

ing tempo of the Busoni Chaconne is too brisk, the range of sound and ability to build climaxes is impressive. It's obvious that his approach to the piece looks at the big picture: phrases, rather than beats. The Chopin *Barcarolle* is too driven, with too much aggressive momentum, but the beautiful tone and balance is present. His Ravel also has amazing clarity and sharp articulation, but does lack a certain delicacy. His immaculate technique in the 'Rigaudon' more than makes up for it, though. Enchanting playing.

KANG

She Rose and Let Me in

LIBERATORE: *She Rose and Let Me in*; **RABONIOVITCH:** *Star Dazzling Me, Live and Elate*; **SCHUMANN:** *Fantasy*; **SUK:** *About Mother*

Eunmi Ko, p

Centaur 3491—71 minutes

This is an unusual, colorful program of 19th, 20th, and 21st Century piano music played with a disarmingly supple touch by pianist Eunmi Ko. Joseph Suk's *About Mother* is a set of charming character pieces I had not hear before. 'How She Sang At Night to Her Sick Child', the third piece, is particularly poignant, and Ko brings out its subtle colors. Gilad Rabinovitch's *Star Dazzling Me, Live and Elate*, commissioned by Ko, is a somber meditation on themes by Messiaen and Mahler. John Liberatore's *She Rose and Let Me in* is a lively, unabashedly classical set of variations on a Scottish folk tune.

After this array of short pieces comes a beautifully voiced, impeccably organized performance of the Schumann Fantasy. You won't get the passion of Horowitz or the depth of Mitsuko Uchida here, but you will enjoy Ko's intelligence and subtlety. She begins the piece with a youthful spring and moves straight ahead to the gorgeous ending, letting the music speak for itself.

SULLIVAN

Change of Keys

HAYDN: *Sonata 50*; **BEETHOVEN:** *Sonata 30*; **CHOPIN:** *Ballade 1*; **SCHUMANN-LISZT:** *Widmung*; **DEBUSSY:** *L'Isle Joyeux*; **BARTOK:** *Sonata*

Carol Leone, p

MSR 1616—73 minutes

Carol Leone presents a recital full of brilliant, exciting piano music from the standard repertoire. The unique aspect of this collection, alluded to in its title, is not really of any audible importance. Nevertheless, Leone is an expert on keyboard history, and her booklet

notes are worth reading. She argues against the one size fits all nature of piano keyboards, noting that there is an average of one full inch difference between men (8.5) and women (7.5) pianists. Having one piano with three different keyboards, each with a slightly different key size is certainly unique. Pianists who have been known to use pianos with varied key sizes include Beethoven, Liszt, Joseph Hoffman, and Daniel Barenboim. Historical keyboard instruments over 300 years confirm that the distance of an octave has varied from about 5 to 6.7 inches. The standard today is 6.5 inches.

Even with the size variances in Leone's keyboards (5.54, 6.0, 6.5), the only difference in sound would result from how the felt hammers were voiced, which to my ears is not noticeable. Yet three pictures of Leone's right hand playing the same chord on the three keyboards supports her argument that using the smaller keyboard has kept her hands healthier and expanded her repertoire. She plays Haydn on the standard 6.5 inch keyboard, Beethoven on the 6.0 and the remainder on the 5.54 keyboard. I have big hands (stretch to 10 inches) so I don't shy away from Rachmaninoff or any other composer whose music was written by or for someone who can easily play a 10th with three notes in between. The smaller keyboards here would certainly affect my accuracy and probably drive me nuts.

Leone plays everything quite well, and I was pleased to listen many times over the course of a month. She is up against formidable competition in every work here. Despite my having favorites for all of these pieces, I found this recital musically very satisfying. I would go out of my way to hear her play, and imagine that she is an excellent teacher.

HARRINGTON

Love Story: Cinema's Golden Age

Valentina Lisitsa, p; BBC Concert Orchestra/Christopher Warren-Green, Gavin Sutherland

Decca 478 9454—68 minutes

Movie themes, particularly piano music, have dominated many movie scores from the early silent days. With the entry of talkies, romantic piano music became more predominant, usually in composer biopics, and as romantic and sensuous music sometimes played by a romantic, but frustrated pianist or an off-screen pianist. The best example of the off-screen pianist to enhance a film's romance is Rachmaninoff's Piano Concerto No 2, in David Lean's "Brief Encounter". The British often