

## *Of related interest on Music and Arts*

**CD-1254(1) PAUL BADURA-SKODA PLAYS MOZART: PIANO CONCERTOS:** No. 25 in C, K503, with Horst Stein conducting the Vienna Philharmonic Orchestra (perf. live 15 June 1978) and No. 22 in Eb, K482, with George Szell conducting the Amsterdam Concertgebouw Orchestra (perf. live 19 & 20 Dec. 1959). K503: first release; K482: first time on CD. Extensive notes on the music and on these performances by Badura-Skoda. Booklet includes his CD discography. A co-production with the VPO and ORF1 [Austrian Radio]. ADD, 65:59 UPC # 0-17685-12542-3.

**CD-1239(1) FRIEDRICH GULDA PLAYS BEETHOVEN:** Piano Concerto No. 1 in C major, Op. 15; Piano Concerto No.4 in G major, Op. 58 (recorded with the Wiener Symphoniker, Gulda conducting, 22 Jan. 1953); 4 Bagatelles, Op. 126(Op. 126, No. 1 (recorded in Sao Paulo, 19 April 1956) Op. 126, No. 2 (recorded in Sao Paulo, 19 April 1956); Op. 126, No. 3 (recorded in Bergamo, 9 Feb. 1959) Op. 126, No. 5 (recorded in Quito, 10 April 1956). A co-production with the Vienna Symphony Orchestra and Paul Gulda. Total time: 78:40. UPC # 0-17685-12392-4.

**CD-1229(2) JUANA ZAYAS PLAYS CHOPIN. FREDERIC CHOPIN:** 12 Etudes, Op. 10; 12 Etudes, Op. 25; Trois Nouvelles Etudes. Juana Zayas, pianist. Two recordings; the first (1983 & 1999) acclaimed as the best *Études* ever recorded by two leading reviewers; the second is a new digital recording issued for the first time. Total time per CD: 63:51 + 69:03. UPC# 0-17685-12292 7. **Special price: 2 CDs for the price of 1!**

**CD-1200(1) RUDOLF SERKIN PLAYS BEETHOVEN: LIVE PERFORMANCES FROM THE 1954 PRADES FESTIVAL.** *Sonata No. 30 in E* Op. 109 [20 June 1954]. 33 *Variations On a Waltz* by Anton Diabelli Op. 120 [18 June 1954]. Restoration Engineer: Kit Higginson (2007). Notes: Harris Goldsmith. Total time: 76:22 UPC# 017685-12002-2

**CD-1145(1) WALTER GIESEKING PLAYS BEETHOVEN CONCERTOS.** Piano Concerto No. 1 in C, Op. 15, Philharmonia Orchestra; Rafael Kubelik from Columbia (UK) 78s LX 1230/2, CAX 10333/40 Rec. EMI Studio No. 1, Abbey Rd., London, 13 Oct. 1948. Piano Concerto No. 5 in E-flat, Op. 73, "Emperor" Grosses Funkorchester, Artur Rother Rec. Saal No. 1, Haus des Rundfunks (Reichsender Berlin), 23 Jan. 1945. *The only complete recording of a classical work in stereo surviving from WWII!* Total time: 67:40. Restoration (2004): Aaron Z. Snyder "Emperor" previously released by Music & Arts on CD Nos. 637 (1990) & 815 (1994). This edition originally released in 2004. [AAD] UPC# 017685-11452-6.

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# CLAUDIO ARRAU

## BEETHOVEN SCHUMANN & BRAHMS SONATAS



# IN RECITAL • 1969-1977



1971

**Claudio Arrau** (1903-1991) was one of the greatest, most powerfully eloquent of all great pianists. For him, as all these performances reveal, music was never a career but rather a visionary, spiritual, all-encompassing way of life, an exhausting but elating way of putting him in touch with an ultimate reality. As he himself declared, ‘when I play I am in ecstasy, a creative ecstasy which I wouldn’t miss for anything in the world.’ Again, if pianists divide into the serious and non-serious then Arrau was surely the most serious of all, constantly honing and elevating his craft and sense of musical glory to ever new heights.

And on a personal note I am grateful to a long-standing friend of Arrau’s who told me of a meeting in London. Arrau arrived late and apologetic explaining that he had been practising Beethoven’s Fourth Concerto — a work he had played innumerable times — in preparation for his forth-

coming Royal Festival Hall performance, and had sensed once more the immense difficulty of penetrating to the heart of such an elusive and lyrical masterpiece. Such an attitude is revealing, and today Arrau would surely have been aghast at young pianists propelled into premature prominence by commercial considerations inseparable from the competition circuit. He would have sensed a desecration of musical standards, of the integrity needed to maintain successfully a life-long commitment. For him the succession of pianists brilliantly gifted at 18 but sounding tired and mediocre at 30 would have been sadly perplexing.

Renato knew practically everybody on the Italian musical scene and he introduced many young artists to important musical contacts, greatly facilitating their careers. Among those he helped in this way were the pianists Maurizio Pollini, Dino Ciani, Lazar Berman, Nikita Magaloff, Youri Egorov, David Lively, and Jeffrey Swann; the soprano Leyla Gencer, and the conductors Claudio Abbado and Riccardo Muti (and the latter was reputedly forced out of La Scala partly because Caccamo had turned against him). Renato was also a compulsive collector of live recordings of such artists as Furtwängler and Callas and the source of many live recordings of these artists for the record companies. For example, DGG gave him copies of their entire repertoire in return for his help in obtaining numerous live recordings. Many musicians would call upon him to listen to live performances of themselves or other artists from his unique collection, and Renato would assist them in establishing their careers by helping them obtain performance dates. They could call upon him for lodging and practice facilities in his beautiful modern apartment in a centuries-old building in Milan’s Piazza Borromeo, just a few blocks from La Scala. Renato’s parties after concerts were famous and everyone of musical note came.

Renato was also a passionate admirer of art and a collector of books on art, buying art books at every opportunity. He traveled widely and returning from a visit to New York City, he once brought back seven suitcases full of art books.

*Peter Warwick with Jeffrey Swann*



*Caccamo (filming) with Riccardo Chailly during the La Scala Orchestra’s 2007 tour of the U.S.*

the massive octave outburst at the start of the first movement development, or in the second movement Andante prefaced by lines from Sternau, 'So gleams in the gloaming the pale moonlight/ And there two loving hearts unite, /In ecstasy bound together,' Arrau gives his all.

There have been few pianists of Arrau's range and stature, and these invaluable live recordings can only reaffirm memories of another time, another place, where sheer musical calibre and quality counted above all.

© 2012 Bryce Morrison



23 November 1977

### A word about the man who recorded and preserved these performances

Renato Caccamo (1933-2011) was a major influence on and a cultural witness to a recent era in Italian musical life for nearly sixty years. A distinguished jurist, he was President of the Fourth Circuit Court of Appeals in Milan, with a reputation for incorruptibility. A committed Socialist, he nonetheless sentenced Socialist Prime Minister, Bettino Craxi, to ten years in prison for corruption.

Caccamo was a passionate lover of music, widely known for his immense collection of live concerts and operas in Italy and throughout Europe. When he was still quite young, he received permission from Paolo Grassi, the head of La Scala, to record operas in the hall, and he also was allowed to record live performances throughout the Italian concert world.

Truly great artists such as Arrau are unique, and possess, so to speak, a unique voice. Arrau's stature, as he moved from a fleet-fingered pianist specialising in works such as Balakirev's *Islamey* and Albeniz's *Iberia* to the greatest musical masterpieces, derived from something radically different from, say, Horowitz's aplomb. Great pianist as Horowitz undoubtedly was, you were perhaps too frequently made aware of a performer anxious to stupify his audience with a virtuoso prowess, a phenomenal if sometimes lurid colouration and a vividness and propulsion unknown to others., A shrewd and courtly comment by Dinu Lipatti (who remarkably worked for some years as a music critic) warned of a circus element, a vainglorious touch the reverse of the speculative or profound. Again, you do not expect Solomon's ultimate love of lucidity from Arrau; his aim was altogether less transparent and, arguably, more complex.

At the same time there was a regality and grandeur about Arrau. Not for nothing was he described at various times as 'Prince,' 'Emperor,' and 'King,' of the keyboard. Equally his recitals, often daunting in their length and demands (works such as Beethoven's opus 111, the Liszt and Brahms F minor Sonatas appeared on a single programme) may have left his audience limp leading to yet another apt description of him as like 'Atlas holding aloft the universe'. And yet in the final resort it was the sheer richness that maintained its mark. Those of us lucky enough to have attended his many London recitals given during the fifties and sixties were left with a magisterial and indelible impression.

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**But now to previously unissued live performances** dating from 1969-1977, all of them imbued with that humanity, that fullness that makes Shakespeare's line 'ripeness is all' seem so appropriate. Arrau was fond of giving marathon cycles of all the great composers, most notably of Bach, Mozart, Beethoven, Chopin, Schumann, Liszt and Brahms. For him, as for Liszt, Beethoven was a supreme master and hearing his classical bravura at the heart of the *Eroica Variations* makes you note once more a strength that never degenerates into stridency or brutality. Sound may not be everything, as Maria Callas acidly remarked after listening to her supposed rival Renata Tebaldi. For her, beauty of sound when not allied to character and drama, was a meaningless attribute. But it also counts for a great deal. Hear Arrau in his beloved mezzo sonority at the start and close of opus 109 and it becomes an integral part of playing that is the fruit of years of experience. In opus

111 the first movement's elemental violence is tempered with dignity and restraint and in the second movement variations (once described as like 'a slow drift towards the shores of Paradise') every note is made worth its weight in gold, the gradual unfolding achieved without idiosyncrasy or a determination to be 'different' at too great a cost. Such playing left me wondering what Arrau would have made, for example, of a young genius such as Ivo Pogorelich who quickly succumbed to a desperate need to impress (his tempo for the second movement of opus 111 is sufficiently slow—pseudo-profound if you like—to destroy all sense of line and impetus, to come close to breaking point.) For Arrau such a reading would surely strike an alien note that puts the pianist before the composer, where a composer becomes little more than a spring-board for personal excess. You may wonder at Arrau's relatively heavy tread in the Menuetto from the early D major Sonata, opus 10 No 3, particularly when compared to Solomon who sees it as a radiant relief from the preceding Largo's gravity and sobriety. But you would surely be less questioning regarding Arrau's clear love of Beethoven's pioneering sense of freedom in his Sonata Quasi Una Fantasia



*Claudio and Ruth Arrau, Emil and Elena Gilels, Moscow, 31 May, 1968*

opus 27 No 1, or his relish of the brilliant fury in his middle period masterpiece, the 'Appassionata' Sonata, a work central to Arrau's vast repertoire.

And speaking of fantasy, that breaking with convention in opus 27 No 1 brings me forward to Schumann's F sharp minor Sonata. It is difficult to imagine the bewilderment felt

by Schumann's early listeners, for here is music where everything goes off at a tangent, where nothing appears to cohere, a notion that, as with Chopin's Second and the Liszt B minor Sonatas made people ask, 'when is a Sonata a Sonata?' For the London based American critic, Clinton Grey-Fisk, the First Sonata was a 'farrago of fatuities' — a comically pretentious phrase that suggests scant appreciation of Schumann's ultra-Romantic genius. Yet somehow in a great performance, such as Arrau's, things hang together, whether in the slow introduction, the following Fandango rhythm, the poignant reminder in the Aria, that Schumann was a great lieder composer, the strange alla burla ma pomposo high jinks in the central Scherzo's Intermezzo, or in the juxtaposition of a plethora of startling ideas in the Finale; music that tells us of Schumann's tragic and impending schizophrenia. What glowing eloquence Arrau brings to the Aria, what sympathy with mood swings sufficiently violent and extreme to perhaps remind him of a notably confused and difficult time after the death of Martin Krause, his one and only teacher.

In the Brahms early F minor Sonata (music which like the still earlier Sonatas caused both Robert and Clara Schumann to exclaim in wonder, 'the eagle has spread his wings'), Arrau savours everything to the full, almost as if loath to leave a single bar behind for a moment. And whether in



*Douglaston, New York, Home Studio, 1972. From M. Barz*



Arrau, NYPO, photo: Yousof Karob

# CLAUDIO ARRAU IN RECITAL, 1969-1977 BEETHOVEN, SCHUMANN & BRAHMS SONATAS

Previously unissued; released by permission of the Arrau Estate

CD 1 - 68:00

**Beethoven** - Sonata No. 7 in D, Op. 10, No. 3; Sonata No. 13 in Eb, Op. 27, No. 1 (Quasi una Fantasia); Sonata No. 23 in f, Op. 57 "Appassionata"  
Live 27 May 1973, Brescia, Italy (mono)

CD 2 - 75:13

**Beethoven** - 15 Variations and a Fugue on an Original Theme in Eb, Op. 35 "Eroica"; Sonata No. 30 in E, Op. 109; Sonata No. 32 in c, Op. 111  
Live 2 May 1977, Brescia, Italy (stereo)

CD 3 - 76:01

**Schumann** - Sonata No. 1 in f#, Op. 11; **Brahms** - Sonata No. 3 in f, Op. 5  
Live 30 May 1969, Brescia, Italy (mono) &  
Live August 1975 Turku, Finland (stereo)  
Audio restoration: Lani Spahr • Notes: Bryce Morrison



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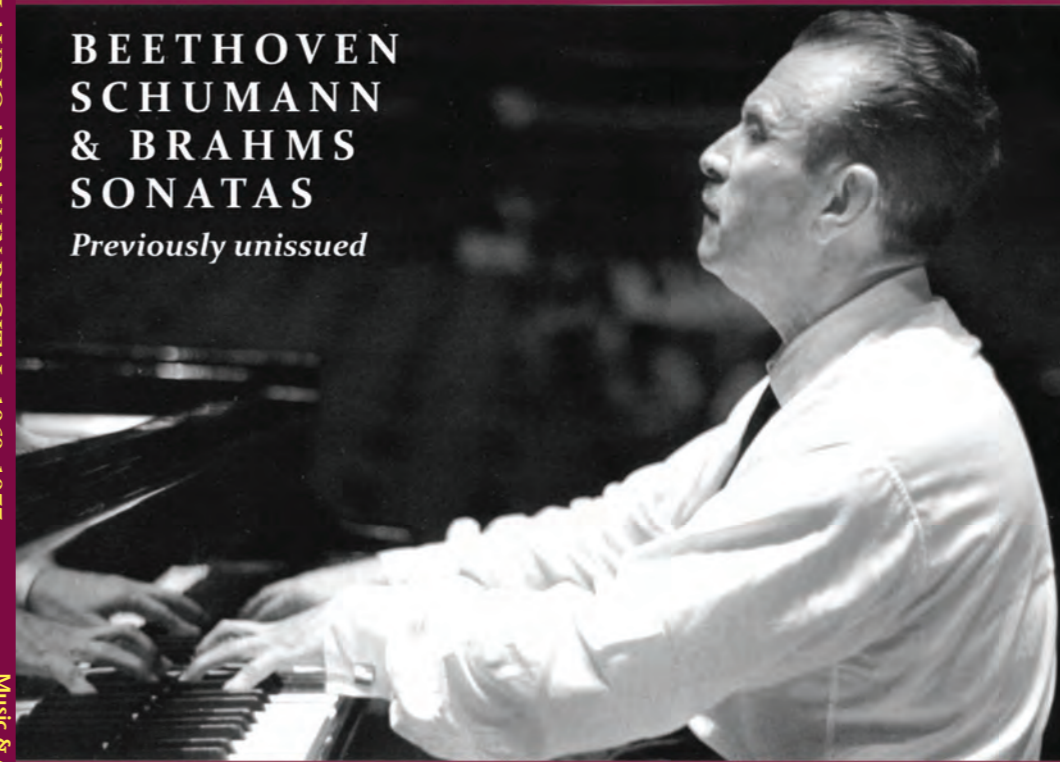
CLAUDIO ARRAU IN RECITAL, 1969-1977

Music & Arts  
CD-1263

# CLAUDIO ARRAU

## BEETHOVEN SCHUMANN & BRAHMS SONATAS

Previously unissued



# IN RECITAL • 1969-1977

CD 1 - 68:00



1977, Orchestra Hall,  
Detroit, Michigan

### Beethoven - Sonata No. 7 in D, Op. 10, No. 3\*

1. Presto - 6:56 • 2. Largo e mesto - 10:59 • 3. Menuetto: Allegro - 2:55 • 4. Rondo: Allegro - 3:55

### Beethoven - Sonata No. 13 in Eb, Op. 27, No. 1 (Quasi una Fantasia)\*

5. Andante - 5:48 • 6. Allegro molto e vivace - 2:13 • 7. Adagio con espressione - 3:22 • 8. Allegro vivace - 5:53

### Beethoven - Sonata No. 23 in f, Op. 57 "Appassionata"\*

9. Allegro assai - 10:47 • 10. Andante con moto - 6:46 • 11. Allegro ma non troppo - 8:22

Live 27 May 1973, Brescia, Italy

\*Mono

CD 2 - 75:13



### Beethoven - 15 Variations and a Fugue on an Original Theme in Eb, Op. 35 "Eroica"

1. Introduzione col Basso del Tema - 3:26 • 2. Variation 1 - 0:35 • 3. Variation 2 - 0:53  
4. Variation 3 - 0:44 • 5. Variation 4 - 0:38 • 6. Variation 5 - 1:02 • 7. Variation 6 - 0:37  
8. Variation 7 - 0:41 • 9. Variation 8 - 1:13 • 10. Variation 9 - 0:43 • 11. Variation 10 - 0:47  
12. Variation 11 - 0:49 • 13. Variation 12 - 0:48 • 14. Variation 13 - 0:52 • 15. Variation 14 - 1:27  
16. Variation 15 - 5:17 • 17. Finale alla Fuga - 5:18

### Beethoven - Sonata No. 30 in E, Op. 109

18. Vivace ma non troppo: *Sempre legato* - 3:55 • 19. Prestissimo - 2:33  
20. Gesangvoll mit innigster Empfindung: *Andante, molto cantabile ed espressivo* - 15:30

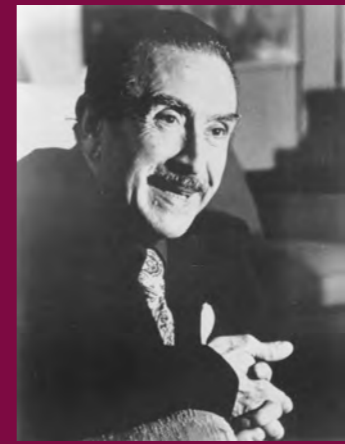
### Beethoven - Sonata No. 32 in c, Op. 111

21. Maestoso; Allegro con brio ed appassionato - 8:58 • 22. Arietta: Adagio molto, semplice e cantabile - 18:16

Live 2 May 1977, Brescia, Italy

Stereo

CD 3 - 76:01



### Schumann - Sonata No. 1 in f#, Op. 11\*

1. Introduzione: Poco Adagio; Allegro vivace; Piu lento - 14:06  
2. Aria - 4:11 • 3. Scherzo e Intermezzo - 5:11  
4. Finale: Allegro un poco maestoso - 12:10  
Live 30 May 1969 Brescia, Italy

### Brahms - Sonata No. 3 in f, Op. 5‡

5. Allegro maestoso - 11:13 • 6. Andante - 13:09  
7. Scherzo - 4:50 • 8. Intermezzo (Rückblick) - 3:23  
9. Finale: Allegro moderato ma rubato - 7:42  
Live August 1975 Turku, Finland

\*Mono ‡Stereo

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