

Bach Keyboard Concertos – No. 1 in D minor, BWV1052^a; No. 2 in E, BWV1053^b; No. 3 in D, BWV1054^c; No. 4 in A, BWV1055^d; No. 5 in F minor, BWV1056^e; No. 7 in G minor, BWV1058^f.

Beethoven Piano Concerto No. 1 in C, Op. 15^g.

Glenn Gould (pf); **Columbia Symphony Orchestra** / ^a**Leonard Bernstein, Vladimir Golschmann**.

Speakers Corner/US Columbia Masterworks
^amono/stereo © Set No. 1 (three LPs). Rec.
^a11 & 30/4/57; ^cef^g2 & 4/5/67; ^bd¹⁰–12/2/69,
 Columbia 30th Street Studio, New York City.
 Item marked ^a from Philips A01357L, ^bd¹⁰US
 Columbia MS7294, ^cf^{MS}7001, ^eg^{Philips}
 SABL107.

With the exclusion of Gould and Bernstein's recording of Beethoven's Piano Concerto No. 2, originally coupled on LP with their account of Bach's Keyboard Concerto No. 1, Speakers Corner have been able re-cut Gould's celebrated recordings of the Bach keyboard concertos listed above on to three rather than four LPs, and still find space for his account of Beethoven's Piano Concerto No. 1. The conductor throughout, apart from the First Bach Concerto with Bernstein – is Vladimir Golschmann. Gould reputedly preferred to work with Golschmann since he was able to accommodate the pianist's interpretative preferences. (As their infamous live recording of Brahms's First Piano Concerto clearly demonstrates, this was not always the case when Gould and Bernstein worked together.) Golschmann secures the rhythmic vitality that Gould found essential, which veers towards precise articulation and generally very clean playing in the outer movements of the Bach concertos, with many delicate and quite individual touches in the slow movements. In Beethoven's First Piano Concerto Gould and Golschmann look back to the eighteenth century rather than forward to the nineteenth, and the shadow of Haydn is never far away.

So much has been written about Gould's exceptionally powerful musical personality that there is no need for reference to it here. Suffice to say that these recordings form an essential part of Gould's recorded concerto repertoire and may even be seen as its backbone. Columbia always provided a quite close aural picture, which again suits Gould's repertoire and style, and these faithful reproductions by Speakers Corner have retained the clearly defined characteristic of the originals. Presentation is exemplary, with a beautifully printed eight-page LP sleeve-sized leaflet in which the rear covers of the original LP sleeves, with their notes, are reproduced; also full-colour reproductions of the original front covers and some excellent photographs of Gould, Bernstein and Golschmann working together in the recording studios.

David Patmore