

The 'serialists' begin with the note-row and get...nowhere at all—certainly not as far as an actual melody!" Would to God that more serialists had written music this way. The slow-fast format typifies many Hungarian songs, and Veress used it often. The slow movement creates an atmosphere of mystery, and the eerie chromatic lines weave in and out of each other deftly—Veress was a student of old Italian polyphony. It is a syncopated dance, and Veress uses his personnel limitations wisely: at the end of a melodic phrase of 16th notes, the instruments keep repeating the final note to keep the dance rhythm going. The trio foreshadows some avant-garde textures that Ligeti would take even further, and it echoes how Bartok integrated folk music with modern harmonies.

Veress was one hell of a craftsman. Though I would argue that serialism in its various forms stifled creativity more often than it sparked it, pieces like this remind me how *musical* it could be in the right hands. This trio deserves to be remembered as one of the brightest moments of those cacophonous years, and I hope to see works like this continue to rise to the top. The musicians are completely engaged, and their tone is full and never shrill.

Portamentos in the Bartok are tasteful. The acoustics of St Nicholas Church in Lockenhaus are perfect for the Veress with its ghosts, bats, and graveyard dances. The Bartok was recorded in the clear, reverberant acoustics of the Jar Kirke in Baerum, Norway. Notes are in English, German, and French. I cannot recommend this release more highly.

ESTEP

BATES: *Children of Adam*; **VAUGHAN WILLIAMS:** *Dona Nobis Pacem*

Michelle Areyzaga, s; Kevin Deas, bar; Richmond Symphony/ Stephen Smith

Reference 732—62 minutes

Children of Adam is a cycle of choral pieces on the topic of war. Mason Bates (b 1977) is probably best known for his opera *Revolution: Steve Jobs*, for which he won a Grammy. His music is thoroughly tonal in the tradition of British choral works, immaculately composed and conceived. Poets are Walt Whitman and Carl Sandburg, Psalms 144 & 128; Genesis, and John Bright. The moving texts are matched by just as moving settings. Both composers are well up to their task; the responses are personal and spiritual. Bates is

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a brilliant and tremendously skilled artist, and so is Vaughan Williams. There are numerous performances of this piece—check indexes, but none of them could be much better than this. Texts and translations, brief notes by Bates.

GIMBEL

BEETHOVEN: *The Creatures of Prometheus*

Turku Philharmonic/ Leif Segerstam
Naxos 573853—77 minutes

The Creatures of Prometheus, a ballet score from 1801, was Beethoven's first stage work. It is known mainly by two of its movements: the overture, which is often done independently, and the finale, which became the basis for the final movement of the *Eroica* Symphony, written a few years later. The other 15 movements are charming, well-constructed music; but they lack the concentrated musical thought of non-stage works. There are moments—actually several of them—that will grab your attention as interesting, inspired music; but they are balanced with passages where you are wondering what is happening on stage. If you're weary from the rigors and intensity of Beethoven's best sonatas and quartets, this might be the perfect antidote.

The Finnish orchestra under Segerstam plays well. The performance does not sound "careful", but rather shows great strength with lots of dynamic contrast. The solo instrumentalists, all unnamed, do quite well, particularly the cellist in Act I. The Naxos sonics are full and rich, and fine notes by Keith Anderson put everything in perspective.

ALHOUSE

BEETHOVEN: *Egmont*; *6 Minuets*; *Tarpeja March*; *Funeral March*

Matti Salminen, narr; Kaisa Ranta, s; Turku Philharmonic/ Leif Segerstam

Naxos 573956—74:24

I reviewed a dreadful recording of this in the last issue. It was by a tiny orchestra of 24 "period instruments" with glaring imbalances. This orchestra has 74 players and sounds much, much better. You get more music, too. The main addition is the 14 minutes of minuets, but there are another 9 minutes of rarely heard material: the *Tarpeja* Triumph March and a funeral march "from Leonore Prohaska"—originally from Piano Sonata 12, then reconfigured for the opera

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