

his success in the 2015 Leeds Competition, where he was placed fourth. He's now all of 24 and this cannily programmed disc marks his recording debut.

We begin with the headily Impressionistic *Fantasy Pieces* of Griffes, which are evocatively coloured, with Petersen particularly relishing the Slavic tinges of the third piece. From Ives's *Concord Sonata* he excerpts the luscious third movement, 'The Alcotts'. It's played with palpable affection, and the way he references Ives's appropriation of the 'fate' motif from Beethoven's Fifth without overstating it is just one example of the subtlety of his musicianship. From here we move to the more chewy sound world of post-war Carter, though it's striking how different this is in effect from Charles Rosen's classic account of the Sonata. In Petersen's hands, the opening *Maestoso* is less craggily monumental, more approachable, while the following *Legato scorrevole* is warmer than Rosen's slightly forbidding reading. The fugal second movement, too, is impressive in this new account, with Petersen unfazed by Carter's often highly complex textures and rhythms.

We come to the present day with Judith Lang Zaimont's suite *Attars*, written just last year and translating five flower scents into miniatures of great sensuality. It sits comfortably within the programme as a whole, as if Zaimont had absorbed and updated earlier musical influences – Impressionism in 'Pink Lotus' and Carter's sinew in 'Jasmine'.

Petersen leaves the most substantial piece till last. Barber wrote his Piano Sonata for Horowitz and at times I was reminded of him in Petersen's fingery brilliance, not least in the Scherzo. There's power and sinew without aggression in the opening movement, though I did wonder whether Petersen's slow tempo for the *Adagio mesto* made life unnecessarily difficult, possessing gravitas but at the expense of the melodic line. Leon McCawley is altogether more natural-sounding here in his impressive account, though Marc-André Hamelin is in a different league again in the way he sustains the accompaniment while the melody floats free, almost as if the music were without bar lines. But in the fugal finale the young American is unquestionably impressive, bringing to it clarity and, in the madcap coda, unabashed virtuosity. **Harriet Smith**

Carter – selected comparison:

Rosen (8/83⁸) (ETCE) KTC1008

Barber – selected comparisons:

McCawley (6/97⁸) (WARN) 948955-2

Hamelin (11/04) (HYPE) CDA67469

'20th Century Organ Masterworks'

Hindemith Three Sonatas

Pärt Pari intervallo. Trivium

Shostakovich Passacaglia

Heiller Tanz-Toccata

Iain Quinn org

Guild © GMCD7807 (62' • DDD)

Played on the organ of Pacific Lutheran University, Tacoma, WA



According to the University's own website – the only details of the

instrument provided in the booklet with this CD are its registration – the organ of Pacific Lutheran University was built by Paul Fritts in 1998. It packs a pretty hefty punch and the solidity of its tone is reinforced by an acoustic which sounds as if it is encased within thick pile carpets and velvet curtains. However, it makes the ideal vehicle for Shostakovich's Passacaglia.

Rather like the organ music of Britten and Tippett, the Shostakovich work holds its place in the repertory by virtue of its composer rather than its musical value, and nothing can obscure the fact that it is an interlude from an opera (*Lady Macbeth of the Mtsensk District*). Nevertheless, Iain Quinn's sturdy and purposeful account, coupled with the organ's forthright qualities, gives considerable credibility to the piece as a stand-alone organ work.

Considering their importance to the 20th-century organ repertory, Hindemith's three sonatas have generally fared poorly on record. Quinn interprets Hindemith's loose registration directions convincingly and plays the works with considerable authority; and, while I miss the lightness of spirit in the dance-flavoured Second and the touches of delicacy in the folk song-based Third, these are highly commendable performances.

The two Arvo Pärt works provide ample evidence of the organ's consistently balanced wind supply and inappropriately grating Kellner temperament but for me the highlight of the programme is Anton Heiller's *Tanz-Toccata*. It has hints of Messiaen and Langlais but is a tremendously exhilarating and invigorating rhythmic tour de force which finds both Iain Quinn and this Washington State organ firmly in their element.

Marc Rochester

'Nocturnal'

Anonymous The English Nightingale^a. The Flowers of the Forest^a. Remember me at Evening^a **Bachelor Pavan** **Britten** Nocturnal, after John Dowland, Op 70 **Byrd** Lullaby **E Collard** Go from my window. Hugh Aston's Ground **Danyel** Mrs Anne Grene her Leaves be Green **Dowland** A Dream. A Fancy. Farewell. Galliard to Lachrimae. Mr Dowland's Midnight. Orlando Sleepeth **Holborne** Countess of Pembroke's Paradise. The Fairy Round. The Honeysuckle. Muy Linda. The Night Watch **J Johnson** Carman's Whistle. Good Night and Good Rest. Passingmeasures Pavan

Jakob Lindberg lute^a/lute 'mandorée'
BIS © BIS2082 (83' • DDD/DSD)



It is not uncommon to find Benjamin Britten and John Dowland in the same

classical guitar recital. It is less common to find contemporary music in a lute recital, though Matthew Wadsworth's 'Late Night Lute Music', featuring Stephen Goss's *The Miller's Tale* along with some Dowland (*Deux-Elles*, 8/17), springs to mind.

This is different: a recital of night-themed lute pieces by 16th-century English composers, plus a small set of anonymous arrangements of Scottish tunes for mandora performed on a soprano lute, in which Jakob Lindberg's arrangement for eight-course lute of Britten's *Nocturnal* after Dowland's lute song *Come Heavy Sleep* takes centre stage.

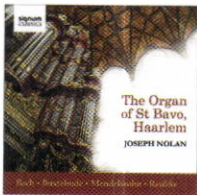
In a booklet note, Lindberg tells us he was working on the *Nocturnal* during his final year as a classical guitarist before switching to Baroque guitar and lute: 'This piece was one of the works I loved the best on the guitar and I abandoned it with some regret.' He resumes that abandoned project here. There's something dark about Britten's musical meditation on Dowland's song. 'Come, heavy Sleep, the image of true Death', as the lyrics go. But to find it on the lute, with that instrument's tenebrous evocations of a long-dead world, is to experience something more complex.

It's not just hearing anew the shifting moods of the sections – very agitated, restless, uneasy and so forth – heading towards a seemingly relentless passacaglia that finally yields to the repose of Dowland's original melody and harmonies. It's Lindberg's playing, subtle and penetrating, as he so successfully teases out that peculiar

melancholy Dowland and Britten clearly shared. This is a wholly new vision of a masterpiece. **William Yeoman**

'The Organ of St Bavo, Haarlem'

JS Bach Jesus Christus unser Heiland, BWV688. Nun komm, der Heiden Heiland, BWV659. Solo Violin Partita No 2, BWV1004 - Chaconne (arr Messerer) **Buxtehude** Toccata and Fugue, BuxWV157 **Mendelssohn** Organ Sonata, Op 65 No 6 **Reubke** Sonata on the 94th Psalm **Joseph Nolan** org
Signum © SIGCD546 (70' • DDD)



For his 10th Signum recording, Joseph Nolan travelled to

Holland in 2017 to record on the renowned 1738 Christian Müller organ in the church of St Bavo in Haarlem. His all-Germanic programme puts this veritable giant through its paces, its lack of modern playing aids placing extra technical challenges upon the player. Mike Hatch's engineering has caught perfectly the height of the building's acoustic as well as some of the charming clonks and rattles from the organ's action.

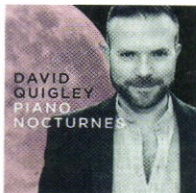
Henri Messerer's 1909 arrangement of Bach's D minor Chaconne makes a grand opening, displaying all the colourful majesty of this instrument, which has also been played by Handel, Mozart and Mendelssohn. Reverting to an original Baroque piece, Buxtehude's F major Toccata and Fugue bustles along in a no-nonsense manner. By contrast, Nolan's approach to Bach's chorale prelude on *Nun komm, der Heiden Heiland* is imbued with a lingering, tender sweetness, nicely juxtaposed by the tripping Trio on *Jesus Christus unser Heiland*. This is Bach-playing of the highest order. Mendelssohn's Sixth Sonata is given plenty of space, allowing the listener to savour fully the noble sonority of the instrument, the only criticism being that the pedal registrations in the first and second variations need a little more foundation.

All of the preceding music has been building up towards the bulk of Reubke's exhaustingly Lisztian Sonata of 1857, one of the mighty 'flying buttresses' of the organ repertoire. Nolan spins through the more bravura passages with a fiery brilliance, bringing this compelling

disc to a triumphant conclusion. With helpful notes from Ateş Orga, this release is a wonderful accomplishment. **Malcolm Riley**

'Piano Nocturnes'

Chopin Nocturnes - No 8, Op 27 No 2; No 16, Op 55 No 2 **Debussy** Nocturne, L89 **Field** Nocturnes - No 5, H37; No 10, H54 **Grieg** Nocturne, Op 54 No 4 **P Hammond** Is Im Bo Agus Eiriu (Nocturne) **Liebermann** Is Im Bo Agus Eiriu (Nocturne) **Liebermann** Nocturne No 2, Op 31 **Liszt** Les cloches de Genève, S160 No 9 **P Martin** Oiche Ceoil (Night Music) **Respighi** Notturmo **C Schumann** Notturmo, Op 6 No 2 **Tchaikovsky** Nocturne, Op 19 No 4 **David Quigley** pf
Avie © AV2388 (70' • DDD)



What is the first name that comes to mind when you hear 'nocturne'?

No doubt Chopin. Next, perhaps, John Field, as his less sophisticated predecessor. Bookending his imaginatively chosen programme with these two composers, David Quigley offers a kaleidoscope of nocturnes across the ages, passing through Russia, Norway, America and his own native Ireland, represented not just by Field but also by contemporaries Philip Martin and Philip Hammond. Martin's 1971 *Oiche Ceoil* is essentially a study for left hand with references to Copland in its open fifths. Composed especially for Quigley's project, Hammond's *Is Im Bo Agus Eiriu*, based on a 1792 Irish melody, is a delicate lullaby-like piece which, apart from its allusion to the flourish at the end of Chopin's E flat Nocturne, Op 9 No 2, does not leave any particular imprint. More memorable, if still slightly predictable, is Lowell Liebermann's neo-Romantic offering.

From the young Debussy's echoes of Liszt and Fauré to Tchaikovsky's signature melancholy and Respighi's feverish longing, Quigley's selection of repertoire is refreshing. This last and Liszt's 'Les cloches de Genève' are my personal favourites. But in all these pieces there are more textural layers and more scope for sustaining dramatic tension than Quigley finds. It may be unfair to cite Ignaz Friedman's *hors concours* 1936 recording of the Chopin Op 55 No 2 (Naxos Historical), but his is the kind of sovereign freedom of shaping and phrasing that saves this Nocturne - unusual for its lack of a central contrasting section - from

monotony. And, for an interpretation that gets to the heart of Liszt's Byronic epigraph ('I live not in myself but I become / Portion of that around me'), look no further than Lazar Berman (DG). **Michelle Assay**

'Ranges of Érard'

I Cervantes Un recuerdo **Chopin** Nocturnes - No 10, Op 32 No 2; No 17, Op 62 No 1 **Debussy** Préludes, Book 2 - Bruyères; Général Lavine - eccentric; La puerta del vino **Falla** El Amor brujo - Ritual Fire Dance. Homenaje à Debussy **Heller** Barcarolle, Op 138 No 5 **Rachmaninov** Prelude, Op 32 No 5 **Schumann** Arabeske, Op 17. Faschingsschwank aus Wien, Op 26 - Intermezzo **Scriabin** Étude, Op 8 No 11. Vers la flamme, Op 72 **Tchaikovsky** The Seasons, Op 37a - May. Valse sentimentale, Op 51 No 6 **Ksenia Kouzmenko** pf
Zefir © ZEF9656 (66' • DDD)



A native of the Belarusian capital Minsk, Ksenia Kouzmenko studied

there and at the Royal Conservatory in The Hague, where she has been on the faculty since 1999. In her booklet note, Kouzmenko writes that her first exposure to a historical Érard was preparing for a 2017 concert on the 1863 London instrument used in this recording. The piano, from the estate of Leen de Broekert, is on loan to the Zeeland Concert Hall in Middelburg.

Kouzmenko's programme is wide-ranging, both chronologically and geographically. The earliest piece on the programme is Chopin's Nocturne Op 32 No 2 from 1836, and the latest a transcription Manuel de Falla made from the 1925 version of his ballet *El Amor brujo*. It is readily apparent that Kouzmenko has mastered this historical Érard and happily exploits its expressive potential.

One standout is the Schumann Intermezzo, which showcases how effectively a beautiful *cantabile* can float above complex textures on this vintage Érard, as well as the extraordinary clarity it can bring to the accompanying voices. Another is Kouzmenko's idiomatic Debussy. The *Préludes* she has chosen fit the instrument like a glove.

Some of Kouzmenko's programming choices give pause for thought. Why Chopin, for instance, whose first allegiance was to Pleyel's instruments, over Liszt, so famously identified, both