



Opus 1 feminin

Works by Terzian, Kocher-Klein, Chaminade, Berendsen-Nathan, Le Beau, Clara Schumann, Parczewska-Mackiewicz and Kapralová

Kathrin Schmidlin *pf*

Claves 50-3051

First published works by international women composers is the focus of this album, beginning with Alicia Terzian's gently swaying *Danza Criolla* Op 1. Next comes *Kobolde* by Hilde Kocher-Stein (1894-1975), a set of nine miniatures of Schumannesque brevity. Schmidlin virtually whispers this music into our ears; it is difficult to imagine a finer advocate.

Chaminade's *Étude printanière* is a dream, light and frothy as can be and masterfully rendered by Schmidlin, while Mathilde

Berendsen-Nathan's Three Etudes are archetypically Romantic: try the charming Octave Study (No 3). Louise Adolpha Le Beau's Op 1/1 *Fantasiestück* (dedicated to her teacher, Kalliwoda) offers a Schumannesque central 'Lied', and Schmidlin brings a beautiful tone to the final 'Mélodie' (Lebhaft)..

Clara Wieck's Polonaises are joyous, bright and light, unmistakably of their ilk. The second in particular is full of character, including some cheeky *acciaccaturas*. The Ballade from Maria Parczewska-Mackiewicz (1862-1911) is a perfumed enigma.

The album closes with Kapralová's *Suite en miniature*, whose five short pieces belie the work's depth: the last is Romantically expansive, with octave lines that speak volumes in the manner of Janáček's best piano music. A stunning release, full of beauty and discoveries.

COLIN CLARKE