

steady bow arm, dark mahogany tone, sensuous phrasing—Mr. Rosen has all the attributes for attracting and holding a public.” On another occasion, the The New York Times called him “an instrumentalist of uncommon skill . . . musical perception and sophistication . . .exquisite examples of caressing, melting cello tone, dazzling displays of graduations in dynamics.”

Pianist Doris Stevenson has won lavish praise from critics and public alike in performances around the world. She has soloed with the Boston Pops and performed in such locations as Carnegie Hall and Alice Tully Hall in New York, the Kennedy Center in Washington D.C., Salle Pleyel in Paris and Suntory Hall in Tokyo. Her acute sensitivity and profound musicality have made her a sought-after partner with a long list of distinguished string players with whom she has performed and recorded. In addition to Nathaniel Rosen, that list includes cellists Gregor Piatigorsky, Paul Tortelier, Andre Navarra, Leslie Parnas, Gary Hoffman, Terry King, Jeffrey Solow, and Zuill Bailey; violinists Henri Temianka, Ruggiero Ricci, Elmar Oliveira, Charles Castleman, Andrés Cárdenes and Mark Peskanov, and violists Walter Trampler and Paul Neubauer. Early in her career, she was invited to play with Heifetz and Piatigorsky, and she was pianist for the cello master classes of Piatigorsky, who described her as “an artist of the highest order.” She is a founding member of the Sitka Summer Music Festival in Alaska and has participated in many other chamber music festivals across the U.S. Miss Stevenson taught for ten years at the University of Southern California and has been an Artist-in-Residence at Williams College since 1987.

Restoration and Notes by John H. Haley



## CHOPIN

### THE COMPLETE WORKS FOR CELLO & PIANO

Sonata in G Minor, Op. 65    Grand Duo Concertant    Polonaise Brillante, Op. 3

Nathaniel Rosen

cello

Doris Stevenson

piano



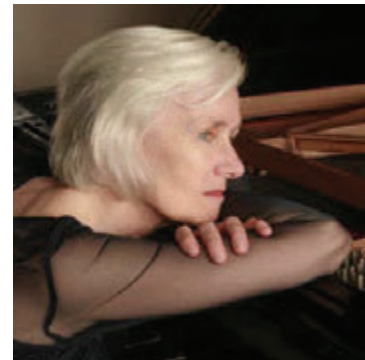
Chopin (1810–1849) wrote relatively little chamber music, all of it featuring the piano as an important element and all calling for a genuine virtuoso pianist. His three works for cello and piano, two of which were inspired by his close friendship with the French cellist Auguste-Joseph Francomme (1808–1884), consist of two early showpieces, (1) the Grand Duo concertant in E Major, B. 70 (on Themes from Meyerbeer's 'Robert le Diable') written jointly by Chopin and Francomme, and (2) the Introduction & Polonaise brillante in C Major, Op. 3, plus the mature masterpiece, the Sonata in G Minor, Op. 65, dedicated to Francomme. In the originals of the two earlier pieces, the cello part is occasionally overshadowed by the brilliance of the piano writing, and in these pieces Rosen plays arrangements by his illustrious teacher and mentor, Gregor Piatigorsky, who successfully reassigned some of the piano lines to the cello to more equitably balance the importance of the two instruments. Rosen's brilliant playing is perfectly paired with Stevenson's impressive pianism in all of these challenging pieces.



These recordings were made in 1976, before Rosen was awarded the Gold Metal in the prestigious Tchaikovsky Competition in Moscow in 1978. He is heard playing his magnificent 1738 Domenico Montagnana (ex-Servais) cello. Born in California in

1948, Rosen began study with legendary cellist Gregor Piatigorsky at University of Southern California at age 13. He also studied chamber music at USC with Jascha Heifetz and William Primrose, and while in college at USC, studying with Piatigorsky, he became a founding member of the Los Angeles Chamber Orchestra. After graduating from USC at age 22, he served as Piatigorsky's teaching assistant for five years until the latter's death in 1976. The following year he became principal cellist of the Pittsburgh Symphony Orchestra under André Previn, who after Rosen's win at the Tchaikovsky Competition told Time Magazine: "I kept telling him that he would win because he is the finest young cellist in the world."

Rosen's subsequent international solo career included appearances with, among others, the New York Philharmonic, Los Angeles Philharmonic, Czech Philharmonic, London Symphony, Philadelphia Orchestra, Dresden Philharmonic, and Leipzig Gewandhaus, as well as participation in major chamber music festivals. He has further held teaching posts at a number of major universities and conservatories. He presently lives with his wife and family in Japan.



Regarding Rosen's playing, The Strad reported: "Coupling a formidable technique with tremendous musical empathy . . . [Rosen] seems to have that elusive quality of communicating some inner soul." As pointed out by The New York Times: "Nathaniel Rosen is a virtuoso cellist of a sort audiences love to idolize and other cellists gather around to hear in mingled appreciation and envy. . . . Fast and accurate fingers,

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Sonata in G Minor, Op. 65    Grand Duo Concertant    Polonaise Brillante, Op. 3

**Nathaniel Rosen**

cello

**Doris Stevenson**

piano

**Sonata in G Minor for Cello and Piano, Op. 65**

**1 - Allegro moderato (10:44)**

**2 - Scherzo: Allegro con brio (4:59)**

**3 - Largo (3:57)**

**4 - Finale: Allegro (7:02)**

**5 - Grand Duo concertant in E Major, B. 70 (on Themes from Meyerbeer's Robert le Diable), written jointly by Chopin and Franchomme (arr. Piatigorsky) (13:07)**

**6 - Introduction & Polonaise brillante in C Major, Op. 3 (arr. Piatigorsky) (10:02)**

Recorded in 1976, location(s) unknown. Tracks 1-4 produced and engineered by David B. Hancock.

Tracks 5-6 produced by Max Wilcox and engineered by Richard Gardiner.

Thanks to Terry King for his valuable assistance.



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