

Kingma quarter-tone alto flute joins them in Véronique Poltz's four expressive and inventive miniatures, *Midnight with Pan*. Although employing flutter-tongue, whole-tone and quarter-tone passages, this music is engagingly accessible; movement three, *Sweet Dream*, exudes utter serenity.

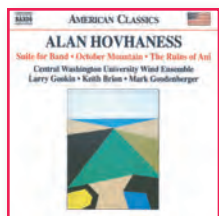
The controlled beauty of Beaumadier's pianissimo is featured in Flint Juventino Beppe's *A Piccolo Poem*. William Bardwell's gamelan-inspired gem, *Little Serenade*, uses the percussive textures of the mandolin and xylophone to contrast and support some very lyrical piccolo playing. Rounding out the disc are Gordon Jacob's *Introduction and Fugue* for piccolo, flute and alto flute, Magalif's infectiously cheerful piccolo duet *Tarantella* and the improvisatory-like duet, *Naomi* for piccolo and flute with voice, by Magic Malik (Malik Mezzadri).

This CD is highly recommended for both the piccolo aficionados and its skeptics!

Nancy Nourse

MODERN AND CONTEMPORARY

Alan Hovhaness – Music for Winds & Percussion
Central Washington University Wind Ensemble; Larry Gookin; Keith Brion; Mark Goodenberger
Naxos 8.559837 (naxos.com)



▶ This spell-binding, beauty-filled CD, featuring several world premiere recordings, will delight Hovhaness' fans (like me). For anyone unfamiliar

with Hovhaness' luminous exoticism, these ten short, varied works spanning the years 1942-1985 are a perfect introduction.

Hovhaness' amazing output over his long life (1911-2000) includes 67 symphonies (!) among 434 opus numbers (!), many drawing upon his father's Armenian heritage, as well as other Eastern musical traditions. Mystically inclined, the Massachusetts-born composer revered mountains as sacred, referencing them in the titles of over 30 works, including two on this CD.

October Mountain for six percussionists highlights the marimba in music recalling Balinese ceremonial song and dance. In *Mountain under the Sea*, a chanting saxophone floats above throbbing harp and percussion, suggesting magma welling from an underwater volcano. The *Overture* to Hovhaness' opera *The Burning House*, scored for flute and percussion, evokes the austere stateliness of Japanese court and theatre music. *Vision on a Starry Night* for flute, harp and percussion is sweet and dreamy, while melancholy informs *Meditation on Ardalus* for solo flute and *The Ruins of Ani* for eight

clarinets, a threnody for a medieval Armenian city destroyed by the Turks.

The most lustrous gems in this musical jewel box are works for band. Hovhaness exulted in solemn, incantatory brass and woodwind melismas, spotlighted in the Armenian processional *Tapor No.1*, *Three Improvisations on Folk Tunes* (from India and Pakistan), *Hymn to Yerevan* and the six-movement *Suite for Band*.

A truly entrancing disc!

Michael Schulman

Michael Daugherty – Dreamachine; Trail of Tears; Reflection on the Mississippi
Amy Porter; Evelyn Glennie; Carol Jantsch; Albany Symphony; David Alan Miller
Naxos 8.559807 (naxos.com)



▶ Among the younger composers prominent in the fecund musical topography of the United States, Michael Daugherty stands out as being fascinating, compelling

and yet profoundly revolutionary in his ability to use the timbral palette of orchestral instruments, squeezing haunting and intuitive, drone-like modalities to evoke feelings of sadness and joy, nostalgia and anticipation, on a grand and sweeping scale. His music on this disc has been rendered with urbane and stylish theatre by the Albany Symphony conducted by David Alan Miller.

The cloudy sound masses of *Trail of Tears* have been created out of microscopic tangles of intrepid instrumental lines. These gradually become clearer as the work progresses through its ferociously revelatory second movement. This micropolyphony of the melodic line, pursued by flutist Amy Porter, entwined with the percussive outbursts of the Albany Symphony, comes to a mighty resolution in the finale.

In *Dreamachine* and *Reflections on the Mississippi* – considerably darkened by the Delta's history – Daugherty summons his visionary skills to create a compelling musical world, at once eerie and beautiful. The music receives an epic fillip with the inclusion of Dame Evelyn Glennie on percussion and Carol Jantsch on tuba. Orchestral tensions mount in the darkened imagery of *Reflections on the Mississippi*; the visceral drama of *Dreamachine* is completely re-contextualised in Glennie's inimitable manner and expressed in a magisterial rhythmic style, where complex layers of tempi are used to drive the music forward.

Raul da Gama

George Perle – Orchestral Music (1965-1987)

Jay Campbell; Seattle Symphony; Ludovic Morlot
Bridge Records 9499 (bridgerecords.com)



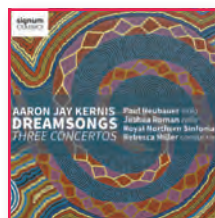
▶ Christopher Hailey's excellent accompanying notes to this release quote American composer George Perle (1915-2009) on his intentions: "Music that was

going to do what music used to do, with its basis being the 12-tone scale instead of the diatonic [seven-note] scale." Based on these premiere recordings, Perle succeeds with clear phrasing and textures, melodic and rhythmic interest, consistent pitch content and colourful, inviting instrumental groups. The *Sinfonietta 1* (1987) exemplifies these traditional virtues, opening with a propulsive neo-classical feel. Perle's string writing is exemplary both in part-writing and mood creation; in the second movement, the Seattle Symphony's string section supports a questioning clarinet solo beautifully. Other works differ; *A Short Symphony* (1980) is more influenced by Alban Berg's expressionism, especially in the intriguing last movement where Perle's in-depth involvement and analytical insight into Berg's works produce remarkable results.

Six Bagatelles (1965) are miniatures. *No.5* is notable for its otherworldly high divisi strings that surge and recede. In *No.4*, a solo cello emerges powerfully, contrasting with sustained woodwinds. This piece led to the *Concerto for Cello and Orchestra* (1966), where the solo-orchestra juxtaposition becomes a natural fit with Perle's style. He contrasts one orchestra section with another or with the cello in an idiomatic and imaginative way. American cellist Jay Campbell is expressive and assured, conductor Ludovic Morlot balances all wonderfully, and the Seattle Symphony shines. The clever *Dance Fantasy* (1986) rounds off this remarkable disc.

Roger Knox

Aaron Jay Kernis – Dreamsongs: Three Concertos
Paul Neubauer; Joshua Roman; Royal Northern Sinfonia; Rebecca Miller
Signum Classics SIGCD524
(signumrecords.com)



▶ In these three very disparate concertos, composed between 2009 and 2014, Pulitzer Prize laureate Aaron Jay Kernis has drawn inspiration from