



Seductive and authoritative: Julien Brocal brings colour and imaginations to the music of Ravel and Mompou – see review on page 71

HMV Solo Piano Recordings 1929–1956', issued on APR in 2004, which provides a fascinating insight into the composer's own performing style: marked by restraint and inner force. For all her evident devotion to the music, and Capriccio's pleasing sound, Gülbadamova does not approach this level of idiomatic understanding. Her own CD booklet essay, although patently sincere, is by no means as informative as James Grymes's for Hyperion. **Michelle Assay**

Piano works – selected comparisons:

Roscoe (3/12, 2/13) (HYPE) CDA67871, 67932, 68033

Dobnányi (APR) APR703

Franck

Andantino. Fantaisie, Op 15. Grande pièce symphonique, Op 17. Prélude, fugue et variations, Op 18. Pastorale, Op 19. Prière, Op 20. Final, Op 21. Trois Chorals. Trois Pièces

Bjørn Boysen *org*

LAWO © 2 LWC1147 (158' • DDD)

Played on the Kuhn organ of Uranienborg Church, Oslo



The charming little *Andantino*, Franck's first published organ work dating back to

1858, gets rather overlooked in recordings of his organ music. So it is good that it opens Bjørn Boysen's two-disc set. He does seem to make rather heavy going of it, squeezing every last drop of pathos from the music by means of generous rubato, dramatic swings of the swell pedal and possibly over-playing the hint of *Panis angelicus* in the central section.

This, though, turns out not to be representative of Boysen's general approach, and while he does emphasise the romanticism by means of big dynamic shifts and even bigger tempo ones, in the larger scores he maintains a fine sense of momentum. I am particularly taken by his broad, sweeping yet often quite impetuous account of the *Grande pièce symphonique*, and even more so by the tremendous sense of vitality he sustains throughout the *Final*.

These performances are notable for the sense of space and scale Boysen brings to the music. The *Fantaisie* in A has an epic quality as it works up to its inexorable statement of the big theme, and there is a grand sense of the drama about a well-paced account of the *Pièce héroïque*. I find his playing of the Third Chorale truly exhilarating.

Given the close association between Franck and the organ builder Aristide Cavallé-Coll, a kind of belief has grown up that only on an authentic Cavallé-Coll

can the true genius of Franck's writing come across. Yet here we have a Swiss-built organ claiming to be geared towards the 'German romantic tradition' in a Norwegian church. Whatever else this 2009 Kuhn at Uranienborg Church can do, it certainly makes exactly the right sound for César Franck.

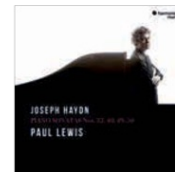
The sound is gentle, smooth, with nicely acidic reeds (I particularly like those that add spice to the *Pastorale*) and a generous if not overwhelming *pleno*. The recording level is low and the sound distant but that only adds to the charm. And with these immensely sympathetic performances from Boysen, we have here a pair of discs which are among the more attractive in the large discography of complete Franck organ recordings. **Marc Rochester**

Haydn

Piano Sonatas, HobXVI – No 32; No 40; No 49; No 50

Paul Lewis *pf*

Harmonia Mundi © HMM90 2371 (69' • DDD)



Paul Lewis has finally turned his attention to Haydn. Hurray for that, for it's a superb