

gives listeners the sense of space on a stage and has managed to make this recording sound as though it was made much later than 1956. Although the discs do not come with a booklet of information, the company's Internet site has excellent background material and scores as well. I treasure this two-disc set and would definitely take it with me to a desert isle.

Jaime Laredo was Jennifer Koh's mentor when she was a student at the Curtis Institute in Philadelphia, and for this recording she returned to perform violin duos with him. They had performed the Bach Double Concerto together during her student days, but this rendition has the advantage of all the experience each has gained in the intervening years. Bach wrote the piece when he was working for the Prince of Anhalt-Köthen, who did not demand the frequent religious offerings Bach later had to produce in Leipzig. Koh and Laredo play it with both virtuosity and sensitivity. They take the first movement at a lively pace, maintaining beauty of tone as well as amazing technical proficiency. The *Largo* is smooth and enchanting as it leads into the finale, where the soloists seem to be having a great deal of fun showing off their abilities. The Curtis 20/21 Ensemble, conducted by Vinay Parameswaran, is the institute's orchestra for music from the 20th and 21st centuries. Koh and Laredo bring out the soft textures of Anna Clyne's *Prince of Clouds*, and they make the listener want to run out and look at the sky. Composer Philip Glass builds his *Echorus* by intertwining repetitive strands of melody that form moving patterns of rhythm and color. The final work on this disc is David Ludwig's *Seasons Lost*. The title denotes the composer's opinion that climate change has contributed to the loss of gradual seasonal cooling and warming. He begins with an icy ode to "Winter" and follows it with green, hopeful and optimistic "Spring." "Summer" invites the listener to be lazy, but it leads up to the onset of "Fall" and the need to prepare for the return of cold weather. Ludwig's music ends with musical images of cool winds that blow red and yellow leaves off the trees and leave them to rustle under our intrusive feet. Along with the Feuermann and the Callas/DiStefano *Bohème*, I would take this to my desert island so that I could hear both the traditional Bach that I have always loved and this fascinating new music.

FEUERMANN: Chamber Music • Feuermann, Hess, Moore, Van der Pas • PRISTINE 086

BEETHOVEN Cello Sonata No. 3. **SCHUBERT** Arpeggione Sonata. **BRAMMS** Cello Sonata No. 1. **REGER** Cello Suite in G

PUCCINI *La bohème* • Votto/Callas, di Stefano, Moffo, Panerai/La Scala Ch & O • PRISTINE 102 (2 CDs)

TWO X FOUR • Koh, Laredo/Parameswaran/Curtis 20/21 Ens • CEDILLE 90000146

BACH Double Violin Concerto. **CLYNE** *Prince of Clouds*. **GLASS** *Echorus*. **D. LUDWIG** *Seasons Lost*