

# BRAHMS

## PIANO QUARTETS 1 & 2

### Piano Quartet No. 1 in G minor, Op. 25

- 1 1st mvt. - Allegro (12:55)
  - 2 2nd mvt. - Intermezzo: Allegro, ma non troppo (7:45)
  - 3 3rd mvt. - Andante con moto (9:40)
  - 4 4th mvt. - Rondo alla zingaresca: Presto (8:13)
- Recorded 1958, issued as DGG stereo LP SLPM 138014

### Piano Quartet No. 2 in A major, Op. 26

- 5 1st mvt. - Allegro non troppo (11:07)
  - 6 2nd mvt. - Poco adagio (10:13)
  - 7 3rd mvt. - Scherzo: Poco allegro (10:35)
  - 8 4th mvt. - Finale: Allegro (9:25)
- Recorded 1958, issued as DGG stereo LP SLPM 138015

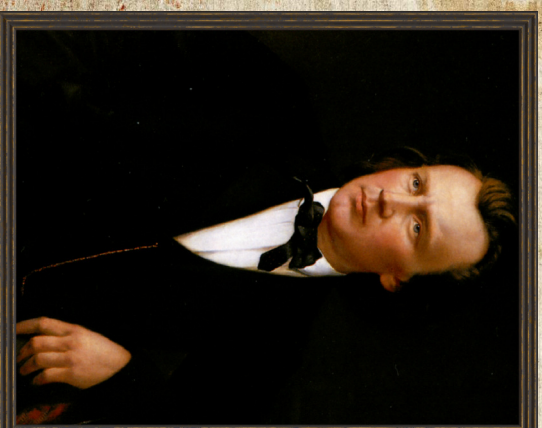
#### Trio Santoliquido:

Ornella Puliti Santoliquido, piano  
Arrigo Pelliccia, violin  
Massimo Amilibeartroff, cello  
with Bruno Giuranna, viola  
(N.B. This ensemble appeared on some issues as the "Quartetto di Roma")

All original stereo LP discs from the Pristine Audio collection  
Transfers and XR remastering by Andrew Rose at Pristine Audio, October - November 2009

Total duration: 79:53 ©2009 Pristine Audio.

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## PIANO QUARTET NO. 1 IN G MINOR, OP. 25

## PIANO QUARTET NO. 2 IN A MAJOR, OP. 26

### Trio Santoliquido

with Bruno Giuranna, viola

Stereo studio recordings from 1958

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BRAHMS

## PIANO QUARTETS 1 & 2

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BRAHMS PIANO QUARTETS 1 AND 2  
TRIO SANTOLUQUIDO, BRUNO GIURANNA

PACM 067

PRISTINE  
AUDIO

**Johannes Brahms** (7 May 1833 – 3 April 1897), German composer and pianist, was one of the leading musicians of the Romantic period. Born in Hamburg, Brahms spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms's popularity and influence were considerable; following a comment by the nineteenth-century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the Three Bs.

Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. A virtuoso pianist, he gave the first performance of many of his own works; he also worked with the leading performers of his time, including the pianist Clara Schumann and the violinist Joseph Joachim. Many of his works have become staples of the modern concert repertoire. Brahms, an uncompromising perfectionist, destroyed many of his works and left some of them unpublished.

Brahms was at once a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters. He was a master of counterpoint, the complex and highly disciplined method of composition for which Bach is famous, and also of development, a compositional ethos pioneered by Beethoven. Brahms aimed to honour the "purity" of these venerable "German" structures and advance them into a Romantic idiom, in the process creating bold new approaches to harmony and melody. While many contemporaries found his music too academic, his contribution and craftsmanship have been admired by subsequent figures as diverse as the progressive Arnold Schoenberg and the conservative Edward Elgar. The diligent, highly constructed nature of Brahms's works was a starting point and an inspiration for a generation of composers.

The first two of Brahms' Piano Quartets rarely feature together on a single disc due to their length. However, the omission of a repeat in the first movement of the Second Quartet reduces the duration considerably. Even so, having re-pitched these recordings to concert A440 I found them to be nearly 90 seconds too long to fit onto a single disc. However, a clear and exact 50Hz tone which ran through the second LP led me to believe that the original pitching, when replayed at an accurate 33 1/3rpm, most probably did represent the pitch the ensemble had tuned to, which was somewhat sharp of standard concert pitch. With the quartets' original pitches restored, which had the effect of speeding the recordings up, I was relieved to discover I could squeeze both onto an eighty-minute CD with seconds to spare.

Both recordings responded well to XR remastering techniques, which served both to lift the very top end and also to round out what was a somewhat thin lower midrange in the originals. The near-mint first LP disc exhibited a curious if very mild peak distortion through the first minute of both sides, which quickly subsided. The second disc, a slightly later pressing, was immaculate in every respect. Both recordings are amongst the very earliest examples of stereo recordings from Deutsche Grammophon Gesellschaft.

NOTES BY WIKIPEDIA & ANDREW ROSE - FURTHER NOTES ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)

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