Art Lange

A brief explanation of this year's choices. Though (for this listener, weaned on Landowska and Gould) a bit soft-focus at times, Till Fellner's combination of introspection and lyricism throughout Book I of Bach's *Well-Tempered Clavier* proved quite moving. I am pleased to see New World continuing their survey of the modernist, mostly midcentury music of Arthur Berger; when else would we have the opportunity to hear these attractive, inventive scores? While, as James North pointed out in his review in *Fanfare* 27:6, it's difficult to tell how much of the music is Ives and how much is reconstructor David Porter, the *Emerson Concerto* is in any case an ear-opening, historically valuable experience—and though I am much less attracted to the homespun, if peculiar, romanticism of the First Symphony, conductor James Sinclair does wallow in it, which is probably as convincing an approach as possible. I explained my thoughts about Skrowaczewski's Shostakovich symphonies in 27:7 and the indispensable Once Festival collection in some detail in 27:3; I hope interested parties will go back and read them in full.

BACH ***Das Wohltemperierte Klavier*** (Buch I) • Fellner • ECM 1853/54 (2 CDs)
BERGER Complete Orchestra Music • Rose/Boston Modern O Project • NEW WORLD 80605-2
IVES ***Emerson Concerto*****. Symphony No. 1** • Sinclair/Feinberg/Natl SO of Ireland • NAXOS 8.559175
MUSIC FROM THE ONCE FESTIVAL 1961–66 • Various artists • NEW WORLD 80567-2 (5 CDs)
SHOSTAKOVICH Symphonies: No. 1; No. 6 • Skrowaczewski/Hallé O • SANCTUARY 7506