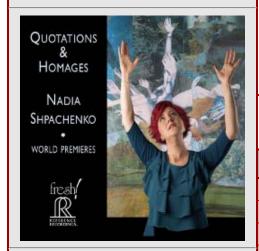


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against the solemn. Besides its variety, the music is notable for its clarity, too. There's plenty of brilliance here (this is

Gottschalk or Herz), plenty of ornamental and contrapuntal

virtuoso material, which may in spots remind you of





creativity (especially in the Russian set, which builds to a fugue before its closing pages), plenty of *Sturm und Drang*—but the music always retains a post-Classical poise under the most extravagant of its early-Romantic gestures.

True, I'm not entirely convinced by the Gallenberg set, originally for piano and orchestra (or quartet) but played here with the pianist taking over the minimal orchestral parts: Assured as it is, the music is not as consistently inventive as that on the other three sets. Still, even this work nearly redeems itself with its dizzy ending—and the disc as a whole is an unqualified winner, especially given the imagination of the performances. Biliana Tzinlikova has gotten excellent reviews from Myron Silberstein and Scott Noriega for her Hoffmeister and Heller, and in this latest archeological dig (both the Gallenberg and the Onslow sets are plausibly advertised as premiere recordings) she reveals the kind of zest, color, sensitivity, and wit that fully justifies another round of praise. Good sound, too. Warmly recommended.

Peter J. Rabinowitz

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