

pieces but mostly made his way as a violinist for royal courts in Portugal, Spain, and France, the last where he spent his last 38 years. The caprices here are not the most artistic and read more like tasteful etudes from a method book than concert pieces. They test techniques like arpeggios, trills, chords, and string crossings. Harmonies are simple chord progressions. The playing gives a good idea of what the music is like. It is not always in tune, and the sound is a little below what one would expect from a top concert artist, but it is competent. Some of the pieces are very pleasant.

KELLENBERGER

LISZT: *Piano Sonata*;
RAVEL: *Gaspard de la Nuit*;
DEBUSSY: *Images I*

Dmitry Demyashkin

Line-In 1 [Blu-Ray+CD] 70 minutes

This is the first physical album issued by Line-In Spatial Recordings, after about one year offering strictly downloadable and streamed recordings. Similar to Norwegian label 2L, Line-In supplies both multichannel Blu-Ray and stereo CD. The Blu-Ray has 5.1 surround, plus Atmos 9.1.6 and Auro-3D 11.1 options for listeners.

As this was recorded in an old church with high vaulted ceilings; the sonics are interesting and somewhat contradictory. Churches are not kind to intricate piano works: reverberation swallows and smears all the details. This recording preserves the piano's clarity, only revealing the vast spaces and seconds-long decay time on a few loud chords, especially in the Liszt sonata. Maybe it's how the pianist hears the music, because pianos never sound this clear from the pews. This is not a complaint; I'm happy to hear all the notes of these dense pieces.

A technical defect mars the Blu-Ray: there's absolutely no gap between movements or pieces. Liszt's sonata follows straight on the heels of the impish closing flourish of *Gaspard* and Debussy's *Images* hard on the heels of Liszt's sonata. The CD is not so afflicted: satisfying silence precedes every work.

Demyashkin is a strongly rhythmic player who articulates notes transparently. His pedaling is immaculate and judicious, even a bit spare. He caresses the only melody of 'Ondine'—the nymph's song of desire

heard twice—most sensuously and tenderly, especially for its lonely a cappella reprise just before the end. He meditates on 'Le Gibet' for 7-1/2 minutes and mostly sticks to Ravel's hushed *piano* dynamic markings. 'Scarbo', at 9:40, lacks the suffocating menace of the best performances.

Demyashkin's Liszt sonata takes 29 minutes—it's a bit on the fast side. Its several grandiose passages draw forth some monumental climaxes filling the church's vast acoustic but never devolve into noisy pounding. These are the most glorious moments here and the highest points of the album. The long slow *cantabile* passages are, again, most ardent and tender. The fugue chugs at a musty-grumpy tempo that is redeemed by plump bounding right-hand chords, fiercely cascading scales, and granitic left-hand octaves. It's a performance that grew on me the more I listened.

Debussy's first book of *Images* begs for a luminous touch and generous pedaling that's absent from this performance. 'Reflections' and 'Hommage a Rameau' are blunt and lack the gossamer subtlety I expect. The final 'Movement' fares better under Demyashkin's fleet and kinetic fingers, drawing the album to a pleasing bravura close.

Deluxe notes, including texts of Aloysius Bertrand's *Gaspard* poems plus several photos of church and pianist, complement the deluxe multichannel Blu-Ray. It's a strong debut for this new label.

WRIGHT

LOGGINS-HULL: *Patchwork; Can You*

See?; Homeland; The Pattern; Kalief; Shine
 Laquita Mitchell, s; Katherine Bormann, Zhan Shu, Jason Yu, v; Maximilian Dimoff, db; Eliesha Nelson, va; Brian Thornton, vc; Jessica Sindell, Joshua Smith, Allison Loggins-Hull, fl; George Klaas, cl; Jesse McCormick, hn; Thomas Sherwood, perc; Daniel Overly, p

Avie 2847—44 minutes

In 2025, Allison Loggins-Hull completed a 3-year residency with the Cleveland Orchestra as Lewis Composer Fellow (she is now a Resident Artistic Partner with the New Jersey Symphony). I have heard several of her works in recent years, and each made a good impression (in *Newest Music*, Jan/Feb 2026, Mar/Apr 2025, Nov/Dec 2022).

Patchwork is a 10-minute viola-cello duo that expresses "the quiet evolution of a