

a glorious richness of tone in which higher harmonics are comfortably subdued to give due weight to the fundamentals. There is also a charming little 'Flauto in Ottava' which adds a delightful perkiness to the opening of the *Canzona sesta*. That said, for much of this disc the organ sound, especially in a recording which places it very much at the forefront of the sound stage, is quite indigestible, and listening through the entire disc uninterrupted is not to be recommended to any except the most hardened fans of early Italian organs. For his part, Lester presents these pieces with his trademark authority, bringing to bear on each one his detailed researches into fingering, registration and tempos, and offering recorded versions of this music which must rank as the most authoritative currently on disc.

Lester certainly brings more flair to the harpsichord works – on this disc we have both a *Canzona terza* and the hugely entertaining *Folia* variations played on the 1619 Boni instrument which featured so memorably in the previous volumes in this series – and this is not merely because the music itself is more outgoing. Much as I admire Lester's historically informed and painstakingly detailed approach to the organ pieces, his natural inclination seems far more towards the harpsichord and it comes as a welcome relief when he returns to this instrument for the closing two tracks of the disc.

While this is another important addition to Lester's monumental Frescobaldi survey, and one which no genuine admirer of the Italian master's music should be without, it is by no means the most enchanting or captivating volume in the series.

Marc Rochester

she exhibited in *In the Mists* on her first CD. She encompasses all of that unique elusive, fleeting quality alongside the power and drama of the sonata, elliptical and encompassing the structural innovations which mark out, later on in the recording, this composer's arrival at his original genius in the extraordinary suite *On the Overgrown Path*.

This is compelling playing of skill and imagination, but the most impressive performance is that of Prokofiev's Second Sonata. Gavrić's is, without question, the greatest and most revelatory performance of this extraordinarily original work I have ever heard. She is superlative here and is magnificently recorded, as she is throughout this CD. Her technique is placed fully at the service of the music, which it needs to be, for Prokofiev's Sonata – so often dismissed as a youthful firework – reveals its deepest qualities only to the finest players: Prokofiev's part-writing is extremely difficult technically, but Gavrić has no fears here. She moulds an extraordinarily impressive statement on the composer's behalf, which one could wait many years to hear, raising the stature of this work considerably. Her Ravel is on a similar level of excellence – beautifully expressive, driven by a sure understanding of what this music is about.

The years 1911-12 lie behind the choice of repertoire here, performed throughout with scrupulously correct style and an air of improvisatory imagination that is beautifully articulated. A most impressive recital disc, outstandingly well recorded, is further enhanced by excellent booklet notes from Daniel Jaffé.

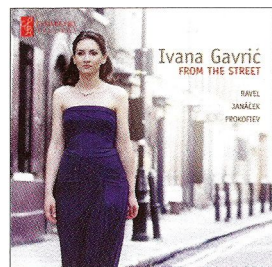
Robert Matthew-Walker

From the Street

New

Janáček 1.X.1905, 'From the Street'. On the *Overgrown Path*, Book 1. **Prokofiev** Piano Sonata No. 2 in D minor, Op. 14. **Ravel** Valses nobles et sentimentales. **Ivana Gavrić** (piano).

Champs Hill Records CHRCD026 (full price, 1 hour 19 minutes). Website www.champshillrecords.co.uk. Producer Jeremy Bines. Engineer Alexander Van Ingen. Dates April 22nd-24th and May 30th, 2011.



Following her impressive début recital on the Champs Hill label (reviewed in October

2010), Ivana Gavrić here displays her gifts in a not dissimilar programme.

The music of Janáček has, on her own admission, occupied her in recent years, and there is no doubt that her accounts of the composer's two big pieces on this succeeding disc are fully up to the standard

Ex Tempore

The Art of Organ Improvisation in England.

Krippner Ceremonial March. Organ Verses on 'Ecce tempus idoneum' in the style of Tallis. Fantasia in the style of Byrd. Three Pieces in the style of Purcell. Organ Concerto in the style of Handel. Victorian Organ Sonata. Variations on a Theme of F. J. Sawyer. Rhapsody, 'Master Howells' Testament'. Paeon in the style of Britten. March in the style of Mathias. Ostinato in the style of Leighton. Improvisation, 'Changes'^a.

Ronny Krippner (organ), with ^aSam Walton (percussion).

Fugate State Films FSFDVD005 (one DVD and one CD, 1 hour 38 minutes and 54 minutes). DVD includes interviews with Martin Baker, David Briggs, Donald Burrows and Dominic Gwynn. Played on the organs of Wetheringsett, Suffolk, Adlington Hall, Cheshire, St Lawrence, Little Stanmore, Bristol Cathedral, Liverpool Metropolitan Cathedral and Kingston Parish Church. Subtitles in English and German. Website www.fugatestatefilms.co.uk. NTSC/PAL. 16:9. DVD 9. Region 0. PCM Stereo. DVD Producers Will Fraser, Simon Still. Audio Engineer Andrew Mellor. Dates October 2010, April 2011.

