

inspiration for some of his mature works. Most were first published in the 1990s. These aren't major works, but anyone who is interested in Janacek will surely want them.

Pavel Haas (1899-1944) was one of the Jewish composers who was sent to Terezin in 1941 and gassed in Auschwitz. He shows much evidence of being a great composer. The two works here are both pleasing and well written.

Of the two Martinu works, one, 'Spring', is new to two discs this month. The other recording is on the Naxos Volume 7 of his piano music, under its Czech name, 'Jaro'. Both are fine. The piece may well have been inspired by another piece with the same title by his teacher, Josef Suk. The *Film in Miniature* is one of three versions. This one is one of the best performances it has had.

The program concludes with Josef Suk's *Spring*, which he wrote early in the 20th Century. This is one of four recordings that I have. It is a work filled with optimism and energy—Suk's most romantic works. The only other recording that I would suggest is the older Supraphon by Pavel Stepan, which also includes the second part of Suk's Opus 22.

The recording is very good, with a lush piano sound.

BAUMAN

Earl Wild in Concert 1

Ivory 78001—65 minutes

As the notes tell us, the five works contained here span a 36-year period of concerts from 1951 to 1987. All are new to his discography except for Mozart's Sonata 12, which exists in a studio performance. Since the repertory is a

there is little opportunity for rescaüing pas-sagework, the concise argument is subject only to affection, delicacy, and self-discipline. Both this and the Buxtehude are monaural recordings.

Clementi's Sonata in D minor, Op. 40:3 was recorded in late October 19, 1978 at a YMHA in New York. Undoubtedly the Autumn chill drove a birds (or birds) into the hall. Their most musical chirping can be heard sometimes in counterpoint with Clementi. The piano pickup sounds very tinny here, but Wild delivers an impressive, subtle, and lovingly phrased rendition.

Buxtehude's Suite in D minor is usually heard on the harpsichord. As explained in the notes, Wild jetsüons müch use of tree ornamentation owing to the longer decay rate of the piano.

Always the master of transcription, he is quick to realize the lack of clarity that would occur if too much ornamentation were to be used.

While the recording was made at a Carnegie Hall recital on November 10, 1953 it is later better than the Clementi made almost three decades later. Wild also plays these dance movements at sobering tempos, never pushing them over the top. At only ten minutes, the Suite never overstays its welcome.

As with almost all Ivory Classic recordings, the notes are extensive and informative. If this is not a first choice among Wild's many recordings, it is a must purchase for his many fans and a required purchase for listeners who value fine pianism from an artist who has become a legend in his lifetime.

BECKER

Forgotten Treasures

Two discs from the *Forgotten Treasures* series include the *Concerto for Piano and Violin* by Franz Liszt, Op. 14, No. 1, and the *Concerto for Piano and Violin* by Franz Liszt, Op. 14, No. 2. Both are recorded on the *Forgotten Treasures* series.

Earl Wild in Concert 1

As the notes tell us, the five works contained here span a 36-year period of concerts from 1951 to 1987. All are new to his discography except for Mozart's Sonata 12, which exists in a studio performance. Since the repertory is a

there is little opportunity for rescaüing pas-sagework, the concise argument is subject only to affection, delicacy, and self-discipline. Both this and the Buxtehude are monaural recordings.

Clementi's Sonata in D minor, Op. 40:3 was recorded in late October 19, 1978 at a YMHA in New York. Undoubtedly the Autumn chill drove a birds (or birds) into the hall. Their most musical chirping can be heard sometimes in counterpoint with Clementi. The piano pickup sounds very tinny here, but Wild delivers an impressive, subtle, and lovingly phrased rendition.

Buxtehude's Suite in D minor is usually heard on the harpsichord. As explained in the notes, Wild jetsüons müch use of tree ornamentation owing to the longer decay rate of the piano.

Always the master of transcription, he is quick to realize the lack of clarity that would occur if too much ornamentation were to be used.

While the recording was made at a Carnegie Hall recital on November 10, 1953 it is later better than the Clementi made almost three decades later. Wild also plays these dance movements at sobering tempos, never pushing them over the top. At only ten minutes, the Suite never overstays its welcome.

As with almost all Ivory Classic recordings, the notes are extensive and informative. If this is not a first choice among Wild's many recordings, it is a must purchase for his many fans and a required purchase for listeners who value fine pianism from an artist who has become a legend in his lifetime.

January, February 2011 11

www.ivoryclassics.com
Earl Wild in Concert 1
Ivory 78001—65 minutes
Earl Wild in Concert 1
Ivory 78001—65 minutes