



Recording Reviews

who plays admirably and expressively throughout the disc). He plays with a huge dynamic range, really letting go when the moment is right. Don't miss the surprise cadenza with multiphonics at the end of the movement.

I reacted similarly to McAfee's version of the Franz Strauss *Nocturno* and the Schumann *Adagio and Allegro*. This is an exploration of personal musical feeling rather than a mere retelling of a story told many times before – speaking of which, you will enjoy the brooding photos in the CD booklet, in which McAfee nails the whole Romantic soloist thing. In between those pieces is an uncredited arrangement of the third movement of Mendelssohn's Fifth Symphony, which works nicely for horn. After the Schumann comes a work not known as well: Henri Büsser's *Morceau de Concert*. Like many French contest pieces, this one features high, low, stopped, loud, and soft playing, as well as some natural-horn-inspired licks, some trills, and plenty of whole tone scales.

The next piece is James Winter's Sonata for Horn and Piano. Winter was McAfee's teacher and mentor, and to my ears the horn playing kicks up a notch or two in this piece, which is especially interesting as the style is closer to that of Hindemith than Franz Strauss or Schumann. The piece is unpublished and, from the accompanying booklet, it looks like McAfee is planning to publish it, which would be a good thing. There's lots of big, muscular playing, which never gets harsh, and some great low notes. We should all play Hindemith the way McAfee plays Winter – with full commitment to the feeling of the music.

The closing work, Franz Strauss's *Fantasie*, shows excellent style and plenty of panache. This is an enjoyable CD throughout. *LVD*