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Toscanini

Brahms in London, Volume 1

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The First Symphony is a powerful performance, although as in all Toscanini's interpretations of this work he fails to conduct the opening bars of the work as they should be ... This aside, however, the movement develops inexorably, with the contrapuntalism of Brahms's construction not only implied, but grandly developed. Dynamics, whilst not as scrupulously observed as Celibidache (the most inspired interpreter of this symphony) are actually more clearly heard in this Philharmonia account than in his NBC recording of the work. The opening drum rolls, even if tempi are wayward, do clearly distinguish between the opening *f* and the concluding *ff*, and in the first movement's main theme cellos, woodwind and horns play perfectly before the appearance of the crescendo. In fact, the care given to the woodwind is an example of this performance's individualism, and this is no more evident than in the finale with its horn and flute melodies, here played gorgeously by Dennis Brain and Gareth Morris. The playing here is certainly more distinctive than on the NBC recording, and recalls another Philharmonia recording of the First Symphony with Guido Cantelli (a performance remarkably similar to this one). The trombone's missed entry in the finale (and then his fluffed notes) do not noticeably ruin what is one of the very best (and most exciting) recordings of the work available.

Mark Bridle, *MusicWeb International*, 2000 - *excerpt from review of previous issue*

Transfer notes

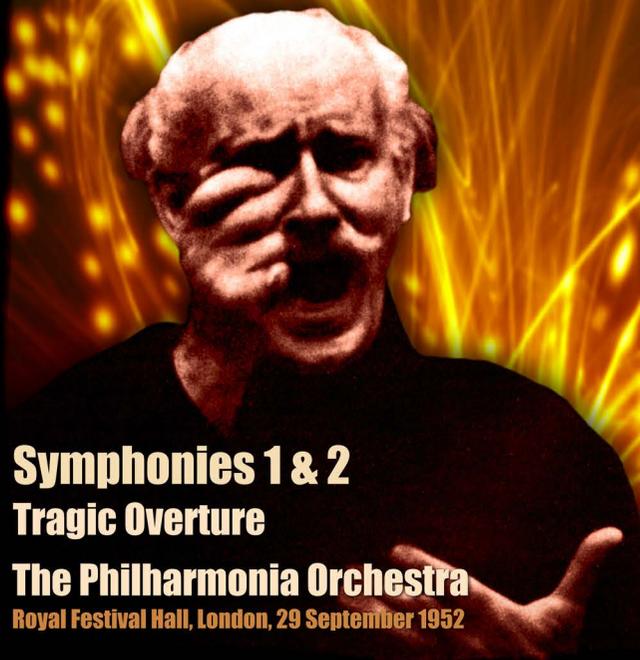
Following our release last year of an XR-remastered edition of Toscanini's 1951 Carnegie Hall Brahms symphonies with the NBC Symphony Orchestra, I was repeatedly urged to tackle the London series he conducted in the Autumn of the following year. This is the first of two volumes, each dedicated to one of those two memorable concerts. The effect of Toscanini's return to the British capital for the first time since before the Second World War and the enthusiasm of the response of the music-lovers of Britain has been well-documented, as has the brilliance both of the Philharmonia Orchestra at this time, and the superb performances Toscanini elicited from it over two nights of Brahms. These remasterings aim to bring the listener closer than ever to the magic of those nights, beginning and closing with excerpts of BBC radio commentary setting the stage, and the (edited!) rapturous applause reproduced. Much of this extra content was drawn from AM broadcast recordings which have taken some considerable effort to weave into the much high quality music recordings made by EMI. Happily the latter have responded brilliantly to Pristine's 32-bit XR remastering system, with a sound that's full, vibrant and very much alive - particularly do in our Ambient Stereo versions of this release. **A.R.**

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Toscanini

Brahms in London, Volume 1



Symphonies 1 & 2 Tragic Overture

The Philharmonia Orchestra

Royal Festival Hall, London, 29 September 1952

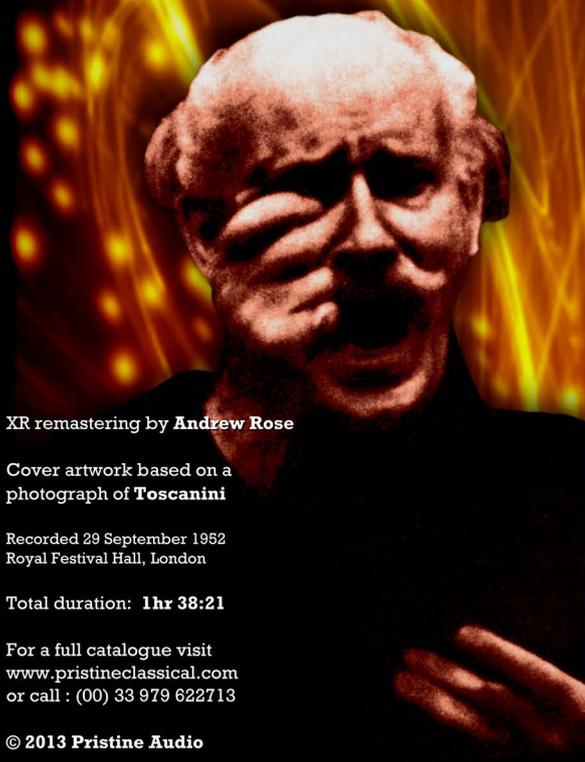
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BRAMHS SYMPHONIES 1 AND 2
TOSCANINI, PHILHARMONIA ORCHESTRA



XR remastering by **Andrew Rose**

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

Recorded 29 September 1952
Royal Festival Hall, London

Total duration: **1hr 38:21**

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Toscanini Brahms in London

1 Opening announcement and National Anthem (2:58)

2 **Tragic Overture, Op. 81** (12:45)

Symphony No. 1 in C minor, Op. 68

3 1st mvt. - *Un poco sostenuto - Allegro* (12:30)

4 2nd mvt. - *Andante sostenuto* (8:40)

5 3rd mvt. - *Un poco allegretto e grazioso* (4:15)

6 4th mvt. - *Adagio - Più andante - Allegro non troppo,
ma con brio* (16:21)

7 Applause and 1st half closing announcement (1:44)

Symphony No. 2 in D major, Op. 73

1 Opening announcement, 2nd half (1:18)

2 1st mvt. - *Allegro non troppo* (14:26)

3 2nd mvt. - *Adagio non troppo* (8:17)

4 3rd mvt. - *Allegretto grazioso (quasi andantino)* (6:14)

5 4th mvt. - *Allegro con spirito* (8:09)

6 Applause and closing announcement (1:54)

The Philharmonia Orchestra Arturo Toscanini

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