

Leonard Bernstein (August 25, 1918– October 14, 1990) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras recording hundreds of these performances. His books and the televised Young People's Concerts with the New York Philharmonic established him as a leading educator. His compositions include Jeremiah, The Age of Anxiety, Kaddish, Serenade, Five Anniversaries, Mass, Chichester Psalms, Slava!, Songfest, Divertimento for Orchestra, Missa Brevis, Arias and Barcarolles, Concerto for Orchestra and A Quiet Place. Bernstein composed for the Broadway musical stage, including On the Town, Wonderful Town, Candide and the immensely popular West Side Story. In addition to the West Side Story collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, Fancy Free, Facsimile and Dybbuk. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Award, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

Sir André Previn, in full Sir André George Previn, original name Andreas Ludwig Priwin, (born April 6, 1929, Berlin, Ger.), German-born American pianist, composer, arranger, and conductor, especially sympathetic to French, Russian, and English music of the 19th and 20th centuries.

Previn's family fled Nazi persecution and moved to Los Angeles in 1939. While still a teenager he was recognized as a gifted jazz pianist, and he performed various orchestrating and arranging tasks for Metro-Goldwyn-Mayer in the 1940s and then worked under contract with MGM from 1952 to 1960. Working for various studios, he won Academy Awards for his music scores for *Gigi* (1958), *Porgy and Bess* (1959), *Irma la Douce* (1963), and *My Fair Lady* (1964).

In 1951, while stationed in San Francisco with the U.S. Army, he began studies in conducting with Pierre Monteux. He made his conducting debut with the St. Louis (Mo.) Symphony in 1963. After serving in turn as principal conductor of the Houston, London, and Pittsburgh symphony orchestras, he worked as musical director of the Los Angeles Philharmonic from 1985 to 1989. He was associated with the Royal Philharmonic (as musical director, 1985–88, and principal conductor, 1988–91) and in 1993 was named conductor laureate of the London Symphony. He appeared in a guest conductor role with major orchestras in Europe and the United States.

He composed in varied genres throughout his career. His works include *Symphony for Strings* (1962); concerti for cello (1968), guitar (1971), piano (1985), and violin (2001); orchestral works such as *Principals* (1980) and *Honey and Rue* (1992); chamber music, including *String Quartet with Soprano* (2003); the opera *A Streetcar Named Desire* (1998; based on the play by Tennessee Williams); other theatrical music; and songs. His many Grammy Awards were in multiple categories: musical shows (1958 and 1959), pop (1959), jazz (1960 and 1961), and classical (several awards from 1973).

Previn has written extensively about music. His books include *Music Face to Face* (1971), *Orchestra* (1979), *André Previn's Guide to Music* (1983; editor), *André Previn's Guide to the Orchestra* (1986), and *No Minor Chords: My Early Days in Hollywood* (1991).

In 1996 he was created a Knight of the British Empire, and in 1998 he received a Kennedy Center Honor for lifetime achievement in music.

Previn readily admits that he is not driven to compose, but only does so on occasion, and then only on specific request. Nevertheless he has composed a generous quantity of concert music, including a piano concerto for Vladimir Ashkenazy and cello sonata at the request of Yo-Yo Ma. His musical play, *Every Good Boy Deserves Favour*, was produced in Houston in 1978. The year 1998 saw the release of his full-length opera, *A Streetcar Named Desire* at the San Francisco Opera. In 2009, Houston Grand Opera presented his *Brief Encounter*, based on the film of the same name and the Noël Coward play, *Still Life*.

Shostakovich

Piano Concerto No. 1 With Trumpet Op. 35 • Piano Concerto No. 2 Op. 101

André Previn & Leonard Bernstein, piano William Vacchiano, trumpet

Poulenc

Arthur Gold & Robert Fizdale, piano

Concerto For 2 Pianos And Orchestra In D-Minor



LEONARD
New York Philharmonic
BERNSTEIN

The Concerto in C minor for Piano, Trumpet, and String Orchestra, Op. 35, was completed by Dmitri Shostakovich in 1933. The concerto was an experimentation with a neo-baroque combination of instruments.

The concerto was premiered on 15 October 1933 in the season opening concerts of the Leningrad Philharmonic Orchestra with Shostakovich at the piano, Fritz Stiedry conducting, and Alexander Schmidt playing the trumpet solos. "By all accounts, Shostakovich played brilliantly" and the concerto was well received. The performance was repeated on 17 October.

Despite the title, the work might more accurately be classified as a piano concerto rather than a double concerto in which the trumpet and piano command equal prominence. The trumpet parts frequently take the form of sardonic interjections, leavening the humor and wit of the piano passage work. The trumpet does assume relatively equal importance during the conclusion of the last movement, immediately after the cadenza for piano solo. Years after he wrote the work, Shostakovich recalled that he had initially planned to write a concerto for trumpet and orchestra and then added the piano to make it a double concerto. As he continued writing, it became a piano concerto with a solo trumpet.

After writing the orchestral version, Shostakovich wrote an arrangement for two pianos (without orchestra or trumpet). In the two-piano version, the solo piano part is more elaborate. The metronome indications and tempo markings of the two-piano arrangement differ from those of the orchestral version.

The concerto comprises either three or four movements, depending on the interpretation:

Allegretto

Lento

Moderato

Allegro con brio

The Moderato is sometimes seen as an introductory passage to the Allegro con brio rather than as a separate movement. However, it is usually considered to be the third of four movements, as the moods of the two are very different. While the "Moderato" is of a serious nature, the "Allegro con brio" is in a somewhat lighter tone. Some recordings feature only three movements, with the last marked as Moderato – Allegro con brio. The concerto is concluded by a brief but intense cadenza, with the strings reentering to build tension near the finish. The movement comes to a close with short C Major bursts of the strings and piano, accompanied by the humorous trumpet.

Following the death of Stalin in 1953, the Soviet Union enjoyed a period of relative liberalization, particularly in the field of culture, which allowed many artists to express themselves more freely without fear of government rebuke. During this period, Shostakovich composed some of his most passionate, emotional works, including the Tenth Symphony, Sixth String Quartet, and Second Piano Concerto. The piece was composed in 1956 and 1957 for his son, Maxim Shostakovich, who gave the first performance on May 10, 1957, his 19th birthday. The work retains the light-hearted, almost flippant character of the First Concerto, but eschews its dark cynicism, overflowing with rich, firmly drawn thematic ideas. The first movement opens with a light, lively bassoon introduction before the piano solo enters with the cleverly joking main theme, giving the movement its natural sense of momentum and flow from the outset. As in many of his other piano works, Shostakovich exhibits his love for the instrument's extremes, casting the melody several times in three-octave unison while the brilliant wind orchestrations provide a contrapuntal background. The dreamy slow movement, like the rest of the concerto, is straightforward in its structure and simple in its language. The finale, more than any other movement, showcases the youthful character Shostakovich intended for his son's performance, although at no point does the work sound condescending or patronizing. As a gentle family dig, Shostakovich includes passages in the final movement quoting the well known finger-facility exercises of Hanon, saying it was the only way he could get his son to practice them. The work is enjoyable for young and old, for performer and listener, alike.

Francis Poulenc's Concerto pour deux pianos (Concerto for Two Pianos and Orchestra) in D minor, FP 61, was commissioned by and dedicated to the Princess Edmond de Polignac and composed over the period of three months in the summer of 1932. It is often described as the climax of Poulenc's early period. The composer wrote to the Belgian musicologist Paul Collaer: "You will see for yourself what an enormous step forward it is from my previous work and that I am really entering my great period."^[1] Poulenc composed the concerto for the Princess Edmond de Polignac, an American-born arts patron to whom many early 20th-century masterpieces are dedicated, including Stravinsky's Renard, Ravel's Pavane pour une infante défunte, Kurt Weill's Second Symphony, and Satie's Socrates. Her Paris salon was a gathering place for the musical avant-garde.

Shostakovich

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Concerto For 2 Pianos And Orchestra In D-Minor

Arthur Gold & Robert Fizdale, piano

Leonard Bernstein conducts the New York Philharmonic

Shostakovich Piano Concerto No. 1 With Trumpet Op. 35

1. I. Allegro Moderato 5:57

2. II. Lento 7:44

3. III. Moderato 1:56

4. IV. Allegro Con Brio 6:35

Total Time 22:12

Shostakovich Piano Concerto No. 2, Op. 102

5. I- Allegro 7:09

6. II- Andante 6:35

7. III- Allegro 5:24

Total Time 19:08

Poulenc Concerto For 2 Pianos And Orchestra In D-Minor

8. I. Allegro Ma Non Troppo 8:06

9. II. Larghetto 5:14

10. III. Finale. Allegro Molto 5:34

Total Time: 18:54

Transferred from a 15ips 2-track tape

Shostakovich PC 1 & Poulenc PC released in 1962 recorded by CBS Records

Shostakovich PC 2 released in 1959 recorded by CBS Records



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