With razor sharp notes... Pjanist slices through score

by J. C. LaDalia

week's Edmonton ony Orchestra concert with two of the three nes of Debussy. Hetu a great sense of refinesuch impressionist music hwere excellently played. works are "about" ral colour more than else and it was a to hear the ESO define colours so subtly. The piece, Fetes, which nes sounds a bit vulgar, laved most delicately with the proper liveliness. ddle section, which conpassage for muted horns rp, was ppp as anything heard in a concert hall. third nocturne, Sirenes, mitted (as it often is) it includes a women's The program notes, listed all three and ed the third at length. not the first time the ESO's has contained misor incorrect information, meone should supervise it osely. Such sloppiness is ssly unprofessional.

xt we heard Rudolf y play the Mozart Piano to in B flat, K. 450. His cy was to play it cooly and mentally. I must confess d to Leonard Bernstein's -too-romantic rendition, ke it. While most of y's playing was a joy. ut aristocratic, with a full there were runs which e of his tempc were and the second movemight have had more without becoming If the orchestra had the soloist's precise liness we would have a superbly consistent if nat detached perforof this splendid work. But conducted with greater ind less crisphess, so that logue passages, wherein tra or piano 'answer' each with the same phrase, did tch as they should. Still it very good performance. lowing the interval we Oscillations by Papineaueacontemporary Frenchan. This was excellently though with a certain cy which reminds us how

dian composers (Forsyth and Archer are to be heard this season), such great foreign contemporaries as Lutuslawski, Carter and Tippett should not go

unheard. Finally we heard Rachmaninoff's Rhapsody on a Theme of Paganini, that composer's most brilliantly concise orchestral work. Again, and more unusually, Firkusny's approach was cool and decidedly unromantic. Such an approach works best in the daemonic variations of this set of 24variations, such as No. 12 and 15. But the rhapsodical quality inherent in no. 6 and 11 was not in evidence, and the big tune which blossoms in no. 18 wasn't as surgingly bittersweet as it might be. Firkusny's technique was highly impressive, and it was an exciting performance with many impressive orchestral details such as the razor-sharp notes in the 16th variation.

Recordings. Firkusny has few recordings available at present, although he has had a considerable recording career. On Candide label he has two delectable records of Dvorak's underplayed solo piano works including the Mazurkas and Humoreskes, played with much charm. He has begun recording for London records recently and has a fine version of the Beethoven "Emperor" Concerto (Uri Segal conducting) which boasts excellent sound. A new disc contains Beethoven's "Moonlight," "Pathetique," and "Waldstein" sonatas.

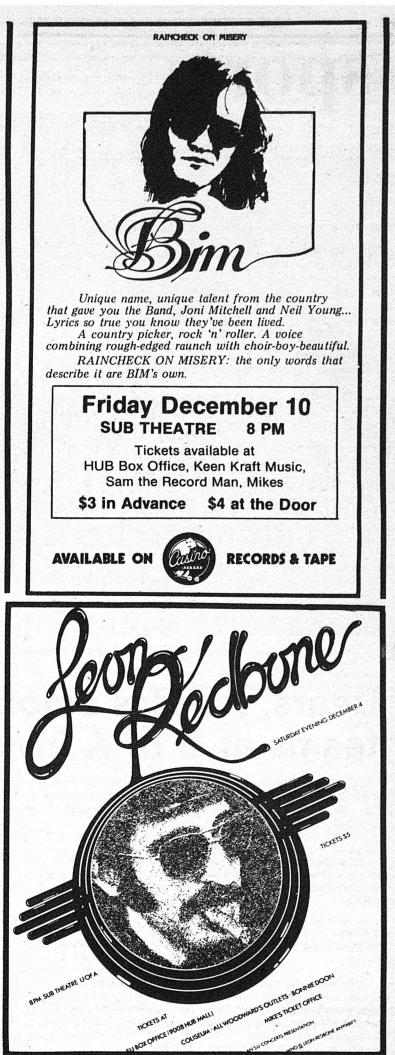
The three *Nocturnes* are available conducted by Claudio Abbado on DGG, and by Giulini on Angel in outstanding versions. Stowkowski's fulsome rendition is on Seraphim, a budget label.

The Mozart Concerto K. 450 has been beautifully recorded by Robert Casadesus with George Szell and the Cleveland Orchestra, part of a cycle which is one of the great Mozart recordings of all time. On the other side is the 17th Concerta (k. 453). Peter Serkin has a lively performance on RCA, and Peter Frankl has a very good version on Turnabout, a budget label.

There is a large selection for the Rachmaninoff. On budget labels Jqius Katchen on London's Ace of Diamonds, and August Anievas on Seraphim give dazzling, spirited performances. Rubinstein's Rachmaninoff is classic, and his recording, with Fritz Reiner conducting, is still available on RCA. A recent, rather meditative interpretation by the always interesting Vladimir Ashkanazy is available on London. But Anievas and Ashkanazy have sets of the four Rachmaninoff concerti plus the Rhapsody which are worth investigating if you really like the composer. All single records mentioned above contain some late Romantic concerto on the other side.

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deemed necessary.

ntinued from page 8 norable mentions in this ry include *Taxi Driver*, **S7** ion, and La Tete De

ande St. Onge. Special awards go to Bob Macoritthe Saskatchewan Rours, for his dramatic perforin the Western Final this and to Joe Clark, for his it impression of a political Clark has been so good at t, I almost believed a friend e when he told me Clark ader of that other fedreal

usic of the '60s and '70s the

ays. A six-minute filler is blest of commitments to n music, and while we d the concern with Cana-

conclude this semester's rings, the final installment Great Trivia Contest. While ng actually overwhelmed sponses, there is a tight the making here, as we the home stretch. -racing fans, take note.) yeah, Merry Christmas,

was the Edmonton Eskimo in 1968? (Fooled all you ypes, eh?) t was the Third Rail's one ly single hit? o did "Next Plane to Lon-

Ing in responses to The av, Room 282 SUB.

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