

67779; M/J 2010). The performances are outstanding technically, but I find them less than engaging. While not exactly dispassionate, they have something of a take-it-or-leave-it feel. In contrast, I was bowled over by the expressive warmth of a one-voice-to-a-part recording drawn mainly from the second volume of *Gradualia* by Michael Noone and Ensemble Plus Ultra (Musica Omnia 302; J/F 2011).

GATENS

CAGE: *Piano Concert*; **WOLFF:** *Resistance*
Apartment House/ Philip Thomas
NMC 16 [2CD] 98 minutes

The history of Cage's landmark indeterminate composition, the Concert for Piano and Orchestra, is well known. He made the piece for the 25th Anniversary concert of his career at New York's Town Hall; to do it, he met with each performer taking part, noting what they could do and coming up with a notational system that would allow them much freedom in its interpretation—which included conventional sounds as well as auxiliary ones that could be realized through a wide variety of means. Faced with the extravagant freedoms of the score, the orchestral musicians behaved like idiotic comedians, improvising jazz licks and quoting Stravinsky's *Rite of Spring*. Har har. David Tudor presided at the piano for the premiere, and his performance of the score has long been considered definitive. (I reviewed a later one, with Ensemble Modern, M/J 1998.)

Philip Thomas and his colleague Martin Iddon (a composer and musicologist) have been studying the *Concert* for some time; they are experts in this music and we are very lucky to have them around. This new performance is in all ways a revelation and an achievement of the highest order. The musicians in the Apartment House ensemble take their work very seriously, and the sounds they produce strike me as completely consistent with the score's many freedoms. From now on, when I teach this piece, I'll use this recording and am looking forward to studying it more thoroughly.

The work is coupled with a 2017 Christian Wolff work, *Resistance*, which employs a variety of musical styles and notational possibilities. Without the score, I can only assume the performance is on the highest level, but I think I'm safe doing so. I would advise obtaining this disc.

HASKINS

CAGE: *Organ2/ASLSP*; **HOSOKAWA:**
Cloudscape; *Sen IV*; **SUSTECK:** *Carillons I-III*
Dominik Susteck, org
Wergo 7368—78 minutes

This release was made on the St Peter's Art Station in Cologne—designed as “an organ for new music”. It has a great number of extras (including a MIDI interface) and seems admirably suited for the works here. Cage's *Organ2/ASLSP* is a work best known perhaps for an ill-advised and stupid realization going on at the moment in the town of Halberstadt—a realization that will last more than 500 years. It goes against everything we know about Cage's interest in performances done by real people (who don't live that long).

Mr Susteck's performance is realistically long (45 minutes) and very sensitive. The only other one I know, by Gary Verkade on Mode, lasts only a little over a half hour (no ARG review).

The two Hosokawa pieces complement each other in interesting ways: *Sen IV* alternates short, harsh gestures with more extended ones, using silence as in Eastern aesthetic theory: an opportunity for contemplation and a realization of transience. *Cloudscape* evokes the sound of the Japanese sho. The *Carillons* are improvisations by Mr Susteck and take full advantage of the instrument's unusual sonic capabilities. An exquisite and important release.

HASKINS

CAMPAGNOLI: *6 Flute Quartets*
Ensemble Il Demetrio
Brilliant 95399—69 minutes

The music I've previously heard by Bartolomeo Campagnoli (1751-1827) has charmed and delighted me. Here we have a set of undated quartets for flute and strings that were probably written late in the 18th Century. They are played on period instruments: a 6-keyed flute that is a modern copy after Grenser (around 1763), a Pistoni violin that is after Guarneri del Gesu (1735), a Zanoli viola (1749), and a cello from an anonymous early 19th Century French maker.

Most of the quartets have two movements and only one has a minor key. Its easy to imagine these as early Haydn symphonies or quartets. The writing—far from elementary or easy—has contrasting episodes and textures that are full of interest. The performers use no vibrato, but the playing has spirit and preci-