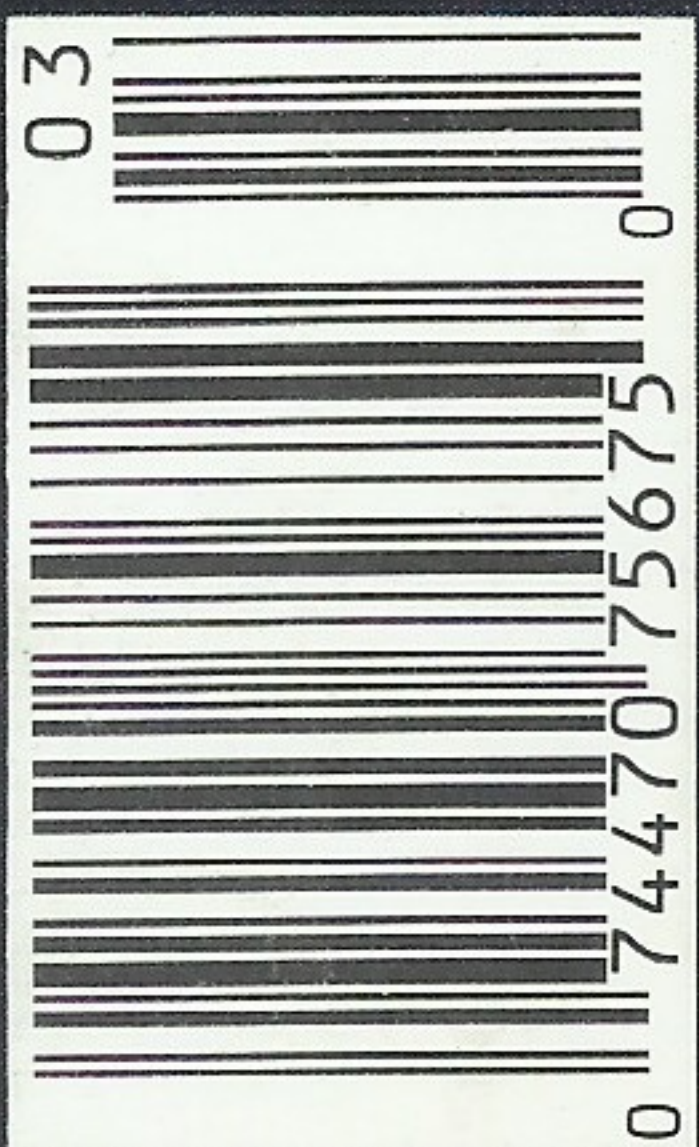


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2, no. 2 and op. 10, no. 2; Chopin's first concerto, several nocturnes and mazurkas, and the four impromptus; Debussy's *Children's Corner*; sonatas by Giustini; Mozart's fantasy, K. 397 and sonatas, K. 576 and 332; Schumann's *Arabesque* and *Kinderszenen*; and major chamber works by Beethoven, Mendelssohn, Mozart, Schubert, Schumann, and Weber.

The present disc adds four works to the discography: the pieces by Bach and Schumann, and Chopin's waltz and prelude. The latter two receive the best performances on the entire disc: the waltz is full of old-world charm, with good control of a feathery touch and some subtle variations of dynamics and tempos; the "Raindrop" prelude keeps us hanging on every note, with a wonderfully spooky middle section that is really memorable. The nocturne gets a more straightforward performance, with a really lovely piano sound, and the fast filigree in the impromptu is very well controlled. The Bach and Beethoven receive rather unsteady, and at times rather perfunctory, performances. The sonata is better and more interestingly played on Horszowski's studio recording of a few months earlier (Elektra Nonesuch 79232-2). The Schumann starts off poorly, but contains many illuminating moments along the way, including a magical final two pages over Schumann's long pedal markings.

While all of these works have received better performances on records, I would not hesitate to recommend this disc as a document of what must have been a memorable event. The booklet consists of pithy, interesting notes about Horszowski by Murray Perahia, and lengthy, self-conscious, and poorly translated verbiage by one Pierre Maréchaux. The sound is not bad for a live recording, but the amount of applause included after each piece is excessive. Also excessive is the amount of coughing. Horszowski is hearty indeed if he didn't catch a cold from this audience!

Charles Timbrell

ALFRED CORTOT AND VLADIMIR HOROWITZ: INSTRUMENTS OF THE PAST: THE REPRODUCING PIANO. Alfred Cortot, piano. Vladimir Horowitz, piano. FONÈ 90 F 12 CD [DDD]; 65:19. (Distributed by Allegro.)

Cortot: SAINT-SAËNS: *Étude en forme de Valse*, op. 52, no. 6. BEETHOVEN: *Sonata No. 29 in Bb*, op. 106 ("Hammerklavier"): *Scherzo*. LISZT: *Hungarian Rhapsody No. 2*. *Hungarian Rhapsody No. 11*. *Années de pèlerinage Suisse*: No. 4, *Au bord d'un Source*. CHOPIN: *Andante Spianato and Grande Polonaise Brillante*, op. 22. *Prelude in Db*, op. 28, no. 15 ("Raindrop"). Horowitz: SAINT-SAËNS-LISZT: *Danse macabre*, op. 40. SCHUBERT-LISZT: *Schwanengesang*: *Liebesbotschaft*. RACHMANINOV: *Prelude in B Minor*, op. 32, no. 10. *Prelude in A Minor*, op. 32, no. 8. HOROWITZ: "Carmen" *Variations*. *Valse in F Minor*.

The careful buyer will note the words "REPRODUCING PIANO" on the cover of this CD; the innocent buyer will see the words "DIGITAL RECORDING 1989, NATURAL SOUND": perhaps not deliberately deceptive, but certainly confusing on the part of this Italian company. These are reproductions of piano rolls made during the late 1920s by the Aeolian Piano Company on their "reproducing piano." They would serve a more valid purpose if Cortot and Horowitz had never recorded after that time; but since this was far from the case, these reproductions are very suspect in the way they represent the pianistic achievements of the two artists. They sound completely artificial and disembodied—note-perfect, very fast, lacking in expression and dynamic contrast. The sole exception to my very negative view of this recording is the inclusion of Horowitz's own composition, his *Valse*, which he never recorded again. But even that bit of novelty is not a recommendation for purchasing this CD.

Susan Kagan

HOROWITZ. Vladimir Horowitz, piano. Nathan Milstein, violin¹. RCA VICTOR GOLD SEAL 60461-2-RG [ADD]; 64:26. Produced by John Pfeiffer.

BRAHMS: *Sonata No. 3 in D Minor for Violin and Piano*, op. 108¹. BEETHOVEN: *Piano Sonata in C# Minor*, op. 27, no. 2 ("Moonlight"). HAYDN: *Piano Sonata in Eb*, Hob. XVI:52. SCARLATTI: *Sonata in E*, L. 23 (K. 3800). BACH-BUSONI: *Nun komm' der Heiden Heiland*. SCHUMANN: "Träumerai" (from *Kinderszenen*, op. 15).

The wonderful collection of Horowitziana that appeared a dozen or so years ago on the ARM LP series from RCA is now finding its way onto CDs—and not a moment too soon, as various recordings of dubious origin and quality are fast glutting the market (see other Horowitz reviews in this issue). Fans of the great artist will welcome these RCA reissues, which are being culled from some of the pianist's finest performances.