

In the second of a two-part Collector's Guide,  
Dmitry Rachmanov examines recordings of  
this work from the 1970s onwards

# Chopin's Ballade in F minor: Part II

**Part one of this** article (*IP* January/February 2005) described recordings of the F minor Ballade from the 1920s to 1960s, covering the performances of such pianists as Alfred Cortot, Samuel Feinberg and Claudio Arrau. Beyond 1970, a new generation of players began to approach the work.

## **The 1970s – international interpretations**

Of the 39 versions recorded in this decade, there were a few significant contributions from old timers like Rubinstein, whose 'live' 1970 performance was discussed in the last issue, Guller and Perlemuter, but the recordings of the younger generations also

left their mark. This decade also witnessed discs from a broad range of piano schools, including the first Japanese recording.

Three fine examples of the French school carry on its distinguished tradition: Vlado Perlemuter demonstrates his total empathy with expressive dignity, lyricism, controlled *rubato* and an underlying sense of continuity. Intimacy and nobility of feeling highlight Youra Guller's interpretation. Like an old wine, it is aged, rich and smooth. Eric Heidsieck's playing is highly personal with exquisite malleable lines of meditative poise, capriciousness and absorbing spontaneity.

Among some excellent renditions by European and Israeli pianists, Joseph Kalichstein's spacious timing and intimate warmth of expression create a contemplative atmosphere leading to soaring runs dispatched with uninhibited ease, while Maria Tipo tells her own dramatised story with unbridled shows of emotion and theatrical force. Miłosz Magin is full of unaffected charm, noble warmth and persuasive directness, while Cristina Ortiz's version has an amiable, intimate feeling, marked by idiomatic *rubato*, soaring pianistic sweep and a seductive range of colours. The slow sections sound meditative and subdued in Ilana Vered's individual reading, which thrives on sudden turbulent mood-swings sending the music into a spin. Jean-Claude Van Den Eyden's spacious



ritardandos often sound as if the music is coming to a halt, while each time managing to pick up the pace again. Grant Johannesen's genial playing is more fluent, with a delicate touch and enviable fluency, displaying an integral view of the music. Natural ease and a sense of propriety and purpose come across in Christian Parent's playing without conveying much depth. Kenneth van Barthold's fortepiano version, recorded on a dull-timbered instrument tuned almost a semitone flat, is rather understated, with arching long lines. Alberto Portuguese's dispassionate expression plods along on a monotone of subdivided time, while Branka Musulin's lacklustre tone and sparsely pedalled vertical textures sound prosaic.

Notable Russian contributions of the decade include four live recordings by Stanislav Neuhaus, the son of the legendary Henrich. Despite its occasional inaccuracies, Neuhaus's tempestuous playing is improvisatory, with lyrical fragility and breathtaking volatility. Oleg Boshnyakovich comes across as serious, eschewing flashy effects for the sake of integrity. In Nikolai Petrov's recording, the slow sections sound drawn-out and static, yet the fast sections brim with excitement and uninhibited drive. Sedmara Zakarian's playing sounds comfortable with a barcarolle lilt, fluidity and levity of touch.

Of the Americans from both hemispheres, Jorge Bolet brings an innately visceral pulse, continuous momentum and freedom of expression to his live performance, while his temperate studio version exudes mellowness and contemplative poise. Larry Graham presents a polished reading of fine balance and unity, featuring flexible yet controlled lines with rich sonorities. Agustin Anievas's playing has a soothing, leisurely touch, which sounds somewhat lightweight in the dramatic coda. Arnaldo Cohen brings contemplative poise, declamatory rhetoric and soaring fluency to his performance, all of which seems to come from the mind rather than the heart. A dry recording quality is encountered with Abbey Simon, whose poised playing, navigated with level-headed expertise and elegant ease, does not strike one as being particularly imaginative. Joshua Pierce's capricious spontaneity and charm is otherwise let down by unpredictable stop-and-go rhythms and rushed, blurred passagework. Despite a certain expressive scope, Ludwig Olshansky's playing is permeated by muted tone and loss of momentum.

The first recording by a Japanese pianist, Meiko Miyazawa's 1975 'live' performance, lacks maturity and a sense of proportion despite its gripping drama and spontaneity. Other attractive readings from the island over the next three decades include Makiko Takeda's, whose darkly hewn reflection is

matched by expressive continuity and spacious rhythmic flow. Keiko Takeuchi's gentle playing is more laid-back and poised, speaking with sincerity and clarity of detail. Despite a somewhat dry sound, Hiroko Sakagami shows a natural yet controlled fluidity, with well-sculpted clear-line contours. Ikuko Endo is affable, warm-hearted and comfortably idiomatic, while Koji Oikawa is fluent but predictable, without much personality. We get reliably solid if less personal readings from Ikuyo Nakamichi, who displays a deep tone and sober control; Takahiro Sonoda's vertical and cautious approach rather misses the musical point and Yoshihiro Kondo tugs along with a deliberate gait punctuated by accents. At the other end of the spectrum, Hiroko Nakamura's trigger-happy polarities of mood and tone, variously uproarious or suspenseful, sound coarse and over-excited.

### The 1980s - digital recording evolves

The 1980s, the decade of the waning LP and the introduction of digital technology, saw a larger output of 53 recordings. Two typify the best of modern French pianism: Cyprien Katsaris is creative and eloquent, demonstrating a keen ear for inner voices, dramatic spontaneity, elasticity and refinement of touch. Bernard d'Ascoli is emotionally fulfilling, smooth and rich in tone; one feels the gentle swing of a waltz throughout as a unifying feature. Some genuinely lyrical interpretations of the decade include Emmanuel Ax, whose playing brims with conversational spontaneity via delicate shimmering brushstrokes: everything sings with intimate fervour, ingratiating the listener into a nostalgic dream. Pamela Ross's attractive performance possesses a gently swaying ebb and flow and unaffected warmth. Kathryn Stott's charismatic playing is full of lingering grace and strong passion, while Alex Rago brings nostalgia and generosity of feeling to his flowing performance. Expansive lyricism and a voluptuously swinging pulse create long arching lines in Hamish Milne's performance. Ton Nu Nguyet Minh's recording has the distinction of being the longest on record at 12'57". Despite such a dubious honour, it is a graceful and endearing performance, both supple and restrained. Irmgard Baerg brings august control to her reading, rising to the dramatic occasion but otherwise keeping a firm hold on her gentle, euphonious tone.

The taut rhythmic elasticity and contemplative discourse of Jerome Rose's presentation convey an incisive temperament and distinct personal voice. Jose Carlos Cocarelli's live performance from the 1989 Van Cliburn Competition is broadly conceived, introspective and fluent, but overall this is too deliberate. Desire N'Kaoua shows precision

opposite  
**1970s: Joseph Kalichstein (l), Vlado Perlemuter (r)**  
*Photos Julian Kreeger (l); Nimbus (r)*

and drive in his playing, with strong climaxes and a tight control over the music's flow. Of the Russians, Victor Eresko's deliberate pace allows ample time for declamatory rhetoric, suggesting an inflection-ridden, weighty narrative. Andrei Gavrilov's volatile

Of her two recordings, Cecille Ousset's flashy virtuosity and sense of impatience is marginally brasher in her 1981 account, while François-René Duchable's pianistic prowess is articulated in surging *crescendos* and even-keeled control in slower sections, but one tries in vain to find 'soul' behind his steely fingers. Arthur Ozolins begins his performance with a clear and expressive tone, but the playing soon starts to feel willful: the lines become vertical, the tone ponderous and aggressive. Ramzi Yassa's graceful *rubato* lines have clarity and poise, becoming heavy-handed in louder sections. The out-of-tune piano in Colin Horsley's recording reinforces the exaggerated impetuosity of his moody playing with forced tone swells and washes of pedal-muddled passagework. Choppy waves of disquiet capped with the coda's dramatic sweep dominate Istvan Székely's performance. Josef Bulva's bumpy wayward rhythms, haphazard phrasing and wilful shifts in tempo and dynamics are mannered to the point of caricature.



1985 interpretation has great emotional integrity, its hushed atmosphere giving rise to torrential outbursts of elemental force. The 1992 recording for DG is mellower, rendered with a silky *legato*, creating a languorous dreamscape. Gavrilov's 1999 live performance sounds nothing like his studio takes, moving in a breathless, maniacal fashion, via harsh and ear-splitting sonorities. In Shura Cherkassky's live account, the playing is flamboyantly instinctive with phrases dashing in and out, then softening with swinging *rubato*, moments of whispering pps *parlando*, at times played with no pedal. Cherkassky's earlier studio take shows restraint and better emotional balance.

Natan Brand is mercurial, wistful, tonally seductive and capricious. Paul von Schilhawsky has a light touch, inner drive and urgency, his lively *stringendos* compensated for by generous *ritards* at cadence points. Elfrun Gabriel's playing has a good measure of lyrical introspection and expressive freedom, showing the other side of the coin at times with choppy, vertical annunciation. Steven Gordon's easy-going playing is permeated by stop-and-go, small phrase-units, resulting in a decidedly agitated reading. Peter Katin brings steadiness, clarity of tone and a certain British reserve to his version. Edward Auer's measured playing is thoughtful but his monochromatic tone is too austere for this music. While Steven Hall's main theme is commendably forward-moving, he sounds restrained elsewhere, with controlled climaxes resultine in an uneventful performance. George Foca-Rodi's playing sounds half-hearted: dragging and rigid in its flow, its mild expression over-reticent.

### The 1990s – an exuberant decade

The 1990s yielded the richest panoply of recordings so far: 74 altogether, in which the boundaries of national schools and styles become more integrated and internationalised. Of the older generation of artists, Paul Badura-Skoda's reading is lyrical and personal, permeated with warm lightheartedness, and emotional spontaneity. Ronald Smith's engaging playing shows a flair for capriciously flowing *rubato*, executed with infectious momentum and elegant ease. Michael Ponti's overflowing performance has an immediacy of constant rhythmic give-and-take with plenty of focus and drive, sometimes adversely affecting the tone quality. David Bar-Ilan's playing is carried 'on the wing', unusual in its breathtaking speed, seemingly improvised in one breath, with contrasts evened out. Anton Kuerti projects a reflective, lingering feeling, the understated opening section compensated for by the angst of the remainder which spills over into the coda's cataclysmic acceleration. Ronald Farren-Price's account unfolds at a firm, deliberate pace, conveying the music's message earnestly on his own broad terms. Daniel Pollack sounds competent but not inspired, his tone avoiding half-shades, the textures approaching the pedestrian.

Of the next generation, Murray Perahia's Romanticism and drive creates exuberant momentum, a whirlwind of rich sonorities and images of excited exaltation. Alexei Lubimov's version, recorded on an 1837 Erard fortepiano, has a special warmth and lyricism; the spontaneous phrasing suggests an impassionate monologue, the use of rolled chords being consistent with early

above 1980s:  
Emmanuel Ax (l),  
Bernard D'Ascoli (r)

Photos Sony Classical (l);  
ALA (r)

opposite 1990s:  
Paul Badura-Skoda (l),

Anton Kuerti (r)  
Photos Don Hunstein (l);  
Jonathan Wentworth  
Associates (r)

performance traditions. Idil Biret's expansive monologue brings out the music's lingering mellowness, sometimes to the detriment of forward motion. Overall, the playing is both free and quite captivating. Jean-Philippe Collard gives a vigorous performance of soaring ease and spontaneity, the occasional surge of adrenaline resulting in coarse tone. Boris Petrushansky's gracefully mellow and spacious outer sections are offset by sinuously capricious lines with an occasional emphatic gesture. Eugene Indjic shows seriousness of purpose with a monolithic rhythmic integrity, his tone more forceful when reaching climactic moments. Valerie Tryon underscores simplicity, continuity of flow, clarity of tone and fluency in the more excited episodes of the piece.

Moving to Russia, Vitaly Samoshko's 1992 recording is a personal, affectionate monologue, in which every phrase is filled with rapturous ardour, rising to soaring climaxes. His 1999 account has a more industrial touch, the tone having a metallic impact at *forte* levels. Nikolai Lugansky's tone is hewn in dulcet pastels and refined lines in both his versions. He masterfully creates tranquil plateaus of luxuriant sonorities with great economy of means. Evgeny Kissin achieves emotional fulfilment with spacious and pliant flexibility of phrases, reaching for big sweeping gestures with full-blooded temperament. Sergei Tarasov offers a balanced modern interpretation with broadly sculpted lines, deep tone, clarity of expression and a powerful pianism, while Alexander Korsantiya's masterful playing has a strong sense of unity and proportion, but his even-tempered approach does not convey much personal feeling.

, Many young players seek the improvisatory individuality of bygone styles with the most successful finding their own convincing solutions. The capricious spontaneity of Nelson Goerner's playing is full of sleek and pungent touches carried through the whirlwind of lines and gestures. Laure Favre-Kahn's playing is also permeated with exciting youthful impetuosity, warm lyricism, delicate *rubato con moto* and a touch of old-fashioned freedom. There is plenty of adrenaline and youthful excitement in Ricardo Castro's ingenuous playing, rhythms alternately holding back and then moving forward in a display of playful vivaciousness. Marc-Andre Hamelin breezes through the piece with characteristic polish and ease, balancing supple fluidity and headlong momentum with cool delicacy and emotional restraint. In Roberta Pili's hands the music speaks with youthful *naïveté* and directness, while Elaine Richepin's genuine feeling propels her performance forward with singing lines and lyrical excitement, and Rachel Franklin

emanates a feeling of poise and graceful discourse. Brian Ganz's playing possesses an air of simplicity and poise with a natural swing and organic cohesiveness. Flexibility and ease of rhythmic flow create a relaxed atmosphere in Juan Jose Chuquisengo's rendition. Pieter van Winkel's Ballade moves in relaxed rhythmic strokes with dignity, at times moving cautiously yet emanating a feeling of graceful equilibrium, and Gerrit Zitterbart's measured playing expresses adolescent innocence and a *barcarolle* lilt, although after a while its expression becomes predictable. Sylvia Torán's performance is illuminated by clarity, facile motion and bright colours, while Paul Komen's tone is well balanced with an expressive top voice and measured yet flexible flow; time is taken to allow the texture to speak and excitement to grow. There isn't much mystery nor drama in Max Barros's performance: the overall impression is that of bright tone, lightweight lyricism, and a sense of caution where more daring is called for.



Jersey Romaniuk's warmhearted playing is imbued with a deep singing tone; relaxed in the lyrical sections, the more fleeting moments are hurried along without losing their organic flow. Pawel Zawadzky's purity of feeling and simplicity of rhythmic feeling in the slower sections are heavily contrasted with forceful *stringendo* gestures and a darkly urgent coda. Pavel Kowalski is reflective at a hesitant pace, and his tone and pulse become prone to more vertical and accented sonorities in louder sections. Nikolai Demidenko draws the listener into his world with hushed tones and broadly-paced tempos, creating a suspenseful effect in the main themes, although his tone becomes hard-edged in the interconnecting sections. Peter Donohoe offers a broad if somewhat heavy-handed reading with a deep, rich tone. Following a fairy-tale ambience with question-like inflections in the main theme,

Wibi Soerjadi's playing becomes disrupted by overblown, fussy swells. Suspenseful stop-and-go undercurrents bring a moody and pensive tinge to Wendy Chen's performance. The deep expressive tone of Hyperion Knight's honest account coexists with an earth-bound sonority and expansive rhythmic flow: if only there was more subtlety and ease. Pavica Gvosdic's playing is lyrical, flexible and poised, but tends to get blunt and pushy in faster sections. Deliberate, slow pace, hard, edgy tone and forced expression punctuate Alain Lefevre's playing. Dominique Merlet's affected interpretation is disrupted by short, windy gusts and disquieting, ardent rhetoric. An imposing quality of Joseph Fennimore's playing is his declamatory voice and spacious, fluctuating pace, with accented rhythms and dynamics, exacerbated by a harsh-sounding piano, while Piotr Paleczny relishes wide tempo-swings, from halting motion to aggressive thrusts.

Despite a regulated pulse and smooth touch, Ian Hobson's playing does not reveal much variety of character nor passion. Similar problems occur in Robert DeGaetano's rhythmically stiff account,

comfortable. Francesco Cipoletta has digital clarity and brightness but his playing sounds forced and rhythmically rigid. Christiane Mathé's stiff and hapless playing is capped with a few learned wrong notes.

### **The current decade – 2000 onwards**

So far some two-dozen versions of the F minor Ballade have emerged in the 2000s. Piotr Anderszewski's intensely personal and expansively dark reading encompasses a whole palette of colours and emotions from suspenseful elegy and rising tension to tumultuous eruptions, always sounding spontaneous. Nostalgic drama permeates Stephen Hough's playing, with its subtle, delicate lilt and liquidity of line. Now hushed, then suddenly coming to the fore with emotional fervour, all speak from the heart. Gergely Bogányi's instinctive playing possesses both flexibility and a wide emotional range, its lyric-dramatic tension bringing the work to a denouement reminiscent of days gone by. Expansiveness, clarity of tone and phrasing, elastic rhythm and polish under Stefan Vladar's hands make for a well-balanced, persuasive if somewhat serious performance. Evelina Vorontsova's lines possess organic continuity, creating a natural synthesis of cohesive structure. Victoria Mushkatkol brings out a feeling of unaffected ease and natural fluency, her unshowy manner full of grace with nothing over-dramatised.

Suspenseful motion and swells create an introspective if somewhat affected atmosphere in Robert Hamilton's performance. Madeleine Forte's version, recorded on an 1881 Erard, has limited dynamic scope and restraint, with short-breathed phrases, yet sounds unpretentiously natural. George Walker's technically stiff playing is exacerbated by an inferior sounding instrument and dry acoustics although his natural spontaneity of phrasing brings considerable pleasure. Freddy Kempf sounds edgy and driven, with a brittle tone at high dynamic levels and not much introspection, while Burkard Schliessmann's subjective and heavy-handed account emanates tension. Hsia-Jung Chang's unassuming playing produces a lightweight and at times two-dimensional effect. Gyorgy Kukorelly's impatient rhythmic flow results in an unsettled feeling. Wrong harmonies and missing notes in Anita Chang's technically stiff playing make for an insecure performance.

### **Winners and live recordings from the International Chopin Competition**

The Chopin Competition in Warsaw has played a significant role in producing first-rate Chopin players over the past eight decades with many top



above 2000s:

**Stefan Vladar (l)**

*Photo Alvaro Yanes*

**Piotr Anderszewski (r)**

*Photo Harmonia Mundi*

opposite top **Chopin**

**Competition winners:**

**Halina Czerny-Stefanska**

*Photo Tully Potter Collection*

**Garrick Ohlsson**

*Photo IMC Artists*

opposite bottom

**Private labels: Peter Serkin**

*Photo Kathy Chapmain*

**1990s: Murray Perahia**

*Photo Sony*

which does not allow for enough freedom of expression. From the outset of his performance Míceál O'Rourk immerses the listener in a contemplative atmosphere but does not offer much variety, the musical lines sounding drawn-out and sedate, while Karl-Andreas Kolly has geniality and flexibility although his rhythmic expression is not very subtle. Anna Malikova is technically polished, full of flair and tonally varied, but she is too even-tempered to probe the music's emotional depths, while Alexei Sultanov's account sounds contrived and aloof. Jonathan Shin'ar's flexible flow and delicacy of touch is disfigured by an otherwise rather glib performance, while Maria Korecka-Soszkowska's genial playing sounds merely down-to-earth and

prizewinners including the F minor Ballade in their discography. Some of the recordings were captured 'live' during the contest itself.

First-prize winners who have made studio recordings start as early as Lev Oborin, the winner of the inaugural Chopin Competition in 1927, with nobility of taste and unaffected lyricism. Everything in his playing is refined, with a lush, well-rounded tone, polyphonic lucidity and an admirable *cantabile*, yet little rises emotionally above room-temperature. Of the winners from the 1949 Competition, Bella Davidovich's 1973 recording embraces both moderation and poise, the regularity of its broad rhythmic pulse making one feel as if a voluptuously elegiac landscape was passing gently by. Her 1982 account for Phillips is more subdued, the noble reserve of her brushstrokes underscoring the narrative-like overview. Halina Czerny-Stefanska, a co-winner of the 1949 Competition, gives a tempered rendition, fuelled by a strong sense of Polish elegance and style, with chiselled phrasing, delicate touch and a feeling of overall structural unity. Adam Harasiewicz's liquid lines speak with natural communicativeness and intimacy of expression. Maurizio Pollini's fervent performance is more driven, youthfully athletic and unified by an ongoing sense of momentum. Krystian Zimerman sounds like a pedigree stallion, full of unstoppable drive but with natural elegance in his early performance recorded in 1975 at the time of his Chopin Competition victory. His 1987 DG performance, 1'19" slower, sounds self-conscious in its refined mastery and Olympic reserve, as if standing above the action as an impartial observer. Pensive reserve, delicacy of mood, *mysterioso* feeling and suspenseful narrative are predominant features of Garrick Ohlsson's drawn-out account. He shows real sensitivity to line, as in bar 227, allowing room for an *accelerando* in the last page of the coda.

In terms of live performances from the Competition, Dang-Thai Son's winning recital from the 1980 event combines graceful phrasing, transparency of line, fluency and structural continuity without showing much depth or interpretive insight. In 1985, Stanislav Bunin reveals strong individuality and explosive temperament with hushed, introspective moments surging to relentless climaxes. Bunin's later studio outing sounds even more idiosyncratic with his individual phrasing of spontaneous mood shifts. Yundi Li plays with earnest simplicity, refinement, organic continuity and natural momentum.

Among documented performances from the contest other than the winners, Bernard Ringeissen's unaffected playing at the 1955 contest (fourth place)

is full of grace, fluidity and dignified reserve. Jeffrey Swann's 1970 performance has clarity, projecting the melody over leaner textures with phrases pushing forward, easing at cadences, the overall feeling being that of an intense emotional ebb and flow. His 1996 studio take is dryer, both acoustically and emotionally, with flexible rhythm, light touch and lukewarm climaxes.



William Wolfram's live and studio recordings were made during the 1980 competition (where he received twelfth prize). The intimate lyricism of his attractive playing is full of quiescent stings and angst, propelling the music towards its climax while never losing integrity and candour. In the two recordings from the 2000 competition, Piotr Machnik plays with genteel grace, refined phrasing, water-colour tone, showing a true sense of style. Ingrid Fliter (second prize) has tightly-wound and controlled intensity of expression, kept under wraps but imbued with dramatic tension, resulting in explosive swells of intensity, which after a while sound predictable.



## Recordings on private labels and unreleased recordings

Sviatoslav Richter's majesty is evident in his as yet unreleased live 1986 recording from Milan: it is full of imperious reserve and nostalgic drama. While all my attempts to locate Peter Serkin's 1985 ProArte recording proved futile, the pianist graciously provided me with his two live accounts from the early 1980s. A sense of classical restraint and austerity combined with exalted reverential passion, clarity of concept and a strong goal-oriented motion create a powerful arch-like structure. Serkin does something in one performance which no other pianist has: by playing the passage in bar 134 according to the original Wessel edition, with F sharps, making it sound exotically fresh! Ewa Kupiec's playing in the 1991 semi-private Yamaha release is thoughtful but her slower sections plod along in a stiff, measured manner, moving more freely at faster tempos. Her private 1994 recording for Bank Privée Edmond de Rothschild is placid but more aggressive with brighter tone, sudden tempo swings and more liberties such as the non-*legato* chords in bars 87 and 95. Golda Tatz's 1994 recording, made under the auspices of the French Piano Institute, exhibits expansive and clearly annunciated lines, which maintain a dignified overall emotional equilibrium.

## Conclusions

After surveying nearly 270 recordings of the Ballade, it is all but impossible to name a clear favourite: the music is so rich and multi-layered in its emotional content that it lends itself to a great variety of interpretive solutions, producing some memorable readings. The earlier historical recordings were marked by the boldest interpretive individuality and variety, yet the tradition has continued to this day. Among many fine performances, the ones which stand out from each decade are, from the 1930s: Cortot, Casadesu, Hofmann and, in his own inimitable way, Koczalski; 1940s: Ginzburg, Solomon, Barere, Moiseiwitsch and, a true revelation – Bruchollerie; 1950s: Tiegerman – another discovery, Skavronsky, Paperno and Arrau with Gulda and François as strong individual alternative voices; 1960s: Richter, Moravec, Bishop, Grinberg, Lefébure and Freire; 1970s: Rubinstein, Cziffra, Bolet, Kalichstein, Tipó, Neuhaus and Guller; 1980s: Horowitz, Ashkenazy, Ax, Katsaris, Wolfram, Bunin and d'Ascoli; 1990s: Perahia, Gavrillov, Samoshko, Kissin, Favre-Kahn and Lugansky; and, so far, Anderzewski, Hough, Vorontsova and Li topping the pack from the 2000s. Narrowing the list down further, not without risking subjective bias, I would name Cortot 1933, Bruchollerie, Ginzburg, Tiegerman, Richter 1962, followed by Moravec 1966 as my top choices. ©

## Chopin's F minor Ballade, part 2

Artist	Record co. & number	Date
<b>A</b>		
Anderszewski	Virgin Classics 45620-2	2003
Anievas	EMI 74290	1975
Auer	Camerata 263	1988
Ax	RCA 7069	1985
<b>B</b>		
Badura-Skoda	Valois AUV 4672	1992
Baerg	Eckhardt-Gramatté WRC1-5471(LP)	1988
Bar-Illan	Audiofon 72031	1990
Barros	Musikus MPI-5002CD	1991
Barthold	Argo ZK 59 (LP)	1979
Biret	Naxos 8.550508	1991-2
Bogányi	Ondine ODE 1008-2	2002
Bolet	AS 123	1972*
Bolet	Decca 417 651-2	1986
Boshnyakovich	Denon COCO-80763	1972
Brand	APR 7022	1982
Browne	Claudio CR5149-2	2001
Bulva	Silver Class SC002	1989
Bunin	Victor VICP-5300	1985*
Bunin	EMI TOCE-55380-81	1996
<b>C</b>		
Castro	Arte Nova 592172	1998
Chang, A	AIX 80014 (DVD)	2000
Chang, H-J	Mandala 01	2001
Chen	RCM 19702	1998
Cherkassky	Nimbus 45021 (45)	1982
Cherkassky	BBC 4057	1987*
Chuquisengo	MPH 24199	1996
Cipoletta	Real Sound 051-0142	1999
Cocarelli	Teldec LC 3706	1989*
Cohen	Ricordi RCL 27023 (LP)	1978
Collard	EMI 7540062	1990
Czerny-Stefanska	DG 19083 (LP)	1955
<b>D</b>		
d'Ascoli	Nimbus NI 5249	1989
Davidovich	Melodiya CM 03981-82 (LP)	c. 1973
Davidovich	Philips 411 427-2	c. 1982
DeGaetano	Crystonyx 1003	1998
Demidenko	Hyperion CDA66577	1993
Donohoe	EMI 7544162	1993
Duchâble	Erato ECD 88023	1983
<b>E</b>		
El Bacha	Forlane	2001
Endo	Victor VICC-168	1995
Eresko	Melodiya C10-15515-16 (LP)	1981
<b>F</b>		
Farren-Price	Move MD3147	1995
Favre-Kahn	Arion ARN 68448	1998
Fennimore	Albany TROY 161	1992
Fliter	Dux KCh14-09	2000*
Foca-Rodi	Beaux Arts Records 101 (LP)	1980
Forte	Romeo Records 7214	2002
Franklin	Endeca EN/RF 199401	1993
<b>G</b>		
Gabriel	Berlin Classics 0094072BC	1986
Ganz	Accord 202452	1993
Gavrillov	EMI 47344	1985
Gavrillov	DG 435 622-2	1992
Gavrillov	GEMA LC 04457	1999*
Ghindin	Cypres CYP 9612	1999*
Goerner	EMI 5697012	1996
Gordon	Klavier KD 7027 (LP)	1985
Graham	Decca 153 008 (LP)	c. 1977
Guller	Nimbus 5030	1975
Gvosdic	Eclipse 64457-2	unknown
<b>H</b>		
Hall	Aca CM20006	1988
Hamelin	GEMA	1997*
Hamilton	Summit DCD 278	2000

**A discography compiled by Cullan Bryant**

Artist	Record co. & number	Date
Harasiewicz	Philips 464 025-2	1962
Hatto	Concert Artist CACD 9038-2	1998
Heidsieck	Cassiopee 369 202 (LP)	c. 1970
Hobbins	Maestro Music MMCD02	1999
Hobson	Arabesque Z6639	1991
Holtham	Move MD3283	2002
Horsley	Meridian E 45001 (45)	1980
Hough	Hyperion CDA67456	2003

**I**

Indjic	Muza SX1224 (LP)	c. 1970
Indjic	Claves CD 50-9105	1990

**J**

Johannesen	Golden Crest CRS-4101 (LP)	1972
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**K**

Kalichstein	Erato STU 70843 (LP)	c. 1974
Katin	Olympia OCD 186	1987
Katsaris	Teldec 4509-95499-2	1984
Kempff	BIS 1160	2000
Kim	Orpheum Masters KSP 840	1997
Kissin	RCA 09026 63259-2	1998
Knight	Wilson Audiophile 9129	1991
Kolly	Meister Music MM-1074	1999
Komen	Globe GLO 5162	1996
Kondo	Philips PHCP-11173	1999
Korecka-Soszkowska	Galaxy 3630102	unknown
Korsantiya	MCA 68013	1990s
Kowalski	Dux 0156	1999
Kuerti	Analekta FL 2 3117	1993
Kukorelly	Gall CD-1123	2003
Kupiec	Yamaha VP 736	1991

**L**

Lear	Libra MNU 9703	1995
Lefèvre	Koch 3-7411-2	1996
Leonardy	Eurodisc 28590 XAK (LP)	1976?
Li	Dux KCh14-01	2000*
Lubimov	Erato 2292-45990-2	1992
Lugansky	Vanguard 99122	1996
Lugansky	Erato 0927 42836-2	2001

**M**

Machnik	Dux KCh14-01	2000*
Magin	Decca 7167 (LP)	1973
Malikova	Real Sound RS 0051-0018	1994
Mathé	Point 267118-2	1994?
Merlet	Mandala MNE 5041	1991
Miller	Titanic Ti-230	unknown
Milne	CRD 1060 (LP)	1980
Miyamoto	Blue Griffin BGR 107	2001
Miyazawa	Audio Lab ALC-1028(LP)	1975*
Mushkatkol	Musicians Showcase MS 1057	2001
Musulini	Eurodisc S 71 751 KK (LP)	c. 1970

**N**

Nakamichi	RCA BVCC-18	1990
Nakamura	CBS/Sony CSCR 8324	1987
Neuhaus	Denon COCO 83019	1971*
Neuhaus	Melodiya C 4513/4 (LP)	1972*
Neuhaus	Denon COCO 80644	1974*
Neuhaus	Denon COCO 80639/40	1980*
Nguyêt Minh	Corona Classic 0001582CCC	1985
N'Kaoua	Forlane UCD 16558	1986

**O**

Oborin	Triton 26033	1959
Ohlsson	Arabesque Z6630	1989
Oikawa	RCA BVCC-710	1995
Oishansky	Monitor 55003	1977
O'Rourke	Chandos 9535	1994
Ortiz	EMI ASD 3552 (LP)	1977
Ousset	Cambridge 1 (LP)	1981
Ousset	EMI 7477072	1986
Ozolins	Aquitaine MS 90588 (LP)	1980

Artist	Record co. & number	Date
<b>P</b>		
Paleczny	Canyon Classics EC 3646-2	1990
Paperno	Cedille 90000 026	1989
Parent	Duchesne DD 6009 (LP)	c. 1970
Perahia	Sony 64399	1994
Perlemuter	Nimbus 1764	1974
Petrov	Olympia 274	1976
Petrushansky	Agora Musica AG 146.1	1997
Pierce	MHS 3345 (LP)	1976
Pili	Gramola 98713	1995
Pollack	Infinity QK 64373	1994
Pollini	DG 459 683-2	1999
Ponti	Dante PSG 9661	1994
Portugheis	Quicksilva CDQS6095	1978

**R**

Rago	Sutton Sound SSLP 134 (LP)	c. 1980
Richepin	Dante PSG 9328	1993
Ringeissen	Polskie Nagrania L 21 (10" LP)	1955*
Romaniuk	Dux 0109	1998
Rose	Newport Classics 60053	1989
Ross	MHS 4819L (LP)	1983

**S**

Sakagami	REM 311072	1988*
Samoshko	Soundscapes 921	1992
Samoshko	Cypres 9612	1999*
Scheja	BIS CD-197	1981
Schilhawsky	Musidisc 30 RC 16 020 (LP)	1980?
Schliessmann	Bayer 100348	2002
Serkin	ProArte CDD-246	1985
Shin'ar	IMP 30367 00992	1995
Simon	Vox 9031	1978
Slenczynska	ACA 20010	1988*
Smith R.	APR 5565	1998
Soerjadi	Philips 462 224-2	1998
Son	DG 2531 359 (LP)	1980*
Sonoda	Evica HTCA-1024	1990
Stott	Conifer CDCF 169	1989
Stravinsky, P	HDC 3	unknown
Sultanov	Teldec WPCS-4846	1991
Swann	Stolat SZM 0108 (LP)	1970*
Swann	Agora Musica 035.2	1996
Székely	Amadis 7807	1987
Szłachta	Kosciusko SP1003 (LP)	unknown

**T**

Takeda	Folio EFCD 017	1992
Takeuchi	Camerata 28CM-648	2001
Tarasov	Fontec 9119/21	1997*
Tipo	Ermitage 150	1979*
Torán	Quicksilva CDQS6142	1994
Tryon	CBC MVCD 1092	1996

**V**

Van Den Eynden	EMI 053 23223 (LP)	1970s
Vered	London SPC 21119 (LP)	1974
Vladar	Harmonia Mundi HMC 905260	2002
Vorontsova	STH Quality Classics CD1402052	2001

**W**

Walker	Albany 523	2001
Winkel	Brilliant Classics 99802-1-13	1998
Wolfram	Wifon LP038 (LP)	1980
Wolfram	Polskie Nagrania SX 2056 B (LP)	1980*

**Y**

Yassa	Pavane ADW 7173	1985
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**Z**

Zakarian	Laurel Records LR 01150 (LP)	1970s
Zarafians	ALM ALCD-9017	1999
Zawadzky	Selene 9502.25	1995
Zimerman	Polskie Nagrania 4	1975*
Zimerman	DG 423 090-2	1987
Zitterbart	Tacet 28	1991-2

\*indicates 'live' performance