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BEFORE BRAHMS (Piano Concerto, No. 1)

A curious situation has arisen which merits, I think, a word or two. You are about to hear a rather ... shall we say, unorthodox performance of the Brahms D minor Concerto - a performance distinctly different from any I've ever heard, or even dreamt of, in its remarkably ~~slow~~ (broad) tempi, and its frequent departures from Brahms' dynamic indications. I cannot say that I am in total agreement with Mr. Gould's conception; and this raises the interesting question: ^{what am I doing} then why am I ^{I'm conducting it} conducting it? Because Mr. Gould is so valid and serious an artist that I must take seriously anything he conceives in good ^{And his conception is so interesting enough so that you should hear it.} faith. But the age-old question still remains: who is the boss in a concerto, the conductor or the soloist? The answer is: sometimes one, sometimes the other; but almost always the two manage to get together (by persuasion, charm, or threats) to achieve a unified performance. I have only once before had the experience of having to submit to a soloist's wholly new and incompatible concept, and that was the last time I accompanied Mr. Gould. But this time the discrepancies are so great that I feel I must make this ^{small} disclaimer. Then why, to repeat the question, am I conducting it? Why do I not make a minor scandal, engage a substitute soloist, or let an assistant conduct it? Because I am fascinated - ^{glad} ~~delighted~~ to have the chance for a new look at