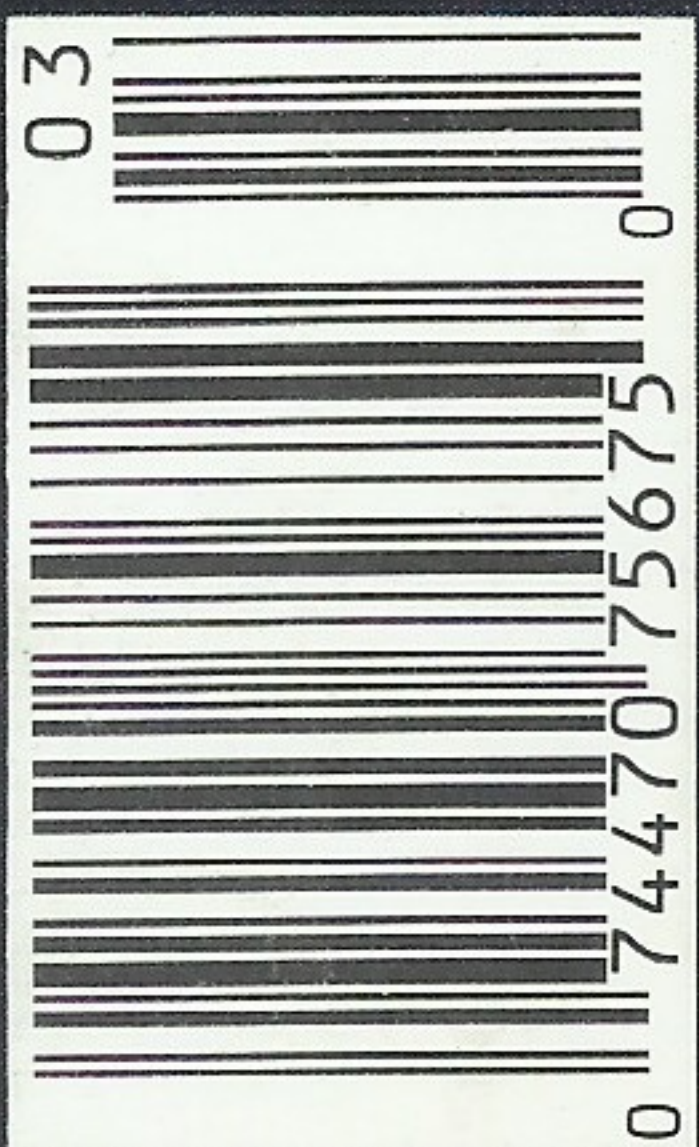


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# Manfare

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**MOZART: Concerto [No. 10] in E $\flat$  for Two Pianos and Orchestra, K. 365<sup>1,2</sup>. Concerto No. 23 in A for Piano and Orchestra, K. 488<sup>2</sup>. HAYDN: Concerto in D for Piano and Orchestra, Hob. XVIII, no. 11<sup>1</sup>.** Nikita Magaloff<sup>1</sup> and Alexander Lonquich<sup>2</sup>, pianos; Agostino Orizio conducting the Orchestra da Camera del Festival Internazionale di Brescia e Bergamo. FONÈ 89 F 07 CD [DDD]; 70:07. (Distributed by Allegro.)

(These concertos were recorded live in the Sala Verdi of the Milan Conservatory on February 21, 1988. Nikita Magaloff, who was praised by Ravel in 1919, was then seventy-six; Alexander Lonquich, a mere babe at twenty-eight. They play admirably on the Concerto for Two Pianos, despite being accompanied by a second-rate orchestra, whose sound has little depth or richness. The live recording is partly at fault here: the orchestra sounds distant and yet still overly resonant. It is a pleasant performance nonetheless, as is the Haydn with Magaloff as the soloist.)

Listening to the slow movement of the Haydn, I am reminded of the many times I have read—and the several times I have written—that Haydn's heart wasn't in concerto-writing. That is true, but if Mozart hadn't been producing his masterpieces almost simultaneously, we would treasure more this lightly affecting Haydn movement, marked *un poco adagio*, and the beautifully wrought, uplifting dance-like movement that follows.

Magaloff's playing of the Haydn is fine, but Alexander Lonquich's K. 488 needs more drama and bite. His rendition, though elegant and controlled, seems understated—the flatness of the orchestral accompaniment doesn't help. This disc is not indispensable, but it offers attractive performances at a reasonable price, and should be interesting to fans of Magaloff.

Michael Ullman

**MOZART: Concertos for Violin and Orchestra: No. 1 in B $\flat$ , K. 207; No. 2 in D, K. 211; No. 3 in G, K. 216; No. 4 in D, K. 218; No. 5 in A, K. 219 ("Turkish"). Rondo in B $\flat$  for Violin and Orchestra, K. 269. Rondo in C for Violin and Orchestra, K. 373. Adagio in E for Violin and Orchestra, K. 261. Sinfonia Concertante in E $\flat$  for Violin, Viola, and Orchestra, K. 364<sup>1</sup>. Concertone in C for Two Violins and Orchestra, K. 190<sup>2</sup>.** György Pauk, violin; János Rolla, viola<sup>1</sup> and violin<sup>2</sup>, conducting the Liszt Chamber Orchestra of Budapest. HUNGAROTON HCD 31030-32 [DDD]; three discs: 65:39, 63:26, 65:19. Produced by György Kádár. (Distributed by Qualiton.)

In *Fanfare* 14:1 I highly praised Franco Gulli's set of the five concertos and three one-movement works, on two Claves CDs, which I found worthy of comparison to the Arthur Grumiaux recordings for Philips with Colin Davis, long the touchstone for this music. The attraction was Gulli's sweetly elegant violin playing and the nicely integrated accompaniment conducted by violist Bruno Giuranna. Now comes another esteemed string player with established credentials as a Mozartean, one we hear too little of, offering everything Gulli and Giuranna did, plus the *Sinfonia Concertante* and *Concertone*, which Gulli and Giuranna issued on a separate Claves CD. Interestingly, both Gulli and Pauk are joined in the *Sinfonia Concertante* by their respective violist-conductors. Pauk offers, in all cases, what one of my colleagues has called consensus performances. On the one hand that means that this is the style of performance that most collectors will know and, presumably, want. On the other hand that also means that there is little the reviewer can specifically point to in the way of detail, phrasings, tempos, or interpretation, as one can with recordings of these works by Heifetz, Kremer, Dumay, Huberman, and other violinists who stake out more extreme edges of interpretation. The lack of much to say might be misinterpreted as damning with faint praise. But there is much to praise in this set, which, as it offers everything short of the concertante movements in the *Serenades* and *Divertimentos*, is a truly complete package.

In the Concerto No. 1 my standard for comparison is Stern/Szell, for they simply give off sparks in this underappreciated work. Pauk is tidy and immaculate, and the last movement is nicely energetic. Zoltán Farkas's extensive notes state that new research has redated this concerto to 1773, not the year 1775 which saw the composition of the other four violin concertos. "Sweetness" is also the principal descriptive for the Concerto No. 2, with the second movement being particularly tender and affecting, but Grumiaux still shines supreme because his tone is smoother than Pauk's; Gulli and Oistrakh on EMI are also smoothly elegant in this work. The two early concertos are graced with interesting cadenzas by Georg Fisher.