

Fanfare

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THE WANT LIST—'81 Our Critics' Annual Summary

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Music is *par excellence* the Platonic art, the impress of the ideal upon the real in a medium thin as air and deep as feeling, substantial yet incorporeal. And performance is a

compromise—though Barenboim, Prey, and Weissenberg may persuade you that their striving after Liszt is the thing itself. Any addition to the Alkan discography is worthy of note, and we are fortunate indeed to have the magnificent *Sonate de concert for violoncello and piano* resurrected so radiantly. Likewise, one could hardly overlook the first and only recording of Allan Pettersson's Concerto No. 2 for Violin and Orchestra. But perhaps the most significant necromantic endeavor of the year has been the first commercial recording of works by the great and greatly neglected Modern, Kaikhosru Sorabji (q.v., *Fanfare* IV:5).

LISZT: *Petrarch Sonnets, Consolations, Liebesträume*. Barenboim. (DEUTSCHE GRAMMOPHON 2531 318)

LISZT: *Lieder*. Prey/Weissenberg. (EMI 1C 065-30 845)

ALKAN: *Sonate de concert for violoncello and piano*. Hanani/Auer. (FINNADAR SR 9030)

PETTERSSON: *Violin Concerto No. 2*. Haendel/Blomstedt/Radiosymfonikerna. (CAPRICE CAP 1200)

SORABJI: *Piano Music*. Habermann. (MUSICAL HERITAGE SOCIETY MHS 4271)