

Studio of Martha Lynn Carroll

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NEWSLETTER May/June 2006

Letter from Mrs. Carroll

Students have been very busy lately preparing their Guild auditions. I am very proud of everyone for all the work they have spent preparing their scales, chords and cadences, ear-training, arpeggios, and pieces. Many students are preparing a National program this year (10+ pieces). For some students, this will be their first audition. I am very proud of them for wanting to participate this year!

I have been entering student biographies on the website, so if you have turned in your questionnaire, be sure to check for your very own page (just type www.mlcstudio.com/<yourname>). Let me know if there are any corrections or additions to your page, or if you would like something changed.

Things have been going very well at the Carroll home; I am happy to say my energy is slowly returning and I can sometimes get away with not eating for a few hours! The baby has been doing all sorts of strange things to me and my schedule, but I know that is just the beginning! I truly appreciate the well wishes, prayers and understanding during the last couple of months.

I am looking forward to our spring auditions and recitals, and I know everyone will do wonderfully!

Musical Humor

Test Bloopers

1. Schumann enjoyed composing music and his wife Clara; since Beethoven never married he just enjoyed composing music.
2. Most music [of the Middle Ages] is sacred/secular (choose one).
"Go Tell It On The Mountain."
3. Name the three main sections of sonata form:
Exposition, deposition, recapitulation
4. List the four characters depicted in The Erlking:
Guy in love; girl he's in love with; other guy she's in love with; her father
5. List four advantages to listening to a musical performance live in concert versus recorded through a stereo system:
The performers are not planned
It is a natural occurrence
6. Define 'tempo rubato'
The tempo usually reserved for a rumbha discovered by Chopin on a swing through South America?

Recital Dates and Locations

Teenager Recital and Class

Students age 12 – 19 (Eligible students:

Audrey Gurley, Roya Kalantari, Casey Register, Rachel See)

Saturday, May 13, 2006 at 9:30 am
(Doraville Studio – 6838 Vic Ar Road,
Atlanta, GA 30360)

Please arrive at least 5 minutes early so we can begin on time.

Student Spring Recital

Students up to age 19

Saturday, May 27, 2006 at 3:00 pm
(Redeemer Orthodox Presbyterian Church –
3930 Chamblee-Tucker Road, Atlanta GA,
30340)

Please arrive at least 10 minutes early. Ice cream sundaes will be served following the recital.

Adult Spring Recital

Adult students (age 20+)

Sunday, May 28, 2006 at 3:00 pm
(Dawsonville Studio – 1184 Blue Ridge
Overlook, Dawsonville, GA 30534)

Please arrive at least 10 minutes early.

Refreshments assignments:

Joyce: Fruit Laura: Something hot
Margaret H.: Vegetables Tracy: Popcorn
Margaret M.: Cheese/Crackers
Melanie: Something hot

Directions to Recital Locations:

Doraville Studio

From Cumming, take GA 400 South to Holcomb Bridge Road (Exit 7) and go left (east). After you cross the Chattahoochee River and enter Norcross, you will turn right onto Spalding Drive (Burger King and Chevron at the corner). At the second light, turn left onto Winters Chapel Road. After about a mile, turn left into the neighborhood "Lockridge Forest", which is Newton Drive. At the stop sign, turn right onto Locklear, and at the next stop sign, turn left onto Vic Ar Road. Look for the 4th house on the right, a white split level. The address is 6838.

Dawsonville Studio

From GA 400, turn east onto Jot-em-Down Road (this is the 3rd traffic light north of Exit 17). After about ½ mile, veer left onto Blue Ridge Overlook. After exactly 7/10 of a mile, you will see two driveways on the left right next to each other, going back into the woods behind some other houses. Take the first driveway (gravel). The mailbox is gray and says 1184.

Redeemer Presbyterian Church

Take I-285 to Chamblee-Tucker Road (at Spaghetti Junction). You will go north (outside the perimeter). After about a mile and a half, you will see Redeemer Presbyterian Church on the left.

Practice Champions

* Denotes Champion of the Month

March '06

Beginner (age 5-7) – Gracie Clark (370)

*Beginner (age 8+) – *Melanee Wang (981)*

Intermediate – Christopher Pham (975)

Advanced – Roya Kalantari (960)

Piano Tuner

David Hauser

Office Phone: 770-918-8485

Cell Phone: 678-525-5373

E-mail: davidhauser@earthlink.net

Website: <http://home.earthlink.net/~davidhauser>

Composer Tidbits

- ❖ Vivaldi became a Catholic priest, even though he didn't want to. He would often leave mass to go jot down a musical idea he had just thought of!
- ❖ Mendelssohn wrote his first twelve symphonies between the ages of 12 and 14!
- ❖ Prokofiev had a life-long passion for chess, and had taught himself the rules by the time he was 7 years old!

National Guild Auditions

Special Instructions for Guild Auditions

1. Arrive at least 15 minutes early for your audition.
2. Dress nicely. This is an important event!
3. Make sure your fingernails are cut short.
4. No gum or candy will be allowed during your audition.
5. Wear your pin proudly.
6. Make sure all your measures are numbered with a pencil.
7. Mark each individual piece with a sticky tab stating the name of the piece. This makes it easy for your judge to find the correct piece.
8. Bring all of your music that you will be using for the audition (notebooks and Theory books are not necessary). If you forget a book, there will not be any extras available!
9. Thank your judge for listening after you play. Remember, your judge is a piano teacher just like Mrs. Carroll, and loves hearing you play!
10. Have a great time and don't be nervous! This is a wonderful chance for you to show somebody how wonderful you play and how much you have improved since last year!

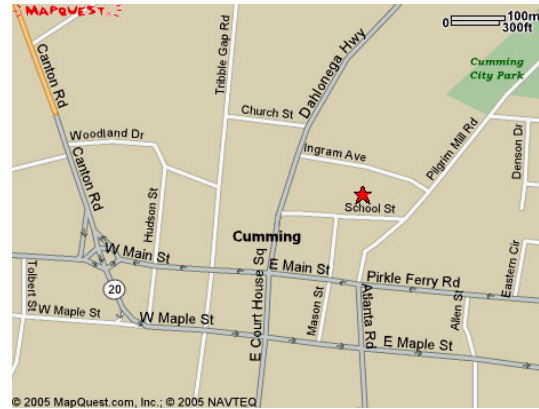
Dates, Locations & Times

Cumming

Where: Cumming Playhouse, 101 School Street, Cumming GA, 30040 (770-781-9178)

When: Tuesday, May 16, 2:30 -3:00 pm & 3:30 - 4:45 pm

Website: <http://www.playhousecumming.com>



Cumming Student Audition Times:

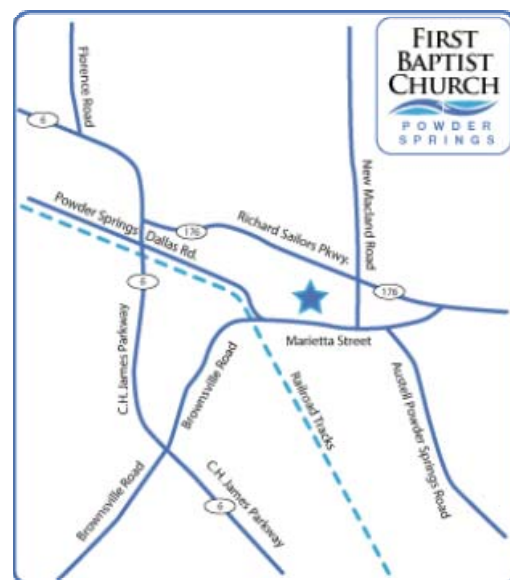
2:30 – 3:00	Laura Demory
3:30 – 3:40	Gracie Clark
3:40 – 4:00	Chloe Gibson
4:00 – 4:20	Kelsy Gibson
4:20 – 4:45	Anil Malappan

Powder Springs

Where: Powder Springs First Baptist Church, 4330 North Avenue, Powder Springs, GA 30127 (770-954-9333)

When: Monday, May 15, 1:15 – 1:55 pm

Website: <http://www.fbcps.org>



Powder Springs Student Audition Times

1:15 – 1:25 Ben Pham
1:25 – 1:55 Chris Pham

Special Instructions:

Upon arriving at the church, please park in the Senior Parking area and enter the side door. Auditions will take place in the sanctuary.

Duluth

Where: Piano Works, 2805 Buford Highway, Duluth, GA, 30096 (888-764-0500)

When: Friday May 26, 1:45 – 3:00 pm,
Tuesday May 30, 9:00 -10:15 am & 10:30 am – 12:45 pm

Website: www.pianoworks.com



Duluth Student Audition Times:

Friday

1:45 – 2:15 Rachel See
2:15 – 2:35 Kevin See
2:35 – 3:00 Melanee Wang

Tuesday

9:00 – 9:30 Casey Register
9:30 – 9:50 Symonne Stryjewski
9:50 – 10:15 Margaret Maxwell
10:30 – 11:05 Margaret Hartman
11:05 – 11:40 Melanie Critelli
11:40 – 12:45 Roya Kalantari

Music Stores

[Hutchins and Rea / Symmes Music](#)

12 Perimeter Park Drive
Suite 110 (Building 12)
Atlanta, GA 30341
Phone: 770-455-3130
Monday - Saturday 10:00AM - 5:00PM

[Music Authority](#)

123 Merchants Square
Cumming, GA 30040
Phone: (770)886-9066

[Music and Arts Center](#)

Mansell Crossing Shopping Center
7331 North Point Pkwy
Alpharetta, GA 30022
Phone: (770)993-4428

[Draisen-Edwards New School of Music](#)

4125-B Hwy 20
Buford, GA 30518
Phone: (678)482-2884

[Ponce de Leon Music Center](#)

1060 Dahlonega Highway
Suite 110 (Building 12)
Cumming, GA 30040
Phone: 770-889-7616

Happy Mother's Day!



Happy Birthday

June 20 – Symonne Stryjewski turns 11!

Reminders

Just as a reminder, please remember that payments are due at the last lesson of the month. Students are asked to keep their nails clipped short so this does not have to be done during lesson time. Always remember to write down practice times and complete written work (this includes analyzing chords for older students).

Starting in June, my summer teaching schedule will be changing. Requests for lesson times are on a first come, first serve basis, so please request your summer schedule as early as possible. Of course, you are always entitled to keep your current time if you do not wish to change. The only times I will not be available to teach are Wednesday after 7 pm, and Monday and Friday after 6 pm. Dawsonville and Cumming students should note that Saturdays will now be available, beginning at 9:30 am.

Student News and Announcements

Congratulations to Rachel and Kevin See for being accepted into the Wesleyan School for next year!

Congratulations to Roya Kalantari, who will be performing her Senior Piano Recital on Sunday, May 21 at 3:00 pm at her home in Dunwoody. She has also earned the honor of being Valedictorian at Dekalb School of the Arts, and will be performing a High School Diploma in Social Music at her Guild Audition on May 30. She will be attending Georgia Tech this fall.

Congratulations to Casey Register, who will be graduating from Marist School this May, after which she will be attending Georgia Tech in the fall. Casey is performing her Senior Piano Recital on Saturday, June 4 at 3:00 pm at Redeemer Presbyterian Church.

Congratulations to Garnette Smith, who will be graduating from Marist School this May. She will be attending Georgia Tech this fall.

Heartfelt welcomes are extended to our two newest students, Sam and Audrey Gurley.

Happy Father's Day!



Composer Spotlight

Sergei Rachmaninoff (1873-1943)



**“Music is enough for a lifetime, but a lifetime is not enough for music.”
—Rachmaninoff**

Sergei Vasilievich Rachmaninoff ([Russian](#): Сергей Васильевич Рахманинов, *Sergej Vasil'evič Rahmaninov*, [April 1, 1873 \(N.S.\)](#) or [March 20, 1873 \(O.S.\)](#) – [March 28, 1943](#)) was a [Russian-American composer, pianist, and conductor](#). ("Sergei Rachmaninoff" was the spelling the composer himself used while living in the [West](#) throughout the latter half of his life. However, alternative transliterations of his name include *Sergey* or *Serge*, and *Rachmaninov*, *Rachmaninow*, *Rakhmaninov* or *Rakhmaninoff*.)

Rachmaninoff's skill as pianist was universally acknowledged; he often performed many his own works as soloist. He was one of the greatest pianists of his generation, having legendary technical facilities and rhythmic drive, and his large hands were able to cover a [thirteenth interval](#) on the piano (a distance requiring a hand span of approximately twelve inches). Many recordings were made by the [Victor Talking Machine Company](#) recording label of him performing his own music as well as works from the standard repertoire. He is often considered as one of the greatest pianists of the twentieth century. [\[1\]](#) [\[2\]](#).

His reputation as a composer, on the other hand, has varied considerably since his death. The [1954](#) edition of [Grove's Dictionary of Music and Musicians](#) notoriously dismissed his music as "*monotonous in texture ... consist[ing] mainly of artificial and gushing tunes ...*" and predicted that his popular success was "*not likely to last*". [\[3\]](#) However his popularity among both musicians and audiences has if anything increased during the second half of the twentieth century, with his [symphonies](#), [songs](#) and [choral](#) music recognized as masterpieces alongside the more familiar piano works.

His compositions include, among others, four [piano concerti](#), three [symphonies](#), two [piano sonatas](#), three [operas](#), a [choral](#) symphony (*The Bells*, based on the [poem](#) by [Edgar Allan Poe](#)), a setting of the [Vespers](#), the

[Rhapsody on a Theme of Paganini](#), 24 Preludes (including the famous [Prelude in C-sharp minor](#)), 17 Études, [Symphonic Dances](#) and many [songs](#). Most of his pieces are in a late [Romantic](#) style akin to [Tchaikovsky](#), although strong influences of [Chopin](#) and [Liszt](#) are apparent. Further inspiration included the music of [Balakirev](#), [Mussorgsky](#), [Medtner](#) (whom he considered the greatest contemporary composer) and [Henselt](#). That being the case, many of Rachmaninoff's symphonic works are in the modern idiom that correspond with his 20th century contemporaries.

Youth

Rachmaninoff was born in [Semyonovo](#), near [Novgorod](#) in north-western [Russia](#), into a noble family of [Tatar](#) descent which had been in the service of the Russian tsars since the 16th century. His parents were both amateur pianists, and he had his first [piano](#) lessons with his mother on their family estate at [Oneg](#); however, his parents noticed no outstanding talent in the youngster. Because of financial difficulties, the family moved to [Saint Petersburg](#) where Rachmaninoff studied at the [Conservatory](#) before moving to [Moscow](#). There, he studied piano under [Nikolay Zverev](#) and [Alexander Siloti](#) (who was his cousin as well as a former student of [Franz Liszt](#)). He also studied [harmony](#) under [Anton Arensky](#), and [counterpoint](#) under [Sergei Taneyev](#). It should be noted that in his younger days, Rachmaninoff was found to be quite lazy, failing most of his classes and spending much time skating. It was the strict regime of the Zverev home (a place for many young musicians, including [Scriabin](#)) that instilled discipline in the boy.

Already in his early years he showed great skill in composition. While still a student, he wrote the one-act [opera](#), [Aleko](#) (for which he was awarded a gold medal in composition), his first piano concerto and a set of piano pieces, *Morceaux de Fantaisie* (Op. 3, [1892](#)), including the popular and famous [Prelude in C-sharp minor](#) — after 40 years of performing it as an encore at his piano recitals due to popular demand, he came to detest the piece and referred to it in conversation as "It". Rachmaninoff confided in Zverev his desire to compose more, requesting a private room where he could compose in silence, but Zverev saw him only as a pianist and severed his links with the boy. After the success of *Aleko*, however, Zverev welcomed him back as a composer and pianist. His first serious pieces for the piano were composed and performed as a student at the age of thirteen during his residence with Zverev. In [1892](#), at nineteen, he completed his [Piano Concerto No. 1](#) (Op. 1, [1891](#)), which he revised in [1917](#).

Initial setbacks

Rachmaninoff's [Symphony No. 1](#) (Op. 13, [1896](#)) premiered on [27 March 1897](#), but was torn apart by critics (including a particularly vitriolic review by [Cesar Cui](#), who likened it to a depiction of the seven plagues of Egypt, written for a conservatory in hell). Some have suggested that this was largely due to the [conducting](#) of [Alexander Glazunov](#), who disliked the piece and under-rehearsed it; Rachmaninoff's wife later suggested that Glazunov may have been drunk. This disastrous reception, coupled with his distress over the [Eastern](#)

[Orthodox Church](#)'s objection to his marrying his cousin, Natalia Satina, led to a [nervous breakdown](#).

He wrote little music over the following years, until he began a course of [autosuggestive therapy](#) with [psychologist Nikolai Dahl](#), an amateur musician himself. Rachmaninoff quickly recovered his confidence; an important result of these sessions was the composition of the [Piano Concerto No. 2](#) (Op. 18, [1900–01](#)), which was dedicated to Dr. Dahl. The piece was very well received at its premiere at which Rachmaninoff was soloist, and remains one of his most popular compositions.

Rachmaninoff's spirits were further bolstered when, after years of engagement, he was finally allowed to marry Natalia. They were married by an army [priest](#) in [1902](#), and their union lasted until the composer's death. After several successful appearances as a conductor, Rachmaninoff was offered a job as conductor at the [Bolshoi Theatre](#) in [1904](#), although political reasons led to his resignation two years later. In [1908](#), he moved to [Italy](#), and later to [Dresden, Germany](#), while waiting for the [political](#) situation in Russia to normalize.

Immigration to the US

Rachmaninoff made his first tour of the [United States](#) as a pianist in [1909](#), an event for which he composed the [Piano Concerto No. 3](#) (Op. 30, 1909). This successful tour made him a popular figure in America.

Following the [Russian Revolution of 1917](#), which meant the end of the old Russia, Rachmaninoff and his family left for [Stockholm](#) in December of [1917](#), and never returned to the home country afterwards. They settled then in [Denmark](#) for a year, and finally started a 10 days voyage from [Oslo](#) to [New York](#) on [November 1, 1918](#), which marked the beginning of the American period of the composer's life. After Rachmaninoff's departure his music was banned in the [Soviet Union](#) for several years. His compositional output slowed, partly because he was required to spend much of his time performing to support his family, but mainly because of [homesickness](#); he felt that when he left Russia, it was as if he had left behind his inspiration.

The falloff in Rachmaninoff's output was dramatic. Between 1892 and 1917 (mainly living in Russia), Rachmaninoff wrote 39 compositions with [opus numbers](#). Between 1918 and his death in 1943, mainly living in the USA, he completed only six.

As the years went on, and he became more and more aware of the fact that he would never again return to his beloved homeland, he was overwhelmed with melancholia. Most people who knew him later in life described him as the *saddest* man they had ever known. Nevertheless, his [Rhapsody on a Theme of Paganini](#), today one of his best-known works, was written in Switzerland in [1934](#).

He went on to compose his [Symphony No. 3](#) (Op. 44, [1935–36](#)) and the [Symphonic Dances](#) (Op. 45, [1940](#)), his last completed work. He fell ill during a concert tour

in late [1942](#), and was subsequently diagnosed with advanced [melanoma](#).

Rachmaninoff and his wife became American citizens on [1 February 1943](#). His last recital, given later that month, prophetically featured [Chopin's Piano Sonata No. 2 in B flat Minor](#) which contains the famous [funeral march](#).

Death

Rachmaninoff died on [March 28, 1943](#), in [Beverly Hills, California](#), just a few days before his 70th birthday, and was interred in [Kensico Cemetery](#) in [Valhalla, New York](#). In the final hours of his life, he insisted he could hear music playing somewhere nearby. After being repeatedly assured that was not the case, he said: "Then it is in my head".

Works

Rachmaninoff wrote five works for piano and orchestra: four concerti, and the [Rhapsody on a Theme of Paganini](#). Of the concerti, the Second and Third are the most popular, and are considered to be in the upper echelon of the virtuoso Romantic piano concerto literature. The Third, in particular, has the reputation of being the most difficult concerto in the entire repertoire, and is a favorite among virtuoso pianists, although the Second is arguably more difficult according to which school of technique a pianist has studied.

Works for piano solo include the [Preludes](#), Op. 23 and 32 which, together with the [Prelude in C-sharp minor](#), Op. 3 No. 2, from [Morceaux de Fantaisie](#), traverse all 24 major and minor keys. Especially difficult are the [Etudes Tableaux](#), which are literally very demanding *study pictures*. There are also the [Moments Musicaux](#), Op. 16, and the [Variations on a Theme of Chopin](#), Op. 22. He wrote two [piano sonatas](#), both of which are monumental works and fine post-romantic examples of the genre. Rachmaninoff also composed works for two pianos, four hands, including two Suites (the first subtitled *Fantasia-Tableux*), a version of *Symphonic Dances* Op. 45, and a *Russian Rhapsody* Op. posth.

Rachmaninoff wrote three symphonies, the [first](#) of which, in D minor, was a monumental failure. He tore up the score and for many years it was believed lost; however after his death, the orchestral parts were found in the Leningrad Conservatory and the score was reconstructed, leading to its second performance (and American premiere) on [19 March 1948](#) at an all-Rachmaninoff concert marking the fifth anniversary of the composer's death. The First Symphony is now considered by some, however, to be his finest. The [second](#) and [third](#) were much more popular. Other orchestral works include [The Rock](#), [Capriccio on Gypsy Themes](#), [The Isle of the Dead](#), and the [Symphonic Dances](#).

Rachmaninoff wrote two major choral works: the [Liturgy of St John Chrysostom](#) and the [All-Night Vigil](#) (also known as the *Vespers*). [The Bells](#), a work for choir and orchestra, is based on the translated poetry of [Edgar Allan Poe](#); its four-movement program signifies the

circle of life: youth, marriage, maturity, and death. The *All-Night Vigil* and *The Bells* are widely considered to be some of his finest works.

His chamber music includes the [Trio Elegiaque](#), a piano trio written in memory of [Tchaikovsky](#). Also well known is the [Cello Sonata](#), which is really more aimed to show off the capacities of the piano than those of the cello. Nevertheless, it is a very finely crafted work.

He completed three operas, being [Aleko](#), [The Miserly Knight](#) and [Francesca da Rimini](#). He left unfinished *Monna Vanna*, which was started in 1907 but did not see its first performance until 1984.

Style

Rachmaninoff's style is fundamentally Russian: his music shows the influence of the idol of his youth, [Tchaikovsky](#). His harmonic language expanded above and beyond that of Tchaikovsky, however. Rachmaninoff's frequently used motifs include the [Dies Irae](#), often just the fragments of the first phrase: this is especially prevalent in *The Bells*, *The Isle of the Dead*, the *Rhapsody on a Theme of Paganini*, and the First and Second Symphonies. The Second Symphony, in particular, has a marvelous and little known occurrence of the *Dies Irae*: in the second movement he uses it as the basis for the harmony in counterpoint to one of his archetypal soaring melodies.

Also especially important is the use of bell-like sounds: this occurs in many pieces, most notably in the cantata *The Bells*, the *Second Piano Concerto* and the B minor prelude. He was also fond of Russian Orthodox chants. He uses them most obviously in his Vespers, but many of his melodies found their origins in these chants. The opening melodies of the First Symphony is derived from chants. (Note that the opening melody of the Third Piano Concerto is not derived from chants, which is a misconception many musicians have in mind. Rachmaninoff, when asked, said that it had written itself.)

In scherzo-like movements, he often used a modified [rondo](#) form, usually opening with a light, swift rhythmical idea, then supplying a breath of fresh air in the form of a beautifully romantic melody, to then end the piece in a similar scherzo-fashion. Examples of this may be found in the last movement of the Second Concerto, the scherzo of the Cello Sonata, and the scherzo of the Second Symphony. He also frequently employed the fugue as a developmental device.

Rachmaninoff had great command of [counterpoint](#) and [fugal](#) writing. The above-mentioned occurrence of the *Dies Irae* in the Second Symphony is but a small example of this. Very characteristic of his writing is [chromatic](#) counterpoint.

His later works, such as the [Piano Concerto No. 4](#) (Op. 40, 1926) and the [Variations on a Theme of Corelli](#) (Op. 42, 1931), are composed in a more emotionally detached style, making them less popular with audiences despite the striking originality of the music. In these later compositions, Rachmaninoff sought a

greater sense of compression and motivic development in his works at the expense of [melody](#). Nevertheless, some of his most beautiful (nostalgic and melancholy) melodies occur in the [Third Symphony](#), [Paganini Rhapsody](#), and [Symphonic Dances](#), the last-named of which is considered his swansong, and which has almost metaphysical references to the *Alliluya* of the Vespers and the first theme of his [First Symphony](#). Rachmaninoff ended some of his major works musically with a rhythmic pattern - a long, two shorts and a long (as in the endings of the [Second](#) and [Third](#) Piano Concertos) or three shorts and a long (as in the ending of the [Second Symphony](#)), which is sometimes thought to relate to the pronunciation of his surname (RACH-man-in-OFF).

Recordings on shellac and paper rolls

Rachmaninoff made his first recordings for [Edison Records](#) on their "Diamond Disc" records, since they claimed the best [audio fidelity](#) in recording the [piano](#) at the time. Rachmaninoff did not consider himself a great pianist and believed his own performances to be variable in quality; he therefore requested to personally approve any recorded performances to be commercially issued. Despite this, the Edison Company issued multiple alternative takes of Rachmaninoff's recordings, a common occurrence in the [gramophone record](#) industry at the time, possibly for reasons of simple carelessness or because of the ease of mass production of records from multiple masters.

Rachmaninoff was so angered by this that he left Edison and subsequently started recording for the [Victor Talking Machine Company](#) and its successor, [RCA Victor](#). The company was pleased to abide by Rachmaninoff's restrictions, and proudly advertised him as one of the great artists who recorded for the Victor Company. Rachmaninoff also made a number of [piano rolls](#); initially disbelieving that a roll of punched paper could provide an accurate record, he was invited to listen to a master roll of his first recording in 1919 for the [Ampico](#) company. After the performance, he was quoted as saying "*Gentlemen — I, Sergei Rachmaninoff, have just heard myself play!*" He continued to record for [Ampico](#) until around 1929.

Many of Rachmaninoff's recordings are acknowledged as classics. Particularly renowned are his renditions of [Schumann's](#) *Camaval* and [Chopin's](#) *Funeral March Sonata*, along with many shorter pieces. Rachmaninoff also made three greatly admired recordings as a conductor with the [Philadelphia Orchestra](#), including his own *Third Symphony*. Rachmaninoff wanted to record several other major piano works, including [Beethoven's](#) *Waldstein Sonata*, [Liszt's](#) *Sonata in B minor* and his own *Symphonic Dances* in a two-piano collaboration with [Vladimir Horowitz](#), but RCA turned him down.

Biographical Film

[Bruce Beresford](#) was signed in March 2006 to direct a feature film based on Rachmaninoff's life, as seen through the eyes of his widow. It is to be called "*Rhapsody*". ^[4]

Music samples

- [Sample from Piano Concerto No. 2 \(file info\)](#)
 - [Piano Concerto No. 2](#), 30-second sample of opening theme from 1st movement (Moderato), [Vladimir Ashkenazy](#), [London Symphony Orchestra](#), [André Previn](#), [1972](#)
- [Sample from Piano Concerto No. 3 \(file info\)](#)
 - [Piano Concerto No. 3](#), 30-second sample from 1st movement (Allegro ma non tanto) (5min 33sec), [Vladimir Ashkenazy](#), [London Symphony Orchestra](#), [André Previn](#), [1972](#)
- Problems playing the files? See [media help](#).