

BRAHMS

PIANO CONCERTO No 2

IN B FLAT, OP. 83

VLADIMIR HOROWITZ, PIANO

NBC SYMPHONY ORCHESTRA

CONDUCTED BY ARTURO TOSCANINI

- 1 Ist mvt. - Allegro non troppo (15:32)
- 2 2nd mvt. - Allegro appassionato (7:58)
- 3 3rd mvt. - Andante (11:04)
- 4 4th mvt. - Allegretto grazioso (8:25)



Recorded live at Carnegie Hall, Monday 19th February 1945

Transfer from the only known acetate disc copy, from the private collection of Christophe Pizzutti

Transfer and XR remastering by Andrew Rose at Pristine Audio, June 2009

Cover artwork based on the photograph of Toscanini and Horowitz used for the concert flyer

Total duration: 42:59 ©2009 Pristine Audio.

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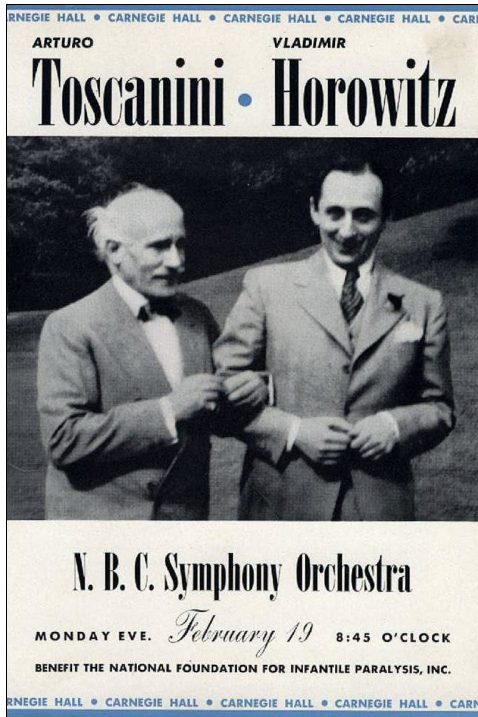
HOROWITZ, NBC SYMPHONY ORCHESTRA, TOSCANINI

CARNEGIE HALL, FEBRUARY 19TH, 1945



BRAHMS: PIANO CONCERTO No 2

HOROWITZ, NBC SO, TOSCANINI



Among the many concerts given by Toscanini that one might have wished to hear, the performance of Brahms' *Second Piano Concerto* given with Horowitz at New York's Carnegie Hall on the evening of Monday 19th February 1945 must rate highly on many people's most-wanted lists.

As with a number of the Maestro's unbroadcast concerts with the NBC Symphony Orchestra there have long been rumours of the existence of a recording of this performance, often coupled with speculation as to quite how good it might have been. Was it really even better than their 1948 NBC concert performance? Or the official 1940 Carnegie Hall 'studio' recording?

It seems the answer lay in the grooves of a single disc, acquired many years ago, with the help of family and friends, by Christophe Pizzutti. He managed to get a poor-quality transfer of the recording made, with the hope of finding an outlet for it, but to no avail.

Then, earlier this year, Mr. Pizzutti contacted Pristine Audio and let us know not only that he had this near-mythical disc, but that he would be delighted if we could carry out a new transfer and full XR restoration for issue through Pristine Classical.

And so, here it is. Unlike the poor copy which has had limited circulation in certain circles, there are no skips; the only things missing are the clicks from the delicate and slightly damaged (in places) acetate surfaces. It's a fine performance - though I'll leave those comparisons to the real experts - captured in an often excellent sound quality that's occasionally a little frayed around the edges. My great thanks goes to Christophe Pizzutti for allowing me the honour of helping preserve this unique document.

Andrew Rose

NOTES BY ANDREW ROSE - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM