

recording of Meredith Wilson's 'Zayr Veyr P bells'.

FINE

### **Brassage**

**HANDEL:** *Arrival of the Queen of Sheba*; **CRAUSAZ:** *Brass Quintet Suite 1*; **STEPHENSON:** *Quintet*; **ARUNIUNIAN:** *Armenian Scenes*; **STURZNEGGER:** *Fanfare for GBQ*; *4 Fanfares*; *L'Encyclopedie de l'Opera*; **ROBLEE:** *Early Days*; **LAVALLEE:** *La Rose Nuptiale*

Geneva Brass Quintet  
Gallo 1302—55 minutes

I like this group's light articulations and easy way of playing; they don't hammer us the way so many brass ensembles do. But the trumpets and trombone sound more direct and prominent than horn and tuba, which seem distant and tubby. This is a built-in problem for brass quintets, given bell directions and timbres, but it must be solved if a recording is to be pleasant.

The program offers a slew of new works, including an exciting little brass quintet by Etienne Crausaz. A fine and fairly lengthy (4:45) 'Fanfare for GBQ' is contributed by the group's horn player, Christopher Sturznegger. South African composer Allan Stephenson's three-movement quintet is winsome. Richard Roblee's 'Early Days' is an excerpt—first mellow, then rollicking—from *American Images*.

The all-Swiss members of Geneva Brass Quintet are trumpeters Samuel Gaille and Lionel Walter, horn player Sturznegger, trombonist David Rey, and tuba player Eric Rey.

KILPATRICK

### **Thomas Carroll, cello**

**BRAHMS:** *Sonata 2*; **BEETHOVEN:** *Sonata 3*; **SCHUBERT:** *Arpeggione Sonata*  
with Llyr Williams, p  
Orchid 16—80 minutes

This is a particularly poetic interpretation of these three cello masterpieces. The players create between them sensitively phrased and beautifully timed performances that hold the attention, seemingly without effort. The tone of the cellist is vocal in its orientation, and the recording is balanced as the musicians intended it, both instruments heard easily, yet with full emotional force. A tour de force.

My only cavil is the articulation of all the downbeats in the first theme of the Beethoven scherzo, which may have been what he intended but doesn't convince this old-fashioned cellist.

The liner notes are written by the cellist and describe Vienna from the point of view of the composers in a touching manner, introducing us to each man through aspects of his

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life experience. I have seldom read such perceptive and moving descriptions. And that goes for the disc as a whole. Get it!

D MOORE

### **Casals Encores**

Alban Gerhardt; Cecile Licad, p  
Hyperion 67831—73 minutes

These 19 numbers were chosen by the cellist as homage to Pablo Casals. All of them were recorded by that master, and five are credited to him as arranger. Gerhardt doesn't play them exactly as Casals recorded them, since some are over the 4:30 length allowed on a 78 rpm side. Also his style, though lovely in tone and temperament, is not reminiscent in any direct way of Casals.

We have everything here from Boccherini through Chopin, Saint-Saens, and Wagner to Falla and Granados with excursions by David Popper and Fritz Kreisler, ending with the folk song 'Song of the Birds'. Of course my response will be to revisit my extensive Casals collection, but I don't think a comparison is in order at this point. If you like the idea of this collection, Gerhardt is a tasteful player beautifully aided and abetted by Licad. Some of their tempos are on the slow side, notably in *The Swan* and in Chopin's Prelude 15, *Raindrop*, but that's a matter of taste, not ability. It is an attractive experience overall.

D MOORE

### **Autumn**

**WIKLANDER:** *Fantasia*; **SWEENEY:** *Autumn Music*; **BRUCH:** *Kol Nidrei*; **RHEINBERGER:** *Overture, op 150:6*; **BACH:** *3 Chorale Preludes*; **SALTER:** *Vitis Flexuosa*; **LLOYD WEBBER:** *Benedictus*; **GENZMER:** *Cello & Organ Sonata*

Rebecca Hewes; Julian Collings, org  
Regent 364—72 minutes

Music for organ and cello is not a common thing in the recording studio, though it happens often in the real world. The blend is a natural, as this program demonstrates. The Svyati Duo has discovered a number of fine compositions otherwise unknown, and a surprising number of them are included here. The program opens with a notably friendly and outgoing *Fantasia* by Kurt Wiklander (b 1950), a 1987 piece that sounds like something written during WW I, romantic but conscious of the down side of life. Eric Sweeney (b 1948) writes in a similar idiom, but his *Autumn Music* is a much more easygoing piece based on repeated rhythmic figures that bring us out to the woods, fields, and lakes of Ireland.

Then come three transcriptions, first Max Bruch's famous *Kol Nidrei*, then a piece by

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