Christine Walevska - Legendary Recordings CD4 (2010)



1. 01 Saint-Saens- Cello Concerto No. 1 In A Minor, Op. 33 18:15 2. 02 Saint-Saens- Cello Concerto No. 2 In D Minor, Op. 119 10:28 3. 03 Saint-Saens- Cello Concerto No. 2 In D Minor, Op. 119 5:54 4. 04 Saint-Saens- Suite For Cello And Orchestra, Op. 16 1:57 5. 05 Saint-Saens- Suite For Cello And Orchestra, Op. 16 3:10 6. 06 Saint-Saens- Suite For Cello And Orchestra, Op. 16 3:22 7. 07 Saint-Saens- Suite For Cello And Orchestra, Op. 16 5:45 8. 08 Saint-Saens- Suite For Cello And Orchestra, Op. 16 3:41 9. 09 Saint-Saens- Allegro Appassionato, Op. 43 4:07 Christine Walevska - cello Orchestre Philharmonique de Monte-Carlo Eliahu Inbal - conductor

Christine Walevska has been center stage in the cello world ever since her first international concert appearances at the age of eighteen inspired the accolades normally reserved for star performers of mature years. The Los Angeles music critic Patterson Greene wrote, "...She parallels on the cello the single persuasiveness of Fritz Kreisler on the violin...." She won a scholarship to study with the great Maurice Maréchal at the Paris Conservatoire, where two years later she became the first American ever to win First Prize in both cello and chamber music.

Her rise was meteoric, beginning with her career in Germany where in her second season she played 45 concerts in that country alone. Following a series of international triumphs, including heralded appearances at Buenos Aires' famed Teatro Colon, where she performed a recital, the Brahms double concerto with Henryk Szeryng, and the Dvorak cello concerto in the same week to rave notices, there soon were a round of appearances that sounded like a roll-call of the great European cities.

In over thirty years of concertizing across the globe she has played with orchestras throughout Germany, the United States, France, in every corner of Spain, Poland, Mexico, Central and

South America, in Holland with the Rotterdam Philharmonic, the Hague, in the Concertgebouw, the Stockholm Philharmonic, the Israel Philharmonic, Vienna, Prague, Cuba, the Los Angeles Philharmonic, Dresdener Philharmonic, recitals in Japan, and lately, her first tour playing concerts in China and Hong Kong.

Her recording career has been similarly impressive. At 21-years old, she made her first record on the Philips label of Schelomo, Kol Nidrei, and the Schumann concerto with the l'Orchestre de l'Opera de Monte Carlo, which was so astonishing the critic of the San Francisco Chronicle who called it: "the greatest recording in the cello catalog...." As an exclusive Philips artist, she has also recorded concertos by Dvorak and Tchaikovsky Rococo Variations with the London Philharmonic, Prokofiev and Khachaturian Concertos, and the complete works for cello and orchestra by Saint-Saëns with l'Orchestra de l'Opera de Monte Carlo, four Vivaldi concerti with the Netherlands Chamber Orchestra, and the two Haydn Cello Concertos with the English Chamber Orchestra.

Her playing was greatly admired by Jascha Heifetz and Arthur Grumiaux. Artur Rubinstein said of her, "...Christine Walevska has the most sensuous tone I have ever heard on the cello.... She is the only cellist who takes my breath away...." Claudio Arrau, yet another from the ranks of great pianists, said, "...Christine Walevska is the world's greatest cellist...." Many composers have dedicated works to her, including Aram Khachaturian, Ferde Grofe (titled: "Christine"), Jose Bragato, and Ennio Bolognini, who wanted her to be the only cellist to continue to play his compositions.

Violinist Josef Suk, Dvorak's great grandson, wrote to her and stated that her interpretation of Dvorak's cello concerto was the greatest he had ever heard. He invited her to play it at the Prague Spring Festival and she has played since with the Suk Chamber Orchestra in the concerts called "Jewels of the Prague Castle " During the anniversary year of Dvorak, 2004, she was invited to play the Dvorak Cello Concerto in many cities around the world.

The recording she made with the London Philharmonic of the Dvorak concerto was celebrated in a recent book by Professor Fabio Uccelli, "El Commiato de Anton Dvorak" (Dvorak's farewell), published in Florence, entirely devoted to analyzing this work in depth. The book compares phrase by phrase her interpretation with that of Rostropovich's. Because of this book, during the Dvorak anniversary year, she had a wave of invitations to play the concerto everywhere from Beijing to Brazil. She played the concerto three times with the Maggio Musicale Fiorentino. ---Tim Janof, cello.org

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