



Sergei Rachmaninoff
Photo Tully Potter Collection

Rachmaninoff

VARIATIONS ON A THEME OF CORELLI, OP.42

Based on the melody 'La folia', the *Corelli Variations* were Rachmaninoff's only original piano composition in his period of exile from Russia.

Dmitry Rachmanov analyses a host of recordings of this inspiring work

Rachmaninoff's ambivalence towards his creation found its way into the score's markings: variations 11, 12 and 19 are each accompanied by the note 'this variation may be omitted'

Fritz Kreisler



Photo Tully Potter Collection

Keyboard variations began to find popularity in Russian music during the mid-19th century. Inspired by the works of musicians such as Schumann and Liszt, the country's composers, including Glinka, Tchaikovsky and Balakirev, began to try their hands at works in this form. Rachmaninoff's first piece of this type, *Variations on a Theme by Chopin* op.22 was written during 1902–03, but almost 30 years passed before he again turned to the genre, composing his *Variations on a Theme of Corelli* op.42 in the summer of 1931.

The impetus for writing the later opus almost certainly derived from Rachmaninoff hearing Arcangelo Corelli's Violin Sonata in D minor op.5 no.12 performed by his colleague and chamber music partner Fritz Kreisler. The sonata features variations on the old Portuguese melody, 'La folia', which is the theme Rachmaninoff chose to exploit in his own set of variations. Rachmaninoff attributed the theme's origin to the Italian composer, and dedicated his variations to its messenger, Kreisler, but he was indisputably familiar with at least one other version of the same theme: his concert repertoire had long included Liszt's *Rhapsodie espagnole*, which features 'La folia' as one of its main subjects.

Rachmaninoff began composing the *Corelli Variations* on 27 May 1931, the day he arrived at Le Pavillon, his villa in Clairefontaine, France. 'La folia' turned out to be the magical theme that inspired Rachmaninoff to break his long silence and compose what was to be his only original solo piano work in the 25 years of his exile after leaving Russia in 1917.

The composer gave the premiere performance of his *Corelli Variations* on 12 October 1931 in Montreal and continued performing the work throughout the 1931–32 concert season. Rachmaninoff's characteristic insecurity did not fail to affect his initial performances of this work. In a letter to Nikolai Medtner dated 21 December 1931, Rachmaninoff provided his own evidence of this timidity:

'I have played [my variations] about 15 times but only one of those performances was good... Not even once have I played them in their entirety I was guided by the audience's coughing: when the coughing increased, I would skip the next variation. When there was no coughing I would play them in order. At one concert, in a small town, I don't remember where, the coughing was so bad that I only played 10 variations (out of 20). My own record was 18 variations (in New York).'

(Upon examining the manuscript, Medtner replied that 'naturally I won't skip anything, since that was for you to decide, and as to the coughing, I do feel afflicted by it, suffering mostly in the middle of the nights'.)

This ambivalence on the part of the composer towards his creation found its way into the score's markings: variations 11, 12 and 19, for example, are each accompanied by the note 'this variation may be omitted'. It seems that the majority of pianists today, however, do not opt to omit any of the three variations specified by the composer. Of the 37 recordings surveyed for this article, only six omit one or more of these variations: Mark Gurovsky's recording excludes variation 11, Katherine Chi omits variation 12, and the recordings of

Bella Davidovich, Oxana Yablonskaya and Shoshana Rudiakov each skip variation 19. Jura Margulis goes even further, omitting not only variation 12 but also no. 13, the latter omission not sanctioned by the composer. Margulis also takes further liberty by skipping from the penultimate bar of the 18th variation directly to the final three bars of the following variation, omitting most of variation 19.

A comparison between the Chopin and the Corelli variations highlights the more concise form, leaner textures and more austere expression of the later work. The theme itself, with its Baroque poise, rhythmic regularity and symmetry of its two component phrases, sets the mood. The overall structure features several pivotal points creating a cyclical form: the theme, the intermezzo and the coda, respectively, at the outset, the middle and the end. The first 13 variations form a large group that may be further divided into subgroups: variations 1–4 do not break away from the calm atmosphere of the theme itself; variations 5–7 exploit the subject's rhythmical possibilities, ushering in vitality and verve; variations 8–9 have a mysterious and question-like aura; and variations 10–13 pick up speed and drive, completing the first segment of the piece.

Rachmaninoff told musicologist Alfred Swan: 'all this mad rushing about [in the intermezzo] is necessary in order to efface the theme.' The intermezzo brings about the central oasis of sublime tranquility in variations 14 and 15, breaking away from the D minor key and shifting the tonality to the leading tone key of D flat major, transforming the mood from one of gloom to exaltation. This part of the form is the equivalent of the slow movement of a sonata. The next two variations, 16 and 17, may be likened to the scherzo movement of a sonata: there is a playful rhythmic pulse and lively interplay between phrases. The final three variations, 18 to 20, serve as the structure's finale: the relentless crescendo results in a major climax in the 20th variation. Then with the coda comes the post-mortem reflection, expressing resignation after the tragic denouement, and a philosophical summary of the entire work.

EARLY RECORDINGS

Regrettably, Rachmaninoff did not record the *Corelli Variations*. The first recording of the work, as far as we know, is by the German pianist **Bernhard Weiser** and dates back to the

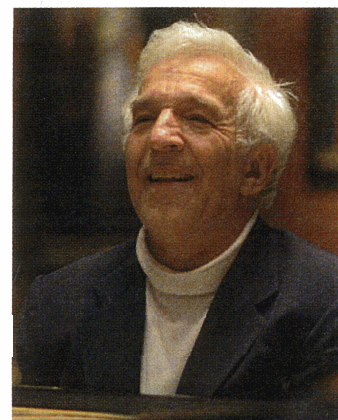


Arcangelo Corelli

Photo: Jilly Potter Collection

early 1950s. His playing conveys simplicity of expression, through poise, long arching lines and a gentle, relaxed, yet rich tone, with contrasting shades of colour and a robust rhythmic pulse. Another early recording, by **Richard Farrell**, displays a round tone, clear phrasing and a delicacy of approach that soon begins to sound half-hearted. His often indecisive characterisations are short on dramatic gesture and produce a cautious effect.

Vladimir Ashkenazy, the first Russian pianist to record the work, released two versions, recorded 15 years apart. The first one, recorded in 1957 at the age of 20, showcases his trademark lightness of touch as well as the easy virtuosity with which he handles the most difficult variations at breakneck tempos. Ashkenazy's 1972 version is more emotionally committed, showing a mature artist at work with deepened musical integrity. In the later recording he brings out the score's darker side with deeper tone and slower tempos; this recording features phrases of agogic flexibility, variety of character, dynamic range, rhythmic •



VLADIMIR ASHKENAZKY
'lightness of touch'

Photo: Benjamin Edelberg

RACHMANINOFF'S VARIATIONS ON A THEME OF CORELLI, OF 42



Robbie Jack

HOWARD SHELLEY
'no-nonsense performance'

Lorenzo Cicconi/Massil

KATHRYN STOTT
'warm-tempered playing'

Seifika Vilksel

IDIL BIRET
'taut lines'

4 incisiveness and vividly etched colours. Some variations (10 and 11, for example) don't sound as effortless as in the earlier recording, but by 1972 Ashkenazy's style had become more expansive with clearer musical definition.

Other early Russian contributors to the work's discography include **Victor Eresko** and **Bella Davidovich**. The spacious lines in Eresko's lyrical performance allow for every phrase to speak with warm expression. His gentle tone rises to the occasion, as in the last variation, and his tempos are relaxed yet capable of fleeting virtuosity, as in variation 10. Davidovich's voice is full of natural confidence. Her lines sound comfortable and articulate, and her tempos never lack the control necessary to preserve balance, poise and emotional equilibrium throughout the piece.

Turning to Western recordings in the 1960s, **Howard Aibel** plays with the flair of an old-timer, giving a performance infused with sweeping gesture and declamatory rhetoric. His playing is dry and unsentimental at times, as illustrated by the stop-and-go manner with which he moves through variations 3 or 8, without allowing time for contemplation or mystery. He tosses off a clipped phrase here and there, but reaches high voltage with the unstoppable drive of the last three variations, carrying the intensity into the coda, and allowing it to die away in an evocative fashion. That said, Aibel seems to be more focused on getting to the finish line than on conveying the composer's dark message.

It is **André Watts** who gave the most memorable recording during this period. His highly individual performance is captivating as a result of its sheer elemental force and boundless imagination. His playing runs the gamut from hushed and mesmerisingly suspenseful stretches full of inner longing, to wildly agitated and urgent outbursts. No two repeated phrases or sections sound alike – for example, variation 9 starts with a distantly dark, hushed line, but as the pianist reaches the theme's second statement in bar 11, what felt quiet and suppressed at the beginning suddenly comes to the fore like a rising wave. Watts's performance is full of such spontaneous ideas, making his strong interpretive stamp and giving the listener the opportunity to hear the score in a new light.

THE 1970S

A number of notable recordings were produced in the 1970s, including **Michael Ponti**'s assured but somewhat emotionally detached reading. Ponti expertly navigates the piece with

characteristic athleticism, fluency and somewhat blunt tone, exacerbated by the dry studio acoustics. The agogic flexibility of his playing never slackens the sense of drive and momentum throughout.

Howard Shelley delivers a deeply felt, no-nonsense performance, thorough in its respect for the composer's markings, and displaying integrity and a natural affinity for the music's style. This honest and somewhat self-effacing approach backfires at times by sounding overly cautious, unduly harnessing imagination. In variation 8, for example, he chooses a very restrained tempo, which creates a mood of suspense but remains rhythmically straightforward, lacking give and take.

Ruth Laredo's recording gets off to a deliberate start with clear and restrained expression, yet her playing gradually becomes liberated, showing temperament and agogic spontaneity that emphasise the music's shifts in mood and colour.

Jean-Philippe Collard's cold, objective performance possesses energy and concentration, taut rhythmic pulse, flowing tempos full of drive, light, crisp touch and clear articulation, as well as relaxed, contemplative poise in the slower sections. In sum, however, his playing falls short in terms of emotional involvement and individual imagination.

His countryman, **François-Joël Thiollier**, offers a much more personal interpretation, full of spontaneous, refreshing ideas. In Thiollier's volatile performance suspenseful rhetoric is often followed by sudden impetuous outbursts, all carried out with an air of casual spontaneity. That said, the capricious elasticity of Thiollier's lines inevitably breaks into mannerisms, occasionally twisting phrases out of shape and sometimes resulting in the shortening of note values, such as his demisemiquavers instead of semiquavers in variation 16, or the interruption of longer sentences with overindulgent rubato.

1980S RECORDINGS

The 1980s began with **Lazar Berman**'s solid, perfectly honest, but creatively somewhat stifled recording. Despite his good taste, wide range of sonority and mastery of execution, Berman sounds excessively conservative, unwilling or unable to take chances. He provides cautious readings that often sound too literal where imagination is essential – in variation 8, for example. He leans toward objectivity of expression and eschews individuality for the sake of stability and interpretive safety.

Kathryn Stott's warm-tempered playing shows a comfortable range: her fortes are rich but never overblown, and her recording projects a palpable intimacy of feeling. Some of her readings are the slowest on record – her variation 8 – and she adeptly holds some of the more notoriously treacherous variations, such as no. 10, in check while showing that she is capable of drive and crispness of touch (variation 13) as well as sweep (variations 18–20) when required.

Idil Biret's theme sounds a bit forward in its brightness of tone and motion, her taut lines containing a sense of barely controlled excitement. Elsewhere in the piece one senses the presence of a tigress within her, ready to pounce at any moment, creating tension with suspenseful moments unleashing into driven cascades. Her crisp textures are never overpedalled and she conveys a feeling of condensed energy and fresh spontaneity, as in the coda, where the melody reaches forward with passionate urgency and gradually subsides with the piece's final chords.

Constance Keene's technique often sounds fragile, her rhythmic pulse sluggish in variations 5 and 10. Her tone is light, lacking incisiveness, but her lines do exude human warmth, communicativeness and spontaneity, compensating well for the above-mentioned shortcomings. She also rises to the occasion in the final variations, as well as in the coda, which speaks with mellowness and nostalgia.

John Ogdon recorded the work in 1988, a year before his untimely death. Having overcome a severe breakdown, the pianist presents a puzzling picture in this recording. Much of the playing is straight and square, delivered in deadpan fashion, with inflexible rhythms and heavy-handed thick textures. He often shows disregard for the composer's instructions as well as for the music's spirit. Ogdon's pianism is also not without fault: his rushed tempos smudge the details on occasion – in variation 10, for example. Yet, his erstwhile pianistic might occasionally comes to the fore exemplified by dignity (variations 14 and 15) and mellowness and freedom of expression (variation 17 and coda).

Shura Cherkassky comes across as impulsive, and at times impatient and self-indulgent, but always full of surprises. He displays child-like tenderness with an array of soft-spoken colours, then suddenly transforms the mood by bringing out an emphatic gesture or accent or by capriciously twisting the shape of a line. Of his two recordings, the concert one seems less musically inhibited than the studio version.

THE 1990S

This decade featured a number of strong readings from Russian pianists, particularly those of the younger generation. One of the most insightful, that of the relatively unknown **Sergei Milstein**, is notable for the inner intensity of its controlled emotion: every line speaks with noble eloquence and is freely paced allowing for the most impassioned and convincing rhetoric. The tempos are generally restrained and the articulation is full of parlando tilting toward weighty portato in place of staccato.

Nikolai Lugansky offers two similar interpretations recorded ten years apart (1993 & 2003). His Olympian control of emotion ranges from suspenseful moods and long arching lines casting an otherworldly spell to sudden motor-like whirlwinds of action. His variations are played with lightness of touch and razor-sharp precision.

Oxana Yablonskaya's visceral, dark-hewn narrative is sensitive toward the psychological contrasts of the music's duality of character (reserved and noble versus daring and bold). Her rhythmic lines are supple, often stretching to emphasise a dramatic point and shape a structural turn, always speaking with eloquence and emotion. Surprisingly, Yablonskaya omits the 19th variation in her recording.

Similarly, in her authoritative and correct, if somewhat earthbound interpretation, the Moscow-trained pianist **Shoshana Rudiakov**, like her teacher, Bella Davidovich, also skips the 19th variation. Rudiakov's recording is undermined by dry acoustics and a less than perfectly tuned piano.

Vladimir Viardo's playing has organic cohesiveness, never over-dramatising the music's message nor losing the underlying momentum and clarity of expression. His temperate playing conveys relaxed simplicity, tasteful rubato and the quiet warmth of his gently spoken lines.

Mikhail Pletnev offers a very individual reading, which is at once poised and impulsive. His playing is abundant with introspective monologue; he whispers his lines with an intimate touch rather than pronouncing them, while tossing off a phrase here and there in a casual, tongue-in-cheek manner. Pletnev does not pursue the dark or mysterious; his climaxes are understated and certain mannerisms are suggestive of older styles of performance, such as splitting hands in variation 15. That said, the capricious freedom of his playing exposes his own individual take on the score. ▶



JOHNOGDON
'presents a puzzling account'

Photo: Judy Pether Collection



SHURA CHERKASSKY
'always full of surprises'

Photo: Judy Pether Collection



SHOSHANA RUDIAKOV
'dry acoustics'

RACHMANINOFF'S VARIATIONS ON A THEME OF CORELLI, OP. 42



Photo courtesy University of North Texas

VLADIMIR VIARDIS
'gently spoken lines'

Photo courtesy Schmidt Artists International

VLADIMIR OVCHINNIKOV
'somberly reserved'

Photo Channel Classics

PAOLO GIACOMETTI
'brings a feeling of gravitas'

4 **Andrei Nikolsky** is more austere. His presentation is understated and straightforward, emphasising the seriousness, simplicity and unity of the score. His flowing tempos result in a performance that has an all-in-one-breath feel to it. He does not overindulge in rubato or contrast of feeling and character, and often sacrifices individual detail for the benefit of overall effect: Nikolsky breezes through the eighth variation in a mere 37 seconds, for example, showing little regard for the *adagio misterioso* marking and retards indicated at the ends of phrases, sounding closer to *allegretto moderato* instead with hardly any retards.

Oleg Marshev's polished pianism and even temperament allow the music to unfold in a comfortable, spacious manner, never tipping it off-balance, while softening some of the score's sharper edges. The overall effect of smoothness and poise prevails, but Marshev does not entirely turn his back on contrasting images and brighter colours.

Vladimir Ovchinnikov, in one of only a few concert recordings of the piece, is more serious. Keeping his sharp rhythmic sense in check, Ovchinnikov imbues his somberly reserved lines with a subdued, dignified feeling, painting a night landscape of vast expanses.

Another concert-hall recording comes from the 1997 Second International Rachmaninoff Competition in Moscow, performed by **Karen Kornienko**. His technically secure playing shows youthful earnestness and drive and well thought-out contrasts and clarity, without being perfect.

Non-Russian recordings include one by the American **Earl Wild** – a genial reading without much emotional commitment or hint of drama: the rhythmic flow is inert and straightforward with only minimal employment of rubato. Yet also present are an inner poise and relaxed round tone. Wild handles all the technical hurdles of the text with gracefulness. The overall impression created by Wild's playing is that of passivity and generality, rather than individuality of expression.

Santiago Rodriguez's measured and deeply spoken narrative conveys the music's weight and significance as appreciated by a pianist truly connected with and committed to the music. Nothing is said hurriedly, but rather with thoughtfulness and nobility of feeling. Rodriguez's tone is deep and articulate, however, the sound quality of the piano he chose for the recording tends to edge toward brassy in higher dynamics.

In a performance with certain similarities to Rodriguez's, **Paolo Giacometti** brings a feeling of gravitas to his interpretation, infusing his playing with a sense of urgency, high-voltage intensity and drama. Giacometti's playing is full of spacious lines and expressive melodic rhetoric wrought with dark sonorities; the pianist reaches incisively for ringing earthy basses and bright trebles, creating a memorable overall image of the music.

Jean-Yves Thibaudet's reading is well-polished and emotionally cool, marked by rhythmically incisive and refined articulated lines, reined-in power and an overall aristocratic reserve.

John Lill provides a reserved account in which the rational side generally outweighs the emotional one, the latter always remaining in check. Lill's tempos are conservative and never too fast, and there is a strong regularity of rhythmic pulse and clarity of tone and phrasing.

Hae-Jung Kim shows temperament and power in her presentation of the work. She reveals the complexity of the variations' characters in a polished and articulate manner, with energy and rhythmic verve, while holding back some tempos and maintaining inner intensity throughout.

Maria Pia Carola's playing is not particularly fluent or articulate. Technically stiff, rhythmically unwieldy and limited in expression, it features quite a few textual inaccuracies.

THE 21ST CENTURY

The first recording of the current century comes from **Mark Gurovsky**, a less familiar name within the Leningrad (St Petersburg) school. He provides a very interesting reading, offering an introspective, deliberate and inwardly intense account filled with dark-hewn declamatory rhetoric. Gurovsky shows a preference for moderate tempos imbued with strongly inflected lines, emphatic yet restrained by a deep portato articulation (as in the last three variations). He announces his lines, filling them with a dramatic message. It is also worth noting that Gurovsky's recording is the only one among those reviewed to indulge the composer's proposal that the 11th variation be omitted.

Jura Margulis's reflective approach imbues his playing with a sombre palette of colours, shaping each variation with a capricious individuality of character. It is a pity that he chooses to cut the 12th and 13th variations, creating an unjustified gap between the 11th variation and *intermezzo*.

Katherine Chi's version may not be the fastest and most powerful, but it is full of noble reserve

and introspection, emotional subtlety, velvet tone, melodic inflection and a distinct rhythmic life with some interesting voicing, bringing out tenor notes in variation 1, the ability to have aural control of every chord in no. 6 and pedal variety in variations 8 and 13.

Hélène Grimaud's account of the work is personal and temperamental. Her incisive rhythms are spiced with accents, and the voices are at times deliberately brought out of synch in order to highlight them (listen to the bass in variation 1). Grimaud's lines sound urgent yet subtle in the intermezzo, and they are permeated by delicate contrasts and rubatos.

The German pianist **Bernd Glemser** gives an intelligent and introspective account. He displays a sense of reverence for the music without indulging in any exaggeration in tempos or expression. There is nothing affected or showy in his playing, rather it is honest and serious in its concept and execution.

A similarly intelligent, reflective version comes from a young Moscow pianist, **Ekaterina Mechetina**. There is simplicity and calm dignity in her expression, which also has a subtle inner freedom, delicacy and nostalgia (the rubato in the intermezzo and the hushed lull of the 15th variation). Her touch is light, rhythmically incisive and flighty, and there is nothing heavy or overbearing in her playing.

Other recordings include **Olga Kern** and **Alessio Bax**. Kern's cold, precise playing shapes broad stretches with plenty of give and take, and her tone is full of bright contrasting colours. She also tosses off crisp driven lines in a masterfully calculated attempt to produce an air of spontaneous expression. Bax's nervous playing does not compliment his presentation of the music. His rhythm and pianism often show signs of instability and superficiality, evidenced by rushing tempos and textures that lack clarity (such as in variation 10, among others). Yet there is a certain attractive ingenuousness in his playing – listen to the lilting rubato line in variation 15 and the score's other lyrical moments.

Ronald Degoumois's competent, even-keeled and noncommittal playing does not arouse a strong reaction of any kind.

CONCLUSIONS

Among the 40-plus recordings of the Corelli Variations that I surveyed, I found quite a few performances that had truly attractive qualities to them. The ones I would like to recommend are: Rodriguez's, for the integrity of his reading,

Biret's and Grimaud's, for their individuality, Kim's for its inner intensity and clarity of structure, Chi's and Ovchinnikov's, for their spaciouly introspective landscapes, as well as Thiollier's and Pletnev's, for their personalised interpretations of the work. Performances that made the strongest impression all conveyed compellingly personal dramatic stories: the intense drama of Giacometti and Gurovsky's accounts, the deep emotional integrity of Yablonskaya and Milstein, the Olympian universality of Ashkenazy's 1972 and Lugansky's versions, wild flights of imagery, untamed temperament, and a panoply of colours in Watts's recording. Perhaps it is the last of these that lingers most powerfully in my memory ■

HAVE YOUR SAY
Disagree with our choices? Write to us about your favourite recording of this work,

The author would like to thank Farhan Malik, Donald Manildi of the International Piano Archives at the University of Maryland, Edgar Self, Roman Markowiu and Stephen Wigler for providing the listening material for this article.

RECOMMENDED RECORDINGS

ADIMIR ASHKENAZY 1972 RECORDING) lips 456 715	NIKOLAI LUGANSKY Vanguard 99009 Warner Classics 2564 6061 3-2	ANDRÉ WATTS Philips 456 985
PA Ch: Classics 323	MILSTEIN 1999	
MARK GUROVSKY Sonora S022595CD	OXANA YABLONSKAYA Connoisseur Society 4194	

LISTENING LIST RACHMANINOFF'S VARIATIONS ON A THEME OF CORELLI, OR 42

ARTISTS	RECORD CO. & NUMBER	YEAR	ARTISTS	RECORD CO. & NUMBER	YEAR
Albel	Sontor S-2923 [LP]	c. 1969	Lugansky	Vanguard 99009	1993
Ashkenazy	Testament SBT 1046	1957	Lugansky	Warner Classics 2564 6061 3-2	2003
Ashkenazy	Philips 456 715			ARS MUSICI 1367	2003
Bax	Warner Classics	2004	Marshv	Danacord 525	1999
Berman	DG 457 906	1980	Mechetina	Fuga Libera FUG513	2005
Biret	Naxos 8.550349	1989	Milstein	MPD 222092	1996
Carola	Symposium 103	1997	Nikoisky	Arte Nova 27795	1991
Cherkassky	Decca 433 655	1986*	Ogdon	EMI 67938	1988
Cherkassky	Nimbus 7706	1987	Ovchinnikov	Rossiyskiy instrument	1993*
Chi	Arktos 200371	2003	Pietnev	DG 289 459 634-2	1998
Collard	EMI	1970s	Ponti	Vox SVBX 5456 [LP]	c. 1972
Davidovich	Melodiya D 4590/1 [LP]	1970s?	Rodríguez	Elan 82250	1994
Degoumois	GEGA NEW GR 84	2002	Rudiakov	Eroica 3007	1999?
Farrell	Pye CCL 30138 [LP]	1958	Shelley	Hyperion 4404118	1978
Giacometti	Channel Classics 323	1997	Stott	Conifer CDCF-159	1987
Glemser	OEHMS OC 558		Thibaudet	Decca 458 930-2	1996
Grimaud	Teldec 8573-84376-2		Thiollier	Thesis 82006	1977-9?
Gurovsky	Sonora S022595CD	2000	Viardo	Electra/Nonesuch 79283	1990-1
Keene	Protone Records PR 156 [LP]	1982	Watts	Philips 456 985	1968
Kern	HMU 907336	2003	Weiser	MGM E 3250 [LP]	c. 1951
Kim, Hae-Jung	Samsung 005PHJ	1991	Wile	Chesky 58	1991
Kornienko	Vista Vera 33	1997*	Yablonskaya	Connoisseur Society 4194	1993
Laredo	Sony SMK 48470	1975	Yeresko	Melodiya T: 01649/59 [LP]	post 1966?
Lill	NI 5478	1996			

ABOUT THE LISTENING LIST AND SELECTION PROCESS

This list details recordings discussed in this article. It is not intended to be a complete discography of the work. Recordings selected for inclusion are predominantly based on current CD listings, subject to availability. *denotes concert recording.

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Cherkassky	Decca 433 655	1986*	Ogdon	EMI 67938	1988
Cherkassky	Nimbus 7706	1987	Ovchinnikov	Rossijsky instrument	1993*
Chi	Arktos 200371	2003	Pletnev	DG 289 459 634-2	1998
Collard	EMI	1970s	Ponti	Vox SVBX 5456 [LP]	c.1972
Davidovich	Melodiya D 4590/1 [LP]	1970s?	Rodriguez	Elan 82250	1994
Degoumois	GEGA NEW GR 84	2002	Rudiakov	Eroica 3007	1999?
Farrell	Pye CCL 30138 [LP]	1958	Shelley	Hyperion 44041/8	1978
Giacometti	Channel Classics 323	1997	Stott	Conifer CDCF-159	1987
Glemser	OEHS OC 558	2005	Thibaudet	Decca 458 930-2	1996
Grimaud	Teldec 8573-84376-2	2001	Thiollier	Thesis 82006	1977-9?
Gurovsky	Sonora S022595CD	2000	Viardo	Electra/Nonesuch 79283	1990-1
Keene	Protone Records PR 156 [LP]	1982	Watts	Philips 456 985	1968
Kern	HMU 907336	2003	Weiser	MGM E 3250 [LP]	c.1951
Kim, Hae-Jung	Samsung 005PHJ	1995	Wild	Chesky 58	1991
Kornienko	Vista Vera 33	1997*	Yablonskaya	Connoisseur Society 4194	1993
Laredo	Sony SMK 48470	1975	Yeresko	Melodiya C 01649/59 [LP]	post 1966?
Lill	NI 5478	1996			

ABOUT THE LISTENING LIST AND SELECTION PROCESS

This list details recordings discussed in this article. It is not intended to be a complete discography of the work. Recordings selected for inclusion are predominantly based on current CD listings, subject to availability. *denotes concert recording.