



**"HIS MASTER'S VOICE"**

*The Hallmark of Quality*

**Tchaikovsky**  
**PIANOFORTE CONCERTO No. 1**  
**SOLOMON**  
 THE PHILHARMONIA ORCHESTRA  
 Conducted by  
**ISSAY DOBROWEN**  
 CLP 1001

**LONG PLAY**

CLP 1001

**Tchaikovsky—CONCERTO No. 1 IN B FLAT MINOR, Op. 23**  
 (1868-1892)  
 For Piano-forte and Orchestra

The idea for the Concerto in B flat minor was probably suggested to Tchaikovsky's agent by his great regard for Nikolai Rubinstein, brother of the more famous Isaac Rubinstein, and second only to him as a pianist.

The Concerto was begun in the Autumn of 1878 and completed towards the end of February, 1879. Unlike the majority of composers (and particularly those amongst his fellow-composers) Tchaikovsky had no special facility in writing for the piano-forte, and at first the medium in which he was working did not make sense to him.

When the Concerto was finished the composer worked upon his only paper, a dedication to Nikolai Rubinstein and laid it before him for approval. "Rubinstein, however, was pained at the thought that Tchaikovsky should have written such a work without seeing to him for advice on matters of pianoforte technique, and he advised the Concerto with courage and living criticism. Later, Rubinstein suggested alterations and corrections, but these Tchaikovsky absolutely refused to make, and, having accepted Rubinstein's name from the dedication, indicated that of them was false. Rubinstein pointed it lightly and took it to himself with him as a personal loss, where it now with great reason.

Later, Rubinstein was transferred to the work and became one of its most famous interpreters; Tchaikovsky's own view on the work never has been affected by Rubinstein's criticism, whatever advice he may have taken at the time of the musical discussion towards it, for in 1889 he completely revised it. The Concerto as performed on these records is a result of this revision.

The concluding passage on brilliant and dynamic.

**1st MOVEMENT: ALLEGRO MODERATO**  
 A gentle, but simple movement with a charming and altogether unobtrusively graceful melody. The principal theme is based on the beginning from the flute against the soft background of gently gliding strings. The piano-forte then plays the bass against a background of harmony and muted strings. The theme is treated very gradually and a charming episode occurs a little later, when the theme is heard from two contrasting against a definite background provided by the piano-forte. The tempo changes suddenly, and while the piano is engaged in brilliant figures the strings play a part and transfer all (from a French character, "Il faut chanter, doucement et vite"). The melody is bright but short and a brief cadence brings back the original theme of the opening.

**2nd MOVEMENT: ALLEGRO CON VIVACE**  
 The first is in B-flat minor. Vigorous though the first movement may have been, the final subject is in the nature of a slow high spirit. The principal theme, upon which the movement is based, is announced by the piano-forte unaccompanied. It is announced of some wild Czech dance. There is an well-defined subject as in the other two movements, although there are two short bridge passages of similar and more than length impressive. In the short solo (preluding passage) with which the concerto terminates, the tempo is subdued and the tempo becomes quicker in changing to an allegro of great brilliancy.

**3rd MOVEMENT: ALLEGRO CON VIVACE**  
 The third is in B-flat minor. Vigorous though the first movement may have been, the final subject is in the nature of a slow high spirit. The principal theme, upon which the movement is based, is announced by the piano-forte unaccompanied. It is announced of some wild Czech dance. There is an well-defined subject as in the other two movements, although there are two short bridge passages of similar and more than length impressive. In the short solo (preluding passage) with which the concerto terminates, the tempo is subdued and the tempo becomes quicker in changing to an allegro of great brilliancy.

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THE GRAMPHONE COMPANY LIMITED



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**CONCERTO NO. 1 IN B FLAT MINOR, OP. 23**  
 (TCHAIKOVSKY)  
 1st Movement  
 SOLOMON (Piano-forte) and  
 THE PHILHARMONIA ORCHESTRA  
 conducted by ISSAY DOBROWEN

MADE IN Gt. BRITAIN