



JULIUS KATCHEN

LP MILESTONES



BRAHMS Sonata for Piano No. 3 in F minor, Op. 5

- 1 1st mvt. - Allegro maestoso (7:17)
- 2 2nd mvt. - Andante espressivo (11:10)
- 3 3rd mvt. - Scherzo (Allegro energico) (4:20)
- 4 4th mvt. - Intermezzo (Andante molto) (3:06)
- 5 5th mvt. - Allegro moderato ma rubato (6:41)

Recorded 11 October 1949, West Hampstead Studios, London, produced by John Culshaw
Issued on LP in the USA Dec. 1949 as London LLP112 and in the UK in June 1950 as Decca LX4012
Also issued in the UK as Decca 78s AX423-27 in March 1951

RACHMANINOV Concerto for Piano and Orchestra No. 2 in C minor, Op. 18

- 1 1st mvt. - Moderato (9:41)
- 2 2nd mvt. - Adagio sostenuto (11:10)
- 3 3rd mvt. - Allegro scherzando (11:03)

Recorded 11-12 April, 1951, Kingsway Hall, London, produced by John Culshaw, engineered by Kenneth Wilkinson
Issued on LP in the UK in June 1951 as Decca LXT2595 and in the USA in July 1951 as London LLP384
Also issued in the UK as Decca 78s AX535-39 in July 1951

Julius Katchen, piano
The New Symphony Orchestra
conductor **Anatole Fistoulari**

Transfers and XR remastering by Andrew Rose at Pristine Audio, March 2010
Cover artwork based on a photograph of Julius Katchen

Total duration: 64:28 © 2010 Pristine Audio.

SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com



PRISTINE
AUDIOPRISTINE
AUDIO

JULIUS KATCHEN

LP MILESTONES

COMPACT
disc
DIGITAL AUDIO
PAKM 035JULIUS KATCHEN - LP MILESTONES
KATCHEN, NEW SYMPHONY ORCHESTRA, FISTOULARI

PAKM035

JULIUS KATCHEN - LP MILESTONES
KATCHEN, NEW SYMPHONY ORCHESTRA, FISTOULARI

PAKM035

PRISTINE
AUDIO

Julius Katchen (August 15, 1926 – April 29, 1969) was an American concert pianist, possibly best known for his recordings of Johannes Brahms's solo piano compositions.

Katchen was born in Long Branch, New Jersey, and debuted at age 10, playing Mozart's *D minor Concerto*. Eugene Ormandy heard of his debut, and invited him to perform with the Philadelphia Orchestra in New York. He studied music with his maternal grandparents, Mr. and Mrs. Svet, immigrants from Europe who had taught at the Moscow and Warsaw conservatories, until he was 14. He attended Haverford College, completing a four-year degree in philosophy in three years, graduating first in his class in 1946.

He went to Paris and was invited to represent the United States at the first International UNESCO Festival, where he played Beethoven's Emperor Concerto with the Orchestre National de la Radiodiffusion Française. He then toured Europe in the spring of 1947, playing recitals in Rome, Venice, Naples, Paris, London and Salzburg. After this, he decided to live in Paris permanently, saying "In France piano students come together constructively, and they can even become friends. They attend one another's concerts and applaud. In the US they go to hear a colleague play, but only in the hope of seeing him break his neck." In 1951, he became a founding member of the Suk Trio, with Josef Suk and János Starker.

In December 1968, Katchen played at a two-day show in London hosted by the Rolling Stones. Katchen played two works (one of them de Falla's *Ritual Fire Dance*) and the performance was exceptional. The DVD of the show is now available, called "The Rolling Stones Rock and Roll Circus." His last public appearance was with the London Symphony Orchestra on December 12, 1968, playing Ravel's *Concerto for the Left Hand*.

Julius Katchen's career ended prematurely when cancer claimed him at age 42. In the brief time that was available to him, he became known as a superior interpreter of Brahms' piano music. Interestingly, he was the first pianist to be heard on a solo LP (the Brahms *Sonata for Piano*), and also the first to be heard on a concerto LP (Rachmaninoff's *Second Concerto*). This is the first time these two milestones of the LP era have been brought together for a single release.

Technical Note

Both of these recordings, in their original transcriptions, demonstrated a curtailed upper treble response. In correcting this I became aware of a degree of peak distortion or shash at these higher frequencies, which further research suggests is a product of the original recordings rather than a shortcoming of the LP medium. Whilst I've worked hard to eliminate or minimise the audibility of this where it occurs, some sharp-eared listeners may still notice some residual presence.

Notes from Wikipedia - Technical notes by Andrew Rose - Further notes online at www.pristineclassical.com