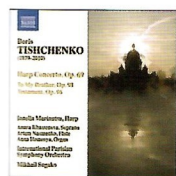


uently allows the boughs of his polyphony to blossom into something like the *stylus phantasticus* of the toccatas. It is possible here for a player to be seduced by the sense of freedom into losing contact with what has gone before, and a particular challenge of presenting all of these pieces side by side must be that any personal formulae or mannerisms would become starkly apparent. Terence Charlston deftly and gracefully adds just what is needed, presenting what Froberger gave us with just enough spontaneity to make the experience a constantly refreshing one. This is very fine playing, beautifully recorded in the Royal College of Music Studios, and anyone who knows that music is a matter neither of the head nor of the heart alone deserves to listen to it.

**Adrian Lenthall**



**Harp Concerto et al**  
**Boris Tishchenko:**  
**Harp Concerto/**  
**To My Brother. Etc**  
**Anara Khassenova,**  
**soprano/**

**Artem Naumenko flute/**  
**Ionella Marinutsa, harp/International**  
**Parisian Symphony Orchestra/**  
**Mikhail Sugako**

★★★★★ **Naxos 8.579048 [53'25"]**

Outside of Russia, Boris Tishchenko is not well covered by record labels nor in the concert hall. He was, in fact, Shostakovich's favourite pupil (and lifelong friend) and continued his legacy with music in all genres.

This recording on the Naxos label should be praised for the label's continuing to issue music by Tishchenko. With the rediscovery of Mieczysław Weinberg in full flow, may I dare suggest a similar situation for the equally gifted and interesting Tishchenko?

The composer married a fellow professor (for harp) at the St Petersburg Conservatoire; he was, himself, Professor of Composition, so this recording appropriately features the harp in either a primary or ensemble role. The protagonist in all the works is the young, Russian-born harpist, Ionella Marinutsa and this is the debut recording of the International Parisian Symphony Orchestra, founded in Paris in 2018, by the conductor on this CD, Mikhail Sugako.

Tishchenko's questing nature in his compositional style can take a little time to become acquainted with but this expressive individuality points to a composer of ambition and real substance.

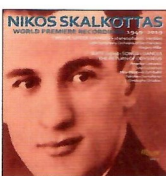
The two opening works on this CD are straight forward in establishing the listener's interest and enjoyment; *To My Brother* is a heartfelt, lyrical lament on the death of the composer's brother, the scientist Mikhail Tishchenko and is beautifully crafted by Anara Khassenova, soprano, Artem Naumenko, flute and Ionella Marinutsa, harp. The text is a poem by Mikhail Lermontov entitled *Testament*.

Another poem with the same name and written by Nikolay Zabolotsky was set by Tishchenko in the same year, 1986, and is for soprano, harp and organ, Anna Homenya. It is a lively piece that catches the attention with its more demonstrative style using an unorthodox ensemble. It receives a sympathetic performance.

The *Harp Concerto* has yet another musical manner, this time where the message is totally abstract and one that can be absorbed by the individual listener. It is composed in five linked movements with movement 4 involving a wordless soprano part, nicely projected by Naumenko. The manner of this work is rather cryptic and contains a myriad of different gestures, all of them striking. Marinutsa displays her considerable gifts throughout the concerto and is ably supported by Sugako and his new orchestra.

This recording can, hopefully, continue to project Tishchenko's reputation outside of Russia, where he is a revered composer in post-war Russia. He seems to have continued his teacher's penchant for ambiguous messages in his music which makes for fascinating listening. The *Harp Concerto* is a good example; so are his many symphonies and choral works. As such he deserves a much higher profile in the world's music centres and this CD can be easily recommended as an introduction to his large output.

**Edward Clark**



**Skalkottas: Suite for**  
**violin & piano,**  
**AK 23. Songs:**  
**The Music; On the**  
**Beach, AK 89;**  
**Once upon a Time,**  
**AK 81\*. The Return of Odysseus, for**

**2 pianos, AK 5a. 12 Greek Dances**  
**(AK 11). 2 Greek Dances (AK 76)**

★**Nina Pissareva Zymbalist (vn).**  
 ★★**Nikolaos Samaltanos (pf).**  
 ★★★**Angelica Cathariou (mezzo).**  
 ★★★★**Christophe Sirodeau (pf).**  
 ★★★★★ **Little Symphony Orchestra**  
**of San Francisco / Gregory Millar.**  
 ★★★★★**Tota Economos (pf).**  
 ★★★★★ **Melism MLS-CD-025 [79']**

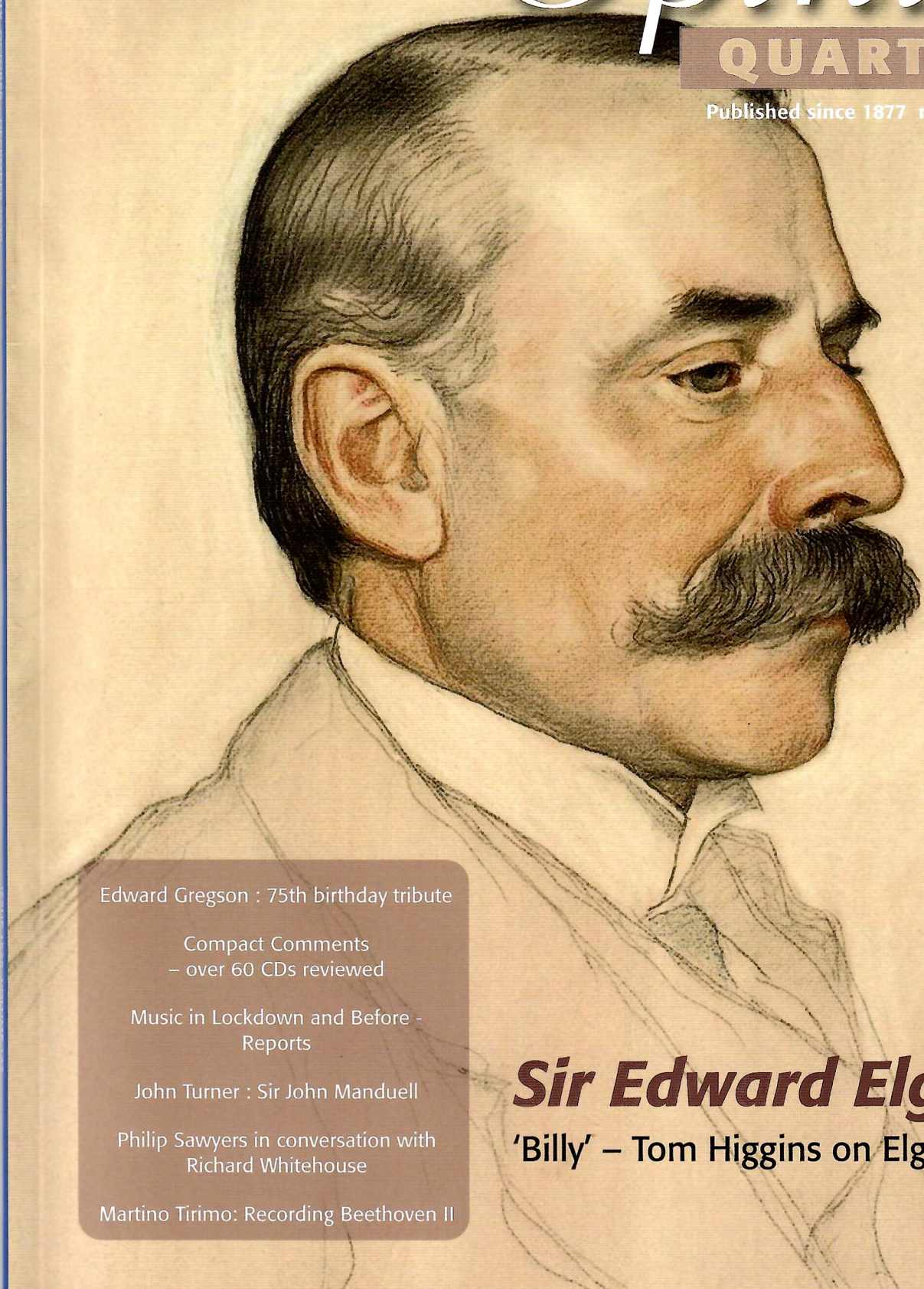
This is a truly fascinating album of first recordings, arranged backwards in time from the first complete – at least as complete as it can be – performance of the Suite for violin and small orchestra (1929) in its reduction for violin and piano, given in 2019 (seventy years after its composer's death) to a pair of the famous *Greek Dances* (1931-6) in the composer's own arrangement, made just before his death. In between lie the first recordings of three songs (1938; 1946) made in 2017, the recently re-edited and re-mastered (2018) premiere recording of the 2-piano version of the Overture, *The Return of Odysseus* (1944-5, arr 1949), set down in 1994 in Moscow, and a stereo restoration of the 1957 recording of a selection of 12 *Greek Dances* in full orchestral guise (previous only available in mono). Taken together, the works range from Skalkottas' Berlin expressionism (the Suite), through the attractive nationalism of the *Dances*, and the serious manner and atonality of the song *Once upon a Time* (1938) and *The Return of Odysseus*. If you are not at all familiar with Skalkottas' music, there are worse ways to acquire a reasonable overview of it than this disc.

The Suite, AK 23, has been recorded before, but only previously as a four-movement work, culminating in an expressive *Andante sostenuto*, which appears to be how the work was premiered in Berlin in 1929. However, when he made the present reduction with piano accompaniment, he wrote a *Presto* fifth movement as a finale. Alas, the piano part has not survived; I find it doubtful that Skalkottas intended to culminate the Suite with an unaccompanied movement – which would have been quite radical – but this is how Nina Pissareva Zymbalist plays it here, and remarkably effectively. The *Andante sostenuto* does need something to follow it and while the *Presto* may not tick all the

# MUSICAL *Opinion* QUARTERLY

Price £6.00 October – December 2020  
Issue number 1525

Published since 1877 [musicalopinion.com](http://musicalopinion.com)



Edward Gregson : 75th birthday tribute

Compact Comments  
– over 60 CDs reviewed

Music in Lockdown and Before -  
Reports

John Turner : Sir John Manduell

Philip Sawyers in conversation with  
Richard Whitehouse

Martino Tirimo: Recording Beethoven II

## *Sir Edward Elgar*

'Billy' – Tom Higgins on Elgar and WH Reed

**PLUS** All the latest news, views, reviews and previews



9 770027 462013