



Cantelli

in New York, Volume 1



Mozart (1756-1791): Piano Concerto in C major, K.467, No.21

When Walter Legge suggested to Walter Giesekeing that he might wish to record the Emperor with Cantelli in a forthcoming stereo version the pianist demurred on the grounds that when one had recorded a work with Karajan to work with anyone else was a retrograde step. One can only speculate that Giesekeing was so impressed by his collaboration with Cantelli in 1955 (which was the young conductor's first performances of this concerto) because he came back the next season. Which concerto did he play? No surprise really: it had to be the ...Emperor! As far as this Mozart concerto is concerned the critics commented that the veteran pianist and the young conductor were at one accord and certainly this is another highlight in Cantelli's discography.

Beethoven (1770-1827): Piano Concerto No.3 in C minor, Op.37

Cantelli conducted four of Beethoven's piano concertos and only the second was absent. He collaborated with four pianists for this concerto: the first was with Eduardo del Pueyo and the Orchestra del Maggio Musicale Fiorentino on 26 January 1947; the second was with Friedrich Gulda and the Orchestra del Theatre Comunale di Bologna on 20 February 1948; next was Rudolf Firkušný (playing on this CD) and finally Arthur Rubinstein given with the Orchestra della Scala on 25 and 26 October 1956 together with the Emperor! Firkušný may not be a name which resonates the same way as Arrau, Backhaus, Giesekeing, Gulda, Casadesus or Serkin (all of whom played Beethoven's concertos with Cantelli) but the fact is that he collaborated more often with Cantelli than any other pianist and these co-operations, in alphabetical order, involved the Beethoven 3rd (3); the Brahms 1st (3); the Dvorák (2); the Grieg (6) and the Menotti – the Grieg and the Menotti were Cantelli's only performances.

Cantelli's contribution is nigh on ideal as far as the tempi and balances are concerned and one should be aware that he had only performed the concerto twice before as mentioned above. What is particularly noticeable is the relish that Cantelli sets for the opening Allegro con brio. The soloist and conductor integrate their conception which was to be expected from their long association. Perhaps it would be fair to say that Firkušný's finger work is not as always as clear as one would expect in the 21st century (is it the recording?) but one would be picky to make too much of that. It is a case of excellent being an enemy of the good.

Keith Bennett, Full and extensive notes on these recordings are available online at pristineclassical.com

Producer's Note

These recordings were sourced from generally very high quality tape recordings. Despite some electrical hum and the occasional buzzing, both of which have largely been dealt with, only the very occasional incidence of mild, and short-lived dropout in any way troubled the reproduction. XR remastering has greatly improved the listening experience, with a fuller, clearer and cleaner sound. Whilst much of Jim Fasset's original CBS radio commentary has been retained, I have edited out sections irrelevant to the concerts. **Andrew Rose**

PASC 501

cantelli

new york philharmonic-symphony orchestra, vol .1

haydn
symphony no. 93

mozart
piano concerto no. 21

ravel
pavane pour une infante défunte

falla
el sombrero de tres picos, suite no. 2

vivaldi
l'estro armonico, op. 3, no. 11

beethoven
piano concerto no. 3

piston
toccata

copland
el salón méxico

walter giesekeing, piano
rudolf firkušný, piano
live concert recordings, 1955

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CANTELLI IN NEW YORK, Vol. I
CANTELLI, GIESEKING, FIRKUSNY, NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

1 Concert 1 - Introduction (1:07)

HAYDN Symphony No. 93 in D major, Hob. 1:93

2 1st mvt. - Adagio - Allegro assai (8:09)

3 2nd mvt. - Largo cantabile (5:37)

4 3rd mvt. - Menuetto (Allegretto) - Trio (4:19)

5 4th mvt. - Finale (Presto ma non troppo) (5:30)

6 Introduction to Mozart (1:28)

MOZART Piano Concerto No. 21 in C major, K.467

7 1st mvt. - Allegro maestoso (14:54)

8 Andante (7:39)

9 Allegro vivace assai (7:26)

Walter Gieseking *piano*

10 **RAVEL Pavane pour une infante défunte** (6:32)

FALLA El Sombrero des Tres Picos, Suite No. 2

11 1. Los vecinos (3:06)

12 2. Danza del molinero (Farruca) (2:52)

13 3. Danza final (6:54)

14 Concert 2 - Introduction (1:50)

VIVALDI L'Estro Armonico: Concerto Grosso in D minor, Op. 11, No. 3, RV565

15 1st mvt. - Allegro (1:11)

16 2nd mvt. - Adagio e spiccato (0:41)

17 3rd mvt. - Allegro (3:35)

18 4th mvt. - Largo e spiccato (3:45)

19 5th mvt. - Allegro (4:12)

20 Introduction to Beethoven (2:20)

BEETHOVEN Piano Concerto No. 3 in C minor, Op. 37

21 1st mvt. - Allegro con brio (15:15)

22 2nd mvt. - Largo (8:48)

23 3rd mvt. - Rondo. Allegro - Presto (9:02)

Rudolf Firkušný *piano*

24 **PISTON Toccata** (8:15)

25 Introduction to Copland (1:12)

26 **COPLAND El Salón México** (11:16)

New York Philharmonic-Symphony Orchestra *Guido Cantelli*

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XR remastering by Andrew Rose

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photograph of Guido Cantelli

Concert No. 1
CBS Radio Broadcast
Introduced by Jim Fasset
Carnegie Hall, 6 March, 1955

Concert No. 2
CBS Radio Broadcast
Introduced by Jim Fasset
Carnegie Hall, 13 March, 1955

Total duration: 2hr 26:56

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