

Robert's long-lived wife, Fanny Mendelssohn (Hensel), more fantastical, was Felix's short-lived older sister.

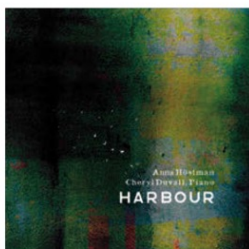
Clara's G minor Trio (1846) is a cultured offering, deftly crafted, with a touch of fugato in the finale naturally integrated within argument and texture. Contrastingly, Fanny's posthumously published D minor essay (1847) is less predictable, oscillating between modes and moods variously tempestuous and tender, rough and refined, entreating and ebullient. The *dolcissimo* of the middle movements is special, Hölderlin's words never far away – 'I was raised by the sounds/ Of rustling groves/ And learned to love/ Among flowers. I grew up in the arms of the gods'. Her early E-flat Quartet (1834), based on an unfinished piano sonata, drew Felix's disapproval. But she left its unconventionalities, oddities and poetics unchanged, their spell enduringly personal and distinctive.

Unsurprisingly, the Nash excel in this repertory, seeking out corners, rising to the climaxes, responsive to passion without sentimentality or theatrics. Pianistically, Simon

Crawford-Phillips offers a masterclass in discretion at the service of presence. Splendid.

ATEŞ ORGA

## CONTEMPORARY/JAZZ



**Anna Höstman**

*Harbour*

Cheryl Duvall (pf)

Redshift Records TK473

Canadian composer Anna Höstman, born 1972, likes thin, often single-voice textures, as can be heard in these atmospheric pieces from 2012-19. Toronto-based pianist Cheryl

Duvall is a long-time collaborator of Höstman, and understands her often understated art. The disc begins with 'Allemande', a stripped-down version of the Baroque dance, featuring a spasmodic pulse that intermittently energises the generally static landscape. The title-track, 'Harbour' – the longest piece at 25 minutes – is a denser, more eventful work. The characteristic meandering, looping lines are tremulous rather than static, and sometimes explode in turbulent, emotional passages.

Subsequent tracks return us to atmospheric minimalism. 'Late winter' for left hand is a still, monochrome landscape, its harmonies resulting from use of the sustain pedal. 'Yellow bird' is more mobile yet enervated compared with Messiaen's celebrated musical representation of birdlife. 'Darkness... pines' is relatively chordal, though lacking harmonic progression or resolution. The varied repetition of 'Adagio' is haunting and Feldman-like. Höstman's pieces reveal an intensely atmospheric, richly rewarding sound world, beautifully interpreted by Duvall.

ANDY HAMILTON



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