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TCHAIKOVSKY:

PIANO CONCERTO No. 2 IN G, OP. 44

NOEL MEWTON-WOOD, PIANO

WINTERTHUR SYMPHONY ORCHESTRA,

CONDUCTED BY WALTER GOEHR

PETER RYBAR - SOLO VIOLIN

ANTONIO TUSA - SOLO CELLO

PRISTINE
AUDIO
XR

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NOEL
MEWTON-WOOD

PRISTINE
AUDIO
XR

- | | | |
|---|---|-------|
| 1 | 1st mvt. - Allegro brillante e molto vivace | 17:55 |
| 2 | 2nd mvt. - Andante non troppo | 7:47 |
| 3 | 3rd mvt. - Allegro con fuoco | 7:28 |

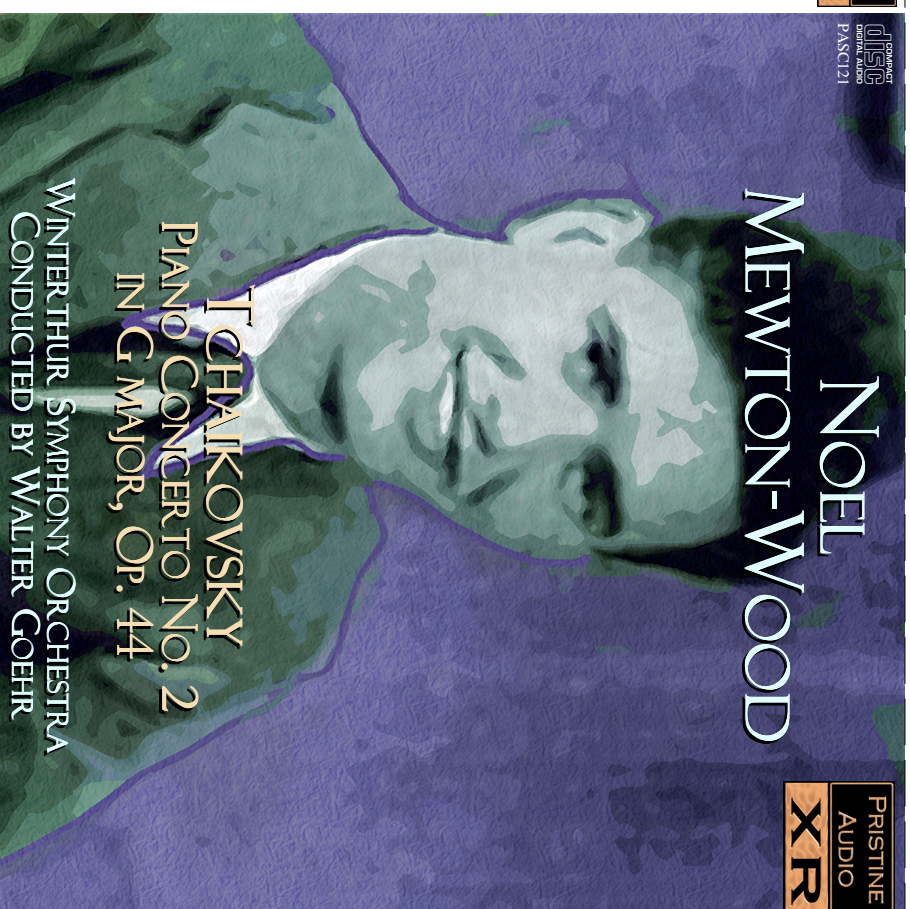
Recorded in 1952, transferred from Guilde Internationale du Disque 10" LP MMS 131

Transfer and XR remastering by Andrew Rose at Pristine Audio, August 2008

Cover artwork based on a photograph of Noel Mewton-Wood

Total duration: 33:10 ©2008 Pristine Audio.

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Noel Mewton-Wood (November 20, 1922 – December 5, 1953) was an Australian-born concert pianist who achieved some fame during his short life.

Born in Melbourne, he studied at the Melbourne Conservatorium until the age of fourteen. After further studies at London's Royal Academy of Music, Mewton-Wood spent time with Artur Schnabel in Italy.

In March 1940 he returned to London for his debut performance at Queen's Hall, performing Beethoven's third piano concerto with the London Philharmonic Orchestra under Sir Thomas Beecham. He later performed in France, Germany, South Africa, Poland, Turkey, and Australia.

At the age of thirty-one, Mewton-Wood committed suicide by drinking prussic acid, apparently blaming himself for the death of a friend. The notes written by a friend of Mewton-Wood, John Amis, for the reissue of the Bliss Concerto recording, indicate that Mewton-Wood was gay and was depressed by the recent death of his lover.

Mewton-Wood's The Times obituary of December 7, 1953 described his playing style at his debut performance:

"At once his remarkable control and his musicianship were apparent: the ascending scales in octaves, with which the pianist first enters, thundered out with whirlwind power, but he could summon beautiful cantabile tone for the slow movement and the phrasing of the rondo theme was admirably neat for all the rapidity of the tempo; a true understanding of the relationship in concerto between soloist and orchestra, and of the soloist's part in ensemble, betokened the musician, the potential chamber performer."

NOTES FROM WIKIPEDIA - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM