



Zina Schiff and Cameron Grant record music by Bloch, Franck and the little-known Julien Krein

these small sagas of love and loss spiked by spiteful kicks at the end; in the case of 'Love Song', with its last line 'And I wish somebody'd shoot him', Hudson's relish is particularly grim.

Harbach's chamber orchestra score for *The Birth, Life and Death of Christ*, French film-maker Alice Guy-Blaché's 1906 classic (available for 'synching' on YouTube), has a meandering, *fin de siècle* feel about it, with imaginative touches throughout, such as the xylophone at the end of the 'Climbing Golgotha' sequence. **Laurence Vittes**

PS Lewis

'The Four Cycles'

Where the heart is pure^a. The Changing Light^b.
Five Love Motets^c. Three Songs from Ish River^d

^aChristine Abraham *mez* ^dSusan Narucki *sop*

^bStephen Gosling, ^aKeisuke Nakagoshi *pf*

^dColin McAllister *gtr* ^{bc}The New York Virtuoso

Singers Quartet / Peter Scott Lewis

Naxos American Classics 8 559815

(50' • DDD • T)



Peter Scott Lewis has a vivid and idiosyncratic affinity for the human voice, as can be heard on 'The Four Cycles', a disc that spans four decades of creative

activity. The San Francisco-based composer writes in a style that might be termed 'rugged lyricism', with vocal lines and harmonies taking unpredictable directions. A certain sonic pungency invigorates the texts, which are centred on nature and love.

Lewis wrote the verses for *Five Love Motets* (2014) for a *cappella* quartet. The songs are concise and unsentimental, the voices wrapped around the words in ways that suggest the challenges love often presents. Similar in mood is *The Changing Light*, three songs setting texts by Lawrence Ferlinghetti. Four voices and piano explore the various hues in close communication.

'Where the heart is pure' originally dates from 1993; Lewis transformed the chamber version into a duo for mezzo-soprano and piano in 2013. Robert Sund's texts reflect aspects of his native state, Washington – the first of the three songs, 'There is no exile where the heart is pure (for Pablo Casals)', opens with a yearning vocalise. The oldest collection, *Three Songs from Ish River* (1976-78), places verses by Sund, Paulé Barton and Theodore Roethke in succinct, intimate contexts for soprano and guitar.

The performers include two vibrant soloists, mezzo-soprano Christine Abraham and soprano Susan Narucki, and the expert New York Virtuoso Singers Quartet conducted by the composer. **Donald Rosenberg**

Piazzolla

'Prepárense - The Piazzolla Project'
Revirado. Primavera Porteña. Escualo.
Oblivion. Libertango. Concierto para
quinteto. Prepárense. Kicho. Buenos
Aires hora cero (all arr M Brent Williams)
enhakē

MSR Classics © MS1592 (47' • DDD)



In the process of making the clarinet quartet a viable contemporary music ensemble, **enhakē** release their fourth CD, a tribute to Ástor Piazzolla. Formed at Florida State University in 2007 and made up of outstanding young musicians from South Korea and the United States, **enhakē** capture the essential core of Piazzolla's music: to please.

The playing throughout is sublime, operating interpretatively on different, perhaps healthier planes than might be considered authentic, about which anyway Argentines disagree. The intensity is real, the sounds gorgeous, the rhythms infectious. In a chamber music series or at a classical music club, the fans would go wild. **Enhakē** play as if each track were a universe in itself.

In *Primavera Porteña*, Katharine Decker throws in a devastating solo adorned by