

# American Record Guide

REVIEWING CLASSICAL RECORDS FOR 50 YEARS

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## FERRUCCIO BUSONI

The Major Piano Works



Beethoven Piano Concertos  
Haydn from Delos  
Franz Schmidt  
Schumann Overview

Arensky, Raff, Stanford Symphonies  
Inbal's Mahler 8th  
Telemann's Socrates  
Classical Broadway



**Works for Flute and Piano by Vaughan Williams, Elgar, Holst and others**

Lisa Hansen, flute; Allison Brewster, piano

MHS 912029 [LP,CS]

Perhaps because all these compositions involve the flute, the mood is invariably cool, evocative of quietness, solitude and contemplation. As might be expected from chamber- or salon- music, its small-scale format is relatively uncomplicated, and, aside from Gustav Holst's *Teretto for Flute, Oboe and Viola*, more charming than memorable. A listener who demands high seriousness, robust writing and demonstrable originality will not be impressed; on the other hand; those who value melodic line, clever little surprises and spritely playing will have an enjoyable hour. Some others may be attracted by the fact that (despite a misleading title) these are all British composers, and that the viola and oboe play significant roles.

But anyone can identify with the only chamber music Holst ever wrote. It is a little masterpiece, which makes one wonder what other gems lurk beneath our picture of the composer as orchestral wizard. He has hit upon an ideal combination, and, perhaps because the parts are written in three separate keys, the sound is distinctive and attractive. It is worth several hearings. Alan Rawthorne's *Sonatino for Flute, Oboe and Piano* is equally individual, if not as memorable; with its shifting tonalities and its preoccupation with choral ambiguities, it commands attention and respect. In other selections, the Vaughan Williams *Suite de Ballet* is a charming setting of folk-song-like melodies, while Anne Boyd draws her inspiration from oriental sources. And, in the middle of it all, there is Elgar's *Slaut d'Amour* with its period flavor.

The clear and eloquent tone of Ms Hansen's flute is well captured, the accompaniments of Ms Brewster firmly supportive, and Robert Ingliss on oboe and Theodore Arm on viola are valuable contributors in the trio numbers. The music is so pleasant a listening experience that one is reluctant to observe that little of it is likely to make any lasting impression, despite the more than adequate performances it receives.