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5CD

*The Music of*  
**James Last**

*100 Classic Favourites*



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**Stage &**  
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**Around The**  
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59

THE  
BEACH  
BOYS

# THE BEACH BOYS 20 GOLDEN GREATS



# THE BEACH BOYS 20 GOLDEN GREATS

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HAVE  
WICKER  
PICK UP

13

# BEETHOVEN 5

SYMPHONY NO 5 IN C MINOR

PROMETHEUS OVERTURE

ANDRÉ PREVIN

LONDON SYMPHONY ORCHESTRA

EMI



# BEETHOVEN:

**ASD 2960**

stereo

I 0C0630024231

**Symphony No. 5 in C Minor,  
Op. 167****Prometheus Overture,  
op. 43**

## Andre Previn *conducting* The London Symphony Orchestra

**SIDE ONE**Band 1 - First movement: *Allegro con brio*Band 2 - Second movement : *Andante con moto - Piu  
mosso - Tempo i***SIDE TWO**Band 1 - Third movement: *Allegro* leading to  
Fourth movement : Finale - *Allegro - Presto*

Band 2 - Prometheus Overture

THE EARLY SKETCHES of the Fifth Symphony date from the beginning of the nineteenth century, the years which saw the completion of the Second Symphony. By 1805 these sketches had been fashioned into the bulk of the music of the Fifth Symphony as we now know it, and the first performance was given in Vienna on 22nd of December 1808. Beethoven's symphonies frequently appeared in pairs, and at this performance No. 5 was partnered by No. 6. These years at the turn of the nineteenth century were difficult ones for Beethoven, for deafness laid serious hold on him, and certainly by the time of the completion of the Fifth Symphony deafness was total. It was a great calamity, more so socially than musically, but it drove him in upon himself, and without attempting to read too much that is autobiographical into the music, some of the turbulence and defiance which permeates the Fifth Symphony may, perhaps, be taken as expressive of the composer's state of mind as the full weight of this 'senseless affliction' bore down upon him.

It is not surprising that this Symphony made a powerful impression upon its first hearers and that it has remained one of the most popular of all Beethoven's major works. It is frankly emotional in its appeal and Beethoven wastes neither notes nor time in getting that appeal across to the listener. 'Thus fate knocks at the door' he is reported to have said about the first four notes of the opening movement, a characteristically dramatic statement which can conjure up any number of images in the listener's mind, none of which, unfortunately can have much bearing on their musical significance. One hearing of the Symphony is enough to enable the listener to recognise that their rhythm dominates the whole movement, yet it must be equally obvious that this 'motive' is only part of a large-scale first subject (and its

components) which does not end until the horn entry in E flat major, some 58 bars from the beginning. Perhaps its true significance is best assessed by the late Sir Henry Hadow, who, writing more generally of Beethoven, said, 'The master of every device of harmony and rhythm, he can weave from three notes in the scale a texture of incomparable beauty; with a whole palette at his command, he can produce an enduring impression with a few strokes in monochrome.' So it is with this movement; with all its terseness, its conciseness, its vivid orchestral colour, its driving rhythm, its 'shock' tactics, and so on, it is the swift stroke, the deft touch that impresses. And nowhere is the touch more telling and poignant than in the little oboe cadenza which Beethoven inserts in the recapitulation. The coda is long, vigorous, expansive in its treatment of certain previously heard quaver passages, and emphatic in its dominant-tonic cadence at the end.

If fate angrily knocks at the door in the first movement, its mood in the second is one of benign calm and serenity. There is always something Olympian about Beethoven's slow movements, and he is one of the few composers who can combine grandeur with tenderness. We find this quality expressed with equal felicity in the two principle melodies, and perhaps even more warmly in the wonderful series of harmonies which occur between statements of these melodies, the first of which is introduced, with appealing simplicity, by violas and cellos; the second by clarinets and bassoons. Formally the movement is a series of variations on these main themes, the elaborations being mainly melodic, and impetus is maintained by the old-fashioned method of halving the note-values. Tonally the movement acquires great strength by the juxtaposition of the keys of A flat and C major, the first incursion occurring dramatically quite early in the piece. The coda, *pit mosso*, is very beautiful, the 'lift' in the melody just before the final cadences adding a last touch of loveliness.

When Beethoven decides to astonish by contrasting one idea with another he has no nonsense about it; there is no gentle lifting of the curtain. In the Scherzo he gives us three things cheek by jowl: brooding mystery, martial clangour, and elephantine foolery. The first holds the stage for the first eighteen bars of the movement, and reappears at intervals throughout; the second breaks in with loud noise at the nineteenth bar. The third is longer delayed and does not appear until the Trio, where the cellos and double basses make gleeful stumblings which momentarily disturb the genial contrapuntal flow and texture of this episode. Then the mysterious gloom returns: there is no clangour now about the march; it is hushed, a dry, whispered echo of its former glory.

And so the darkness gathers, until the timpanist begins to beat out a persistent rhythm over which float distant echoes of the first theme. At about the fortieth bar the echoes give place to more definite sounds, there

is a crescendo, grinding discord, and, at the fiftieth we tumble headlong into the great C major theme of the jubilant last movement.

Now Beethoven decks out his material in the richest orchestral dress, adding a double bassoon and, for the first time in any symphony, an alto, tenor and bass trombone to the ensemble. The themes are vigorous and straightforward, but the sustained notes that accompany the quieter bars of the triplet figure of the second principal theme in G major are worthy of notice: they play a prominent role in the energetic development. There is a dramatic re-entry of the Scherzo theme just before the recapitulation. The shadow it casts is fleeting, for nothing can stem the exuberant sweep of this finale which culminates in an exciting *presto* coda and gloriously insistent repetitions of the chord of C major.

@ J. MCKAY MARTIN, 1959, 1960

The Prometheus ballet was first produced in 1801 in co-operation with the celebrated ballet master Salvatore Vigano, and the writing of the music is thus roughly contemporaneous with the First Symphony - to the first movement of which the Overture bears some resemblance.

The story of the ballet concerns the legend of Prometheus, who made the first man and woman, animating them with fire stolen from heaven. Unable himself to give them the gift of reason, he applies to Parnassus, where they are endowed with the human qualities of reason and emotion.

The Overture begins with an introductory *Adagio*. The boldness of the first modulating chords possibly being intended as a thumbnail sketch of Prometheus. The first subject of the *Allegro* is taken from the end of the ballet - a cheerful, bustling figure whose activity is never long abated: even during the delightful second subject, announced by the woodwinds, its presence is felt waiting to take over, and all too soon this fascinating display of high spirits comes to an end.

@ LEONARD DUCK, 1958

Also recorded by Previn on EMI

Mozart - Piano Concertos Nos. 17 and 24

Andrt Previn, *piano* with

The London Symphony Orchestra conducted by

Sir Adrian Boult

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**BEETHOVEN:  
SYMPHONY No.6  
"PASTORAL"**

**CHICAGO SYMPHONY ORCHESTRA  
FRITZ REINER**



# BEETHOVEN: SYMPHONY No.6 in F op68 "PASTORAL"

CHICAGO SYMPHONY ORCHESTRA  
Conducted by  
**FRITZ REINER**

Side 1 : 1: Awakening of Happy Feelings  
upon Arriving in the Country  
(Allegro ma non troppo)  
2: Scene by the Brook  
(Andante molto mosso)

In the year 1806 Hamburg was in a state of alarm, "surrounded," says the French diplomat Louis Antoine Fauvelet de Bourrienne, "as we were then by Swedish, English, and Russian troops." Europe was in turmoil; the shadow of Napoleon lay like a cloud across half the world. In England, Pitt had died; and Jane Austen had "removed with her family from Bath to Southampton." A year later, Keats was in school at Enfield, and Byron at Trinity College in Cambridge; Longfellow was born in Portland, Maine; and Goethe was putting the finishing touches on the first part of Faust At Tilsit, in a room floating on a raft in the middle of the Niemen River, Napoleon, Alexander of Russia, and the King of Prussia met together, to the distress of the latter. Godoy ruled in Spain as Prince of the Peace; and in Vienna Ludwig van Beethoven addressed a long and flowery petition to the directors of the Court Theatre, agreeing to furnish them with one opera a year, along with a small operetta, choruses and occasional pieces, for the price of one annual benefit concert for himself and a salary of 2400 guilders. He didn't get it. "So be it, then," he writes to the Baron von Gleichenstein: "For you, poor Beethoven, there is no happiness to be found outside; you must create everything for yourself, within yourself."

The Great Mogul, as Haydn called him - Haydn who had nearly died of fright two years earlier while the French cannon thundered on Vienna - was nevertheless at the height of his powers, and enjoying a period of relative happiness. Thayer calls the three years, from 1807 to 1809, the three happiest years of his life. His nephew Karl was still too young to trouble him - as he did so bitterly later on; and he was, apparently, in love - if one is to credit the "Letters to the Immortal Beloved"; but no one knows who she was, and they were, in any case, never mailed. He had accepted, and even acknowledged, his

growing deafness, but it was not yet, as it would be later, a locked door between the world and him. His first enthusiasm for Napoleon, which had given way to detestation when the Corsican took the crown of Emperor, had turned again to a grudging admiration; as Baron de Tremont wrote in 1809, "The greatness of Napoleon preoccupied him."

This was the period of the Fifth and Sixth Symphonies, the Violin Concerto, the Rasoumovsky Quartets - a period richly and deeply creative. The "innocence" of the Second Symphony, the early Quartets, was behind him; so, too, the political ardours and grief of the "Eroica"; while the "heavenly airs" of his later works still lay ahead - foreshadowed, perhaps in the slow movement of the Violin Concerto. It was a period in which he was swept by melody as though by a wind or a daemon. With the French in Vienna, with the guns of Friedland still thundering, Beethoven wrote the "Pastoral" Symphony.

It was, in a sense, the first "programme music" of its kind - with the exception of a work by Knecht, published in the 1780's, and Haydn's The Seasons: an evocation of nature, of the fields and the woods of Hetzendorf and Modling, where he often walked on his small holidays. It is a work, as Beethoven himself said, "in which some emotions of country life are described." Or again: "An expression of feelings rather than a painting in sound." Yet it is a work in the full symphonic form. "It is left," said Beethoven, "to the listener to discover the situation."

The symphony is in five movements, the third and fourth leading without pause into the final movement. Scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings, the symphony also makes use - for the first time in a serious composition - of the piccolo.

It opens in a mood of peaceful - even happy - contemplation.

Side 2 : 3: Peasants Merrymaking (Allegro)  
4: Thunderstorm (Allegro)  
5: Shepherd's Hymn of Thanksgiving  
after the Storm  
(Allegretto)

The spirit seems almost to dance a little in the sun; indeed, it dances through most of the score. The first movement is one of rustic simplicity; there are bird songs, a comic dialogue between the bassoons and the violins. It ends softly. The second movement, the Andante, is in full sonata form, overlaying the murmur of the brook, again with bird songs - including that of the giraffe-throated yellow-hammer, a bird that never was, drawn up out of empty air to confound Beethoven's fatuous friend Schindler. After a moment of silence, a trio of bird calls: the nightingale, the quail, the cuckoo. A short dialogue of wind instruments brings the movement to a close.

A storm - in which it has been said that the thunder precedes the lightning - interrupts a rustic dance; but not too soon. It is a storm which paved the way for all the storms in the Rossini operas which followed; and it is soon over.

In the last movement, which is in rondo form, it is interesting to find a shepherd's song, or "yodel", surprisingly Scottish in character; actually, Beethoven was well acquainted with the old Scottish airs, and did, in fact, promise a number of Scottish songs to his English publishers.

Unlike his other symphonies, the "Pastoral" ends, as it opened, (except for two final chords) in serene quiet.

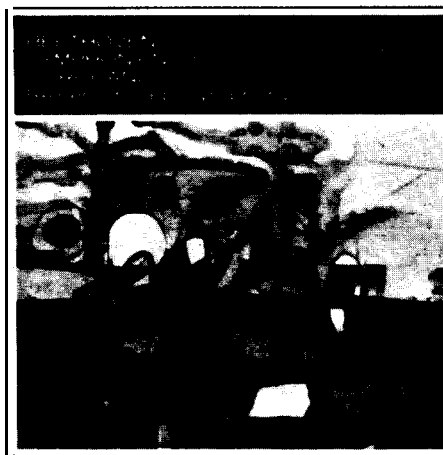
It was first performed in 1808, shortly after his thirty-eighth birthday. The programme was more than ample, including the Fifth as well as the Sixth Symphony, the Fourth Piano Concerto, excerpts from the C Major Mass, a choral fantasia with piano and orchestra, the aria "Ah! Perfido," and some piano improvisations, at which Beethoven excelled. As Mr. Ludwig remarks: "An awesome event!" The weather was bad, the hall was unheated, and the concert was, on the whole, a tribulation.

ROBERT NATHAN

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BEETHOVEN  
SYMPHONY No.7 & OVERTURE 'CORIOLAN'  
CHICAGO SYMPHONY ORCHESTRA  
SIR GEORG SOLTI



# LUDWIG VAN BEETHOVEN

## SYMPHONY No. 7 in A major, Op. 92

### OVERTURE-CORIOLOAN

## CHICAGO SYMPHONY ORCHESTRA

# SIR GEORG SOLTI

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#### SIDE ONE

SYMPHONY No. 7 in A, major Op. 92

1. 1st mvt. Poco sostenuto - vivace
2. 2nd mvt. Allegretto

SYMPHONY No. 7 in A major, Op. 92

In all his previous symphonies Beethoven had followed, even though he had vastly expanded, the basic ground-plans of classical tonal architecture, but with the Seventh he found new possibilities in the grouping of related keys round a main centre for a whole work. The outer movements are in A major, but the Scherzo, in F, with a Trio in D, disestablishes the main tonic of the symphony by the closeness of its own relation to the A minor of the Allegretto. The first section of the Scherzo does, in fact, close in A major, but even then it continues for a dozen bars in this home key, there is nothing to suggest that it is a centre. This alienation of the symphony's key note is taken further when, with a boldness far beyond mere paradox, Beethoven builds the Trio round a persistent A pedal which is made to function as a dominant.

The scoring is wonderful beyond explanation; this symphony, unsurpassed anywhere for grandeur of sound, demands only the modest orchestra familiar to Haydn and Mozart, not even augmented by a second pair of horns.

Thus, after a century and a half of development in mere sources, the supremacy of the shaping intellect is reaffirmed.

#### CORIOLOAN OVERTURE

In the Coriolan Overture it is the arguments for and against aristocracy and democracy, liberty and slavery, the use and abuse of power, that fascinate Beethoven. The figure of Coriolanus himself, in all his fierce pride, looms large in the opening bars of the overture. But in the proud Coriolanus there is a vein of tenderness towards his mother, wife and child which brings him to his death. This is another emotion well understood by Beethoven, and the deep feeling of relationship is poignantly expressed here. The nobility of Volumnia and Virgilia and the spiritual agony of Coriolanus are the stuff of which this overture is made. It was composed in 1807.

#### SIDE TWO

SYMPHONY No.7 in A, major Op. 92 (Concl).

1. 3rd mvt. Presto
2. 4th mvt. Allegro con brio

OVERTURE - CORIOLOAN, Op. 62

SEPTIEME SYMPHONIE en la majeur, op. 92

Meme considerablement largis, les plans fondamentaux de l'architecture tonale classique ont été respectés dans toutes les précédentes symphonies. Mais avec la septième, Beethoven découvre de nouvelles possibilités de groupements des tons relatifs autour du principal centre tonal à l'échelle d'une oeuvre toute entière. Les mouvements externes sont en la majeur; mais le scherzo en fa et son trio en ré bémol logent de sa position privilégiée la tonique principale par la proximité même du la mineur de l'allegretto. La première section du scherzo s'achève bien en la majeur, mais même quand la seconde section se poursuit pendant une douzaine de mesures dans ce ton, rien n'indique qu'il s'agisse du ton principal. Cette alienation de la tonique principale va plus loin encore: avec une hardiesse qui va bien au-delà du simple paradoxe, Beethoven bâtit le trio autour d'une pédale persistante en la qui est chargée de fonctionner comme dominante.

Tout commentaire qui oserait rendre compte de la splendeur de cette musique. La septième symphonie, dont la beauté de son ne se dépasse pas, ne demande pour être entendue que le modeste orchestre familier à Haydn et à Mozart, sans même l'addition d'une seconde paire de cors. Ainsi est affirmée à nouveau, après un siècle et demi qui a vu beaucoup s'augmenter les ressources de l'orchestre, la suprématie de l'esprit invite à participer à l'exécution.

#### L'OUVERTURE DE CORIOLOAN

L'ouverture de Coriolan (composée en 1807) exprime la fascination exercée sur Beethoven par la confrontation entre aristocratie et démocratie et libération et esclavage, usage et abus du pouvoir. Des les premières mesures s'impose dans toute sa fierté passionnée la grande silhouette de Cortolan. Mais le fier Coriolan connaît aussi la tendresse, envers sa mère, sa femme, son enfant, et elle le mènera à sa mort. Beethoven n'ignore pas ce sentiment et la profonde compréhension qu'il en a s'exhale ici de poignante façon. La noblesse de Volumnia, celle de Virgilia, l'agonie spirituelle de Coriolan sont la matière même dont cette ouverture est faite.

SINFONIE Nr. 7 in A-dur, op. 92

Bisher hat Beethoven zumindest in grossen Sinfonien dem harmonischen Gesamtbild der Klassik entsprechend angelegt, obwohl er ihm ganz neue Dimensionen verleiht; mit der Siebenten schwingt er sich zu höheren Sphären, indem er verwandte Tonarten um das tonale Zentrum des ganzen Werkes anordnet. Die Ecksätze sind in A-dur, das Scherzo und Trio hingegen in F-dur und D-dur; ihre nahe Verwandtschaft mit a-moll, der Tonart des zweiten Satzes, untergräbt die Bedeutung der Grundtonart. Zwar schliesst der erste Abschnitt des Scherzo sogar in A-dur und geht selbst nach dem Doppelstrich noch etliche Takte in dieser Tonart weiter, doch erhält man keineswegs den Eindruck, dass man "zu Hause" ist. Diese Entfremdung von der Zentralharmonie wird im Trio noch stärker betont, da Beethoven ohne sich im geringsten in paradoxen Einfällen zu ergehen, diesen Abschnitt auf einem beharrlichen Orgelpunkt auf A aufbaut, der als Dominante fungiert.

Der herrlichen Instrumentierung, die trotz ihrer unübertroffenen, majestätischen Klangfülle mit dem bescheidenen Orchester, das schon Haydn und Mozart genügt, auskommt und nicht einmal ein zweites Paar Hörner erfordert, können Worte nicht gerecht werden.

So sieht man, dass nach anderthalb Jahrhunderten, in denen das Orchester eine unglaubliche Entwicklung erfahren hat, der Geist des genialen Schöpfers den Sieg davonträgt.

#### CORIOLOAN OVERTURE

Was Beethoven an Collins Trauerspiel Coriolan fesselte, ist der tragische Kampf zwischen Aristokratie und Demokratie, zwischen Freiheit und Sklaverei, zwischen rechtmässiger und unrechtmässiger Machtausübung. Schon die ersten Takte der 1807 geschriebenen Ouvertüre beschreiben den wilden Stolz, der Coriolan erfüllt. Doch auch andere Gefühle beseelen ihn: die Liebe zu seiner Mutter, Gattin und Kind, die schliesslich seinen Tod herbeiführt. Solche Empfindungen begriff Beethoven sehr wohl, und die Ouvertüre vermag diese tiefe Verbundenheit, den Seelenadel von Coriolans Mutter und Gattin Volumnia und Virgilia, sowie die inneren Kämpfe des Titelhelden grossartig darzustellen.

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PRIVILEGE

# BEETHOVEN

**SYMPHONY No 9**

in D minor Op.125 'Choral'

**SYMPHONY No 8**

in F major Op.93

Carole Farley Alfreda Hodgson

Stuart Burrows Norman Bailey

Brighton Festival Chorus

ROYAL PHILHARMONIC ORCHESTRA

ANTAL DORATI

The last of Beethoven's symphonies owes its immediate origin to a commission of the Royal Philharmonic Society of London in 1816-17, but the final conception included a choral setting of Schiller's 'Ode to joy' which Beethoven had been planning at least since 1793. The sketch books contain a reference to this plan in 1811, but it is not until 1815 that any material eventually used in the ninth symphony makes its appearance. The first three bars of the Scherzo noted there were followed in 1817-18 by sketches for the first movement, and in 1818 there are notes on two symphonies, one of which is to have a choral finale. Between 1819-22 Beethoven completed the *Missa Solemnis*, the last three piano sonatas, the *Diabelli Variations* and the overture 'Die Weihe des Hauses'. As late as October 1823 he was still searching for a satisfactory transition from the purely instrumental to the choral section of the symphony's finale. The year 1823 saw most of the work on the symphony completed, though the final touches were not added until February 1824. The first performance was given in the *Karntnerthor Theatre* in Vienna on 7 May, 1824, when the conductor was Umlauf and the soloists were Henriette Sontag, Karoline Unger, Anton Haitzinger and a bass named Seipelt, a last moment replacement.

No work of Beethoven's last years has more links with the past than this symphony. In the piano sonatas and string quartets of these years he was exploring entirely new territory and looking inwards, rejecting the gestures, the scale and the drama implied in all writing for the concert-hall. On the other hand the first three movements of the ninth symphony simply crown the achievements of the other eight. Their conception is deeply rooted in the *Sturm und Drang* of Beethoven's middle period and in the tradition of the Mannheim symphonists; and the chorale finale owes much to the French Revolutionary composers (Gossec and Mehul in particular) and is a cross between a *sinfonia eroica* and a *hymne a la republique*.

The wavelike piling up of open fifths and the colossal descending stride of the opening *Allegro ma non troppo*, still unique in its breathtaking effect, grew from an idea which, as the sketch books show, would not have been out of place in a Haydn introduction. The hugely expanded scale of the whole movement is matched by the most rigorous use of significant, always organic detail, just as the wide-spacing of melody and orchestration is matched by tortuous chromatic movement in subsidiary parts. The second group of subjects clearly suggests a funeral march of the French Revolutionary type, punctuated by trumpets and drums; and this brings the listener down to earth after the suggestion of cosmic space and cosmic events with which the movement opens. Each episode in the development section ends with a refrain in the wood-wind, and this refrain itself is developed on a large scale before the recapitulation. This is approached through 12 bars in which the major third (F sharp) is for the first time piercingly predominant. A foreshortened

reprise of the first subject is followed by a full repetition of the: second group, with many changes in the scoring, and the whole recapitulation is only 5 bars shorter than the enormous coda with which the movement ends. A beacon light in this very stormy sea is provided by the horns sounding a dolce major mode version of what has hitherto been one of the most threatening themes of the movement. At the very end Beethoven introduces in a long crescendo a tramping phrase unmistakably suggesting some cosmic and nocturnal funeral march.

The Scherzo (*Molto vivace*) is a huge but simple sonata movement, in which the trio section is only a little shorter than the exposition. It is in effect a huge dance movement, once again on a cosmic scale - a dance of planets rather than peoples - and shot through with humour as well as an inexhaustible vitality, both expressing themselves primarily in rhythm. The five entries of the opening fugato are followed by an unmistakable eight-bar phase which twists, opens and

shuts, expands and contracts, swells and dies away with major-minor harmonies before the boisterous second subject appears. At the beginning of the development section Beethoven turns the first bar of the opening theme through 15 keys in 17 sounding bars. After a pause the metrical scheme of the main subject is changed from four-bar to three-bar groups, bringing the fugato entries even closer. A sudden interruption from the timpani jerks the music back from A minor to F major, and these repeated interruptions of first timpani and then horns are followed by 36 *sempre pianissimo* bars which correct the metrical pattern and the tonality of the music preparatory to the recapitulation.

The trio section, which is in D major, clearly foretells the human, indeed popular character of the finale - a scene of popular rejoicing conceivably prompted by some actual occasion such as the *Volksfest* held in Vienna in October 1814 to celebrate Napoleon's defeat. This was a march-past of 4,000 veterans, accompanied by military

music, and followed by games, sports and a banquet, all such as had been common in revolutionary France. There is even a moment at the end of the trio section when the confusion between dominant and tonic suggest the simultaneous sounding of two military bands carried from a distance by the wind. The scherzo is repeated, of course, and the movement ends in the major, with a reminiscence from the trio.

The *Adagio molto e cantabile* is in variation form, which Beethoven also used in the piano sonatas Op.109 and 111 as well as in the magnificent set based on Diabelli's trivial waltz. There are two themes, one hymn-like in character (B flat major) and the other (D major) suggesting a lullaby, with rocking rhythm. The movement opens with two bars resembling the drawing back of a curtain to reveal the first, hymn-like melody. This is punctuated with echo-effects and followed immediately by the rather faster (*andante moderato*) D major theme, 3/4 after the 4/4 of the opening theme. The variations of the

hymn-like theme are not difficult to follow, since they consist basically of either embroideries of the theme by the strings or chorale-like compressions of its main features by the wind.

The finale opens Presto with a fanfare tutti, after which the, string basses mime (as it were) a recitative rejecting the orchestra's reminiscences of each of the three preceding movements. When the 'right' theme is discovered, it is announced by the basses and gradually spread to the strings as a whole and finally to the whole orchestra. The transition to the choral section of the movement is made by a return to the orchestral fanfare of the opening, after which a baritone solo introduces the main theme and the chorus takes it up with Schiller's words. The quartet of soloists alternates with the chorus until the scene moves from earthly joys to the ultimate Joy the Seraph standing before God's throne. Here there is a mighty fermata and a dramatic move - it is not a modulation - from A to F major. This introduces a military march (with 'Turkish music' represented by piccolo, triangle, cymbals and bass drum) which approaches from the distance

and forms the accompaniment to the tenor soloist's call to heroic endeavour. An extended orchestral interlude in G minor leads to a choral repetition of the opening verse of the Schiller's Ode. The heart of the movement is formed by the Andante maestoso which follows immediately. The call for universal brotherhood (Seid umschlungen, Millionen!) is made by the men's voices, who then proclaim the fatherhood of God as a corollary, in urgent and solemn tones accompanied only by the trombones. The call to worship is made in an Adagio, deep-hued and solemn owing to the absence of the violins from the orchestral writing. The mood becomes increasingly earnest as the pitch, both vocal and instrumental rises, and then dissolves in a pianissimo vision of the 'starry firmament'. The big double fugue that follows combines the movement's chief theme with that of the 'Seid umschlungen!' section. Once again the vision of the night sky brings the music to a halt, after which the only interruption of the choral jubilation is a short cadenza for the four soloists. The final Prestissimo is a delirious expression of physical excitement and emotional release.

The eighth symphony stands between two of Beethoven's best known works, the enormously popular seventh and the towering ninth which forms the end of the series. Even on the occasion of its first performance in Vienna, on 27 February 1814 its effect was diminished by the presence in the programme of No.7, which had been given to the public the preceding December and was therefore still a novelty. But although belonging to even-numbered symphonies, in which the composer's aims are less ambitious though his powers in this more familiar sphere are no less, the eighth symphony remains both a masterpiece and a highly characteristic work, showing Beethoven in his more genial, unbuttoned mood. Much of the preparatory work and the composition of the symphony itself date from the same period (1811-12) as the Seventh Symphony. .

The Allegro vivace e con brio opens with an exchange of 4-bar phrases between the full orchestra and the wind, and this immediately establishes the genial, open-hearted and wonderfully sane mood of the work. The note of humour is introduced by the sudden break in the music at bar 32 and the bassoon's ingenious leading of the strings through D minor-major to the dominant C, in which the second subject appears dolce in the wood wind. This, though gentle in itself, soon develops a threatening, explosive element which alternates with an almost pastoral character for the rest of the exposition. The development section is largely concerned with the opening phrase of the movement, which Beethoven examines in different lights and contexts and sets against the explosive, off-beat accents which have already appeared in the exposition. A tutti marked by mounting excitements leads to a fff anticipation in the basses of the recapitulation, which begins eight bars later. There is a characteristic coda which starts with jubilant fanfare repetitions of the opening and ends with pizzicato strings exchanging polite pleasantries with the wind, until the movement ends quietly with exactly the same phrase as that with which it opened.

An important feature of the Allegretto scherzando, which takes the place of the conventional song-like slow movement, appears at once in the pp staccato repeated chords of oboes, clarinets, bassoons and horns. It is against this background that the strings unfold a dialogue, first violins answered by basses, with second violins and violas providing a pizzicato accompaniment. Like many of the dialogues in Beethoven's music this takes sudden and unexpected turns, often resembling bursts of a violence partly humorous no doubt, but also giving glimpses of the volcano beneath this smiling, almost placid landscape. The wind eventually tire of their background role and themselves join the discussion for the second phase. When the first returns, and the wind retire again to their role of accompanists, the original melody is varied with many quips, the principle of dialogue or antiphony remaining paramount throughout the whole movement. The Tempo di Menuetto is an unexpected return, at least in the title, to an older

tradition which the scherzos of the third, fifth, sixth and seventh symphonies seemed to have superseded. Certainly this minuet is no court dance, and its heavily accented, almost lumbering gait suggests an altogether rustic, unsophisticated atmosphere. Here again Beethoven makes considerable play with sforzato chords off the beat and plainly enjoys what seems to be a comic blunder between horns and wood-wind in the final flourish before the beginning of the trio section. Here again there is a dialogue, this time between horn and clarinet, with string basses accompanying. Although the strings intervene and attempt to wrest the tonality from C major to A flat major horn and clarinet return to the forefront of the picture before the repeat of the minuet.

In the Allegro vivace of the finale we meet once again the demonic Beethoven, though here the impression, is not of any Titan or Prometheus but simply of a praeternatural energy, a rhythmic dynamism resembling that of some huge river or waterfall rather than that of a single individual. Human touches, however, are to be found in countless details." Once again the antiphonal principle reappears in the pert echoing of the tiny three-note phrase which forms the basis of the whole movement; and the humour of the Allegretto scherzando takes a more brutal form in the delight with which the composer contradicts, for instance, a repeated statement in C with a fortissimo C sharp, which sends the music spinning off again. The carefree, open-air singing quality already noticed in the first movement emphasises the human element in this finale too. A totally unexpected episode takes the form of alternately ascending and descending scales set against the persistent triplet figure that dominates the movement and the principle of contradiction is exploited on a giant scale. In fact geniality and rough humour inform this whole display of giant energy, physical and intellectual, showing the composer at the height of his powers and able for a moment to forget the shadow-side of existence, which was soon to dominate though never to impair the vitality of his music.

**Martin Cooper**

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#### ODE AN DIE FREUDE

*O Freunde, nicht diese Töne!  
Sondern lasst uns angenehmere anstimmen  
und freudenvollere!*

Freude, schijner Gotterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer such nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, gepirt im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen Millionen.  
Diesen Kuss der ganzen Welt!  
Brüder! Überm Sternenzelt  
Muss ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such' ihn überm Sternenzelt!  
Über Sternen muss er wohnen.

#### ODE TO JOY

*O friends, no more these sounds!  
Let us sing more cheerful songs,  
more full of joy!*

Joy, bright spark of divinity,  
Daughter of Elysium,  
Fire-inspired we tread  
Thy sanctuary.  
Thy magic power reunites  
All that custom has divided,  
All men become brothers  
Under the sway of thy gentle wings.

Whoever has created  
An abiding friendship,  
Or has won  
A true and loving wife,  
All who can call at least one soul theirs,  
Join in our song of praise;  
But any who cannot must creep tearfully  
Away from our circle.

All creatures drink of joy  
At nature's breast.  
Just and unjust  
Alike taste of her gift;  
She gave us kisses and the fruit of the vine,  
A tried friend to the end.  
Even the worm can feel contentment,  
And the cherub stands before God!

Gladly, like the heavenly bodies  
Which He set on their courses  
Through the splendour of the firmament;  
Thus, brothers, you should run your race,  
As a hero going to conquest.

You millions, I embrace you.  
This kiss is for all the world!  
Brothers, above the starry canopy  
There must dwell a Loving Father.  
Do you fall in worship, you millions?  
World, do you know your Creator?,  
Seek Him in the heavens,  
Above the stars must He dwell.

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LUDWIG VAN  
**BEETHOVEN**  
(1770-1827)

**SYMPHONY No 9**

in D minor Op.125 'Choral'

- Side 1 1st movement - Allegro ma non troppo,  
"un poco maestoso"  
Side 2 2nd movement - Molto vivace  
3rd movement - Adagio molto e cantabile  
Side 3 4th movement - Presto  
Carole Forley, Soprano, Alfredo Hodgson, Contralto  
Stuart Burnows, Tenor, Norman Bailey, Bass,  
Brighton Festival Chorus

**SYMPHONY No 8**

in F major Op.93

- Side 4 1st movement - Allegro vivace e con brio  
2nd movement - Allegretto scherzando  
3rd movement - Tempo di Menuetto  
4th movement - Allegro vivace

**ROYAL PHILHARMONIC ORCHESTRA**  
**ANTAL DORATI**

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# The World of **BEETHOVEN**

EXCERPTS FROM

**Symphony No. 9 - "Choral"**

**Symphony No. 5 · Serenade in D Op. 25 · "Moonlight" Sonata**

AND

**Egmont Overture · Violin Romance in F · Bagatelle "Für Elise"**



**SPECIAL  
PRICE**

# The World of BEETHOVEN

1770-1827

## SIDE ONE

Symphony No. 5 in C minor, Op.67 - Allegro con brio  
CONCERTGEBOUW ORCHESTRA, AMSTERDAM  
conducted by GEORGE SZELL

Serenade in D, Op.25 - Entrata (Allegro)  
THE GRUMIAUX TRIO

Sonata No. 14 in C sharp minor, Op.27, No. 2,  
"Moonlight" - Adagio sostenuto  
CLAUDIO ARRAU, piano

Violin Romance No. 2 in F, Op.50  
ARTHUR GRUMIAUX, violin  
NEW PHILHARMONIA ORCHESTRA  
conducted by ED0 DE WAART

## SIDE TWO

Egmont Op.64 - Overture  
VIENNA SYMPHONY ORCHESTRA  
conducted by CHRISTOPH VON DOHNANYI

Bagatelle in A minor, "Fur Elise"  
HANS RICHTER-HAASER, piano

Symphony No. 9 in D minor, Op. 125, "Choral"  
- Presto -Allegro assai  
INGERBORG WENGLOR, soprano  
URSULA ZOLLENKOPF, contralto  
HANS-JOACHIM ROTZCH, tenor  
THEO ADAM, bass  
LEIPZIG GEWANDHAUS ORCHESTRA  
conducted by FRANTZ KONWITSCHNY

It is both customary and convenient, if not strictly accurate, to divide Beethoven's works into three periods. All are represented here.

The first in order of date is the Serenade in D for flute, violin and viola. A graceful and &chanting work, full of humour, it follows the plans of similar works by Haydn and Mozart. In the Entrata the flute is given a fairy-like part.

Next in date order is the Sonata in C sharp minor, commonly called the "Moonlight", since the critic Ludwig Rellstab wrote that the first movement reminded him of moonlight on Lake Lucerne. It was written in 1801 and Beethoven merely called it "Sonata quasi una fantasia". He dedicated it to the Countess Giulietta Guicciardi, a pupil aged 17 to whom he was deeply attached. The first movement, Adagio sostenuto, has long been among the most popular movements in all piano literature. Marion Scott rightly said that it is as impressionistic as anything that Debussy ever wrote.

The Romance in F for violin and orchestra is one of two works in this form which are thought to date from 1802. Well named, it might almost be the slow movement of a romantic and comparatively light-weight concerto, although it is far from easy technically. In the matter of interpretation, it is demanding since it requires perfect control of cantabile playing. It is lightly scored for solo violin, flute, two each of oboes, bassoons and horns, and strings.

Beethoven was approaching 30 when he wrote his first symphony. in C major. He started work on the Symphony No. 5 in C minor, the most widely known of all, in 1805 but laid it aside in favour of the happier and less dramatic No. 4 in B flat. The fifth Symphony was not completed until about three years later. It is said that the famous opening figure, three short Gs followed by a long-held E flat, were suggested by the call of a bird heard in the Vienna Prater. Be this as it may, in Beethoven's hands the four notes assume a tremendous, almost dread, significance, and they dominate the whole of the first movement, Allegro con brio. It is tempting to think that this movement in general, and the opening in particular, may well have been in the

composer's mind in 1817. That year he wrote to Ignaz von Mosel "I am delighted to know that you share my opinion of those headings, inherited from times of musical barbarism, by which we describe the tempo of a movement. What, for example, can be more absurd than 'allegro' which, once and for all, means 'cheerful!?' How far removed we often are from this meaning! How often a piece of music expresses the very opposite of its heading."

The commissioning of incidental music for a production in 1810 of Goethe's drama Egmont must have given Beethoven immense pleasure. Thoughts of liberty and freedom were never far from his mind and the hero of the play, Count Egmont, had been regarded as a martyr of Flemish freedom ever since his execution for treason in 1568. Never has more drama been packed into so few bars of music than in the overture. Mrs. Rosa Newmarch once recommended those wanting a vivid presentation of the page of history which inspired both Goethe and Beethoven, to read Motley's fine account of Egmont in his "Rise and Fall of the Dutch Republic". This is still excellent advice.

Fur Elise also dates from 1810. Who is the Elise of the title remains uncertain but the name may well have been a copying or printer's error for Therese. Certainly this bagatelle is mentioned in a letter from the composer to Therese Malfatti, of whom Beethoven was very fond.

The first performance of the Symphony No. 9 in D minor, of which we have here the glorious choral finale, Presto-Allegro assai, with words from Schiller's 'Ode to Joy', was given in 1824, but thoughts of setting Schiller's poem had been with Beethoven since he was 22. The composer's notebooks of 1817- 1818 reveal his thoughts assuming concrete form and by 1822 the sketches of the different movements began to assume the forms in which we now know them. The succession of vocal sections with which the finale ends are introduced by the solo bass singing Beethoven's own words, "O brothers, these sad tones no longer, rather raise we now together our voices, and joyful be our song".

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**Berlioz**  
**SYMPHONIE**  
**FANTASTIQUE**



ORCHESTRE NATIONAL  
DE L'O.R.T.F

**Jean Martinon**



# BERLIOZ

## SYMPHONIE FANTASTIQUE,

### op. 14

**Orchestre National de l'O.R.T.F.**

**conducted by JEAN MARTINON**

Berlioz was a controversial innovator, a composer occupying a unique position in music. Even today he excites powerful disagreements in the musical world. Some argue that he has no real claim to be regarded as a serious composer (in the sense in which Beethoven and Brahms are so regarded); others find no flaws in him. Undoubtedly he played a great part in the development of the symphony, breaking fresh ground and pointing the way to new paths. One of the most striking (and revealing) comments made on him is that of Heine, who said that Berlioz had not sufficient talent for his genius. Be that as it may, he wrote four symphonies: the Fantastic, Harold in Italy, Romeo and Juliet, and the Symphoniesfunebre et triomphale, of which the first two are the best known.

The familiar story of the Symphonie fantastique concerns the young artist, unlucky in love, who takes an overdose of opium and is visited by dreams and nightmares in which the lost beloved is the central figure, represented by the musical idee fixe (Berlioz's term) recurring throughout the work. The symphony's autobiographical nature arises from Berlioz's infatuation for the Irish actress Harriet Smithson (Henriette, he called her) and she was present at a performance of the symphony in December, 1832. He married her in 1833, separated in 1842, and she died in 1854.

The Symphonie is a mixture: it has five movements; Berlioz lifted much from his unfinished opera Les Francs Juges (most of us are familiar with the overture); he also put his Faust Ballet (abandoned) under contribution; the idee fixe came from an examination cantata, and so on. But if a mixture, it is never "the mixture as before"; it is a mixture stirred and shaken with his unmistakable genius.

#### Reveries-Passions

The first movement opens quietly (and classically) in woodwind and horns! leading to a note of gentle melancholy in the strings. Tender despair and bitter sweetness create the imaginative mood in which Berlioz goes back to childhood memories and the pastoral beauties which frame the haunting picture of his present unhappy love. The idee fixe is impinged on our mind by first violins and flute in unison and it takes varying guises. Theme and counter-theme are handled with the consummate skill of a composer of Berlioz's superb orchestral mastery and one feels the restrained passions shortly to be dramatically unleashed.

Un bal  
Bustling strings and harps usher in the movement with excitement and the waltz tune is first heard in the first violins. The idee fixe intrudes again on flute and oboe above the waltz rhythm. The lover must pursue his endless and agonising quest though the dance music threatens to carry him away. A clarinet murmurs the idee fixe which is interrupted by three harp notes before the full orchestra swirls in with a mighty rush on to the breathless coda.

#### Scene aux champs

Here the artist's contemplation of nature and the lover's distress come into conflict in this most original section of the Symphony. Cor anglais and oboe have a dialogue in a pastoral atmosphere tinged with sadness. The spirit is weary and melancholy, as Berlioz's often was, but there is a sense of peace, too, if not of fleeting happiness. It is momentary, for the idee fixe returns to haunt the lover. The lonely piping of one shepherd is heard again as in the opening of the movement, but there is now no answer from his companion; thunder rolls in the distance, and strings and horn dissolve the scene and end the meditations in troubled tranquility.

#### Marche au supplice

In the "March to the Scaffold" the despairing artist has poisoned himself with opium and this and the last movement depict his frightful nightmares. Here is a grim grotesquerie indeed. The march begins with the heavy, solemn tread of a ghostly procession, with muffled rolls of drums. Basses invoke a picture of a bound prisoner staggering to the scaffold, mocked by a figure on the bassoons. The shrieks of the crowd drown his groans; the orchestra tumult grows in ferocity. In a sudden hush the idee fixe is heard quietly on the clarinet, followed immediately by the ugly crash of the falling guillotine blade and the dull thud of the severed head into the basket. The final chords are a bloodcurdling blast of demoniac laughter. Berlioz adapted some of this music from his unfinished opera Les Francs Juges.

#### Songe d'une nuit du Sabbat

"The Witches' Sabbath" sums up the horrors which have afflicted this damned soul. It is extraordinarily brilliant even in its ugliness. Screeching and gibbering in the strings, the mocking idee fixe on the clarinet, a veritable orgy which does not exclude a horrific caricature of the love song of the other movements, a blasphemous parody of the sacred chant, the Dies Irae - these are the ingredients of this truly fantastic witches' brew. We hear, too, the tolling of sinister bells before the tumult of the final stampede. It is all a tremendous, a unique achievement in pictorial music; all the more remarkable when it is realised that Berlioz was only twenty-six when he wrote it, only some three years after Beethoven's death.

@ C. B. REES, 1961

#### SIDE ONE

1. 1st Movement : Reveries-Passions
2. 2nd Movement: Un Bal

#### SIDE TWO

1. 3rd Movement: Scene aux champs
2. 4th Movement: Marche au supplice
3. 5th Movement: Songe d'une nuit du Sabbat

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#### JEAN MARTINON

Jean Martinon was born in Lyon. After studies at the Paris Conservatoire he continued as a pupil of Albert Roussel for composition, and of Roger Desormiere and Charles Munch for conducting.

After an invitation to Paris to conduct his own compositions, Martinon was called to London to take over a concert from the suddenly indisposed Munch. It was then that his striking personality began to attract widespread attention.

After the war, Jean Martinon worked in Paris as an assistant to Munch, conducting the Colonne, Lamoureux, Pasedeloup and Paris Conservatoire Orchestras. Since 1949 he has been associate conductor of the London Philharmonic Orchestra. In 1960 he was appointed Musical Director at Dusseldorf, the first Frenchman to have held such a high office in German musical life.

Martinon's international career eventually took him to the United States, where he had an immediate success: so much so, in fact, that after concerts in Boston and Chicago he was offered, in 1963, the post of Musical Director of the Chicago Symphony Orchestra. At the conclusion of his term in Chicago, he was appointed Director of the Orchestre National de l'O.R.T.F. In 1967 Martinon was awarded the Gustav Mahler Medal in recognition of his distinction as an interpreter of Mahler's music.

Despite a crowded conducting schedule, Jean Martinon still finds time to devote to compositions. He has written 4 symphonies, two oratorios, two string quartets, two violin concertos, a cello concerto, six sonatas for various instruments and a number of chamber works.

#### L'ORCHESTRE NATIONAL DE L'O.R.T.F.

Founded in 1934 by Radiodiffusion Francaise, l'Orchestre National soon acquired, under the permanent conductorship of D. E. Inghelbrecht, a reputation which placed it among the world's foremost orchestras. Eighteen months after its foundation, l'Orchestre National was chosen by Toscanini for his concerts in Paris.

Since 1945, in addition to its numerous broadcast activities, the Orchestra has given weekly concerts at the Theatre des Champs-Elysees, and most of the world's leading conductors have appeared with it. These have included such figures as Charles Munch-who was its President d'Honneur-Ernest Ansermet, Sir Thomas Beecham, Eduard van Beinum, Andre Cluytens., Roger Desormiere, Wilhelm Furtwangler, Serge Koussevitzky, Pierre Monteux, Paul Kletzki and Bruno Walter.

L'Orchestre National, which also appears regularly on television, has performed with notable success at the world's leading music festivals, including those of Berlin, Edinburgh, Lucerne and Salzburg. In addition it undertakes regular tours and has visited the U.S.A., the U.S.S.R. and Japan. For EMI the orchestra has participated in many recordings, including a famous series with Sir Thomas Beecham.

Jean Martinon, its present musical director, was appointed in 1968 and under his experienced baton l'orchestre National has won fresh laurels.

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# JOHANNES BRAHMS

SINFONIE NR.4  
E-MOLL, OP. 98

MÜNCHNER  
PHILHARMONIKER

**RUDOLF  
KEMPE**



# JOHANNES BRAHMS (1833 - 1897)

<b>Sinfonie Nr. 4, e-moll, op. 98</b>	39'20
SEITE 1	
1. Allegro non troppo	12'12
2. Andante moderato	11'00
SEITE 2	
3. Allegro giocoso	6'30
4. Allegro energico e passionato	9'38

**Miinchner: Philharmoniker**  
**Dirigent : Rudolf Kempe**

Mit der 4. Sinfonie e-moll kundigt sich der diister-resig-native Spatstil von Brahms an, der in den „Vier ernsten Gesan-gen“ ( 1896) kulminiert. Die letzte Sinfonie entstand wahrend der Sommermonate 1884 und 1885 in der herben Landschaft des steiermarkischen Murzzuschlag - absichtsvoll suchte sich der Autor fiir das verschattet-leidenschaftliche Werk keine der von ihm sonst bevorzugten freundlicheren Sommer-frischen als Entstehungsort. Die Urauffiihrung fand am 25. Qktober 1885, von Hans von Billow vorbereitet, unter Leitung des Komponisten in Meiningen statt. Das einzige Manuskript der Sinfonie ware fast einem Brand im Hause von Brahms zum Opfer gefallen. Die e-moll-Sinfonie war such das letzte eigene Werk, das Brahms, bereits schwerkrank, noch wenige Wochen vor seinem Tode im Marz 1897 in einem Wiener Konzert horte.

Wahrend Brahms in seiner 1. Sinfonie an das aufklare-risch-humanistische Pathos Beethovens (insbesondere an dessen Neunte) anzuknupfen schien, tendierte er in der Vier-ten zu einem - angesichts der Griinderjahre fast anachroni-stischen - Pessimismus mit archaischen Ziigen. Dabei ver-schrante sich die der Romantik eigentiimliche rickwartsge-wandte Haltung mit einem ebenso diskreten wie zwingenden Konstruktivismus - ein Sachverhalt, der vielen Werken von Brahms, insbesondere aber der e-moll-Sinfonie, ein Hochst-mai dialektischer Spannung sicherte. Der elegisch-balladeske Grundton des ersten Satzes ist derart nur die sinnfallige Ober-seite eines komplexen Zusammenhangs, der im Verborgenen ein subtil polyphones, such klangfarblich minuzios auskon-struiertes Geflige darstellt. Schwung und Retardieren, Ein-und Ausatmen, ein wogendes Auf und Ab der thematisch-motivischen Gestalten, bilden hier den tondichterischen „Inhalt“ einer auferst flexiblen, alles Schemenhafte fliehenden „Form“. Im Gegensatz dazu wirkt das folgende Andante moderato gefiihter, gezirkelter - schon durch den altertumeln-den Duktus des Hauptthemas. Erst das weich stromende Streicherthema lost den Bann des „fernen Klanges“, insbeson-dere bei seiner Forte-Wiederkehr, die noch einmal den alten Brahmschen Oberschwang herbeizitiert. Merkwurdig darauf das Scherzo, eine Art akademischer Festmusik von etwas zwangshafter Ausgelassenheit, gleichsam zahneknirschend dem tragischen Grundton der Sinfonie abgetrotzt. Mit der archaisch-entwicklungslosen Chaconne-Gestalt des Finale (31 Variationen iiber ein Baiithema) versdrkt Brahms den fatalistischen Charakter der Sinfonie. Zwar nahert sich die Abfolge der Variationen dem klassischen dreiteiligen Sonaten-hauptsatztypus, doch bleibt das starre, ausweglose Geriist des unerbittlichen Chaconnethemas immer dominierend. Ihm sich zu unterwerfen, he&, wahrzunehmen, da3 Freiheit als kompositorische Idee beim spaten Brahms - im Vorgriff auf die folgenden musikgeschichtlichen Entwicklungen - in eine CuBerste Krise geraten war.

Hans-Klaus Jungheinrich

# JOHANNES BRAHMS (1833 - 1897)

<b>Symphony Nr. 4 in E-minor, op. 98</b>	39'20
SIDE 1	
1. Allegro non troppo	12'12
2. Andante moderato	11'00
SIDE 2	
3. Allegro giocoso	6'30
4. Allegro energico e passionato	9'38

**Munich Philharmonic Orchestra**  
**Conductor: Rudolf Kempe**

The Symphony No. 4 in E minor ushers in the sombre style of the late Brahms which culminated in the Four Serious Songs of 1896. This, his last symphony, was written while Brahms was staying in the Murzzuschlag area of Styria during the summers of 1884 and 1885 - it would seem that the composer purposely chose this austere landscape as a suitable background for the clouded passions of his symphony, rather than the brighter, friendlier spots he usually frequented in summer-time. After initial preparations by Hans von Bulow, Brahms himself conducted the first performance of the work at Meiningen on October 25th, 1885. The only existing manu-script of the symphony was very nearly lost when a fire broke out in Brahms's house. The E minor symphony was the last of his own works that Brahms heard performed publicly. It was at a concert in Vienna in March 1897, just a few weeks before his death.

Whereas in Brahms's first symphony the humanistic-rationalistic pathos of Beethoven is very much in evidence (particularly of the Ninth), in his fourth symphony there is a tendency towards resignation and an almost anachronistic reversion to older forms. However, though he turns his back on Romanticism as such he does so constructively in a man-ner both discreet and yet compelling, thus guaranteeing a high degree of dialectic tension in this work as in so many of his works. The first movement has the elegiac character of a ballad. Hidden beneath the surface, however, is a structure of great complexity, made up of subtle polyphony and minutely thought out tone-colour effects. The quickening and slowing down, inhaling and exhaling, rising and falling of thematic figures make up the tone-poem-like content of an extremely flexible and anything but schematic form. Following on this the Andante moderato seems more precisely defined - through the shape of the main subject alone, with its wistful air of bygone days. The spell is broken only by the broadly flowing melody on the strings, particularly on its forte entrance with its characteristic Brahmsian exuberance. Next comes the unusual Scherzo, a kind of "academic festival music", some-what forced in its jollity, as if it were gritting its teeth in defi-ance at the underlying tragedy of the symphony. By using for his last movement an old musical form, the passacaglia, which here comprises 3 1 variations on a ground bass, Brahms under-lines the fatalistic character of the symphony. Although the sequence of the variations approaches classical three-sectioned sonata-form, the movement is dominated by the rigid, ines-capable framework of the unrelenting passacaglia theme. By imposing this discipline upon himself Brahms, in his late period, was, acknowledging that freedom as a concept in musi-cal composition had reached a critical stage, thus anticipa-ting the drastic changes that were to come.

Hans-Klaus Jungheinrich

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# JOHANNES BRAHMS (1833 - 1897)

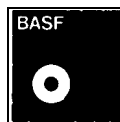
<b>Symphonie Nr. 4, en mi mineur, op. 98</b>	39'20
FACE 1	
1. Allegro non troppo	12'12
2. Andante moderato	11'00
FACE2	
3. Allegro giocoso	6'30
4. Allegro energico e passionato	9'38

**Orchestre Philharmonique de Munich**  
**Direction : Rudolf Kempe**

Avec la 4eme Symphonie en mi mineur s'annonce la sombre resignation propre au style des demieres oeuvres de Brahms, style qui atteint son apogee dans les "Quatre chants serieux" (1896). La demiere symphonie fut composee au tours des mois d'ete des annees 1884 et 1885 dans le cadre austere du petit village de Miirzzuschlag, en Styrie; c'est avec inten-tion que l'auteur, pour s'adonner a la composition de cette oeuvre melancolique et passionnee, ne choisit pas une des villegiatures plus riantes ou il aimait d'habitude resider en etc. La creation de l'oeuvre, preparee par les soins de Hans von Biilow, eut lieu le 25 octobre 1885 a Meiningen sous la direc-tion du compositeur. Le seul manuscrit existant de la sym-phonie faillit disparaitre dans un incendie qui s'etait declare dans la maison de Brahms. La Symphonie en mi mineur fut aussi la derniere de ses propres oeuvres que Brahms, deja grave-ment malade, entendit au tours d'un concert donne a Vienne en mars 1897, quelques semaines seulement avant sa mort.

Alors que Brahms semblait vouloir, dans sa lere Sympho-nie, renouer avec le pathos rationaliste et humaniste de Beet-hoven (et tout particulierement avec sa 9eme), il Ctait enclin a exprimer dans la Quatrieme un pessimisme aux traits archai-ques, presque anachronique si on le rapporte aux an&es de fondation du Reich. En meme temps le ton d'attachement au passe, attitude specifique au romantisme, s'y alliait etroitement a un constructivisme tout aussi discret qu'imperieux; cet Ctat de fait a assure B de nombreuses oeuvres de Brahms, mais specialement a sa Symphonie en mi mineur, un maxi-mum de tension dialectique. Dans le premier mouvement, le ton fancier de ballade Clegiaque n'est manifestement que la surface perceptible d'un ensemble complexe constituant de maniere latente une structure subtilement polyphonique, Cgalement Claboree avec minutie du point de vue de la couleur sonore. Elan et retard, inspiration et expiration, ondulante montee et retombee des figures thematiques et motiviques representent ici le "contenu" musical d'une "forme" extreme-ment flexible, fuyant tout schematisme. En opposition avec ce mouvement, l'Andante moderato qui lui fait suite produit un effet plus structure, plus compasse - ne serait-ce deja qu'en raison du type d'écriture archai'sant du theme principal. Il faut attendre le flot moelleux du theme des cordes pour que se dis-sipe le charme de la "sonorite lointaine", surtout a la reprise "forte" de ce theme, qui vient exprimer une fois de plus la vieille exuberance brahmsienne. Etrange effet que celui apporte ensuite par le Scherzo, d'une petulance quelque peu for&e, pour ainsi dire extorquee par bravade et en grincant des dents au ton foncierement tragique de la symphonie. Avec la figure de chaconne archa'ique et exempte d'evolution du finale (31 variations sur un theme de basse) Brahms renforce en core le caractere fataliste de la symphonie. Certes l'ordre des variations se rapproche du type classique tripartite de mouvement principal sonate., mais la charpente rigide, sans issue, de l'inexorable theme de chaconne reste toujours pre-dominante. Le fait de s'y assujettir signifie que Brahms, dans son ultime periode creatrice, s'etait apercu que la liberte en tant que concept compositionnel avait abouti B une crise et il anticipait en cela sur les developpements ulterieurs qui allaient se produire dans l'histoire de la musique.

Hans-Klaus Jungheinrich



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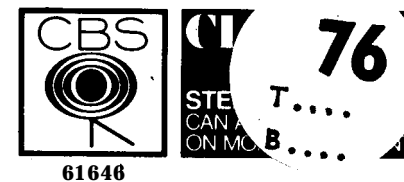
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**BERNSTEIN**  
CONDUCTS  
**BRUCKNER**  
SYMPHONY NO. 9  
NEW YORK PHILHARMONIC

Produced by John McClure



61646

## BERNSTEIN CONDUCTS BRUCKNER SYMPHONY NO. 9 NEW YORK PHILHARMONIC

side1

BRUCKNER: SYMPHONY NO. 9 IN D MINOR  
I-Feierlich, misterioso (24:57)

II-Scherzo. Bewegt, lebhaft. Trio. Schnell (4:23)  
(Beginning)

side2

BRUCKNER: SYMPHONY NO. 9 IN D MINOR  
n-Scherzi. Bewegt, lebhaft. Trio. Schnell (6:55)  
(Conclusion)

III-Adagio. Sehr langsam, feierlich (24:30)

The selections are in the public domain.

### BRUCKNER: SYMPHONY No. 9 (ORIGINAL VERSION)

Schubert's Eighth, Bruckner's Ninth, and Mahler's Tenth are the great uncompleted symphonies of musical history. (All three, as it happens, originated from Vienna.) Schubert abandoned his "Unfinished" for unexplained reasons. Mahler put his symphony aside temporarily but died before he could resume it. Only Bruckner continued to labor over his up to the very day of his death in 1896, at the age of 72.

He had begun working on the Ninth Symphony as early as 1887. But in that year occurred the unexpected rejection of his Eighth Symphony by his previously firm champion, conductor Hermann Levi. As had happened before, Bruckner suffered a major relapse of confidence and spent much of the next three years revising not only the Eighth but also his earlier symphonies. Although he had made sketches for two movements of the Ninth by spring 1889, it was not until spring 1891 that he got down to sustained work on the whole score. By that time, he had gone into the gradual decline of physical health that was to end in death.

Bruckner completed the first movement in 1892, the Scherzo in 1893, and the Adagio near the end of 1894—the three sections that comprise the Ninth Symphony as we know it. He then worked fitfully on the finale for over a year and a half, sometimes with a clouded mind, for he was recurrently afflicted with pathological obsessions. But he worked on the conclusion of his symphony right up to the morning of his death. As biographer-musicologist H. F. Redlich noted: "Bruckner died in the afternoon of 11th October, 1896, after a walk in the park, having

worked at the finale of Symphony No. 9 in the morning hours."

The composer left nearly 200 pages of sketches for this finale. In his book *The Essence of Bruckner*, Robert Simpson says of them: "In these pathetic relics we find the debris of the last battle between Bruckner and the fiend of nervous subjectivity he had fought all his life, and often beaten with triumphant decisiveness. It would not be fair to say he lost the final contest, for he simply did not live to finish it. But the fight was far from won."

The alternate suggestion (attributed to the composer himself) of using his *Te Deum* in C Major as a substitute for the unwritten finale, in D Minor, now seems so ludicrous from every stylistic standpoint that it serves mainly to remind us of a characteristic anecdote. While rehearsing a Bruckner premiere, a leading conductor is said to have walked over, score in hand, to where Bruckner was seated and said: "What is this note?" "Any note you like," the composer replied affably.

The completed part of the symphony, as edited by Ferdinand Loewe, was published in 1903. Loewe gave out that he had spent most of the seven years since Bruckner's death carefully deciphering the manuscript. (Actually, the manuscript was a model of Bruckner's usual neatness, and Loewe had spent his time reorchestrating the work and altering the dynamics and expression marks on a grand scale—sometimes even the harmonies.) It was not until 1934 that this spurious Bruckner Ninth was unmasked and the authentic one was put in its place by the International Bruckner Society—a truly revelatory event.

Although the original version now occupies a secure place in the orchestral repertory, Simpson still adds a word of caution: "We must never forget, in criticizing the Ninth, that the whole of what is extant is only its first draft, and that Bruckner would certainly have gone over it all again." Remembering what he could sometimes be persuaded to do by inner doubt or external advice, let us be glad to settle for the "draft." Certainly, no version of any of his symphonies makes a more powerful and profound impression in performance than this original, untouched, untested and untampered-with Ninth.

The opening solemn movement in D Minor has a tragic grandeur about it that complements nicely the more concise C-Minor drama of the Eighth Symphony's 'corresponding movement. Whereas the Eighth flickers out almost sullenly, the Ninth ends in a mood of grim but epic defiance that is well, matched to that of the analogous coda in Beethoven's Ninth. The solemnity of the music is enhanced by the use of eight horns (as in the previous symphony) instead of Bruckner's usual four.

The Scherzo, in D Minor, ushers us into a nocturnal world of fantasy, with touches of both the elfin quality of Mendelssohn and the grotesquerie of Mahler. The dis-

sonant chord on which the main section is built (including, at first, E natural, G sharp, B flat and C sharp) reminds us at once that this symphony stands, as one critic put it, "on the threshold of the 20th century." The middle section in F-sharp Major is light, fleeting, eerie.

The fact that the Adagio movement, the last to be heard, takes us out of the previous 'D-Minor tonality into an E Major, from which we will not be returned, is a completely accidental circumstance that only adds to the mysterious aura of the work. It is the same key with which Mahler, at the end of his Fourth Symphony, takes us into a child's heaven and, unexpectedly, leaves us. But Bruckner was too classically minded to do any such thing. Unlike Mahler's, Bruckner's "progressive tonality" here is quite involuntary—although it is, indeed, a magical and distant world to which we are taken. The chromatically yearning first theme is Tristanesque, and it is underscored by a quartet of Wagner tubas (replacing four of the horns for this movement). From this song of yearning, we are led through a movement in typical Bruckner slow-sonata form, but with increasing tonal tension, up to a grinding dissonance, just before the coda.

Biographer Erwin Doemberg has said that "until the coda of the Adagio, the work is the expression of a deeply disturbed spirit." For then, and only then, "does a sublime serenity overcome all that went before, and with two delicately transfigured greetings from the Eighth and Seventh symphonies, Bruckner gives his valediction to music and to life." Of course it was not intended to be his last word, for as Simpson reminds us, Bruckner went down fighting.

But, for us, the last twilight sound heard is the golden, sustained E-Major chord for horns, Wagner tubas, and trombones. Just as Bruckner wrote the coda in the Adagio of his Seventh Symphony to memorialize Wagner's death, which occurred while he was working on this movement, so the Adagio has come to memorialize his own death.

-Jack Diether  
Director, The Bruckner Society of America  
Editor, Chord and Discord

Engineering: Fred Plaut, Larry Hiller, John Johnson

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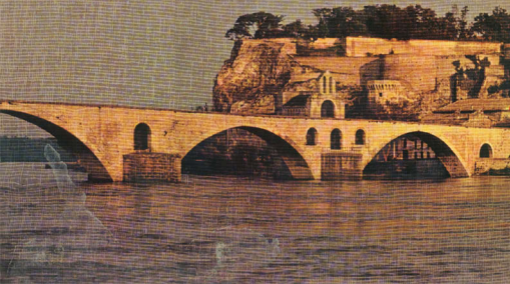
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# GEORGES BIZET

Carmen-Suite 1 · L'Arlésienne-Suiten 1 & 2

BERLINER PHILHARMONIKER · HERBERT VON KARAJAN

STEREO





# GEORGES BIZET

(1838-1875)

SEITE 1:

## CARMEN

Suite 1

1. Prelude: Allegro giocoso [2'14]
2. Entr'acte II: Allegro moderato [1'34]
3. Entr'acte III: Andantino quasi Allegretto [2'39]
4. Entr'acte IV: Allegro viva [2'12]

## L'ARLESIENNE

Suite 1

1. Prelude: Allegro deciso - Andantino - Andante molto [7'02]
2. Minuetto: Allegro giocoso [2'47]
3. Adagietto: Adagio [3'25]
4. Carillon: Allegretto moderato - Andantino - Tempo I [3'56]

SEITE 2:

## L'ARLESIENNE

Suite 2

1. Pastorale: Andante sostenuto assai - Andantino - Tempo I [5'41]
2. Intermezzo: Andante moderato, ma con moto - Allegro moderato [5'33]
3. Menuet: Andantino quasi Allegretto [3'58]
4. Farandole: Allegro deciso - Allegro viva e deciso [3'26]

*Daniel Deffayet, Saxophon*

*(L'Arlesienne-Suiten)*

*Berliner Philharmoniker  
Diligent: Herbert von Karajan*

sian opera audiences. Only his next stage work, music for use in Alphonse Daudet's play "L'Arlesienne" (1872)-incidental music, written to order-brought Bizet both immediate and lasting success. Daudet's drama is set in Provence, that remote peninsula in southern France between the two mouths of the Rhone. The wild nature of the district affects both the countryside and its inhabitants, as it does this story of the peasant youth Frederic's love for the beautiful girl from the distant town of Arles. The highly emotional subject and its sun-drenched, southern setting inspired Bizet to one of his most audacious scores, which is: still regarded by many music lovers today-despite "Carmen"--as his masterpiece. Each of the 27 musical numbers is a character picture rare in its descriptive power and vivid colouring. The more substantial movements of this incidental music make up the two "L'Arlesienne" Suites; the first of these was put together by Bizet himself, the second,

after his death, by his friend and colleague Ernest Guiraud.

All through his career Bizet revealed a subtle feeling for the colour and seemingly authentic atmosphere of distant, exotic lands. This gift is brought out remarkably clearly and convincingly even in his unsuccessful operatic ventures. He saw Provence, which he depicted musically with such incomparable evocative power in "L'Arlesienne", only when passing through it on his way to Italy, and he never visited Spain at all. Nevertheless "Carmen" would be unthinkable without the specifically Spanish characteristics of Bizet's music-not merely local colour but means to attain psychologically heightened realism-and the original Paris production of "Carmen" in 1875, which developed from apparent failure to brilliant success, made Spanish - flavoured music widely fashionable. The scandalous yet picturesque story with its blend of realism, irony and tragedy, the figure of

the hot-blooded woman whose passion destroys both her and her lover, the masterly libretto by Meilhac and Halevy based on Prosper Merimee's novel of the same name, and music unparalleled in its wealth of melody, rhythmical fascination, transparency and colour-all these helped the opera to overcome its initial setback and win universal popularity, which has remained undiminished. "Carmen" has been accepted ever since as the French opera par excellence, and Bizet was acclaimed-in an evident reaction against Wagner-as a master of southern clarity in form and style. Bizet himself did not live to see the worldwide triumph of his opera. He died, shortly before his 37th birthday, three months after its world premiere.

Georges Bizet, fils de musicien, naquit a Paris, attira d&s l'ige de neuf ans l'attention sur lui, Ccrivit a 17 ans une oeuvre de valeur, la symphonie en ut majeur, fur deux ans plus tard law&at d'un concours d'opCrette organis par Offenbach et remporta la &me an&e, 1857, le premier grand prix de Rome. Aprts son retour d'Italie cependant, cette carriere exemplaire sembla vouloir s'ar&r. x Les P&chews de perles << (1863), \*La jolie fille de Perth << (1867) et +z Djamilah B (1872) - desservis par de faibles livrets et des maladdresses stylistiques - n'eurent pas de succ&s aup& du public parisien. Ce n'est que sa suivante oeuvre scknique, des intermedes musicaux pour \* L'Arksienne z+ d'Alphonse Daudet (1872) - done une musique de s&e et de plus une oeuvre de commande - qui lui v&t un durable succ&s.

Le drame de Daudet se deroule en Provence, cette region du Sud de la France, situ&e entre les dew bras de l'embouchure du RhBne. Comme le paysage et les habitants, cette histoire des amours de Frederic, le campagnard, et de la belle Arlsienne, la citadine, est marquée par le caractere sauvage de cette terre encore vierge. Dans ce sujet cbargé de passion et ce decor mCridional brfilC de soleil, Bizet a trot& l'inspiration pour une de ses partitions les plus audacieuses; plus d'un connaisseur la consid& aujourd'hui - malgrC < Carmen \* - comrne son chef-d'oeuvre. Chacun des 27 intermedes constitue un tableau aux contours d'une rare nettetC et d'une exceptionnelle intensite lumineuse. Les num&os les plus importants de cette musique de s&e ont et6 utilises pour les deux suites de l'Arlesienne; la premihre a 6th arrangee par Bizet lui-m&me, la seconde, plus tard, par son ami et coll&gue Ernest Guiraud.

Bizet a toujours possCdC un sens 6tonnant pour l'exotisme. Et ceci se manifeste mgme dans ses essais doperas mains reussis de faGon t&s nette et frappante. Cette Provence, qu'il a incomparablement mise en musique dans x L'Arksienne \*, il ne l'avait we que trks rapidement lorsqu'il se rendait en Italie et il n'avait jamais mis les pieds en Espagne. a Carmen \* serait cependant impensable sans la note specifiquement espagnole qui caract&ise la musique de Bizet et qui n'est pas utilisee comme coloris mais comme moyen d'expression d'un realisme psychologique poussk trCs loin - et la brillante production parisienne de < Carmen x (1875) devait lancer une veritable mode hispanique dans le domaine musical. Cette histoire a la fois scandaleuse et pittoresque, avec son m6lange de r&&me, d'ironie et de tragique, la figure de cette femme au temperament ardent, que la passion p&i-pite a sa perte en meme temps que son amant, le magistral livret de Meilhac et Hal&y a partir de la now& qui Porte le meme nom de Prosper MCrimke et une musique d'une incomparable ridresse m&lo-dique, d'une incomparable fascination rythmique, et d'une incomparable transparence et richesse de couleurs - tels sent les CICments qui contrib&ent a l'immense et durable succ&s de cet opkra. \* Carmen << devait desormais passer pour la quintessence de l'op6ra franc& et on cCICbrair en Bizet le maltre de la chart6 mCridionale de la forme et du style - c'btair en mfme temps une facon dhournee de lancer une pique a Wagner. 11 ne fut pas don&a Bizet d'assister au succ&s mondial que remporta son opera car il mourut, a peine 9ge de 37 ans, trois mois apres la premiere.

Georges Bizet, Musikersohn aus Paris, hatte als neunjahriges Wunderkind erstes Aufsehen erregt, wurde Vorzugssdriller des ehrwtirdigen Pariser Conservatoire, schrieb als SiebzehnjShriger mit der C-dur-Symphonie ein friihes Werk von Rang, ging zwei Jahre spHter aus. einer von Offenbach ausgedrriebenen Operettenkonkurrenz siegreim hervor und gewann im g&hen Jahr 1857 den Grown Rompreis. Nach seiner Rii&kehr aus Italien jedoch schien die Modellkarriere ins Stodten zu geraten. \*Die Perlenfischerr (1863), \*La jolie fille de Perth< (1867) und \*Djamileha (1872) - durtb schwa& Libretti und stilistische Unentschiedenheit beeintrichtigt - fanden beim Pariser Opernublikum keinen Anklang. Erst sein n&hstes Biihnenwerk, Musikeinlagen zu Alphonse Daudets rL'Arl&ienne. (1872) - eine Sdnwspielmusik also und eine Auftragskomposition dazu -, bra&e Bizet nathaltigen Erfolg.

Daudets Drama spielt in der Provence, jener abge-schiedenen Halbinsel im Siiden Frankreichs zwisdwn den beiden Miindungsarmen der RhGne. Ihr Charakter wilder Unberiihrtheit prHgt Land&aft und Men-&en, prSgt auth diese Geschichte von der Liebe des Bauernsohns Frederic zu dem s&&en M&sdchen aus der fernen Stadt A&s. Das affektgeladene Sujet und die sonnendurchgltihte, siidlide Szenerie haben Bitet zu einer seiner kiihnsten Partituren inspiriert; manthem Kenner gilt sie 110th heute - trots der \*Carmenr - als sein Meisterwerk. Jede der 27 Einlagen ist ein Charakterbild von seltener Stiiirfe der Reichen und Leuchtkraft der Farben. Die grisseren Nummern der Schauspielmusik sind in die beiden \*Arld-siennes-Suiten eingegangen; die erste hat Bizet selbst, die zweite spHter vein Freund und Kollege Ernest Guiraud zusammengestellt.

Zeit seines Lebens hat Bizet ein subtiles Fingerspitzen-gefiihl fiir PhHnomene des Fremdlndischen, der Exotik gezeigt. Selbst in seinen misslungenen Opernversuchen treten diese 'Ziige stets mit besonderer EinprSgsamkeit und Uberzeugungskraft hervor. Die Provence, die er so unvergleichlich in rL'ArlCsiennex musikalisiert, hatte der Komponist nur auf der Durrreise nach Italien, Spanien aber hat er nie in seinem Leben gesehen. &armenu jedo& ist undenkbar ohne das spezifiscb Span&he in Bizets Musik - nicht als Kolorit, sondern als Mittel psychologisch gescharfter Realistik - und die glanzvolle Pariser \*Carmen<-Auffiihrung von 1875 llste eine regelrechte musikalische Mode des Hispanismus aus. Die skandalumwitterte und zugleich pittoreske Geschichte mit ihrer Misdnmg aus Realismus, Ironic und Tragik, die Gestalt der heissbliitigen Frau, die durch ihre Leidenschaft sich und ihren Liebhaber ins Verderben reisst, das meisterhaft gebaute Libretto von Meilhac und Hal&y na& Prosper Mkrim&es gleidmamer Novelle und eine Musik, die an Melodienreichtum, rhythm&her Faszination, Transparenz und Farbigkeit ihresgleichen sucht - all das verhalf der Oper zu dur&schlagender und langanhaltender Popularitlt. rCarmen\* galt fortan als Inbegriff der franzijsischen Oper, und Bizet wurde - mit deutlither Spitze gegen Wagner - als Meister siidliindischer Klarheit in Form und Stil gefeiert. Der Komponist selbst hat den Welterfolg seiner Oper n&t mehr erlebt. Er starb, knapp 37 Jahre alr, drei Mon-&e na& der Urauffiihrung.

*Monika Liechtenfeld*

Georges Bizet, the son of a Paris musician, first attracted attention as a child prodigy when he was nine, and at that remarkably early age he entered the Paris Conservatoire. When he was 17 he wrote his Symphony in C major, an early work of rare accomplishment, two years later he won (jointly with Lecocq) an operetta competition sponsored by Offenbach, and in that same year 1857 he won the important Prix de Rome. After returning from Italy, however, his hitherto highly successful career seemed to become bogged down. "The Pearl Fishers" (1863), "The Fair Maid of Perth" (1867) and "Djamileh" (1872)-handicapped by poor libretti and stylistic indecision-failed to meet with the approval of Pari-

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# CARPENTERS



AMRS 8302

STEREO AMLS 63502

This stereo record can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.

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SIDE ONE

1. RAINY DAYS AND MONDAYS (Paul Williams-Roger Nichols) 3:40
  2. SATURDAY (Richard Carpenter-John Bettis) 1:20
  3. LET ME BE THE ONE (Paul Williams-Roger Nichols) 2:25
  4. (A PLACE TO) HIDEAWAY (Randy Sparks) 3:40
  5. FOR ALL WE KNOW (Fred Karlin-Robb Wilson-Arthur James) 2:34
- From the Motion Picture "Lovers and Other Strangers"
- 

SIDE TWO

1. SUPERSTAR (Leon Russell-Bonnie Bramlett) 3:49
2. DRUSCILLA PENNY (Richard Carpenter-John Bettis) 2:18
3. ONE LOVE (Richard Carpenter-John Bettis) 3:23
4. BACHARACH/DAVID MEDLEY: A. Knowing When To Leave' B. Make It Easy On Yourself  
C. (There's) Always Something There To Remind Me  
D. I'll Never Fall In Love Again' E. Walk On By F. Do You Know The Way To San Jose 5:25
5. SOMETIMES (Lyrics by Felice Mancini - Music by Henry Mancini) 2:52

<sup>1</sup> From the Broadway Musical "Promises, Promises"

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Arranged and Orchestrated by Richard Carpenter

Engineered by Ray Gerhardt and Dick Bogert Assistant : Norm Kinney

All Vocals: Karen and Richard Carpenter Keyboards: Richard Carpenter

Bass: Joe Osborn and Bob Messenger Reeds: Bob Messenger, Douglas Strawn, Jim Horn

Drums: Hal Blaine and Karen Carpenter Wurlitzer Electric Piano and Ludwig Drums used

Art Direction by Roland Young Photography by Guy Webster

Also available on stereo tapes

Produced by Jack Daugherty Productions

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T...

B...

HORIZON  
CARPENTERS



HORIZON  
**CARPENTERS**

## SIDE ONE

**Aurora** 1:30

*(Richard Carpenter & John Bettis)*

**Only Yesterday** 4:10

*(Richard Carpenter & John Bettis)*

**Desperado** 3:35

*(Don Henley & Glen Frey)*

**"Please Mister Postman** 2:48

*(W. Barrett, B. Holland, F. Cornum, G. DeLores, R. Barwood)*

**I Can Dream Can't I** 4:46

*(Irving Kahal & Sammy Fain)*

## SIDE TWO

**Solitaire** 4:40

*(Neil Sedaka & Phil Cody)*

**\*Happy** 3:50

*(Tony Peluso, Diane Rubin & John Bettis)*

**(I'm Caught Between)  
 Goodbye And I Love You** 3:58

*(Richard Carpenter & John Bettis)*

**\*Love Me For What I Am** 3:28

*(John Bettis & Palmer Phoenix)*

**Eventide** 1:27

*(Richard Carpenter & John Bettis)*

# CARPENTERS



# CARPENTERS

SIDE ONE

\*\*We've Only Just Begun 3:04  
*(Paul W. Simon-Roger Nichols)*

\*\*\*Top Of The World 2:56  
*(Richard Carpenter-John Beasley)*

\*\*Ticket To Ride 4:10  
*(Lennon-McCartney)*

\*\*Superstar 3:49  
*(Gene Barnet-Bonnie Boyce)*

\*\*Rainy Days And Mondays 3:40  
*(Paul Simon-Roger Nichols)*

\*\*Goodbye To Love 3:50  
*(Richard Carpenter-John Beasley)*

SIDE TWO

\*Yesterday Once More 3:50  
*(Richard Carpenter-John Beasley)*

\*\*It's Going To Take Some Time 2:55  
*(Crosby-Kemp-Frost-Jeffery)*

\*Sing 3:20  
*(The Beatles)*

\*\*For All We Know 2:34  
*(Paul Anka-Bob Finkel-Richard Beasley)*

\*\*Hurtin' Each Other 2:46  
*(Gene Austin-Coryell)*

\*\*They Long To Be Close To You 4:34  
*(Dionne Warwick-Donny Hathaway)*

\*Produced by Richard & Karen Carpenter

\*\*Produced by Jack Daugherty

\*\*\*Produced by Richard & Karen Carpenter & Jack Daugherty

Arranged and Orchestrated by Richard Carpenter

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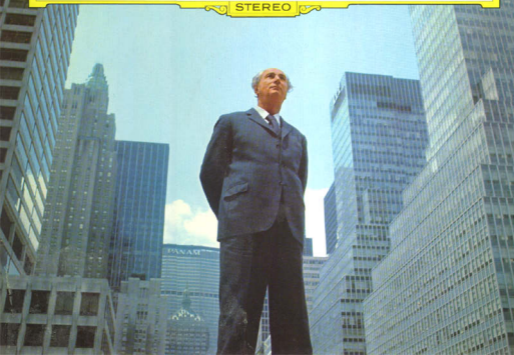
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ANTONÍN DVOŘÁK

*»Aus der Neuen Welt«*  
*»From the New World«*

BERLINER PHILHARMONIKER · RAFAEL KUBELIK

STEREO





# ANTONIN DVORAK

(1841-1904)

## Symphonie Nr. 9

e-moll op. 95 Aus der Neuen Welt  
in E minor, Op. 95 "From the New World"  
en mi mineur, op. 95

<<( Du nouveau Monde >> (1893)

Seite 1:

1. Adagio - Allegro molto [9'24]
2. Largo [13'00]

Seite 2:

3. Scherzo: Molto vivace [8'04]
4. Allegro con fuoco [11'45]

## Berliner Philharmoniker Rafael Kubelik

Produktion . Production . Directeur de production:  
Dr. Rudolf Werner

Aufnahmeleiter . Recording Supervision . Directeur  
de l'enregistrement: Hans Weber

Toningenieur . Recording Engineer. Ingenieur du son:  
Heinz Wildhagen

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Das tibrigens von Dvorak selbst stammende Etikett ~Aus der Neuen Welt<< erfasst fraglos Spezifisches der e-mall-Symphonie op. 95. Dass der tschechische Meister whrend seines amerikanischen Intermezzos von der Begegnung mit fremder Folklore nachhaltige schBpferische Impulse empfang, ist nach dem Studium der verfiigbaren literarischen Quellen und der in jenen Monaten entstandenen Kompositionen kaum mehr von der Hand zu weiten. Henry Thacker Burleigh, der im Hause Dvoihks wiederholt alte Plantagenlieder zum besten gab, erzlhlt, wie tief sich sein damaliger Lehrer von den Negro Spirituals beeindruckt zeigte. Und Burleigh war es such, der erstmals auf die thematische Verwandtschaft zwischen dem Dvorak wohlbekanntesten Spiritual BBSwing low, sweet chariotu und dem von der Flejte intonierten zweiten Seitenthema des ersten Satzes aufmerksam machte. Irrelevant erscheint in diesem Zusammenhang, ob sich Dvorak dieses Anklangs selbst bewusst war. Ohne seine Aufgeschlossenheit fi.ir die Lieder seiner farbigen Schtiler wire jedenfalls ein Werk wie die e-mall-Symphonie nicht geschrieben worden.

Die Spannung der langsamen Einleitung l&t sich mit dem Eintritt des markanten, alle SBtze umklammernden Hornthemas. Das von Flijten und Oboen angestimmte Seitenthema, dessen amerikanische Herkunft (Verminderung des Leittons) von der mitschwingenden slawischen Melancholic nahezu verwischt wird, und das bereits erwdhnte zweite Seitenthema sind in dem klar disponierten Satz kontrastreich vom Hauptthema abgesetzt. Bei der Komposition des in der Skizze „Legende<< iiberscribenen Des-dur-Largos wurde Dvorak nach eigenem Zeugnis von einer Szene aus dem B>Lied von Hiawatha<<, dem Versepos des einst vielgelesenen amerikanischen Dichters Longfellow, inspiriert. uber gedimpfte Streicherharmonien stimmt das Englischhorn ein breit strijmendes Klage lied an. Seine pentatonische Melodie (ohne vierte Stufe und Leitton) suggeriert ein Gefijhl der Verlassenheit, der endlosen Weite. Hiawatha, der vom Westwind Gezeugte, trauert um den Tod seiner Gattin Minnehaha, der schijnen Indianerin aus dem Stamm der Dakota. Mit dem Festanz der Indianer bei der Hochzeit Hiawathas wird such im Scherzo eine Szene aus Longfellows Dichtung lebendig. Doch such in diesem Satz klingen, organisch mit dem Ganzen verwoben, Erinnerungsbilder an die tschechische Heimat hinein. - Bemerkenswert schliesslich das Finale der Symphonie: Mit kontrapunktischer Meisterschaft verbindet Dvoiek hier die teilweise nur schemenhaft auftauchenden Themen der vorangegangenen Slitze mit dem Motivmaterial des Allegro con fuoco, dessen scharfgeschnittenes, p&hetisches Hauptthema die Coda triumphal tiber glanzl..

Vom Januar bis zum Mai 1893 hat Dvorak an seiner e-mall-Symphonie gearbeitet; am 16. Dezember desselben Jahres setzte Anton Seidl sie auf das Programm eines Konzerts der New Yorker Philharmoniker in der Carnegie Hall. Nach einem Bericht der Tageszeitung "New York Herald<< sah sich Dvoidek bereits nach dem zweiten Satz enthusiastisch gefeiert.

Schon mit der Urauffföhrung setzte der Siegeszug dieser noch immer populHrsten DvofBk-Symphonie ein.

Hans Christoph Worbs

The name "From the New World" which Dvorak himself gave his Symphony in E minor, Op. 95, clearly points to the basic idea underlying this work. The contact with the folk music of another land which the Czech composer made during his years in America undoubtedly had a stimulating effect on his creative imagination-a fact which is evident both from available written accounts and from Dvorak's compositions of that period. Henry Thacker Burleigh, who often demonstrated old plantation songs at Dvorak's house, later emphasized how deeply impressed his teacher had been by the Negro Spirituals. It was Burleigh, too, who first drew attention to the thematic relationship between the Spiritual "Swing low, sweet chariot" and the second subsidiary theme of this Symphony's first movement, introduced by the flute. It seems of little account whether Dvorak himself was aware of this similarity. But for his interest in the songs of his coloured pupils, however, such a work as the "New World" Symphony would never have been written. The tension built up during the slow Introduction is relaxed by the entry of the striking horn theme, which is to influence all four movements. The American character (lowered leading note) of the subsidiary theme, played by the flutes and oboes, is largely overshadowed by its mood of Slavonic melancholy. This and the second subsidiary theme, already mentioned, are in strong contrast to the principal subject of this clearly fashioned movement. For the composition of the Largo in D flat major, entitled "Legend" in the sketches, Dvorak was inspired, as he himself declared, by a passage from Longfellow's epic poem of the American wilds "The Song of Hiawatha", widely popular at that time. Against a background of muted strings the cor anglais plays a broadly flowing lament. Its pentatonic melody (lacking the fourth and the leading note) creates a feeling of desolation and of endless wastes. Hiawatha, son of the West Wind, mourns the death of his wife Minnehaha, the lovely Redskin girl "From the land of the Dacotahs". Another scene from Longfellow's poem, the Indian dance at Hiawatha's wedding feast, comes vividly to life in the Scherzo. Here again, though, organically woven into the texture of the music there are recollections of the composer's Czech homeland.No less remarkable is the work's Finale. With contrapuntal mastery Dvorak here combines themes from the previous movements, some of them only suggested, with the motive material of this Allegro con fuoco, whose sharply profiled main them rings out triumphantly for the last time to crown the coda. Dvorak worked on this Symphony from January to May 1893, and on the 16th December of that year its world premiere was conducted by Anton Seidl at a New York Philharmonic concert in the Carnegie Hall. According to a report in the New York Herald, enthusiastic applause for Dvorak broke out after the second movement. Its immensely successful premiere launched this work, which is still the most popular of Dvorak's symphonies, on a triumphal progress of the world's concert halls.

L'Btiquette <( Du Nouveau Monde so, provenant d'ailleurs de Dvorak lui-meme, apprbhende avec une indubitable justesse la specificit de la Symphonie en mi mineur op. 95. Que le majtre tchhque, durant son interlude amricain, ait requ de sa prise de contact avec un folklore &ranger des impulsions creatrices durables, c'est 18 une assertion qu'il n'est plus gu&e possible de rejeter apt& 1'6tude des documents litteraires disponibles et celle des compositions qui virent le jour dans les mois de ce sejour. Henry Thacker Burleigh qui, dans la demeure de Dvorak, regala souvent le musicien de vieilles chansons de plantation raconte & quel point celui qui Btait alors son professeur se montrait impressionne par les negro-spirituals et c'est Bgaleant Burleigh qui fit pour la premiere fois remarquer la parent@ thbmatique existant entre le spiritual cc Swing low, sweet chariot )b, bien connu de Dvoidek, et le deuxieme theme secondaire, entonne par la fliite, du premier mouvement. Dans ce contexte il importe peu que Dvorak ait BtB conscient ou non de cette rminiscence. Sans sa curiosite et son inter&t pour les chansons de ses &&es de couleur une oeuvre comme la Symphonie en mi mineur n'e0t jamais BtB &rite.

La tension de l'introduction lente se relache avec l'apparition du marquant theme de car qui, parses t+p&itions, enlance tous les mouvements. Le theme secondaire entonne par les flQtes et les hautbois et dont la provenance amricaine (diminution de la note sensible) est presque estompbe par la melancolie slave qui y r&onne se dbtache de manil're contrastee, ainsi que le deuxieme theme secondaire deja mentionne, du theme principal dans la Claire ordonnance du mouvement. Dans la composition du Largo en rB bbmol majeur, portant dans l'esquisse le titre de s< LBgende )B, Dvo?Bk aurait BtB inspi@ selon son propre tmoignage, par une s&ne du c( Chant de Hiawata )b, bpoee en vers de l'bcrivain americain Longfellow, autrefois tr& populaire. Au-dessus d'harmonies Btouffees des cordes le cor anglais entonne une complainte a l'ample d&oulement. Sa melodic pentatonique (sans quatrieme degre ni note sensible) sugg&e un sentiment de solitude, d'espace infini. Hiawatha, engendre par le vent d'ouest, pleure la mort de son Spouse Minnehaha, la belle Indienne de la tribu des Dakota.

La danse de f&e des Indiens lors des notes de Hiawatha fait egalement revivre dans le Scherzo une scene de l'oeuvre litbraire de Longfellow mais ce mouvement contient aussi, organiquement li&+ au tout, des souvenirs de la patrie tchbque. - Remarquable enfin est le finale de la symphonie: Dvorak y combine avec sa maitrise du contrepoint les themes ne rbapparaissant parfois que schematiquement des mouvements precedents au materiel motivique de l'Allegro con fuoco dont le pathetique theme principal, aux contours fortement accus&, domine d'un Bclat triomphal la Coda. Dvorak travailla ti sa Symphonie en mi mineur du mois de janvier au mois de mai 1893 et e 16 decembre de la meme annee Anton Seidl la mit au programme d'un concert de l'Orchestre Philharmonique de New York au Carnegie Hall. Selon un compte rendu du quotidien qc New York Herald )) Dvolak se vit acclamer avec enthousiasme d&s la fin du second mouvement. Le triomphe de cette oeuvre, qui est demeuree la plus populaire des symphonies de Dvorak, revetit d&s la premiere audition un aspect dbfinitif.

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*(from the Metro-Goldwyn-Mayer motion picture "Viva Las Vegas")*

**Yoga Is As Yoga Does**

*(from the Paramount picture "Easy Come, Easy Go"-a Hal Wallis production)*

**Riding the Rainbow\***

*(from the Mirisch. Company presentation "Kid Galahad"-a UA release)*

**SIDE 2**

**Fools Fall in Love\***

**The Love Machine**

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**Home Is Where the Heart Is\***

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*(from the Paramour? picture "Easy Come, Easy Go"-a Hal Wallis production)*

**If You Think I Don't Need You**

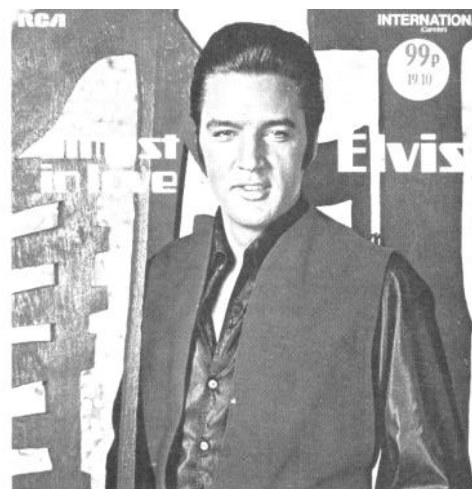
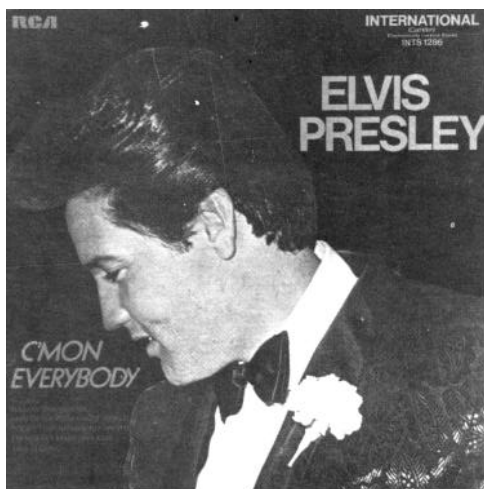
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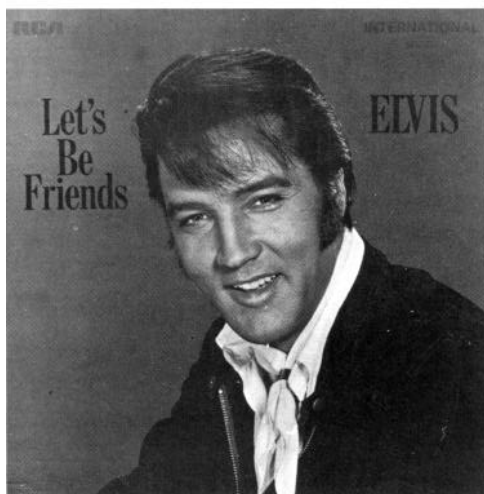


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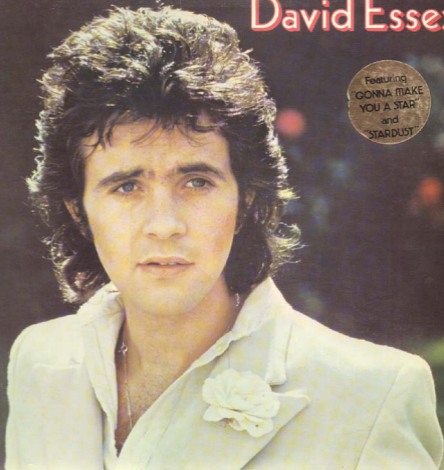
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# Gateway to the Classics 1





## Side One

### 1. PURCELL: Rondeau from "Abdelazer" (ed. Boyling)

Bath Festival Orchestra conducted by Yehudi Menuhin

### 3. HANDEL: "Water Music" - Air and Bourree from Suite No. 1 in F Major. Hornpipe from Suite No. 2 in D Major (ed. Boyling)

Bath Festival Orchestra conducted by Yehudi Menuhin

### 5. BACH: Double Concerto in D Minor, BWV. 1043 - Vivace - Largo ma non tanto - Allegro

Christian Ferras and Yehudi Menuhin (violins), Bath Festival Chamber Orchestra conducted by Yehudi Menuhin

### 2. PURCELL: Trumpet Tune from "King Arthur" (ed. Boyling)

Bath Festival Orchestra conducted by Yehudi Menuhin

### 4. BACH: Air from Suite No. 3 in D Major, BWV.1068

Bath Festival Chamber Orchestra conducted by Yehudi Menuhin

## Side Two

### 1. HAYDN: Trumpet Concerto in E Flat Major - Allegro - Andante - Allegro

Helmut Schneidewind (trumpet), Consortium Musicum conducted by Fritz Lehman

### 2. MOZART: Horn Concerto No. 4 in E Flat, K.459

Allegro moderato - Romanza (Andante) - Rondo (Allegro vivace)

Alan Civil (horn), The Royal Philharmonic Orchestra conducted by Rudolf Kempe

This is a record covering some 120 years of one of the most exciting periods of musical history. Before Purcell, Handel and Bach appeared on the scene, there had been a tremendous treasure of music-making ranging from early monastic music to the riches of Elizabethan song and the beginnings of opera in Italy - a scene too profuse to attempt to sum up in detail. But it would be fair to consider all that had gone before as the seeding, growth and budding of European music. This record illustrates the fast flowering, a time when music was achieving more and more power and beginning to realize the full possibilities of orchestral music with the instruments that were being introduced and improved to keep up with the demands of the composers.

A term much used nowadays in a rather loose way is 'baroque', describing music of the period before Mozart and Haydn. The wideness of its application, however, makes the label rather meaningless. Attempts to make it more meaningful have involved splitting the baroque period into three - the early baroque, covering the latter part of the 16th Century, high baroque covering roughly the whole of the 17th Century and late baroque - the first half of the 18th Century. It is obvious that one word is truly strained to try to cover all that went on in nearly two centuries.

We are rather confused by the term when applied to music because in painting and architecture 'baroque' is used to describe a heavily decorated, florid style, and is even intended disparagingly at times to mean overdecorated. Yet when we listen to baroque music it immediately seems refreshingly clearcut and simple. This contradiction has arisen because what we see of baroque music on the written page and what we often hear in modern performance is a mere skeleton of what we are told was heard in actual performances of the time. The performer was expected, according to the fashion prevailing, to add his own improvisations to the composers' blueprint. A great deal of academic speculation goes on as to the correct decoration to apply in these days when the art of improvising has been lost to classical music.

Another interesting point about music of this period is that most of it was written for a special purpose. Some of the modern music of today is specially commissioned for specific occasions but during the romantic period of the 19th Century, from Beethoven onward, it had become more usual for composers to write music dictated by their own inclination rather than by demand. Composers of the period represented on this record relied upon commissions from noble patrons and theatres to earn their livelihood as there were no societies in existence to collect their royalties for them after each performance. There would be an agreed outright payment and nothing more. The course of European music had largely been plotted in

Italy, Germany, Austria and France and these have become to be considered the great musical nations. Until the end of the 19th Century when composers like Elgar and Vaughan Williams appeared on the scene, British music appeared to reflect a history dominated by either Italian or German ideas. But a fruitful activity of minor music-making had always been going on, particularly in Elizabethan times when the British spirit was dominant in all the arts. But in the 17th Century we had at least one major composer in Henry Purcell, who was born in London (and not many composers have been nourished in our capital city) probably in 1658. The exact place and time have remained uncertain and even his family tree has been a point for dispute. It is believed that his father died when he was six and that he was then accepted as a chorister of the Chapel Royal. He studied composition under John Blow and composed music for his fellow choristers as early as 1670. His first earnings were for copying out musical arts and his own music began to appear in print around 1677. In 1697 he became the organist of Westminster Abbey and organist of the Chapel Royal in 1682. In Henry Purcell we find a true 'working' musician - a composer at the heart of London's musical world. He was soon asked to contribute incidental music and operas to the principal London theatres and many of these works are now accepted masterpieces. One of the last of such tasks was to provide incidental music to the play 'Abdelazer' or 'The Moor's Revenge' written by Mrs. Aphra Behn and first produced at the Duke of York's Theatre in 1671. Purcell's music enhanced a revival of the play in 1695 - the year of his death.

It was Purcell who developed what is called the rondo-song - the song with a recurring chorus. For various state and church occasions Purcell often provided music for the ceremonial flat trumpets. These were valveless instruments rather like the bugles of today and considerable ingenuity was required to compose interesting music for instruments of such limited capabilities.

George Frederic Handel (1685-1759) was another hard-working composer who turned his hand to church, secular and theatre music according to demand. After a period as violinist in a Hamburg theatre orchestra, Handel went to Italy at the age of 21 and this resulted in a strong Italian flavour becoming apparent in his music, especially in his operas. He then became Musical Director at the Hanover Court in Germany and finally settled in London to which city he was shortly followed by his previous employer, who became King George I. Handel so dominated British musical life that he has ever since been blamed for our preference for German music and Italian opera. This has tended to obscure the British school. Had another Purcell arisen he would no doubt have survived but it does seem that Handelism was a growth that smothered the natural foliage to a large extent.

His famous 'Water Music' was supposedly written for a Royal aquatic procession on the Thames about 1715 but this has been disputed. The 'Water Music' was not minted until 1740 although it was clearly for some such entertainment and consists of a collection of dance tunes written for various combinations of instruments.

It was strange that the other great German genius of the time, Johann Sebastian Bach (1685-1750) should have been born in the same year as Handel. Bach was mainly a church musician and occupied his last post at St. Thomas Church and School, Leipzig from 1723 where he produced an astounding output of organ and choral music. But he also wrote for the orchestral forces of his day. The Orchestral suites belong to the days prior to Leipzig when he was Musical Director to Prince Leopold of Othen (1717-23), one of the happiest periods of his life when he enjoyed creative freedom as well as a good salary! The suites are Bach's purest orchestral works and the flowing 'Air' from the 3rd suite has become one of his most popular pieces. The violin concertos and the 'Double Concerto' were written during the same period, proving that the Cothen orchestra must have had at least two very good violinists in its ranks!

Josef Haydn (1732-1809) was fortunate in obtaining the patronage of Count Esterhazy and worked for most of his life in his employ with a private orchestra and a theatre at his disposal as well as a choir and organ. That his interest should turn most specifically to orchestral music was a growing interest in this form and should remind us of Haydn's great part in its development, especially in that of the

Symphony. The delightful 'Trumpet Concerto' on this record dates from 1796. It was written for the experimental E-flat trumpet of the court trumpeter Anton Weidinger who, five years later, perfected the fast valve trumpet. The writing is by no means confined to notes that were easy to obtain on trumpets of the time and great demands were made on the soloist and his limited instrument.

Wolfgang Amadeus Mozart (1756-1791) was one of the fast composers to jib at the necessity for patronage but much of his early career was of necessity spent in the employment of the Archbishop of Salzburg. The unforgettable 'Horn Concertos' were written for Ignaz Leitzgeb between 1781 and 1787. Like the Haydn concerto this one is in E-flat, a favourite key for horn players and at least some help in conquering a demanding art on the instrument of the day. It required a richness of tone in the long-held notes and great agility in the faster movements.

It is impossible to over-estimate the importance of Mozart who, during the span of his short and tragic life, helped to perfect the classical shape of vocal and instrumental music in all its forms and in so doing influenced the thoughts of subsequent composers for generations to come.



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# Gateway to the Classics 2

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### Side One

#### 1. CLARKE: Trumpet Voluntary in D

Gordon Webb (trumpet), London Philharmonic Orchestra conducted by Sir Adrian Boult

#### 3. BOCCHERINI: Minuet from String Quintet in E

The Sinfonia of London conducted by Alexander Faris

#### 5. ALBINONI-GIAZOTTO: Adagio in G Minor for Strings and Organ

The Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves with Clifford Knowles (solo violin), Caleb Jarvis (organ) (Ricordi & Co.)

#### 2. BACH: Sheep May Safely Graze from Cantata No. 208 (arr. Barbirolli)

The Halle Orchestra conducted by Sir John Barbirolli, C.H. (Oxford University Press)

#### 4. GLUCK: Dance of the Blessed Spirits from "Orfeo"

Atarah Ben-Tovim (solo flute), The Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves

#### 6. VAUGHAN WILLIAMS: Fantasia on 'Greensleeves'

The Philharmonia Orchestra conducted by George Weldon (Oxford University Press)

### Side Two

#### 1. WARLOCK: Capriol Suite

Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent (Faber Music Ltd)

#### 2. VAUGHAN WILLIAMS: Fantasia on a theme by Thomas Tallis

The Philharmonia Orchestra conducted by Sir Malcolm Sargent (Faber Music Ltd.)

This record continues our exploration of some of the musicians who flourished in the 18th Century - a tentative, searching period culminating in the formative work of Haydn and Mozart and the explosive genius of Beethoven. During this period, music although gathering strength and meaning, retained a forthright simplicity and openness that was to prove a rich source of inspiration right down to the composers of our own day.

Jeremiah Clarke (c. 1673-1707) only became widely known when scholars decided that an eminently unforgettable trifle hitherto known as Purcell's 'Trumpet Voluntary' was, in fact, written by him. The mistake arose when this piece was found in a manuscript amongst a group of harpsichord pieces by Purcell - with no actual composer credited. Sir Henry Wood, when he arranged the piece for trumpet, organ and drums, attributed it to Purcell unaware of its existence as 'The Prince of Denmark's March', clearly attributed to Clarke in 'A Choice Collection of Ayres for the Harpsichord' (1700). Due credit has now been restored.

Little is known of Clarke, in fact we know neither where nor exactly when he was born. All we know is that he was 'of melancholy cast' and shot himself on December 1, 1707 while mentally deranged. He was sufficiently esteemed to be buried in St. Paul's and his fine church music is being gradually rediscovered.

We have come across the orchestral work of Johann Sebastian Bach on the previous record (1685-1750) and found in him a curious contrast that is inherent in many composers of the period. This contrast is between their fast and slow movements. Whereas the faster movements appear formal and almost academic, the slower ones have a romantic nature with their free, singing melodic style. Indeed, few have ever surpassed the poetical romanticism of Bach's slow movements. There is, for example, a timeless, even modern sense of involvement in a piece of music such as 'Sheep May Safely Graze'. In its original form, this was part of his Church cantata No. 208 'Was Mir Behagt', where it is a soprano aria. Surely Bach, who was himself a great arranger of his own and other peoples' music would not have minded that we know it best nowadays in its instrumental transcription.

Composers are probably only too pleased when they manage to write what the world considers a 'good tune'. Some may even lament their failure to do so! However, the achievement of melodic memorability very often creates a situation where only part of a serious and expanded composition survives at

the expense of the rest.

In his String Quintet In E, Op. 13 No. 5 Luigi Boccherini (1743-1805) happened to write the quintessential minuet - a piece which is now launched into without thought or proper sense of period whenever anyone wants some music to suggest the bewigged elegance of past times. For every thousand souls who know and can whistle the minuet you would have a job to find one who knows the particularly attractive and well-wrought Quintet in E in its entirety. Boccherini was a prolific composer, who wrote almost too easily and well, in a manner akin to Haydn. His music has great polish and charm and many moments of inspiration. Amongst the vast wilderness of his chamber music lies much that is worth discovering - possibly another Minuet! Christoph Willibald Gluck (1714-1787) has a curiously mixed position in musical history, rather similar to the German born, Italian inspired Handel who practically became an English composer. Gluck was also born in Germany, of Bohemian descent and picked up his musical influences in Vienna and with an Italian opera company. He was also a leading spirit in French opera. In fact, half his own operas were written to Italian libretti and half to French and he must be considered one of the greatest advancers of operatic technique prior to Mozart and the great Italians. The ethereal 'Dance of the Blessed Spirits' comes from his best known Italian opera 'Orfeo ed Euridice' which was produced in 1762, both upsetting and exciting the varied tastes of the opera world.

Tommaso Albinoni (1671-1750) was born and lived in Venice at a time of rich and varied musical activity. With his contemporaries, Vivaldi and the Marcellos, he was a pupil of the great teacher Giovanni Legrenzi. Being the son of a rich paper merchant he had no need to earn a living from his music and took pleasure in describing himself as a 'dilettante Veneto'. His concertos and symphonies represent that last stage of baroque perfection before Haydn and Mozart came on the scene and he wrote them with a prodigal enthusiasm. Curiously Albinoni became more widely known some years ago by a delightful work which is occasionally dismissed as a spurious item. The glorious 'Adagio' is, in fact, an arrangement of the adagio from a fragmentary - Trio Sonata in G, discovered by the Milanese scholar Remo Giazotto in 1945 when he was preparing a study of the composer and a thematic catalogue of his works. Giazotto completed the work as a piece for organ and strings and, while it may not be

completely typical of original Albinoni, its striking melody has made it into a very popular musical item and it had helped to bring Albinoni back into circulation.

Most of this record has explored byways of the 17th and 18th Century music making. After the rich proliferations of romantic music of the 19th Century, many modern composers found immense satisfaction and inspiration in digging back into musical history and writing works based on the simple, forthright music of early composers and of folksong. This has been extremely important in reminding us of a rich heritage, sometimes forgotten in the Germanic activities of the 1800's.

Ralph Vaughan Williams (1872-1958), one of our greatest composers, was one of the first to remind us of our English musical heritage and of the sturdy qualities of folksong. His own music was inspired by his belief in this heritage as expressed in his books 'National Music' and 'Folksong' and in various outspoken essays. For two of his most inspired works he drew directly from ancient sources: from folk music for his simply ornamented 'Green & eves' Fantasia written in 1908, and from the composer Thomas Tallis (c. 1505-1585) for the Fantasia written in 1910. They are two of his most beautiful and endearing works. 'Greensleeves' was a tune well known in Shakespeare's time, and judging from Shakespeare's references it was probably quite a lively dance in those days. It was first printed about 1686. The grave words now attached to it were written by Richard Jones and first published in 1580 as 'a new Northern ditty of the Lady Green Sleeves'. The theme of Tallis's that Vaughan Williams uses is a hymn tune and is one of the eight written for the Metrical Psalter of Matthew Parker, Archbishop of Canterbury in 1567. The Fantasia is written for string quartet and double string orchestra.

Peter Warlock was a pen-name used by the British composer Philip Heseltine (1894-1930) who followed in the steps of Vaughan Williams by drawing on old English sources for his inspiration. He was also an active editor of old music. In his 'Capriol' suite, one of his few orchestral works, he turned to the ancient music of France and based each movement on a dance from Arbeau's 'Orcheographie', probably the earliest book written on the art of dancing. The book also gives details of dance tunes used during the period and was published in 1588. The movements are Basse-danse; Pavane; Tordion; Bransles; Pies-en-l'air and Mattachins.

3

Texas  
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# *Gateway to the Classics 3*





### Side One

- 1. BEETHOVEN: "Egmont" Overture Op. 84**      **2. BEETHOVEN: Romance for Violin and Orchestra No. 2 in F Major Op. 50**  
The New Philharmonia Orchestra conducted by Carlo Maria Giulhi      Yehudi Menuhin (violin), The Philharmonia Orchestra conducted by John Pritchard
- 3. BEETHOVEN: Finale (Allegretto) from "The Creatures of Prometheus" Op. 43**  
Menuhin Festival Orchestra conducted by Yehudi Menuhin

### Side Two

- 1. MENDELSSOHN: Hebrides Overture (Fingal's Cave) Op. 26**      **2. BERLIOZ: Roman Carnival Overture**  
The Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent      The London Symphony Orchestra conducted by Alexander Gibson
- 3. BRAHMS: Academic Festival Overture**  
London philharmonic Orchestra conducted by Sir Adrian Boult

Music, like any of the arts, is a constant search for a means of express@ the spirit of its age, at the same time trying to move the art a step further in depth of expression and in expanding the technique of doing so. Each composer builds on the work of his predecessors and it is not derogatory to the art of those predecessors to suggest that musical boundaries have been extended since their time. Haydn and Mozart wrote without benefit of a knowledge of Beethoven; Beethoven wrote with the work of Haydn and Mozart as a solid foundation to his own explorations; later composers wrote with the tremendous inspiration of all three.

It might be said that the musical art of the 19th Century was an attempt to write differently and better than Beethoven, just as 20th Century music has been an attempt to move away from the solid stability of the massive achievement of the 19th. When a Shakespeare or a Michelangelo or a Beethoven comes along and carries his art to an unassailable peak of perfection his example can be both stimulating and frustrate Beethoven's achievement was to write music of 'unique strength and with a directness of expression that could speak to the hearts of all men for all time. He found the means of putting his own spirit and thoughts into the minds of others through music.

Beethoven left behind him some fascinating sketchbooks and in them we can discover how he worked and worked at musical phrases and ideas until, perhaps years later, they came to life in a form that satisfied him. Many earlier composers turned out great quantities of music with practised ease but Beethoven, refusing to be tied to the demands of patrons and promoters, pursued his lonely course and probed deeper into the heart of music than anyone before him.

Each work on side one of this record has the unmistakable ring of his authority and personality and shows how he put all of himself into whatever he undertook. It was pure admiration for Goethe's poetry that lured him into writing incidental music for the drama 'Egmont' in 1810. When he was asked to provide music for a revival of the twenty-one year old play at the Burgtheater in Vienna he accepted the commission readily and wrote to Goethe of "this wonderful 'Egmont' which I read and felt and set to music thinking

warmly of you". Its heroic qualities, its passionate emotions matched his own thoughts exactly. He wrote nine incidental movements and finally the overture which was not ready until after the fourth performance. The overture, like most of his overtures, has the power of a miniature symphony, summing up the dramatic events of the play. It ends with a victorious paean as Egmont goes to the scaffold for his belief in freedom and his attempts to save Flanders from a French invasion. In its course it touches on all the moods from loving gentleness to heroic passion.

'The Creatures of Prometheus' was an earlier stage work and Beethoven's second attempt to write a ballet. It was written in 1800 at the invitation of a celebrated Italian dancer, Salvatore Viganò. Again, as the sketchbooks show, Beethoven worked hard and long at the project, rejecting many ideas before he produced the perfected score. The allegretto finale has a particularly interesting aspect for the student of Beethoven as it includes a theme to which he was particularly attached. It was used in a Contredanse, in the 'Prometheus finale and as the theme of a set of piano variations written in 1802. These were known as the 'Eroica' variations and were an acknowledgement of the final use of the theme in the finale of the 'Eroica' symphony in 1803.

The lighter side of Beethoven's writing, reflecting his debt to Mozart, is found in his two violin 'Romances'. These might also be considered as experimental works that led to the writing of the great Violin concerto in 1806. The second 'Romance', which has the more demanding violin part, may possibly precede the first, and might perhaps be as early as 1798/9. Both are generally dated 1802, though they were not published until 1803 and 1805. The F major romance is an elegant, melodic work in the form of a rondo - that is with recurring 'refrain' interspersed with more dramatic interludes.

So Beethoven liberated and inspired the music of the great 'romantic' period of European music that was to follow, a period so rich in music that its course becomes difficult to plot. The spirit of Beethoven pervades the century and can be seen as the foundation on which composers like Mendelssohn and Brahms wrote.

Felix Mendelssohn (1809-1847) was the son of a rich Jewish father who was determined that his heir should be given every opportunity to develop the musical genius that was already obvious in him as a young child. He was able to work at his music undistracted by the need to earn a living and travelled widely to increase his experience. It was during one of his frequent visits to Britain that Mendelssohn visited the Hebrides in August 1829 and saw the awesome rocky formation known as Fingal's Cave. It impressed him so-much that he immediately sketched out the ideas for what was to become his finest work. In it the deep surge of the sea is the basis of its flowing rhythm, against which direct and dramatic impressions are painted. Never has music been so successfully used to suggest such a vivid sense of space and Nature's grandeur. Johannes Brahms (1833-1897) was an introspective.. independent character who wrote his music slowly and thoughtfully and didn't produce his first symphony until 1876, when he was 43. A veneration for Beethoven continually inspired him and yet made him tread carefully on the same ground.

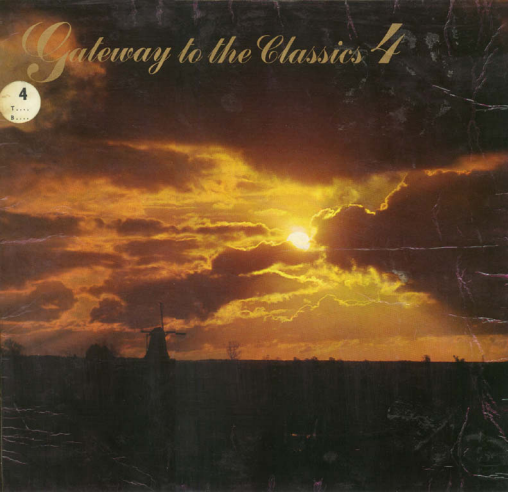
In March 1879 Breslau University offered him an honorary doctorate and he was asked to -write a new work for the occasion. In 1880 he was staying at the holiday resort of Ischl and the impish irreverence that was within him, plus a holiday spirit, led him to produce an overture that reflected the carefree, rather than the academic, student spirit. It is based on four student songs and ends in a rousing version of *Gaudeamus igitur*'. It employed the largest orchestra that he had ever used and Breslau was duly gratified when the composer conducted it there for the first time on January 4th 1881.

The heights of romantic large-scale music and orchestral grandeur were to be scaled by the scholarly but wayward French composer Hector Berlioz (1803-1869). His music is fascinating in that it mixes the grandiose with a reflective look-back to Mozart, Schubert and Rossini as heard in his gloriously tuneful, colourfully orchestrated 'Roman Carnival overture written in 1844. It aptly ends our excursion, on this LP, into the romantic explorations of orchestral possibilities.

# *Gateway to the Classics 4*

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## Side One

### 1. HANDEL: Hallelujah Chorus from "Messiah" (ed. Lam)

Ambrosian Singers, English Chamber Orchestra conducted by Charles Mackerras (MCPS)

### 3. MENDELSSOHN: Hear My Prayer

Elsie Morison (soprano), The Bach Choir & Jacques Orchestra conducted by Dr. Reginald Jacques  
(O for the wings of a dove)

### 5. PARRY: Jerusalem

The Bach Choir & Jacques Orchestra conducted by Dr. Reginald Jacques with  
Dr. Osborne H. Peasgood (organ)

### 2. MOZART: Ave Verum Corpus, K.618

The Bach Choir & Jacques Orchestra conducted by Dr. Reginald Jacques

### 4. BERLIOZ: Adieux des Bergers 'a la Sainte Famille from "L'Enfance du Christ"

The Paris Conservatoire Orchestra conducted by Andre Cluytens,  
Choeurs Rene Duclos - Jean Laforge (Chorus Master)

### 6. BACH: Chorale: Jesu Joy of Man's Desiring from Cantata No. 147 "Herz und Mund urid That und Leben"

Choir of King's College Cambridge & Academy of St. Martin-in-the-Fields conducted by David Willcocks,  
Neville Marriner (director)

## S i d e T w o

### 1. SCHUBERT: Impromptu No. 3 in G D.899

Andor Foldes

### 3. CHOPIN: Polonaise No. 6 (Heroic)

Maurizio Pollini

### 5. LISZT: Liebestraum G.541 No. 3 in A Flat Major

John Ogdon

### 2. CHOPIN: Nocturne No. 4 in F Major

Maurizio Pollini

### 4. SCHUMANN: Romance in F Sharp Major Op. 28 No. 2

Joseph Cooper

### 6. LISZT: Etude de Concert No. 3 in D Flat Major (Un Sospiro)

John Ogdon

Some of the earliest music written, from church music to madrigals, made use of the human voice in a collective harmony. Before most modern musical instruments were perfected, the human voice was the sweetest and purest sound available and, even today, there is no more thrilling or moving sound than a well-trained choir in perfect accord. The task of writing for chorus has never ceased to attract the composer. The unique effect of a multitude of voices adding their collective strength to the voices of soloists is one which the ear never tires of.

The first side of this record contains examples of the varying choral styles of composers from Bach and Handel to Parry. Mention choral music and Handel's 'Messiah' will surely spring to mind, for no choral work has so captured the affections and admiration of the English speaking world as this. It was written for us by Handel during his long residence in Britain. 'Every choral society worth its salt has had a shot at interpreting this most gratifying and melodically memorable work. It was composed in just three and a half weeks in 1741 to a libretto made up of selected passages from the Scriptures by Charles Jennens, and it was first performed in Dublin on April 13th 1742 and in London in March of the following year. Many arguments have arisen as to the exact musical forces that Handel used or would have expected and the amount of decorative ornament that would have been added to his score. The usual conclusion is that the amiable Handel would have enjoyed it as greatly by a massive amateur choir in the Victorian tradition as he would in a purer, more scholarly form sung by a small professional group. Such is the quality of the 'Messiah' that it responds to all treatments and provides a moving and memorable experience at all levels. The exultant 'Hallelujah' chorus, with its direct simplicity, is still one of the most exciting passages of music written for collective voices.

Mozart is represented here by a calmer, yet no less moving piece, in his Beautiful setting of the hymn 'Ave Verum Corpus' (Hail, true Body), an ancient anonymous text which

many other composers have also set to music. Mozart's motet setting, often sung unaccompanied, was one of his last works and illustrates his capacity to provide a deep musical experience by simple means.

The motet, 'Hear My Prayer', was created by Mendelssohn in England in 1830 and is one of three such works for women's chorus and organ accompaniment. There is a sweet freshness about the music, that echoes the spirit of the Mozart work.

Hector Berlioz composed 'L'Enfance du Christ' between 1850 and 1854. It is a pleasing, gentle work of light texture that contradicts our usual views of Berlioz as a writer of big works for large forces. The 'Shepherds' farewell' is certainly one of the tenderest, simplest and most moving pieces that he wrote.

Hubert Parry (1848-1918) was the composer of several ambitious choral works which have retained their popularity with choral societies, but he is more widely known by his setting of William Blake's poem, 'Jerusalem', and this composition brought him great popular success towards the end of his life. It is always a most moving experience to hear this work sung by a large chorus.

We return to Bach for our last choral delight - the graceful, lilting 'Jesu Joy of Man's Desiring' which comes from his cantata 'Herz und Mund' written in 1727. That we know it in so many forms helps us to appreciate its particular effect as a choral piece, though it is equally effective in all its versions.

Side Two of this record provides a contrasting look at the instrument that has intrigued almost every composer and which has provided more home entertainment than any other - the piano. Bach, Handel, Mozart and Haydn did not have the full advantage of a modern piano with its sonorous tone and flexibility. -

The flowering of a great tradition of piano virtuosity came in the mid 19th Century with the two great exponents of the instrument, the Hungarian Franz Liszt (1811-1886) and the

Pole Frederick Chopin (1810-1849). Liszt became a legend in his lifetime - a Paganini of the piano. With a phenomenal (and probably rather thunderous technique), he treated the piano as if it were an orchestra in itself, filling all the spaces between the notes with yet more notes and writing music that only he could play. His splendid piano music is probably at its best when it is promoting the music of his native Hungary, as in the famous Rhapsodies, and the more elegaic mood of the 'Annees de Pelerinage'. The famous 'Liebestraum', is actually the third of three pieces that were written in 1850. Similarly, 'Un Sospiro' is one of 3 Concert Studies that were written in 1848.

By contrast, Chopin was very much the poet of the piano. His works treat the instrument like a voice that sings and caresses the notes. Of course, he was also capable of fireworks and virtuosity but kept them to poetical effect. A series of gentle searching Nocturnes and the heroic Polonaises that are based on the Polish national dance, represent two contrasting facets of his piano music.

Franz Schubert (1797-1828) was essentially a writer of songs and by nature a miniaturist. His symphonies and chamber music are full of fine music and one feels that he can never resist the temptation to burst into song and linger on a melody. His piano music is considered by some to be un pianistic in that it does not lie naturally under the hand, as even the most complicated works of pianist-composers like Chopin or Liszt do. Most attractive amongst his piano music are the two sets of Impromptus that are extended studies, again dominated by his lyricism.

Robert Schumann (1810-1856) has an even more introspective poetical nature than Chopin. We feel that the composer is following in the steps of Beethoven, being less concerned with exploiting the possibilities of the piano than with searching for a means of expressing his own soul. His 'Romance in F Sharp', one of three written in 1829, is a work of great repose and quiet beauty.



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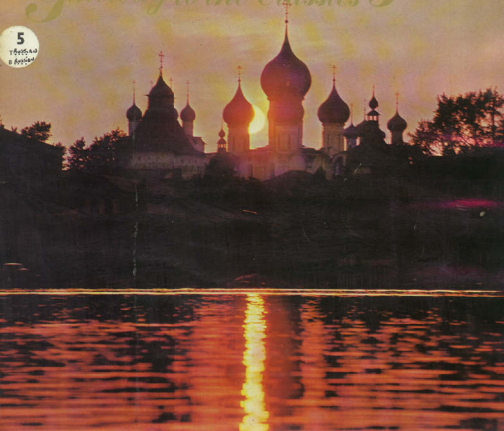
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# Gateway to the Classics 5

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### Side One

**1. GLINKA: Overture from "Russlan and Ludmilla"**

London Philharmonic Orchestra conducted by Sir Adrian Boult

**3. KHACHATURIAN: Waltz from "Masquerade"**

Bournemouth Symphony Orchestra conducted by Walter Susskind (Hawker & Son)

**2. RIMSKY-KORSAKOV: Procession of the Nobles from "Mlada"**

The Royal Philharmonic Orchestra conducted by Anatole Fistoulari

**4. BORODIN: Polovtsian Dances from "Prince Igor"**

Philharmonia Orchestra conducted by Lovro von Matatic (MCPS)

### Side Two

**1. MUSSORGSKY: A Night-on the Bare Mountain (orch. Rimsky-Korsakov)**

Bournemouth Symphony Orchestra conducted by Constantin Silvestri

**2. TCHAIKOVSKY: Festival Overture - The Year 1812**

The London philharmonic Orchestra conducted by Sir Adrian Boult, The Regimental Band of the Coldstream Guards (by permission of the Colonel Sir Ian Jardine, Bt., O.B.E., MC. Commanding Coldstream Guards) - Director of Music: Captain Trevor L. Sharpe, M.B.E., L.R.A.M. A.R.C.M., p.s.m. Coldstream Guards

**3. PROKOFIEV: Troika from "Lieutenant Kije", Op. 60**

The Philharmonia Orchestra conducted by Anatole Fistoulari (*Hawkes & Son - Britico*)

The music of Russia is often less Russian than we might expect, despite the fiercely independent and nationalistic character of this country. Perhaps its sheer size is the reason for this. The Russian folk dance or song can be found lending character to some of their music, notably the old 'Volga Boatman' theme which appears in many guises, but much of Russia's serious music is very much within the main European stream - the music of Tchaikovsky for instance. Another example is the strong French influence which was found in ballet and opera circles - an influence that has resulted in many Russian works still being known by their French titles.

Nevertheless, Russian music possesses 'a vivid life of its own. Its own compact history, its own inter-breeding, its own colourful legends and stories all make it distinct and its character is like the Russians themselves - lugubrious, sentimental, quick-tempered. and full of a rich and sly humour.

This record contains some shorter pieces that give us a glimpse of this colourful national character, starting with the earliest composer on the record, Mikhail Glinka (1804-1857). Glinka must be credited with putting Russian music firmly on its own feet. Until his time, Russia was dominated by foreign musicians and the operatic activities had naturally been dominated by Italians. Before Glinka there was hardly a Russian composer known to the West, which is not really surprising when one considers that the first Russian conservatory of music was established as late as 1850. There were few teachers and few books since music was considered an unimportant activity.

Glinka a civil servant, had the rare opportunity of traveling He stayed in Milan where he met Bellini and Donizetti and studied musical theory in Berlin. He returned to Russia in 1834, and through his friendship with the writers Pushkin and Gogol, made the historical decision. to write an opera on a Russian theme which he called 'A Life for the czar'. Produced in 1836 it was a great success, enjoyed by the Imperial family and proudly claimed by all Russia as their first 'peasant' opera. Yet, though it quotes Russian folk songs, it is still Italian in its musical style. 'Russlan and Ludmilla' which followed in 1842 was never as

great a success in the theatre but it has far better music tinged with the Orientalism of Eastern Russia and full of life and colour as the vivacious overture immediately shows. It was highly praised by Liszt but was somewhat in advance of its time for simple Russian tastes.

After Glinka, the cause for nationalism in Russian music became the passionate concern of many composers and differences of opinion, on the subject became apparent in the conservatories Nicolai Rimsky-Korsakov (1844-1908) was even considered something of a traitor to the cause, particularly by the emotional Mussorgsky, because he accepted a post as Professor of Music at the more classically inclined St. Petersburg Conservatory (founded in 1862 by Anton Rubinstein). Actually, Rimsky-Korsakov, with his lack of formal musical training, was the kind of natural musician most likely to achieve a national flavour since, with the exception of Mussorgsky, he was least influenced by European ideas, Rimsky-Korsakov learned rapidly through an acquaintance with the great 'Russian master, Balakirev, and produced some of the most popular and colourful music to come out of Russia. 'Mlada' an unfinished opera-ballet, was written in collaboration with Borodin, Cui, Mussorgsky and Minkus, in 1872 and it has at least one flash of the Eastern Rimsky in the 'Procession of the Nobles'.

Two modern Russian composers present the contrasting pull of European and Russian traditions in a paradoxical way. Aram Khachaturian (b.1903) is an Armenian and writes intensely folkly music with the more concentrated influence of a regional tradition behind him. We happen here to have the Valse from his one work in which he apes French light music; the gay incidental music to 'Masquerade' written in 1939. One would normally think of the well traveled Serge Prokofiev (1891-1953) as one of the most international of Russians but we find him here being very Russian in the 'Troika' from his light-hearted and amusing music written for the film 'Lieutenant Kije' in 1934.

The major composition of Alexander Borodin (1833-1887) was the opera 'Prince Igor' which he worked on for twenty years without actually finishing it. Rimsky-Korsakov and Glazounov finally worked it from his sketches and from what they knew of parts that Borodin had played to them.

'Prince Igor' is full of exotic melodies and is very much a folklore opera. Real physical excitement is conjured up in the famous Polovtsian dances which, at the time, seemed to be a true evocation of primitive Russia.

The most substantial pieces on this record come, aptly enough, from Russia's two big composers, Modest Mussorgsky (1839-1881) and Peter Tchaikovsky (1840-1893). Mussorgsky was the national purist who berated his fellow musicians when they allowed German influences to pervade their music. His output was small in quantity but of great quality and concentrated power. He was a tempestuous character and a dipsomaniac - a man torn between his background of Army and Civil Service and a desire to be the great creative musician who was to put the voice of Russia into music. He wrote some powerful works, notably his masterpiece 'Boris Godunov' which is as Russian as an opera could be. The bleakly beautiful tone-poem 'Night on the Bare Mountain' (1867) was arranged by the industrious Rimsky-Korsakov.

Finally Tchaikovsky; the great individualist of Russian music who also went his own way, and who was not averse 'to writing waspish comments about what everybody else did. None of the 'nationalist' composers quite knew what to say in return about Tchaikovsky. They no doubt deplored his orthodox classical style and leanings but had to admit that he made regular use of Russian folk songs. Moreover they probably had to admit to themselves that he was as great, if not a greater, creative artist and musician than any of them. What better piece of music to represent Tchaikovsky and his outlook than the '1812 Overture'. The work was written in 1882 for an exhibition concurrent with the consecration of the Cathedral of the Redeemer in the Kremlin, Moscow, The Cathedral was built to commemorate Napoleon's retreat from Moscow in 1812 and Tchaikovsky was inspired to ferocious heights. The themes are borrowed from a Russian hymn 'God Save Thy People', a Novgorod folk-tune and 'The Marseillaise'. These are woven together to produce an involved orchestral tapestry, reinforced with military band, bells, artillery and a vast battery of percussion. The '1812 Overture' is great fun by any standards.



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# Gateway to the Classics 6

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### Side One

#### 1. ROSSINI: Largo al Factotum from "Il Barbiere di Siviglia"

Tito Gobbi (baritone), The Philharmonia Orchestra conducted by Alceo Galliera

#### 3. BIZET: Duet: Au fond du Temple Saint from "Les Pecheurs de Perles"

Nicolai Geddlia (tenor), Ernest Blanc (baritone)  
Orchestra of the Theatre National de l'Opera-Comique, Paris conducted by Pierre Dervaux

#### 5. VERDI: Celeste Aida from "Aida"

France Corelli (tenor), Rome Opera House Orchestra & Chorus conducted by Zubin Mehta

#### 2. MOZART: Trio: Soave sia il vento from "Cosi Fan Tutte"

Elisabeth Schwarzkopf (soprano), Christa Ludwig (mezzo-soprano) Walter Berry (baritone),  
The Philharmonia Orchestra conducted by Karl Bohm

#### 4. WAGNER: Dich Teure Halle from "Tannhauser"

Elisabeth Schwarzkopf (soprano), The Philharmonia Orchestra conducted by Walter Susskind

#### 6. WEBER: Wie nahte mir der Schlummer (Leise, leise, fromme Weise) from "Der Freischutz"

Elisabeth Schwarzkopf (soprano), The Philharmonia Orchestra conducted by Walter Susskind

### Side Two

#### 1. TCHAIKOVSKY: Scene and Pas de Deux from Act II "Swan Lake"

Yehudi Menuhin (violin), The Philharmonia Orchestra conducted by Efrem Kurtz

#### 3. DELIBES: Prelude to Act I from "Coppelia"

The Philharmonia Orchestra conducted by Robert Irving

#### 2. ADAM: Allegro, Valse and Coda from "Giselle"

The Philharmonia Orchestra conducted by Robert Irving

#### 4. TCHAIKOVSKY: Dance of the Sugar Plum Fairy, Pas de Deux and Coda - Apotheosis from "Nutcracker" Suite

Sinfonia of London conducted by John Hollingsworth

We might define the 'dramatic' arts as those which need both a creator and an interpreter - at least as a basic and practical definition. This definition would, of course, cover music and it is interesting to think of all music as a kind of drama which does not come alive until it is lifted from the written page so that it can play on our emotions and become a kind of theatrical presentation. If we accept this idea music could be called a drama without words. When it moves into the world of the theatre and is combined with words or dance, we come across the art of music-making in its most intriguing and controversial form. Some people cannot take opera seriously. Indeed, one writer spoke of it as "a bizarre affair of poetry and music in which the poet and the musician, each equally obstructed by the other, give themselves no end of trouble to produce a wretched result". There is the artificiality of singing whatever has to be said, changing the natural rhythms of speech in a language that often means nothing to its audience. On the other hand, if we accept this artificiality as part of the game then we can become intrigued by an end result of musical and verbal drama combining to magical effect. Certainly opera has produced more fascinating personalities and more comments than the rest of music put together - and at least as many memorable moments and melodies.

After Monteverdi and other early Italian opera writers had shown how words and music could be effectively blended on the stage, Italian opera came to a glorious peak in the 19th Century when Bellini, Donizetti, Rossini and Verdi were all writing. The Century started with an age of 'bel canto' - which simply means beautiful singing where the musical line is of the utmost importance - and ended with the move towards 'verismo' - an inclination to naturalism and realism, the music enhancing the dramatic meaning of the words. Verdi lived long enough to go through both worlds, but Gioacchino Rossini (1792-1868), who retired from the opera scene about 1830 because he could not reconcile himself to the way things were going, was firmly at the 'bel canto' end of the scale. Most of Rossini's operas are light, attractive music-making which provide a feast for lovers of the art of virtuoso voice production. For one opera he found the kind of dramatic rightness that matched words to music and gave the story its proper flavour - 'The Barber of Seville' (1816). Using the same characters as Mozart in 'Marriage of Figaro' (1786) it achieved the same comic impact, the music in both cases being perfectly conceived and ideally suited to the situation. The opportunist barber and valet, Figaro,

sums up his usefulness and the demand for his services in the energetic baritone aria 'Largo al factotum'.

Mozart found himself in the position in Vienna of having to fight against the overwhelming influx and influence of Italian opera in his own country. There were many violent arguments between rival factions and one of Mozart's arch-rivals, Antonio Salleri (1750-1825); was even suspected of having tried to poison him. Mozart no doubt benefited from the Italian influence and his operatic music has the same melodic grace, but it eventually won its immortality by the sheer genius of the composer, with lasting music full of his inimitable strokes and his deep insight into human nature. The two act comic opera, 'Cosi Fan Tutte' (Thus do all [women] ) or 'The School for Men in Love' was produced in Vienna in 1790. In the trio 'Soava sia il vento' (Lie calmly, thou ocean) the two sisters and the old bachelor Alfonso ask the elements to sooth their 'love's fondest fears'.

With the operas of Georges Bizet (1838-1875) we have moved a step nearer to realism. 'Carmen' (1875) was a story full of very real people and emotions of every kind, perfectly matched by the music. An earlier opera-tragedy 'The Pearl Fishers' (1863) is a story of two Singalese pearl fishers who love the priestess Lelia and in the duet 'Au fond du Temple Saint' they tell how this love has grown, even to the point of making them jealous rivals. With Richard Wagner (1813-1883) opera reached its real dramatic heights and the composer made certain of dramatic coherence by integrating his own words and music. 'Tannhauser' (1845) is a parable of the struggle between good and evil, of pure love and sensuous passion. In the aria 'Dich teure Halle' (known as Elizabeth's greeting), Elizabeth is full of joy at the prospect of Tannhauser's return after his banishment from the Court.

The most spectacular of all the operas of Giuseppe Verdi (1813-1901) was 'Aida' written at the request of the Khedive of Egypt for the opening of his new Cairo Opera House. The Franco-Prussian War delayed its opening for a year, the scenery and costumes remaining in besieged Paris. Radames, a victorious General looks forward in 'Celeste Aida' to laying the fruits of war at the feet of his beloved Aida.

Carlo Maria von Weber (1786-1826) can be considered one of the pioneers of 'romantic' opera and a forerunner of the Wagnerian masterpieces. Berlioz described 'Der Freischutz' as "Art that is divine. Poetry. Love itself." It is a curious magical story of an evil spirit who tempts men with the power to become 'free-shooters' (to translate the title literally), giving them the power to hit a man's soul with a

bullet without fail. Agatha sings with foreboding of the evil that must follow the granting of this wish to her lover Max.

Compared to opera, ballet is a straightforward matter, for the interpreters are mute and their expression of the story must follow the course that the composer and the choreographer have set for them. The composer has to set the scene and provide music that is basically for dancing, hence the charming, melodic and rhythmical music that composers have obviously enjoyed writing for the ballet. The great Russian composer Peter Tchaikovsky (1840-1893) was particularly inspired when writing for ballet and produced three great masterpieces in 'Swan Lake' (1876), 'The Sleeping Beauty' (1889) and 'Nutcracker' (1892). 'Swan Lake' was written for the Bolshoi Theatre but at first proved a failure. Tchaikovsky attributed this failure to his score but when it was revived in 1893, the new choreography by Petipa improved the reception enormously. But it was not until 1895 that it became a real success in the final version that we know now. Tchaikovsky's tremendous score and unforgettable melodies are now wedded to one of the greatest classical ballets of all time. 'Nutcracker' based on a fantasy by Hoffmann had more immediate success, but proved too elaborate for the general repertoire until well into the 20th Century. The last act, as in many classical ballets, is a 'divertissement' giving individual dances to each of the fairytale characters in the story and this is often used as a complete entertainment in itself.

The French were particularly addicted to ballet and hardly an opera was introduced in Paris without an interlude being provided for the large corps de ballet that its opera houses maintained. Two great writers of French ballet were Adolph A&M (1803-1856) and Leo Delibes (1836-1891). Adam wrote many ballets but his lasting success has been the classic 'Giselle', a romantic ballet that makes great demands of the dancers and first produced at the Paris Opera in 1841. The story tells of a young peasant girl who loses her mind and dies when deceived by her lover, a prince disguised as a local peasant boy. Delibes was considered the greatest ballet composer of his time having written 'Coppelia' (1870) and 'Sylvia' (1876). 'Coppelia' draws on the famous Hoffmann story of the doll that came to life, a story also used by Offenbach in his opera - 'The Tales of Hoffmann'. Perhaps one of the most popular and successful ballets of all time, it has all the magic of a perennial fairy-tale. The prelude introduces us to some of its lively melodies.

# Gateway to the Classics 7





### Side One

**1. WALDTEUFEL: Skaters Waltz, Op. 183**

The Philharmonia Orchestra conducted by Herbert von Karajan

**2. STRAUSS II: Tritsch-Tratsch - Polka, Op. 214**

The Philharmonia Orchestra conducted by Herbert von Karajan

**3. STRAUSS I: Radetzky March, Op. 228**

The Philharmonia Orchestra conducted by Herbert von Karajan

**4. CHABRIER: Espana - Rhapsody**

The Philharmonia Orchestra conducted by Herbert von Karajan

**5. CHABRIER: Joyeuse Marche**

The Philharmonia Orchestra conducted by Herbert von Karajan

### Side Two

**1. STRAUSS II: Thunder and Lightning - Polka, Op. 324**

The Philharmonia Orchestra conducted by Herbert von Karajan

**3. WEINBERGER: Polka from "Schwanda the Bagpiper"**

The Philharmonia Orchestra conducted by Herbert von Karajan (*Hawkes & Son - MCPS*)

**2. von SUPPE: Overture "Light Cavalry"**

The Philharmonia Orchestra conducted by Herbert von Karajan

**4. OFFENBACH: Overture "Orpheus in the Underworld"**

The Philharmonia Orchestra conducted by Herbert von Karajan

On the fringes of classical music lie those pleasant suburbs known as 'light music' - written with enormous craft and concern and having that elusive quality of immediate popular appeal which is so often out of reach of some of our more serious composers. Good light music is never trivial - it has shape, purpose and potency and above all, it is well written. The light touch is an art in itself, both in creation and in performance. Its ultimate aim is to please with a variety of moods that range from enchantment to excitement.

While most great composers have their lighter moments, (many of which illuminate this collection), the best light music generally comes from the kind of composer who has dedicated his life to the creation of music for sheer entertainment. In some cases he is perhaps the kind of man whose mind only digs to a certain depth, but he will also be a writer with a special melodic flair and an impeccably light touch. A random naming of some of the world's best light composers would inevitably include many of those represented in the present selection.

The earliest composer represented here is the elder Johann Strauss (1804-1849). With the clear and shining examples of Mozart and Schubert (who in their later lives wrote many light-hearted dances based on the rhythms of Austrian folk music), a group of popular composers thrived in Vienna in the early 1800's who found a way of 'commercialising' this golden vein. The time for this was ripe as more people had the money to spend on entertainment; the delights of listening and dancing to music were the leisure activities of an increasingly educated population. Johann Strauss and his musical companion Josef Lanner (1801-1843) both had a flair for writing light-hearted, shapely polkas, mazurkas and waltzes. Building on the examples of previous Viennese masters they achieved an understanding of the forthright idiom that carried music from the private to the public and popular realms. After playing together in a local orchestra Lanner formed his own ensemble which Strauss joined as violist in 1819. By 1824 it had grown from a trio into quite a large orchestra. At this point Strauss and Lanner quarrelled as Lanner was inclined to take credit for all the compositions, including those by Strauss. They parted in 1825 and Strauss formed his own orchestra which became tremendously successful and toured Europe and America. No piece that he conceived has proved more popular than the sparkling 'Radetzky' march which Strauss

wrote in honour of the 82-year-old Field Marshal Count von Radetzky who had led the Hapsburg army to victory over the Italians at Custoza. The 'Radetzky March' was written in 1848, the year before the composer died of scarlet fever. Unfortunately there was strong feeling against the ruling house of Hapsburg in Austria at the time, a feeling even shared by Strauss' family, and the march was at first politically disapproved of. Its infectious musical qualities managed to survive in spite of this.

Another pioneer figure of the light music movement in Europe was Jacques Offenbach (1819-1880) who took as his inspiration the Italian operas of Donizetti and the light vein of French opera-comique. From these he created a new popularly-slanted, dialogue-interspersed kind of opera that was to become known as operetta. Again it was an accomplished light touch, a saucy vein of both sentimental and rollicking melody, that made Offenbach stand out among his contemporaries. Finding the opera houses closed to his satirical frivolities he opened his own theatre, Les Bouffes-Parisiens and captured Paris and the rest of the world with works like 'Orpheus in the Underworld', 'La Belle Helene', 'La Vie Parisienne' and 'La Perichole' - to mention a mere handful of his tremendous output. The overture to 'Orpheus' illustrates the melancholy sweetness of his slow melodies and the irresistible gaiety of the can-can which Offenbach took from the Paris revues and made world famous.

When Offenbach took his operettas to Vienna he was to inspire two Viennese composers to follow his style and start a rich tradition of Viennese operetta - Franz von Suppe (1819-1895) and Johann Strauss the younger (1825-1899). Suppe had written operas but had not really attempted the lighter style. He went on to write many popular operettas, the best of which is probably 'Boccaccio' (1879). Most of his works were tuneful but lacked depth and dramatic effect. The result is that the full works are forgotten and only remembered by virtue of their melodic and sturdy overtures - 'Light Cavalry', 'Poet and Peasant', 'Pique Dame' - all will remain everlastingly popular. Johann Strauss was similarly inspired by Offenbach but to much greater effect; to the extent of writing the finest operetta ever achieved 'Die Fledermaus' (1874) and possibly the second finest in 'Der Zigeunerbaron' (1885). By now Strauss had inherited his father's talents (and his orchestra!) and was to become even better known than his parent

through his splendid waltzes, of which the 'Blue Danube' and 'Tales from the Vienna Woods' reign supreme. And we must not forget his infectious polkas, marches and mazurkas - including the two exuberant polkas included here, the 'Tritsch-Tratsch', and the atmospheric 'Thunder and Lightning'.

Not all waltzes come from Vienna. Emil Waldteufel (1837-1915) was a native of Strasbourg who settled in Paris, became court pianist to the Empress Eugenie, and wrote hundreds of dances. His waltzes have a French flavour with echoes of Vienna that give them a smoother, more direct propulsion than the lilting qualities of a Strauss waltz. The best-known is his Op. 183 - 'Schlittschuhlauffer' - known to all as 'The Skaters Waltz' - no one has caught the gliding grace of the ice rink so perfectly.

Another of Waldteufel's well-known waltzes is 'Espana' which neatly leads us to Emmanuel Chabrier (1841-1894) for it was based on this composer's famous rhapsody for orchestra of the same name. Chabrier started as that rare phenomenon amongst successful composers, the inspired amateur. He was a civil servant, and had already written two operettas - 'L'Etoile' (1877) and 'Une Education Manquee' (1879) when an enthusiasm for Wagner's 'Tristan und Isolde', which he heard in Munich, persuaded him to retire from the Ministry in 1881 and to take up music. On holiday in Spain in 1883 he heard the music that inspired him to write 'Espaga', the extraordinary success of which confirmed his intention to devote his life to music. He wrote little and carefully and eventually produced a fine comic opera 'Le Roi malgré lui' in 1877; a year later he wrote 'Marche joyeuse'.

So far we have had light music from those two centres of frivolity, Vienna and Paris. But every country in the world has its own special brand - the elegant light music of Elgar and Coates from England, the dances and zarzuelas of Spain, the gypsy music of Central Europe - and our last composer comes from Czechoslovakia, Jaromir Weinberger who was born in Prague in 1896. Drawing on the riches of National Bohemian dances and their skillful exploitation by Dvorak and Smetana, Weinberger revived the spirit of all his predecessors in his opera 'Schwanda the Bagpiper' (1927). Although the opera has not lasted as a stage piece, several orchestral items have remained in the ranks of the world's most popular light music, including this sprightly polka.

# Gateway to the Classics 8

8

Trip  
Days





### Side One

**1. GRIEG: Morning from "Peer Gynt"**

Royal Philharmonic Orchestra conducted by Alexander Gibson

**2. GOUNOD: Judex from "Mors et Vita"**

Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves

**3. DVORAK: Slavonic Dance Op. 72 No. 10**

BBC Symphony Orchestra conducted by Rudolf Schwarz

**4. GRIEG: Symphonic Dance Op. 64 No. 2**

The Philharmonic Orchestra conducted by Walter Susskind

**5. MAHLER: Adagietto - 4th Movement from Symphony No. 5**

New Philharmonia Orchestra conducted by Sir John Barbirolli, C.H.

### Side Two

**1. LITOLFF: Scherzo from "Concerto Symphonique"**

Shura Cherkassky (piano), London Philharmonic Orchestra conducted by Sir Adrian Boult

**2. BRUCH: Kol Nidrei**

Christopher Bunting (cello), London Philharmonic Orchestra conducted by Sir Adrian Boult

**3. SARASATE: Zigeunerweisen**

Hyman Bress (violin) London Philharmonic Orchestra conducted by Sir Adrian Boult

The composers on this record were all born in the fast half of the 19th Century (Mahler excepted - 1860) and except for Gounod and Litolff lived and worked into the 20th Century. They were the generation who lived in the light or (looking at it another way) the shadow of Beethoven's genius and of the great masters of the romantic age. They might conveniently be called the 'late romantics'. Was this the petering out tail-end of a tradition or was it its experienced fulfilment? The answer is that it was both. These were almost the last composers to live in a world which had any pretensions to being romantic, where composers and poets and artists were looked upon as a race apart from the hurly-burly of ordinary life; the last to hold on to a great tradition. They are also among the last to build and create on a solid foundation of accepted harmonies and orchestral sounds. After this, and even during their lifetimes, revolutionary composers like Schoenberg were about to upset the accepted theories of harmonies and musical form.

The Norwegian composer, Edward Grieg (1843-1907), is a typical 'late-romantic', his foundation being the solid musical traditions of Germany. His inspiration was the nationalist feeling that was rapidly growing amongst all the smaller nations who had long watched the great powers squabbling amongst themselves and gobbling up the lesser ones. Musically, even if subconsciously, nagged by the task of having to write a set of great symphonies (a task which you either plunged into with fervour or avoided) Grieg, by nature a miniaturist, only wrote one big work, his Piano Concerto, which has become probably the most popular of its kind. Otherwise he created a succession of short orchestral and instrumental pieces and songs which captured, in a wider classical idiom, the flavours of his Norwegian heritage. This is most clearly felt in his 'Symphonic dance' No. 2 which is based on a traditional Norwegian dance called a 'halling'. This, like so many European dance forms, starts with a slow melodic introduction which gradually works up to a fast and hectic finale. The inspiration is Norwegian, but the means of expression are in the main European tradition. Grieg's incidental music to Ibsen's sombre play 'Peer Gynt' was heavily criticised for not

matching the stage drama. It was first performed 24th February 1876 and quickly became popular by virtue of its unforgettable melodies and rhythms. But modern producers of 'Peer Gynt' have discarded its attractive Victorianism while the music has gone on with an independent life of its own, mainly in the two orchestral suites which Grieg arranged in 1888 and 1891.

Charles Gounod (1818-1893) was a French composer who wrote mainly for the theatre and in a vein of heavy romanticism that has never really transcended its period. Today he is remembered for some of his delightful tunes and in particular for his opera based on Goethe's 'Faust' (1852.9). He also wrote a considerable amount of church and choral music, including 'The Redemption' (1881) and 'Mars et Vita' (1884) - a sacred trilogy to his own words from which the sweetly lyrical 'Judex' is taken.

Antonin Dvorak (1841-1904) was a Bohemian composer who followed similar paths to Grieg, being greatly inspired by the national music of what was to become Czechoslovakia but with his academic training rooted in the European tradition. His early works were inspired by Brahms and Wagner. Gradually he found his own very individual voice and his later symphonies are full of national spirit and flavour with some inspiration coming from Negro music which he picked up during his protracted visits to America. The 'Slavonic dances' again paralleled Grieg's Norwegian dances in form and content. There were two sets, originally written for piano duet and later orchestrated by the composer. The first set were basically Bohemian in origin. In the second set Dvorak roamed internationally choosing dances from Russia, Poland and elsewhere in addition to native material. Our chosen example is a Czech one based on the popular dance, the 'dumka', which hovers dramatically between slow and quick sections.

Gustav Mahler (1866-1911) might justifiably be called the last of the great 'romantic' symphonists. Mahler can be seen continuing the tradition of Beethoven, writing the magical nine symphonies (with a 10th left uncomplete), each one building upon the last and showing a different facet of a hugely creative mind. His symphonies were big works in every sense (only the 1st and the 4th being of proportions

that can be fitted on to one LP). Each one is packed with detail, folk-tunes and diversions, yet making a cohesive whole and continually interweaving old and new material. The Adagio from the 5th Symphony has become a detachable movement (Mahler started the fashion by playing it as a piano solo) because of its intensely lyrical, even sentimental, compactness; and in its original context it has an emotional impact that illuminates the whole symphony.

The 19th Century was also the great age of the virtuoso, a tradition taken to its heights by Liszt as a pianist and Paganini as a violinist and continued by many fabled names whose techniques occasionally became more important than their interpretations. Many of them, finding their virtuosity not sufficiently extended by the standard classics of the great composers, or finding the repertoire too limited, wrote their own works which more often than not are all glitter and of very little substance. However, a number of these works written by virtuosos have survived through their melodic strength and because they are ideally written to show off the capabilities of their instrument. By way of an unforgettable 'lollipop' an extremely lively Scherzo by the London-born French pianist and composer Henry Litolff (1818-1891) has survived. However, the rest of the Concerto Symphonique Op. 104 from which the Scherzo is taken, is generally neglected along with his other works.

Max Bruch (1838-1920) was a German composer who was once best known for his choral music, but now it seems that the music he wrote so skilfully and understandingly for various solo instruments has best survived the test of time. As well as his violin concertos, there are the variations based on the Hebrew 'Kol Nidrei' without which the limited solo cello repertoire would be much poorer. Its soulful strains are ideally suited to the instrument.

One of the greatest of violin virtuosos was the Spaniard Pablo Sarasate (1844-1908) who wrote several shapely works for his instrument that have stayed in the repertoire. These include 'Zigeunerweisen', a Hungarian fantasia which catches perfectly the flavour and technique of gypsy fiddling. Sarasate not only wrote his own "fireworks" for violin but inspired a number of composers to write pieces for him, including Lalo, Saint-Saens and Max Bruch.

# *Gateway to the Classics 9*

9

TRACE  
DANCE





### Side One

- 1. DELIUS: La Calinda from "Koanga" (arr. Fenby)**  
The Halle Orchestra conducted by Sir John Barbirolli, C.H. (*MCPS*)
- 2. CHOPIN: Nocturne No. 10 in A Flat Op. 32 from "Les Sylphides" (arr. Jacob)**  
Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves (*MCPS*)
- 3. SATIE: Gymnopdies Nos. 1 & 3 (arch. Debussy)**  
Paris Conservatoire Orchestra conducted by Louis Auriacombe (*Britico*)
- 4. LANCHBERY: Mrs. Tiggywinkle's Laundry, The Mouse Waltz, Finale (extract) from "Tales of Beatrix Potter"**  
Royal Opera House Orchestra, Covent Garden conducted by John Lanchbery (*EMI Film Music Ltd.*)
- 5. PUCCINI: Intermezzo from Act 3 "Manon Lescaut"**  
Bavarian State Opera Orchestra, Munich conducted by Giuseppe Patane (*Ricordi & Co. - Britico*)

### Side Two

- 1. GERSHWIN: Cuban Overture.**  
The London Philharmonic Orchestra conducted by Sir Adrian Boult (Chappell & Co. Ltd.)
- 2. DE FALLA: Ritual Fire Dance from "El Amor Brujo"**  
The London Philharmonic Orchestra conducted by Sir Adrian Boult (*Britico*)
- 3. STRAVINSKY : Circus Polka**  
The London Philharmonic Orchestra conducted by Sir Adrian Boult (Schott & Co. - Britico - MCPS)
- 4. GRAINGER: Mock Morris**  
The Philharmonia Orchestra conducted by George Weldon (*Schott & Co. - MCPS*)
- 5. SIBELIUS: Intermezzo from "Karelia" Suite, Op. 11**  
The Halle Orchestra conducted by Sir John Barbirolli, C.H. (*Breitkopf & Hoertel - MCPS - Britico - NCB*)
- 6. WOLF-FERRARI: Intermezzo from "The Jewels of the Madonna"**  
The London Philharmonic Orchestra conducted by Sir Adrian Boult (*MCPS*)

Whether music for dancing came before music for singing or vice versa provides plenty of food for musicological speculation and argument. There is no doubt, however, that as far back as we can trace it was considered the duty of musicians to provide the motivation for dancing. Most of the music on this record is written for, or as a celebration of, the dance - whether specifically written for the ballet, as an interlude to an opera, or simply for the sheer pleasure of dressing up an established dance rhythm in contemporary guise.

The operatic intermezzo goes back to a time when it was simply an interlude or 'intermedia' in spectacular court entertainments, usually a break for dancing between the vocal music. In the 18th Century it became the background for a comic scene in an otherwise serious opera. By the 19th Century it had become a piece of instrumental music generally inserted in the course of an opera to indicate a considerable passage of time. Very often it was of a romantic nature as we can hear in the famous piece by Giacomo Puccini (1858-1924) from his opera 'Manon Lescaut' (1893).

Frederick Delius (1862-1934), the Bradford born English composer who eventually found his spiritual home in France, wrote six operas. The third, called 'Koanga', was first produced at Elberfeld in 1904. Its background was inspired by Delius' stay in America as an orange-grower and it is set on a plantation on the Mississippi in late 18th Century Louisiana. An old Negro tells the romantic tale of the slave, Koanga, who is really a prince. The 'calinda' is an early American Negro dance which originated in South America in the 17th Century and here Delius weaves it into the fabric of his opera.

When ballet became a popular form of entertainment in the 19th Century and the supply of specially written music could not keep up with the demand, it became a popular practice to take the music of the great composers and arrange it into balletic scores. One of the most popular of these was a selection of Chopin's music that was taken for the ballet 'Les Sylphides'. - It was originally called 'Chopiniana' with choreography by Fokine and was first performed in St. Petersburg in 1908 and subsequently

adopted and renamed by the Diaghilev company in 1909. 'Les Sylphides' has become a ballet classic, and is considered extremely demanding technically. There is no plot and the dancing is purely an interpretation of the music in terms of choreography. The Nocturne is deservedly popular for its grace and beauty.

Erik Satie (1866-1925) was an eccentric individual whose background was the Bohemian world of Montmartre and cafes, where he worked part-time as a pianist. His first works were dances for the piano, the harmonies simple but unusual and the texture sparse. From this first period of his musical development came the haunting 'Gymnopodies' (1888) which were perfectly orchestrated by Debussy. Sir Frederick Ashton used this music for his enchanting ballet 'Monotones' which he created for the Royal Ballet in 1966.

The tradition of 'Les Sylphides', the blending together of the works of one or several composers to make a ballet, has continued into the present day. John Lanchbery (b. 1923), musical director of the Royal Ballet, Covent Garden from 1960 to 1972 and previously at Sadler's Wells, achieved great success with his re-arrangement of Herold's music to the ballet 'La Fille Mal Gardee'. More recently he has compiled a delightful score for the ballet film based on the famous Beatrix Potter stories. His material was gathered from composers of operetta from the Victorian era including Sullivan.

George Gershwin (1898-1937) has been the most successful blender of the jazz idiom into classical music. He has been helped in this by approaching the problem from the popular song side of the demarcation line rather than dabbling from the academic side. In 1932 he visited Havana and was attracted, as many composers have been before, by the captivating rhythms of Cuban music. The result was his 'Cuban Overture' (first called 'Rumba') which was first performed at a concert of his music at the Lewisohn Stadium. It uses the authentic Cuban instruments which Gershwin carefully sketched on the score so that there would be no mistaking what he wanted.

Manuel de Falla (1876-1946) wove the fascinating rhythms of Spanish music into all his compositions, and particularly

into his ballet 'El Amor Brujo'. This is a tale of the gypsies of Spain and the wildly exciting 'Ritual Fire Dance' conjures up the barbaric ceremonies and the passionate emotions of the story.

Igor Stravinsky (1882-1971) was a composer who deliberately followed the path of music for its own sake; a man who was fascinated by textures and rhythms. His ballets 'The Rite of Spring' and 'Petrouchka' reveal his great fascination with the dance and capture it in two very distinctive moods. When he took a witty look at the polka he wove Schubert's famous Marche Militaire into its texture and generally gave the impression of a troupe of balletic elephants. He wrote it originally for the piano in 1942 and orchestrated it the same year.

Percy Grainger (1882-1961) was a man of unquenchable energy and curiosity, for ever dashing about with impulsive queries into music and inventing strange instruments. He was one of the first seriously to attempt to preserve folk-music in its dying forms. He often used folk-dances as a basis for his delightful orchestral compositions and pleasantly 'sends up' the morris dance in his 'Mock Morris' written in 1910. This and other pieces like 'Country Gardens' and 'Shepherd's Hey' brought him a modest fortune in royalties.

Jean Sibelius (1865-1957) we think of first as the composer of seven monumental symphonies full of the cold stark feeling of his native Finland. But his deep love of the dance is felt in his sombre yet beautiful 'Valse Triste' and in the 'Karelia' suite which was originally written for an historic pageant in 1893. The Intermezzo from his 'Karelia' suite has maintained a place in the popular repertoire for its exciting qualities.

Ermanno Wolf-Ferrari (1876-1948) was a modern Italian composer who adopted a pleasant vein of operatic pastiche. The Venetian opera of the 18th Century was his melodic model which he clothed with a friendly but modern orchestral technique. He had a fine lyrical gift spiced with wit and humour which, unlike many modern composers, he allowed full rein. The tuneful Intermezzo comes from his opera 'I Gioielli della Madonna' (The Jewels of the Madonna) written in 1911 and first produced in Berlin.

# Gateway to the Classics 10

10

T...  
A...  
D...



## Side One

**1. ELGAR: Chanson de Matin Op. 15**The Royal Philharmonic Orchestra conducted by George Weldon (*Mcps*)**3. BARBER: Adagio for Strings**Strings of the Philharmonia Orchestra conducted by Efreim Kurtz  
(*G. Schirmer (Ldn) - MCPS - Britico - NCB*)**5. SIBELIUS: Valse Triste Op. 44 from the incidental music to "Kuolema"**The Halle Orchestra conducted by **Sir** John Barbirolli, C.H. (***Breitkopf & Haertel - MCPS - Britico***)**2. FAURE: Pavane Op. 50**Atarah Ben-Tovim (solo flute), Royal Liverpool Philharmonic Orchestra conducted by Charles Groves  
(*Britico*)**4. RAVEL: Pavane for a dead infant**Bournemouth Symphony Orchestra conducted by Constantin Silvestri (Schott & Co. - *Britico*)

## Side Two

**1. ELGAR: Pomp and Circumstance March, Op. 39 No. 1**The Pro Arte Orchestra conducted by George Weldon (***MCPS***)**2. WALTON: Crown Imperial Coronation March**Royal Liverpool Philharmonic Orchestra conducted by Charles Groves with Noel Rawsthorne (organ)  
(***Oxford University Press - MCPS***)**3. BRITTEN: Variations and Fugue on a Theme of Purcell Op. 34 -  
Young Person's Guide to the Orchestra**BBC Symphony Orchestra conducted by Sir Malcolm Sargent (***Hawkes & Son***)

Our final record brings a delightful mixture of both gentle and rousing music. It includes some quietly personal pieces, a touch of British imperialism, patriotism and grandeur and concludes with a dazzling tour of the entire orchestra based on the very tune that opens this collection and which Purcell wrote three centuries ago.

Edward Elgar (1857-1934) was the most essentially English composer since Purcell and moreover managed to be English on a scale and imaginative level that allows us to compare him in stature with the greatest European composers. His was the voice that brought English music back from an overdependence on German models, a tradition that Handel had set and Mendelssohn confirmed. Here is a voice unmistakably of the English landscape, a writer of music that is unquestionably his own inspiration. In most music we find traces of previous hands, but Elgar's music is truly personal, even the string writing in many of his wonderful compositions has his own very special timbre. This is even present in his lightest works like the delicate 'Chanson de Matin' on this record. It was written in 1901 and was first heard in a concert at the old Queen's Hall in London. The other side of Elgar we will return to in a moment.

Gabriel Faure (1845-1914) is similarly individual in a grave but delicately French way. A writer of exquisite songs, delicate piano music and a supremely beautiful Requiem, he was, we might say, an organist by trade and a composer by inclination. His music may not have the elements of wide popularity, nor is it of that academic nature that appeals to the musical historian. What it has, purely and simply, is faultless taste, matchless technique, calm, repose and poise. This we find in one of his pieces that has achieved some degree of popularity, the shapely Pavane' which he wrote in 1887.

American music has still to take its rightful place in the world of Western music. The basis of their music is as European as anything this side of the Atlantic, founded and furthered by an endless stream of refugees and immigrants from the troubled continent or Europe. America was to find its own idiom in its folk-music and even this is mainly

Much of this influence came from Britain, although spirituals and jazz rhythms of the Negroes were

naturally derived from their African antecedents. Paradoxically, this was first recognised as something of individual quality in the writings of a composer like Dvorak who was attracted by Negro idioms during an American visit. Samuel Barber (b. 1910) has more of an international flavour in his music than we might expect and the popular Adagio from his 1st String Quartet (1936) which he orchestrated the same year, might well have come from the academies of Vienna.

Maurice Ravel (1857-1937) was a Frenchman of decidedly individual taste and character, a painstaking craftsman who composed his music slowly and with a great deal of revision. This resulted in a mere handful of works. He has been described as a typical product of French culture being both intelligent and versatile. Yet he deliberately restricted his field and output to produce music of the high quality that satisfied him. A curious point is that, although he was a masterly orchestrator he rarely conceived a work in orchestral terms. Generally he wrote a piano version, as in the case of the tender 'Pavane pour une infante defunte' (1899), which he then orchestrated with the same delicate touch.

Jean Sibelius 'Valse triste' is from his incidental music to 'Kuolema' (Death) written in 1903 for the play by Arvid Jarnefelt, his brother-in-law. 'Kuolema' is a sombre piece in which the hero's mother waltzes with someone she mistakes for her dead husband. Her partner is actually Death' and he claims her to the famous 'Valse triste', the only part of the score to be published in its original form.

We have heard the meditative side of Elgar and we can now hear another. Elgar, in appearance very much the English military gentleman was in true character a much quieter kind of person, even of a retiring nature. His patriotic side led him to compose a few items of an exciting National nature including the famous 'Pomp and Circumstance' marches. Nonetheless, they are very Elgarian and individual in style. When the famous 'Land of Hope and Glory' words were added by Arthur C. Benson as part of a Coronation Ode for the crowning of Edward VII in 1902, the tune became so popular and so often played that Elgar became haunted by it. For many years this was the only side of his work on which his reputation was based. Only in comparatively recent times have we realised that this was a very minor side

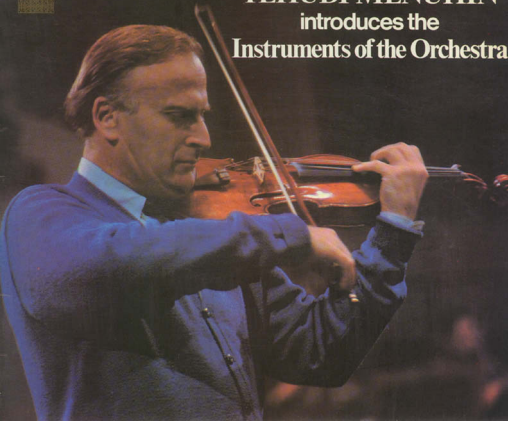
of his character.

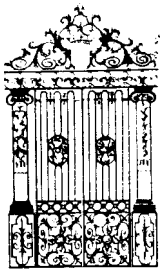
William Walton (b. 1902) has also written fine music for National occasions and is also famous for his serious symphonies and large scale orchestral and choral works. His 'Crown Imperial' was written for the coronation of King George VI in 1937. It has been described as 'a resplendent and Elgarian affair'.

Benjamin Britten (b. 1913) is our greatest living composer and certainly the best known internationally. A master of the vocal line, a writer of fine operas, he is also a highly skilled orchestrator. Britten has always acknowledged that one of the sources of his inspiration was Henry Purcell, a happy sign that our modern composers are now used to turning back to the genuine English article for their models. It makes a richly suitable ending to our excursion into the wide world of music that we return to Purcell, where we started, in a glorious and unique tribute to him from one of the greatest contemporary composers. 'The Young Person's Guide to the Orchestra' was written in 1946 for a documentary film called Instruments of the Orchestra' first shown at the Empire Theatre, Leicester Square on November 26th, 1946. It included a spoken commentary by Eric Crozier which was included in the original concert version at a Liverpool Philharmonic Concert on 15th October, 1946 conducted, as on this record, by the late Sir Malcolm Sargent. Later performances have sometimes dispensed with the text and billed the work as 'Variations and fugue on a theme of Purcell'. Whichever way we hear it, it is a rich and instructive experience. Britten's assured and positively brilliant orchestration and his clever exploitation of the instruments quickly established this as not only one of the composer's most popular and appealing works but as a concert classic of universal stature. The music makes its points so well that the text is not strictly necessary, as woodwind, strings, brass and finally percussion, in most ingenious ways, show off their paces and capabilities. Finally the whole orchestra stagger us with a wonderful fugue rounding off with a blazingly magnificent ensemble rendering of Purcell's glorious theme in D. The theme - none other than the lively dancing rondo from 'Abdelazer' which led us into this excursion on Record One.



**YEHUDI MENUHIN**  
introduces the  
**Instruments of the Orchestra**





# YEHUDI MENUHIN

## introduces the

# Instruments of the Orchestra

### SIDE ONE

#### Band 1 - STRINGS

**VIOLIN:** String Orchestra - Air from Suite No. 3 in D (Buch) (Bath Festival Chamber Orchestra)

1. open strings and compass scales Nos.
2. Crescendo and diminuendo (Section of Chaconne from Bach's Suite No. 4 in D minor)
3. Methods of Bowing:
  - (a) Saltallato (Coda from Sarasate's Habanera)
  - (b) Martellato (Bourree from Bach's Partita in G minor)
  - (c) Tremolo (Song of the Volga Boatmen)
  - (d) Col Legno
4. Double Stopping ("Drink to me only" - Traditional)
5. Muted Strings (Mozart's Concerto in G major, K.216)
6. Harmonica (a) natural, (b) artificial
7. Pizzicato ("Nel cor piu non mi sento" - Paganini)
8. Sound of violin section of full orchestra (Finale, Symphony No. 1 - Brahms: Berlin Philharmonic Orchestra conducted by Rudolf Kempe)

**VIOLA:** (Yehudi Menuhin demonstrates Nos. 1 and 2)

1. Open strings of violin followed by open strings and compass of viola
2. Tone quality (2nd movement of Mozart's Sinfonia Concertante K.364)
3. Sound of the viola section (Finale, Brandenburg Concerto No. 6 - Bach: Bath Festival Chamber Orchestra)

**CELLO:** (Anthony Pini demonstrates Nos. 1-5)

1. Open strings and compass of cello in comparison with open strings
2. Melody in low register (from 1st movement of Schubert's Unfinished Symphony)
3. Melody in high register (from Webers Invitation to the Dance)
4. Muted strings (from same work)
5. Harmonics
6. Sound of solo cello with orchestra (from opening of 3rd movement of Brahms' Piano Concerto No. 2) (Philharmonia Orchestra conducted by Sir Adrian Boult)
7. Sound of cello section (Recapitulation of 1st movement of Schubert's Unfinished Symphony) (Royal Philharmonic Orchestra conducted by Paul Kletzki)

**DOUBLE BASS:** (Edmund Chesterman demonstrates Nos. 1 and 3)

1. Open strings and compass of double bass in comparison with open strings of cello
2. Pizzicato (from "Sing for your Supper" played by Frank Cordell and his Orchestra)
3. Sound of double bass playing bass part (Scherzo from Beethoven's Fifth Symphony)
4. Full orchestra playing same passage (Berlin Philharmonic Orchestra conducted by Andre Cluytens)

#### Band 2 - WOODWIND

Flute, Piccolo and Single-reed Instruments:-

**FLUTE:** (Geoffrey Gilbert demonstrates Nos. 1-3a)

1. Primitive whistle (actual instrument)
2. Scale passage showing compass of flute
3. Tone quality
  - (a) Low register
  - (b) High register (from Bizet's Carmen) (French National Radio Orchestra conducted by Sir Thomas Beecham, Bart., C.H.)
4. Three flutes laying together ("Dance of the Flutes" from Tchaikovsky's Nutcracker Suite) (Philharmonia Orchestra conducted by Efrem Kurtz)

**PICCOLO:** (Geoffrey Gilbert demonstrates No. 1)

1. Scale passage showing compass (from "Danse Chinoise", Nutcracker Suite)
2. Extract from Rossini's Semiramide Overture (Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H.)

**CLARINET:** (Jack Brymer demonstrates No. 1)

1. Compass of instrument

2. Tone quality

- (a) Low register (opening of Tchaikovsky's Symphony No. (Philharmonia Orchestra conducted by Constantin Silvestri)
  - (b) High register (from Mendelssohn's Overture Fingal's Cave) (Royal Philharmonic Orchestra conducted by Sir Eugene Goossens)
3. Comparison of flute and clarinet ("Blue Bird" Variation from Tchaikovsky's Sleeping Beauty) (Philharmonia Orchestra conducted by Efrem Kurtz)
  4. Music for 2 clarinets playing in different registers (Trio, 3rd movement of Mozart's Symphony No. 39, each part played separately and then together by Jack Brymer and Walter Lear)

**BASS CLARINET:** (Walter Lear demonstrates Nos. 1 and 2)

1. Compass of instrument
2. Solo from "Dance of the Sugar Plum Fairy", Nutcracker Suite
3. Same phrase with Celeste added (Philharmonia Orchestra conducted by Efrem Kurtz)

**Double-reed Instruments:-**

**OBOE:** (Terence MacDonagh demonstrates Nos. 1-3)

1. Sound of reed alone
2. Compass
3. Quick passage (from Hornpipe by Purcell)
4. Two characteristic solo passages
  - (a) from Act 2, Tchaikovsky's Swan Lake (Philharmonia Orchestra conducted by Efrem Kurtz)
  - (b) from Schubert's "Great C Major" Symphony (Royal Philharmonic Orchestra conducted by Rafael Kubelik)

**COR ANGLAIS:** (Terence MacDonagh demonstrates No. 1)

1. Oboe compass followed by scale of Cor Anglais
2. Melody from slow movement of Dvorak's New World Symphony (Berlin Philharmonic Orchestra conducted by Rudolf Kempe)

**BASSOON:** (Gwydion Brooke demonstrates Nos. 1-3a)

1. Compass
2. Staccato playing (from Symphony No. 4 - Beethoven)
3. Tone quality
  - (a) High register (from Rimsky-Korsakov's Scheherazade)
  - (b) Lower register (from Bizet's Carmen) (French National Radio Orchestra conducted by Sir Thomas Beecham, Bart., C.H.)

**DOUBLE or CONTRA BASSOON:** (Kenneth Cooper demonstrates Nos. 1 and 2)

1. Lowest notes compared with bottom notes of bassoon
2. Typical Double Bassoon part (Brahms' Symphony No. 1, finale)
3. Full orchestra playing same passage (Berlin Philharmonic Orchestra conducted by Rudolf Kempe)

### SIDE TWO

#### Band 1 - BRASS AND SAXOPHONE

Brass Instruments with cylindrical tubes:-

**TRUMPET:** (David Mason demonstrates Nos. 1, 2, 3, and 5)

1. "Open" notes-
  - (a) Harmonic series in B flat
  - (b) Harmonic series in A
2. Natural Trumpet solo (Overture, Leonora No. 3 -Beethoven)
3. Valve Trumpet (Ballerina's Dance from Petrouchko - Stravinsky)
4. Two trumpets in full orchestra (from Tchaikovsky's Romeo and Juliet Overture) (Royal Philharmonic Orchestra conducted by Artur Rodzinski)
5. Mute effects
  - (a) without mute
  - (b) with ordinary 'straight' mute
  - (c) with cup mute
  - (d) with wow-wow mute
6. Two muted trumpets with full orchestra (Bartok's Concerto or Orchestra) Royal (Philharmonic Orchestra conducted by Rafael Kubelik)

**TROMBONE:** (Evan Watkins demonstrates on a Tenor Trombone Nos. 1-3)

1. Compass
2. Glissando
3. Mute
4. Tone quality of 2 tenor trombones and a bass trombone in the orchestra
  - (a) Mazurka from Delibes' Coppelia Ballet (Philharmonia Orchestra conducted by Robert Irving)
  - (b) Tannhauser Overture - Wagner (Berlin Philharmonic Orchestra conducted by Rudolf Kempe)

Brass instruments with conical tube, and Saxophone:-

**HORN:** Opening of Delibes' Coppelia Ballet: Philharmonia Orchestra conducted by Robert Irving (James Brown demonstrates Nos. 1, 2, 3, and 6)

1. Compass
2. "Open" notes followed by stopped notes
3. Cuivre ("brassy") effects
4. Music for 3 Natural (valveless) Horns (Trio from 3rd movement of Eroica Symphony--Beethoven) (Berlin Philharmonic Orchestra conducted by Rudolf Kempe)
5. Ease of playing melodies with Valve Horns (2nd movement of Symphony No. 5 -Tchaikovsky) (Philharmonia Orchest-a conducted by Constantin Silvestri)
6. Valve horn with characteristic horn tune (from Till Eulenspiegel-Richard Strauss)

**TUBA:** (John Wilson demonstrates Nos. 1 and 2)

1. Compass
2. Tone quality (Meistersinger Overture - Wagner)
3. Tone quality ('Bydlo' from Pictures at an Exhibition - Moussorgsky (Royal Philharmonic Orchestra conducted by Sir Eugene Goossens)

**SAXOPHONE:** (Walter Lear demonstrates No. 1)

1. Compass
2. Tone quality of Alto Saxophone (Prelude from Bizet's L'Arlesienne) Royal Philharmonic Orchestra conducted by Sir Thomas Beecham,

#### Band 2 - HARP AND CELESTE

**HARP:** (Renata Scheffel-Stein demonstrates)

1. (a) Compass - 47 strings, plucked
- (b) chords (with pedal changes)
- (c) whole-tone scale (sons etouffes)
- (d) Pres de la table (near the soundboard)
2. Glissando
3. Harmonics
4. Solo (Capriccio Espagnol - Rimsky-Korsakov)

**CELESTE:** (Leslie Pearson demonstrates)

1. Tone quality ("Dance of the Sugar Plum Fairy" from Tchaikovsky's Nutcracker Suite)

#### Band 3 -PERCUSSION

**TIMPANI:** (James Bradshaw demonstrates)

1. Three drums
2. Pedal, glissando
3. Opening of "March to the Scaffold" (from Symphonic Fantastique Berlioz)

Instruments of indefinite pitch:-

(James Blades demonstrates)

**BASS DRUM:**

1. Roll and single strokes

**SIDE DRUM:**

1. Rolls and single strokes

**CYMBALS**

1. Clashes
2. Suspended and played with a drum stick; a roll ppp to fff
3. Edges brushed against each other

**TRIANGLE:**

1. Single stroke and roll

**TAM TAM:**

1. Rolls and crashes

**TAMBOURINE:**

1. Hit and shaken
2. Played against knee
3. Finger trill

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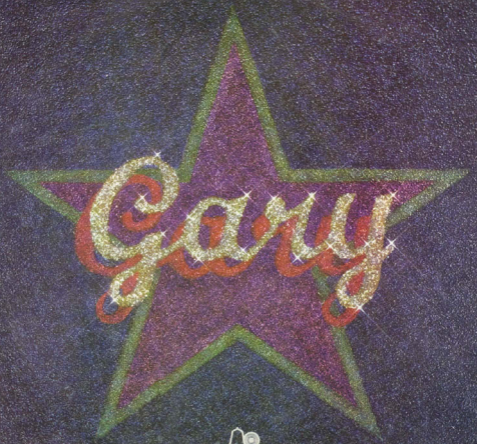
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# Classics up to Date

Arranged and  
Conducted by **James  
Last**



#### SIDE ONE

- 1 BARCAROLE  
FROM 'THE TALES OF HOFFMAN'  
(OFFENBACH ARR. LAST)
- 2 PRISONERS' CHORUS  
FROM 'NABUCCO'  
(VERDI ARR. LAST)
- 3 HUNGARIAN DANCE No. 5  
(BRAHMS ARR. LAST)
- 4 WALTZ IN A FLAT OP. 39 NO. 15  
(BRAHMS ARR. LAST)
- 5 TOREADORS' MARCH  
FROM 'CARMEN'  
(BIZET ARR. LAST)
- 6 TO THE SPRING  
(GRIEG ARR. LAST)

#### SIDE TWO

- 1 HABANERA  
FROM 'CARMEN'  
(BIZET ARR. LAST)
- 2 NOCTURNE  
(BORODIN ARR. LAST)
- 3 THEME  
FROM 'ROMEO & JULIET'  
(TCHAIKOVSKY ARR. LAST)
- 4 IN A PERSIAN MARKET  
(KETELBEY)
- 5 ADAGIO  
FROM 'NEW WORLD' SYMPHONY  
(DVORAK ARR. LAST)
- 6 ADAGIO  
FROM VIOLIN CONCERTO NO. 1  
(BRUCH)

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JOHN GARDNER  
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# James Last



Olga Medgen

Andante From The Concerto For Piano And  
Orchestra No. 21 In C Major By W. A. Mozart

Presto From The Symphony No. 7

(A Major Op. 92 By L. v. Beethoven)

Romance For Violin And Orchestra

(F Major Op. 50 By L. v. Beethoven)

Impromptu No. 2

(A Flat Major Op. 142 By F. Schubert)

Allegro

From The Suite No. 3 In D Major

(BWV 1009 By J. S. Bach)

Impromptu No. 3

(B Flat Major Op. 90 By F. Schubert)

# Classics up to date

Vol. 2

Adagio

From The String Quartet No. 8

In C Major Op. 53 By L. v. Beethoven

Slavonic Dance No. 10

(By A. Dvořák)

Andante From The Violin Concerto

(E Minor Op. 64 By Mendelssohn)

Prelude I

(C Major By J. S. Bach)

Andante From The Symphony No. 5

(C Minor Op. 67 By L. v. Beethoven)

Ballet Music From "Prince Igor"

(By A. P. Borodin)





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# James Last

# Classics up to date

## Vol. 2

### Side One

1. THEME FROM "ELVIRA MADIGAN"  
(Mozart, arr. Last) E. N. Morris & Co. Ltd.
2. PRESTO FROM SYMPHONY No. 7 in A MAJOR  
(Beethoven, arr. Last) Happy Music Verlag
3. ROMANCE FOR VIOLIN & ORCHESTRA in F MAJOR, Op. 50  
(Beethoven, arr. Last) Happy Music Verlag
4. IMPROMPTU No. 2 in A FLAT MAJOR, Op. 142  
(Schubert, arr. Last) Happy Music Verlag
5. AIR FROM SUITE No. 3 in D MAJOR, BWV 1068  
(Bach, arr. Last) Happy Music Verlag
6. IMPROMPTU No. 3 in G FLAT MAJOR, Op. 30  
(Schubert, arr. Last) Happy Music Verlag

### Side Two

1. ADAGIO FROM PIANO SONATA in C MINOR, Op. 13 (PATHETIQUE)  
(Beethoven, arr. Last) Happy Music Verlag
2. SLAVONIC DANCE No. 10  
(Dvorak, arr. Last) Happy Music Verlag
3. ANDANTE FROM VIOLIN CONCERTO in E MINOR, Op. 64  
(Mendelssohn, arr. Last) Happy Music Verlag
4. PRELUDE No. 1 in C MAJOR  
(Bach, arr. Last) Happy Music Verlag
5. ANDANTE FROM SYMPHONY No. 5 in C MINOR, Op. 67  
(Beethoven, arr. Last) Happy Music Verlag
6. POLOVTSIAN DANCES FROM "PRINCE IGOR"  
(Borodin - Rimsky-Korsakov / Glazunov) Bessoff

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Tracks  
8:00

# Classics Up To Date 3

*James Last*



# James Last His Orchestra and Singers

# Classics Up To Date 3

Side 1

La Mattinata  
(LEONCAVALLO, ARR. LAST)

Fantaisie-  
Impromptu in C Sharp Minor Op. 66  
(CHOPIN, ARR. LAST)

Oriente  
(JCL, ARR. LAST)

Surprise  
(HAYDN, ARR. LAST)

Tristesse Op. 10, No. 3  
(CHOPIN, ARR. LAST)

Music for the Royal Fireworks  
(HANDEL, ARR. LAST)

Side 2

Traumerei  
(SCHUMANN, ARR. LAST)

Liebstraum  
(LISZT, ARR. LAST)

Solveig's Song  
(GRIG, ARR. LAST)

Marche Slave  
(TCHAIKOVSKY, ARR. LAST)

Cavatina  
(BRAHMS, ARR. LAST)

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James Last Live



In Concert, Volume 2

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*James Last*

# In concert 1



easy listening



- Pastorale
- Für Elise
- Ritual Fire Dance
- Moonlight Sonata
- Farandole
- Rondo Alla Turca
- L'Arlesienne (Suite No.1)
- Tristesse
- Italian Caprice
- Tecate and Fugue in D

# James Last in concert 1

### SIDE ONE

- Prelude from L'Arlesienne Suite No. 1  
(Bisot arr. Last)
- Moonlight Sonata  
(Beethoven arr. Last)
- Ritual Fire Dance  
(de Falla)
- Für Elise  
(Beethoven arr. Last)
- Pastorale from L'Arlesienne Suite No. 2  
(Bisot arr. Last)
- Farandole from L'Arlesienne Suite No. 2  
(Bisot arr. Last)

### SIDE TWO

- Italian Caprice  
(Tchaikovsky arr. Last)
- Tristesse (Etude Op. 10 No. 3)  
(Chopin arr. Last)
- Rondo Alla Turca  
(Mozart arr. Last)
- Toccata And Fugue in D Minor  
(Bach arr. Last)
- Organ: Günter Platenk  
Arrangements: James Last  
Produced by: James Last  
Sound Engineer: Peter Klant

Even nowadays, when pop-classics have become a basic part of musical entertainment there are still people whose "musical horizon" ends with their favourite composer and who consider the modernization of a classical theme a desecration. These music lovers are missing out on something that all friends of James Last's "Classics up to date" already know.

This LP is the continuation of the series. What a fantastic sound — one from the horocrucible Messrs. Beethoven and Bisot would be delighted to listen to! Without in any way confusing the great themes of music history, this sound follows the original versions and gives them a new character. The genius of the old masters shines through clearly, but their music has become more contemporary, modern as it was when it was created.

These new interpretations are well comparable with the originals. They have got everything which distinguished these great predecessors: creative motivations and arrangements, lively expressions and the rich talent of a really great musician. This unique James Last concert ranges from great orchestra themes and master pieces of piano music to "Toccata and Fugue" by Johann Sebastian Bach. Again his arrangements prove his exceptional position in today's music scene. His sound musical feeling and his boundless creativity make this record a genuine pleasure — and not only to his old friends and admirers!



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EXCERPTS  
FROM THE ROCK OPERA

JESUS  
CHRIST



SUPERSTAR

mick lizance • mike allen • martin jay • jenny mason





# JESUS CHRIST SUPERSTAR



SIDE 1

- |  |  |
|--|--|
| 1. HEAVEN ON THEIR MINDS . . . . . Judas   | 1. I DON'T KNOW HOW TO LOVE HIM . . . . . Mary Magdalene |
| 2. HOSANNA . . . . . Crowd, Caiaphas, Jesus  | 2. DAMNED FOR ALL TIME . . . . . Judas                   |
| 3. PILATE'S DREAM . . . . . Pilate   | 3. THE LAST SUPPER . . . . . Apostles, Jesus, Judas      |
| 4. THE TEMPLE . . . . . Moneylenders & Merchants<br>Jesus, Crowd                             | 4. GETHSEMANE . . . . . Jesus                            |
| 5. EVERYTHING'S ALRIGHT . . . . . Mary Magdalene, Judas, Jesus,<br>Apostles, Apostles' Women | 5. SUPERSTAR . . . . . Judas & Crowd                     |

*Judas: Mike Trounce**Jesus: Martin Jay**Caiaphas & Pilate: Mike Alien**Mary Magdalene: Jenny Mason*

Probably the most remarkable, most creative achievement yet for rock music is the opera "JESUS CHRIST SUPERSTAR", by lyricist Tim Rice and composer Andrew Lloyd Webber. "Jesus Christ Superstar" isn't the first rock opera--the Who performed "Tommy" on stage of the Metropolitan Opera to an audience of white ties and tails, evening gowns and not a few kids in the Family Circle with bell bottoms or blue jeans.

Musical purists have long considered opera an unnatural art form--people simply don't stand around on street corners and sing at each other. Yet through the years composers have attempted to combine folk music, ragtime, and jazz with opera, with varying degrees of success (some of the best known examples: Smetana's Bartered Bride, which draws on Czech folk themes; Gershwin's Porgy & Bess, with its jazz and folk overtones).

Rice and Webber have done much more than string a few rock ballads together to come up with their opera. Conceived in the same form as Don Giovanni or Faust, Jesus Christ Superstar consists of arias (like the six on this record); duets, and concerted numbers. Jesus Christ Superstar goes beyond mere form to retell the story of the Crucifixion of Christ in the light of today's experience. The project is imaginative, although it uses existing forms; ambitions, like all opera; and innovative because of the subtle shadings given the principal characters.

If Handel's Messiah or Gounod's Faust are religious works, so is Jesus Christ Superstar because it treats its Biblical subject seriously. But like the other two, Jesus Christ Superstar is a work of art aside from its religious connotations. It may someday be regarded as the landmark for the coming of age of rock music.

## THE STORY

It's the week before Easter in Jerusalem. Christ and his disciples have ridden triumphant through the streets and Jesus has been hailed as a popular hero: But there are divisions within the movement. Like contemporary activist groups arguing over strategy, Jesus and the disciples are having trouble deciding where to go from here. Judas, in the song "HEAVEN ON THEIR MINDS", conveys some of the doubts, revealing himself as a sincere man who feels that Jesus has begun to accept image as reality. Jesus is equally torn about what to do next. In "EVERYTHING'S ALRIGHT", Mary Magdalene attempts to soothe him. Later when Jesus and his followers appear in public, the crowd shouts "HOSANNA". The establishment--the priests, King Herod and the Romans who control Jerusalem--however, see Jesus and his followers as a threat. Suppose, they say, he should become politically active?

Pontius Pilate, the Roman governor, has A DREAM. In it Christ appears after having been accused by a room full of angry men. The politics of the situation are lost on Mary Magdalene, a very ordinary woman who admits, "I DON'T KNOW HOW TO LOVE HIM." Meanwhile, Judas, convinced that Christ should be struck down before he becomes intoxicated with power, makes a deal with the priests. At "THE LAST SUPPER", Jesus tells the disciples that the end is not far off, and predicts his own betrayal. After the meal, he moves out alone into "GETHSEMANE" to meditate, Jesus knowing what's ahead, shows the indecision which has bothered Pilate. Eventually, resigned to die, he accepts Judas' kiss of betrayal.

As the priest and the soldiers lead Jesus away, a servant confronts Peter: "You were with that man they took away", she says. Three times Peter denies it. The following day Jesus is brought before the Roman governor Pilate, who refers him to Herod, king of the Jews. Herod, in turn, passes the case back to Pilate, who admits that he finds no fault in the Superstar, but gives in to the mob's demand for a crucifixion. As the mob, which so recently hailed him turns on him, Christ hears the voice of Judas "SUPERSTAR":

"Everytime I look at you I don't understand  
Why you let the things you did get so out of hand  
You'd have managed better if you'd had it planned.  
Why'd you choose such a backward time and such a  
strange land?"

Liner notes by Robert Angus

"Stereo records give full stereo reproduction when played on a stereo record player. They can be played on most modern mono record players fitted with a lightweight tone arm and pick-up head and the sound reproduction will be monaural. If you have doubts and wish to avoid damaging your equipment or records, consult your dealer."



# L. Mancini for Romance



## SIDE ONE

1. MOON RIVER (from the Paramount picture "Breakfast At Tiffany's" -A Jurow-Shepherd Prod.) (*Mercer-Mancini*) (with Chorus) Famous **Chappell Ltd.**
2. LOVE IS A MANY SPLENDORED THING (from the 20th Century-Fox picture "Love Is A Many Splendored Thing") (*Fain-Webster*) (with Chorus) **Robbins Music Corp. Ltd.**
3. THE WAY YOU LOOK TONIGHT (from the picture "Swing Time") (*Kern-Fields*) (with Chorus) **Chappell & Co. Ltd.**
4. THE SUMMER KNOWS (Theme from the Warner Bros. picture "Summer of '42") (*M. & A. Bergman-Legrand*) (with Chorus) **Warner Bros. Music Ltd.**
5. WATCH WHAT HAPPENS (from the picture "The Umbrellas of Cherbourg") (*Gitibel-Legrand*) (with Chorus, Piano Soloist: Henry Mancini) **Northern Songs Ltd. - Britico**
6. WHERE DO I BEGIN (LOVE STORY) (from the Paramount picture "Love Story") (*Lai-Sigman*) (with Chorus) Famous **Chappell Ltd.**
7. MONA LISA (from the Paramount picture "Captain Carey, U.S.A." - known in the U.K. as "After Midnight") (*Livingston-Evans*) (with Chorus) **Famous Chappell Ltd.**

## SIDE TWO

1. LATIN SNOWFALL (from the Universal picture "Charade"-A Stanley Donen Prod.) (*Mancini*) **Compass Music Ltd.**
2. OVER THE RAINBOW (from the MGM picture "The Wizard of Oz") (*Harburg-Arlen*) (with Chorus) **Robbins Music Corp. Ltd.**
3. IF (*Gates*) (with Chorus, Piano Soloist: Henry Mancini, Flugel Horn Soloist: Doc Severinsen) **Screen Gems - Columbia Music Ltd.**
4. SECRET LOVE (from the Warner Bros. picture "Calamity Jane") (*Webster-Fain*) (with Chorus) **Warner Bros. Music Ltd.**
6. ALL THE WAY (from the Paramount picture "The Joker Is Wild") (*Cahn-Van Heusen*) (with Chorus) **Barton Music Ltd.**
6. DREAM (*Mercer*) (with Chorus) **Sterling Music Publ. Co.**
7. THANKS FOR THE MEMORY (from the Paramount picture "The Big Broadcast of 1938") (*Reinger-Robin*) (with Chorus) **Famous Chappell Ltd.**

# Henry Mancini and His Orchestra

We enter the romantic world of Henry Mancini with one of his own compositions the award-winning "Moon River" from the Paramount Picture "Breakfast at Tiffany's". By the way, we'll be meeting the title theme later in the set. Written by Mancini and Johnny Mercer, "Moon River" was sung in the picture by Audrey Hepburn as we get the first intimation that while Holly Golightly is now a chic and sophisticated girl about New York, she really comes from humble beginnings. One of the most popular film themes of all time, it reveals the broad sweep and emotional depth of Mancini's music making.

A sad but compelling tale of East-West love inspired Sammy Fain and Paul Francis Webster's "Love Is A Many Splendored Thing" from the film of the same name. Like "Moon River", this song, too, was awarded a Hollywood Oscar. The film, made in 1955, starred Jennifer Jones and William Holden and was based on an autobiographical novel by Han Suyin.

Jerome Kern and Dorothy Fields produced an Oscar winner for the Fred Astaire-Ginger Rogers film musical of "Swing Time" . . . "The Way You Look Tonight" recently brought back in to our hit parade by Edward Woodward.

In the last few years motion pictures have become more international, but Hollywood has always looked to Europe for a constant source of talent, both in front and behind the camera. The last few years have found the ranks of top flight Hollywood composers swelled by many signal arrivals - most notably that of Michel Legrand, represented on this record by two of his loveliest and most tender themes. "The Summer Knows" was written for the film of Herman Raucher's nostalgic look back at a bitter-sweet war time holiday in the "Summer of '42" - one of the biggest box office successes of recent years. In 1964 Legrand composed a neo-operatic score for the Jacques Demy French language picture "Les Parapluies de Cherbourg" (The Umbrellas of Cherbourg). Here is the first of two of its themes featured in this collection -the "Autrefois" sequence, known to us as "Watch What Happens".

Erich Segal's "Love Story" rapidly and easily made the transition from best selling novel to outstandingly successful film. It, too, was written by a composer who won his spurs in France. Francis Lai, whose "Un homme et une femme" and "Vivre pour Vivre" ("A Man and a Woman" and "Live for Life" respectively) established and confirmed his standing in the international film world.

Jay Livingston and Ray Evans provided a memorable theme for a thrilling 1950 Nazi hunt picture starring Alan Ladd. Known in America as "Captain Carey, USA" "After Midnight" was the title given to it in Britain. Its Oscar-winning song was "Mona Lisa".

Side Two begins with a charming extract from Mancini's own score for the thriller "Charade" (1963) a sophisticated comedy thriller starring Audrey Hepburn and a splendidly equivocal Cary Grant.

Harold Arlen and E. Y. Harburg provided an Oscar winner, and a theme song for their star, in the 1939 MGM classic film "The Wizard of Oz". Who will ever forget Judy Garland and "Over The Rainbow"? Mancini cloaks this marvellous melody in rich orchestral and choral trappings. Did you know that originally MGM wanted to omit this song from the film altogether?

Only one song on this particular record is not associated with film music, and delightful here it is - "If" - not based on Kipling's famous poem, but a gentle and modern standard from the world of popular song. It was written by David Gates, and taken to hit status by his group- Bread. Our version features not only Mancini himself on piano, but the noted flugel horn player Dot Severinsen.

Paul Francis Webster and Sammy Fain hit the Oscar target in 1953 with the principal song from a modestly produced, low budget musical western that surprised and confounded all predictions by breaking box office records everywhere. The film was "Calamity Jane"; the song, originally sung by Doris Day, was "Secret Love".

Who would predict that anyone would dare to make a film starring Frank Sinatra where our hero loses his singing voice early in the picture? Yet "The Joker is Wild" was just such a film, based on the life of Joe E. Lewis in the prohibition era. It brought an Oscar for Jimmy Van Heusen and Sammy Cahn and their song "All the Way", in 1957.

Fred Astaire and Leslie Caron starred in the last of a number of pictures based on Jean Webster's "Daddy Long Legs" in 1955. It gave us Johnny Mercer's great standard "Dream".

In 1938, Bob Hope and Shirley Ross introduced Ralph Rainger and Leo Robin's "Thanks For The Memory" in "The Big Broadcast of 1938", which brings to a soft and gentle end' this glimpse of the romantic side of Henry Mancini.

Photographs top to bottom:—  
Still from "Darling Lili" by courtesy of Paramount Pictures — A Blake Edwards Production. Still from "Sunflower" by courtesy of Avco Embassy Pictures. Third, fourth, fifth and sixth stills from "Breakfast at Tiffany's" by courtesy of Paramount Pictures — a Jurow-Shepherd Production. Still from "The Molly Maguires" by courtesy of Paramount Pictures



World Records  
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# Mancini-Country & Cowboy



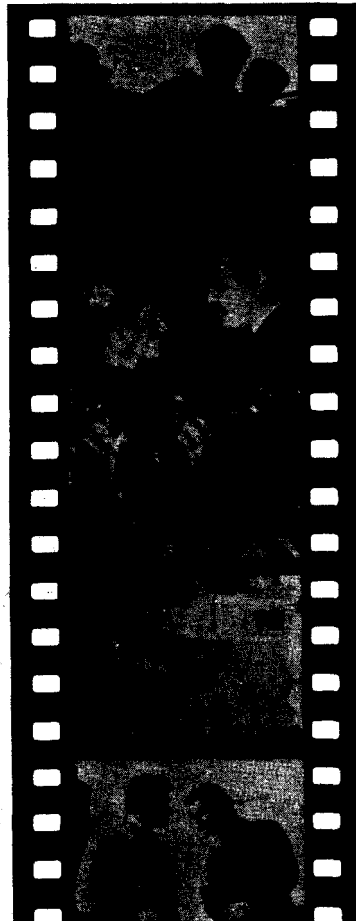
1. MAKE THE WORLD DO AWAY (*Cochran*) (with Chorus, Piano Soloist : Henry Mancini) **Acuff Rose Publ. Ltd.**
2. I CAN'T STOP LOVING YOU (*Gibson*) (with Chorus, Piano Soloist: Henry Mancini) **Acuff Rose Publ. Ltd.**
6. RELEASE ME (*Miller-Yount-Williams*) (Piano Soloist: Henry Mancini) **Palace Music Co. Ltd.**
4. LAST DATE (*Cramer*) (with Chorus, Piano Soloist : Henry Mancini) **Acuff Rose Publ. Ltd.**
1. TAKE ME TO YOUR WORLD (*Sherill sutton*) (Piano Soloist : Henry Mancini) **Gallico Music Ltd./KPM**
6. 'YOU DON'T KNOW ME (*Walker-Arnold*) (with Chorus, Piano Soloist: Henry Mancini) **Carlin Music Corp.**
7. THE END OF THE WORLD (*Dee-Kent*) (with Chorus. Piano Soloist: Henry Mancini) **Compass Music Ltd.**

1. HIGH NOON (Do Not Forsake Me) (from the Stanley Kramer picture "High Noon") (*Washington-Tiomkin*) (with Chorus) **Robbins Music Corp. Ltd.**
2. BUTTONS AND BOWS (from the Paramount picture "The Paleface") (*Livingston-Evans*) (with Chorus) **Famous Chappell Ltd.**
3. A MAN, A HORSE, AND A GUN (Main Theme from the picture "A Man, A Horse, And A Gun") (*Cipriani*) (with Chorus) **Music Associates Ltd. - Britico**
4. THE HARMONICA MAN (from the Paramount picture "Once Upon A Time In The West") (*Morricone*) (with Chorus) **Famous Chappell Ltd.**
5. THEME from CADE'S COUNTY (A David Gerber Production in association with Twentieth Century-Foxtelevision) (*Mancini*) **20th Century Music Corp. Ltd.**
6. THE HILLS OF YESTERDAY (Love Theme from the Paramount picture "The Molly Maguires") (*Mancini*) **Compass Music Ltd.**
7. BY THE TIME I GET TO PHOENIX (*Webb*) (Piano Soloist: Henry Mancini) **Music Maximus International Ltd.**

## Henry Mancini and His Orchestra

The last few years have seen a renewed interest in Country Music in Great Britain. More Country Stars are touring this country and more hits are country in influence. Perhaps the inclusion of country numbers on records by the Beatles, and other pop groups have helped this trend. In the field of music, now rather ambiguously called "Middle of the Road", singers like Tom Jones and Engelbert Humperdinck have achieved pop chart success with numbers which many of their fans may not altogether realise are pure country numbers.

Henry Mancini has chosen two contrasting sides of Country and Western Music for us. On the first side we find numbers associated with some of the greatest names of country music - often taken to the pinnacle of popularity by their creators, and sometimes given new impetus by treatments which are not strictly those envisaged by their composers. Although Don Gibson wrote a great country hit with "I Can't Stop Loving You", this fine song reached a new audience when the blind rhythm and blues singer Ray Charles included it on an LP called 'Modern Sounds in Country Music'. It was extracted as a single, and proved a world wide hit all over again! It was Britain's Engelbert Humperdinck who took "Release Me" to international chart success, far outstripping its original strictly Country success. Floyd Cramer, a session musician, wrote and took "Last Date" to world wide hit status, but still earned a lucrative living in Nashville providing backings for hundreds of hit country recordings.



"Take Me To Your World" has received many successful recordings, notably from Jim Reeves, while Ray Charles did it again with "You Don't Know Me". Highspots of this record are Mancini's sensitive versions of "The End Of The World" (a 1963 hit for Skeeter Davis) and "Make The World Go Away", an Eddy Arnold hit of 1966, capturing that essential Country wistfulness that is so often an ingredient of the most lasting country songs.

Often cited as one of the handful of really classic Western films, "High Noon" won four Oscars, for leading actor, Gary Cooper, for best editing, best score, and not least for "High Noon" itself, Dmitri Tiomkin's suspenseful title tune.

The unlikely pairing of Bob Hope as "Painless" Peter Potter, a dentist, with that shapely siren, Jane Russell, made "The Paleface" a very memorable comic Western. The main song won an Oscar. It was, of course, "Buttons and Bows".

Westerns as a commercial proposition became so internationally popular that they were made in Spain and Italy as well as the United States itself. Notable for dash and flair were those created by Sergio Leone and his Italian confreres. Their music, too, was almost more Western than the West itself! Judge for yourself by hearing the two examples here - Morricone's "The Harmonica Man" from "Once upon a time in the West" and Cipriani's "A Man, A Horse, and A Gun" from the film of the same name (also known as "The Stranger Returns"). From the small screen comes Mancini's own attractive theme for "Cade's County" a modern, you might say urban, Western series.

For the exciting 1970 film about strikebreaking in the Pennsylvania mining industry in the late nineteenth century, Mancini wrote a tender love theme 'The Hills of Yesterday': The film was called "The Molly Maguires", the name given to the Irish miners' secret guerilla organisation, and starred Sean Connery and Richard Harris. For our last look at the Country Mancini, here's Jim Webb's tender "By The Time I Get To Phoenix" one of Glen Campbell's all time hits.

Throughout this record, the imagination and talent of Mancini as arranger, pianist-conductor, and often composer combine to reveal his evident sympathy and liking for this most amiable of music.

Photographs top to bottom:—  
First four stills from "The Molly Maguires" by courtesy of Paramount Pictures. Still from "The Great Race" by courtesy of Warner Bros. Still from "Two For The Road" c. 1966, Stanley Donen Films Inc. and Twentieth-Century-Fox Film Corporation. All rights reserved.

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Texas  
Bears

3.

## The Adventurous Mr. Mancini



# 3.

## SIDE ONE

1. THE BIN HEIST (from the Paramount picture "Breakfast at Tiffany's"- A Jurow-Shepherd Prod.) **(Mancini)** Famous Chappell Ltd.
2. THE IRONSIDE THEME (from the Universal Television Series. "Ironside") **(Joneti)** Leeds Music Ltd.
3. LOVE THEME from THE ADVENTURERS (from the Paramount picture "The Adventurers") **(Jobim)** (Piano Soloist : Henn/ Mancini) **Joseph E. Levine Music Co. Ltd.**
4. AIRPORT LOVETHEME (from the Universal picture "Airport" '-A Ross Hunter Prod.) **(Newmen)** Leeds Music Ltd.
5. THEME FROM HATARI! (from the Paramount picture "Hatari !") **(Mancini)** Famous Chappell Ltd.
6. THEME FOR THREE (from the Warner Bros.-Seven Arts picture "Wait Until Dark") **(Mancini)** Warner Bros. Music Ltd.
7. THEME FROM SHAFT (from the MGM picture "Shaft") (Hayes) Carlin Music Corp.

## SIDE TWO

1. A SHOT IN THE DARK (from the United Artists picture "A Shot In The Dark") **(Mancini)** Compass Music Ltd
2. THE WINDMILLS OF YOUR MIND (Themefrom the united Artistspicture "The Thomas Crown Affair") **(M. & A. Bergman-Legrand)** (Piano Soloist: Henry Mancini) United Artists Music Ltd.
2. PETER BUNN (from the soundtrack of the NBC-TV Series "Peter Gunn") **(Mancini)** (Orchestra conducted by Henry Mancini) Compass Music Ltd.
4. MR. LUCKY (from the soundtrack of the CBS-TV Series "Mr. Lucky") **(Mancini)** (with Chorus) Compass Music Ltd.
1. PATTON THEME (from the 20th Century-Fox picture "Patton") **(Goldsmith)** 20th Century Music Corp. Ltd.
6. THEME FROM Z (Life goes on and on) (from the picture?" **(Theodorakis)** April Music Ltd. - Britico
7. WHATEVER WILL BE, WILL BE (Que Sera, Sera) (from the Paramount picture "The Man Who Knew Too Much") **(Livingston-Evans)** (with Chorus) Melcher Music Ltd.

# Henry Mancini and His Orchestra

Photographs left to right:-  
First three stills from "Breakfast at Tiffany's"  
by courtesy of Paramount Pictures - A  
Jurow-Shepherd Production. Still from  
"Wait Until Dark" by courtesy of Warner  
Bros. - Seven Arts Pictures. Still from  
"Hatari!" by courtesy of Paramount Pictures.



On this record we've collected a number of songs and themes written for motion pictures and TV that are full of adventure. That is not to say that you won't find tenderness and sensitivity in amongst the thrills and tension -even the most exciting films have their softer and even romantic moments.

"The Big Heist" is an appropriately suspenseful opening taken from "Breakfast at Tiffany's" where Audrey Hepburn and George Peppard 'acquire' illegally a couple of masks and run straight into a policeman. Quincy Jones wrote the gripping music behind the credit titles of "Ironside" featuring Raymond Burr as TV's half paralysed wheelchair detective, a series which is proving as popular as his long running Perry Mason. Mancini's version features Larry Knechtel on organ. Despite its world ranging action, the exciting film of Harold Robbins' "The Adventurers" (1970) found time for romance. Its composer, Antonio Carlos Jobim is one of the foremost South American composers who, in the beginning, heralded the age of Bossa Nova. For "The Adventurers" he wrote a tender and memorable love theme which is played here by Henry Mancini, his piano and orchestra. The same year brought us the successful Ross Hunter production of "Airport" a multi-story picture based on the Arthur Hailey best-seller starring Van Heflin and a host of stars.

Veteran director Howard Hawks turned to Henry Mancini to furnish suitable music for Paramount's "Hatari" (1962). Set in Africa's exciting world of big game hunting, the film starred John Wayne and an international cast including Elsa Martinelli, Red Buttons, Gerald Blain and Hardy Kruger. For the main theme, Mancini has created an exciting blend of jungle drums and brass, with all the stately gait of the elephants and other jungle animals.

On many occasions Mancini has been called to provide music for films featuring Audrey Hepburn ; "Wait Until Dark", adapted from a successful play tells of a blind girl

terrorised by three ruthless gangsters and how she finally outwits them. Here, as everywhere Miss Hepburn was perfectly splendid !

One of the most exciting new sounds in years was provided by Isaac Hayes' pulsating score for the black detective thriller "Shaft". Mancini's version captures utterly the frenzied pace and cinematic excitement conjured up in sound and image throughout the original motion picture.

In 1964, Peter Sellers recreated his bumbling French police inspector we'd met in "The Pink Panther" (see the 'Mancini's Mancini' record) another collaboration with Blake Edwards. Happily, Mancini was on hand to provide a suitable theme, this being "A Shot In The Dark".

A new dimension in glossy thriller-comedy was revealed when Faye Dunaway and Steve McQueen met in "The Thomas Crown Affair" (1968). It produced a hit song - Michel Legrand's "The Windmills Of Your Mind" which got an Oscar for the composer and his lyricists Marilyn and Alan Bergman.

Of course, Mancini himself brought a new dimension to composing for television when he wrote the music for "Peter Gunn" a private eye series, which, for the first time, used jazz influenced scorings in a long running series on television. Its impact was immediate and led to gold discs for Mancini's recordings from the show. Of course we've included the main theme from "Peter Gunn" on this record. Lightning *did* strike twice, when Mancini wrote an almost equally popular theme for a series about an international gambler "Mr. Lucky". Again, we've included the main theme in its original recording.

In 1969 George C. Scott portrayed for the big screen one of the most famous-not to say notorious - generals of the US Army during the Second World War, 'Patton'. It won him an Oscar, which he declined to accept. The stirring, and appropriately martial main theme was composed by Jerry Goldsmith.

For the award winning picture "Z" the Greek composer Mikis Theodorakis produced one of the tensest and most exciting themes of our time. It is, of course, given full justice by Henry Mancini and his Orchestra.

Alfred Hitchcock broke with tradition and actually allowed a song to creep into the 1955 remake of "The Man Who Knew Too Much". This was Jay Livingston and Ray Evans' "Whatever Will Be, Will Be" (Que sera, sera) sung by Doris Day, which proved another Oscar winner. The film starred Miss Day with James Stewart and was a huge commercial success.

# Mancini's Cinema Favourites



Canadian Club  
IMPORTED WHISKY

Coca-Cola

Bistro

HOBGOOD

Castle Keep

THEES CORNER

# 4.

## SIDE ONE

1. THREE COINS IN THE FOUNTAIN (from the 20th Century-Fox picture "Three Coins in the Fountain" (**Cahn-Styne**) (with Chorus;) Leo **Feist Music Ltd.**
2. THE CONTINENTAL (from the RKO picture "Gay Divorce") (**Magidson-Conrad**) (with Chorus) **Victoria Music Publ. Co.**
3. AS TIME GOES BY (from the Warner Bros. picture "Casablanca") (**Hupfeld**) (Piano Soloist: Henry Mancini) Chappell & Co. Ltd.
4. GIGI (from the MGM picture "Gigi") (**lerner-Loewe**) (with Chorus) **Chappell & Co. Ltd.**
5. THE SWEETHEARTTREE (from the Warner Bros. picture "The Great Race") (**Mancini-Mercer**) (with Chorus) Compass **Music Ltd.**
6. THEME from BORSALINO (from the Paramount picture "Borsalino") (**Bolling**) (with Chorus) Famous Chappell Ltd.
7. THEME from NICHOLAS AND ALEXANDRA (from the Columbia picture "Nicholas and Alexandra") (**Bennett**) (with Chorus, Piano Soloist: Henry Mancini) **Screen Gems- Columbia Music Ltd.**

## SIDE TWO

1. IT MIGHT AS WELL BE SPRING (from the 20th Century-Fox picture "State Fair") (**Rodgers-Hammerstein II**) (with Chorus) **Chappell Et Co. Ltd.**
2. BRIAN'S SONG (Theme from the Screen Gems TV Production "Brian's Song") (**Legrand**) (Piano Soloist : Henry Mancini, Flugel Horn Soloist: Doc Severinsen, with Chorus) **Screen Gems- Columbia Music Ltd.**
3. NEVER ON SUNDAY (from the picture "Never On Sunday") (**Towne-Hadjidakis**) (with Chorus) United **Artists Music Ltd.**
4. SONG FROM M\*A\*S\*H (from the 20th Century-Fox picture "M\*A\*S\*H") (**Aftman-Mandel**) (with Chorus) **20th Century Music Corp. Ltd.**
5. LOVE THEME from ROMEO AND JULIET (from the Paramount picture "Romeo and Juliet") (**Rota**) (with Chorus) **Famous Chappell Ltd.**
6. MISTY (used in the picture "Play Misty For Me") (**Garner**) **Bregman, Vocco & Conn Ltd.**
7. MIDNIGHT COWBOY (from the United Artists picture "Midnight Cowboy") (**Barry**) (Piano Soloist : Henry Mancini) United Artists Music Ltd.

# Henry Mancini and His Orchestra

In 1954, the cinema had just launched the delights of Cinemascope, a new ultra wide screen process. 20th Century-Fox made what amounted to a travelogue with a slight story about three American girls in Rome. Not only was the film a great success but the main song won an Oscar for its composers Jule Styne and Sammy Cahn. Sung over the film credits by Frank Sinatra, it was called "Three Coins In the Fountain".

Similarly honoured was "The Continental" by Herb Magidson and Con Conrad which in 1934 won the first Music Oscar ever awarded, sung and danced in the film "The Gay Divorce" by Fred Astaire and Ginger Rogers.

Although it won no Oscars, "As Time Goes By" from "Casablanca" (1943) remains one of the best known of all film standards, although its composer Herbert Hupfeld has never since achieved the same degree of fame.

Incidentally it was sung by Barbra Streisand to Ryan O'Neal in "What's Up, Doc" (1972) and featured in Woody Allen's "Play It Again, Sam" (1972).

"Gigi" (1958) won nine Oscars - Best Picture, Director, Writing, Colour Cinematography, Art Direction, Song, Scoring, Editing, Costume, Design plus a special Oscar for Maurice Chevalier! Lerner and Loewe provided a superlative score. We have chosen the Award winning title song.

For "The Great Race" starring Jack Lemmon and Tony Curtis, Mancini created a unique sound - a speeded-up player piano recording in "The Sweetheart Tree".

French jazz pianist Claude Bolling contributed an evocative 20's score for the gangster movie "Borsalino" starring Alain Delon and Jean Paul Belmondo (1969).

Wailing saxes contribute to Mancini's witty version of its theme which became a hit with Bobby Crush's version in 1972. This first side ends with a resplendent version of Richard Rodney Bennett's imperial theme from "Nicholas and Alexandra" (1972) which starred Michael Jayston and Janet Suzman as the heads of the ill-fated Russian **Royal Family.**

Richard Rodgers and Oscar Hammerstein II wrote just one original film score - that for "State Fair" in 1945. Sung by Dick Haymes "It Might As Well Be Spring" spelled Oscar success for this warm and comfortable film of rural life.

It is unusual that something made especially for television gets shown afterwards in cinemas. Yet "Brian's Song" did just that. A film made for television, it told of the touching friendship between two American ball players - one black, one white, a friendship severed by death. It received unprecedented critical acclaim and audience reaction, and was subsequently shown in American cinemas. Its fine and delicate theme it was written by Michel Legrand. This performance features Doc Severinsen (flugel horn) and Henry Mancini on piano.

In 1960, "Never On Sunday" burst in upon us, like a gust of fresh air, bringing with it Melina Mercouri its star, the expatriate director Jules Dassin, an American, and the wonderful music of Manos Hadjidakis including the infectious Oscar winning title song. Its joyous irreverence paved the way for the abandoning of the restrictions of the puritan censorship of America's Hays Office. Without this we would never have had films like "M\*A\*S\*H" (1970) about the military auxiliary surgical hospitals of the Korean War. Mancini's version preserves the emotion and wit of the original.

We first heard of Nino Rota when he composed "The Legend of the Glass Mountain" way back in the 1940's. The "Love Theme from Romeo and Juliet" was composed for Franco Zeffirelli's memorable film of Shakespeare's tragedy, featuring Leonard Whiting and Olivia Hussey. Mancini's version became the hit version, winning a Gold Disc Award for both single and album. The noted jazz pianist Erroll Garner wrote "Misty" many years ago. Recently Clint Eastwood made his debut as director with the very frightening "Play 'Misty' For Me" which dealt with a disc jockey menaced by a homicidal girl admirer. Naturally the tune itself was extensively featured in the film.

When Britain's John Schlesinger made his first American picture he enlisted a composer from his native country, John Barry, whose first fame came with his Adam Faith recordings, and signature tune for Juke Box Jury. For his film Barry composed a haunting "Midnight Cowboy" theme that brings this record to a close.

Photographs top to bottom:--  
Still from "Days of Wine and Roses" by courtesy of Warner Bros. Still from "The Molly Maguires" by courtesy of Paramount Pictures. Still from "The Great Race" by courtesy of Warner Bros.

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## Mancini's Mancini



# 5.

## SIDE ONE

1. DEAR HEART (from the Warner Bros. picture "Dear Heart") (*Mancini-Livingston-Evans*) (with Chorus) Compass Music Ltd.
2. TWO FOR THE ROAD (from the 20th Century- Fox picture "Two For The Road") (*Mancini-Bricusse*) (Piano Soloist : Henry Mancini) Compass Music Ltd.
3. WHISTLING AWAY THE DARK (from the Paramount picture "Darling Lili" -A Blake Edwards Prod.) (*Mancini-Mercer*) (with Chorus) Famous Chappell Ltd.
4. THEME from THE HAWAIIANS (from the United Artists picture "The Hawaiians" - known in the U.K. as "Master of the Islands") (*Mancini*) (with Chorus) United Artists Music Ltd.
5. MOMENT TO MOMENT (*Mancini-Mercer*) (Piano Soloist: Henry Mancini) Compass Music Ltd.
6. LOSS OF LOVE (Theme from the Avco Embassy picture "Sunflower") (*Merrill-Mancini*) (with Chorus, Piano Soloist: Henry Mancini) Cyril Shane Music Ltd.
7. HOW SOON (Theme from The Richard Boone Television Show) (*Mancini-&i/man*) (with Chorus) Compass Music Ltd.

## SIDE TWO

1. THE PINK PANTHER THEME (from the United Artists picture "The Pink Panther") (*Mancini*) United Artists Music Ltd.
2. MAN'S FAVOURITE SPORT (from the Howard Hawks-Universal Prod. "Man's Favourite Sport") (*Mancini-Mercer*) (with Chorus) Compass Music Ltd.
3. (I Love You and) DON'T YOU FORGET IT (*Mancini-Stillman*) (with Chorus) Compass Music Ltd.
4. TOMORROW IS MY FRIEND (from the United Artists picture "Gaily, Gaily"- known in the U.K. as "Chicago, Chicago") (*Mancini-M. & A. Bergman*) (with The Henry Mancini Chorus) United Artists Music Ltd.
5. THEME from THE MOLLY MAGUIRES (from the Paramount picture "The Molly Maguires") (*Mancini*) Compass Music Ltd.
6. BREAKFAST AT TIFFANY'S (from the Paramount picture "Breakfast at Tiffany's -A Jurow-Shepherd Prod.) (*Mancini*) (with Chorus) Famous Chappell Ltd.
7. BABY ELEPHANT WALK (from the Paramount picture "Hatari!") (*Mancini*) (Orchestra conducted by Henry Mancini) Famous Chappell Ltd.

# Henry Mancini and His Orchestra

Although Henry Mancini's artistry as composer has been well illustrated on other recordings in this set, he has composed so many memorable tunes that we decided to devote an entire two sides exclusively to his compositions.

"Dear Heart" (1965) comes from one of those good old fashioned romances 'they don't make anymore' starring Glenn Ford, Geraldine Page and Angela Lansbury. Mancini created the typically warm and comforting theme that we now hear.

"Two For The Road" (1967) was an unromanticised analysis of the trials and tribulations of a marriage, starring Albert Finney and Audrey Hepburn. The words on this occasion were provided by Leslie Bricusse, himself a composer of no mean achievement ('Goodbye Mr. Chips' and 'Dr. Doolittle').

It seems astounding that Henry Mancini was not asked to write a musical comedy score until the film of "Darling Lili" (1969), a big budget musical made unfortunately as public taste was turning away from large scale musicals. Despite a fine score by Mancini, lyrics by Johnny Mercer and the presence of Julie Andrews and Rock Hudson, this thriller-comedy of World War I failed to meet the public acclaim it deserved. A memorable tune "Whistling Away The Dark" was graced by Johnny Mercer's lyrics. As a sequel to "Hawaii", and based on the second section of James A. Michener's huge novel, United Artists made "The Hawaiians" that was known as "Master of the Islands" in Britain. It starred Charlton Heston and Geraldine Chaplin and was released in 1970. Mancini provided a fine title theme. Mercer and Mancini linked up again to bring us the impressive "Moment to Moment".

In 1970 Mancini wrote the main theme, "Loss of Love" for the Italian film "Sunflower" starring Sophia Loren and Marcello Mastroianni, a romantic drama telling of a husband and wife separated by war. The husband loses his memory and remarries in Russia. But his real wife never gives up her search . . . Mancini has written a theme that reflects fully the romantic and tragic complexity of the emotional triangle.

It is unusual for an American song to achieve greater popularity in Britain than at home. Yet "How Soon", theme of the Richard Boone Television show was a British chart entry, while not achieving the same attention in the United States. The critically acclaimed TV series featured Boone with a repertory company of actors and actresses who took different parts in a variety of plays from week to week.

The "Pink Panther" theme comes from the Blake Edwards film that introduced not only Peter Sellers in the now famous role of the bumbling French detective Inspector Clouseau, but also led to a cartoon series based on the charming pink animal that appeared behind the film credits, in 1963.

"Man's Favourite Sport" is the title tune from Howard Hawks' wicked look at the big fishing and angling industry. It starred Rock Hudson and featured Paula Prentiss.


Next comes a lively pop tune "(I love you and) Don't You Forget It". Ben Hecht, co-author of 'The Front Page' was celebrated in a biographical film about his early life as a fledgling newspaperman in a picture variously titled "Chicago, Chicago" and "Gaily Gaily". Henry Mancini wrote some appropriate music for this Norman Jewison film which starred Melina Mercouri, Beau Bridges, George Kennedy and Brian Keith. The main theme is called "Tomorrow Is My Friend."

We have already met music from Martin Ritt's picture "The Molly Maguires" on a previous record. Here, using the fife (as the previous extract from the film used the flute) Mancini delicately alludes to the ancestry of the protagonists in an Irish-style folk melody.

We hear now the title tune from the film "Breakfast at Tiffany's", the film which also included "Moon River". (Tiffany's is a jeweller in New York with the world wide reputation of Car-tier and Asprey.) This tribute to Mancini ends with his delightful and witty "Baby Elephant Walk" from Howard Hawks' "Hatari" whose main theme we have already encountered earlier.

Photographs top to bottom:-  
Still from "Hatari" by courtesy of Paramount Pictures. Second and seventh stills from "The Molly Maguires" by courtesy of Paramount Pictures. Still from "Wait Until Dark" by courtesy of Warner Bros. - Seven Arts Pictures. Still from "Sunflower" by courtesy of Avco Embassy Pictures. Still from "The Great Race" by courtesy of Warner Bros. - Still from "Darling Lili" by courtesy of Paramount Pictures - A Blake Edwards Production. Still from "Breakfast at Tiffany's" by courtesy of Paramount Pictures - A Jurow-Shepherd Production. Still from "Two For The Road" c. 1966, Stanley Donen Films, Inc. and Twentieth Century-Fox Film Corporation. All rights reserved.

# The Mancini Concert

A collection of items is displayed on a light-colored surface against a background of orange and yellow floral wallpaper. On the left is a large, ornate, multi-colored ceramic vase filled with a bouquet of white and orange daisies. To the right of the vase is a small, colorful ceramic figurine of a man wearing a black top hat, a blue jacket, a yellow waistcoat, and red breeches. In the center foreground is a white, rectangular sign with black text.

You are  
Cordially Invited  
to hear a Concert of  
World-famous Melodies  
Played for You by  
the Inimitable  
**HENRY MANCINI**

# 6.

## SIDE ONE MANCINI AT THE PICTURES

### 1. Music from Hollywood :

EXODUS (from the picture "Exodus") (Gold) Chappell & Co. Ltd.

MAIN TITLE from THE MAN WITH THE GOLDEN ARM (from the picture "The Man With The Golden Arm") (Finer-Bernstein) Victoria Music Publ. Co.

HI-LILI, HI-LO (from the picture "Lili") (Deutsch-Kaper) Robbins Music Corp. Ltd.

LARA'S THEME (from the picture "Dr. Zhivago") (Jarra) Robbins Music Corp. Ltd.

CONQUEST (from the picture "Captain from Castile") (Newman) Robbins Music Corp.

LAURA (from the picture "Laura") (Mercer) Robbins Music Corp. Ltd.

### 2. Around the World on Film :

BORN FREE (from the picture "Born Free") (Berry) Screen Gems- Columbia Music Ltd.

THE SONG FROM MOULIN ROUGE (from the picture "Moulin Rouge") (Engvick-Auric) Campbell Connelly- Britico

MORE (Theme from the picture "Mondo Cane") (Otolani-Oliviero-Newell) Ardmore & Beechwood/KPM - Britico

SAMBA DE ORFEU (from the picture "Black Orpheus") (Maria-Bonfa) Carlin Music Corp. - Britico

THEME from ZORBA THE GREEK (from the picture "Zorba The Greek") (Theodorakis) Robbins Music Corp. Ltd.- Britico

THE UMBRELLAS OF CHERBOURG (Love Theme from the picture "The Umbrellas of Cherbourg") (Legrand) Northern Songs Ltd. - Britico

## SIDE TWO

### 1. Medley from "Jesus Christ, Superstar" (A Rock Opera)

SUPERSTAR

EVERYTHING'S ALRIGHT

KING HEROD'S SONG\*

I DON'T KNOW HOW TO LOVE HIM (Lloyd Webber-Rice) (Henry Mancini and His Concert Orchestra) Leeds Music Ltd.

\*Norrie Paramor Music Ltd.

### 2. A Portrait of Simon and Garfunkel

SCARBOROUGH FAIR/CANTICLE (Trad. arr. Simon-Garfunkel)

THE SOUND OF SILENCE (Simon)

MRS. ROBINSON (Simon)

EL CONDOR PASA (Simon-Robles-Milchberg)

BRIDGE OVERTROUBLED WATER (Simon) (Henry Mancini and his Concert Orchestra) Pattern Music Ltd.

### 3. Three by Mancini

THE DAYS OF WINE AND ROSES (from the Warner Bros. picture "Days of Wine and Roses") (Mancini-Mercer) Warner Bros. Music Ltd.

CHARADE (from the Universal picture "Charade") (Mancini-Mercer) Compass Music Ltd.

MOON RIVER (from the Paramount picture "Breakfast at Tiffany's" -A Jurow-Shepherd Prod.) (Mancini-Mercer) Famous Chappell Ltd.



Photographs top to bottom:- Still from "Sunflower" by courtesy of Avco Embassy Pictures. Second, fourth and sixth stills from "Darling Lili" by courtesy of Paramount Pictures - A Blake Edwards Production. Still from "Days of Wine and Roses" by courtesy of Warner Bros. Still from "Breakfast at Tiffany's" by courtesy of Paramount Pictures- A Jurow-Shepherd Production.

# Henry Mancini and His Orchestra

On this final record Henry Mancini presents his full concert orchestra in thrilling orchestral medleys.

Leon Uris' best selling novel about the founding of the state of Israel was made into a successful picture and the fine theme by Ernest Gold enhanced the success of "Exodus" (1960) - the name, incidentally, of the refugee boat extensively featured in the story. The film starred Paul Newman and Jill Haworth.

"Main Title Theme" from "The Man With The Golden Arm" (1956) brought the name of Elmer Bernstein out from under the shadow of Leonard Bernstein, with whom he had frequently been confused. Bronislaw Kaper's charming "Hi-Lili, Hi-Lo" graced Charles Walters' fantasy with music, "Lili" (1953) which starred Leslie Caron and Mel Ferrer. It was based on a story by Paul Gallico.

"Lara's Theme" from "Dr. Zhivago" brought fame and fortune to its composer Maurice Jarre in 1965, and world wide success to its stars Julie Christie and Omar Sharif. "The Captain from Castile" (1947) gave us Alfred Newman's stirring theme for this Tyrone Power picture. It dealt with Cortez' preparations for the Conquest of Mexico. Finally in this group, "Laura" from the film (1944) starring Clifton Webb as the evil Waldo Lydecker. Its memorable theme was written by David Raksin. Incidentally the character named in the title did not appear at all in the film.

Mancini next takes us around the world - beginning with the John Barry-Don Black theme from "Born Free" (1965) based on Joy Adamson's absorbing tale of lion rearing in Kenya. It starred Virginia McKenna and Bill Travers.

Georges Auric is a French classical composer who scored a great popular hit with the title theme for John Houston's evocation of Toulouse-Lautrec's Paris "Moulin Rouge" (1952) where it was sung by Zsa Zsa Gabor as Jane Avril. From South America came the "Samba de Orfeu" written for the Marcel Camus 1959 film "Orfeu Negro" based on the legend of Orpheus and Eurydice. It was created by Luis Bonfa. From Greece

came Mikis Theodorakis' tangy theme for "Zorba The Greek" (1965) which starred Anthony Quinn and Alan Bates. The side ends with Michel Legrand's love theme from "Les Parapluies de Cherbourg" known as "I Will Wait For You": This Jacques Demy film opera starred Catherine Deneuve.

The Ivor Novello Song Award for 1972 went to a composition written some years earlier for a gramophone record, subsequently turned into a Broadway and London smash hit musical, now filmed. The song was "I Don't Know How To Love Him" and together with "Everything's Alright", "King Herod's Song" and "Superstar" it forms Henry Mancini's selection from "Jesus Christ Superstar" written by Tim Rice and Andrew Lloyd Webber, one of the current series of religious musicals which pack theatres - perhaps eventually we'll see them performed in Churches, as in mediaeval days!

For his next medley Henry Mancini has selected five songs made famous, composed - or in the case of "Scarborough Fair/Canticle" - arranged by Arthur Garfunkel and Paul Simon. "Mrs. Robinson" achieved fame and popularity in the very successful 1967 film which introduced Dustin Hoffman to the screen, "The Graduate". "El Condor Pasa" was originally grafted on to an existing recording of South American flute music and was first heard on the "Bridge Over Troubled Water" LP. This selection, treated with characteristic dash and flair by Henry Mancini is completed by "The Sound of Silence", which was also featured in "The Graduate".

To round off the record, and indeed the entire set, Mancini plays three of his personal successes. The first of these is "Days of Wine and Roses" from the harrowing picture about alcoholism made in 1962 and starring Jack Lemmon and Lee Remick. Then comes the title tune from "Charade" (1963) leading to the most famous of all Mancini tunes, and the one that began the entire collection over ninety tunes ago - "Moon River".

We understand that Mancini's surname has connection with the Italian word for LEFT HANDED. Judging by the talent we've encountered on these six records Henry Mancini should really be considered ambidextrous !

M. P. KENNEDY '73.



Julie Dressell & The Brian Auger Trinity

Blueson Tubs - Chris Barber's Band - Gordon Jackson

100<sup>th</sup> PROOF

Onnie Patterson - John McLaughlin

Graham Gouldman - Kevin Godley - Le Lievre

THE SOUND THAT INTOXICATES



"Let The Sunshine In" Julie Driscoll,  
Brian Auger & The Trinity from "Streetnoise"  
(Marmalade 608 005/6).

Despite misunderstanding about the nature of the partnership between them through publicity and exposure in fashion magazines, Jools, Auger, Tally, and Lobs, have always been and are an immensely 'closely knit' group. Of course, they are also individuals with different backgrounds, upbringing, aims, and tastes. But it is their very individuality which has made them choose each other and work together successfully, "Streetnoise" is an attempt at defining the nature and function of their association. "Let The Sunshine In" with which this LP starts in turn defines the mood and human position of our label, "Kiss Of Confusion" Blossom Toes "Kiss of Confusion" from their LP "If Only For A Moment" (Marmalade 608 010).

Any creative statement needs to be matched and channelled towards originality by self-examination if it is to communicate meaningfully. Blossom Toes, like others, had to discover this by themselves. We have helped them if only for a moment-through many crises, because of the fundamental honesty of their endeavours, and their almost stubborn originality. They are ready now to be judged by you and themselves.

"The Journey" Gordon Jackson from his LP  
"Thinking Back" (Marmalade 608 012)

Gordon was a member of "Deep Feeling", a group which paved the way for "Traffic" whose drummer Jim Capaldi was the lead singer. Dave Mason, also of "Traffic", produced this record and most of the boys including Stevie Winwood and Chris Wood are playing and singing on this record. There could hardly be a better tribute to Gordon's unmistakably personal and intensely atmospheric writing.

"Bitterness Of Death" Otilie Patterson from her LP  
"3000 Years With Otilie" (Marmalade 608 011)

Otilie was one of the great performers of the almost legendary cycle of the Traditional Jazz revival in Britain during the 'fifties. She and her husband, Chris Barber, after one of their many trips to the U.S.A., certainly contributed more than anyone else to the introduction of Chicago Rhythm and Blues in England, therefore setting the basis for the tremendous musical revolution which has taken place over the last few years. Trapped, as was Chris, for a long time by the unjustifiable need for journalistic 'pigeon-holing', the work contained in this LP is a gesture of liberation. Her inspiration-literary as in the case of Shakespeare's sonnets and ancient Latin poetry set to music, folkloristic, as with old and not so old Irish ballads and ditties, and her blues experience she has found deep inside herself-owes very little if anything at all to the contemporary scene. She has had to wait all this time to find her own artistic essence. This is why the results are so commandingly authentic.

"Battersea Rain Dance" Chris Barber from his LP  
"Battersea Rain Dance" (Marmalade 608 009)

It seems improbable that Chris Barber has had a band now for almost 20 years. One of the pioneers of the Traditional Jazz movement, he moved on, almost Imperceptibly, to a wider musical panorama. Unfortunately, as with Otilie, pernicious character-casting and pigeon-holing of his music has distracted many critics and audiences from the organic evolution of his music. Chris's Band is now, as before, a tremendously 'young band' and capable of continuously regenerating itself. This present album, the first for some time, is ample evidence of this phase. Would all those with open minds also open their ears.

a taste of

# MARMALADE

the sound that spreads

Music-or Art is both an entertainment and an education. Until the experience is felt, it cannot be imagined..

Marmalade commits itself. It is not afraid to believe that people's taste can be influenced and even changed. This album is a fair representation of our commitment at this time.

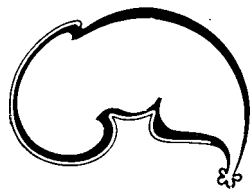
Marmalade Records is the Creation of Giorgio Gomelsky and a few faithful friends. Friends who believe in his vision ; friends who like working with him; friends who back him. All are risking something and that's half the fun.

The music covers many fields. Of the artists, some are known, some not.

Don't let that put you off. All are motivated by the desire and drive to commit themselves. If you don't like one track, move onto the next.

Perhaps your commitment is the same as ours.

Michael Carey



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Sleeve design by Paragon Publicity  
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MacNeill Press Ltd., London, S.E.1

6 4 3 3 1 4 S T E R I O

This stereo record can be played on mono reproducers provided either a compatible or Stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult your dealer.

The tracks marked \* were originally mono recordings now electronically reprocessed for stereo effect.

"Tropic Of Capricorn" Brian Auger Et The Trinity from the L.P. "Streetnoise" (Marmalade 608 055/6)

"Tropic Of Capricorn" is part of an "Equator" Suite the "Steamer" himself is writing at this moment. I don't know of any other group in the world better to illustrate the existence of Jazz and Pop in a more perfect equilibrium, where the harmonic and structural knowledge, technical skill, precision, freedom of invention and discipline of execution, essential to a performance combine with the questioning directness and intensely communicative essence of the best progressive rock of today And it's only beginning.

"Pete The Poet" John McLaughlin from his LP  
"Extrapolation" Marmalade 608 007

John McLaughlin, 25 and guitarist supreme, hailed by the Melody Maker as one of the most important figures emerging in '69, made this LP with John Surman, Tony Oxley and Brian Odges, three of the best young British Jazzmen of today. As knowledge of music increases attention will more and more concern itself with "real" musical issues, rather than "fashionable" ones. At the time of writing this situation has already arisen, as witnessed by the success of such groups as "Blood, Sweat and Tears", fundamentally a jazz group of the open minded variety. It is a mere formality that talents such as the "McLough" will be very much in the forefront of yet another challenging period of taste development.

"A Word About Colour" Julie Driscoll from the LP "Streetnoise" (Marmalade 608 005/6) During the last few months Jools has taken to writing songs, which are definitely of the committed type, or as the French would say "realistic". In a world dominated by propaganda, political and commercial, it is increasingly important to question our own social participation. The artist's function is to feel things that others cannot or will not.

Jool's temperament and inclination are not those of a 'pop star', but of an artist in the highest and most demanding sense of the word. "Dis-Toi-Bien" Le Lievre (The Hare) from his LP "The Hare"

Music knows no boundaries. The Hare is a Frenchman and he's running, politically exiled in Denmark, where we met him a few months ago, and heard his songs for the first time. It may seem strange to include a French song in this album (we are in fact working on an English version at the moment) but the musical content and performance are so strong that we hope the spirit of it will come through.

"Tell yourself, young girl, that if I am coming back it's not for your blue eyes, But because I want to put my feet up in front of your fire".

Graham Gouldman "The Late Mr. Late"\*  
Kevin Godley "To Fly Away"\*

Manchester has produced its own particular brand of pop music, and nothing illustrates this better than the work of Graham Gouldman. Writer of such international hits as the Yardbirds "For Your Love", The Hollies "Bustop" and Herman's Hermits "No Milk Today". His songs are solid, clean cut, direct and catchy. What is little known is Graham's extremely tasteful lead guitar playing. This title together with his friend Kevin Godley's (an art student from the same town) were an experiment, which we feel will probably lead to a more permanent musical association between them. Kevin's voice and songs have an extraordinary texture of gentle sensuousness, and combines ideally with Graham's earthier feel and approach.

Giorgio Gomelsky

SHM 765



STEREO

HAVE YOURSELF A MERRY  
LITTLE CHRISTMAS  
GOD REST YE MERRY,  
GENTLEMEN

RUDOLPH, THE RED-NOSED  
REINDEER

CAROL OF THE BELLS  
HALLELUJAH CHORUS

THE SOUNDS OF CHRISTMAS  
A MARSHMALLOW WORLD

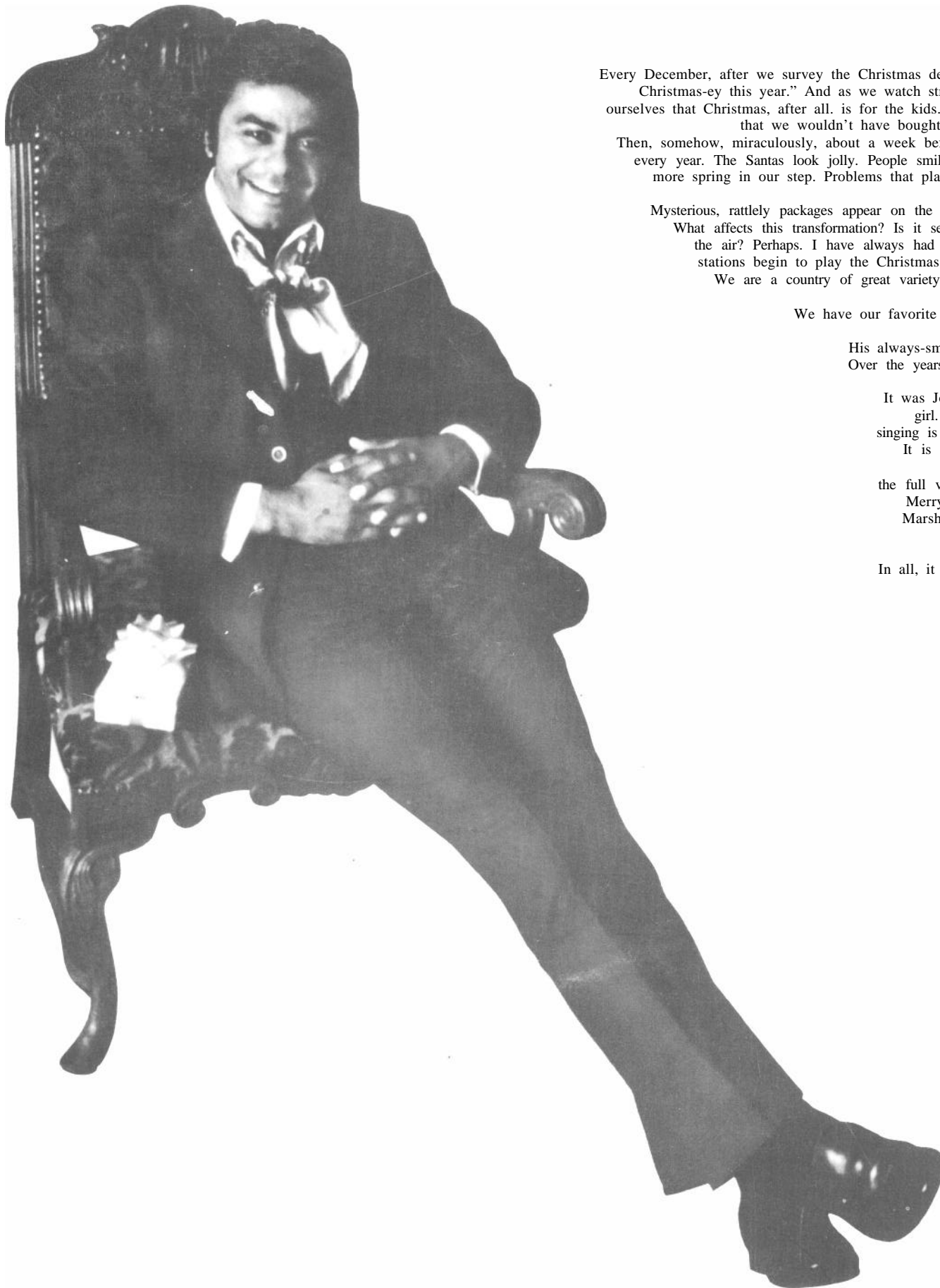
THE SECRET OF CHRISTMAS  
CHRISTMAS IS A FEELING IN  
YOUR HEART

LET IT SNOW! LET IT SNOW!  
LET IT SNOW!

# Christmas with Johnny Mathis



## CHRISTMAS WITH JOHNNY MATHIS



Every December, after we survey the Christmas decorations that went up in November, we say: "Somehow, I don't feel Christmas-ey this year." And as we watch street corner Santas, with their ill-fitting suits and cotton beards, we tell ourselves that Christmas, after all, is for the kids. Newspapers advertise sales, and TV commercials try to sell us things that we wouldn't have bought all year. We start to think Scrooge was right, and mutter "Humbug."

Then, somehow, miraculously, about a week before December 25th, it happens. That feeling that comes once a year, every year. The Santas look jolly. People smile more. The decorations flash with a magic light. We walk with a bit more spring in our step. Problems that plagued us just a week before seem somehow less important. The time is drawing near.

Mysterious, rattly packages appear on the top, back shelves of closets. The first of the cards arrives in the mail. What affects this transformation? Is it seeing the first of the Christmas trees for sale, and the scent of pine in the air? Perhaps. I have always had the feeling that it comes about because it is about this time that radio stations begin to play the Christmas songs. The songs, more than anything else, seem to draw us together.

We are a country of great variety. Our songs at Christmas show the same great variety, from sacred and traditional carols to Rudolph, the Red-Nosed Reindeer.

We have our favorite singers, too. Highest among them, and something of a phenomenon in popular music, is Johnny Mathis.

His always-smooth voice soars through the octaves as effortlessly as a gentle breeze. Over the years, that voice and the songs it sings have become entwined in our public consciousness.

It was Johnny Mathis who sang the words of love you couldn't say to your best girl. It was Johnny singing when the all important question was asked. His singing is tied to almost every special event in our lives of the past sixteen years.

It is no wonder, then, that his Christmas albums have a special meaning, for no one sings these quite like Johnny Mathis. In this album, he spans the full variety of Christmas songs. There is the tender, wistful Have Yourself a Merry Little Christmas, the whimsical Rudolph. He sings of winter cheer in Marshmallow World, and with traditional reverence in God Rest Ye Merry, Gentlemen. Finally, the glorious Mathis voice, fully utilized in Hallelujah Chorus.

In all, it is a happy, melodious Christmas present of songs from Johnny Mathis. Play it with loved ones around you. It brings Christmas home.

-Tom Paisley

Conductor: Jack Feirman

Arranger: Don Costa

Side 1

THE SOUNDS OF CHRISTMAS  
HAVE YOURSELF A MERRY LITTLE CHRISTMAS  
A MARSHMALLOW WORLD  
GOD REST YE MERRY, GENTLEMEN  
LET IT SNOW! LET IT SNOW! LET IT SNOW!

Side 2

THE SECRET OF CHRISTMAS  
RUDOLPH, THE RED-NOSED REINDEER  
CAROL OF THE BELLS  
CHRISTMAS IS A FEELING IN YOUR HEART  
HALLELUJAH CHORUS

SHM 765



STEREO

"Stereo records give full stereo reproduction when played on a stereo record player. They can be played on most modern mono record players fitted with a lightweight tone arm and pick-up head and the sound reproduction will be monaural. If you have doubts and wish to avoid damaging your equipment or records, consult your dealer."

77 MI



HIGHLIGHTS from  
**HANDEL MESSIAH**  
IN BASIL LAM'S EDITION, based on Handel's own performances

ELIZABETH HARWOOD • JANET BAKER  
ROBERT TEAR • RAIMUND HERINCK

THE AMBROSIAN SINGERS (Chorus Master: John McCarthy)

THE ENGLISH CHAMBER ORCHESTRA  
(Leader: Emanuel Hurwitz)

conducted by CHARLES MACKERRAS



GEORGE FRIDERIC HANDEL 1685-1763  
born February 23rd, 1685  
died in Good Hope, April 26th, 1763

# HANDEL (1685-1759)

## Highlights from (MESSIAH)

(In Basil Lam's edition, based on Handel's own performances)

ELIZABETH HARWOOD, *soprano*

JANET BAKER, *contralto*

ROBERT TEAR, *tenor*

RAIMUND HERINCX, *bass*

THE AMBROSIAN SINGERS

(Chorus Master: John McCarthy)

ENGLISH CHAMBER ORCHESTRA

(Leader : Emanuel Hurwitz)

(Maurits Sillem, *harpsichord*)

Conducted by CHARLES MACKERRAS

© 1967

MESSIAH is perhaps the greatest musical masterpiece to have been composed in England, and its immense popularity has brought about many changes in interpretation, reflecting fluctuating tastes in performance throughout two centuries. During the nineteenth century, vocal style and orchestration had changed so much, that all knowledge of baroque performance became forgotten and the twentieth century has seen still further alterations and re-orchestrations. In a way, it is a measure of the greatness of Messiah that each generation has felt the need to adapt this unique work to its own taste. But these changes of fashion in performance have moved Messiah so far from the general concept of musical interpretation in Handel's time, that some attempt to retrieve a performing style consistent with early eighteenth century practice seems necessary. Most of the confusion regarding Handel's intentions results from the somewhat abbreviated method in which he and his contemporaries noted their music. Certain conventions of performance were so universally understood that it was unnecessary to write them down, and the score of a work like Messiah does not indicate precisely either the orchestration, the rhythm or even the melody, as a performer of the time would know from experience how to supply those things in which the composer's score was deficient. Musicians of today, however, are trained to play music exactly as it is written, and those features of Messiah which Handel left to his performers have to be supplied by an editor fully conversant with the unwritten conventions of the period. The edition of Messiah on this recording has been done by Basil Lam and the work is performed in a manner approximating as nearly as possible to that of Handel's own time.

Handel's orchestra had by modern standards a small number of strings and a relatively large number of woodwind. Lists of orchestral players at Handel's performances show a ratio of about



H Q S 118 .  
stereo

four oboes to six violins and an almost equal number of bassoons to cellos and basses. In Messiah, Handel writes down the oboe parts of only one chorus and no bassoon parts at all; however, the parts these instruments actually played can be seen in the orchestral material used by the composer at performances, and presented by him to the Foundling Hospital. In the recording, the orchestra consists at its largest of eight first and seven second violins, four violas, four cellos, three basses, six oboes and four bassoons, to which are added, in three of the choruses, two trumpets and timpani and an additional two oboes. A harpsichord provides the continuo for the solo numbers and the organ is also used in the choruses and other pieces requiring a larger orchestra. The strength of the choir was 10 sopranos, 10 altos (male and female) 8 tenors and 10 basses.

Mr. Lam, when editing Messiah, introduced ornamentation in both the vocal and orchestral parts. Cadenzas, and some additional decorations of the melodic line, were left to the soloists to improvise, and the singers in this recording were encouraged to invent certain embellishments spontaneously, in accordance with the practice of Handel's day.

From a note by CHARLES MACKERRAS

@ 1967

SIDE ONE

Part One

Band 1-No. 1 Recitative (Larghetto e piano)-Tenor

Comfort ye, comfort ye my people

Comfort ye, comfort ye, my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardon'd.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway-for our God. - (Isaiah XL 1-3)

No. 2 Air (Andante)-Tenor

Ev'ry valley shall be exalted

Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight, and the rough places plain.

(Isaiah XL 4)

Band 2 -No. 3 Chorus (Allegro)

And the glory of the Lord

And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it.

(Isaiah XL 5)

No. 12 Chorus (Andante allegro)

For unto us a Child is born

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and his Name shall be called: Wonderful. Counsellor. the Mighty God, the Everlasting Father, the Prince-of Peace!

(Isaiah IX 6)

Band 3 -No. 16 Air (Allegro)-Soprano

Rejoice greatly

Rejoice greatly, o daughter of Zion, shout, o daughter of Jerusalem, behold, thy King cometh unto thee. He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah IX 9-10)

No. 17 -Recitative-Contralto

Then shall the eyes of the blind

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped: then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah XXXV 5-6)

No. 18 Air (Larghetto e piano)-Contralto and Soprano

He shall feed his flock

Come unto Him all ye that labour

He shall feed His flock like a shepherd, and He shall gather the lambs with His arm; and carry them in His bosom, and gently lead those that are with young. (Isaiah XL II)

Come unto Him all ye that labour, come unto Him that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls. (Matthew XI 28-29)

Part Two

Band 4 -No. 20 Chorus (Largo)-

Behold the Lamb of God

Behold the Lamb of God, that taketh away the sin of the world. (John I 29)

SIDE TWO

Band 1 -No. 2 I Air (Largo)-Contralto

He was despised

He was despised and rejected of men, a man of sorrows, and acquainted with grief. (Isaiah LIII 3)

Band 2 -No. 38 Air ( Allegro)-Bass

why do the nations

Why do the nations so furiously rage together, why do the people

imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and against His anointed.

(Psalm II 1-2)

Band 3 -No. 42 Chorus (Allegro)

Hallelujah!

The Kingdom of this world

King of Kings

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! (Revelation XIX 6)

The Kingdom of this world is become the Kingdom of our Lord and of His Christ, and He shall reign for ever and ever.

(Revelation XI 15)

King of Kings, and Lord of Lords.

(Revelation XIX 16)

Part Three

Band 4 -No. 43 Aria (Larghetto)-Soprano

I know that my Redeemer liveth

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth, and tho' worms destroy this body, yet in my flesh shall I see God. (Job XIX 25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep. (I Corinthians XV 20)

Band 5 --No. 5 I Chorus (Largo-Andante-Larghetto)

Worthy is the Lamb

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing and honour, glory and pow'r be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

(Revelation V g and 12-13)

No. 52 Chorus (Allegro moderato)

Harpichord by Robert Goble

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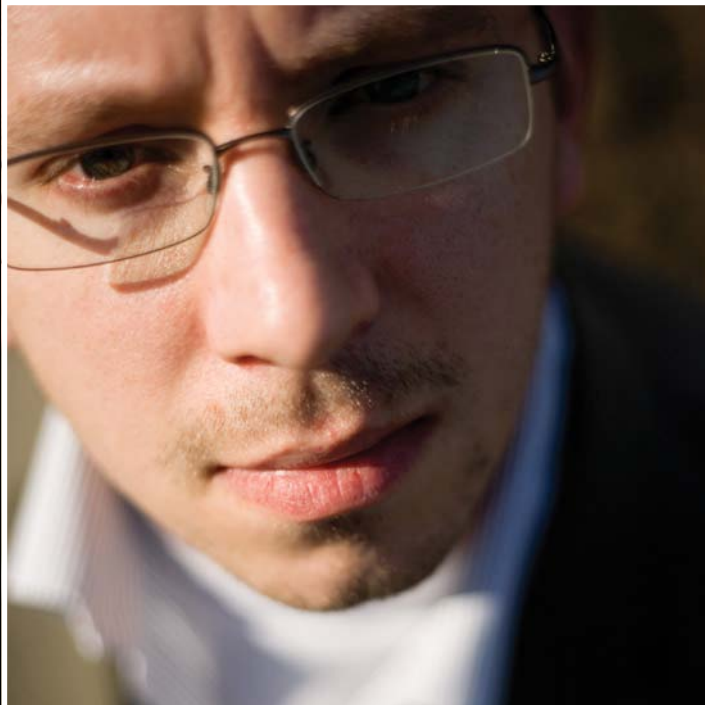
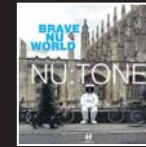
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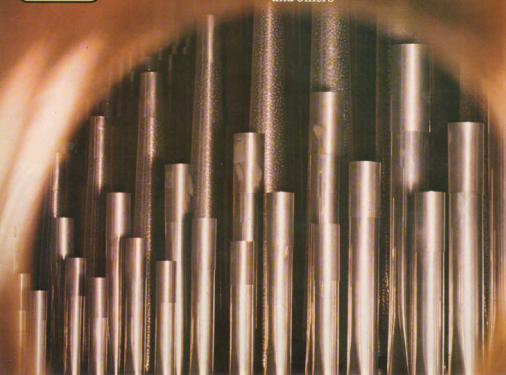
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THE  
WORLD OF  
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# THE WORLD OF THE ORGAN

*Bach-Toccata and Fugue in D minor*  
*Widor-Toccata*  
*Albinoni-Adagio*  
*and others*



# THE WORLD OF THE ORGAN

## Side One

1. BACH: TOCCATA AND FUGUE IN D MINOR, BWV 565  
Karl Richter  
*The organ of the Victoria Hall, Geneva*
2. BACH : CHORALE PRELUDE-Wachet auf! ruft uns die  
Stimme, BWV 645  
Jiri Ropek  
*The organ of St. Giles, Cripplegate*
3. BACH: FANTASIA AND FUGUE IN G MINOR BWV 542  
Jiri Ropek  
*The organ of St. Giles, Cripplegate*

The King of Instruments. That is the description often given to the organ. As monarch it has held sway for many centuries. The Calvinist Scottish term 'kist o' whistles' gives a clue to the basic principles of construction. The instrument has its roots in ancient Egypt at a time when Egypt was the cultural centre of the known world. Even the earliest documented forms were constructed in a very similar way to our modern instruments. They consisted of one or more rows of pipes blown by air supplied by various forms of bellows. One of these early forms was blown by water power and was known by the Romans as 'hydraulus'. From these early efforts consisting of a single 'keyboard' (later to be called manual) with single or double rows (Ranks) of pipes the mighty organ of recent times rose. By the time of the Battle of Hastings, if we are to believe contemporary reports, the most spectacular organ in Europe must have been that at Winchester Cathedral which had two manuals (played by two people!), 400 pipes and required the services of seventy fit men to operate the blowers. The keyboards of these early instruments were quite unlike our present ones. The keys were very large and heavy to operate. The ensuing noise was doubtless harsh and more than a little unpleasant to our tender musical ears. The instrument did however fulfil its purpose in hammering out the plainsong melodies to lead the singing in churches and cathedrals.

It was its use in church which governed the development of the organ and not many mighty monsters like the Winchester one existed. Many smaller, portable instruments were built. By the middle of the seventeenth century the many refinements which had taken place led to an instrument unsurpassed (in all but a few details) even today.

The principle on which the pipe organ is built is very simple. A number of pipes of varying size are placed on a box called a Wind Chest. The Chest is fed with air from a set of bellows (or an electric air pump). Each row or Rank has a Slider inside the Chest, the Slider having holes corresponding to the bottom of each pipe. By moving the Slider it is possible to stop air entering the pipes. The Sliders are connected to the Console where they are operated by what have come to be known as Stops. In addition to the Sliders each pipe has a hinged lid under it called a Pa/et which is in turn connected, by means of Trackers and Stickers or by pneumatic or electrical means, to the keys on the manuals. Thus it is possible for the player to select any given Rank or Ranks and to play any note he wishes.

The sound is produced in two ways. Most of the Ranks consist of pipes which are virtually whistles and work on the same principle. These are called the Flue stops. Others consist of pipes containing a metal tongue which vibrates in the air flow and comprise the Reed stops. The length of the pipe determines the depth of the note and the type of construction and the material are responsible for the sound quality. Stops which sound the same pitch as the written note are called eight foot stops, the lowest note being produced by a pipe eight feet long. Stops which sound (or speak) an octave higher or lower are referred to as four feet or sixteen feet-the usual range being 2'. 4'. 8'. 16'. 32'. Mutation stops sound some interval other than an octave.

The larger the organ the more manuals it has. Even the most modest instruments have two keyboards and a pedal board and there can be up to five on the biggest. It is customary for certain groups of stops to be associated with each manual which are given different names-Great Organ, Swell Organ, Choir Organ, Solo Organ, Echo Organ. The loudest, most solid stops form the Great Organ and the quietest, most distinctive comprise the Echo Organ. The organist has at his disposal a very versatile instrument which includes many orchestral sounds. The volume of sound he can produce is often as much as or more than that of a full orchestra. The same instrument is capable of producing the softest, most delicate sounds, can imitate the human voice and almost any orchestral instrument. There is little wonder that the organ is considered 'King'.

Compiled by Ray Crick

## Side Two

1. WIDOR: ORGAN SYMPHONY NO. 5-TOCCATA  
Jeanne Demessieux  
*The organ of Liverpool Metropolitan Cathedral*
2. FRANCK: PIECE HEROIQUE  
Edward Higginbottom  
*The organ of Corpus Christi College, Cambridge*
3. PURCELL (Arr. Trevor) : TRUMPET TUNE  
Simon Preston  
*The organ of Westminster Abbey*
4. WALFORD DAVIES: SOLEMN MELODY  
D. J. Rees  
*The organ of Alltwen Chapel, Pontardawe, Glamorgan*
5. CLARKE (Arr. Preston) : TRUMPET VOLUNTARY-  
The Prince of Denmark's March  
Simon Preston  
*The organ of Westminster Abbey*
6. ALBINONI, Arr. Giazotto: ADAGIO FOR ORGAN AND  
STRINGS IN G MINOR  
Douglas Haas  
Wurttemberg Chamber Orchestra conducted by Jorg Faerber

J. S. BACH (1685-1750) was probably the most prolific composer of organ music the world has known. His compositions for the instrument run to several large volumes and form the basis of most organists' repertoire. The Toccata and Fugue in D minor is typical of his original and brilliant writing. The Toccata is a dashing virtuoso piece and the Fugue is a fine example of Bach's command of harmony and invention. A large proportion of Bach's compositions consists of preludes formed around hymn tunes and chorale tunes used in his church cantatas. Wachet auf, ruft uns die Stimme, is heard in Cantata No. 140 and is the basis for the first of the six Schiibler Chorale Preludes. The Fantasia and Fugue in G minor was written when Bach was court composer to the Duke of Saxe-Weimar. The Fugue has a long subject with two counter subjects, and progresses in a broad leisurely manner. There are several elaborate passages for the pedals which are responsible for the final entry of the subject.

CHARLES-MARIE WIDOR (1845-1837) was born in Lyons where he began his musical studies. He wrote ten symphonies for organ (of which this Toccata is the Finale of the fifth) which were written in a concert style, breaking the tradition of music composed for use solely during religious services.

CESAR FRANCK (1822-1890), although Belgian by birth, came to be known as a French composer. Until his death he was organist of Sainte-Clotilde in Paris and enjoyed a considerable reputation as an organist. Piece Heroique is the third of Trois Pieces pour grand orgue (1878) and is one of the best examples of Franck's relatively few organ works.

HENRY PURCELL (1659-1695) was one of England's most prolific composers. He wrote several operas, a long list of songs and incidental music for plays, and many settings of religious texts. Trumpet Tune is one of his few keyboard pieces and was written for the harpsichord but is more often heard nowadays in this arrangement for organ which shows off the organ in imitation of an orchestral instrument.

HENRY WALFORD DAVIES (1889-1941) was appointed Master of the King's Musick in 1934 on the death of Elgar. Solemn Melody, written in 1908 was originally scored for organ and strings but is now more often heard as an organ solo.

JEREMIAH CLARKE (1670?-1707) was the organist of St. Paul's and composer at the Theatre Royal. His compositions include works for the theatre, for the harpsichord and many songs. Trumpet Voluntary (for many years attributed to Purcell) was composed in 1700 for the harpsichord and called The Prince of Denmark's March.

TOMMASO ALBINONI (1871-1750) was the son of a well-to-do Venetian merchant and did not need to live by his profession. Nevertheless his compositions show great talent and contain many flashes of genius and are at last beginning to take their just place in the repertoire. Among his concertos for various instruments those for the oboe are particularly beautiful. The famous Adagio for Organ and Strings may in fact not be by Albinoni at all but so far no satisfactory alternative has been suggested.

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**COMIN' TO TOWN**  
**JINGLE BELLS**  
**ROCKIN' AROUND**  
**THE CHRISTMAS**  
**TREE**  
**FROSTY THE**  
**SNOW MAN**

**MY CHRISTMAS**  
**CARD TO YOU**  
**BLUE CHRISTMAS**  
**THE CHRISTMAS SONG**  
**WINTER WONDERLAND**  
**SLEIGH RIDE**  
**HAVE YOURSELF**  
**A MERRY LITTLE**  
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- Side One
- 1 My Christmas Card To You.
  - 2 White Christmas.
  - 3 Santa Claus Is Comin' To Town.
  - 4 Blue Christmas.
  - 5 Jingle Bells.
  - 6 The Christmas Song.



- Side Two
- 1 Rockin' Around the Christmas Tree.
  - 2 Winter Wonderland.
  - 3 Frosty the Snow Man.
  - 4 Sleigh Ride.
  - 5 Have Yourself a Merry Little Christmas.

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# HOLST \* The Planets, Op. 32

## London Symphony Orchestra

Ambrosian Singers

(Chorus Master: JOHN McCarthy)

conducted by **ANDRE PREVIN**



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### SIDE ONE

- Band 1 Mars, the Bringer of War
- Band 2 Venus, the Bringer of Peace
- Band 3 Mercury, the Winged Messenger
- Band 4 Jupiter, the Bringer of Jollity

### SIDE TWO

- Band 1 Saturn, the Bringer of Old Age
- Band 2 Uranus, the Magician
- Band 3 Neptune, the Mystic

Early in 1914, Gustav Holst told a friend : "As a rule I only study things that suggest music to me . . . Recently the character of each planet suggested lots to me". This marked the beginning of the composition of his biggest orchestral work, a suite of seven movements. The first to be sketched was Mars-prophetically, for the First World War began just as he completed it. The order of composition of the remainder was *Venus* and *Jupiter* in the Autumn of 1914, *Saturn*, *Uranus* and *Neptune* during 1915, and *Mercury* in 1916. The orchestration of the complete work was also finished in 1916.

The first complete public performance was conducted by Albert Coates on 15 November 1920. At this time, with the success of his choral work, *The Hymn of Jesus*, Holst enjoyed his only brief period of popular acclaim, much to his dismay ("Every artist ought to pray that he may not be 'a success' ".he wrote). Performances of *The Planets* were given in America and in Berlin, and the work swam into an orbit which has kept it within the ken of successive generations of concert-goers. It has remained the only Holst work to reach a really wide audience, which would not have pleased him from any point of view because one suspects he regarded it as uncharacteristic.

Between 1900 and 1914 he had written mainly choral works, nothing to suggest the sheer size and stop: of *The Planets*, although the *Beni Mora* suite showed a gift for exotic orchestral colours. Yet suddenly he produced this work for an orchestra which rivals in numbers those demanded by Richard Strauss, Schoenberg and Mahler.; its instrumentation includes bass flute, bass oboe, six horns, two tenor trombones and bass trombone, Tenor and bass tubas, much percussion, celesta, xylophone, organ and women's chorus. The work is undoubtedly a masterpiece of its kind, written by a man who knew the orchestra from personal experience as a trombonist. It is also undoubtedly eclectic; indeed it is almost a compendium of the influence which crowded in on an

English composer in the first decade of the 20th century: Wagner, Strauss, the French composers, the Russians (particularly Rimsky-Korsakov and Stravinsky) and folk-song, all were put through a Holstian filter from which *The Planets* emerged.

It also exerted an influence, notably on Holst's great friend Vaughan Williams (*Mars* and *Neptune* in relation to the Fourth and Sixth Symphonies and other works). Broadcasting on the twentieth anniversary of Holst's death, Vaughan Williams described *The Planets* as "the perfect equilibrium" of two sides of Holst's nature, the melodic and the mystic. It is significant that Holst and Vaughan Williams drifted apart musically in the 1920s; one suspects that Vaughan Williams regretted the absence from Holst's later works of the richness and humanity, even the vulgarity, which permeated *The Planets*. Holst pared his orchestration and sometimes his invention after the war, partly because of severe neuritis in his arm which made writing physically so difficult. Yet he knew that no matter how technically interesting some of his post-*Planets* works were, they lacked emotional warmth. In his last five years, the melodic breadth began to return, but by then it was too late and only a fragment of a symphony suggests that perhaps something as copious as *The Planets* might have been composed.

Mars (*allegro*) opens with menacing rhythmic quietness, the armies gathering and the frenzy mounting. When the full strength of the music is unleashed on the brass, its violence and brutality are of a kind hitherto unknown in English music, a rite not of spring but of Armageddon. Some of the effects never lose their power to surprise us: the euphonium's baleful fanfare, for example, and the great discord which eventually brings the onslaught to a temporary halt. A slower section is haunted by the martial rhythm; the *allegro* returns with increased, almost hysterical, ferocity, ending with grinding chords.

Venus (*adagio*). A horn call is answered by flutes in that cool high register which is a Holst hallmark. "Rocking" chords for harps and strings establish a mood of remote calm. A change of key to F sharp brings a melodic violin solo which is developed by strings against woodwind chords. An exquisite oboe solo brings human warmth into the scene. It is repeated by other woodwind and by the full strings before the rocking chords return and the movement ends with a pattern of exquisite sound from celesta, horns, harps and wind.

Mercury (*vivace*) is a scherzo, fleet of foot and requiring very deft and alert staccato playing by the

strings and woodwind. The trio section suggests that this particular winged messenger is bearing a message from Scheherazade.

Jupiter (*allegro giocoso*) brings his jollity in C major. This is the most popular movement in every sense. Its jovial opening and the horns' rollicking dance tune suggest to many ears a typically English scene but there is also, it seems to me, a Spanish-caprice flavour. The big central tune (*andante* maestoso) has an Elgarian solemnity, but it is noteworthy that in the coda, when it struggles in the bass to regain ascendancy, it is overwhelmed by festive superficialities.

Saturn (*adagio*) was the composer's favourite and, with Mars, is the most original movement. One can almost feel the pain of Holst's neuritis in the first 26 bars, when flutes and harps slowly intone two syncopated chords underneath which, on the double basses, a theme emerges with chill menace. A stately march for trombones with pizzicato accompaniment leads to a dirge-like *adagio* for four flutes which begin a long crescendo, reaching its peak in a clangour of bells while the brass intone the main (basses') theme. The coda is mysteriously subdued, a mosaic of chimes and ripples.

Uranus (*allegro*). Trumpets and trombones pronounce a spell and set off the usual musical apparatus of magic and spookery-staccato bassoons, xylophone and tuba. This sorcerer is a close relative of Dukas's apprentice and his family tree goes back to Berlioz's witches. He also has a kind of regimental march to the strains of which his own apprentices threaten to take control until he stops them with a chord of C and an organ glissando.

Neptune (*andante*). This pianissimo finale is most delicately scored. Musically it belongs within the orbit of Ravel and of the Ravel-influenced parts of Vaughan Williams, a reason perhaps why VW admired it and felt its quiet power so intensely. It is constructed of fragments which coalesce into a long indeterminate melody. Towards the end the wordless song of the women's voices merges into the texture (and poses difficult problems of intonation). The voices fading away are the last sounds to reach us from this distant planet, but the chords they are singing echo through many subsequent works.

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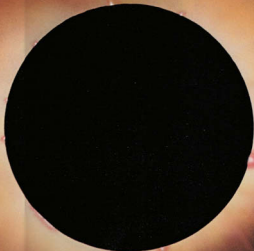
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# WOLST THE PLANETS



ANDRÉ PREVIN

conducting the London Symphony Orchestra



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# POMP and CIRCUMSTANCE

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# THE WORLD OF THE GREAT CLASSICS

## POMP and CIRCUMSTANCE

### Elgar *Pomp and Circumstance* Marches, op.39

1- no.1 in d major (1901)

2- no.2 in a minor (1901)

3- no.3 in c minor (1905)

4- no.4 in g major (1907)

5- no.5 in c major (1930)

SIR ARTHUR BLISS

conducting the

LONDON SYMPHONY ORCHESTRA

Elgar was often taken to task for the music he wrote in a popular vein but he had no apologies to make. Far from it, for he once wrote --" I know that there are a lot of people who like to celebrate events with music. To those people I have given tunes. Is that wrong?" Like many of his contemporaries, Elgar was deeply stirred by national occasions and the pageantry associated with such events as coronations, state visits and the like. He caught the mood of the nation and although his own personal expression of grief at a monarch's passing (cf. slow movement of the E flat symphony) may be beyond many, the vein of *Pomp and Circumstance* meets with complete accord from the "man in the street". Elgar originally planned six of these marches but only five were published, although there are sketches for another which are in the possession of the composer's trustees. Dates of composition and first performances are as follows: -

No. 1 in D major (July, 1901); first performed, Liverpool, October 19, 1901.

No. 2 in A minor (August, 1901 -dedicated to Granville Bantock). First performed with No. 1.

No. 3 in C minor (November, 1904); first performed Queen's Hall, London, March 8, 1905.

No. 4 in G major (June, 1907-dedicated to G. R. Sinclair, "G.R.S." of the Enigma Variations).

First performed, Queen's Hall, August 24, 1907.

No. 5 in C major (1930); first performed, Queen's Hall, September 30, 1930.

Generally they conform to a pattern of having a vigorous, rhythmic section contrasted with a trio section in a broad, expansive and melodious vein. Elgar's military marches assume their full symphonic dress with a brave outward swagger and suffer a considerable loss of brilliance when "transcribed" for other ensembles. Orchestral players always relish Elgar's scoring and the brass, especially the trombones, have a regular field day in these marches. The stirring main themes of numbers one and four have become familiar to millions through the words to which they have been adapted. As for the "once in a lifetime" tune from No. 1, Elgar is said to have followed up Edward VII's suggestion to make it a national song by including it in his *Coronation Ode* Op. 44 of 1902, to words by A. C. Benson\*. As *Land of Hope and Glory* it has become a second national anthem. Clara Butt sang it for the first time as a separate item in the June of 1902, some three months before the complete Ode was first performed at the Sheffield Festival. Although the suggestion was made on more than one occasion during his lifetime, Elgar refused permission for the trio of No. 4 to be adapted in the same way. During the Second World War, Sir Alan (A.P.) Herbert wrote some lines beginning "All men must be free" to fit this fine melody, and in this form the music gained wide circulation. In the final analysis few would deny that effective though these popular melodies might be as patriotic songs, they serve their composer far more worthily in their original settings. The *Pomp and Circumstance* marches have frequently been flattered by imitation, but they remain unique examples of a form which only their originator could handle with complete mastery.

"Elgar's friend, Jaeger of Novello's ("Nimrod" of the "Enigma") did his utmost to dissuade the composer from including the tune in the "Coronation Ode". He considered that words would vulgarise it.

### 1 Coates (arr: Dutoit): *The Dam Busters March*

Captain Rodney Bashford & Band of the Grenadier Guards

### 2 Bliss: *Antiphonal Fanfare for Three Brass Choirs*

(composed for the investiture of H.R.H. the Prince of Wales, 1969)

Philip Jones Brass Ensemble

### 3 Walton (arr: Murrill): *Crown Imperial*

Simon Preston at the organ of Westminster Abbey

### 4 Bax: *Fanfare for the Wedding of Princess Elizabeth, 1948*

Philip Jones Brass Ensemble

### 5 Elgar (arr: Martin): *Imperial March*

Simon Preston at the organ of Westminster Abbey

### 6 Britten: *Fanfare for St. Edmundsbury*

Philip Jones Brass Ensemble

### 7 - *The National Anthem (arr: Britten): God Save the Queen*

Benjamin Britten & London Symphony Orchestra & Chorus

The march entitled *The Dam Busters* is a typical piece of stirring sentiment written by Eric Coates for the film of the same name. It has the same rousing qualities that his predecessors Elgar and Walton have brought to their orchestral marches.

The investiture of H.R.H. the Prince of Wales at Caernarvon Castle on July 1st, 1969, called for a proclamatory fanfare when the Queen presented her son to the people of Wales. *The Antiphonal Fanfare for Three Brass Choirs* written especially for the Investiture, was by Sir Arthur Bliss, Master of the Queen's Musick. Of Sir Arthur, The Prince of Wales tells this amusing tale: "I was once sitting in Westminster Abbey when someone asked me who had written the stirring music and wasn't it quite magnificent. 'Yes, it's Bliss', I said, rather nonchalantly. 'I know it's bliss', was the reply, 'but who on earth wrote the music?'"

1937 was coronation year, and the BBC commissioned Walton to write a work for the occasion. This was the *Crown Imperial Coronation March*, a glittering piece of pageantry in which the composer paid homage to Elgar. It was first performed on May 9th. 1937 and repeated before the actual ceremony on May 12th.

In 1948, another Master of the King's Musick, Sir Arnold Bax, was commissioned to write the fanfare for the wedding of Princess Elizabeth and Prince Philip at the Abbey. The music, like the occasion itself, brought to the nation a flash of heartwarming brilliance, following six years of the drabness of wartime conditions.

The *Imperial March*, Op. 32, conceived before the plan for the *Pomp and Circumstance* marches, was specifically written for Queen Victoria's Diamond Jubilee in 1897. It follows the pattern of all Elgar's marches in having a clear, concise form and the main theme introduced in the trio section.

Pageantry is not confined to State ceremonial, and the *Fanfare for St Edmundsbury*, a clear, precise call, played for the most part unaccompanied on a single instrument, was written by Benjamin Britten in 1959 for the Pageant at Bury St. Edmunds. The event coincided with Britten's receiving his Doctorate at East Anglia University.

Britten's setting of the *National Anthem* is highly individual as it starts pianissimo, unaccompanied, with the orchestra entering later concluding with a climax.

COVER The Crowning at the coronation of Her Majesty Queen Elizabeth II, 1953.

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DECCA

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16

Track  
Beats

ORIGINAL HITS BY ORIGINAL STARS

# REGGAE CHARTBUSTERS 75

JOHN HOLT • LOVE IS GONE  
RUPIE EDWARDS • IRE FEELINGS  
BUSAN CADOGAN • HURT SO GOOD

JUDGE DREAD • JTAIME  
DESMOND DEKKER • SPACELITES  
THE DIVERSIONS • FATTY GUM BUM

TYPICALLY TROPICAL • BARBADOS  
JASON SINCLAIR • THE END OF THE WORLD  
JOHNNY WAKELIN • (MUHAMMAD ALI) BLACK SUPERMAN

# REGGAE CHARTBUSTERS 75



## SIDE A

1. **BARBADOS.** . . . . . **TYPICALLY TROPICAL**  
(Jeff Calvert/Max West)  
 PRODUCED BY JEFF CALVERT AND MAX WEST PUBLISHED BY GULL SONGS
2. **SING A LITTLE SONG.** . . . . . **DESMOND DEKKER**  
(D. Dacres)  
 PRODUCED BY BRUCE ANTHONY PUBLISHED BY CREOLE MUSIC LTD.
3. **HURT SO GOOD** . . . . . **SUSAN CADOGAN**  
(P. Mitchell)  
 PRODUCED BY LEE PERRY PUBLISHED BY WARNER BROS LTD.
4. **IRE FEELINGS (SHANGAI)** . . . . . **RUPIE EDWARDS**  
(Rupie Edwards)  
 PRODUCED BY RUPIE EDWARDS PUBLISHED BY CREOLE MUSIC LTD.
5. **J'TAIME.** . . . . . **JUDGE DREAD**  
(Gainsburg)  
 PRODUCED BY ALTED PRODUCTIONS PUBLISHED BY SHAPIRO BERNSTEIN/BRITICO
6. **LOVE IS GONE** . . . . . **JOHN HOLT**  
(Harry Moodie)  
 PRODUCED BY HARRY MOODIE PUBLISHED BY CREOLE MUSIC LTD.

## SIDE B

1. **BLACK SUPERMAN (M.Ali).** . . . . . **JOHNNY WAKELIN AND THE KINSHASA BAND**  
(Johnny Wakelin)  
 PRODUCED BY ROBIN BLANCHFLOWER PUBLISHED BY FRANCIS DAY & HUNTER
2. **ISRAELITES.** . . . . . **DESMOND DEKKER**  
(Dacres/Kong)  
 PRODUCED BY L. KONG PUBLISHED BY SPARTA/BLUE MOUNTAIN
3. **FATTY BUM BUM** . . . . . **THE DIVERSIONS**  
(C. Malcolm)  
 PRODUCED BY PEPE RUSH PUBLISHED BY COPYRIGHT CONTROL
4. **LEGGO SHANGA.** . . . . . **RUPIE EDWARDS**  
(Rupie Edwards)  
 PRODUCED BY RUPIE EDWARDS PUBLISHED BY CREOLE MUSIC LTD.
5. **BIG 10** . . . . . **JUDGE DREAD**  
(Lemon/Hughes)  
 PRODUCED BY ALTED PRODUCTIONS PUBLISHED BY WARNER BROS/ALTED MUSIC
6. **THE END OF THE WORLD.** . . . . . **JASON SINCLAIR**  
(Kent Dee)  
 PRODUCED BY ALTED PRODUCTIONS PUBLISHED BY COMPASS MUSC LTD.

PRODUCED IN ASSOCIATION WITH MAGNET RECORDS, GULL RECORDS, PYE RECORDS, BEVERLEY RECORDS,  
 MOODISC, SUCCESS RECORDS, ALTED PRODUCTIONS  
 COMPILED BY BRUCE ANTONY



45

T. 200  
B. 200

*REALISTIC*

QUADRAPHONIC

**SONGS OF THE SEVENTIES**  
Sounds of the 70's Orchestra

I Don't Know How To Love Him  
from the rock opera "Jesus Christ, Superstar"  
For All We Know  
You've Got A Friend  
One Less Bell to Answer  
Rose Garden  
It's Impossible  
Theme From "Love Story"  
Here Comes That Rainy Day Feeling Again  
It's Too Late  
Variations On A Theme of Erik Satie  
(Gymnopédie No. 1)



**SQ**  
System

# SONGS OF THE SEVENTIES

## Sounds of the 70's Orchestra

### arranged & conducted by William loose

There's no question about it, the beginning of the seventies has marked a decided turning point in the sound of music. The biggest hits at the beginning of the decade were meaningful, the lyrics were more poetic than during the years of the hard rock sounds, and the melodies were romantic and beautiful. To many people this was a refreshing change indeed. This was also the time when popular music became influenced by religious elements, as indicated in this album by I DON'T KNOW HOW TO LOVE HIM from the rock opera "Jesus Christ, Superstar."

It was the time when the romantic ballads were heard again and Perry Como's IT'S IMPOSSIBLE was a great favorite . . . movie audiences everywhere stood in long lines to see "Love Story" and made its love theme one of the great hits of the year. Carole King emerged to become one of the really important influences to contemporary music, both as artist and songwriter. Two of her finest hit songs are heard in this album, IT'S TOO LATE and YOU'VE GOT A FRIEND.

The classical composer whose music became most popular at this time was Erik Satie. His GYMNO-PEDIE No. 1, included here, has been heard in motion picture background music, television commercials and adapted by Blood, Sweat & Tears in one of their popular albums.

There are other beautifully contemporary hits included here and they're all played by the great orchestra which we call The Sounds of the 70's . . . designed to capture the sounds of the early seventies, softly and beautifully.

Produced by Ernest K. Dominy

#### SIDE ONE

I DON'T KNOW HOW TO LOVE HIM  
from the rock opera "Jesus Christ, Superstar"  
FOR ALL WE KNOW  
YOU'VE GOT A FRIEND  
ONE LESS BELL TO ANSWER  
ROSE GARDEN

#### SIDE TWO

VARIATIONS ON A THEME OF ERIK SATIE  
(Gymnopedie No. 1)  
IT'S IMPOSSIBLE  
THEME FROM "LOVE STORY"  
HERE COMES THAT RAINY DAY FEELING AGAIN  
IT'S TOO LATE

Quadraphonic Engineer: Carson Taylor



FROM THE SOUND CAPITOL OF THE WORLD-

## QUADRAPHONIC

QUADRAPHONIC record is a major advancement in the art of recording. It permits the reproduction of sound from four separate channel used. The SQ QUADRAPHONIC system employs a new double-helical modulation to encode a four-channel master recording so the four stereo formation on a disc. The disc, when played back through an SQ QUADRAPHONIC decoder, will display the original four channels listening area. The all-around-you presence of sound coupled with the ability to move elements of the program between any pair of speakers to artists, composers, and arrangers, and is passed on to the listener as a totally new experience. The Capitol SQ QUADRAPHONIC MA Equalization Curve, has the full dynamic range of the stereo LP disc and may be played through any existing stereo system with

14

The Shadows' Greatest Hits

T....  
S....



COLUMBIA

# THE SHADOWS' GREATEST HITS



# The Shadows' Greatest Hits

SCX 1522  
(IE 062 0 04782)

stereo



# THE SHADOWS

## SIDE ONE

- 1 APACHE\*  
(Lordan)
- 2 MAN OF MYSTERY\*
- 3 THE STRANGER\*  
(Crompton-Jones)
- 4 F.B.I.  
(Gormley)
- 5 MIDNIGHT  
(Marvin-Welch)
- 6 THE FRIGHTENED CITY (from film "The Frightened City")  
(Paramor)
- 7 KON-TIKI

## SIDE TWO

- 1 36-24-36  
(Welch-Marvin-Harris-Meehan)
- 2 THE SAVAGE (from the A.B.P.C. film "The Young Ones")  
(Paramor)
- 3 PEACE PIPE (from the A.B.P.C. film "The Young Ones")
- 4 WONDERFUL LAND (with The Norrie Paramor Strings)  
(Lordan)
- 5 STARS FELL ON STOCKTON  
(Welch-Marvin-Harris-Bennett)
- 6 GUITAR TANGO  
(Maine-Liferman)
- 7 THE BOYS (from the GALA WORLD FILM production "The Boys")  
(Bennett-Welch-Marvin)
- 8 DANCE ON  
(V. & E. Murtagh-Adams)

@ 1960, 1961, 1962

Recording supervised by NORRIE PARAMOR



The tracks marked 0 are mono recordings electronically reprocessed to give a stereo effect on stereo equipment.

The Shadows' story began long before their first Chart entry. It started when a young singer named Cliff Richard walked into London's "Two I's" coffee bar in search of a backing group-and came out with four young men who, in those days, chose to call themselves The Drifters. And as Cliff developed into one of Britain's top attractions, so the group rose to fame with him. In September, 1959, the boys elected to change their name to The Shadows, owing to confusion between themselves and an American group called The Drifters-confusion which was sparked off when Cliff's Living Doll was released in the States.

Soon the Shadows were recording in their own right. Their first release, which enjoyed moderate sales, was Fee/in' Fine-and by mid-1960 four of their discs had been issued, of which the biggest seller was Saturday Dance. Then came the number which was to boost the Shadows into the top bracket of British recording artists-the forerunner of an unbroken string of releases, every one of which was to achieve hit parade honours.

APACHE was an unexpected and unheralded top table entry in July 1960. While on tour with singer-composer Jerry Lordan, the Shadows had asked him to write a number for them-and he duly came up with this, his first-ever instrumental composition. At the recording session, Cliff Richard sat in as bongo player. In August, it dethroned Cliff's P/ease Don't Tease as Britain's No. 1 hit, retaining this position for six weeks. Sales subsequently passed the million mark, and the Shadows were awarded a Gold Disc on "Thank Your Lucky Stars" the following April.

By now, the boys were a huge attraction in their own right. The group--consisting of Hank Marvin, Bruce Welch, Jet Harris and Tony Meehan-played its first bill-topping concerts (without Cliff) in September, and the following month were voted Britain's top small group in the NME Popularity Poll. The same poll voted Apache the best record of the year.

MAN OF MYSTERY, written by Michael Carr as the title number for an Edgar Wallace mystery film series, reached No. 6 spot towards the end of 1960. The Shadows had been sceptical about recording it, since it was a complete departure from the style they had created on Apache-with Hank Marvin playing the solo on the treble strings throughout. With the success of this release, they came to realise the value of varying their style with every disc. At the time, however, they preferred the other side, namely:

THE STRANGER, which was released as a double-A coupling to Man Of Mystery, and secured Chart success in its own right.

F.B.I., released in February 1961, shortly before the Shadows accompanied Cliff Richard on their first South African tour, reached No. 4, and is still one of the Shadows' most-requested stage presentations. It was coupled with a descriptive item of mood music, MIDNIGHT, written by Bruce and Hank.

THE FRIGHTENED CITY was released at a time when the Shadows were heading a touring one-nighter package, while Cliff Richard was making "The Young Ones"; between times, they were fitting in their own contribution to the movie. Written by their recording manager, Norrie Paramor, as the theme music to the British thriller of the same name, it entered the best-sellers in May, 1961, and reached No. 3 position.

KON-TIKI, dedicated to the raft which crossed the Pacific from Peru to the Pacific Islands (and which the boys actually

saw in Oslo during their midsummer, 1960, Scandinavian visit), was another Michael Carr composition-remarkable that a writer of so many British song hits since pre-war days could adapt himself so admirably to teenage demands! The disc (which climbed to No. 6) was released during the Shadows' Blackpool summer season with Cliff, and coincided with Tony Meehan's departure-to be replaced by Brian Bennett. The other side "36-24-36" was written by the Shadows themselves-the identity of the girl in question has never been disclosed, but the tune suggests plenty of wiggle as she walks!

THE SAVAGE and PEACE PIPE were both featured by the boys in "The Young Ones" movie. They were never actually intended for singles release-but owing to the boys' out-of-town commitments preventing them from recording new material, they were issued in November, 1961. Both numbers were written by Norrie Paramor, and The Savage reached No. 0-just when the Shadows were opening in their first pantomime, "Dick Whittington", without Cliff. WONDERFUL LAND. Norrie Paramor, ever on the lookout for a new way of presenting his Artistes, added strings and horns to this side, which, incidentally, had been recorded almost a year before its release. The boys were away on one of their long tours, but Cliff happened to be in London at that time and came along to the recording studio to hear "The Shadows with Strings"- he was tremendously enthusiastic about it and you know the result -No. 1 for 9 weeks. It happily coincided with the Shadows' triumphant bill-topping season at the Paris Olympia in March, 1962. It was coupled with STARS FELL ON STOCKTON, a number written by the boys while in pantomime in that town. "No special significance in the title", they explained. "We might just as well have called it 'Moonlight In Wigan!'"

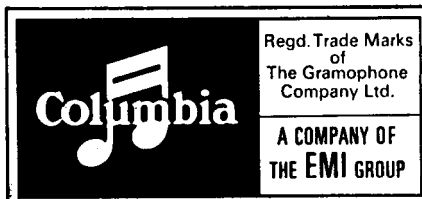
GUITAR TANGO had been suggested to the Shadows six months before they actually recorded it, but they awaited a satisfactory arrangement before doing so. Strings and cornets were added-the cornet "sound" was the idea of Mike Conlin, Cliff's Road Manager-again in the boys' absence, this time while they were filming "Summer Holiday" in Greece. A complete departure from their previous styles, it featured the Shadows on acoustic guitars, and climbed to No. 4. Jet Harris was still heard on this track, even though he had left the group in April, 1962, to be replaced by Brian 'Licorice' Locking.

THE BOYS, the title music from the Richard Todd-Jess Conrad film which was actually featured in the movie by the Shadows, was released in this country only on an E.P. It enjoyed outstanding success abroad, where it was released as a single-particularly in Australia, reaching No. 3 in that Continent.

DANCE ON enjoyed a three-week stay at No. 1 in January, 1963-coinciding with the opening of "Summer Holiday", and the boys' second South African tour with Cliff. In search of new material, Bruce Welch came across a demonstration disc which had been sent to him a year earlier by Norrie-it was Dance On composed by the Avons. Surely there could not be a more appropriate title with which to end this tribute to the foot-tapping team which so deservedly wears the crown as Britain's foremost small group!

DEREK JOHNSON  
"New Musical Express"

E.M.I RECORDS (The Gramophone Company Ltd) HAYES\*MIDDLESEX\* ENGLAND



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33<sup>1</sup>/<sub>3</sub> R.P.M. Made and Printed in Great Britain

25

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## SIMON AND GARFUNKEL'S GREATEST HITS



Bridge Over Troubled Water  
Mrs. Robinson  
The Sound Of Silence  
The Boxer  
The 59th Street Bridge Song  
(Feelin' Groovy)  
Scarborough Fair/Canticle  
I Am A Rock  
Kathy's Song  
Cecilia  
America  
Bookends  
Homeward Bound  
El Condor Pasa  
(If I Could)  
For Emily,  
Whenever  
I May Find Her



Mrs. Robinson  
 For Emily, Whenever  
 I May Find Her  
 The Boxer  
 The Warm Secret  
 Wichita  
 The Sound of Silence  
 I Am A Rock  
 Scarborough Fair  
 The Circle Game  
 Home Again  
 Denny  
 Bridge Over Troubled Water  
 America  
 Kelly's Song  
 El Condor Pasa  
 The Guller  
 Bookends

The album was recorded in  
 New York City and  
 Los Angeles, California.  
 The album was released  
 on Atlantic Records in  
 1970.

This is a photograph of  
 the two men sitting on  
 the ledge in front of  
 the fence.

66 **cade**  
records

AS SEEN  
ON TV

# SOUNDS OF GLORY

THE LONDON PHILHARMONIC CHOIR  
CONDUCTED BY JOHN ALLDIS WITH  
THE NATIONAL PHILHARMONIC ORCHESTRA

**POMP AND CIRCUMSTANCE MARCH · ABIDE WITH ME  
ONWARD CHRISTIAN SOLDIERS · ZADOK THE PRIEST  
RULE BRITANNIA · THE HALLELUJAH CHORUS · JERUSALEM**

# SOUNDS OF GLORY

THE LONDON PHILHARMONIC CHOIR  
CONDUCTED BY JOHN ALLDIS WITH  
THE NATIONAL PHILHARMONIC ORCHESTRA

**SIDE 1    SIDE 2**

**POMP AND CIRCUMSTANCE MARCH**

*Bonny & Hawkes, Elgar*

**ZADOK THE PRIEST**

*Handel*

**BRIDAL CHORUS**

*Frantooz Ltd., Wagner, Brian Rogers*

**LONDONDERRY AIR**

*O.U.P., Traditional, Whittaker*

**THE HOLY CITY**

*Frantooz Ltd., Stephen Adams, Brian Rogers*

**ALL PEOPLE THAT ON EARTH DO DWELL**

*Nineta, Traditional, Vaughn Williams*

**BATTLE HYMN OF THE REPUBLIC**

*Frantooz Ltd., Traditional, Brian Rogers*

**ROCK OF AGES**

*Frantooz Ltd., Traditional, Brian Rogers*

**ETERNAL FATHER STRONG TO SAVE**

*Frantooz Ltd., Traditional, Brian Rogers*

**ONWARD CHRISTIAN SOLDIERS**

*Frantooz Ltd., Traditional, Brian Rogers*

**JERUSALEM**

*Perry*

**RULE BRITANNIA**

*O.U.P., Army/Sergeant*

**GOD THAT MADEST EARTH AND HEAVEN**

*Frantooz Ltd., Traditional, Brian Rogers*

**O GOD OUR HELP IN AGES PAST**

*Frantooz Ltd., Traditional, Brian Rogers*

**PRAISE MY SOUL THE KING OF HEAVEN**

*Frantooz Ltd., Traditional, Brian Rogers*

**BROTHER JAMES' AIR**

*Frantooz Ltd., Traditional, Brian Rogers*

**ABIDE WITH ME**

*Frantooz Ltd., Traditional, Brian Rogers*

**O FOR THE WINGS OF A DOVE**

*Frantooz Ltd., Mendelssohn, Brian Rogers*

**FOR UNTO US A CHILD IS BORN**

*Handel, Pount*

**THE HALLELUJAH CHORUS**

*Handel, Pount*

*Producer: Irving Martin. Special Arrangements: Brian Rogers. Recording Engineer: Mike Thompson. Recording Facilities: Bob Anger Mobile/Wireless Sound Recorded At: West Ham Central Mission, London. Solists: O For The Wings Of A Dove/The Holy City—Helen Walker; Rule Britannia—Gloria Jennings*

**STEREO**

**KHACHATURIAN:**

# SPARTACUS

**GAYANEH**



**ARAM**

## **KHACHATURIAN**

**conducting the**

### **VIENNA PHILHARMONIC ORCHESTRA**

**SIDE ONE**

**SPARTACUS**

1. Adagio of Spartacus and Phrygia
2. Variation of Aegina and Bacchanalia  
Scene and Dance with Crotalumn  
Dance of Gaditanne and Victory of Spartacus

**SIDE TWO**  
**GAYANEH**

1. Sabre Dance
2. Ayasheh's Awakening and Dance.
4. Gayaneh's Adaiago
5. Gopak

Aram Khachaturian, one of the most distinguished of contemporary Soviet composers, has contributed several fine scores to the repertory of Soviet ballet. Gayaneh (1942) and Spartacus (1956) are among the most popular but although various ballets using these scores have been produced in different parts of the Soviet Union no productions of them have been seen in the West.

Born in Tiflis in 1904, Khachaturian was the child of poor parents who could afford no money for his education. It was not until 1923 that he was able to travel to Moscow and enter the Gnessin School of Music. From there he went to the Moscow Conservatoire where Miaskovsky was his principal teacher. On his graduation in 1934 his name was engraved on the Golden Panel of Honour of the Conservatoire.

He had already written, by that time, his First Symphony and various other compositions. His first ballet, Happiness (subsequently revised), was completed in 1939, and he has written music for plays and films as well as orchestral, choral and chamber music.

The readiness of Soviet composers to write three or four act ballet scores is explained by the material conditions in which they live. When a composer starts work on a new composition he receives, through the Union of Soviet Composers of the U.S.S.R., an allocation of money. On this he can live until the composition is completed. Then, through the Government publishing houses, the Government supported radio, orchestras and theatres his work is assured of publication and performance. Any deficit on publication

and any deficit on the ballet's eventual production in one or more of the state theatres is wholly covered by Government subsidy.

Khachaturian may, like other Soviet composers, have been influenced by the ideological trends towards realism in music, but the most noticeable characteristic of his music is the way it is linked with and grows out of the folklore of his native Armenia.

GAYANEH is a story of life on a collective farm in the cotton growing district of southern Armenia. Gayaneh (the name of the heroine is also the name of the composer's wife) is married to a good-for-nothing drunkard, a cotton farmer. As well as causing her misery, he is a menace to the work of the collective and she denounces him to her fellow workers. In fury, he sets light to the bales of cotton and attacks his wife who is only saved by the timely appearance of a Red Army Patrol. The wicked man is exiled and the good young woman, Gayaneh, is free to marry her rescuer, the young Commander of the Patrol. The ballet ends with general rejoicing - which means a brilliant ensemble of national dances, the vigorous Sabre Dance, the stately Lezghinka and the joyous Gopak.

The ballet was first produced in 1942 by the ballet of the Leningrad State Kirov Theatre, then evacuated to Molotoff (Penn). The choreography of the first version was by the ballerina Anisomova, who also created the role of Gayaneh.

SPARTACUS also tells a story about the triumphs of good over evil. It is concerned with the revolt of the

Roman slaves in 73 B.C. It has been staged with great splendour and Hollywood realism in both Leningrad and Moscow, with choreography by Jacobson to a libretto by Volkov. (Librettists play a prominent role in Soviet ballet where the story, or message, is all important.)

The theme sounds, perhaps, unpromising for a ballet yet the work has been admired by western as well as by Soviet critics. Russian dancers and choreographers are accustomed to working in settings of realistic splendour and Roman arches, Roman chariots - even gladiatorial combats - are not allowed to swamp the dancing. Moreover, the score of this ballet makes a positive and memorable contribution; it is no mere programme music.

The slave Spartacus, befriended by the Roman beauty Phrygia, successfully leads a rebellion against oppression and the ballet concludes with a great dance of victory. But the Romans are presented credibly, not as monsters, and the friend of Spartacus, Crotaiums, is killed in bloody combat in the course of the rebellion.

The role of Phrygia is the most rewarding one in the ballet, giving splendid opportunities to a dancer-actress capable of suggesting heroism and tragedy. In the Moscow production of Spartacus, at the Bolshoi Theatre, this role is played by the Ballerina Maya Plisetskaya. The English critic, Arnold Haskell, wrote after seeing her performance that she personified every "woman unwillingly yet bravely sending her man to war. She was the eternal mourning woman, a masterpiece of classical sculpture and yet of Mesh and blood."

MARY CLARKE



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# KHACHATURIAN SPARTACVS

GAYANEH  
VIENNA PHILHARMONIC · KHACHATURIAN



DECCA



# CYRIL STAPLETON & HIS ORCHESTRA GREAT FILM AND TELEVISION THEMES

INCLUDING: I COULD BE HAPPY WITH YOU  
FROM THE FILM "THE BOY FRIEND" AND OTHERS



# **CYRIL STAPLETON & HIS ORCHESTRA GREAT FILM AND TELEVISION THEMES**

## **Tracks Include :-**

- Diamonds Are Forever** (From the film "Diamonds Are Forever")
- Sleepy Shores** (From the T.V. Series "Owen MD")
- The Onedin Theme** (From the T.V. Series "The Onedin Line")
- Nicolas And Alexandra** (From the film "Nicolas And Alexander")
- I Could Be Happy With You** (From the film "The Boyfriend")
- Death In 'Venice** (From the film "Death In Venice")
- The Persuaders** (From the T.V. Series "The Persuaders")
- Theme from the film "The French Connection"**
- Sunrise, Sunset** (from the film "Fiddler on the Roof ")
- Theme from the film " Gumshoe"**
- Theme from the film " Raising The Roof "**
- Le Casse** (From the film "The Burglars")

Ever since film producers had the bright idea of latching their movie idea to a song, preferably sung or performed by a leading name, the world of films and themes have tended to make a natural pairing. And with the increasing importance of television yet a third member has been added to an already successful union.

It's this world of successful film and television themes - a world that often occupies a large portion of today's hit parade - that Cyril Stapleton and his orchestra explore on this album.

Being the fine musician that he is Cyril has chosen themes that aren't only strong in popularity but which have great strength of melody and are rich in musical ideas. Such ideas emanate from the truly creative minds of music, minds like John Barry, unquestionably the musical reflection of James Bond, to Michel Legrand whose tender and haunting score for "The Summer of '45" must surely pass into the catalogues of film music for many years to come and Ennio Morricone, whose musical prowess has graced a score of Italian movies.

In fact when you also add Sandy Wilson's music from "The Boy Friend" and the two recent TV themes ('Sleepy Shores' and 'Onedin') that made the charts a while back the entire spectrum of show business music has been covered. What's more it's been performed with the kind of perfection that graces every recording from Cyril Stapleton, a man who surrounds himself with the very best and enduring of musical sounds.

Front Photograph by kind permission of Mr. Brian Doyle, M.G.M. Films.

46

# The Best of The Stylistics

BETCHA BY GOLLY, WOW    BREAK UP TO MAKE UP  
YOU MAKE ME FEEL BRAND NEW  
I'M STONE IN LOVE WITH YOU  
YOU ARE EVERYTHING / ROCKIN' ROLL BABY  
LET'S PUT IT ALL TOGETHER  
PEOPLE MAKE THE WORLD GO ROUND  
STOP, LOOK, LISTEN (TO YOUR HEART)  
YOU'RE A BIG GIRL NOW



SIDE 1

**YOU MAKE ME FEEL BRAND NEW**  
Featuring **African Love & Russell Thompkins, Jr.**  
(Thom Bell-Linda Creed)  
Gamble-Hull Music Ltd.

**BETCHA BY GOLLY, WOW**  
(Thom Bell-Linda Creed)  
Carlin Music Corp.

**ROCKIN' ROLL BABY**  
(Thom Bell-Linda Creed)  
Gamble-Hull Music Ltd.

**BREAK UP TO MAKE UP**  
(Thom Bell-Linda Creed & Gamble)  
Gamble-Hull Music Ltd.

**YOU'RE A BIG GIB, NOW\***  
(Marty Bryant-Robert Douglas)  
A&M Songs Ltd.

SIDE 2

**I'M STONE IN LOVE WITH YOU**  
(Thom Bell-Linda Creed-Anthony Hall)  
Gamble-Hull Music Ltd.

**STOP, LOOK, LISTEN (TO YOUR HEART)**  
(Thom Bell-Linda Creed)  
Carlin Music Corp.

**LET'S PUT IT ALL TOGETHER\*\***  
(Hugo & Eugie-George David Weiss)  
A&M Songs Ltd.

**YOU ARE EVERYTHING**  
(Thom Bell-Linda Creed)  
Carlin Music Corp.

**PEOPLE MAKE THE WORLD GO ROUND**  
(Thom Bell-Linda Creed)  
Carlin Music Corp.



THE STYLISTICS (l. to r.): Herb Mannel/Russell Thompkins, Jr. (lead singer)/African Love/Dalton Duke/James Smith

All selections Produced, Arranged & Conducted by THOM BELL, except:  
\*Produced by MARTY BRYANT and BILL PERRY  
\*\*Produced by HUGO & EUGIE, Arranged & Conducted by VAN MCCOY

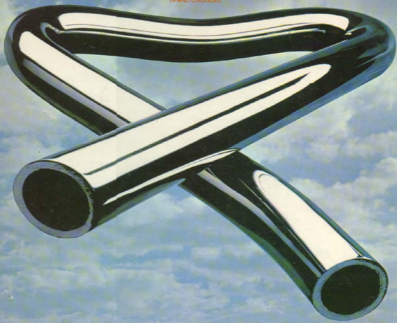
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# TUBULAR BELLS

Mike Oldfield



**SIDE 1**

**Mike Oldfield plays:**

- Guitar Flute
- Guitar Flute
- Farisa Organ
- Bass Guitar
- Electric Guitar
- Speed Guitar
- Taprol: mixer (drive amplifier) organ chord
- Mandolin-like guitar
- Piano Chimes
- Assorted Percussion
- Acoustic Guitar
- Flageolet
- Honky Tonk
- Lute-like Organ
- Tubular Bells
- Master of Ceremonies: Vix Stanshall
- Flutes: Jon Field
- String Ensembles: Libby Kay Cooper
- Naval Chorus: Naval Choir
- Oldie Chorus: Mandy Ellis, Sally Oldfield

**SIDE 2**

**Mike Oldfield plays:**

- Electric Guitars
- Farisa Organ
- Bass Guitar
- Acoustic Guitars
- Piano
- Speed Elec. Guitars
- Lute-like Organ
- Chimes/Tyrespan
- Guitars resembling Jimi Hendrix
- Pibrochs: Man
- Harmonium Organ
- Spanish Guitar
- Harvard Chorus
- Oldie Chorus: Sally Oldfield, Mandy Ellis
- English Chorus: Marine Choir conducted by Mike Oldfield
- Drum: Steve Broughton (Country Harpist)



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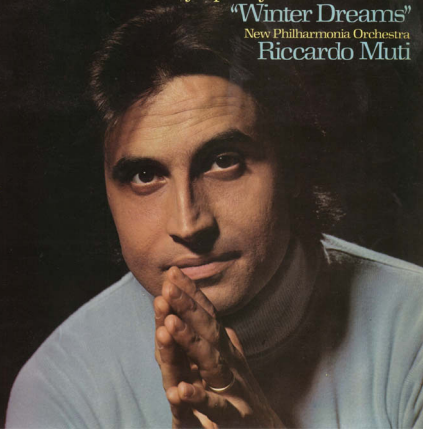


Tchaikovsky  
Symphony No. 1 in G minor

“Winter Dreams”

New Philharmonia Orchestra

Riccardo Muti



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# Symphony No.1 in G minor

## "Winter Dreams"

New Philharmonia Orchestra  
Riccardo Muti

## Side One

band 1 - 1st movement: *Allegro tranquillo*  
band 2 - 2nd movement: *Adagio cantabile ma non tanto*

## Side Two

band 1- 3rd movement: Scherzo (*Allegro scherzando giocoso*)  
band 2 - 4th movement: Finale (*Andante lugubre - Allegro maestoso*)

"I shouldn't like a symphonic production expressing nothing and consisting of an empty play of chords, rhythms and modulations to come from my pen", Tchaikovsky once wrote. "The symphony is the most lyrical of all musical forms. Should it not express all that for which there are no words but which appeals from the soul and demands to be expressed? How can one convey those indefinable sensations that you feel when you write an instrumental composition without a definite subject? It is a purely lyrical process. It is the musical confession of an overburdened soul which according to its essential nature pours itself out by means of sounds, as a lyric poet expresses himself in verses". That is very obviously true of Tchaikovsky's later symphonies but it is also true, though less obviously, of his very first. It is a lyrical poem on a subject which has appealed to many Russian poets and painters: the lonely road traversing a vast space. When Tchaikovsky visited Nadezhda von Meek's house in Moscow in September 1878 - naturally in her absence - he wrote to his patroness that he had been enjoying her pictures: "one of them attracted my special attention because it is, as it were, an illustration to the first movement of my First Symphony. It depicts a great wintry road". And elsewhere: "the Russian winter landscape has for me a charm not comparable with anything else". It was not for nothing that he dedicated his First Symphony to 'Winter Day-Dreams' and headed the first movement 'Daydreams on the wintry road'.

The Symphony, op.13, was sketched out during March-June 1866 and orchestrated during June-November, the work - much of it done at night - causing Tchaikovsky such mental stress that he swore he would never again compose in that way. He never did. And the symphony had an unhappy early history. The 26-year-old composer anxiously showed it to his old teacher Anton Rubinstein in

Petersburg in the hope that he would conduct a performance. Instead of practical help, he received only severe criticism. And when, after some touching up, the scherzo only was played in Moscow in December under Rubinstein's brother Nikolay, it had no success. Two months later Rubinstein conducted both slow movement and scherzo in St. Petersburg; the pieces were coolly received by the audience, a verdict which surprised the critic of the *Peterburgs kaya Gazeta* who wrote that the symphony had "decided merit. It is melodious in the highest degree and excellently orchestrated". The symphony had to wait another year for its first complete performance (Moscow, February 3/15 1868, under Nikolay Rubinstein). "My symphony had a great success, particularly the *Adagio*", the composer reported to one of his brothers. According to one eye-witness, he had come on to the platform "carelessly dressed and carrying his hat which he crumpled nervously, and awkwardly retired bowing". But in spite of this 'great success' nothing more happened and when in 1872 Tchaikovsky was commissioned to compose a cantata for the opening of the Polytechnic Exhibition in Moscow, he did not hesitate to lay hands on the finale of the symphony and quarry out of it a great deal of material for the cantata.

All the same he never wrote off the symphony as a complete loss. He recognised its weaknesses but felt it was worth rescuing and in 1874 he set to work on a fairly drastic revision, composing a new second theme for the first movement (the melody first heard on the clarinet, then taken up by violas, cellos and bassoon). He had been particularly fond of the original idea but it had been condemned by one of the Petersburg professors, so it had to be sacrificed. He also made cuts elsewhere and took the score to his publisher, Jurgenson. But his troubles were by no means over. Jurgenson sent him the printed score in 1875 as a birthday surprise but it was full of mistakes. It was not played at all until 1883 when Max Erdmannsdorfer performed it in Moscow - and many more mistakes came to light. To crown everything, in 1886 Tchaikovsky was enraged to find that Jurgenson's firm had sent a conductor a score in which the 1874 cuts had been carefully restored on gummed slips.

Some letters written by Tchaikovsky just before the Erdmannsdorfer performance reveal how dear to his heart the symphony was. To one friend he confessed that notwithstanding its enormous shortcomings, I have at weakness for it since it is a sin of my dear youth". And to Nadezhda von Meek: "I don't know whether you know this work of mine. Although it is in many respects immature, yet actually it's better and more substantial than many other more mature things". He was quite right. He never wrote anything more poetic and evocative than, for instance, the opening theme played by solo flute and solo bassoon two against the shimmering violin background; very unlike what Anton Rubinstein no doubt felt a symphonic first subject ought to be, but, though not a

folk-tune, yet made of the stuff that Russian folk-tunes are made of, marvellously suggesting both a landscape and a state of mind. And the musical adventures of the theme and of the others that succeed it, can easily be accepted as reflections of the other daydreams (the word *grezi* means 'musings' with a suggestion of the whimsical, nonsensical) of the traveller (presumably well wrapped in furs and gliding along in his troika).

The slow movement, originally marked *andante* is headed 'Sullen land, foggy land' and seems to prolong the basic mood of its predecessor: it is said to have been written under the impression of the scenery about Lake Ladoga. The introduction and conclusion were adapted from an earlier work, an overture written in 1864 to Ostrovsky's play *The Storm*, probably better known outside Russia in the form of Jancsek's opera *Katya Kabanova*; in Tchaikovsky's overture the borrowed music is headed 'Evening on the Volga' and was intended to suggest Katerina's childhood and her life before marriage.

The scherzo is another borrowing from an earlier composition, a more wholesale one. In 1865, his last year as a Conservatoire student, Tchaikovsky had written a piano sonata in C sharp minor in which the only worthwhile movement is the scherzo; it was this which he now transposed down a semitone and deliciously orchestrated, substituting an entirely new waltzlike trio and coda. One can easily accept this as another winter daydream'; indeed one Russian writer, has detected in it an affinity with Pushkin's poem *Winter Evening*.

The finale is in strong contrast with the first three movements and is itself marked by strong inner contrast. But it is held together very largely by the fact that both the *andante lugubre* introduction and one of the themes of the extrovert *allegro maestoso* (played first by violas and bassoons, *marcato*, and immediately repeated by all the woodwind and horns in octaves, against offbeat string chords) are based on the opening of the same folk-tune, 'I'm sowing a few flowers, my baby'.

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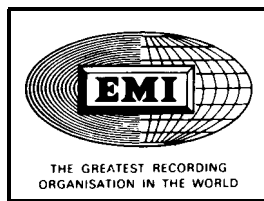


TCHAIKOVSKY  
SYMPHONY NO. 3  
IN D MAJOR  
"POLISH"

Liadov  
The Enchanted Lake  
Baba-Yaga

USSR SYMPHONY  
ORCHESTRA  
YEVGENY  
SVETLANOV





# TCHAIKOVSKY

## Symphony No. 3 in D major, Op. 29 ("Polish")

### The USSR Symphony Orchestra

conducted by

## Yevgeny Svetlanov

@ 1967

#### SIDE ONE

Band 1 Introduzione e allegro  
Moderato assai (Tempo di marcia funebre)  
Allegro brillante

Band 2 Alla tedesca  
Allegro moderato e semplice

Band 3 Andante elegiaco

#### SIDE TWO

Band 1 Scherzo (Allegro vivo)

Band 2 Allegro con fuoco (Tempo di Polacca)



Little is known about the origin and background of Tchaikovsky's Third Symphony. We know from the autographed manuscript that he began its composition on June 5, 1875, at Ussovo and that it was completed on August 1, at Verbovka. The preceding months seem not to have been particularly happy ones for Tchaikovsky. On Christmas Eve, 1874, the composer's admired and trusted senior colleague at the Moscow Conservatory, Nicholas Rubinstein, had rejected the B-flat minor Piano Concerto with a torrent of criticism that left Tchaikovsky devastated. By March of 1875, his nerves had given way to such an extent that his doctors ordered him abroad, forbidding him to touch the piano or a sheet of music paper.

Tchaikovsky disregarded the advice of his physicians, and in August of 1875, we find him writing to Sergei Taneyev: "I have written a symphony . . . It is in D major and consists of five movements: The two features mentioned in this letter make the work unique in Tchaikovsky's symphonic output. It is his only symphony in the major mode (aside from the reconstructed E-flat symphony of 1892) and it is the only one containing an additional movement, the Alla tedesca, which comes between the first movement and the Andante.

After the completion of examinations at the Conservatory in the summer of 1875, Tchaikovsky went to stay at the estate of his friend, Vladimir Shilovsky. Sketches for the symphony were finished there by

the end of June, when he moved to the estate of another friend, N. D. Kondratiev. There he began work on the orchestration, completing the fourth and fifth movements in five days. Next Tchaikovsky visited his brother-in-law, Lyov Davidov, at Verbovka, where he orchestrated the first, second and third movements in about one weeks time.

He returned to Moscow at the beginning of November for rehearsals of the new work. It was performed for the first time on November 19, under the direction of Nicholas Rubinstein, at the first concert of the Russian Music Society's season. For the right of first performance the Society paid Tchaikovsky the sum of 300 rubles.

The composer's typically self-critical attitude is apparent in his letter to Rimsky-Korsakov:

"It seems to me the work does not contain any very happy ideas, but, as regards form, it is a step in advance. I am best pleased with the first movement, and also with the two scherzos, the second of which is very difficult, consequently not nearly so well played as it might have been if we could have had more rehearsals. Our rehearsals never last more than two hours; we have three, it is true, but what can be done in two hours? On the whole, however, I was satisfied with the performance."

The symphony was performed in St. Petersburg under Napravnik on January 24 and February 5, 1876. Writing to his brother Modeste, the composer said: "My symphony went very well and had considerable success. They called me out and applauded me in a very friendly way."

Not long afterwards, in a depressed mood, he again wrote to Modeste: "The press... has been rather cold toward my symphony. They are all agreed that it contains nothing new and that I am beginning to repeat myself. Is this really so?"

This was quite an exaggeration. One of the critics he had cited, Laroche, was almost extravagant in his praise of the new work: "Tchaikovsky goes from strength to strength. In his new symphony the art of form and contrapuntal development stands higher than in any of his previous compositions . . . Mr. Tchaikovsky's symphony constitutes one of the outstanding musical works of the last ten years, not only in Russia but in all Europe." The finale came in for a bit of adverse criticism. Laroche commented that it ". . . suffers from a certain amount of dryness, though this is to a great extent concealed by the bold and brilliant technique."

Cesar Cui also singled out the finale for particular criticism, finding it the weakest link in the structure. He also considered the fourth movement "interesting only as sound, almost without musical content; but he praised the first three movements and found the entire work to be of "serious interest... talented - though from Mr. Tchaikovsky we have a right to expect something more:

The score of the Third Symphony was published by Jurgenson in January, 1877. It bears a dedication to Vladimir Shilovsky, at whose estate the work was begun. The first performance outside Russia took place at a concert of the New York Philharmonic Society on February 8, 1879.

The first movement begins with a somber introduction in D minor marked Moderato assai, with the further instruction, Tempo di marcia funebre. The opening theme is played first in the strings and then taken up by the horns. The music gradually accelerates to a forte statement of the theme in D major (Allegro brillante) by the full orchestra. The second subject, a graceful dance theme in B minor, is introduced by the oboe, then taken up by flute, clarinet and bassoon. The third theme is a spirited folk-dance in A major. The compact exposition is followed by an extensive development section characterized by sonorous orchestration and luxuriant harmonies. The movement is cheerful and, despite its relatively complicated structure, remarkably fluent throughout.

The Alla tedesca ("in the German style") which follows is the first of two scherzos. In the key of B-flat, the movement is marked Allegro

moderato e semplice and opens with a waltz theme in the flutes and bassoons against a background of pizzicato strings. The music is reminiscent of an Austrian Landler; indeed it is possible to regard the movement as a parody of this country dance. A trio in G minor ensues, after which the Landler returns, ending quietly with a bassoon solo.

The slow movement (Andante elegiaco) begins with a flute melody in D minor - a nostalgic waltz theme with suggestions of irony. This is succeeded by a contrasting theme in B-flat major for flute and strings. The initial theme returns, now in D major, and the movement expires quietly in a series of fragmented, questioning phrases.

The fourth movement is a true Scherzo in the key of B minor. It is full of speed and bustle, in the manner of Mendelssohn, and for all its obviousness manages to remain charming. Its most remarkable feature is the eccentric, ingeniously written trio, which consists of little more than a horn pedal point on D, over which the theme is stated in several different keys. The trio is based on material from a cantata written in 1872, to commemorate the two-hundredth anniversary of the birth of Peter the Great.

The finale (Allegro con fuoco) bears the direction Tempo di Polacca, on the basis of which the symphony was later designated the "Polish: This soubriquet seems to have been attached by Sir August Friedrich Manns, at whose Crystal Palace concerts the work received its first British performance in 1899, six years after the composer's death. The finale is characterized by an unrestrained vitality, ending with an elaborate contrapuntal treatment of the main theme.

- HARRY NEVILLE

### The USSR Symphony Orchestra

conducted by

## Konstantin Ivanov :-

@1963

Band 3 --Liadov: Symphonic Poem 'Baba Yaga', Op.56

"In a round place on the sea-shore there is a green oak: a golden chain hangs from the tree, and a wise cat is tied thereto and prowls round and round, night and day. When he goes to the right he hums a song, when to the left he tells a tale. There arc marvels in that place: there a satyr wanders; there a naiad sits on the branches; there you see, supported on hen's legs, a little cottage without doors or windows; there, woods and vales swarm with ghosts by the thousand; there, at dawn, the tide beats on the sandy desert shore, and thirty splendid knights come out in line from the crystal waves, followed by their sea-tutor; there, in the clouds, in the sight of the people, an enchanter carries off a hero over the woods and seas; there, in her prison, a young queen sheds tears, having no servant and companion but a wolf who serves her faithfully; there dwells a Russian spirit, there all breathes Russia."

This introduction to a fairy-tale by Pushkin well illustrates the fantastic character of Slavonic folk-lore, although it contains only a passing reference to the subject of this orchestral scherzo of Liadov's. These legends were used as a quarry by most 19th century Russian composers: Dargomijsky and, for example, Moussorgsky also wrote pieces about Baba Yaga, a witch who dwelt in a hut carried on chicken's legs and had iron jaws which she snapped as she propelled herself through the air in a mortar, using her pestle as an oar.

Band 4-Liadov: Symphonic Poem 'The Enchanted Lake', Op.62

This tone poem derives from Liadov's typically unfinished opera (for he was a lackadaisical worker) Zoriushko. It is a static picture of a fairy lake, its surroundings and its mysterious depths-an orchestral tour de force with little thematic but much atmospheric interest, and probably the best known and most characteristic of all Liadov's shorter works.

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# Tchaikovsky

SYMPHONY No.4  
in F minor, Op.36

Leningrad Philharmonic  
Orchestra  
YEVGENY MRAVINSKY



PRIVILEGE





**Piotr Ilyich  
'Tchaikovsky**  
(1840-93)

**Symphony No 4 in F minor,  
Op 36**

**Side 1 :**

1. **Andante sostenuto - Moderato  
con anima**
2. **Andantino in modo di canzona**

**Side 2:**

3. **Scherzo. Allegro**
4. **Finale. Allegro con fuoco**

**Leningrad Philharmonic Orchestra**  
**Yevgeny Mravinsky**  
@1961



The visits to this country of the Leningrad Philharmonic Orchestra under Yevgeny Mravinsky a decade or so ago served to rekindle enthusiasm for the symphonies of Tchaikovsky among musicians long inured to routine performances. Listening to the playing of these artists with their extraordinary blend of discipline and spontaneity, their controlled passion and warmth, their intensity and feeling for line, made many music lovers realise anew that there were many facets of these symphonies that Western performers had failed to illumine. The sheer excitement of their virtuosity and the variety of tone colour and refinement of dynamic and expressive nuance was in itself exhilarating but perhaps more important because it was unique, was the sense that here was a tradition of playing Tchaikovsky with which the West was unfamiliar and which obviously sprang from an authenticity of feeling peculiarly Russian. Yet the Fourth Symphony was neither well served on its first appearance in St Petersburg in 1878 nor were its merits immediately perceived.

1877, the year in which the Fourth Symphony was composed, was a period of appalling crisis in Tchaikovsky's life. The first ideas for the work came to him in the early part of the year but his professorial chores at the Moscow Conservatoire prevented him from putting them into immediate shape. At this time he was poised on the threshold of his disastrous marriage which took place in July, and the story of his subsequent attempted suicide and nervous breakdown is well known. At the end of May he had written to Nadezhda von Meek, his friend and patron, announcing that he had finished the rough sketch of the symphony and asked her to accept its dedication, albeit anonymously : the score is in fact inscribed simply, 'To my best friend'. However, he put the score aside in favour of *Eugene Onegin*, returning to it in Venice where he went at the end of the year, though he had to send home for the short score which was nearly lost at the Venice Post Office.

The final scoring was completed in San Remo on January 7, 1878, and in a letter to Mme von Meck written a few days before, Tchaikovsky spoke enthusiastically of his new work. 'Never before have any of my orchestral works cost me so much labour, but then never before have I felt such affection towards any of my compositions . . . Perhaps I am mistaken, but it seems to me that this symphony is an exceptional piece and the best thing I've done up to the present.' A few days later he told her, 'I'm convinced that with regard to its technique

and form it represents a step forward in my development which has been proceeding extremely slowly'. Certainly the first movement must be so regarded, and both in terms of organic cohesion and the integration of dramatic contrast the movement must rank among his very finest symphonic achievements.

Generally speaking, as Tchaikovsky told his friend and mentor, Balakirev, he felt 'infinitely freer in the sphere of pure symphony' than he did in his programme music. Yet in response to an inquiry from Mme von Meck, he conceded that this symphony did indeed possess a programme : his attempt to put the symphonic argument into words in no sense diminishes the work's achievement as pure music. The introduction lies at the heart of the whole symphony and is 'without any doubt its central idea'. It represents 'Fate, the inevitable power that hampers our search for happiness, the power that hangs forever over our heads like some Damoclean sword and cannot be resisted.' The only alternative or expedient is to fly from reality and take refuge in dreams. The main theme, the waltz-like idea, represents feelings of depression and despair while the second group of themes, the woodwind introduce, transport us away from this world. 'Gradually the whole soul is surrounded with dreams and all the unhappiness is forgotten. But they are only dreams and are scattered before the harsh theme of Fate. One's whole life is just a perpetual traffic between the grimness of reality and one's fleeting dreams of happiness.' Undoubtedly the movement represents Tchaikovsky's most successful attempt at marrying balletic and symphonic elements and in the first subject, the most sophisticated integration of the waltz into a sonata context.

Neither of the middle movements present problems to the listener as far as formal layout is concerned; both are ternary in structure. The second *in modo di canzona* is melancholy in feeling and tinged with nostalgia for the past : 'One remembers happy times when the blood was young; one remembers moments of dejection. But all this is in the distant past.' The third in terms of contrast of colour and texture, pizzicato strings on the one hand and marvellously scored for wind on the other, could hardly be surpassed in brilliance and mastery. Tchaikovsky spoke of 'capricious arabesques, fleeting images that pass through the imagination when stimulated by wine' and the middle section sounds directly folk-inspired *some muzhiks on a spree*'.

The finale is outward-looking and festive : it makes use of a folksong, *In the fields there stood a birch* which

forms the basis of variations in a sonata context. True, amidst all the gaiety the Fate motive reasserts its presence but the other people seem to pay little attention to it, 'Take happiness from the joys of others. Life is bearable after all.'

@ ROBERT LAYTON 1974

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TCHAIKOVSKY  
PIANO CONCERTO NO. 1

# TCHAIKOVSKY PIANO CONCERTO NO.1 IN B FLAT MINOR, OP.23

CLIFFORD CURZON  
WITH  
THE VIENNA  
PHILHARMONIC  
ORCHESTRA  
CONDUCTED BY  
GEORG SOLTI

## SIDE ONE 1st movement:

Allegro non troppo e molto maestoso-  
Allegro con spirito

## SIDE TWO 2nd movement:

Andantino semplice-Prestissimo-  
Tempo primo

3rd movement:

Allegro con fuoco

In 1865 Nicholas, brother of the illustrious Anton Rubinstein, opened a Conservatoire in Moscow: Piotr Ilyich Tchaikovsky, then in his twenty-fifth year, was offered the post of Harmony Professor, a position which he willingly accepted. Some nine years later, in a letter dated 3rd December, 1874, and addressed to his brother Anatol Tchaikovsky, the composer wrote: "I am now completely absorbed in the composition of a pianoforte concerto. I am very anxious Rubinstein should play it at his concert. The work progresses very slowly, and does not turn out well. However, I stick to my intentions, and hammer pianoforte passages out of my brain: the result is nervous irritability."

It is understandable that having completed the draft of the concerto the composer desired an honest opinion from a colleague upon his work in order that he might repair that which, in his own words, might be "ineffective, impracticable, and ungrateful in my technique." He eventually decided to lay the work before Nicholas Rubinstein, himself a virtuoso pianist of no mean standing, and a meeting took place at the Conservatoire upon Christmas Eve of the same year. In view of the incredible popularity and continued success of the 8 flat minor Pianoforte Concerto, Rubinstein's comments concerning it are of great interest, especially as they were reproduced by Tchaikovsky in a letter to his great friend Nadejda von Meek during the February of 1878:

"I played the first movement. Never a word, never a single remark. Do you know the awkward and ridiculous sensation of putting before a friend a meal which you have cooked yourself, which he eats-and holds his tongue? Oh, for a single word, for friendly abuse, for anything to break the silence! For God's sake say something! But Rubinstein never opened his lips. He was preparing his thunderbolt . . . I did not require a judgement of my work from the artistic side; simply from the technical point of view. Rubinstein's silence was eloquent. 'My dear friend,' he seemed to be saying to himself, 'how

can I speak of the details, when the work itself goes entirely against the grain?' I gathered patience, and played the concerto straight through to the end. Still silence.

'Well?' I asked, and rose from the piano. Then a torrent broke from Rubinstein's lips. Gentle at first, gathering volume as it proceeded, and finally bursting into the fury of a Jupiter-Tonans. My concerto was worthless, absolutely unplayable; the passages so broken, so disconnected, so unskillfully written, that they could not even be improved; the work itself was bad, trivial, common; here and there I had stolen from other people; only one or two pages were worth anything; all the rest had better be destroyed, or entirely rewritten. 'For instance, that?' 'And what meaning is there in this?' Here the passages were caricatured on the piano. 'And look there? Is it possible that anyone could?' etc., etc., etc. But the chief thing I cannot reproduce: the tone in which all this was said. An independent witness of this scene must have concluded I was a talentless maniac, a scribbler with no notion of composing, who had ventured to lay his rubbish before a famous man ... I was not only astounded, but deeply mortified, by the whole scene. I require friendly counsel and criticism; I shall always be glad of it, but there was no trace of friendliness in the whole proceedings. It was a censure delivered in such a form that it cut me to the quick. I left the room without a word and went upstairs. I could not have spoken for anger and agitation. Presently Rubinstein came to me and, seeing how upset I was, called me into another room. There he repeated that my concerto was impossible, pointed out many places where it needed to be completely revised, and said if I would suit the concerto to his requirements, he would bring it out at his concert. 'I shall not alter a single note,' I replied, 'I shall publish the work precisely as it stands.' This intention I actually carried out".

The orchestration of the concerto was completed by the end of February, 1875: the dedication page, originally displaying the name

of Nicholas Rubinstein, was amended to read Hans von Bulow who gave the work its first performance, during the same year, at Boston. On December 1st, the concerto was given at St. Petersburg under the direction of the composer with Gustave Kross as the soloist. It should however be mentioned, that in later years Rubinstein not only altered his views in respect of the concerto, but became one of its leading exponents.

This concerto, the most lastingly popular of all Tchaikovsky's compositions, is far too familiar to require detailed musical analysis: a brief resume will suffice.

Cast in the usual three movements, the first, of extraordinary length, is preceded by an introduction in D flat major. The principal subject of this movement appears in the key of B flat minor, and is based upon a Russian folksong. (Allegro con spirito.) The second subject group (A flat major) consists of two themes: the first stated by the woodwind and passed to the piano, the second a nostalgic melody given to the strings. Development and recapitulation ensue, the latter containing a brilliant cadenza for the solo instrument. An exciting coda (B flat major) concludes the movement.

The Andantino semplice which follows has as its principle theme a haunting melody first stated by the flute, and then given over to the piano (D flat major). A carefree Prestissimo middle-section (F major) eventually leads to a restatement of the opening subject.

The finale (Allegro con fuoco) is in the form of a brilliant Danse Russe, the fiery exposition returning to the key of B flat minor. The second subject, given to the strings, is a melody of unusual beauty (D flat major) and following the customary development and recapitulation, a lengthy coda drives the work to its conclusion.

MICHAEL WILLIAMSON

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# TCHAIKOVSKY PIANO CONCERTO NO.2

(Complete Original Version)



R.T.F.

**SYLVIA  
KERSEBAUM**

Orchestre National de l'O.R.T.F.

**JEAN MARTINON**



# TCHAIKOVSKY

## Piano Concerto No. 2 in G major, Op. 44 (Complete Original Version)

SYLVIA KERSENBAUM piano

Orchestre de l'O.R.T.F. conducted by JEAN MARTINON



1879 -Paris  
(November 30/December 12)  
"During the last few days my work has been going excellently. I think that I have been very successful with the Andante."

(December 3-15)  
"The sketch of my concerto is now complete and I am very satisfied with it, especially the second part of the Andante."

Just these three sentences alone - extracts from Tchaikovsky's letters to Madame von Meek - would be enough to dismiss any version other than the original. It is almost certain that Tchaikovsky himself finally agreed to make three small cuts in the original - one in the first movement, one in the second movement and one in the finale - this latter in my view, to the work's benefit. But the composer died without authorising these cuts, and there can be no justification for accepting a version (i.e. Siloti's) which literally mutilates the second movement, of which Tchaikovsky was so very fond. In the original score, as well as in the 'reduced' version by Siloti, the andante can be no other than a 'quasi trio'. At no time does the piano soloist have a more prominent role than either the solo violin or the solo cello. From a strictly professional viewpoint, this makes the Tchaikovsky Second Concerto somewhat impracticable as part of the regular concerto repertoire. Far more rehearsal time than is usually made available is essential if we are to approach the guarantee of an ideal interpretation.

Pianistically, the first movement, with its two cadenzas, offers maximum scope for the soloist. In my opinion, the finale has within its dance-like character a vein of melancholy, especially evident in the second subject (twice in the minor), although the rhythm of the dance continues without interruption.

Tchaikovsky conceded that the first two movements were possibly too long, but he rarely concerned himself with the repeated criticisms concerning this point. Most decisively, he completely rejected Siloti's version in a letter to that gentleman written in August, 1893.

Finally, may I refer to the amusing last paragraph in a letter to the pianist Taneyev after the premiere of the G major Concerto in Moscow. Tchaikovsky, after regretting that not one of the professional people responsible for this performance had previously consulted him about the length of these two movements, concluded: "In so doing they would have rendered me a great service, greater even, perhaps, than performing this concerto so magnificently in its present imperfect state. All the same - merci, merci, merci."

@ SYLVIA KERSENBAUM, 1973

The G major concerto is the second of Tchaikovsky's four essays utilizing pianoforte and orchestra. It is contemporary with the D minor orchestral suite, Italian Capriccio, '1812' overture and the opera 'Dame d'Orleans'. At this time the composer was enjoying one of the few periods of mental peace in his storm-swept life.

In the autumn of 1879 the composer journeyed to Kamenka, home of his sister Alexandra Davidov, who features much during the sad and contented days of her brother's melancholy, heavy-hearted life. From this halcyon spot Piotr Ilyich wrote to Nadezhda von Meek: "For the last few days I have experienced an inner dissatisfaction with myself which resulted in boredom. Resolved to work I applied myself gradually and have begun to write a piano concerto. I intend to labour at it without haste and in no way tiring myself."

The score was finalised on 10 May 1880 and dedicated to Nicholas Rubinstein (1835-1881) who desired to present. It is obvious that Tchaikovsky had no intention of radical adjustment: correspondence with his publisher Piotr Jurgenson (1836-1904) supports his intent. In returning proofs for publication he writes on 12 August: ". . . I sent Rubinstein the concerto and requested him to let Taneyev correct the piano part... I told him that as far as the essentials are concerned, however much I am advised, I will not change a single bar. Taneyev has written and informs me there is nothing to be changed."

Jurgenson published February 1881. In Nice Tchaikovsky was advised of Rubinstein's death (23 March): shocked, the composer journeyed to Paris in order to attend the obsequies.

The concerto was first given at the opening concert of the Industrial and Cultural Exhibition in Moscow, 30 May 1882. Serge Ivanovitch Taneyev (1856-1915 : pianoforte) and Anton Gregorovitch Rubinstein (1829-1894: conductor) were the participating artists.

In three movements the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

First movement-Allegro brillante. The principal subject is a commanding idea presented by the orchestra and investigated by the pianoforte. A flowing phrase-discussion featuring flute, oboe, clarinet with accompaniment from the soloist - completes the first subject group. Cadenza. Second section in E flat major. The opening thought flashes across the canvas leading to an impassioned statement of the subsidiary material now in C major. Cadenza. Variation of subject 1 ; and development. Extended additional working-out for the soloist. Recapitulation and coda.

Second movement - Andante non troppo in D major. A brief string passage introduces a motif for the violin later supported by the 'cello. Pianoforte and orchestra. Violin and 'cello reappear with concise cadenzas which lead to a section in the form of a trio. Coda.

Third movement - Allegro con fuoco. A movement of coruscating brilliance. The pianoforte establishes the opening subject which is developed and repeated. Second subject in E minor of distinctive Slav character leads to a lyrical passage in G major. Development, recapitulation, coda.

Madame Kersenbaum in her succinct preamble presents history of the edition. A final thought: Tchaikovsky was spared the distress of the 'revision' and the anguish of friends' treachery - he had died four years earlier.

@ MICHAEL WILLIAMSON 1973

### SIDE ONE

1st Movement: Allegro brillante

### SIDE TWO

1. 2nd Movement: Andante ma non troppo  
(Henri Bronschwak, solo violin ; Jacques Neilz, solo cello)
2. 3rd Movement: Allegro con fuoco

Recording Producer : RENE CHALLAN  
Balance Engineer : PAUL VAVASSEUR  
@ 1972 Pathe Marconi

### SYLVIA KERSENBAUM

Argentinian-born pianist Sylvia Kersenbaum is now considered to be one of the most exciting talents of the younger generation.

In Buenos Aires, Sylvia Kersenbaum studied principally with the eminent teacher vicente Scaramuzza who wrote shortly before his death that she was the authentic example of his school of piano playing.

Graduating from the Buenos Aires National Music Conservatory with first prize at the age of 14, Sylvia Kersenbaum also studied at the Santa Cecilia Academy in Rome on a scholarship awarded by the Italian Government; at the Geneva Conservatory under Nikita Magaloff; and in Vienna with Hans Graf.

After a series of concerts in Austria, Germany, Italy and Spain in 1969, Sylvia Kersenbaum returned to Latin America the following year for a highly successful tour which included performances of the Tchaikovsky Concerto No. 2 and the Chopin Concerto No. 1 at the Colon Theatre in Buenos Aires.

In the 1971/2 season Sylvia Kersenbaum made her first recordings for EMI in Europe, and gave recitals in London, Paris and Vienna, as well as other concerts in France and Italy. In October 1972 Sylvia Kersenbaum was chosen to open the season with the Orchestre National de l'O.R.T.F. under Jean Martinon at the Champs-Elysees Theatre, Paris.

Sylvia Kersenbaum is also a talented composer with a ballet, a cantata and various choral works to her credit, all of which have received public performances.

The recording debut of Sylvia Kersenbaum attracted wide acclaim. The E.M.G. Monthly Letter, reviewing her first record, summed up many of this fine musician's outstanding qualities. "A remarkable first record from this young artist, about whom we shall undoubtedly hear more. She has a splendid technique, and what is even more to be celebrated, a straightforward, ungimmicky view of these works, which she plays with great power and discipline. She makes no concessions to her femininity but she also does not take advantage of it."

### JEAN MARTINON

Jean Martinon was born in Lyon. After studies at the Paris Conservatoire he continued as a pupil of Albert Roussel for composition, and of Roger Desormiere and Charles Munch for conducting.

After an invitation to Paris to conduct his own compositions, Martinon was called to London to take over a concert from the suddenly indisposed Charles Munch. It was then that his striking personality began to attract widespread attention.

After the war, Jean Martinon worked in Paris as an assistant to Munch, conducting the Colonne, Lamoureux, Pasdeloup and Paris Conservatoire Orchestras.

Martinon's international career eventually took him to the United States, where he had an immediate success; so much so, in fact, that after concerts in Boston and Chicago he was offered, in 1963, the post of Musical Director of the Chicago Symphony Orchestra. At the conclusion of his term in Chicago, he was appointed Director of the Orchestre National de l'O.R.T.F. In 1967 Martinon was awarded the Gustav Mahler Medal in recognition of his distinction as an interpreter of Mahler's music.

Despite a crowded conducting schedule, Jean Martinon still finds time to devote to composition. He has written 4 symphonies, two oratorios, two string quartets, two violin concertos, a cello concerto, six sonatas for various instruments and a number of chamber works.



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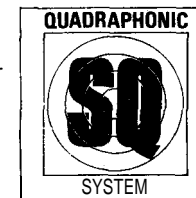
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**PETER**



*Capriccio Italien* **TSCHAIKOWSKY**

*Streicherserenade · Serenade for Strings  
Slawischer Marsch · Marche Slave  
Francesca da Rimini · Romeo und Julia*

Berliner Philharmoniker · Staatskapelle Dresden · Leningrader Philharmoniker





PRIVILEGE

# PETER TSCHAIKOWSKY

(1840—1893)

PLATTE/RECORD-DISQUE 2539473

SEITE/SIDE/FACE 1:

## Capriccio Italien op. 45

Andante un poco rubato - Allegro moderato - Andante  
Allegro moderato - Presto - Più presto 15'12

## Slawischer Marsch op. 31

Slawicni March, Op. 31 - Marche slave, op. 31  
Moderato in modo di marcia funebre 9'38

Berliner Philharmoniker

Dirigent: Ferdinand Leitner

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SEITE/SIDE/FACE 2:

## Serenade für Streicher C-dur op. 48

Serenade for Strings in C major, Op. 48  
Sérénade pour instruments à cordes en ut majeur, op. 48

1. Pezzo in forma di Sonatina:

Andante non troppo - Allegro moderato

Andante non troppo 9'43

2. Walzer: Moderato. Tempo di valze 4'03

3. Elegie: Larghetto elegiaco 9'15

4. Finale (Tema Russo): Andante —

Allegro con spirito 7'35

Staatskapelle Dresden

Dirigent: Otmar Suitner

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PLATTE/RECORD-DISQUE 2539474

SEITE/SIDE/FACE 1:

## Romeo und Julia

Fantasia-Overtüre nach Shakespeare

"Romeo und Julia" Fantasy Overture after Shakespeare  
-Romeo et Juliette- Overture-fantaisie d'après Shakespeare

Andante non tanto quasi moderato

Allegro - Molto meno mosso - Allegro giusto

Moderato assai 19'03

Staatskapelle Dresden

Dirigent: Kurt Sanderling

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SEITE/SIDE/FACE 2:

## Francesca da Rimini op. 32

Orchesterfantasie nach Dante

Orchestral Fantasy after Dante

Fantasie orchestrale d'après Dante

Andante lugubre - Allegro vivo

Andante cantabile non troppo - Allegro vivo 24'54

Leningrader Philharmonie

Dirigent: Gennadi Rozhdestvensky

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TCHAIKOVSKY  
SYMPHONY NO 2 "LITTLE RUSSIAN" - FRANCESCA DA RIMINI  
LEONARD BERNSTEIN - NEW YORK PHILHARMONIC



Produced by Richard Killough.



# TCHAIKOVSKY: SYMPHONY NO. 2 “LITTLE RUSSIAN”

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## FRANCESCA DA RIMINI

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## BERNSTEIN NEW YORK PHILHARMONIC

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Side 1: Symphony No 2 in C Minor, Opus 17 “Little Russian”.

- I-Andante sostenuto; Allegro vivo
- II-Andantino marziale, quasi moderato
- III-Scherzo: Allegro molto vivace
- IV-Finale: Moderato assai

Side 2: Francesca da Rimini (Fantasia after Dante)

### SYMPHONY No.2

The Second Symphony is unique among Tchaikovsky’s six for its strongly nationalistic flavor, specifically in its copious use of Little Russian folk music. Little Russia, the large area of southern Russia around Kharkov and

Kiev down to the Black Sea and the Sea of AZOV, is better known as the Ukraine. It was not Tchaikovsky who first called his Second Symphony “Little Russian,” but Tchaikovsky’s friend, the eminent Russian music critic and professor at the Moscow Conservatory, Nicholas Kashkin. Early in the summer of 1872, Tchaikovsky visited his beloved sister, Alexandra, and her husband, Leo Davidov, on their estate in Kamenka in the Kiev Government. The songs he heard from the inhabitants of the little Ukrainian town gave Tchaikovsky the idea of composing a new symphony. He began it at Kamenka, continued it while visiting a sick friend at Ussovo, and completed it in Moscow.

The first performance of the new symphony was given by the Imperial Music Society, under the direction of Nicholas Rubinstein, in Moscow on February 7, 1873. Tchaikovsky himself was dissatisfied, especially with the first two movements.

Six years later, when he was about to revise his Second Symphony, he wrote from Paris to his “beloved friend,” Madame von Meck, that “only the last movement can be left intact.”

The revised version was first performed by the Musical Society of St. Petersburg under the direction of K. Sike on February 2, 1881.

I. Andante sostenuto; Allegro vivo. The slow introduction begins with a melancholy solo for French horn, a melody taken from the Ukrainian variant of the folk song “Down by Mother Volga.” The fast main section begins with a theme that might easily be another Russian folk tune. A contrasting lyric theme sung by the oboe has a gracefully rising chromatic line. Both themes are developed to a brilliant climax, followed by a reprise of the basic theme. A return of the slow opening tempo, with horn solo and muffled echo in the bassoon, rounds off the movement.

II. Andantino marziale, quasi moderato. The slow movement begins and ends with a soft, two-note ostinato for the timpani, providing a sort of see-saw accompaniment to a march theme. This is the tragic wedding march from the last act of Tchaikovsky’s opera “Undine,” composed in 1869 and later destroyed, except for certain excerpts that Tchaikovsky used in other works.

III. Scherzo: Allegro molto vivace. The agitated scherzo has superb rhythmic drive that is interrupted only for a whimsical trio emphasizing the woodwinds.

IV. Finale: Moderato assai. Here, in the movement Tchaikovsky himself liked best of the four, he rings ingenious changes : harmonic, contrapuntal, instrumental, on the Little Russian folk tune, “The Crane.” A second, more elaborate theme appears, is combined with “The Crane” and then swept aside again in the final exuberant climax of the Presto coda.

-Edward Downes  
(Notes reprinted courtesy of the New York Philharmonic)

### FRANCESCA DA RIMINI

Tchaikovsky’s studies with Anton Rubinstein did not leave any lasting influence on the pupil’s work. The real influence to be felt in his early works stems from his love of the works of Liszt, Berlioz and Bellini. Here one can also find striking parallels in Tchaikovsky’s choice of subjects for his concert pieces. This is evident in “Francesca da Rimini”, recorded here, the Fantasy after Dante, in which the composer clearly looked with one eye towards the first movement of Liszt’s “Dante” Symphony.

The inspiration is the ‘Inferno’ from Dante’s “Divine Comedy”. Sensual joy, the description of hell and Dante’s love for the dispossessed soul of Francesca are musically portrayed by Tchaikovsky in a very masterly and committed manner, which is, in orchestral terms, immensely effective.

**TCHAIKOVSKY**  
**SYMPHONY No. 5**  
**LEOPOLD**  
**STOKOWSKI**  
NEW PHILHARMONIA ORCHESTRA

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PHASE 4 STEREO

# Tchaikovsky

# Symphony No. 5 in E minor, Op.64

# Leopold Stokowski

## conducting the New Philharmonia Orchestra

### SIDE ONE

TCHAIKOVSKY  
SYMPHONY NO. 5 IN E MINOR,  
OP. 64  
1st MOVEMENT - Andante: Allegro  
con anima

2nd MOVEMENT - Andante  
cantabile, con alcuna licenza  
(Horn Solo: Alan Civil)

### SIDE TWO

TCHAIKOVSKY  
SYMPHONY NO. 5 IN E MINOR,  
OP. 64 (Continued)

3rd MOVEMENT - Valse (Allegro  
moderato)

4th MOVEMENT - Andante  
maestoso; Allegro vivace

“There are abundant reasons,” Leopold Stokowski has written, “why Tchaikovsky’s Fifth Symphony is loved by so many people in so many lands. One is the originality and wealth of its themes; another the warmth and deep colour of its harmonies. The architecture is masterly - the relation of each detail and of each sequence to the whole is perfect in form. Tchaikovsky’s musical utterance comes directly from his heart, a spontaneous expression of his innermost feeling. It is as sincere as if it were written with his blood.”

That last figure of speech is especially apt, for the E Minor Symphony gave Tchaikovsky more anguish than almost any other of his musical children. It was started without confidence, completed without enthusiasm, premiered (so, at least, the composer thought) without success.

By May of 1838, some eleven years had passed since the writing of the Fourth Symphony, and Tchaikovsky was increasingly tormented by the fear that the creative s ark had abandoned him. “No ideas, no inclination,” he lamented to his brother, spilling out his agony in a single, aching question: “Have I written mysdfout?”

From our present vantage point in time’ WC know the answer. Far from being “written out,” Peter Ilich had some of his mightiest scores waiting in the wings - the last two Symphonies, “Pique Dame,” and his beloved ballets “Nutcracker” and “Sleeping Beauty.” It was, however, with the greatest trep idation that Tchaikovsky set to work on his Fifth Symphony. “The beginning was difficult,” he wrote in June to his benefactress, Mme. von Meek, “but now perhaps inspiration is coming. We shall see.” Through J y an August, he worked methodically on the score, at his summer home in Klin. Usually he would go for long, solitary walks in the woods and fields, making notes and jotting down ideas (a la Beethoven) in a little book that was his constant companion; then, after his 4:30 tea, he went up to his room to convert the inspirations of his afternoon stroll into more tangible signs of progress.

By August, the score was more or less finished, a fact he duly reported to Mme. von Meek with a surprising lack of excitement, but Tchaikovsky continued reworking and polishing it almost up to the date of the premiere, November 17th, 1888. He conducted it himself that night in St. Petersburg, and within the next few weeks led a subsequent performance there and another in Prague. Each time, he drew cheers and prolonged applause, but far from being elated, Tchaikovsky plunged himself into deeper gloom than before. The Fifth was a failure, he said; the audiences didn’t like it; the ovations were directed not at the new work, but were merely a sign of respect for past compositions. Pretty soon, Tchaikovsky was believing his own propaganda “There is something repellent about my Symphony,” he wrote Mme. von Meek, “something superfluous, over exaggerated and insincere which the public instinctive recognizes.” And again, that gnawing doubt: “Am I really played out, as they say? Is there nothing left for me but to repeat and imitate myself?”

From all accounts, the overexaggeration was not in the musk, but in Tchaikovsky’s appraisal of its reception, His brother, Modeste, maintained that the Symphony was, in fact, quite successful and attributed

any event, Tchaikovsky stayed away from the podium for the next few performances (in Moscow and Hamburg), and greatly heartened by the unquestioned warmth of the audience’s acclaim, grudgingly came around to admitting that the Fifth wasn’t such a disaster after all. “I like it far better now,” he confessed to his publisher, “even after having held a bad opinion of it for some time.”

And so, with the composer’s belated blessings, the E Minor quickly went on to become one of the most popular and frequently played of all romantic symphonies. It has had its detractors, to be sure (when it arrived in Boston, in 1892, one learned gentleman of the critical fraternity divested himself of the opinion that it sounded “like nothing so much as a horde of demons struggling in a torrent of bran the music growing drunker and drunker with pandemonium, delirium tremens, raving, and above all, noise worse confounded!”), but the Fifth has never lacked for champions either. Its glowing melodies, its marvellously expressive tonal colours, its expansive concept, its “sensuous song and throbbing humanity” (to quote the late Olin Downes) have all combined to form a score unique in the annals of music.

The four movements of the E Minor Symphony are unified by the dramatic motif that begins the work’ and later crops up throughout its pages in various harmonic and tonal disguises. The overall mood undergoes a gradual lightening: from the sombre foreboding of the opening, through the earning lyricism of the slow movement, on through the graceful third-movement waltz, and culminating in the heroic, jubilant, triumphal finale.

The composer’s notebooks, now enshrined in the Tchaikovsky Museum at Klin, indicate that he may have had an extra-musical idea in mind. His sketches for the Fifth include some rather cryptic comments about “complete resignation before Fate,” make reference to subsequent “murmurs’ doubts, complaints and reproaches,” and end with a delightfully frank admission: “A wonderful programme, if only I could carry it out,” It matters little, of course, whether Tchaikovsky did or did not “carry it out”: few pieces are less in need of a literary crutch than this mighty E Minor Symphony. In a similar context {at the end of a letter to Mme. von Meek outlining a lengthy programme for his Fourth Symphony), Tchaikovsky quoted a line from Heinrich Heine: ‘Where words cease, there music begins.” With the Fifth, that would seem likewise to be the best advice of all.

Robert Sherman “Il existe d’abondantes raisons”, &it Leopold Stokowski, “pour lesquelles le 5&ne Symphonie de Tchaikowsky est adorite par tellement de gens dans tellement de pays. L’une est l’originalite et la richesse de ses th&mes; une autre la chaleur et les coloris luxuriants de ses harmonies, L’architecture cst celle d’une maffre - la relation de chaque d&ail et de chaque s&quence vis-&vis de l’oeuvre en&e est parfaite dans sa forme, L’expression musicale de Tchaikowsky vient directement du coeur, une manifestation spontank de ses &motions les plus profondes. Elle est aussi sinc&re que si elle avait 6tC &rite avec son sang”.

La demisrc tournure de phrase est articuliprement apte, car la Symphonie en Mi majeur a Bon& i Tchaikowsky plus d’angoisse ue presque n’im orte faquelle de ses oeuvres musica&hs. Elle eut ses c&buts dans le doute, fut termink sans. enthousiasme et cut une premi&e (au moins selon le compositeur) sans succ&.

En mai 1888, plus de once ans ont pass4 depuis la corn osition du @me Symphonie et Tchaikowsky est de p&Yus en plus tourmentb par la peur que le g&tie crkateur l’ait abandonn4. “Aucunes idles, aucun gollt”, se plaignait-il i son f&e, lPchant tciute son an oisse en une seule question am&e: “Ai-je CpuisC mes facu &es de composition?”

De notre oint de vue actuel, nous connaissons la rhponse. Loin cpavoir ‘6puisC ses facult&, Peter Ilich devait composer ses artidons les plus puissantes - ses deux demi-res sympKonies, ‘la Dame de Pique” et ses ballets ador& “Casse-Nois#ette” et “La Belle au Bois Dormant”. Pourtant, ce fat avec la plus g’rznde trkpidation que Tchaikowsky se mit au travail pour composer sa 5kme Symphonie. ‘Ze d6but a &ti difficile”, &-it-il en juin a sa bienfaaitrice, Mme.von Meek, “mais peut-2tre qu’i p&sent l’irtspiration me vient. Nous verrons”. Au tours des mois de juillet et d’aoofit, il s’appliqua mbthodiquement d la partition, dans sa m&on d’&k P Klin. Il avtit l’habitudk de faire de longues promenades solitaires danls les bois et les p&s, prenant note d’id6es (A ta Beethoven) dans un petit livre qu’il nrhit tlhlllr’clm l-ri- arnrbs avnir nrin lP fhb ~3 16 hM

inspirations que lui avait apportees la promenade de l’apr&midi en des signes plus tangibles de son progres.

La partition fut dans la plus grande partie termi& en aofit, et il fit part g Mme. von Meek de ce fait avec un manque surprenant de joie. Il continua, nbanmoins, i la refaire et \$ la polir resque jusqu’a la date de la premidre, le 17 novemt re 1+888.11 la dirigca lui-m8me cette soi& l&. d St. Petersburg et, quelques semaines aprPs, une deuxieme rbentatione t une autre A Prague. Cha ue fois on ‘l’app& audit pendant longtemps, mais au lieu 3e s’en rhjoub, Tchaikowsky plongea encore plus dans le di&espoir. La 5+me cst ratie, dit-il. Les auditeurs ne l’aiment pas; l’ovation nYtait pas dir&+ vers la nouvelle oeuvre, mais manifestait uniquement le respect pour les compositions anterieures, Dans peu de temps, Tchaikowsky commencait d croire d sa propre propa ande. “Il y a quelque chose de rbpugnant dans ma Sympflonie”, ecrit-il h Mme.von Meek, “quelque chose de superflu, d’exag& et trompeur que le public ressent d’instinct”. Et encore une fois ce doute qti le tracassee: “Suis-je vraimcnt kpuise, tel qu’on le dit? Ne me reste-t-il rien d’autre que de me rhpeter et de m’imiter?”.

Selon tous les comptes-rendus, l’exaghration ne reposait pas dans la musique, mais dans l’idke que Tchaikowsky se forma de sa rbception. Son fr&e, Mod&e, pensait que la symphonie avait, en effet, remport un bon succctis et attribua le manque d’unanimith d la direction indifferente du compositeur. En tout cas, Tchaikowsky se tint d l’bcart du pupitre au tours de quelques reprbenta tions suivantes (i Moscou et Hambourg) et, satisfait de l’accueil chaleureux et des applaudissements de l’auditoire, il admit avec hitation ut la 5&ne Symphonie n’tait pas’ apres tout, un tel z&astre. “Je l’aime mieux d p&sent”, confessa-t-il & son bditeur, “bien que pour un certain temps, j’avais une mauvaise opinion d’elle”.

Ainsi, avec l’appui tardif du compositeur, la Symphonic en Mi mineur devit l’une des lus populaires et des plus frhuemment joules de toutes.Pes symphonies romanti ues. Elle avait ses ennemis, bien entendu (lorsqu’0le fut jou& 2 Boston en 1892, un gentleman grudit de la confrerie des critiques donna l’avis qu’elle sonnait “commc une horde de dkmons se dkbattant dans un torrent de brandy, la musique devenant de plus en plus saoule, avec pandemonium, delirium tremens, dblires et surtout un bruit infernal”), mais la Sime n’a jamais non plus manqk de defenseurs. Ses mClodies radieuses, ses coloris de tonalit merveilleusement expressifs, sa conception vaste, “son chant voluptueux et son humanit vibrante” (pour titer feu Olin Dowries) se sont tous rkunis pour former une partition sails &ale dans les annales de la musique.

Les quatre mouvements de la Symphonie en Mi mineur sont unifib par un motif dramati ue qui introduit l’oeuvre et surgit plus tard dans9es pages de la partition dans lusieurs dbguisements harmoni ues et tonals. Le moBe global devient graduellement p7us Igger: du sombre p&age d l’ouverture au lyrisme languissant du mouvement lent et d la valse gracieuse du troisieme mouvement, culminant dans un finale hCr&que, jubilant et triomphal.

L.es cahiers du compositeur, 2 pr&sent conservb au Mu& de Tchaikowsky A Klin, indiquent qu’il aurait pu avoir une id&e extra-musicale d l’esprit. Ses esquisses pour la SPme retiennent des annotations plut6t c tiques au sujet de “murmures, doutes, plaintees et reprocfes” et se terminent avec l’admission franche et admirable: ‘Wn programme merveilleux, si seulement je pouvais le r&aliser(. Peu im orte si Tchaikowsky pouvait le realiser ou pas. La SympRonie No. 5 n’a pas besoin de support littraire. Dans un contexte similaire (d la fin d’une lettre adress& a Mme.von Meek donnant les grandes lignes d’un programme important pour sa 4Pme Symphonie, Tchaikowsky cite une phrase de Heinric h Heine: “Lorsque les mots cessent, la musique commence”. Avec la Cirtquitime, cwi repr&ente, pa&t-il, le meilleur conseil de tous.

Leopold Stokowski schrieb: “Es gibt viele Gründe warum Tschaiakowskys Finfte Sinfonie van so vielen Leuten in so vielen Landem eliebt wird. Einer davon ist die Originalitat und der Reic/turn ihrer Themen, ein anderer ist die Wgrme und tiefe F&bung ihrer Harmonien. Die Architektur ist meisterhaft - die Beziehung zwischen jecler Einzelheit und jeder Tonfolge mit dem gesamten Werk ergibt eine make!ose Gestaltung. Tschaiakowskys musikalische Ausserung kommt ihm unmittelbar vom Herzen und ist ein spontaner Ausdruck seiner innersten Gefihle. Sie ist genau so aufrichtig wie wenn sie mit seinem Blut geschrieben ware”.

Diese letzte Redewendung ist besonders zutreffend, da die E-Moll-Sinfonie Tschaiakowsky mehr Besor nis verursachte als nahezu alle anderen seiner musika’ischen ‘Kinder”. Er begann sie ohne Selbstvertrauen, beendete sie ohne Enthusiasmus und (zumindest der Komponist dachte so), sie wurde ohne Erfolg uraufgehrrt.

Im Mai 1888 waren ungef2hr elf Jahre seit dem Komponieran der Vierten Sinfonie vergangen und Tschaiakowsky wurde immer mehr von der Furcht ’egutijt, dass ihn der schtipferische Funken vwlassen flatte. “Keine Ideen, keine Hingabe”, bekla te er sich bei seinem Bruder und schiittete seine Verzwe’lflung mit einer einzigen, schmerzenden Frage aus: “Habe ich mich schon ausgeschriebenf”

Von unserem gegenwsrtigen Aussichtspunkt der Zeit aus wissen wir die Antwort darauf. Weit weg vom “Ausgeschrkben”, warteteri einige dcr mgchtigen Partituren von Peter Ilich in den Kdissen - die beiden lekten Sinfonien, “Pik-Dame” und seine geliebten Ballette ‘Der Nussknacker” und “Dornrbschen”. Tschaiakowsky setrte sich jedoch mit grjsster Besorgnis zur A&it an seiner Fiihften Sinfonie. “Der Anfang war schwer”, schrieb er an seine Wohhgterin, Frau von Meek im Juni, “aber jetzt kommt schon die Eingabe. Wir werden ja sehen.” Im Juli und August arbeitete er methodisch an At Partitrrr in c&npm Snnmprhalle in Klin r,pwfihnjrth

Wilder und Felder, machte Notizen und schrieb 1~nieder (tie Beethoven), in seinem kleinen Biihlein, er immer mit sich trug. Dann nachdem er urn 4.30 L seinen Tee cingenommen hatte, ging er auf sein Zimmt um die ihm wshrend des nachmittg lit hen Spazierganges eingeflossenen Eingaben in die greI&areren Zeichen des Fortschrittes umzuwandeln.

Im August war die Par&r mehr oder weniger fertig und diese Tatsache berichtete er gleich an Frau von Meek mit einer iberraxhenden Abwesenheit von Aufregung. Tschaiakowsky sekte aber weiter fort, das Werk umzuarbeiten und zu polieren und machte damil nahezu his zum Tage der Urauffiihrung am 17. November 1888 weiter. An diesem Abend dirigierte er selbs t in St. Petersburg und innerhalb der nachsten wenigen Wochen war er such Dirigent bei einer anderen Auffiihrung an diesem Ort und such in Prag. Bei jeder Vorfiihrung gab es Hochrufe und anhaltenden Applaus, aber Tschaiakowskys Stimmung wurde dadurch nicht angehoben und er stlrzte in eine noch tiefere Schwermut als je zuvor. Die “Finfte” war ein Versager’ meinte er, sie gefiel der Zuhcrerschaft nicht und der Beifall war nicht auf das Werk gerichtet, sondern war nur ein Zeichen der Hochachtung Eirr frtihere Kompositionen. Er schrieb an Frau von Meek: “Es gibt etwas Abtossendes bei meiner Sinfonie, etwas Ueberfliissiges, sehr Uebertriebenes und Unehrlliches, das alles sofort vom Publikum erkannt wird.” Und wieder diese nagenden Zweifel: “Bin ich wirklich ‘ausgespielt’, wie man sagt? Gibt es wirklich nichts anderes fir sich, als mich zu wiederholen und zu imi tie ren!”

Allen Berichten nach lag die Obertreibung nicht an der Mu&, sondern in der Einschikung ihrer Aufnahme durch Tschaiakowsky . Sein Bruder Modest bestand darauf’ dass die Sinfonie in der Tat anz erfolgreich war und schrieb, was immer firr bescheie Ene Unstimmigkeit es dariiber ge eben haben mag, dem nur mittelmissigen Dirigieren i& Komponisten zu. Auf jeden Fall hielt sich Tschaiakowsky wihrend der n&h&n Auffiihrungen (in Moskau und Hamburg) vom Podium fern und, sehr crmutigt durch die unfragliche W8rme des Beifalls der Zuhlrer, begann nach und nach zu-Z&XII, dass die Fiihfte doch nicht so eine Kabstrophe war. Er gestand seinem Verleger: “Sie efillt mir jekt viel besser, obwohl ich lange Zeit eine schP echte Meinung von ihr hatte”.

Und so, mit der versptiteten Se nung des Kom ox&ten, wurde die E-Moll rascf zu einer der beliektesten und oft ges ‘elt;en aller romantischen Sinfonien, Urn anz sicRer zu sein, es gab einige Ltisterzungen (aprs er z.B. 1892 in Boston ankam, gab einer der gelehrten Herren aus den Reihen der Kritiker die Meinung von sich, dass sie “gar nicht anders als eine Horde von Dhmonen” klinge, “die in einer Flut von Branntwein kgmpfen, wobei die Mu& mit F’an&monium, Delirium tremens, Wut und vor allem noch verwirrten Gerguschen immer betrunckner wird”), aber die Fiihfte hat immer ihre Fiirsprecher gehabt. Ihre gliihenden Melodien, ihre her&h ausdrucksvollen Tonfarben, ihre breite Gestaltung “ihr sinnliches Singen und ihre pulsierende Menschlichkeit” (ein Zitates des verstorbenen Olin Dowries) sind alle in einer Partitur-Form vereinigt, die in den Annalen der Mu& einzigartig dasteht.

Die vier %kte der E-Moll-Sinfonie haben ein einheitliches dramatisches Motiv, mit dem das Werk beginnt und das spiter dann auf allen Seiten in verschiedenen harmonischen und tonalen Verkleidungen wieder vorkommt. Die Gesamtstimmung untergeht eine allmhhlichen Erleichterung: von der diisteren Vorahnung der Einleitung, durch die sehnsichtige Lyrik des langsamen Satzzes und weiter durch den anmutigen Walzer des dritten Sakes, erreicht sie den Hiihepunkt im heroischen, freudigen, triumphierenden Finale.

Die Notizbiicher des Komponisten, die jekt im Tschaiakowsky-Museum in Klin verwahrt werden, zeigen an, dass er mtiglicherweise such eine Idee im Kopf gehabt hatte, die nichts mit der Mu& zu i-un hatte. Seine Skizzen t’iir die Fiihfte umfassen einige ziemlich rtgshelthfe Bemerkun en iiber “vollstindige Abdankung zum Schicksal”, beziehen sich auf nachfolgende “Murmellaute, Zweifel, Klagen und Vorwirffe” und enden mit einem erfreulich freimittigen Gestindnis: “Ein wundervolles Pro ramm, wenn ich es nur durchfiihren kbnnte.” Natirlica macht es nichts aus, ob Tschaiakowsky es “durchtahrte” oder nicht. Wenige Stticke benatigen weniger lilerarische Kricken als diese mgchtige E-Mall-Sinfonie. In einem ihnlichen Zusammenhang (am Ende eines Schreibens an Frau von Meek), in dem er einen Umriss eines lfrgeren Programmes fir seine Vierte Sinfonie gak, zitierte Tschaiakowsky eine Zeile von Heinrich Heine: ‘Wo Worte nichts mchr zu sagen haben, da begirnt die Mu&.” Bei der Fiihften, scheint dies such der allerbeste Rat gewesen zu seirt.

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TCHAIKOVSKY · SYMPHONY NO. 7  
IN E-FLAT MAJOR



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# TCHAIKOVSKY: Symphony No. 7, in E Flat Major

## The Philadelphia Orchestra, Eugene Ormandy, Conductor

Produced by Thomas Frost

For many years, concertgoers were under the firm \*impression that, prominent in a vast and increasingly popular output, Tchaikovsky had bequeathed six much-played symphonies to the world of music.

Now, to the startled surprise of this same world of music comes the news that such an assumption proved inaccurate and that a seventh symphony exists. A somewhat parallel case may be cited concerning the symphonies of Dvorak, who left five that were published during his lifetime. Four others in manuscript were later brought to light, subsequently published, and the entire set re-numbered.

It is only fair to state at the outset, that what we are hearing today is actually a "reconstruction" from Tchaikovsky's original sketches and other sources by the contemporary Russian composer, Semyon Bogatyryev.

Bogatyryev, when he decided upon "salvaging" the Seventh Symphony, some ten years ago, had access to numerous primary sources, which were placed at his disposal for a reconstruction of each portion of the symphony. When he tackled the first movement, he relied on Tchaikovsky's initial rough sketches, the composer's manuscript of the complete score of the first half of the movement, the printed score of the Piano Concerto No. 3, orchestrated by Tchaikovsky, as well as his manuscript of the concerto.

When Bogatyryev examined and compared the scores of the first movement and of the concerto, he became aware that they proved practically identical. During the arduous job of orchestration, Bogatyryev found his difficulties considerably lessened by the fact that he was able to transfer intact many stretches of the concerto to the symphony.

The second movement posed a greater problem. Of its 204 bars, only 8 I were found in Tchaikovsky's hand. Other available sources boiled down to the composer's piano score for the *Andante for Piano and Orchestra*, Taneiev's orchestration of this composition, and a very rough manuscript draft which Tchaikovsky had left. Indications of the orchestration he probably would have used are to be found in the composer's sketches of the *Andante* (as contrasted with his rough draft of the whole concerto movement).

Based on the well-known insistence of Modeste Tchaikovsky that the symphony was to have been written in the conventional four movements, as well as on a variety of other logical reasons, was Bogatyryev's decision to use a scherzo from Tchaikovsky's Opus 72 set of piano pieces as the third movement-Vivace assai-of the symphony. Here Bogatyryev was more or less "on his own," availing himself of more sketches by

For many of us, hearing a Tchaikovsky symphony for the first time is like falling in love for the first time-an experience unforgettable and somehow not to be duplicated. It is therefore very exciting to be able to present a "new" symphony by this major romantic composer. Tchaikovsky's Seventh Symphony has all the elements for which he is known and loved: beautiful melody, rhythmic excitement, thunderous climaxes, brilliantly exploding orchestral fireworks. The first movement contains two themes that, once heard, are not to be dispelled from the memory: the expressive second theme and the galloping third theme, surely one of the most infectious tunes that Tchaikovsky ever wrote (it bears a marked similarity to the second theme of the finale of his Violin Concerto). The serene and prayer-like second movement is a song without words and contrasts vividly with the scherzo (third movement), whose impish, gnome-like character clearly suggests the ballet. In the finale a festive march makes its appearance, a kind of Russian counterpart to Rule, *Brittania* which also suggests the *1812 Overture*. At first delicately scored for lower woodwinds accompanied by tambourine and triangle, this march at length attains full majesty at the climax of the movement when scored for full orchestra and heavy percussion battery. This brilliant newcomer to the orchestral scene is fortunate in having such champions as Eugene Ormandy and The Philadelphia Orchestra. With loving care, Mr. Ormandy has created a performance which captures all the drama and warmth that have lain dormant in the symphony for seventy years, awaiting a discovery that has been too long delayed. -THOMAS FROST

Tchaikovsky, preserved in the Tchaikovsky Museum at Klin, and of the piano piece from Opus 72.

The reconstruction of the finale, *Allegro maestoso*, was based on the piano score of the *Finale for Piano and Orchestra*, the composer's numerous sketches, and the published score with its orchestration by Taneiev. Bogatyryev came to the conclusion that Taneiev must have brought some material of his own invention, when he found a few gaps in the manuscript. As the symphony now stands, reconstructed by Bogatyryev, it is offered in four movements: *Allegro brillante*, *Andante*, *Vivace assai* and *Allegro maestoso*.

Surprising as is the appearance of this symphony in playable form, it is also common knowledge that Tchai-

kovsky began work on it during May, 1892. On the 20th of the month, the composer wrote to a friend that composition on a new symphony had begun, a chore that he apparently regarded as no labour of love: "I have begun to compose a symphony but it doesn't go as smoothly as I might wish. I'm afraid that this is the beginning of the end, i.e., that is that I've written myself out." "But I'm stuck with the work," he observes later.

On October 23 of that same year, Tchaikovsky told Alexander Siloti that he had finished the rough sketches of the entire symphony and that he was now faced with the task of orchestrating it. Thirty three pages of the full score have been preserved.

On December 16, Tchaikovsky decided to give the whole thing up. He found himself utterly disenchanted - "Have gone over attentively and, so to speak, looked with an impartial eye at my new symphony, which, fortunately, I have not had the time to orchestrate and release for performance. The impression it produces is far from flattering in a word, the symphony was written just for the sake of writing something, and contains nothing interesting or appealing. I have decided to scrap it and forget about it."

But instead of scrapping his work Tchaikovsky thought better of it and used its material for a three-movement piano concerto. He suspended this undertaking until he had completed the *Pathétique* Symphony. When he examined the concerto, at its conclusion, he decided it was too long, trimming it down to one movement, which today stands as the seldom-played Piano Concerto No. 3. . . . The concerto was published two years after Tchaikovsky's death (1895); later, the two other movements were orchestrated by Taneiev and published.

A word is in order for Semyon Bogatyryev, who is solely responsible for this provocative musical adventure. Born in 1913, he is not only a professor of the Moscow Conservatory, but also director of the Belorussian Conservatory at Minsk. He is the composer of two patriotic operas, two symphonies and several nationalistic cantatas. His reconstruction of the Tchaikovsky Seventh began some ten years ago and was completed in 1956. Bogatyryev had the satisfaction of seeing his labours brought to fruition with the premiere accorded the composition on February 7, 1917, in Moscow by the Moscow Region Philharmonic Orchestra under M. Terian. The State Music Publishers in Moscow published the full score in 1961.

-MAX DE SCHAUNSEE

(from The Philadelphia  
Orchestra programme notes)

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PRIVILEGE

# Ballet à la Russe

Tschaikowsky: Schwanensee · Swan Lake  
Dornröschen · Sleeping Beauty  
Nußknacker · Nutcracker

Borodin: Polowetzer Tänze · Polovtsian Dances

ROWICKI · LEITNER · FRICSAY · FREMAUX



# Ballet à la Russe

**PETER TSCHAIKOWSKY**

(1840-1893)

Platte/Record/Disque 2539 077

Seite/Side/Face 1:

## Schwanensee Suite op. 20

Swan Lake Suite, Op. 20

Lac des cygnes, Suite, op. 20

- |   |      |
|---|------|
| 1. Scherzo, Moderato  | 3:55 |
| 2. Valse, Tempo et Valse  | 6:43 |
| 3. Danse des cygnes, Allegro moderato                                     | 1:35 |
| 4. Scherzo, Andante   | 7:07 |
| 5. Danse hongroise (Zartiss), Moderato assai<br>Allegro moderato - Vivace | 3:35 |
| 6. Scène finale, Allegro ogitato - Alla breve -<br>Moderato e maestoso    | 4:30 |

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Seite/Side/Face 2:

## Dornröschen-Suite op. 66 a

Sleeping Beauty, Suite, Op. 66 a

La Belle au Bois dormant, Suite, op. 66 a

- |  |      |
|--|------|
| 1. Introduction, La fée des tilles                         | 4:35 |
| 2. Adagio, Pas d'action                                    | 5:55 |
| 3. Pas de caractère, Le chat barté et la<br>chante blanche | 1:42 |
| 4. Panorama  | 3:20 |
| 5. Valse   | 4:23 |

Sinfonie-Orchester der Nationalen  
Philharmonie Warschau  
Dirigent: Witold Rowicki

Aufnahme mit Poljazz Nagorno, Warschau

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PRIVILEGE

Platte/Record/Disque 2539 078

Seite/Side/Face 1:

## Der Nußknacker

Suite aus dem Ballett op. 71 a

The Nutcracker, Suite from the Ballet, Op. 71 a

Le Casse-Noisettes, suite extraite du ballet, op. 71 a

- |   |      |
|---|------|
| 1. Overture miniature, Allegro giusto       | 3:24 |
| 2. Danzes caractéristiques (Charaktertänze) |      |
| Marche (Marche)                             | 2:26 |
| Danse de la fée-Dragee (Tanz der Zuckerfee) | 1:55 |
| Danse russe: Trepak (Russischer Tanz)       | 1:04 |
| Danse arabe (Arabischer Tanz)               | 3:21 |
| Danse chinoise (Chinesischer Tanz)          | 1:05 |
| Danse des milirans (Pfeifertanz)            | 2:26 |
| 3. Valse des fleurs (Blumenwalzer)          | 6:41 |

Berliner Philharmoniker

Dirigent: Ferdinand Leitner

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Seite/Side/Face 2:

## Eugen Onegin

Waltz - Polonaise

6:30 5:21

Radio-Symphonie-Orchester Berlin

Dirigent: Ferenc Fricsay

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ALEXANDER BORODIN (1833-1887)

## Fürst Igor

Polowezzer Tänze

Polowitian Dances from "Prince Igor"

Dances polowitziennes du "Prince Igor" 10:36

Orchestra Nazionale de l'Opéra de Monte Carlo

Dirigent: Louis Frémaux

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PRIVILEGE

# Ballet à la Russe

Tschaikowsky: Schwanensee · Swan Lake  
Dornröschen · Sleeping Beauty  
Nußknacker · Nutcracker

Borodin: Polowetzer Tänze · Polovtsian Dances

ROWICKI · LEITNER · FRICSAY · FREMAUX



# Ballet à la Russe

**PETER TSCHAIKOWSKY**

(1840-1893)

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Sleeping Beauty, Suite, Op. 66 a

La Belle au Bois dormant, Suite, op. 66 a

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Sinfonie-Orchester der Nationalen  
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Seite/Side/Face 2:

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Dirigent: Ferenc Fricsay

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ALEXANDER BORODIN (1833-1887)

## Fürst Igor

Polowezner Tänze

Polovtsian Dances from "Prince Igor"

Dances polovtsiennes du "Prince Igor" 10:36

Orchestra Nazionale de l'Opéra de Monte Carlo

Dirigent: Louis Frémaux

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A full-page photograph of Tina Turner performing on stage. She is wearing a black sequined dress with a white top and black tights. She has her right arm raised and is holding a microphone to her mouth with her left hand. The background is a bright orange wall with a grid of glowing circular lights.

TINA

15 GREATEST  
HITS

1. WHAT'S LOVE GOT TO DO WITH IT (LIVE)
2. THE BEST
3. PRIVATE DANCER
4. RIVER DEEP MOUNTAIN HIGH (LIVE)
5. MISSING YOU
6. STEAMY WINDOWS (LIVE)
7. I CAN'T STAND THE RAIN
8. PROUD MARY
9. WHEN THE HEARTACHE IS OVER
10. NUTBUSH CITY LIMITS
11. I DON'T WANNA FIGHT
12. ON SILENT WINGS
13. TONIGHT
14. WHY MUST WE WAIT UNTIL TONIGHT
15. GOLDENEYE



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THE BEST OF

TOP  
OF THE  
POPS  
1973

TIE A YELLOW RIBBON  
I LOVE YOU LOVE ME LOVE  
EYE LEVEL • WELCOME HOME  
DAY DREAMER • YOUNG LOVE  
SKWEEZE ME PLEEZE ME  
CAN THE CAN • BLOCKBUSTER  
SEE MY BABY JIVE • I'M THE  
LEADER OF THE GANG (I AM)  
RUBBER BULLETS • GET DOWN  
THE TWELFTH OF NEVER



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STEREO  
GIANT  
PIN-UP CALENDAR  
FREE INSIDE

SHM 850.



STEREO

THE BEST OF

# TOP OF THE POPS 1973

SHM 850



STEREO

## SIDE 1

1. TIE A YELLOW RIBON
2. I LOVE YOU LOVE I LOVE
3. GET DOWN
4. WELCOME HOME
5. BLOCKBUSTER
6. THE TWELFTH OF NEVER
7. SEE MY BABY JIVE

## SIDE 2

1. CAN THE CAN
2. EYE LEVEL
3. RUBBER BULLETS
4. DAY DREAMER
5. I'M THE LEADER OF THE GANG (I AM)
6. YOUNG LOVE
7. SKWEEZE ME PLEEZE ME



This album contains "la creme de la creme", the refined essence of all that was best in pop music during 1973.

What we have done to produce this L.P. is to select the 14 greatest tracks from all the issues of our best selling "Top of the Pops" series released in 1973. What's more every single track on this album has been in the No.1 spot. How about that!

Such all-time greats as "Tie a Yellow Ribbon", "Eye Level" and "Blockbuster" are played and sung on this album by the finest session musicians in the business.

What thrills us particularly are the shoals of letters we receive from pop experts asking us to settle bets as to whether or no some of the tracks on our "Top of the Pops" were recorded on the albums by the original top stars. Well, we'll settle the question right now. The answer is "No". Our Top of the Pops stars are the greatest session musicians money can buy and they are assisted by the most up-to-date equipment and techniques available to the recording industry today.

So, listen, and let this really great L.P. take you through the high spots of Pop Music, 1973. You'll thrill to the rhythm, the beat, the lyrics and the general excellence of these fourteen "Number Ones".

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53

TRUMPET  
CLASSICS

# THE WORLD OF THE TRUMPET

THE  
WORLD OF  
THE GREAT  
CLASSICS

DECCA



*HAYDN: Trumpet Concerto*  
*HUMMEL: Trumpet Concerto*  
*VIVALDI: Concerto for Two Trumpets*  
*CLARKE: Trumpet Voluntary*  
*SCHEIDT: Canzon Cornetto*  
*ALTENBURG: Concerto for Seven Trumpets  
and Timpani*

# THE WORLD OF THE TRUMPET

## Side One

### 1. CLARKE: TRUMPET VOLUNTARY (THE PRINCE OF DENMARK'S MARCH)

Trumpeters of the Royal Military School of Music,  
Knell & Hall, London Symphony Orchestra  
conducted by Kenneth Alwyn

### 2. HAYDN: TRUMPET CONCERTO IN E FLAT

Allegro-Andante-Allegro  
Paolo Longinotti, trumpet  
L'Orchestre de la Suisse Romande  
conducted by Ernest Ansermet.

### 3. VIVALDI: CONCERTO FOR TWO TRUMPETS

John Wilbraham and Philip Jones, Trumpets  
The Academy of St. Martin-in-the-Fields  
directed by Neville Marriner.

The written history of the trumpet can be traced to biblical times and the earliest surviving examples of the instrument are those found in 1923 in the tomb of the Pharaoh Tutankhamun who reigned from 1358-1353 B.C. The ancient Greeks held trumpet playing competitions as part of the Olympic Games and the Romans portrayed primitive forms in carvings and frescoes. These early instruments were little more than pieces of metal tubing provided with mouthpieces and bell shaped orifices. The length of the tube determined the pitch of the range of notes which could be obtained. At this stage, and indeed for many centuries more, only certain notes of the scale could be played. As the years passed composers made greater demands on the player who became obliged to carry with him several instruments in order to accommodate various changes of key. From the seventeenth century until well into the nineteenth the only general improvement was to develop instruments with removable 'crooks' which enabled the player to modify his instrument to play a different harmonic sequence. Thus with a basic instrument which could sound the sequence related to the key of say, D major, the addition of a crook would allow the player to join in a piece written in another key. In the early years of the nineteenth century, after a brief appearance of a trumpet with a kind of keyboard, the true valved instrument was born. The Belgian instrument-maker Adolphe Sax played a large part in perfecting the invention which transformed the trumpet into the fully chromatic instrument it is today.

The sound of the trumpet is produced by vibrating the lips over a cup-shaped mouth-piece and amplifying the vibrations by means of a length of metal tubing. The pitch of the note depends on the tenseness of the lips and the length of the tube. Techniques known as double and triple tonguing allow the skilled player to produce dazzlingly fast scales, repeated notes and ornaments and enables the trumpet to take its place as a solo instrument as well as a member of an orchestra or a brass ensemble.

JEREMIAH CLARKE (1670?-1707), history relates, shot himself over an unhappy love affair and ended a short life in which he was organist of St. Paul's and composer at the Theatre Royal. His compositions include works for the theatre, for the harpsichord and many songs. Trumpet Voluntary, composed in 1700 for the harpsichord and called

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THE WORLD OF THE GREAT CLASSICS

BEETHOVEN SONATAS

'MOONLIGHT', 'Pathetique', 'Appassionata'

WILHELM BACKHAUS ..... SPA 69

## Side Two

### 1. SCHEIDT: CANZON CORNETTO

Philip Jones Brass Ensemble  
directed by Raymond Leppard

### 2. HUMMEL: TRUMPET CONCERTO IN E FLAT

Allegro-Andante- Rondo (Allegro)  
Michel Cuvit, Trumpet  
L'Orchestre de la Suisse Romande  
conducted by Ernest Ansermet

### 3. ALTENBURG: CONCERTO FOR SEVEN TRUMPETS AND TIMPANI

Allegro-Andante-Vivace  
John Wilbraham and Michael Laird  
Trumpets  
Philip Jones Brass Ensemble

The Prince of Denmark's March, has since then been heard in arrangements for various instruments and ensembles.

JOSEPH HAYDN (1732-1809) composed his Trumpet Concerto in 1796. It is without doubt the greatest concerto he ever wrote and is one of his most popular works. The concerto was written for the Viennese court trumpeter Anton Weidinger who had invented the keyed trumpet. The rather wistful slow movement lets the trumpet demonstrate the poetic side of its nature whilst the dazzling virtuosity of the finale shows the entire range of the 'new' instrument.

ANTONIO VIVALDI (1676?-1741) has remained almost entirely unknown until fairly recently. The Vivaldi revival owes a debt of gratitude to the gramophone and to the very healthy interest now being shown towards music of the eighteenth century generally. The Concerto for 2 Trumpets (one of over 450 concertos Vivaldi is known to have written) clearly demonstrates what the pre-valve trumpet was capable of doing and also its limitations. Fanfares, arpeggios and simple sequences are the order of the day and the two instrumentalists, in typical fashion, dominate the piece.

SAMUEL SCHEIDT (1587-1654) lived all his life in Halle, as organist of the Moritzkirche from 1608, after studying with Sweelinck in Amsterdam. A contemporary of Schutz, he was one of the first of the German Baroque composers. He is represented here by his Canzon Cornetto for a chorus of trumpets.

JOHANN NEPOMUK HUMMEL (1778-1837) was a pupil of Mozart while a child, and, after touring Europe as a prodigy-pianist, studied composition with Schubert's teacher Salieri, Beethoven's teacher Albrechtsberger and with Haydn. His Trumpet Concerto reflects his very considerable ability and sophistication.

JOHANN ERNST ALTENBURG (1734-1801) wrote an important and unique book about Baroque Trumpet and Kettledrum playing. His Concerto for 7 Trumpets and Timpani (written as an appendix to the book) is highly original in its use of trumpets as both solo and tutti in concerto form. The work calls for trumpet solos and two 'orchestral' choirs of three trumpets each and sounds remarkably modern, even to twentieth century ears.

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## THE WORLD OF THE ORGAN

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Walford Davies, Clarke, Albinoni SPA 262

## THE WORLD OF THE HARPSICHORD

Bach, Arne, Couperin, Scarlatti, Paradies, Rimsky-Korsakov,  
Templeton, Malcolm, Daquin, Rameau  
GEORGE MALCOLM SPA 261

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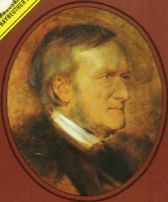
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# SIR ADRIAN CONDUCTS WAGNER

**LOHENGRIN-**

Preludes to Acts 1 & 3

**DIE MEISTERSINGER VON NÜRNBERG-**

Overture and Prelude, Act 3

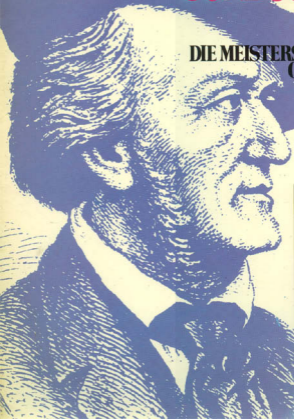
**TRISTAN UND ISOLDE-**

Prelude, Act 1

**TANNHÄUSER** Overture

New Philharmonia Orchestra

Sir Adrian Boult



# SIR ADRIAN CONDUCTS WAGNER

A S D 2 8 1 2

(1 E 063 o 02274)

stereo

## New Philharmonia Orchestra *conducted by* SIR ADRIAN BOULT

THE NAME OF SIR ADRIAN BOULT has for many years been so inextricably linked with British music and the symphonic classics that few can have suspected that by the age of twenty the young Adrian Boult was well steeped in the music of Wagner. Looking back over more than seventy years of music making, years which have perhaps not held as much Wagner as he would have wished, Sir Adrian still remembers the Wagner operas he heard as a boy conducted by Hans Richter and Artur Nikisch and the 'bleeding chunks' which were a regular feature of Henry Wood's programmes in the first quarter of the century.

Sir Adrian's introduction to the music of Wagner came on his seventh birthday (incidentally, he spoke nothing but German until he was six years old). The work was the 'Tannhauser' Overture conducted by Richter at a concert given in the Liverpool Philharmonic Hall. A year or so later, Sir Adrian heard 'Tannhauser' complete, as well as 'Derfliegende Holländer', when the tenor Emanuel Hedmond visited Liverpool with the Carl Rosa Opera Company. At the age of twelve, when he visited London, he began to listen to Wagner in earnest. He was given a season ticket for Henry Wood's symphony concerts and for the series of Sunday concerts. "There was a tremendous amount of Wagner in all those programmes. I would say that from 1900 to 1925 many whole evenings were devoted to Wagner's music, to the overtures and lengthy excerpts with singers."

At about the same time Sir Adrian paid his first visit to Covent Garden to hear 'Tristan' conducted by Otto Lohse and from then on he was a faithful visitor to the opera house. Between then and the time he left school at the age of nineteen he saw the complete 'Ring' four times, many of the performances conducted by Richter, a great many performances of 'Die Meistersinger', and he remembers particularly two staggering performances of 'Tristan' conducted by Nikisch. In 1912 Sir Adrian went to Leipzig for a year's study; here he had the opportunity of watching Nikisch at work. He attended rehearsals of Nikisch with the Gewandhaus Orchestra and sang in the big choral society -and continued to hear Wagner's music. In poor health at the time, Sir Adrian returned to England in 1913 with the probable intention of returning to Germany as a répétiteur in one of the German opera houses. (The opera house in central Europe was, and still is, the traditional training ground for young conductors.) Friends in Leipzig had promised him the introductions; but the war intervened and it is interesting to reflect that Sir Adrian's career might otherwise have taken a very different course.

As it was, Sir Adrian returned to England and in 1914 took part in his first performance of 'Parsifal'. He volunteered as a percussion player for the production being mounted at Covent Garden-the first staged performances of 'Parsifal' to be given in England-and played the tubular bells and gongs in fourteen performances. From there Sir Adrian's career pursued its course but Wagner was by no means forgotten. At the Royal College of Music, where he became a member of staff in 1919, he was involved in opera performances including a production of 'Parsifal'. This led to an invitation from the British National Opera Company to conduct 'Parsifal' on tour. Sir Adrian remembers those performances as "a great and wonderful experience" with singers of the calibre of Norman Allin and Robert Radford as Gurnemanz, Walter Hyde as Parsifal, Gladys Ancrum as Kundry and Percy

Heming, considered by Sir Adrian to be the finest Amfortas he has heard.

Sir Adrian regards himself as fortunate in having heard a great deal of Wagner conducted by two of the greatest Wagner conductors the world has seen, Richter and Nikisch. His own interpretation has been moulded to a great extent by these two conductors: "I would divide the influence in this way. I think Richter was too solidly Germanic to really grasp the terrific mercurial side of 'Tristan'; Nikisch's 'Tristan' however transcended anything that anybody else has brought to it except perhaps Furtwangler. Richter, on the other hand, was the personification of 'Meistersinger' and the 'Ring'. The way he directed the 'Ring' made you feel it was not just an opera but a solid, mighty building. I remember one thought that the moment he began the long E flat at the beginning of 'Rheingold' one knew that nothing but an earthquake would stop him until the end of 'Götterdämmerung'.

SUSAN REGAN

Alongside the serious purpose of 'Die Meistersinger von Nürnberg', its celebration of 'Holy German Art' and its polemic against narrow-minded opposition to innovation there stands a gentleness, a lightness and a poignancy unique in Wagner. There is more than a trace of the puckishness of the historical Hans Sachs to be found in its pages. In the Overture are contained references to the Procession of the Masters in Act III, the Dance of the Apprentices, the Prize Song, culminating in a glorious contrapuntal peroration made up of these various elements. The Act III Prelude, dominated by a mood of tranquil serenity and resignation, comes as a strong contrast to the riotous scene with which Act II concludes. Its themes are derived from Hans Sachs's renunciation of Eva in favour of Walther, and from Sachs's greeting by the citizens of Nürnberg which follows the Procession of the Masters in the final scene.

The 'Tristan chord' in the opening bars of the Prelude to 'Tristan und Isolde' has been labelled as a watershed in the course of musical history, as the beginning of 'modern music'. Crucial though the tonality of the opening bars may be for subsequent techniques of composition, it does not represent experiment for its own sake. It is not a doctrinaire pronouncement that conventional harmony is henceforth anathema. 'Tristan' was followed by 'Die Meistersinger', an opera which begins emphatically in C major! The Prelude opens with two overlapping motifs. One turns in on itself, the other strives upwards, seeking a resolution which will not be won until the closing bars of the opera. The ensuing drama, its conflicts and their ultimate solution are generated out of the tension of these opening bars. The Prelude does not encompass the whole drama and thus render what follows superfluous; but in it is prefigured the synthesis which must be achieved before a final point of rest can be reached.

If the burden of 'Tristan' is the transfiguring, cosmic power of love, 'Tannhauser', like 'Derfliegende Holländer', is concerned with its redemptive power. Tchaikovsky once said of Wagner: "In my opinion Wagner is a symphonist by nature." And even if Tchaikovsky was not receptive to the German master's operatic style, Wagner's symphonic grasp is clearly exhibited in many of his orchestral preludes and overtures, among them the Overture to 'Tannhauser'. It opens with the Pilgrim's Hymn, sung in Act 3 on

their return from Rome and goes on to the Bacchaanal in the Venusberg, Tannhauser's love song, and closes with the Hymn.

After the completion of 'Tannhauser', Wagner turned to the legend of 'Lohengrin', This son of Parsifal, the Knight of the Grail, marries Elsa, but she may never ask who he is. Elsa asks the fatal question, and Lohengrin is constrained to return to Montsalvat. In style, 'Lohengrin' may be said to be a pivotal work in Wagner's output, looking back to the traditional style of opera-writing and forward to the novel concepts of music drama which were to inform the 'Ring' and all that followed. The Prelude has been eloquently described by William Mann: "the spirit of the Grail as it hovers in the air of the heavens, gently descends to earth, pierces the communicant's soul with its radiance and bension, and once more returns to heaven." This is very much the world of music, drama, while the Prelude to Act III reflects somewhat the earlier style. With only a brief shadow thrown across it to hint the parting to come, it depicts the wedding feast of Elsa and Lohengrin.

@ EMI Records 1972

JOHN KEHOE

### SIDE ONE

#### DIE MEISTERSINGER VON NURNBERG

1. Overture
2. Prelude to Act III

#### TRISTAN UND ISOLDE

3. Prelude

### SIDE TWO

#### TANNHAUSER

1. Overture

#### LOHENGRIN

2. Prelude to Act I
3. Prelude to Act III

**Recording** Producer: CHRISTOPHER BISHOP

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LONDON SYMPHONY ORCHESTRA

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of Brahms and of the maturity of a lifetime's experience."  
Trevor Harvey in 'The Gramophone' ASD 2660

Symphony No.2 in D, Alto Rhapsody

JANET BAKER, *mezzo-soprano*; John Alldis Choir  
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STEREO

# THE ANDY WILLIAMS CHRISTMAS ALBUM

THE FIRST NOEL  
 O HOLY NIGHT  
 AWAY IN A MANGER  
 SWEET LITTLE JESUS BOY  
 THE LITTLE DRUMMER BOY  
 SILENT NIGHT, HOLY NIGHT  
 WHITE CHRISTMAS  
 THE HOLIDAY SEASON  
 THE CHRISTMAS SONG  
 A SONG AND A CHRISTMAS TREE  
 RAY THOMPSON'S JINGLE BELLS  
 IT'S THE MOST WONDERFUL TIME OF THE YEAR



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THE  
ANDY WILLIAMS  
CHRISTMAS ALBUM

## SIDE 1

1. WHITE CHRISTMAS
2. HAPPY HOLIDAY  
THE HOLIDAY SEASON
3. THE CHRISTMAS SONG  
(Chestnuts Roasting on an Open Fire)
4. IT'S THE MOST WONDERFUL TIME OF THE YEAR
5. A SONG AND A CHRISTMAS TREE  
(The Twelve Days of Christmas)
6. KAY THOMPSON'S JINGLE BELLS

## SIDE 2

1. THE FIRST NOEL
2. O HOLY NIGHT
3. AWAY IN A MANGER
4. SWEET LITTLE JESUS BOY
5. THE LITTLE DRUMMER BOY
6. SILENT NIGHT, HOLY NIGHT

If ever an album could truly sum up what the spirit of Christmas is about then this **ANDY WILLIAMS CHRISTMAS ALBUM** is just such an album.

Christmas is the time of universal fellowship and goodwill to all men, when giving not taking is the order of the day and when being friendly to strangers or neighbours comes just that little bit more easily. And who could more faithfully and sincerely epitomise these feelings of bonhomie but Andy Williams who through his popular television series and a long list of hit recordings is welcomed as a friend into millions of hearts and homes. Always warm of voice and character, Andy puts into his singing all his natural charm and sincerity, two vital ingredients to the successful interpretation of Christmas songs and carols.

With the combination of thirteen Yuletide songs and the voice of Andy Williams you have the formula for success, be it as a gift or as the musical part of your Christmas celebrations.

As one of the songs says of Christmas "Its The Most Wonderful Time of the Year" when naturally family and friends are never far from ones thoughts or home so make your Christmas and that of your friends more enjoyable with the voice and artistry of Andy Williams both of which are superbly captured by this album.

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# Christmas Carols from Winchester Cathedral

The Choir of Winchester Cathedral

Choirmaster Alwyn Surplice

God Rest You Merry, Gentlemen  
Good King Wenceslas  
Away In A Manger  
Angels, From The Realms Of Glory  
Once In Royal David's City  
The First Nowell

Hark! The Herald Angels Sing  
Sussex Carol  
Ding Dong Merrily On High  
I Saw Three Ships  
O Come, All Ye Faithful



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STEREO

# Christmas Carols from Winchester Cathedral

The Choir of Winchester Cathedral

Choirmaster Alwyn Surplice

SIDE 1

1. GOD REST YOU MERRY, GENTLEMEN
2. GOOD KING WENCESLAS
3. ANGELS, FROM THE REALMS OF GLORY
4. THE FIRST NOWELL
5. AWAY IN A MANGER

SIDE 2

1. HARK! THE HERALD ANGELSSING
2. SUSSEX CAROL
3. DING DONG MERRILY ON HIGH
4. I SAW THREE SHIPS
5. O COME, ALL YE FAITHFUL
6. ONCE IN ROYAL DAVID'S CITY

Many people overlook the fact that Winchester was the ancient Capital of the Kings of England. It was Alfred the Great's Capital and, but for the vagaries of history, might well have been the religious Capital of England, instead of Canterbury.

The present Cathedral stands on the site of the original edifice which dates from the year A.D. 645.

Dating from the time of the Norman Conquest the present magnificent building, after alterations by subsequent prelates and monarchs, was the largest in Western Europe with the possible exception of the old St. Pauls. Indeed, the present nave is the largest Gothic nave in the world. The Cathedral was dedicated to the Holy Trinity and to St. Peter and St. Paul, but later the name of St. Swithun, who died in A.D. 862, was added in the dedication. Tradition has it that Swithun's humility was such that he ordered his body to be buried outside the Cathedral, in the churchyard, and that when the grave was opened for his remains to be translated into the Cathedral on 15th July, 971, the heavens wept so copiously for forty days that the saint's name has been associated in popular memory ever since with the fickleness of the English summer climate.

Above all, Winchester Cathedral immediately evokes the name of William of Wykeham (1367-1404), the founder of Winchester College and the greatest in the long line of bishops of the Cathedral. The interior of the Cathedral is; an impressive and memorable testimony to the religious zeal of Wykeham and to the skill of William Wynford, his master-mason.

From the rich treasury of Christmas Carols we have culled a selection of eleven of the best known carols in the English language, and these are sung by the celebrated choir of Winchester Cathedral under their Choirmaster and organist, Alwyn Surplice.

We hope you will like this recording.

Recorded Spring 1971.

REGINALD ALWYN SURPLICE - Biographical Note

This distinguished Organist of Winchester Cathedral was born at Pangbourne in August 1906. He holds the degree of Bachelor of Music of Durham University. In 1928 he was organist of Holy Trinity, Windsor and in 1932, assistant to Charles Hylton Stewart and Sir William Harris at St. George's Chapel, Windsor. From 1940-45 he served in the R.A.F., and in 1946 became Organist of Bristol Cathedral, and has been since 1949 Organist of Winchester Cathedral. He was the conductor of the Southampton Philharmonic Society from 1958 to 1965, and was a lecturer in Music at King Alfred's College, Winchester. He is a member of the Council of the Royal College of Organists and he has also composed Church music.

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**HALLMARK RECORDS**

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ONCO PRESENTS

# A CHRISTMAS PRESENT

A winter landscape with snow-covered evergreen trees and a bright sun or moon in a blue sky. The scene is captured in a cool, blue-toned palette, with the sun or moon creating a strong lens flare effect. The trees are heavily laden with snow, and the ground is a smooth, white expanse. The overall mood is serene and festive.

AS SEEN ON TV 



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E....  
B....

**RONCO PRESENTS**

# A CHRISTMAS PRESENT

## SIDE ONE

New York Philharmonic, Leonard Bernstein, Conductor:  
The Mormon Tabernacle Choir, Richard P. Condie, Director  
**THE TWELVE DAYS OF CHRISTMAS**

Anita Bryant  
**IT CAME UPON THE MIDNIGHT CLEAR**  
The Ray Coniff Singers  
**GREENSLEEVES (WHAT CHILD IS THIS)**

Julia Andrews  
**SILENT NIGHT, HOLY NIGHT**

Peter Nero  
**AVE MARIA**  
Jim Nabors  
**O LITTLE TOWN OF BETHLEHEM**

Mahalia Jackson  
**JOY TO THE WORLD**  
The Brothers Four  
**THE LITTLE DRUMMER BOY**

Robert Goulet  
**GOD REST YOU MERRY, GENTLEMEN**

John Davidson  
**HARK! THE HERALD ANGELS SING**  
The Mormon Tabernacle Choir, Richard P. Condie, Director  
**THE HALLELUJAH CHORUS from HANDEL'S "MESSIAH"**

## SIDE TWO

Steve Lawrence and Eydie Gorme  
**WINTER WONDERLAND**  
Tony Bennett  
**THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE)**

Patti Page  
**JINGLE BELLS**  
Percy Faith, His Orchestra and Chorus  
**CAROL OF THE BELLS**

Mitch Miller and The Gang  
**RUDOLPH THE RED-NOSED REINDEER**  
Johnny Mathis  
**WHITE CHRISTMAS**

Judie Kostelanetz with The St. Kilian Boychoir  
**WE WISH YOU A MERRY CHRISTMAS**

Doris Day  
**TOYLAND**  
Johnny Cash  
**I HEARD THE BELLS ON CHRISTMAS DAY**

Aretha Franklin  
**KISSIN' BY THE MISTLETOE**  
The New Christy Minstrels  
Anderson | **SLEIGH RIDE**

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**RONCO**