



GUIDO CANTELLI

NBC CONCERT No.39



1 **ROSSINI** Overture from *La Cenerentola* (8:09)

TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36

2 1st mvt. - Andante sostenuto - Moderato con anima (17:12)

3 2nd mvt. - Andantino in modo di canzona (9:05)

4 3rd mvt. - Scherzo - Pizzicato ostinato (5:45)

5 4th mvt. - Finale - Allegro con fuoco (8:53)

NBC Symphony Orchestra
conductor **Guido Cantelli**

Live broadcast from Carnegie Hall, 14th February 1954

Transfer from later rebroadcast by BBC Radio

Transfer tape from the collection of Keith Bennett

Transfer and XR remastering by Andrew Rose at Pristine Audio, September 2010
Cover artwork based on a photograph of Guido Cantelli

Total duration: 49:04 ©2009 Pristine Audio.

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CANTELLI



THE COMPLETE CONCERT OF
CANTELLI'S 39TH APPEARANCE WITH THE
NBC SYMPHONY ORCHESTRA
ROSSINI Overture from *La Cenerentola*
TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36

CARNEGIE HALL, 14TH FEBRUARY, 1954



GUIDO CANTELLI

NBC CONCERT No. 39 - ROSSINI, TCHAIKOVSKY



PASC 245

Rossini: Overture La Cenerentola

This overture only came into Cantelli's repertoire in 1953 and received his last performance in 1954. During that time he gave eight performances with five orchestras but this, his only performance with the NBC Symphony Orchestra, is the only one that has been preserved.

Tchaikovsky: Symphony in F minor, No.4, Op.36

Cantelli had just four of Tchaikovsky's compositions in his repertoire, the *Fantasy Overture Romeo and Juliet* and – as was customary at the time of his concert-giving – the last three symphonies. At about the time that Cantelli appeared on the international stage Tchaikovsky was usually interpreted in an emotional manner typified by the likes of Koussevitsky, Mengelberg and Stokowski – all great conductors, but whose style would not find favour today. That manner of interpretation was anathema to Cantelli (as it is to many of today's record collectors) and he was generally more straightforward in his performances of the four of Tchaikovsky's works in his repertoire.

Cantelli's way was to purge them of any semblance of sentimentality by keeping a relatively firm grip on rhythm but this is not to say that rubato was banished entirely, merely that it was less in evidence than can be found in many of the more overt emotional performances. But what is accepted as the norm today, ie a closer approximation of the indications in the score, was like a breath of fresh air in the early 1950s. Cantelli's recordings as recordings are not, of course, the equal of the vastly improved sonics which are to be heard in the latest stereo spectacular but listen to the young conductor's musicianship and it is remarkable to hear how they equate with many of the superior sounding recordings currently to be found in the present catalogue and readers would do well to remember that probably around 100 recordings of Symphonies 4 and 5 have been available and even more (130?) of Symphony No.6, such is the popularity of these symphonies with the record-buying public.

It is difficult to appreciate after more than 50 years just how strong an impression Cantelli's way with this symphony – and in particular this performance – made on its listeners. This is what the very experienced American critic, Bernard Haggin, had to say in an article published in *The Nation* on 20 March 1954

I was especially grateful for the repetition of Tchaikovsky's No.4 – the first in my forty years experience that gave me an accurate realization in sound what Tchaikovsky set down in his score, and one that showed him to be a better composer of his music than Stokowski, Koussevitsky, Mengelberg and all the others who have insisted on recomposing it for him.

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