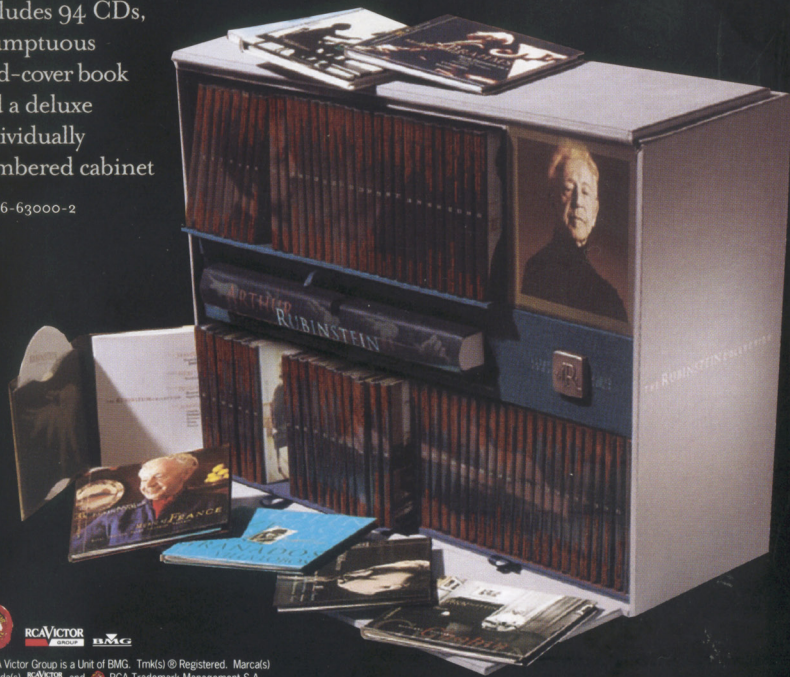




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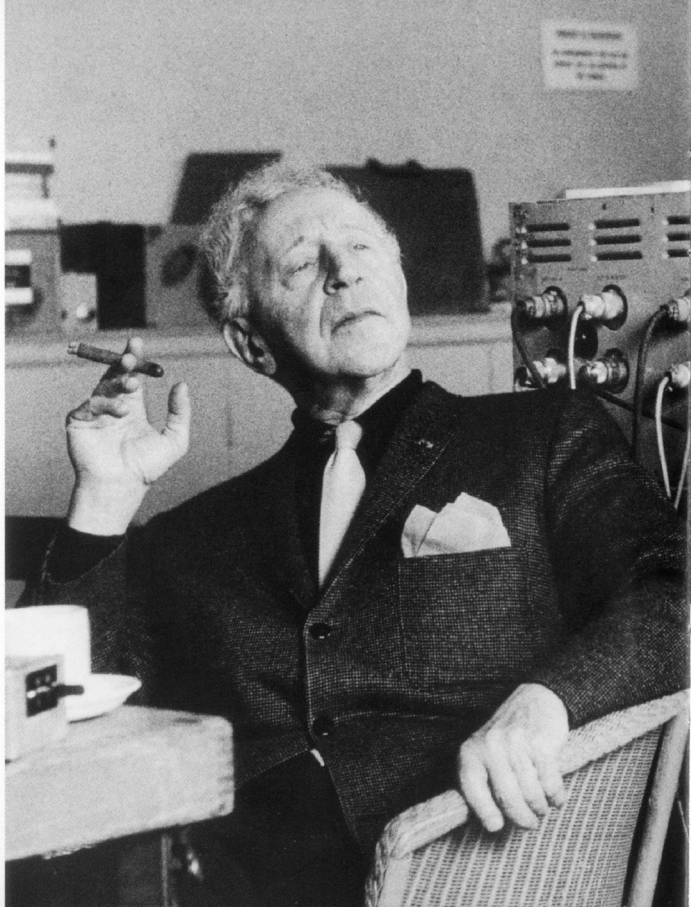


Piano Concertos nos. 1 & 2  
**CHOPIN**  
*Trois nouvelles études*

STANISLAW SKROWACZEWSKI ALFRED WALLENSTEIN

ARTHUR  
RUBINSTEIN

Arthur Rubinstein  
London, 1961  
John Bulmer



Frédéric  
**CHOPIN**  
THE RUBINSTEIN COLLECTION (1810-1849)

*Piano Concertos*

*No. 1, Op. 11*  
New Symphony Orchestra of London  
Stanislaw Skrowaczewski, *conductor*

*No. 2, Op. 21*  
Symphony of the Air  
Alfred Wallenstein, *conductor*

*Trois nouvelles études, Op. posth.*

PIANO CONCERTO NO. 1,  
OP. 11  
in E minor / e-moll /  
mi mineur (40:25)

- 1 Allegro maestoso (19:36)
- 2 Romance: Larghetto (10:41)
- 3 Rondo: Vivace (10:01)  
Recorded June 8, 9, 1961

PIANO CONCERTO NO. 2,  
OP. 21  
in F minor / f-moll /  
fa mineur (29:57)

- 4 Maestoso (13:14)
- 5 Larghetto (8:33)
- 6 Allegro vivace (8:02)  
Recorded January 20, 1958

TROIS NOUVELLES ÉTUDES,  
OP. POSTH. (5:48)

- 7 No. 1 in F minor / f-moll /  
fa mineur (2:08)
- 8 No. 2 in A-flat / As-dur /  
la bémol majeur (1:48)
- 9 No. 3 in D-flat / Des-dur /  
ré bémol majeur (1:44)  
Recorded November 26, 28, 1962

DISC TIME: 76:30

Concerto, Op. 11

Produced by Max Wilcox  
Recording Engineer: K. E. Wilkinson  
Recorded at Walthamstow Assembly Hall, London

Concerto, Op. 21

Produced by John Pfeiffer  
Recording Engineer: Lewis Layton  
Recorded at Carnegie Hall, New York City

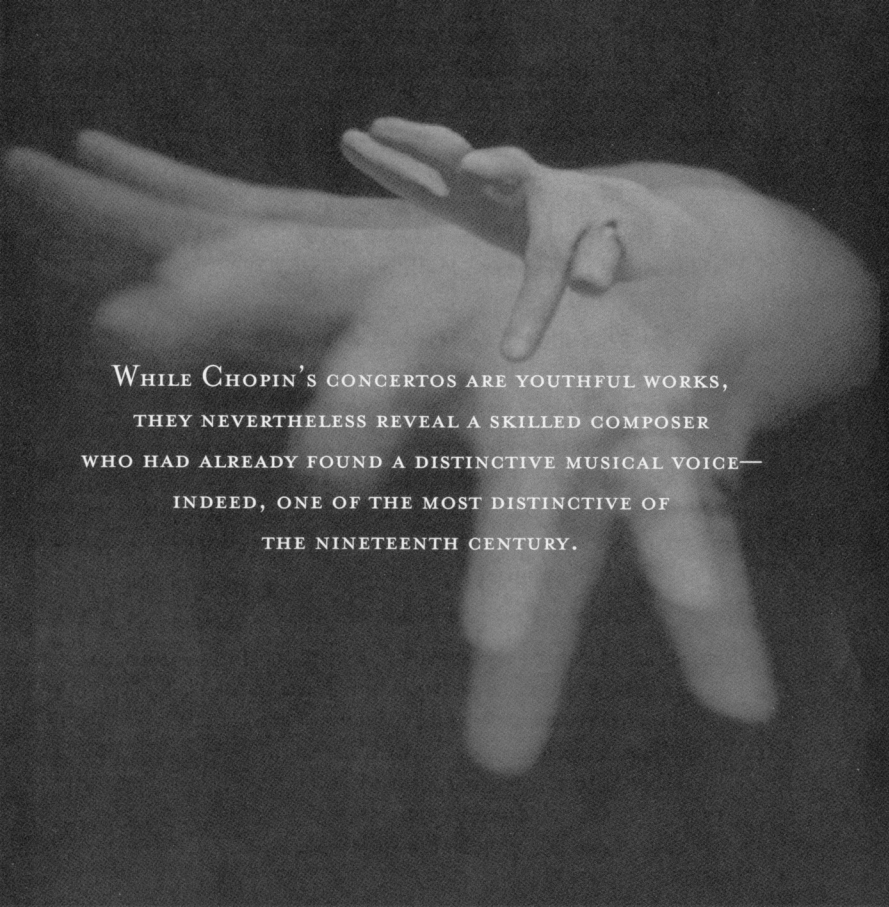
Trois nouvelles études

Produced by Max Wilcox  
Recording Engineer: Anthony Salvatore  
Recorded at Manhattan Center, New York City  
Reissue produced by Nathaniel S. Johnson  
Engineer: Thomas MacCluskey  
Digitally remastered in BMG / RCA Studios, New York City  
Compilation Producer and Production Supervisor:  
Nathaniel S. Johnson

Executive Producer: Daniel Guss

Project and Editorial Supervisor: Lynne S. Mazza  
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Documentation Research: Nancy Swift  
Übersetzung/Traduction: Byword, London  
Art Direction: Albert Lee  
Design: I:I  
Cover photograph by Eva Rubinstein





WHILE CHOPIN'S CONCERTOS ARE YOUTHFUL WORKS,  
THEY NEVERTHELESS REVEAL A SKILLED COMPOSER  
WHO HAD ALREADY FOUND A DISTINCTIVE MUSICAL VOICE—  
INDEED, ONE OF THE MOST DISTINCTIVE OF  
THE NINETEENTH CENTURY.

THE MUSIC RECORDED ON THIS ALBUM PRESENTS  
CHOPIN IN YOUTH AND MATURITY. The composer's two piano  
concertos date from the end of his adolescence. They were not only his  
first but his only major compositions using orchestra. The *Nouvelles  
Études*, by contrast, were written a decade later and typify the kind of  
intimate piano solo Chopin had by this time made his most characteristic  
form of expression.

Chopin composed his Piano Concerto in F Minor during the  
autumn and winter of 1829, and he played it with a small orchestra at his  
family's home on March 30 of the following year. Though ostensibly a  
private soirée, this event attracted considerable attention in the Polish  
capital—there were even reviews in the local newspapers—and Chopin  
yielded to entreaties that he perform the work at the National Theater  
just over a week later. Some 800 persons attended this concert, and  
Chopin scored his first public triumph with his concerto. The Concerto  
in E Minor followed quickly and had its premiere in October of 1830.  
It, too, elicited enthusiastic applause at its Warsaw premiere.

Despite the warm reception accorded these concertos in both the Polish capital and subsequently in Vienna and Paris, the music did not quickly find a publisher. The Concerto in E Minor was printed in 1833 as the composer's Opus 11, while its predecessor was brought out three years later as the Piano Concerto No. 2, Opus 21. That the compositions were published and numbered in a way that seems to reverse the chronology of their composition creates the same point of confusion that attends Beethoven's first two Piano Concertos: the "First" Piano Concerto is actually the second that Chopin wrote. While Chopin's concertos are youthful works, they nevertheless reveal a skilled composer who had already found a distinctive musical voice—indeed, one of the most distinctive of the nineteenth century. The formal outlines of the concertos are similar: an opening allegro of somewhat dramatic character that bespeaks the composer's Polish nationality; a slow movement cast as a romantic reverie; and a rondo-form finale marked by Polish dance rhythms.

Chopin takes as his point of departure the Romantic concerto brillante, in which song-like melody and florid keyboard figuration tend to replace the kind of determined thematic development exemplified in

Beethoven's concertos. Yet these are not the type of shallow display concertos turned out by so many of Chopin's forgotten contemporaries. Instead, each work takes the accepted concerto format of the early nineteenth century and fills it with a new type of music. The elegant keyboard figuration, the alternately passionate and dreamy melodies, and the expressive harmonies of these pieces all are distinctly part of Chopin's style, a style that is quite fully formed in these early compositions.

Chopin's two sets of etudes—each comprised of a dozen pieces—were published in 1833 and 1837 as his Opp. 10 and 25 respectively. The composer had, by this time, established himself in Paris as a teacher to that city's most fashionable ladies (and a few gentlemen), whose ranks included some quite talented and accomplished pianists. Chopin's primary aim in writing these etudes certainly was to provide a vehicle to greater mastery of the keyboard, and his studies fulfill that purpose admirably. Each piece addresses a particular pianistic challenge and solves it in an elegant manner. But these are hardly just technical drills of the kind Czerny and other pianist-composers wrote. In addition to promoting dexterity of the hand and fingers, Chopin's etudes embody a high



10 Stanislaw Skrowaczewski  
John Bulmer / BMG Classics

degree of musical poetry. More than mere exercises, they are character pieces of the best Romantic sort.

In 1840 Chopin contributed three additional etudes to the *Méthode des méthodes*, a collection of keyboard studies assembled by the pianist and composer Ignaz Moscheles. These *Trois nouvelles études*, to use the title they acquired when they were published independently after Chopin's death, form an engaging set, the somber chromatic circling of the first study giving way to waltz-like gaiety in the second and third. Even more than for these qualities, the three "new etudes" command our attention through unexpected turns of harmony, fluid rhythms, and subtle command of sonority.

Arthur Rubinstein's stature as an interpreter of Chopin's music is without equal in this century. He played the composer's works from an early age—he performed the F Minor Concerto with the Warsaw Philharmonic at age seventeen, for example—and continued to do so throughout his long career. Like Chopin, Rubinstein left his native Poland as a young man and lived abroad. (The pianist followed Chopin's example in spending much of his adult life in Paris.) But again like

Chopin, he retained a deep love of Polish culture and character, a quality that infused his performances of his compatriot's works with a rare sympathy and understanding. Even if one does not accept Rubinstein's pronouncement that only a Pole can properly render Chopin's rhythms and implied rubato, there is no denying the effectiveness and authenticity of his interpretations.

Surveying the various traditions of Chopin performance, the Chopin scholar James Methuen-Campbell observed that Rubinstein inherited from another Polish pianist, Ignace Jan Paderewski, the mantle of "conveying Chopin as 'a noble son of Poland.'" He goes on to note that Rubinstein "produced a great number of Chopin discs that display both an adherence to textual accuracy unusual in a pianist of his generation and an overall discipline in seeking out the thought behind the notes ...." The recordings presented on this disc all date from the years around 1960, a period that saw Rubinstein at the height of his interpretive power.

—Paul Schiavo

*Paul Schiavo writes about music for a variety of publications throughout the United States. His articles appear regularly in the program books of Lincoln Center, the Saint Louis Symphony, the Saint Paul Chamber Orchestra, Seattle Opera and other major musical organizations.*





#### THE ARTHUR RUBINSTEIN COLLECTION

brings together all of his approved, commercially released recordings made between 1928 and 1976. They progress in approximate chronological order. All of the albums in The Arthur Rubinstein Collection were compiled from original sources. Disc-to-digital transfers were made, whenever possible, directly from metal stampers. Tape sources were transferred through CELLO playback electronics and remastered in 20-bit technology using universally compatible UV22™ Super CD Encoding.

The recordings presented on this disc all date from the years around

1960, a period in which the heights of his interpretations were

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Rubinstein, Alfred Wallenstein  
John G. Ross / BMG Classics

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