

PROKOFIEV

PLAYS PROKOFIEV



Piano Concerto No 3 in C, Op. 26

Sergei Prokofiev, piano
London Symphony Orchestra conducted by Piero Coppola

- 1 1st mvt. - Andante - Allegro (8:22)
- 2 2nd mvt. - Tema con variazioni (7:42)
- 3 3rd mvt. - Allegro, ma non troppo (8:40)

Recorded 27-28 June, 1932, Abbey Road Studio 1, London, produced by Lawrence Collingwood
Issued as HMV DB1725-27, Matrix nos. 2B2950-55
Transfer and restoration by Dr. John Dufly
XR remastering by Andrew Kose, April 2009

Romeo and Juliet - Suite No 2, Op. 64b

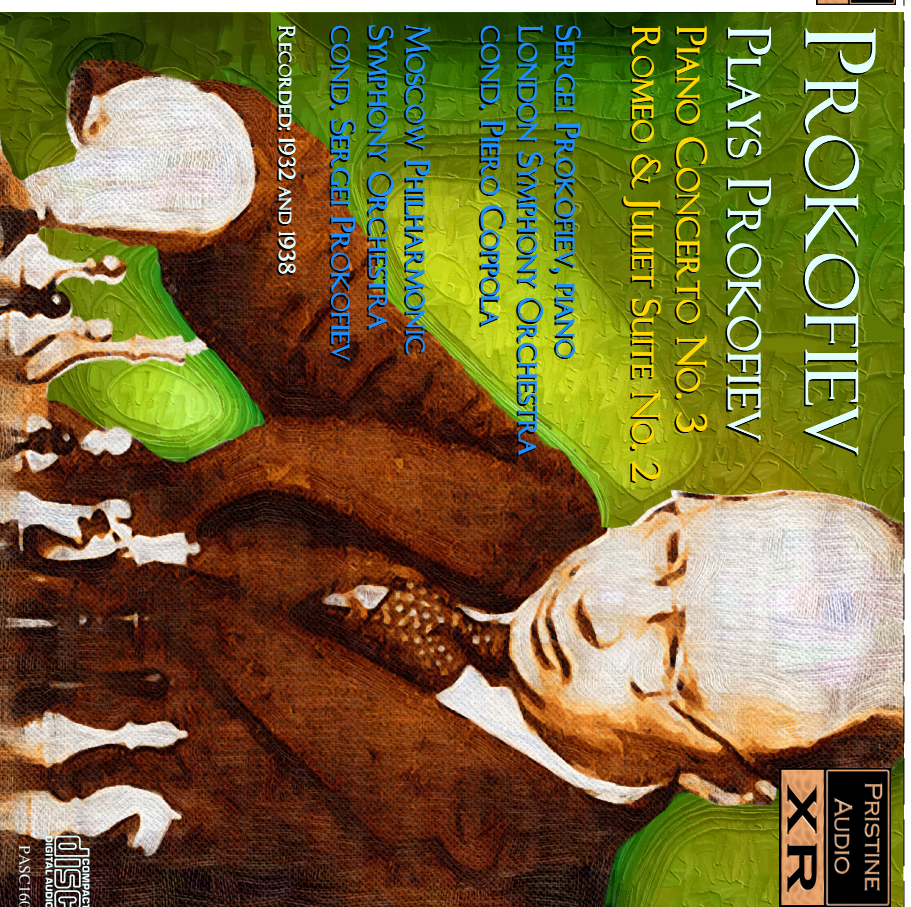
Moscow Philharmonic Symphony Orchestra conducted by Sergei Prokofiev

- 4 1. Montagues and Capulets (5:30)
- 3 2. Juliet, the little girl (4:05)
- 6 3. Friar Laurence (2:23)
- 7 4. Dance (2:26)
- 8 5. Romeo and Juliet before parting (8:35)
- 9 6. Dance of the maids with lilies (2:20)
- 10 7. Romeo at Juliet's grave (6:28)

Recorded in Moscow by Melodija, 1938, transfer from a private collection
XR remastering by Andrew Kose, April 2009

Cover artwork based on a photograph of Sergei Prokofiev
Total duration: 56:31 ©2009 Pristine Audio.

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PROKOFIEV: PIANO CONCERTO No 3, ROMEO AND JULIET SUITE No 2
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Piano Concerto No. 3 in C, Op. 26: Prokofiev began work on the concerto as early as 1913 when he wrote a theme for variations which he then set aside. Although he revisited the sketches in 1916-17, he did not fully devote himself to the project until 1921 when he was spending the summer in Brittany. Prokofiev himself played the solo part at the premiere on 16 December 1921 with the Chicago Symphony Orchestra conducted by Frederick Stock. The work did not gain immediate popularity and had to wait until 1922 to be confirmed in the 20th century canon, after Serge Koussevitzky conducted a lavishly praised performance in Paris. The first Soviet performance was on 22 March 1925, by Samuil Feinberg, with the Orchestra of the Theatre of the Revolution under Konstantin Saradzhev.

Of the five piano concertos written by Prokofiev, the Piano Concerto No. 3 in C major, Op. 26, has garnered the greatest popularity and critical acclaim. The concerto radiates a crisp vitality that testifies to Prokofiev's inventive prowess in punctuating lyrical passages with witty dissonances, while maintaining a balanced partnership between the soloist and orchestra. Unlike the examples of piano concertos set by many of Prokofiev's Romantic forebears, the orchestra rises above subsidiary accompaniment to play a very active part in this work.

Romeo and Juliet (Op. 64) (Russian: Ромео и Джульетта) is a ballet by Sergei Prokofiev based on William Shakespeare's play Romeo and Juliet. Music from the ballet was extracted by Prokofiev as three suites for orchestra and as a piano work.

Based on a synopsis created by Adrian Piotrovsky (who first suggested the subject to Prokofiev) and Sergey Radlov, the ballet in its original form was completed by Prokofiev in September 1935, on commission by the Kirov Ballet. The original version had a "happy" ending, but was never publicly mounted, partly due to increased fear and caution in the musical and theatrical community in the aftermath of the two notorious Pravda editorials criticising Shostakovich and other "degenerate modernists". Suites of the ballet music were heard in Moscow and the United States, but the full ballet premiered in Brno, Czechoslovakia, on 30 December 1938. It is better known today from the significantly revised version that was first presented at the Kirov in Leningrad on 11 January 1940, with choreography by Leonid Lavrovsky. Prokofiev objected to this version.

In 1962 John Cranko's choreography of Romeo and Juliet for the Stuttgart Ballet helped the company achieve a worldwide reputation. It had its American premiere in 1969.

The Joffrey Ballet presented the first American production in its 1984-1985 season, including performances in New York City at the New York State Theater and in Washington, D.C. at the Kennedy Center.

In 1965 choreographer Sir Kenneth MacMillan's production for the Royal Ballet premiered at the Royal Opera House, Covent Garden. Margot Fonteyn and Rudolph Nureyev brought new life to the characters, as did the set and costume designs by Nicholas Georgiadis; Fonteyn, considered to be near retirement, embarked upon a rejuvenated career with a partnership with Nureyev.

In 2007 Peter Martins made Romeo + Juliet on New York City Ballet to the Prokofiev music.

On July 4, 2008, with the approval of the Prokofiev family and permission from the Russian State Archive, the original Prokofiev score was given its world premiere. Musicologist Simon Morrison, author of *The People's Artist: Prokofiev's Soviet Years* unearthed the original materials in the Moscow archives, obtained permissions, and reconstructed the entire score. Mark Morris created the choreography for the production. The Mark Morris Dance Group premiered the work at the Fisher Center for the Performing Arts at Bard College in New York state. The production subsequently began a year-long tour (in progress as this is written) to include Berkeley, Norfolk, London, New York, and Chicago.

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

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