

matic material at first, but it warms up as it goes along. Max Bruch was 20 when he wrote his trio, a piece that gets faster as it proceeds. His customary warmth of tone is in evidence. Julius Chajes (1910-85) fits right into this company. Born in Vienna, he immigrated to Detroit before the holocaust. His trio is melodic and conservative, not unlike the preceding. Daniel Shalit (b. 1940) is an Israeli. His three-movement work serves as an amusing encore to the program: it is replete with humorous touches and ends by quoting children's songs.

This is an interesting collection of little-known works, played with verve and virtuosity by a group that has since broken up (in 1994). These recordings were made from 1982 to 1985 and have a slight tape hiss that one immediately forgets. Otherwise the sound is excellent.

D MOORE

### **New Millennium Ensemble**

**FESTINGER:** *Serenade for 6*; **CAGE:** *Music For...*; **WUORINEN:** *Percussion Duo*; **FELDMAN:** *I Met Heine on the Rue Furstenberg*; **MORRIS:** *Broken Consort*

CRI 772 (Koch) 71 minutes

This recital by the New Millennium Ensemble offers five pieces of "new music" from the end of the old millennium. Though these make no concessions to current fashions of return-to-tonality-and-simple-tunefulness, there's much that's lyrical and little that's aggressively harsh here.

The Cage, Wuorinen, and Feldman pieces present no stylistic surprises to listeners familiar with these well-known composers. Cage's *Music For...*, for instance—at least in this performance for flute, clarinet, violin, and cello—is a ten-minute sequence of isolated drones that gradually overlap, drifting along in a Zen-like stasis punctuated by silences. Charles Wuorinen's *Duo* (for piano and percussion) is brightly colored (the percussionist plays marimba and vibraphone), energetic, complex, and packed with incident. At nearly a quarter of an hour long, it is a little exhausting—like much of Wuorinen's stuff. Feldman's *I Met Heine on the Rue Furstenberg* (for six instrumentalists and soprano vocalise), is a slow, spacey, evocative study of shifting sonorities, a "transparent, meditative landscape interrupted by occasional, fleeting arpeggios and pizzicati" (as the notes put it).

Robert Morris (born in England in 1943 but studied in the US) and Richard Festinger (born in 1948 and studied in California) are younger and far less known, but they are represented by at least as interesting music as the more famous names here. Both Morris's *Broken Consort* and Festinger's *Serenade for Six* are scored for flute, clarinet, violin, cello, and per-

cussion. Morris combines teeming invention and intermingled gestures in a fashion reminiscent of Elliott Carter, while Festinger's more classically-shaped, three-movement *Serenade* spins out kaleidoscopic but transparent contrapuntal elaborations (and, in the lovely slow movement, lyrical lines) with a lapidary craftsmanship and expressive warmth that recall Andrew Imbrie. The *Serenade's* delicacy and nuance are wonderfully set off by a thrilling final toccata propelled along by jazz-derived rhythmic asymmetries. This splendid work is, for me, the high spot of a very fine program.

The New Millennium Ensemble, who play with confidence, precision, and verve, are—besides committing a glaring misspelling of the title of Joyce's last novel in their written introduction—well-nigh perfect. Recorded sound is clear and vivid.

LEHMAN

### **The Domaine Musical**

**BERIO:** *Serenata 1*; **VARESE:** *Density 21.5*; *Hyperprisme*; *Octandre*; *Intégrales*; *Offrandes*; **DEBUSSY:** *Syrinx*; **BOULEZ:** *Structures I*  
Severino Gazzelloni, fl; Alfons & Aloys Kontarsky, p; Christiane Eda-Pierre, s; Domaine Musicale/Pierre Boulez—Adès 204092 (Allegro) 64 minutes

The *Domaine Musical* concerts in Paris (originally the "Chamber Music Concerts of the Petit Theatre Marigny") marked Boulez's first real excursion into conducting after his work as music director for the Renaud-Barrault Theater Company. This was the mid-50s to early 60s, and now Adès offers a sampler of just what was happening and what was played in those heady early days before Boulez's ears and agendas made their way to the Paris Opera, Bayreuth, and the Cleveland Orchestra. In a pattern that was to become influential, the *Domaine Musical* gave new works in carefully-prepared performances alongside only those older pieces that were felt to give a context for the new. These are studio recordings, so the miking can be a bit overdone. There's also a bit of background hiss in *Offrandes*. But the sound quality is generally faithful and fluent, if not of the widest dynamic range, and the disc can be recommended to anyone who fancies the program. The performances are certainly expert and very well prepared.

If anything, I hear a fresher, more personable and less aggressive approach in these Varese performances than in Boulez's later New York recordings for Columbia. Greater charm, even: imagine Varese taped in what sounds like a TV studio. Not everything here needs conducting, of course: flutist Severino Gazzelloni, immortalized in the Eric Dolphy song that bears his name and in the Philips recordings of Vivaldi with *I Musici*, offers a