

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.

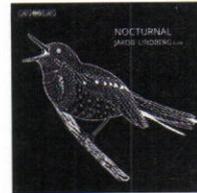
The two Arvo Pärt works provide ample evidence of the organ's consistently balanced wind supply and inappropriately grating Kellner temperament but for me the highlight of the programme is Anton Heiller's *Tanz-Toccata*. It has hints of Messiaen and Langlais but is a tremendously exhilarating and invigorating 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