

and hauling tempos about, or some of the gesturesome acting one experiences in silent films.) The Berceuse, on the other hand, is quite brilliantly played in this recording (from Victor 6752, another disc originating in America in the late Twenties), though the passagework is more exhilarating than reposeful--more akin to a swing than a cradle! If less apropos than the memorable Solomon interpretation (in HMV RLS 701), it is nevertheless masterful in its arbitrary way.

I was quite surprised to learn via Mr. Bond that the pair of Op. 55 Nocturnes derives from a late session held in 1947 (published as HMV DB 6730). When one listens carefully, a wider frequency response and greater room resonance are evident, as well as quieter surfaces--but, in this transfer, these sonic advantages are degraded by a very low volume level and a distracting amount of pitch instability which, as reader Bond notes, periodically creeps into some of Ward Marston's other transfers on these Music & Arts recordings. (In the main, however, I find the transfers quite serviceable, if less than ideal.) Neither of these Op. 55 performances constitutes particularly memorable Cortot material: the middle section of the F Minor loses power from being smeared, and the acceleration at the very end is bumpily fingered. As for the other, one has only to compare it with the truly Olympian (and much more pianistically distinguished) Ignaz Friedman performance, recently reissued on Danacord.

Harris Goldsmith

HINDEMITH: Theme with Variations for Piano and Strings ("The Four Temperaments")(recorded Montreux, September 22, 1947). **MOZART: Concerto No. 20 in D Minor for Piano and Orchestra**, K. 466 (October 1, 1954). Clara Haskil, pianist; String Orchestra of the Radiodiffusion Française conducted by Paul Hindemith (in the Hindemith); RIAS Symphony Orchestra, Berlin, conducted by Ferenc Fricsay (in the Mozart). Music & Arts CC 230 (mono), \$9.98; \$8.98 if ordered directly from Music & Arts.

One is tempted to say that the group of pre-WW II recordings made by Paul Hindemith as a violist show his choleric side (powerful temperament and an abrasive, downright gritty tone quality), and the group he made after the war, as a conductor, demonstrate his phlegmatic aspect. This becomes at once apparent when you compare the first Hindemith-conducted Mathis der Maler Symphony on Telefunken--from around the same period as those marvelous string trio recordings with Szymon Goldberg and Emanuel Feuermann and the accounts of the Op. 25 No. 1 Viola Sonata and Der Schwanendreher--with the comparatively tepid remake for DG/American Decca; the

1934 version was much more dynamic, eloquently molded than that of 1954, though both were with the Berlin Philharmonic.

And so it was with Hindemith's DG version of "The Four Temperaments" with a nondescript pianist, Hans Otte, made around the same time as the second Mathis. What a pleasant discovery, then, is this memento from the 1957 Montreux Festival, with the French strings more alive to Hindemith's direction than the perhaps intrinsically more efficient but also more sober Berliners. Likewise, Clara Haskil's keyboard work far transcends Herr Otte's, and must be counted along with Haskil's equally fine account of Falla's Nights in the Gardens of Spain and Chopin's F Minor Concerto (for Philips) as welcome evidence of a wider interpretive range and greater bravura potential than one might otherwise expect from this frail, diminutive artist. Mme. Haskil's way with the Hindemith obligato is broader, more deeply inflected than Leon Fleisher's nimble, impetuous performance conducted by the composer's friend and colleague Szymon Goldberg (on Epic), with a welcome degree of strength, particularly in the fourth and last variation ("Cholerisch"). The reproduction is generally good in terms of dynamic range and frequency response, although inclined to edginess.

Haskil made no fewer than three commercial recordings of Mozart's D Minor Concerto, K. 466, of which the last, with Igor Markevitch and the Lamoureux Orchestra (Philips), is the best. For that reason, the several additional live versions, though attractive, become a matter of secondary interest. This 1954 taping doesn't quite have the crispness of the 1959 Klemperer/Philharmonia broadcast--which is as much attributable to Fricsay's mellow, dark-toned orchestral framework as to the slightly muffled reproduction. As elsewhere, Haskil plays her own tasteful but slightly insipid cadenzas instead of the more explosive and resourceful ones by Beethoven. It is the Hindemith side that makes this disc unique, but the Mozart is by no means inconsequential.

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