Langree) FanfC 3, J/F: 185, Estep  
 Karajan & Soloists, 1948-58 [8CD] Warnr 33625, J/F: arc, Chakwin

Kubelik at Cologne Radio [3CD] Orfeo 726143, J/F: arc, Radcliffe  
 Lorin Maazel Box [18CD] DG 22515, M/J: 175, Hecht  
 Masterpieces in Miniature (Thomas SACD) SFS 60, M/A: 178, Hansen  
 Pierre Monteux Box [40CD] Sony 7348, S/O: arc, Radcliffe  
 Munch in Moscow: Debussy, Honegger, Rousset, Rameau Melya 2279, J/A: 178, Hecht  
 New Moscow Chamber Orchestra: Arensky, Tchaikovsky, Shost (Zhukov) Telos 175+176, M/A: 180, Vroon  
 Orient Occident: Part, Raate, Shostakovich (Chalvin) Indes 70, S/O: 202, Kilp  
 Ormandy in London: Prok 1; Sib 2; Beet PC5 (with Rubinstein) Test 1503, S/O: arc, Radcliffe  
 Polish & Hungarian Strings: Tansman, Lutosl, Selmeczi (Erdody Chamber Orch) Dux 980, M/A: 182, Estep  
 Polish Harp Concertos [2CD] (Sikorzak-Olek) Dux 953, M/A: 192, French  
 Postcard from Heaven: Cage, Coates, Tcherepnin (Allen) NewW 80763, S/O: 194, Haskins  
 Radio Suites & Overtures 2: Schreker, Toch, Butting (Theis) CPO 777838, M/J: 177, O Connor  
 Russian Music (Fistoulari) Guild 2408, M/A: arc, Radcliffe  
 Stokowski 1940-46 (Hollywood Bowl & Youth Orch) M&A 1287, N/D: arc, Radcliffe  
 Strauss Family Contemporaries (Georgiadis) MPolo 8225365, N/D: 172, Fisch  
 Summer Night Concert (Lang/Eschenbach) Sony 7097, J/F: 184, Hansen  
 El Systema 40 (Dudamel) DG 4794447, J/A: 176, Hecht  
 Vienna Philharmonic/Karajan [10CD]: Warnr 33618, J/F: arc, Chakwin  
 Visions Fugitives: Prokofieff, Hindemith, Bartok (Camerata Nordica SACD) BIS 2126, M/A: 180, O Connor

### CHAMBER

20th Century Women: Beach, Clarke, Boulanger (Trio des Alpes) Dyn 7717, S/O: 176, French  
 American Dreams: Schickele, Benshoof+ (St Helens Qt) Navon 6004, N/D: 175, Fisch  
 American String Project: Tchai Qt 3; Haydn op 76:2 MSR 1522, J/F: 186, Pagel  
 Bridge Chamber Virtuosi: Sheng, Dohnanyi, Chen Yi ConBr 21440, J/A: 179, Moore  
 Cantante & Tranquillo (Keller Qt) ECM 21591, S/O: 178, Haskins  
 Carte Blanche (Argerich & friends) DG 4795096, N/D: 173, Wright  
 Cho Trio: Tchaikovsky, Arensky, Shost, Mend Telos 197, M/A: 162, Pagel  
 Couleurs d un Reve: Milhaud, Gershwin, Canfield (Fratres Trio) Ars 38176, S/O: 183, Hanudel  
 Czech Chamber Pieces (Vlachova+) ArcoD 146, J/F: 216, Pitcher  
 Elegiac Stories: Suk, Smetana, Mahler (Eben Trio) ArcoD 143, J/F: 186, Pagel  
 Enggard Quartet: Haydn, Schubert, Britten (Blu-Ray) 2L 105, S/O: 178, Chakwin  
 Epomeo Ensemble: Penderecki. Kurtag, Schnittke Avie 2315, M/A: 183, Moore  
 Gone into the Night are All the Eyes: Ives, Kirchner, Kotcheff (Trio Appassionata) Odrad 313, N/D: 173, Estep  
 LaSalle Quartet: Haydn, Brahms, Zemlinsky Hans 94228, S/O: 179, Pagel

Latin American Trios: Sierra, Fernandez, Piazzolla (Arcos Trio) Cent 3336, J/A: 179, Moore  
 Lions Gate Trio: Ravel, Ives, Clarke Cent 3383, J/A: 180, Wright  
 Mecklenburg: Rosetti, Flotow, Krah (Demmler Qt) Gram 99015, J/F: 186, Althouse  
 Mosaïque Trios: Haydn, Brahms, Wally (Trio Fruhstuck) Gram 99049, M/A: 183, Pagel  
 Moto Continuo (Trio Casals) Navon 6003, N/D: 172, Moore  
 Musica, par un tiempo: Kramer, Rodriguez, Heuser (Soli Ens) Alb 1505, J/F: 187, Estep  
 Piano Chamber pieces: Tcherepnin, Williams, Hodge (Zimdars) Alb 1558, S/O: 201, Haskins  
 Piano Trios: Zemlinsky, Bloch, Korngold (Pacific Trio) Capr 5221, J/A: 175, Pagel  
 Poetry in Motion: flute, viola, harp: Locklair, Debussy, Moreno (Fire Pink Trio) MSR 1511, N/D: 174, French  
 String Trios: Cras, Reger, Dohnanyi, Kodaly (Thibaud Trio) Audit 97534, J/F: 188, Lehman  
 Wild Territories (Spark) Berl 640, S/O: 181, Haskins

## CONTEMPORARY

6 Departures: Cotton, Schafer, Jolivet (Trio Verlaine) Ravel 7895, M/A: new, Lamper  
 All Original 100% Canadian (Quartetto Gelato) GGPI 10, N/D: new, Lamper  
 American Aggregate (Inscape) SonoL 92179, M/J: new, Lamper  
 Beyond Shadows (Nu-BC Collective) RedSh 432, M/J: new, Lamper  
 Brooklyn Rider Almanac: Merc 21593, J/F: new, Lamper  
 Built for Buffalo: Aguila, Hagen, Ewazen (Falletta) BeauF 94951, S/O: 175, Lehman  
 Clockworking (Nordic Affect) SonoL 70001, N/D: new, Adams  
 Contents May Differ (O Keefe, cl) Innov 888, M/A: new, Lamper  
 Crossings: new cello music (Dillingham) FurAr 6815, J/A: 182, Moore  
 Elements Rising: Navon 5990, S/O: 180, Lehman  
 Essence of Cello: Suits, Weisgall, Susser (Bartlett) Alb 1526, M/A: 186, Lehman  
 Excelsior: Bates, Burhans (5th House Ens) Ced 148, J/F: new, Lamper  
 From the Diamond Grid: Froelich, Lehman, Brandon (Conundrum) Alb 1523, M/J: 216, Heisel  
 From the Tudorfest: Cage, Oliveros (Tudor) NewW 80762, M/J: 188, Haskins  
 Graffiti: Ra, Chin, Neuwirth (MusikFabrik) Wergo 6861, M/A: new, Adams  
 Horizon 6: Clenert, Brewaeys, Andriessen (Jansons SACD) RCO 15001, S/O: 175, Sull  
 Law of Mosaics: Norman, Hearne (Far Cry) Crier 1402, M/A: 182, Adams  
 Los Angeles New Music Ensemble: Cent 3364, M/A: new, Lamper  
 Love Songs (Ens Recherche) Wergo 6792, J/F: new, Lamper  
 Metal Cicadas (Duo XXI) Alb 1511, J/F: 190, Moore  
 Momentum 21: Aikman, Bermel, Theofanidis (Trevor) Alb 1564, N/D: new, Lamper  
 Nature (City of Tomorrow) Ravel 7904, N/D: new, Lamper  
 New Canadian Cello: Lau, Rowson+ (Mercer-Park Duo) Naxos 970212, J/A: 185, Lehman  
 New Sounds from Manchester (Danel Qt) Met 28546, N/D: new, Lamper

New York School Chamber Pieces: Brown, Feldman, Wolff (Ens Avantgarde) MDG 6131865, N/D: 174, Haskins  
 New music for Clarinet (Norsworthy) Navon 5988, J/A: new, Lamper  
 Odd Couple Quintet: Mozart, Clark, Hefti (Clark, hn+) CompC 22, N/D: 189, Kilp  
 Persona (Ars Nostra) Cent 3343, J/F: new, Lamper  
 Phantom Orchard Ensemble: Tzad 4003, J/F: new, Lamper  
 Pieces & Passages (Conklin, v) Alb 1546, N/D: new, Lamper  
 Portraits (Soli Chamber Ens) NCU0 0, J/A: new, Lamper  
 Render (Roomful of Teeth) NewAm 65, N/D: new, Lamper  
 Shreds: New Trumpet & Percussion (Kosmyna) Cent 3335, N/D: 189, Kilp  
 Solo non Solo (Berti, cl) Ravel 7894, M/A: new, Lamper  
 Something of a Life (Ziegler) Innov 905, M/J: new, Lamper  
 Tetraktys: Mexican Composers (Latin American Qt) Urtex 239, M/A: new, Lamper  
 Theatrical Percussion (Hinkle) Alb 1524, J/A: new, Lamper  
 Unfold: Banks, Werder, Meali (Kreutzer Qt) Move 3371, S/O: 179, Lehman  
 Vibrations of Hope: since 2000 (Grace, p) Alb 1533, M/J: new, Adams  
 Walking Still (Vocal Constructivists) Innov 898, M/A: new, Lamper  
 Year Before Yesterday (LA Percussion Qt) SonoL 92180, M/J: new, Lamper

## BASSOON & OBOE

20th Century Oboe: Hind, Britten, Dorati, Haas, Be-Haim (Ogrintchouk) BIS 2023, J/F: 201, Schwartz  
 Bassoon & Strings: Devienne, Danzi, Francaix (Martusciello) Bong 5184, J/A: 182, Foss  
 Danube Voyage: Beet, Weber, Mozart, Doppler (Koyama, bn) Genui 15334, J/A: 182, Foss  
 Distance (Smith, ob) 2-P 1039183, J/A: 194, Foss  
 Eastern Discoveries (Wildhaber, bn) MSR 1517, J/F: 190, Schwartz  
 English Horn Pieces: Pasculli, Yvon, Daelli (Frutiger) Guild 7399, M/J: 189, Schwartz  
 The Fabulist: Poulenc, Pasculli, Pellett (Meier, ob) NoL 0, N/D: 184, Kilp  
 French Oboe Sonatas (Opie) MP 27, J/F: 201, Schwartz  
 Historias (Karney, eh; Cordover, g) Cala 77018, M/J: 190, Schwartz  
 Hungarian Bassoon (Boganyi) Prof 14007, M/A: 185, Schwartz  
 Lost & Found: Fiala, Kozeluh, Hoffmeister (Mayer, ob) DG 4792942, J/A: 194, Foss  
 Reflections: Canfield, Dorati, Zaimont (Anderson) Jean 2254, M/J: 189, Schwartz  
 Vocalise (Data, bn) Brill 95009, M/A: 186, Schwartz

## BRASS (Kilpatrick)

American Voices (U Texas Austin Trombones) Longh 33885, M/J: 181  
 Baroque Brass 2: Handel, Purcell, Blow (Septura) Naxos 573386, N/D: 175  
 Brass & Organ (Thompson Brass) MSR 1481, M/A: 185  
 Brass Sextet: Mendelssohn, Brahms, Bruckner (Septura) Naxos 573314, J/F: 189

Brass of the Concertgebouw: Hindemith,  
Shostakovich+ RCO 14010, M/A: 184  
En-Cor (American Horn Qt) Alb 1536, M/J: 179  
Evolutions (Tenn Tech Tuba Ens) Mark 51048, M/J:  
180  
German Horn Sound: Russian: Tchai, Mouss, Prok,  
Shost (Kramer) Genui 15340, J/A: 181  
Luminosity (Brass Cross) Mark 51335, M/A: 184  
Table for 3 (Ericson, Yeo, Swoboda) Sum 642, M/J:  
179  
Take this Hammer: Forbes, Snowden, Plog (Sotto  
Voce Qt) Ebras 0, J/F: 189  
Yule for Brass (Linne Quintet) SwedS 1157, N/D: 211

## CELLO (D Moore)

Alvorada: Latin Pieces (Gaillard) Apart 104, S/O: 181  
Amit Peled: Rachmaninoff, Tsintsadze, Popper Cent  
3436, N/D: 178  
Berlin Gamba Book (Art d Echo) Capr 5206, S/O: 181  
Berlin Gamba Book (Berger) Naxos 573392, N/D: 176  
Berlin Sonatas: Abel, Bachs, Graun (Frey) Passa  
1006, S/O: 181  
British Cello: Leighton, Bennett, Hoddinott (Watkins)  
Chan 10862, N/D: 178, Lehman  
British Cello Sonatas: Wordsworth, Holbrooke, Busch  
(Wallfisch) Naxos 571361, M/J: 182  
Ben Capps (Bach, Schumann, Fitzenhagen) LP 1006,  
J/F: 68  
Cello Duos: Couperin to Bartok (Khoma & Bagratuni)  
Cent 3341, J/A: 184  
Cello M.E. (Ericsson) ArcoD 138, J/F: 191  
Cello Solo: Becker, Klengel, Tortelier (Wagner) SoloM  
214, J/F: 193  
Cello Transcriptions: Liszt, Orr, Martinu (Kostov)  
Navon 6007, N/D: 177  
Corps des Cordes: Ortiz, Bach, Poulenc (Dufloat+)  
Oehms 765, N/D: 176  
Duo Virtuoso: Brahms, Martinu, Piazzolla Delos  
3480, N/D: 177  
Elegy (Krijgh) Capr 5222, J/A: 183  
Flute & Cello: Mozart, Bach, Hindemith (Koga &  
Lomakov) Genui 15348, J/A: 183  
Simca Heled: Cilea, Boellmann, Magnard Cent  
3337, S/O: 120  
Moderato Cantabile: Komitas, Gurdjieff, Mompou  
(Lechner) ECM 21592, J/F: 192  
Moments of Youth: Bach, Schumann, Cassado (Goh)  
Ars 38752, M/A: 187  
Neapolitan Sonatas (Nasillo) Arcan 385, N/D: 178  
New Cello Composers 2 (Cox) Cent 3390, N/D: 176  
Jonas Palm: Beet, Mend, Janacek, Dutilleux Genui  
15341, J/A: 183  
Paroles de Violoncelle: Ibert, Jolivet, Sauguet,  
Dutilleux (Pantillon) Gram 99007, J/F: 192  
Poema: cello & Strings: Finnish Composers (Ylonen)  
Alba 372, S/O: 182  
Alexander Rudin: Melya 2273, J/A: 184  
Soliloquy: Bach, Speck, Saariaho (York) Ablaz 20,  
M/J: 182  
Solo: Kodaly, Golijov, Cassado (Weilerstein) Decca  
52964, J/F: 193  
Songs without Words: Beaver, Schubert, Boccherini  
(Hanani) Alb 1510, J/F: 191  
Soul Companion: solo (Maksin) BlueG 345, J/F: 192  
Janos Starker: Hindemith, Prokofieff, Rautavaara  
Hans 94227, J/F: 193  
Tempo Trapezio: Strauss, Fortman, Stravinsky (Quint)  
BlueG 323, J/F: 192  
Viola da Gamba: Schenck, Telemann, Kuhnel (Dor-  
nenburg) Cent 3313, J/A: 184  
Violin & Cello: Kodaly, Ravel, Gliere (Froschhammer  
& Rohn) ArcoD 149, J/F: 214

When Music Sounds (Harrison) Naxos 70126, N/D:  
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## CLARINET (Hanudel)

20th Century Clarinet: Juon, Berg, Arnold (Campag-  
nolo) Cent 3393, J/A: 186  
American Tribute: Bernstein, Wilson, Muczynski  
(Cohler) Ongak 125, M/A: 188  
Atonement: Higdon, Bunch, Chambers (Luevano)  
Fleur 58028, S/O: 183  
Julian Bliss: Deb, Prok, Francaix, Milhaud Sign 384,  
J/F: 194  
Clarinet Quartets: Crusell, Hummel, Mozart (Siegen-  
thaler) Sterl 1694, M/A: 189  
Classic Clarinet: Mozart, Devienne, Garnier (Cam-  
pagnolo) Cent 3345, J/A: 186  
Classical Saxophone: Creston, Schulhoff, Denisov  
(Muller) Prof 15010, N/D: 179  
Contemporary Clarinet (Cirigliano) Tact 920002, J/F:  
195  
Contemporary Finnish Clarinet (Raasakka) Alba 368,  
S/O: 184  
East Meets West II (Qian) Alb 1528, M/J: 183  
Entartete Music: Heiden, Dessau, Schulhoff, Gal  
(Duo Disecheis) Brill 94874, J/F: 194  
French Clarinet (Shklyaver) ZigZ 358, S/O: 184  
French Harp & Clarinet: Bochsa, Wolff, Boufil (Talit-  
man & Darteville) Harp 35, J/A: 187  
Madison Avenue (Ferreira) Poten 1035, J/F: 195  
Jon Manasse: Beethoven, Brahms, Weber HM  
807618, M/A: 188  
NY Licorice Ensemble: Bernstein, Cooper, Gersh-  
win FurAr 6816, N/D: 179, Sullivan  
Night Thoughts (Ashkenazy) Orlan 12, J/A: 186  
Nordic Concertos: Hillborg, Holmboe, Crusell (Frost)  
BIS 2123, J/A: 187  
SaxSpectrum 2 (Gillis) MSR 1524, M/J: 182  
Single Reed: Britten, Sowash, Blank (Perconti, sax)  
Alb 1527, M/A: 189  
Thurston Connection English Clarinet: Bax, Fiske,  
Hamilton, Wood (Cox) Naxos 571357, S/O: 182  
Transcension: Albright, Berio, Lennon (Briggs) BlueG  
325, M/A: 187  
Transfigured Nightingale (Summers) BlueG 339, M/A:  
189  
Velocity 2 (Masserini) Cent 3349, J/A: 186

## FLUTE (Gorman, unless noted)

Absinthe (Hoyos) Fleur 58022, M/J: 184  
Cantilena II: Widor, Dutilleux, Taktakishvili (Baldvinn-  
son) DivA 25126, J/A: 188  
Cavatina Duo at the Opera: Bridg 9448, S/O: 185,  
French  
Dedications: French (Arnone) MSR 1431, J/F: 196  
Flute & Harp Concertos: Henze, CPE Bach, Mozart  
(Munoz & O'Brien) Ars 38158, S/O: 126  
Flute & Organ (Ruggeri & Toschi) Brill 95011, J/A: 189  
Flute by Keyboard: Czerny, Casadesus, Previn,  
Geseking (Graf) Aeol 3, J/A: 189  
French Flute (Fried) GoldT 5, J/A: 188  
French Flute (Lucas) Indes 62, M/J: 184  
Italian Flute Concertos (Ukigaya) Bella 312454, J/F:  
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Daniela Koch: Reinecke, Prok, Hind Indes 74, N/D:  
180  
Now & Then (Sirena Recorder Qt SACD) BIS 2115,  
J/A: 189, Loewen  
Solitude: Schubert, Prok, Liebermann (Hoskuldsson)  
Delos 3447, N/D: 180

UK-DK: Recorder Pieces: Arnold, Jacob, Holmboe  
(Petri) OUR 6220611, S/O: 185, O Connor  
Virtuoso Journey (D Arcangelo) Cent 3400, N/D: 180

## GUITAR (Keaton)

17th & 18th Century Lute Pieces (Karajic) Lilac  
150310, N/D: 181  
Amadeus Guitar Duo: Handel, Mertz, Telemann  
Naxos 573439, M/J: 184  
Americano (Villegas) HM 907649, N/D: 183  
Autumn of the Soul (Micheli) Contr 9201409, S/O:  
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Balkan Muses (Dukic) GHA 126068, J/F: 197  
Rich Barry: Barry 0, M/A: 190  
Brazilian Guitar (Apro) Brill 94810, M/A: 190  
Emanuele Buono Recital: Naxos 573362, J/F: 197  
Colombian Guitar (Escobar) Naxos 573059, M/J: 185  
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Levas 24, M/J: 186  
Facts of Life: Del Tredici, Bach, Golijov (Leisner)  
Azica 71298, J/A: 191  
Fandango (Halasz) Prud 3986798, M/J: 186  
Giglio Fiorentino (Gino Neri Ensemble) Tact 840001,  
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Foolish Fire (Tantalus Qt) Sound 1054, J/F: 200  
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Melya 2362, N/D: 180  
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Homages (Denoth) Sign 404, M/A: 191  
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Japanese Guitar Concertos: Takemitsu, Hosokawa,  
Hayashi (Tanibe SACD) MDG 9011901, N/D: 183  
Ekachai Jearakul: Naxos 573481, N/D: 181  
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Memorias: DeVisee, Hagen, Schmid (Doci) Guild  
7398, J/F: 197  
Memorias II Seville Guitar Festival: Contr 2201302,  
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Mexican Guitar: Ponce, Oliva (Perez) Brill 94939, J/F:  
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Mosaic (Kolk) Alma 232, M/A: 190  
New Music with Guitar 9 (Starobin) Bridg 9444, J/A:  
193  
New Renaissance (LA Guitar Qt) LAGQ 315, J/A: 205  
Nocturne (Apro) Brill 94875, M/J: 185  
Novecento Sonatas: Biberian, Cavallone, Gilardino  
(Porqueddu) Brill 9455, J/F: 199  
Nuevo Mundo (Szymanski) Sara 5, S/O: 190  
Preludes: Madsen, Marcussen, Skjelbred (Snyer)  
LAWO 1007, S/O: 189  
Presti & Lagoya 1963: IDIS 6694, J/A: 192  
Reminiscences of Russia (Kulikova) Naxos 573308,  
J/F: 198  
Rubedo (Kirchhof, lute) Cent 3318, J/A: 191  
Best of Segovia, 1949-62: IDIS 6691, J/A: arc  
Serenata Napoletana (La Raione, mand) Brill 95096,  
J/A: 192  
Shades & Contrasts (Sandsengen) Odrad 326, M/A:  
190  
Soliloquies & Dreams (Rinehart) NovaS 204, J/A: 193

Soundscapes III (Stegmann) Genui 15362, N/D: 182  
Spanish Guitar Masters 1: IDIS 6699, N/D: arc  
Taut (Corona Guitar Qt) Alb 1540, J/A: 190  
Tempo do Brasil (Regnier) Ref 714, N/D: 182  
Teres Duo violin & guitar: Paganini, Czechs ArcoD  
132, J/F: 215, Fine  
Together (Vieaux & Kondassis) Azica 71297, M/J: 187  
Transformation (Guitar4mation) Gram 99048, J/A:  
190  
Troubadour (Isbin) VAI 8202, S/O: vid  
Uarekena (Fandango Qt) ATMA 2707, J/F: 200  
Unreal City (Tosidis) Contr 2201402, S/O: 190

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Clavi-Organum (Schmogner) Palad 33, S/O: 193,  
Lehman,B  
Harmonious Thuringian: Bach, Handel, Fischer  
(Charlston) DivA 25122, M/A: 193, Unger  
Hpsi Pieces fr Gesualdo s Court (Falconer) Brill  
94998, M/J: 187, Haskins  
The King s Men: CPE Bach, Fasch, Nichelmann  
(Sprosse) Klang 1505, S/O: 193, Lehman,B  
Neapolitan Hpsi & Organ (Innocenti) Brill 94992, M/J:  
188, Moore,C  
Plaisirs de Clavecin (Baumont) Bayar 308430, S/O:  
192, Lehman,B  
Time Present & Time Past: Bach, Gorecki, Reich  
(Esfahani) DG 4794481, S/O: 192, Haskins

## HARP

Christmas Harp II (Mitchell) Alb 1521, N/D: 212,  
French  
Harp Concertos: Albrechtsberger, Boieldieu, Wagen-  
seil, Dit (Various) Brill 95167, S/O: 194, Fisch  
Wild Bird: violin & harp (Kaunzner & Viechtl) Oehms  
1825, N/D: 195, French

## MISCELLANEOUS

Between Rock and a Hard Place (McCormick Percus-  
sion) Ravel 7898, J/A: new, Lamper  
Lynn Vartan, marimba: Delos 3451, J/F: new, Lamper  
Points of Departure: percussion (Papador) Centr  
20715, J/A: new, Lamper  
Searching: percussion duets (O Duo) Champ 83,  
S/O: 195, Sull

## ORGAN

American Symphonic Organ Cincinnati: Debussy,  
Barber, Bartok (Robin) Brill 94726, M/J: 191, Unger  
Ave Maris Stella: Bach, Buxtehude, Scheidemann  
(Page) Regen 436, M/J: 191, Delcamp  
Baroque Nuremberg (Waldner) TYX 13037, M/A: 215,  
Unger  
Belgian Organ: Lemmens, Jongen, Maily (Houtart)  
Pavan 7549, M/A: 195, Delcamp  
Christmas Organ (Hartmann) Oehms 865, N/D: 212,  
Hamilton  
Christmas Organ (Lambour) Brill 94101, N/D: 212,  
Gatens  
Commotio: interwar organ: Nielsen, Gal, Lindberg,  
Messiaen (Wilson) Acis 34295, J/A: 195, Delcamp  
Divine Splendor (Nagem) ProOr 7265, J/F: 202,  
Gatens  
Dutch Delight: Sweelinck+ (Havinga) Brill 95093, S/O:  
195, Gatens  
Eastman Italian Baroque Organ (Various) Loft 1077,  
M/J: 193, Delcamp

English Organ 2 (Van Oosten) MDG 3161907, N/D: 185, Delcamp

English Romantic Organ: Parry, Stanford, Harwood (Van der Ploeg) Prest 3331559, S/O: 196, Delcamp

Fireworks: Hanover New Year (Smidt) Rond 6089, M/A: 197, Delcamp

For 190: Paulus, Decker, Callahan (Chenaults) Goth 49292, M/A: 194, Delcamp

French Masterworks & Improvisations: Franck, Widor (Hammond) Raven 961, J/A: 194, Delcamp

Hymns of Joy & Sorrow: Franck, Liszt, S-Saens, Vierne (Vuola) Alba 362, M/J: 192, Delcamp

Illuminations (Pfeiffer SACD) GloD 59, S/O: 196, Delcamp

In Times of Crisis: Gade, Bach, Eben (Brakel) Raven 956, M/A: 194, Delcamp

In an Old Abbey English (Walton) Regen 431, J/F: 203, Gatens

Merton Organ (Nicholas) Delph 34142, M/A: 195, Delcamp

Music for a Princess: Bachs, Bruns (Richards) Loft 1129, M/A: 196, Gatens

My Heart at Thy Sweet Voice: arias with flugelhorn (Conte) Goth 49294, N/D: 185, Delcamp

Nordic Journey (Hicks) ProOr 7263, M/A: 195, Delcamp

Nordic Journey IV: Wikander, Karlsen, Sixten (Hicks) ProOr 7264, M/J: 191, Delcamp

Organ & Double Bass (Sutherland & Podgorny) Raven 965, N/D: 186, Hamilton

Organ Polychrome: French (Kraybill) Ref 133, J/F: 202, Gatens

Organ in Florence (Giacomelli) Tact 860002, N/D: 185, Moore,C

Promenade: Italian Baroque (Bellotti) Loft 1097, M/J: 193, Delcamp

Christa Rakich in Seattle: Franck, Hindemith, Decker Rezou 5005, S/O: 196, Delcamp

Renaissance organ (Zakova) Orlan 11, J/F: 204, Gatens

Transcriptions for Strings & Organ (Solisti Laudensi) Tact 900004, J/A: 209, Brewer

Usher Hall Organ II (Kitchen) Delph 34132, J/A: 195, Delcamp

## PIANO

4-Hands Pieces: Reger, Mendelssohn, Schulhoff (Velt & Lucius) Telos 63, M/J: 197, Harr

All the Way Back (Smetona) Navon 5992, S/O: 200, Kang

American Lyricism: Danielpour, Theofanidis, Houghton (Atzinger) MSR 1534, M/J: 193, Estep

American Recital: Gottschalk, Gershwin, Barber (Murtfeld SACD) Audit 92702, J/F: 209, Pitcher

American Romantics: Foote, Paine, Nevin (Belogurov) Piano 80, J/A: 196, Kang

Geza Anda in 1950: Schumann, Bach, Haydn Audit 95720, N/D: arc, Becker

Argerich & Barenboim: Mozart, Schubert, Stravinsky DG 4793922, M/A: 197, Harr

Armenian Piano (Ayrapetyan) Naxos 573467, N/D: 186, Kang

Yulianna Avdeeva: Chopin, Schubert, Prok Mirar 252, J/F: 204, Vroon

Bach & Beethoven Transcriptions (Hsien) MSR 1531, M/J: 195, Haskins

Ballades: Chopin, Brahms, Faure (Antonlioli) Klang 1408, S/O: 197, Becker

Dmitri Bashkirov: Melya 2288, S/O: 197, Kang

Broadway to Hollywood (Glazier) Cent 3347, J/A: 196, Becker

Concord: Ives, Berg, Webern (Lubimov) ZigZ 362, N/D: 187, Page

Dances & Songs: Bach, Liszt, Ravel (Joan) CAG 111, J/F: 206, Pitcher

Erno Dohnanyi Recital: Test 1505, J/A: 99, Becker

Dumka (Valesova) Avie 2288, M/A: 200, Harr

East of Melancholy: Russia to Iran (Kamangar) Delos 3471, J/F: 207, Harrington

Etude: Liapounov, Szymanowski, Kapustin (Hammond) BIS 2004, S/O: 198, Harr

Etudes & Studies: Szymanowski, Ligeti, Ives (Wirth) Genui 15342, S/O: 201, Haskins

Evocacion: Falla, Albeniz, Piazzolla (Baldoria) BlueG 351, M/J: 68, Kang

Fantasies: Schub, Schum, CPE Bach (Dorken SACD) Ars 38150, J/F: 205, Kang

Fantasies, Fairytales, Nightmares (Gogova) BlueG 343, M/J: 194, Harrington

Fauvette Passerinette (Hill) Delph 34141, M/A: 198, Estep

French Character Pieces (Lin) Cent 3389, J/A: 197, Harr

French Fantasy: S-Saens, Faure, Ravel (Merdinge & Greene) Sher 1, J/A: 197, Harr

Fugue State: Bach, Handel, Scarlatti (Feinberg) Stein 30034, N/D: 186, Wright

Fusion (Steinbach) BlueG 361, S/O: 201, Wright

Vera Gornostaeva IV: Schub, Schum, Liszt LP 1012, M/A: 198, Harr

Gothic: new piano fr Ireland (Dullea) Met 28549, S/O: new, Lamper

Benjamin Grosvenor Dances: Decca 4785334, J/F: 205, Becker

Friedrich Gulda with orchestra: Mozart, Weber, Strauss (SACD) Praga 350102, M/J: 195, French

Heavy Sleep: Bach, Fairouz (Levingston) SonoL 92183, M/J: 197, Haskins

Impromptus: Schubert, Chopin, Faure (Lis) Klang 1511, J/F: 208, Vroon

In the Wake of the Great War: Bax, Delius, Bridge (Martin) Melba 301146, M/A: 199, Becker

Insomnia: Crumb, Cage, Belet (Schumacher) Hans 93334, N/D: 188, Haskins

Introspections: Adler, Cummings, Turok (Adler) Alb 1529, M/J: new, Adams

Janus: Bartok, Rach, Prok (Yang) BlueG 305, S/O: 201, Kang

Philipp Kopachevsky: Liszt, Schubert, Janacek Piano 84, S/O: 199, Becker

Michael Krist: Busoni, Reger, Tchaikovsky, Brahms Telos 195, M/A: 199, Kang

Memories Lost: Say, Qigang, Wang (Chen Sa SACD) BIS 1974, J/A: 198, Kilp

Peter Miyamoto: Bach, Berg, Chopin BlueG 335, J/F: 208, Kang

Monoliths: Debussy, Stravinsky, Zimmermann (Huber-Thomet Duo) Wergo 6809, M/J: 196, Harr

Motherland: short pieces (Buniatishvili) Sony 73462, J/F: 204, Kang

Night Stories (Lin) Hans 98037, J/F: 207, Kang

Opera Session (Di Tollo) Andro 9126, S/O: 197, Becker

Paul Orgel: Suk, Reger, Chausson MSR 1533, S/O: 199, Wright

Out of Doors: Bartok, Rach, Hummel (Nissman) 3Or 19, J/F: 209, Kang

Paganimania (McKiggan) Alb 1543, J/A: 197, Adams

Piano Duet: Schubert & Brahms (Bakhchiev & Sorokina) Melya 2197, M/J: 194, Harrington

Powerhouse Pianists 2: Paterson, Corigliano, Adams (Gosling & McMillen) AMR 1039, J/A: 196, Harr

Nadia Reisenberg Russian: Romeo 7309, M/J: arc, Becker

Remembrance 2 (Pagano) Sound 1058, S/O: 200, Kang  
 Manfred Reuthe: Scarlatti, Hummel, Debussy Bella 312461, S/O: 200, Kang  
 Russian Piano: Volkov, Chudova, Sysoyev (Various) Melya 2256, J/F: 210, Kang  
 Russian Piano (Kavtaradze) DACO 753, S/O: 199, Harr  
 Russian Recital: Mouss, Prok, Shost (Osorio) Ced 153, M/J: 197, Vroon  
 Scandale: Stravinsky, Ravel, R-K (Ott & Tristano) DG 4793541, J/F: 209, Harr  
 Schnittke & His Ghosts (Gadeliya) Labor 7093, N/D: 186, Harr  
 Seascapes (Weber) SonoL 92188, J/A: 199, Vroon  
 Malcolm Smith Memorial: Holloway, Searle, Matthew-Walker (Lill, Howard) Naxos 571354, M/A: 200, Lehman  
 Vladimir Sofronitsky [2CD]: Melya 2237, M/A: arc, Harr  
 Soiree: Brahms, Debussy, Schubert (Merdinger) Sher 2, J/F: 208, Kang  
 Grigory Sokolov Recital: Melya 2292, J/A: 198, Becker  
 Sokolov at Salzburg: Mozart & Chopin DG 4794342, J/A: 198, Becker  
 Transcendentalist: Scriabin, Cage, Feldman (Ilic) Heres 15, S/O: 198, Haskins  
 Variations (Hochman) Avie 2327, M/J: 195, Becker

## TRUMPET & TROMBONE *(Kilpatrick unless noted)*

200 Years of Valves (Kovats) Thor 2617, N/D: 189  
 American Trumpet Concertos (Neebe) Alb 1516, J/F: 211  
 Art of Horn (Alonso) Indes 64, M/J: 198  
 Christmas Horn (Vermeulen+) Sum 648, N/D: 213, Chakwin  
 Fantastique: Paulus, Hause, Holmes (Berlin+) MSR 1506, M/J: 180  
 French Trumpet Concertos: Tomasi, Jolivet, Desenclos (Merkelo) Anal 9847, N/D: 191  
 Eirek Gjerdevik, tuba: LAWO 1064, M/A: 201  
 Great Trumpet Concertos (Gervais) Indes 68, M/J: 199  
 In Good Company (Dura de Lamo, tu) Genui 15336, S/O: 202  
 Lost Trumpet Treasures (Dovel) Mark 51265, J/F: 211  
 Modern Trumpet Concertos: Boffa, Bacri, Gratzler, Matalon (Aubier) Indes 71, N/D: 191  
 Neoclassical trumpet: Stravinsky, Respighi, Faure, Martinu (Atwood) Linn 448, J/A: 200  
 Nevolution (Tunnell, horn) Cent 3397, N/D: 193  
 Nightsongs (Foley) Sum 643, M/J: 198  
 On Track (Gardner, tpt) Mark 51295, J/A: 200  
 Philip Smith Collection: NYPhi 201, N/D: 192  
 Point of Departure (Heath, tpt) Mark 51280, M/A: 201  
 Radiance (Bowden) Sum 655, N/D: 188  
 Redshift: Trumpet & Winds (Shaw, Dallas Wind Sym) Klav 11201, J/F: 211  
 Stefan Schulz, bass trombone: BIS 2144, M/A: 202  
 Sing-Ubung (Massong, trb) MDG 6031887, N/D: 190, Hecht  
 Snapshots: York, Albinoni, Schubert (Thurman, eu) EBras 1, J/F: 212  
 Solissimo: Tuba (Schadeli) MusSu 6282, N/D: 192  
 Tintomara: Purcell, Damase, Ravel (Van Hasselt & Van Ruen) Chanl 36315, J/A: 200  
 Trumpet Concertos: Haydn, Tomasi, Kaipainen (Pirinen) Alba 369, N/D: 191

Tuba Concertos: Baadsvik, Ness, Lindberg (Baadsvik SACD) BIS 2005, J/F: 210  
 Uncommon Ground: Genzmer, Blaha, Michel (Schen-del) MSR 1536, M/A: 184  
 Vintage Cornet Recital (Ponzo) Mark 51330, M/A: 201

## VIOLIN & VIOLA

1939: Jongen, Ullmann, Hindemith (Li, va) Azica 71301, N/D: 196, Magil  
 American Chamber Music: Copland, Barber, Bernstein (Ehnes+) Onyx 4129, J/F: 214, Fine  
 Nigel Armstrong, v: Bach, Bartok, Korngold Yarl 65007, M/J: 199, Magil  
 Bach & Beyond 2: Bach, Bartok, Saariaho (Koh) Ced 154, S/O: 203, Magil  
 Bach to Parker (Gould) Champ 78, M/A: 204, Moore  
 Adolf Busch [2CD] Guild 2406, J/F: arc, Fine  
 Caprice: Kreisler, Tchai, Sarasate (Samouil) Indes 65, M/J: 201, Vroon  
 Caprice Viennois (Kusztrich) Capr 5215, M/A: 206, Fine  
 Corelli s Influence: baroque (Woods) Acis 9090, J/A: 203, Magil  
 Dialogus: solo violin (Sigurjonsdottir) MSR 1551, N/D: new, Lamper  
 Do Pathways: Sheng, Part, Schnittke, Gubaidulina (Wang) Genui 15339, N/D: 198, Magil  
 Fancies & Interludes (Israelievitch) Centr 21315, N/D: 194, Estep  
 Boris Goldstein 2 Violin & Organ: B Hummel, Vitali, Gibbs IDIS 6688, M/A: 204, Estep  
 Franco Gulli: Bartok VC; Prok VC 1 IDIS 6689, M/A: 205, Fine  
 French Viola: Franck, Milhaud, Vieuxtemps (Xu) Prof 14012, M/A: 203, Moore  
 Hidden Treasures: viola (Golani) Hung 32721, J/F: 213, Magil  
 Daniel Hope Hollywood Album: DG 4792954, M/A: 205, Magil  
 Hungarian Viola (Szucs) Prof 14022, M/A: 203, Fine  
 Jade Duo: Bartok, Schumann, Faure MSR 1510, J/A: 202, Magil  
 Danwen Jiang, v: Enesco, Brahms, Ravel Sound 1055, J/F: 215, Fine  
 Last Rose of Summer: Strauss, Ernst, Beet (Baker) Champ 96, N/D: 194, Magil  
 Metamorphoses: Vivaldi, Corelli, Schnittke (Smi-etana) SoloM 219, S/O: 203, Magil  
 Music at Brandeis: Shapiro, Fine, Wyner (Stepner, v) Cent 3369, J/A: 105, Lehman  
 Ginette Neveu Strauss & Ravel: OpK 2109, J/F: arc, Fine  
 Odyssey: American Women (Lee, va) Cent 3332, J/A: 201, Sull  
 David Oistrakh LP: Schubert & Brahms Melya 44, M/J: 201, Magil  
 Permutations: Kapustin, Finney, Walker (Nelson) SonoL 92186, J/A: 201, Estep  
 Pierrots Lunaires violin & cello: Ligeti, Ravel, Schullhoff (Clapiès & Levionnois) Fonda 1402013, J/A: 179, Moore  
 Reflections: Boulez, Ysaie, Sciarrino (Widman) Prof 14036, J/A: 203, Moore  
 Remembrances (Koornhof) Delos 3476, N/D: 195, Estep  
 Yury Revich Recital: Odrad 310, N/D: 196, Estep  
 Road Movies: Adams, Part, Lysight (Duo Gemini) Pavan 7562, J/F: 215, Haskins  
 Romance Oubliee (Zimmermann, va) Myrio 14, S/O: 204, French

Russian Dreams: Prok, Medtner, Roslavets (Lankovsky) Cent 3352, J/A: 202, Sull  
 Russian Violin (Troussov) MDG 6031903, N/D: 197, Wright  
 Soli: Bartok, Penderecki, Carter, Kurtag (Waley-Cohen) Sign 416, N/D: 197, Magil  
 Solo: Telemann, Bach, Piazzolla (Cotik, v) Cent 3374, M/J: 199, Magil  
 Sound in Search of a Past: Bartok, Janacek, Smetana, Grieg (Albek Duo) Gallo 1415, J/F: 213, Fine  
 Strings in Swingtime (Various) Bridg 9439, M/J: 181, Moore  
 Henryk Szeryng: Vieuxtemps 4, Schumann VC; Ravel Tzigane Hans 94229, S/O: 204, Magil  
 Time Reflexion (Siranossian) Oehms 885, S/O: 203, Sull  
 Toccata & Fugue: solo (Onofri) Passa 1034, M/J: 200, Magil  
 Tre Voci (Kaskashian) ECM 21677, J/F: 188, Moore  
 Under the Stars (Siem) Sony 78764, J/A: 202, Vroom  
 View from Ararat: Saygun, Babadschanjan (Hartmann, v) Farao 108086, N/D: 194, French  
 Viola in Exile: Gal, Weigl, Zeisl (Adler) Gram 99026, M/A: 202, Fine  
 Jiri Vodicka, solo: Sup 4175, M/J: 201, Magil  
 Pamela Wicks: M&A 1282, S/O: arc, Magil

## WIND ENSEMBLES

Belle Nuit (Goodson,p+) Navon 5983, M/A: 208  
 Berlin Counterpoint: Poulenc, Beet, Barber, Strauss Genui 14317, M/J: 202, Hanudel  
 Berlin Counterpoint (Clair-Obscur Sax Qt) SoloM 217, M/A: 206, Haskins  
 British Classics (Royal Air Force Band) Chan 10847, S/O: 205, O Connor  
 Christianialiv (Norwegian Army Band SACD) 2L 101, M/A: 209  
 Currents (Oregon State Univ Winds) Mark 51262, J/F: 217  
 Dialogue: Tansman, Lutoslawski, Schickele (Cavell Trio) BlueG 347, M/A: 207, Schwartz  
 Double-Take (Double Entendre Wind Ens) Alb 1515, M/A: 207, Schwartz  
 French Impressions (US Air Force Band) Klav 11203, M/J: 202  
 Gloria in Excelsis (Saxon Wind Philharmonic) Accen 30227, N/D: 214  
 Into Xylonia (Iridium Sax Qt) BlueG 319, M/A: 210, Hanudel  
 The Mission (Norwegian Wind Ens) LAWO 1061, J/F: 220, Gatens  
 Opera Fantasies: Morlacchi, Torriani (Trio Hormus) Tact 820002, M/A: 209, Schwartz  
 Saxtlan Sax Qt: Mexican composers Urtex 233, M/A: 209, Hanudel  
 Season s Greetings (Allentown Band) Allen 22173, N/D: 214  
 Season s Greetings (Ehnstedt Octet) SwedS 1151, N/D: 214  
 Stella Maris: marches (Norwegian Navy Band) LAWO 1062, J/F: 216  
 Summer Garden (Sundance Trio) Cent 3344, M/A: 210, Schwartz  
 Trio Cremeloque: Poulenc, Lalliet SoloM 213, M/J: 190, Schwartz  
 Wind Band Masterworks VI (Texas A&M) Mark 50546, M/A: 210

## EARLY

Amorosi Pensieri (Cinquecento) Hyp 68053, J/F: 219, Barker  
 Aquilonis (Trio Mediaeval) ECM 22155, M/A: 229, Heisel  
 Argentum et Aurum 1400s (Ensemble Leones) Naxos 573346, J/A: 204, Loewen  
 Au Saint Nau (Janequin Ens) Alpha 198, M/A: 218, Barker  
 Baldwin Partbooks I: Byrd, Tallis, Sheppard, Taverner (Contrapunctus) Sign 408, J/A: 211, Gatens  
 Baroque Christmas Cantatas & Motets (Various) Capr 5217, N/D: 214, Barker  
 Columbus: gateway to a new world (Musica Ficta) Enchi 2039, S/O: 209, Barker  
 Comedy & Tragedy: Lully, Rebel, Marais (Tempesta di Mare) Chan 805, J/A: 208, Brewer  
 Coronation of Charles II, 1661 (Oltremontano) Acce 24300, M/J: 205, Barker  
 Dialoghi a Voce Sola: 17th Century (Ens &cetera) RaumK 3306, S/O: 208, Moore,C  
 La Dresda Galante (Feuersinger, Zurich Baroque) Klang 1508, J/A: 206, Loewen  
 Engel, Hirten, & Konige (Christuskirche Karlsruhe) Ferm 40004, N/D: 213, Loewen  
 Espanoletas (Harmonious Blacksmith) HarmB 0, J/F: 222, Brewer  
 Fantasticus: 17th Century Viols (Quicksilver) Acis 94710, M/J: 205, Loewen  
 Fermate Il Passo, 1528 (Vivabiancaluna Biffi) Arcan 376, J/F: 218, Moore,C  
 Flaming Fire: Mary, Queen of Scots (Parthenia) MSR 1490, J/A: 207, Barker  
 Flow My Tears: Dowland, Johnson, Hume (Davies) WHL 74, N/D: 207, Moore,R  
 For the House of a Gentleman (Ens Trictilla) Brill 95090, N/D: 202, Moore,C  
 Four Temperaments (Phantasm) Linn 487, M/A: 213, Gatens  
 Francis I s Reign (Doulce Memoire) ZigZ 357, N/D: 200, Barker  
 French Baroque Diva (Sampson) Hyp 68035, J/F: 235, Barker  
 From Parlor to Palace: Victorian Christm (Revels) Revel 2014, N/D: 214, Barker  
 Frottole (Ring Around Qt) Naxos 573320, N/D: 199, Brewer  
 German Baroque Christmas [7CD] Ricer 349, N/D: 220, Loewen  
 Ghirlanda Sacra (Ens Primi Toni) Tact 620080, N/D: 200, Moore,C  
 Go from my Window (North, lute) Linn 176, N/D: 199, Brewer  
 Good Friday in Jerusalem (Cappella Romana) CapR 413, M/J: 203, Gatens  
 Guardiaagrele Codex, 14th Century (Santa Maria Maggiore) Tact 400005, J/F: 218, Moore,C  
 The Hunt is Up: Shakespeare (The Playfords) RaumK 3404, S/O: 206, Barker  
 I Have Set My Hert so Hy (Dufay Collective) Avie 2286, N/D: 198, Brewer  
 Ich Hebe Meine Augen Auf: Telemann, Heinichen, Graupner (Arpa Festante) Carus 83337, S/O: 207, Loewen  
 In Paradiso (Andueza & Baena) Anima 1402, J/F: 219, Barker  
 In Praise of St Columba (Conville & Caius College Delph 34137, J/F: 225, Greenf  
 Into the Light Gregorian (Heiligenkreuz Monastery) Obscu 4, M/J: 202, Loewen

The Iron Mask 1703 (La Ninfea) RaumK 3308, J/A: 208, Barker  
 Joy & Gladness in Abundance: Baroque Christmas (Hanover Marktkirche) Rond 6095, N/D: 211, Loewen  
 Laudarium: 14th Century Italy (La Reverdie) Arcan 379, J/A: 203, Moore,C  
 La Lira d Esperia II (Savall SACD) AliaV 9907, M/A: 216, Brewer  
 Little Barley Corne: renaissance Xmas (Toronto Consort) Marq 81457, N/D: 214, Barker  
 Magna Carta: medieval England (Alamire) Gift 1283, S/O: 206, Brewer  
 Masses: Gregorian Chant (Heiligenkreuz Monks) Obscu 2, M/A: 211, Loewen  
 Metaformosi (Constantinople) Anal 9142, N/D: 201, Barker  
 Miracula: Medieval St Nicholas (Ensemble Peregrina) Tacet 213, N/D: 198, Brewer  
 Monks of Norcia: Decca 23153, S/O: 205, Brewer  
 Motets fr Northern France (Graindelavoix) Gloss 32109, M/J: 204, Brewer  
 Music of the Realm: Tudor (Queen s Six) Reson 10146, S/O: 215, Moore,R  
 Musical Fountains at Versailles: Alpha 959, N/D: 202, Brewer  
 O Maria, Dulcis Rosa (Il Desiderio) Gallo 1420, M/A: 214, Moore,C  
 Orfeo: Italian & French cantatas: Rameau, Pergolesi, Scarlatti (Im) HM 902189, J/A: 206, Brewer  
 Perla Barocca (Podger,v) Chantl 36014, J/F: 216, Magil  
 Pilgrimage to Montserrat (Renaissance Players) TallP 229, J/F: 217, Brewer  
 Planctus (Capella de Ministrers) Lican 1536, S/O: 205, Brewer  
 Polyphonies Oubliees: fauxbourdons (Binchois Ens) Apart 97, M/J: 204, Brewer  
 Praga Magna: Age of Rudolf: DeMonte plus (Cappella Mariana) Sup 1, J/A: 205, Loewen  
 Radiant Dark: Sheppard, White, Tallis (The 13) 13 301, J/F: 229, Gatens  
 Salvator Mundi: Purcell Legacy (St Andrews Choir) StAnd 1, N/D: 203, Gatens  
 Scordatura Violins: Telemann, Kindermann+ (Musikalische Garten SACD) Ars 38152, J/F: 221, Loewen  
 Serenissima: Venetian renaissance (Rose Consort) Delph 34149, J/F: 221, Moore,C  
 Spy s Choirbook (Alamire) Obsid 712, M/A: 212, Gatens  
 Sulla Lira (Miroir de Musique) Ricer 354, S/O: 207, Barker  
 Taracea (Seldom Sene) Brill 94871, S/O: 186, Gorman  
 Te Deum Laudamus (Freiberg Cathedral 1594) CPO 777928, J/F: 224, Gatens  
 Time of Augustus II (Pastuszka) Dux 968, M/A: 214, Loewen  
 Time of Rubens (Vox Luminis+) Ricer 352, M/A: 214, Brewer  
 Transeamus (Hilliard Ens) ECM 21555, M/A: 218, Barker  
 Triumph of Dori (King s Singers) Sign 414, N/D: 199, Moore,C  
 Trondheim Baroque: Simax 1330, M/A: 216, Loewen  
 Udite, Amanti: 17th Century Courts (Armonia Celeste) Cent 3376, S/O: 208, Moore,C  
 Venetian Golden Age (Loffler, Berlin Academy) HM 902185, J/F: 221, Moore,C  
 Virga Prudentissima (Weser-Renaissance) CPO 777772, M/J: 204, Loewen

Virtuosi of the Baroque (Victoria Baroque Players) Marq 81461, N/D: 202, Loewen  
 Vita de la Mia Vita (Milan Lute Qt) Brill 95038, J/A: 209, Moore,C  
 Voce della Passione (Ens Donnafugata) RaumK 3301, M/A: 212, Moore,C  
 War & Peace 1614-1714 (Savall) AliaV 9908, J/A: 207, Barker

## CHORAL

All My Heart is Listening (Elektra Women s Choir) EVC 1401, M/A: 217, Greenfield  
 American Voices (John Alexander Singers) Delos 3473, M/A: 216, Althouse  
 And the Glory Shone Around (Rose Ensemble) Rose 9, N/D: 215, Parsons  
 Ascendit Deus: Ascension & Pentecost (Clare College Choir) HM 907623, J/A: 210, Moore,R  
 Ave Maria-Rejoice-Hallelujah (Zurich Boychoir) Tudor 7203, N/D: 205, Koob  
 Be Welcome: Xmas (Ensemble Nobiles) Genui 14314, N/D: 222, Koob  
 Blow Out Ye Bugles: Stanford, Parry, Davies (Truro Cathedral) Regen 451, M/A: 221, Moore,R  
 Caius Christmas (Gonville & Caius College) Delph 34152, N/D: 225, Lucano  
 Candlelight Carols (Seraphic Fire) SFM 7847, N/D: 223, Moore,R  
 Canticles (St Paul s Cathedral) Hyp 68058, J/F: 227, Gatens  
 Carols from Old & New Worlds (Chamber Choir Ireland SACD) HM 807610, N/D: 219, Koob  
 Carols from Old & New Worlds (Quire) Quire 105, N/D: 223, Greenf  
 Carols from Queens (Queens College) Avie 2345, N/D: 223, Koob  
 Celebration of Christmas (Brigham Young University) BYU 1411, N/D: 217, Vroon  
 Chants of the Holy Spirit (Gloriae Dei women SACD) GloD 57, J/A: 203, Gatens  
 Child s Christmas in Bethlehem (Bethlehem Bach Choir) Anal 9886, N/D: 216, Singinger  
 Christmas (RIAS Chamber Choir) HM 902170, N/D: 216, Koob  
 Christmas Carols (Hanover Choir; London Brass) Rond 7017, N/D: 219, Gatens  
 Christmas Music for Children (Weigele) Carus 83014, N/D: 224, Parsons  
 Christmas at Glasgow Cathedral: Prior 1105, N/D: 218, Gatens  
 Christmas from Dublin (St Patrick s Cathedral) Regen 418, N/D: 222, Koob  
 Christmas from Tewksbury: Regen 440, N/D: 225, Lucano  
 Christmas in Harvard Square (St Paul s Choir School) Decca 20969, N/D: 224, Singinger  
 Czech & Moravian Christmas Carols (Jitro Children s Chorus) Navon 6010, N/D: 220, Vroon  
 De Profundis: Italian Composers (Vasari Singers) Naxos 573196, M/A: 221, Althouse  
 Double Celebration (Cambridge Singers) Coll 137, J/F: 222, Koob  
 Easter at Ephesus (Benedictines of Mary) Decca 22686, M/J: 206, Vroon  
 English Hymn Anthems (King s College Choir) Kings 4, S/O: 210, Moore,R  
 Epiphany (Epiphany Church, Washington) Raven 966, S/O: 209, Moore,R  
 Eton Choirbook 3 (Christ Church Oxford) Avie 2314, J/F: 223, Gatens  
 Evensong 2015 (King s College Choir) Kings 11, N/D: 204, Moore,R



- For the Wings of a Dove (Queen s College Choir)  
Orchi 46, S/O: 210, Gatens
- Gentle Words: Shaker Songs (Tudor Choir) Loft 1041,  
N/D: 205, Greenf
- Gratia Plena: for Mary (Bristol Univ Singers) Regen  
430, J/A: 210, Gatens
- Hark the Herald Angels (Bavarian Radio) BR 900507,  
N/D: 216, Koob
- Harvest Home (Cantus) Cant 4, J/F: 223, Greenf
- Hymns to St Cecilia (Royal Holloway Choir) Hyp  
68047, M/J: 207, Moore,R
- In Remembrance: Durufle, Moore, Howells (Westmin-  
ster Abbey) Hyp 68020, J/F: 229, Greenf
- Into the House and Gate of Heaven (St Philip,  
Atlanta) Goth 49291, J/A: 214, Moore,R
- Irish Choral (New Dublin Voices) RTE 148, J/A: 213,  
Greenf
- Italia: Verdi, Scelsi, Nono, Pizzetti (Stuttgart Radio)  
Hans 93329, S/O: 211, Estep
- Knight s Progress: Walton, Muhly+ (Temple Church  
Choir) Sign 410, S/O: 212, Moore,R
- Land of Harmony American (Quire) Quire 104, J/F:  
226, Greenf
- Let the Season In (Mormon Tabernacle Choir) MTC  
5126060, N/D: 221, Vroon
- Liebe & Leid (Maulbron Chamber Choir) K&K 117,  
M/A: 219, Greenf
- Light of Gold (Cappella SF Christmas) Delos 3485,  
N/D: 218, Greenf
- Lost in Transition (Daarler Vocal Consort) Rond 6087,  
M/A: 216, Greenfield
- Lux (Voces 8) Decca 22601, M/J: 209, Greenf
- Machet die Tore Weit (Capella Vocalis) Hans 98040,  
N/D: 218, Loewen
- Magnificat: Arneson, Kernis, Gjeilo (Trondheim  
Soloists SACD) 2L 106, M/A: 51, Greenf
- Musical Advent Calendar (Various) Hans 93322, N/D:  
225, Althouse
- My Beloved s Voice (Jesus College) Sign 370, J/F:  
225, Moore,R
- Mysterious Nativity: Russian (Les Metaboles) Brill  
95080, J/A: 212, Koob
- Nachtgedanken (Calmus Ens) Carus 83389, M/J:  
206, Koob
- O Sacrum Convivium: Vierne, Langlais, Poulenc (St  
John s Cambridge) Chan 10842, J/A: 212, Greenf
- Originals (Erik Westberg Vocal Ens) SA 9, J/A: 216,  
Greenf
- Out of Darkness (Jesus College) Sign 409, J/A: 210,  
Moore,R
- Pater Noster (Salzburg Bach Choir) Oehms 1817,  
J/A: 213, Greenf
- Polyphony: Barber, Copland, Thompson Hyp 67929,  
N/D: 204, Greenf
- Psalms 4+5 (Peterborough+Lincoln Cathedral) Prior  
1082+1100, M/A: 220, Koob
- Reincarnations: American Choral (Seraphic Fire)  
SFM 7829, J/F: 227, Greenf
- Russian Choral (Creed) Hans 93317, J/F: 228, Koob
- Russian Sacred Choral (Akafist) Hans 98049, J/A:  
209, Greenf
- Sacred Love: Falik, Sviridov, Maskats (Latvian Radio  
Choir) Ond 1226, M/J: 208, Koob
- Sacred Songs of Life & Love: Part, Nystedt, Sand-  
strom (S Dakota Chorale) Penta 5186530, J/A: 215,  
Greenf
- Sing thee Noel (NY Polyphony) BIS 2099, N/D: 221,  
Gatens
- Sing, Ye Birds, a Joyous Song: Taverner, Gibbons,  
Bennett (Yale Schola Cantorum) Delos 3458, J/F:  
230, Gatens
- Song of the Stars (Wells Cathedral) Naxos 573427,  
N/D: 205, Greenfield
- Spes (Cantus SACD) 2L 110, S/O: 209, Greenf
- St Peter s Day at York (York Minster) Regen 439, J/A:  
216, Koob
- Stabat Mater Settings: Scarlatti, Korvits, Casciolini  
(The 16) Coro 16127, J/A: 214, Gatens
- Stille Nacht (RIAS Chamber Choir) Audit 97711, N/D:  
217, Koob
- Taize: DG 21665, J/A: 215, Greenf
- A Thing Most Wonderful (St Cecilia Girls Choir) MSR  
1426, M/J: 207, Koob
- Tudor Choral: Batten, Dering (Peterborough Cathed-  
ral) Prior 938, J/F: 226, Gatens
- Winchester Remembrance (Winchester Cathedral)  
Regen 437, M/A: 222, Gatens
- The Wonder of Christmas (Elora Festival Singers)  
Naxos 573421, N/D: 218, Koob
- Wondrous Mystery (Stile Antico SACD) HM 807575,  
N/D: 215, Vroon
- Year at Ely (Ely Cathedral) Regen 441, M/J: 207,  
Koob
- Year in St Louis (St Peter s, St Louis) Regen 415,  
M/A: 220, Koob

## VOCAL

- 1865: Civil War Songs (Anonymous 4 SACD) HM  
807549, M/A: 223, Hassard
- 5 Countertenors: Decca 4788094, S/O: 217, Singinger
- AIDS Quilt Songbook (Various) GPR 12014, M/A:  
231, Moore,R
- Amazing Grace (Lord) ATMA 2686, M/A: 217, Heisel
- An die Geliebte (Pregardien,J) Myrio 12, J/F: 234,  
Moore,R
- Apres un Reve: French & Spanish songs (Hernando)  
Cezan 14, S/O: 214, Moore,R
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