

Each of these recordings is, in its way, a landmark event. Ian Hobson's fluent persuasiveness in Godowsky's *Chopin Studies* should compel the overdue reevaluation of this neglected composer as it serves to open discussion on the aesthetics of transcription and recomposition. Arabesque cannot be too much praised for issuing this magnificent album, nor can it be too much encouraged to commission Hobson to record the remaining *Studies*. The Fauré *Requiem* in John Rutter's reconstruction for chamber forces is also a revelation—its expressive power deepening with its intimacy—after which one can never hear this work in its familiar inflated scoring without nagging reservations. The Roussel revival proceeds apace. While one awaits a CD issue of Angel's spellbinding *Padmāvati*, the complete *Bacchus et Ariane* is welcomed back into the catalog in a superb performance by Georges Prêtre and the Orchestra National de France (Angel DS-38263 or CDC 7 47376 2, *Fanfare* 9:5) which missed listing below only because the beguiling novelty of Roussel's Symphony No. 1 and its companion pieces equalled, if not surpassed, it in interest. Every year, Laurel Record issues a handful of arresting and sometimes major works—neglected, unknown, or contemporary (which is largely the same thing)—in high caliber performances, superbly engineered, attractively packaged, and resourcefully marketed. Among the often quixotically adventurous smaller firms, which may be said to be a large part of the conscience of contemporary musical culture, Laurel is conspicuous for the consistently exalted quality of its productions. The Laurel listed below, which restores a modern masterpiece to the catalog as it introduces a new and compelling talent, stands for several remarkable recent recordings. Finally, after Hobson in Godowsky, no other pianist—not even Barenboim with his androgynously inspired performance of Liszt's *Année: Suisse* (DG 415 670-2)—has afforded such unalloyed joy as young Daniel Berman (b. 1956) in his debut recording of virtuoso transcriptions by Busoni, Godowsky, Rosenthal, and Earl Wild (see *Fanfare* 9:2, p. 305, for details). Here is a born pianist—the most difficult things emerge from his hands with flair, color, and an easy grace—who sounds very much like a major artist. If only Berman and Laurel would somehow meet . . .

GODOWSKY: (18) *Studies on Chopin Études*. Hobson. (ARABESQUE Z6537, compact disc)

FAURÉ: *Requiem. Cantique de Jean Racine*. Rutter/City of London Sinfonia. (COLLEGIUM COLCD 101, compact disc)

ROUSSEL: *Symphony No. 1. Résurrection. Rapsodie flamande.* Stoll/Segerstam/Staatsphilharmonie Rheinland-Pfalz, Staatsorchester Rheinische Philharmonie. (CYBELIA CY 801, compact disc)

BLOCH: *Violin Concerto.* PROKOFIEV: *Sonata for Solo Violin.* SARASATE: *Introduction and Tarantella.* Lefkowitz/Freeman/London Philharmonic Orchestra. (LAUREL LR-134, digital)

VIRTUOSO PIANO TRANSCRIPTIONS. Daniel Berman. (PIANOTHEK 651131, digital, DMM)