



MUSIC ●●●●○ SONICS ●●●●●

**South American Orchestral Classics.** Alto.

If you have a yen for psychedelic musical colors, look no further; these lovely remasterings of classic Everest releases will scratch that itch. Villa-Lobos' *Uirapurú* (*The Enchanted Bird*) is a short ballet that portrays its mythological plot with suspense, intensity, and violence; its vivid orchestration rivals Stravinsky's best. Two movements from Villa-Lobos' *Bachianas Brasileiras*, "Modinha" and "The Little Train of the Caipira," are respectively given warm and gently grooving readings. They're a nice break before intensity kicks back in with Ginastera's Suite from *Estancia*, a headbanger of a ballet that depicts some Argentinian cowboys having quite the raucous little caucus. Ginastera's *Panambi* ballet suite concerns the Indians of northern Argentina, and it paints its scenes in sensational, nearly garish shades. Winds growl, gongs roar, and brass and percussion dance like they're possessed. Carlos Chávez's Symphony No. 4, *Sinfonía Romántica*, has more red meat than its nickname suggests. The stubborn melodic fragments of the Allegro are more contraphonic (to mix Latin and Greek) than polyphonic, and the Molto Lento is a stern elegy; gruff humor turns to jubilation in the Finale. The playing here, under the composer's baton, is a little scrappy compared to Goossens' and Stokowski's results. **Stephen Estep**

**Further Listening:** *Sensemaya: Music of Silvestre Revueltas* (Los Angeles, Salonen/Sony)

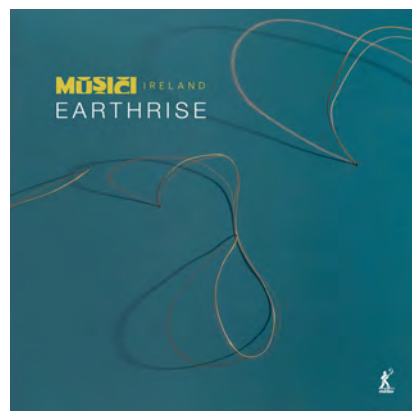


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**The Lost Generation.** The Orchestra Now, Leon Botstein. Avie.

Way back in graduate school, a friend roped me (a pianist) into doing a recital of music for flute, horn, and piano, which included the premiere of a trio by Hugo Kauder, a sleepy-eyed composer born in Moravia in 1888. Kauder's son attended and nearly drove us into a ditch on the way to the reception, something I chalked up to his age rather than our performance. Kauder *père*, mostly self-taught, fled the Nazis and ended up in New York, where he composed and taught privately. Mahler's style and harmonic language clearly influenced his First Symphony, which—even at 40 minutes—is more focused than Mahler and avoids grand displays of emotional tragedy. There is plenty of drama and beauty, but also a reserve that reminds me of Scandinavian composers. The craftsmanship of this wonderful piece is impeccable. Hans Erich Apostel was taught by Schoenberg and Berg, and his *Variations on a Theme by Haydn* travels through increasingly dissonant territory. It's grown on me some, but there's a lot of other music I'd rather hear. Adolf Busch's *Variations on an Original Theme* have more charm, and the orchestration by Peter Serkin, Busch's grandson, is striking. **SE**

**Further Listening:** Hans Rott: Symphony No. 1 (Bamberg Symphony, Jakub Hrůša/DG)



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**Earthrise.** Musici Ireland. Métier.

Musici Ireland is a chamber music ensemble founded in 2012, dedicated to championing contemporary Irish composers, with an emphasis on female artists. There are five works on this program, and although they are distinctive, all share a modern interpretation of traditional Irish music and folklore. Deirdre Gribben's *Before the Moon Shattered and Shone Again* borrows themes from Celtic mythology, with musical representations of the patterns of the moon. The title work, *Earthrise*, from Liam Bates, is a three-part viola concerto of sorts, written for Musici Ireland's leader, violist Beth McNinch. It is, in its easy to enjoy tunefulness, the most conventional work of the collection. Both Ian Wilson's *Her Charms Invited* and Linda Buckley's *Fiol* are for small ensembles drawn from the larger group, a string trio and string quartet, respectively. Both incorporate traditional fiddle motifs, absent the sprightly rhythms and dynamism of the source material. They almost sound of a piece; Wilson's somber, contemplative voice morphs into the even slower and darker mood of the otherworldly *Fiol*. The eerie theme continues with Deirdre McKay's *Mr. Shah Stares to the Heavens*, merging her vision of the tumult of life on earth with the mysterious abyss of outer space, depicted in the softly drifting final notes, hauntingly fading into silence. **PB**

**Further Listening:** Taylor: Orchestral Music (BBC National Orchestra of Wales/Toccata Classics)