

all of them. He withdrew the first one, and at age 65 he retired from composing.

Wiren is under-represented on CD, especially his chamber works, and his music is most often found on anthologies of “Scandinavian music”, a geographic and aesthetic designation that doesn’t really tell the listener all that much. One assumption that goes with Nordic composers does turn out to be true: this isn’t music that mirrors the upheaval of its era, nor does it show any signs of personal torment. I don’t like to start with a complaint, but given that these pieces were written over the course of 35 years, it must be said that they don’t evolve in any striking way. Perhaps Shostakovich and Bartok have conditioned us to expect that, but it isn’t necessarily the norm. If you were told that this was a single, 15-movement composition, you might just believe it.

These quartets are playful, cosmopolitan, and, given that none of them even reaches the 20-minute mark, designed to be lighter fare. The exceptions to the prevailing tone are noteworthy: the finale of Quartet 2 just begs to be scored for voices; the slow movement of Quartet 4 crawls along in a near-stupor; and the final quartet is darker, with hints of discord—a cautious experiment perhaps.

Recorded in a Swedish church, the sound quality is fantastic; and the performances are terrific, as one might hope from a quartet that bears the composer’s name. Formed 25 years ago, the Wiren Quartet is only getting around to recording their namesake’s music now. Actually, I can’t find evidence of previous recordings by this ensemble. But it will be interesting to see what this tightly-knit quartet moves on to next.

DUTTERER

**YON:** *Organ Pieces, all*  
Elisa Teglia  
Tactus 882370 [4CD] 256 minutes

Pietro Yon (1886-1943), a significant figure in the early 20th Century organ world, is all but forgotten today save for one piece, ‘Gesù Bambino’, heard every Christmas. He was born in Italy, honorary organist in St Peter’s Basilica, became an American citizen in 1921, and, in 1929, was appointed director of music at St Patrick’s Cathedral in New York, a post he held until he died. He enjoyed a brilliant career as a composer, church musician, teacher, and concert organist acclaimed for his virtuosity, especially on the pedalboard. Among the 1300

mourners at his funeral were Toscanini, Caruso, and Giovanni Martinelli.

Most of his pieces are intended for a large, colorful, symphonic organ. The style is melodic, the harmonic language tonal, all in a strict formal structure infused with the influences of Italian folk song and Gregorian chant. Many of these pieces are quite difficult and demand a good deal of virtuosity from the performer. There are religious, liturgical pieces, character pieces, settings of Italian folk songs, Christmas pieces, patriotic pieces from the 1914-18 war, four large-scale sonatas (only one movement of the fourth survives), and two wonderful concert studies demanding the utmost in pedal virtuosity.

Of note and worthy of revival on organ recitals today are the *Sonata Romantica*, 12 Divertimenti, ‘Hymn of Glory’, *American Rhapsody*, and the extraordinary *Concerto Gregoriano*, which exists in three versions (organ and orchestra, solo organ, organ and piano).

Teglia, organist of the Basilica of St Anthony in Bologna, is a superb player, has a fine ear for color, and does this music justice in every way. She plays on four wonderful period organs: a 1932/2015 Vegtezzi-Bossi organ in the Como Cathedral; a 1914/2004 Tamburini in the Church of the Nativity of the BVM in Trebaseleghe, Padua; a 1964 Zanin & Figlio in Church of the Annunciation in Bologna; and a 1914 Vegrezzi-Bossi in the Cathedral of Cuneo. An elegant booklet in an elegant CD case includes notes on the composer, the music, photos, and specifications of all the organs. A most enjoyable discovery.

DEL CAMP

**ZEITLER:** *Veni Sancte Spiritus*  
Raikan Eisenhut, v; Andreas Eisenhut, va; Bernhard Klas, cl; Drazen Gvozdenovic, acc; Helmut Lorsche, p; Ensemble 333/ Ulrich Zeitler  
MDG 9022045 [SACD] 71 minutes

Zelenka, Zuccari, and Zeitler. What are the chances that three of the best releases in a given batch would be the products of composers whose names start with Z?

Ulrich Zeitler (b 1967) is a German arranger, conductor, and composer who shows skill at incorporating jazz into his compositions. He has taken the short, meditative sequences and hymns of the *Veni Sancte Spiritus* liturgy and imbued them with close and cool choral harmonies, elegant piano solos, riffs from the clarinet, and enough splashes of