

The Legendary Berlin Concert 1957 (Gould - Karajan)

Written by bluesever

Wednesday, 14 September 2011 09:11 - Last Updated Friday, 23 August 2013 11:29

The Legendary Berlin Concert 1957 (Gould - Karajan)



1. *Beethoven - Concerto for Piano and Orchestra No.3 C Minor Op.37 – Allegro con brio* 2. *Beethoven - Concerto for Piano and Orchestra No.3 C Minor Op.37 - Largo* 3. *Beethoven - Concerto for Piano and Orchestra No.3 C Minor Op.37 - Rondo (Allegro)* 4. *Jean Sibelius - Symphony No.5 E-Flat Major Op.82- I. Tempo Molto Moderato* 5. *Jean Sibelius - Symphony No.5 E-Flat Major Op.82- II. Andante Mosso* 6. *Jean Sibelius - Symphony No.5 E-Flat Major Op.82- III. Allegro Molto* Glenn Gould – piano Berliner Philharmoniker Herbert Von Karajan – conductor

This is a broadcast recording (recorded at Konzertsaal der Berlin Hochschule für Musik on 26th May 1957), but the sound quality is far better than the notorious Brahms concerto recording with Bernstein, although occasional coughs and sneezing - plus creaking noise from Glenn Gould's chair - are audible...

The recording of this concert has circulated before in smaller labels, but now Sony has gained access to Sender Freies Berlin's original tapes, made during the concert's broadcast, which will guarantee you this is as clean a transcription of the event as you're likely to encounter. That day's programme also included Hindemith's "Mathis der Maler" Symphony, left out here (I presume for space reasons, as its inclusion would have the album spill onto a second CD, although in view of the physical deterioration of the original tape shown by the Sibelius work we may not rule out the Hindemith work is now not in a non-releasable condition). Anyway, this is the only example we now have on what this musical collaboration could achieve, as the several attempts made along a number of years to record the Beethoven concertos came to nothing (the last one, as recounted by Peter Oswald in his remarkable biography of Glenn Gould, a quite bizarre proposal from Gould whereby he'd record the solo part in Toronto and Karajan the

The Legendary Berlin Concert 1957 (Gould - Karajan)

Written by bluesever

Wednesday, 14 September 2011 09:11 - Last Updated Friday, 23 August 2013 11:29

orchestral one in New York, taking advantage of an US tour, the recording company taking the challenge of putting them together; an idea that Karajan flatly refused). Oswald also comments of the interest Karajan took on the canadian's qualities, which Gould reciprocated: that empathy shows abundantly in this CD.

Musically speaking, however, I don't think this rendition of this warhorse of the concert stage will present today's listeners with particularly challenging issues or shed special insights on the work. In the same book Oswald also recounts the concert prompted a singularly golden press on the part of no less than Hans-Heinz Stuckenschmidt, yet fifty years and myriad recordings on (musically as rewarding and far better in sound terms), it remains to be seen whenter Mr Stuckenschmidt would stick to his opinion. That it is no routine affair is marked by my marks (the four stars don't consider the rather average technical job on the part of the radio engineers) but in my view it will now appeal mostly those keen on gathering everything Gouldian.

And there's nothing in the Sibelius 5th performance that the listener won't pick up from Karajan's extant recordings, either from EMI or DG. ---Plaza Marcelino, amazon.com

download: [uploaded](#) [anonfiles](#) [mega](#) [4shared](#) [mixturecloud](#) [yandex](#) [mediafire](#) [ziddu](#)

[back](#)