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# Solomon

## Beethoven Piano Concertos 3 & 4

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This is an extraordinarily satisfying performance of the Concerto. Solomon chooses a fairly broad tempo for the first movement and one that seems to me to be precisely right, especially as, whatever his subtleties of mood and speed, he never lets it lose momentum. There is, indeed, an absolutely sure sense of direction in this masterly playing. Masterly playing it is, too, all through, with the shaping of every phrase the result of long experience, thought and depth of feeling. Other pianists might give more sheer glitter to the finale but Solomon's rhythmic and controlled playing is enough to make it fit into his conception of the work as a whole... I have no hesitation in recommending this very strongly as a thoroughly fine performance and, indeed, it has the extra virtue (over some others) of having none of those mannerisms that can become so tiresome on repeated playings of a gramophone record. But should you imagine that that comment suggests any dullness, you will be misunderstanding me. This is the playing of a Master...

Altogether, in fact, a deeply satisfying record—and I think there is no better one of the Concerto.

**T.H. The Gramophone**, July 1958 - *excerpt from review of Beethoven Piano Concerto No. 3*

Solomon and the Philharmonia Orchestra play exquisitely. That would be expected, and is in fact achieved. A beautifully clear, limpid style on the part of the soloist is matched by a perfect orchestral partnership, fundamental virtues that would make up for many other sins. In fact there is but one sin, venial and qualified at that, in the picture: a secure and clear recording expounds, presumably faithfully, a surprisingly tiny piano-tone—a point which is of some importance in a piano concerto.

**M.M. The Gramophone**, February 1954 - *excerpt from review of Beethoven Piano Concerto No. 4*

Perhaps influenced by The Record Guide's sour comments on Solomon's account of the Beethoven No. 4, I have never gone back to hear it again. This time, perhaps because I was not expecting perfection, I have been enchanted. Even the subdued opening which the authors of The Record Guide object to seems to me in character with the thoughtfulness of the rest. It is true that Cluytens could match his soloist better but there is never any doubt that this performance is far preferable to the kind of runthrough (however brilliant) that we had last month from Katchen. So many passages reveal the magical way Solomon had with phrasing...

**E.G. The Gramophone**, March 1964 - *excerpt from review of Beethoven Piano Concerto No. 4*

### Transfer notes

Both recordings sound considerably better following the application of XR remastering equalisation, with the greatest gains to be had in the older recording, the 1952 Concerto No. 4, which has revealed far more top end than was apparent on the original LP. Both were generally consistent in pitch, though I have had to smooth out some wow in each recording. Both have been pitched to A=440 as heard in the 4th, whereas the 3rd was sharp. **AR**

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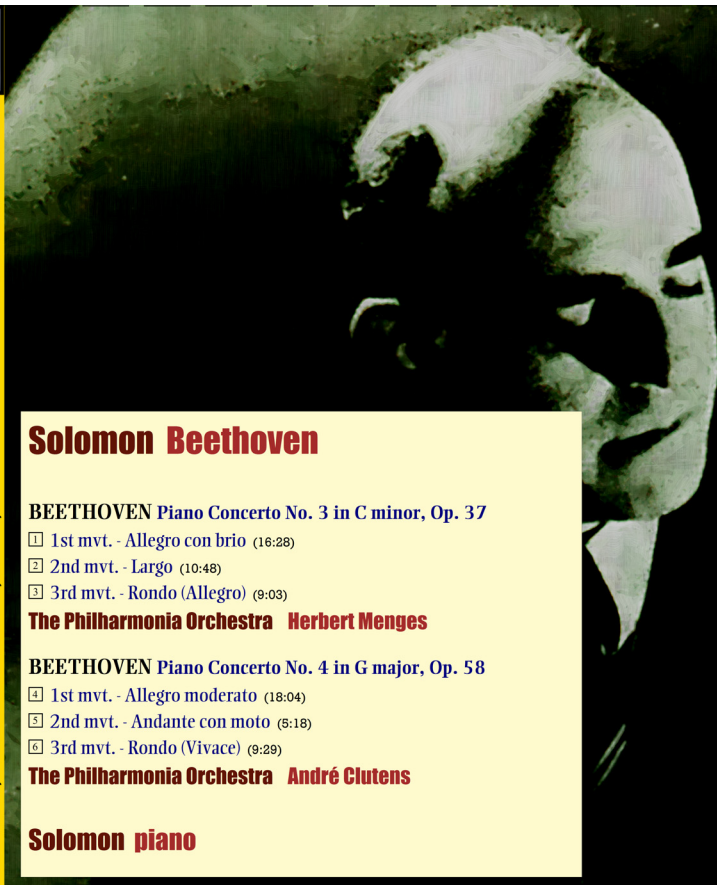
## Beethoven

Piano Concerto No. 3  
Piano Concerto No. 4

**Philharmonia Orchestra**  
Herbert Menges/André Cluytens

London studio recordings, 1953 and 1952

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## Solomon Beethoven

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

- 1 1st mvt. - Allegro con brio (16:28)
- 2 2nd mvt. - Largo (10:48)
- 3 3rd mvt. - Rondo (Allegro) (9:03)

**The Philharmonia Orchestra   Herbert Menges**

## BEETHOVEN Piano Concerto No. 4 in G major, Op. 58

- 4 1st mvt. - Allegro moderato (18:04)
- 5 2nd mvt. - Andante con moto (5:18)
- 6 3rd mvt. - Rondo (Vivace) (9:29)

**The Philharmonia Orchestra   André Clutens**

## Solomon piano

XR remastering by **Andrew Rose**

Cover artwork based on a photograph of **Solomon**

### Piano Concerto No. 3

Transfer from EMI HLS 7068/9  
Recorded 17 September 1956  
at Abbey Road Studio 1, London  
First issued as HMV BSD.751  
Stereo recording

### Piano Concerto No. 4

Transfer from EMI HLS 7068/9  
Recorded 3 November 1952  
at Kingsway Hall, London  
First issued as HMV BLP.1036  
Mono recording  
Presented in Ambient Stereo

**Total duration: 69:10**

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