

Notes on the history of Everest Records

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce stereo recordings of the highest possible standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras. For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Soon the label moved to use a Westrex 35mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical 'Everest-sound'.

...from the original LP release: "*The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film. Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to our recording. Notice that now EVEREST engineers have over 3 times the normal space available [than] on 1/4" tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with*

- *No distortion from print through*
- *No distortion from lack of channel width*
- *Absolute minimum of "wow or flutter"*
- *Highest possible signal to noise ratio*
- *Greatest quality and dynamic range ever recorded*

The sound you will experience on the CD discs in this package is the result of the exceptional sound that Everest was able to record onto 35mm film in the late 50's and early 60's coupled with a new approach to the playback process. Specifically, Classic Records, retained Len Horowitz from History of Recorded Sound in Hollywood, to meticulously restore a vintage Westrex tape machine, and build special playback electronics that are vastly superior to any others used on these machines to playback the original 35mm tapes. The specialty modified 1551, fitted with brand new playback heads matched to the revolutionary electronics was stationed at Bernie Grundman Mastering in Hollywood. With Len Horowitz running the playback machine and Bernie Grundman mastering the three track 35mm tapes, Classic Records was able to capture the legendary sound and performances at 24 bits resolution and 192 kHz sampling rate for use in both the two and three channel presentations for DVD Audio and Video formats using a two-sided DVD-10 disc. A separate 16bit/44.1kHz capture was done for the CD format to avoid non-integer-down sampling and provide maximum quality.

35mm magnetic film had major advantages over the 1/4" tape, which was substantially narrower, and had been commonly used in the 50's and 60's. The wider film tape width accommodated three channels, each as wide as the standard 1/4" recording tape, yielding stereo recordings in which the background noise was demonstrably lower than normal. The 35mm base material, on which the magnetic oxide was coated, was five times thicker than conventional tape, permitting the recording of extremely high sound intensities without danger of layer to layer sound print-through. Like cinematic film, 35mm tape has sprocket holes along the edges, affording an unprecedented smoothness of motion - extremely low wow and flutter.

NB Stokowski collectors ! In some places online Everest 3327 is listed (by Countdown Media) as 'The Wasps' conducted by Stokowski, BUT after extensive research and consulting experts like Gene Gaudette in New York (Urlicht AV), we have established that the recording was Boulton, recorded alongside his 'Job' (though not issued at same time)

Leopold Stokowski (1882-1977), the son of a Polish father and an Irish mother, was born in Marylebone, London. At thirteen he became one of the youngest ever to enrol at the Royal College of Music and initially an organist and choirmaster, from 1900 he worked at various London churches including Temple Church and St James' Piccadilly. In 1905 he moved to New York where until 1908 he was Organist at St Bartholomew's Church. Back in Europe he conducted his first concerts in Paris and London where the pianist Olga Samoroff informed him of a conducting vacancy in Cincinnati and despite his inexperience, his application was successful. Stokowski's positive impact in Cincinnati was immediate; in his first season Rachmaninov, Sembrich, Busoni and Kreisler all performed with the orchestra and in his second season he invited Elgar (a previous visitor in 1906) to conduct his *Dream of Gerontius*. However, despite many artistic successes, Stokowski constantly crossed swords with the orchestra's Board and the Cincinnati establishment. Clearly wishing to move on, both he and his (now) wife Samoroff campaigned to move to Philadelphia. His contract with the Cincinnati Orchestra was terminated in 1912 by 'mutual consent'.

His appointment as Musical Director of the Philadelphia Orchestra lasted until 1938, the last two seasons shared with Ormandy. Under his leadership the Philadelphia became one of the world's leading orchestras where, thanks to his innovative programming, many contemporary works were introduced to American audiences including Mahler's *Eighth Symphony* (Stokowski attended its world premiere in Munich in 1910), Berg's *Wozzeck*, Schoenberg's *Gurrelieder* and *Piano Concerto*, Stravinsky's *Rite of Spring*, Rachmaninov's *3rd Symphony*, *4th Piano Concerto* and *Paganini Rhapsody*, works by Shostakovich, Varèse, Hindemith, Prokofiev, Roussel and many others. He also championed American composers including Ives, Hovhaness, Piston and Copland. After Philadelphia, Stokowski guest-conducted and indeed founded other American orchestras and he led numerous orchestras outside America, notably in Britain where he famously celebrated his 60th anniversary with the London Symphony Orchestra in a repeat of his 1912 programme. He died five years later in Hampshire having recently signed a contract with CBS that would have taken him beyond his hundredth birthday.

Ever the showman, Stokowski courted publicity and constantly reinvented himself, changing his accent on a whim and giving varying accounts as to his place of birth (clearly finding Kraków or Pomerania more interesting than Marylebone) and age. His re-scoring of the Masters ('you must understand that Beethoven and Brahms did not understand instruments') and lavish orchestrations of Bach infuriated the establishment. He usually conducted without a baton, on occasion in near darkness with a spotlight trained on his head and hands, and frequently rearranged orchestra seating. His later marriages to wealthy heiresses Evangeline Brewster Johnson and Gloria Vanderbilt ensured constant media attention as did an affair with Greta Garbo. He appeared in several films including *The Big Broadcast* and *100 Men and a Girl* (both 1937), *Carnegie Hall* (1947) and most famously Disney's *Fantasia* (1940) thus enabling younger audiences to become familiar with his imaginative interpretations of the classics.

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Brahms Symphony No.3 in F Major, Op.90 with the Houston Symphony Orchestra

Brahms was forty-three before he completed his *First Symphony*, the composition which had occupied him, off and on, for more than fourteen years. The *Second Symphony* followed only a year later, but there was a lapse of six years between the Second and the Third, which was not ready until 1883. The composer had not been idle in the meantime; between these two symphonies he wrote his two famous *Tragic* and *Academic Festival Overtures* - the celebrated *Violin Concerto* and the *Second Piano Concerto*. These works enhanced his reputation immensely, and aroused tremendous interest in the new *Third Symphony*.

Brahms began work on the *Third Symphony* in 1882. As was his custom, he spent the summer of 1883 away from Vienna. That year, the place he chose for his retreat was a house in Wiesbaden, where he occupied the second floor. In her biography of the composer, Florence May relates how he used to remove his boots when he returned home every evening and walk upstairs in his stocking feet, in order not to disturb a sick old woman who lived on the first floor. It was in Wiesbaden that Brahms completed the symphony. The new composition was first tried out, as its two predecessors had been, at the Vienna home of Ehrbar, the piano manufacturer, the reduction for two pianos being played by Brahms and Ignaz Brill. One of those present at this private run-through was a man who was not ranked among the composer's many admirers. Consequently, when Ehrbar reported to Brahms that the man had waxed enthusiastic in his comments about the *Third Symphony*, he retorted brusquely, "*Have you told him that he often lies when he opens his mouth?*"

The symphony had its first performance on December 2, 1883, at a concert of the Vienna Philharmonic Orchestra, Hans Richter conducting. As usual, Brahms was quite concerned about how the public would receive his new work. He expressed some dissatisfaction over the way the rehearsals had gone, yet the manuscript copy of the score shows that he also took some cues from these rehearsals and pencilled in numerous corrections and revisions. The concert offered a double premiere; in addition to the symphony, *Dvořák's Violin Concerto* was heard for the first time, with Franz Ondricek as the soloist. Though Wagner had died that year, the fierce Wagner-Brahms feud had not subsided in the least. Some of the more fanatical members of the Wagner cult attended the premiere of Brahms' *Third Symphony*, and tried to ruin the performance by hissing loudly between movements. But the enthusiastic ovation accorded the new work was more than sufficient to drown out the hisses. The conflict, however, almost precipitated a duel between one Brahmsian, Arthur Faber, and a Wagnerite who was sitting behind him. Happily, the affair was forgotten at a post-concert party which Faber gave for Brahms, Dvořák and a number of other musical dignitaries.

There is a close connection between the musical content of the *Third Symphony* and the circumstances of its second performance. Some thirty years earlier, Brahms met the Hungarian violinist, Joseph Joachim, and the two became fast friends. The two young men formed a sort of two-member club that included practically everything but a secret handshake. Joachim, who was two years older than Brahms, had already established himself in the musical world, and he was able to give his colleague some valuable advice concerning publishers and the business of giving concerts, in return for which Brahms taught him to smoke. When their activities kept them apart, the two musicians corresponded under romantic pseudonyms and sent each other counterpoint exercises for correction. Joachim had adopted a motto consisting of the notes F-A-E; they stood for "Frei aber einsam" (Free but lonely). Not to be outdone, Brahms took a motto of his own, changing Joachim's E to an F, so that his read "Frei aber froh" ("Free but happy"). According to a count made by Robert Haven Schaffler, this F-A-F motto appears in no less than eleven of Brahms' compositions. Chief among these is, the *Third Symphony*, where the motto has been altered to F-A flat-F. In that form it appears at the very opening of the symphony and at quite a few points in the first movement, returning again at the symphony's close. About two years before the appearance of the symphony, Brahms and Joachim had become estranged because Brahms had sided with Joachim's wife in a domestic dispute. Some authorities believe that Brahms gave considerable prominence to this motto as a means of communicating to his old friend in music what he could not say in words. The reconciliation was effected when Joachim wrote to Brahms asking if he might be permitted to conduct the symphony for the first time in Berlin. The composer had already promised this honour to Franz Wüllner, who released him from the commitment, and Joachim presented the new work on January 4, 1884.

Two weeks later, Brahms came to Berlin and conducted the symphony himself with Wüllner's orchestra, the Berlin Philharmonic. He also appeared as soloist in his *Piano Concerto No.1 in D Minor*. The late Philip Hale recounted in his programme notes for the Boston Symphony Orchestra that he attended that performance. "The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim." Hale also recalled that Brahms' piano playing on that occasion was "muddy and noisy." When Hans von Bülow introduced the *Third Symphony* at Meiningen, he played it twice on the same programme, in order that the audience might become better acquainted with it. According to all reports, the applause was louder after the second performance !

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, kettledrums and strings. The two end movements of the symphony have a heroic character. As a matter of fact, both Richter and the critic Eduard Hanslick referred to this as Brahms' *Eroica*. The principal theme of the first movement, Allegro con brio, grows immediately out of the last note of the F-A flat-F motto, with which the work opens. In the transition from the powerful first subject to the quieter second one there occurs a brief sighing passage. Several commentators have called attention to the similarity between this passage and the chorus for women's voices at the end of the Venusberg scene in Wagner's *Tannhäuser*. 1883, the year the *Third Symphony* was completed, was also the year of Wagner's death, and some believe that this may have been a quiet gesture of memorial tribute from Brahms to his fiercest, musical adversary. The second movement is an even-tempered, almost hymn-like Andante. In place of the customary scherzo, there is a Poco allegretto that is a songful, if somewhat melancholy, intermezzo. The final Allegro begins in a mood of veiled mystery, but soon emerges from the clouds into a stronger, more affirmative heroic light. At the very dose of the movement, the symphonic cycle is rounded out with a subdued restatement of the motto and opening theme from the first movement.

Notes by PAUL AFFELDER

WAGNER: Wotan's Farewell & Magic Fire Music (arr Stokowski, with Houston Symphony) constitute the closing pages of *Die Walküre* (produced in 1870), the second of the four music dramas that make up Richard Wagner's (1813-83) *Ring cycle*. The warrior-goddess Brünnhilde has disobeyed her father, Wotan, ruler of the gods, and has sought in vain to protect Siegmund in his battle with Hunding. Now she must be punished. Wotan declares that she shall lose her immortality and be put to sleep on the Valkyries' Rock, where the first stranger who happens by may claim her. Realizing that punishment is inevitable, Brünnhilde pleads with her father at least to surround the rock with a wall of magic fire so that only a true hero may penetrate the flames and find her. Wotan accedes to this final plea, and sings a long, tender, and noble farewell to his favourite daughter, whom only the law of the gods has made him punish in this way. Gently he kisses her on each eye, and immediately she falls into a deep sleep. Then he calls upon Loge, the god of fire, to send up a protecting wall of flame. The flames begin to curl and flicker around the rock, growing higher and more brilliant. The fire is vividly portrayed in the orchestra by the high woodwind instruments. Running as a counter-theme to this is heard, first, the motif of Brünnhilde's slumber, then the motif of Siegfried, prophesying that it is this as yet unborn hero who will one day awaken her from her sleep. In his concert arrangement of this beautiful and moving scene, Stokowski retained much of Wagner's original orchestration. His principal alterations involved transforming Wotan's vocal lines into instrumental passages.

Parsifal-Symphonic Synthesis and Good Friday Spell (Act 3) (arr. Stokowski)

Leopold Stokowski conducting The Houston Symphony Orchestra

Parsifal, Wagner's last music-drama - or "consecrational Festival stage drama," as he called it — occupied him, off and on, for more than thirty-seven years. It was 1845 when he first read the trilogy of epic poems *Titirel-Parzival-Loherangrin*, written in the thirteenth century by the minnesinger Wolfram von Eschenbach. These poems, in turn, were derived from a number of earlier sources, among them an account of the knight Perceval in the poem *Li Contes del Graal*, written about 1175 by Chrestien de Troyes. It is also more than possible that Chrestien was inspired by contemporary legends about the Knights of the Holy Grail. During the ensuing years, Wagner sketched poems for the operas *Jesus of Nazareth* and *The Victors*, the latter on a Buddhist theme. Neither of these works ever came to fruition, though fragments of both eventually found their way into *Parsifal*.

The libretto for *Parsifal* was not completed until 1877. The music, begun before the libretto was finished, was fully sketched by the spring of 1879, but the orchestration required another two and a half years. The opera was first performed at Bayreuth on July 26, 1882, less than seven months before the composer died. For the next twenty years it was the exclusive property of Bayreuth, but in 1903 the Metropolitan Opera secured the rights for its first American performance, given on Christmas Eve that year. The locale of *Parsifal* is the domain of the Knights of the Holy Grail at Monsalvat, in the Spanish Pyrenees. The knights are guardians of the Spear which pierced Jesus' side as He hung on the Cross and the Cup from which He drank at the Last Supper and which held His blood from the wound. Only knights who are pure and chaste may belong to this brotherhood, which dedicates itself to noble deeds, many of which are accomplished through the powers of the Holy Grail.

Amfortas, King of the knights, has fallen prey to the machinations of an evil magician, Klingsor, who seeks to destroy the brotherhood which once refused him admission. As Amfortas succumbed to the wiles of the seductress Kundry, Klingsor seized the Spear and wounded him. This wound, which is aggravated every time the Holy Grail is unveiled, refuses to heal unless it is touched by the Spear, reclaimed from Klingsor and wielded by a "guileless fool, made wise through pity."

When Parsifal, wandering onto the grounds of Monsalvat, kills a sacred swan, he is admonished by the knight Gurnemanz. His bewildered answers to the knight's questions lead Gurnemanz to hope that here, indeed, may be the fool for whom they have been searching. Consequently, he takes Parsifal to the castle, where he witnesses the ceremony of the Lord's Supper. But when he fails to grasp any of its significance, Parsifal is angrily dismissed by Gurnemanz. During his wanderings, Parsifal comes to Klingsor's magic garden, where Kundry attempts to seduce him. But a kiss from her magically enlightens him about Amfortas' wound, and he tears himself away. At that moment, Klingsor flings the sacred spear at Parsifal, who catches it in mid-air. With it he makes the sign of the Cross, and Klingsor and his evil kingdom are destroyed. This brings us to the close of Act 2.

Leopold Stokowski's *Symphonic Synthesis* of Act 3 includes many of the important passages from the end of the first scene, the transformation music to the second scene and excerpts from the final moments of the work, as Parsifal heals Amfortas' wound by touching it with the Spear, then presides at the ceremony of the Eucharist, which he now fully comprehends. Because Wagner himself had arranged the *Good Friday Spell* for concert purposes, this portion of the score is omitted in this *Symphonic Synthesis*.

This summary of the music of Stokowski's arrangement appeared in the programme book of The Cleveland Orchestra when he conducted it: "Gurnemanz the hermit begs Parsifal to put aside his weapons in reverence of Good Friday. Parsifal thrusts his Spear into the ground, lays his shield and sword beneath it, takes off his helmet, and kneels before the Spear in prayer. Gurnemanz recognizes the Holy Spear which Parsifal has brought, telling Parsifal that the curse is ended, and that they are in the domain of the Holy Grail. Faint bells are heard from the distance; they gradually grow stronger. Gurnemanz invests Parsifal with the knight's mantle of the Holy Grail and leads him through the forest upwards to the Great Hall of the Grail. Parsifal steps towards the centre of the Hall and raises high the Spear. The Grail gradually glows with soft light as the Hall darkens below, and above the dome becomes more and more illumined. As the knights sing, a white dove hovers over Parsifal, who waves the Grail over the heads of the worshipping knights."

Stokowski said, "I have tried to follow the development from the time when Parsifal receives enlightenment and initiation from Gurnemanz. From that moment, I have tried to continue this idea of more and more complete and profound perception on Parsifal's part of the mysteries of which the Grail is a symbol, and of which the outward and active manifestations are, first, Parsifal's initiation, and then his acceptance by the Knights, and finally their acknowledgement of him as their leader."

Probably the first sequence of Parsifal to be conceived by Wagner was the *Good Friday scene* in Act 3. In 1857, the year he commenced his labours on the libretto, some friends placed at his disposal a small estate near Zurich. While walking in the garden there on Good Friday, so he declared, he got the inspiration for the verses which accompany this scene.

The *Good Friday Spell* is a concert arrangement by Wagner of the final portion of the first scene in Act 3. Parsifal, having returned to the domain of the Holy Grail, comes upon the hut of Gurnemanz, who is now living the life of a hermit. The old man, failing to recognize the figure in knightly armour, reminds him that this is Good Friday and that he is on hallowed ground; therefore, he should remove his armour. When he does so, Gurnemanz recognizes the strange knight as the fool he had once evicted from the Hall of the Grail. When Parsifal tells of his adventures and how he recovered the Spear from the evil Klingsor, Gurnemanz realises that here, indeed, is the "guileless fool, made wise through pity," who will restore the brotherhood of knights to its rightful standing.

Kundry, who has been able to throw off the spell that Klingsor held over her, has returned in repentance to serve the Knights of the Grail. Humbly, she washes Parsifal's feet and dries them with her hair. Gurnemanz then anoints Parsifal as King of the Knights, and Parsifal, in turn, baptizes Kundry with water from the spring, assuring her of forgiveness for her sins. As the two men leave for the castle, Parsifal remarks on the smiling beauty of the countryside, and Gurnemanz replies that on Good Friday nature casts a spell of loneliness over the world as an expression of gratitude to God.

Notes by PAUL AFFELDER

The Parsifal bells courtesy of Schulmerich Carillons, Inc. Sellersville, Pennsylvania.

TCHAIKOVSKY: *Francesca Da Rimini Fantasia for Orchestra* (after Dante) **Op.32; Hamlet (Overture and Fantasy)** *The Stadium Symphony Orchestra of New York*

Tchaikovsky, in common with such other romantic masters of the orchestra as Berlioz and Liszt, was clearly fascinated with the musical possibilities inherent in certain literary subjects. The figures of Paolo and Francesca are evoked in Liszt's *Dante Symphony*; Berlioz treated *Romeo and Juliet* in terms of a vast vocal-symphonic fresco and composed a Funeral March for the Last Scene of *Hamlet*; Liszt wrote a *Hamlet* symphonic poem; and a *Tempest fantasia* occurs as part of Berlioz's *Lelio* sequel to the *Symphonie Fantastique*. It is of more than passing interest to compare these works with those by Tchaikovsky on the identical subjects. More often than not, he emerges as the more successful, if only because he tends toward genuinely symphonic rather than drawn-out narrative treatments of his material.

Francesca da Rimini dates from 1876, when Tchaikovsky was debating the thought of marriage - an ill-fated step which when carried out precipitated a frightful nervous breakdown. This was the period which also produced the *Swan Lake Ballet* and the first sketches for the *Fourth Symphony*. Tchaikovsky had been pondering the idea of an opera on the subject of the ill-fated lovers described in Canto V of *Dante's Inferno*. The libretto had already been written and approved by Tchaikovsky, but when the librettist, one K.I. Zvantsev, specified that the opera should be in Wagnerian style, the composer promptly jettisoned the whole idea. Tchaikovsky's letters describing his experiences at Bayreuth in the summer of 1876 provide a sufficient idea of his attitude toward Wagner and Wagnerian music drama!

The symphonic fantasia that finally grew out of the abortive opera project turned out to be a high-charged orchestral drama. The first section (Andante lugubre) evokes the vision of the gate of Hell as described by Dante: "Abandon all hope, ye who enter here." There follows the wild allegro descriptive of the cyclonic Second Circle wherein those who gave way to carnal passion are buffeted in everlasting torment. The central section of the music brings us in lyrically impassioned vein the melancholy narrative of Paolo and Francesca. Paolo had fallen in love with Francesca, the young wife of his older brother. For nearly ten years they pursued their love affair until the older brother, Giovanni, caught them by surprise and killed them both. Dante in his poem has Francesca tell only of how she and Paolo first gave way to love, at which point (in Tchaikovsky's music) the lovers are swept away by tornadic winds, thus bringing a recapitulation and coda based on the opening sections of the score.

The *Hamlet Fantasy-Overture* is late Tchaikovsky, dating from the time of the *Fifth Symphony* and *The Sleeping Beauty Ballet*. He had been commissioned in 1888 to compose music for a special charity production of Shakespeare's tragedy to be given in St. Petersburg; but like the "*Francesca*" opera project, nothing came of the scheme. So again, Tchaikovsky transformed his sketches into a full-scale independent orchestral work. In his *Fantasy-Overture*, Tchaikovsky dwells on the emotional rather than the intellectual aspect of the tortured hero, and for good and sufficient musical-dramatic reasons. The slow introduction sets the mood, after which we hear the agitated theme associated with Hamlet's grief and urge for vengeance. A more sombre element, stated by brass evokes a mood of action and of resolution. A twice recurring march episode provides further atmosphere. One of the most effective parts of the music is what might be called the "Ophelia episode", characterised by a melody of unusually haunting poignance even for Tchaikovsky. The conclusion of this central lyrical section brings a swiftly intensified recapitulation which evokes in telling fashion the climactic tragedy and then concludes with a moving funeral lament based on the opening thematic material of the score.

Ironically, Tchaikovsky finally did get to prepare an incidental score for a theatrical production of *Hamlet* - the occasion being for a jubilee performance featuring the renowned French actor, Lucien Guitry in February 1891. He undertook the job with little or no enthusiasm, supplying a cut-down version of the *Fantasy Overture*, plus sixteen other numbers, for the most part cribbed and rearranged from other works in his catalogue. **Notes by DAVID HALL**

Richard Strauss (1864–1949) Salome - Don Juan - Till Eulenspiegel –

Stadium Symphony Orchestra of New York

Salome, the one-act opera which Strauss completed in 1905, probably caused a greater shock to the music world than any of his other works. The theme itself was considered extremely daring, and the famous *Dance of the Seven Veils* became almost a synonym in the public mind for licentiousness. Today, *Salome* is taken in stride, while its imaginative - though still fiendishly difficult - score is widely admired. The opera is based on the poem by Oscar Wilde. Throughout the four scenes of the single act, a nerve-racking pace of tensest drama is maintained. The *Dance of the Seven Veils* comes as the climax of the opera. *Salome*, yielding to the request of Herod, performs the seductive dance to the accompaniment of some of the most sensuous music ever written. At its conclusion, Herod promises Salome anything she may wish, and she demands the head of the imprisoned John the Baptist on a silver platter.

The adventures of the swashbuckling **Don Juan** and his amorous affairs date originally from the sixteenth century. Since that time, they have found their way into many forms of literature, art, and music. The character portrayed by Richard Strauss in his tone poem, however, is slightly different from the lover we have come to know so well, for example, in Mozart's opera *Don Giovanni*. He was the creation of the German philosopher and mystic poet, Nicolaus Lenau, in 1844. (Lenau was shortly thereafter confined to an insane asylum, where he died six years later.)

Lenau's biographer, Frankl, quotes the poet's own explanation of his Spanish hero, as follows: "*My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another; at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him.*" The disillusioned Don finally ends his life when, engaged in a duel, he suddenly throws away his sword and allows his opponent to kill him. As he falls to the ground he mutters, '*My deadly foe is in my power; and this, too, bores me, as does life itself.*'

Strauss first read Lenau's poem in 1888 and almost immediately set to work on his symphonic realization. Though *Don Juan* was the first of his works in this form to be published, it had been preceded by another, less successful, tone poem, *Macbeth*. *Don Juan* was written in Munich, where Strauss was third Kapellmeister at the Royal Opera. The following year he went to Weimar as assistant conductor under Edward Lassen, and it was there that he directed the premiere of *Don Juan* on November 11, 1889.

Three days earlier he wrote to his father, "*Yesterday I held the first partial rehearsal of Don Juan. It comes off beautifully and to my great satisfaction I can see that I have made further progress in orchestration. Everything sounds magnificently, though it is awfully difficult. I really pitied the poor horn players and trumpeters. They were all blue in the face from the strain. Fortunately the piece is short. The sound was marvellous, of a gigantic glow and richness. The piece will make an enormous impression.*" The 'piece' has made 'an enormous impression' ever since that time. And everyone has been attempting to give it a definite programmatic outline, but all to no avail Strauss merely printed some excerpts from Lenau's poem on the flyleaf of the score, then left the rest to the listener's imagination.

Till Eulenspiegel's Merry Pranks, (after the Old-Fashioned Roguish Manner - in Rondo Form - to give the tone poem its full title) — was completed by Strauss in 1895. He based his work on a story by Dr. Thomas Murner, which was published in Strasbourg in 1519. Murner, in turn, based his tale on actual historical fact, for there really was a Till Eulenspiegel. In the town of Molin, near Lübeck, is a tombstone with the following inscription: "This stone no one should lift up. Here is buried Eulenspiegel. Anno Domini MCCCL." Also engraved in the stone is an owl with a mirror clutched in its claws (the English translation of Eulenspiegel is "Owlglass").

Strauss at first refused to put in writing any programmatic suggestions for *Till Eulenspiegel*. But in a letter to Franz Wüllner, who conducted the first performance at a concert of the Gürzenich Orchestra in Cologne on November 5, 1895, the composer wrote: "It is impossible for me to furnish a programme to *Eulenspiegel*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, *Till* is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them."

Later, however, the musical analyst Wilhelm Mauke prevailed upon Strauss to make these notations on his copy of the score of *Till Eulenspiegel*: "Once upon a time there was a Volksnarr; named Till Eulenspiegel; That was an awful hobgoblin; Off for new pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a mouse-hole; Disguised as a pastor, he drips with unction and morals; yet out of his big toe peeps the rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to the girls; One has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of justice; He still whistles to himself indifferently; Up the ladder; There he swings; he gasps for air, a last convulsion; The mortal Till is no more."

At the end, Strauss writes a little epilogue, in which the motive of the introduction is repeated. It is as if to tell us that this was only a story, and Till was really not a bad fellow after all. But you never can trust this Till; even in death he pays us a little prank at the very end of the piece.

Original Notes by PAUL AFFELDER

Everest Records presented for the first time recorded together Prokofiev's UGLY DUCKLING and CINDERELLA in the magnificent sound of 35MM, the vista version of the record world.

Serge Prokofiev was born in Russia in 1891. As a child he was a student of Rimsky-Korsakov at the St. Petersburg Conservatory, where he was awarded the Rubinstein prize for piano. Public recognition was achieved through a series of major works including a ballet *Chout*. Prokofiev came to America, where he was commissioned by the Chicago Opera Company to write his opera *The Love for Three Oranges*, which was highly received. In 1932 he returned to his native land to assume a leading position among Russian composers. During World War II he became a national hero for his works reflecting the times, and he was awarded the Stalin prize. In 1951 he again won the prize for his musical innovations. He died in Moscow in 1953 on the same day as the dictator Stalin. *Cinderella* and the *Ugly Duckling* were performed at the Children's Theatre in Moscow, in the same year.

Cinderella was Sergei Prokofiev's next to last ballet. It was initially presented as the first new post-war work at the Bolshoi Theatre in Moscow at the end of 1945. The libretto was by Nicolai Volkov, choreography by Rostislav Zakharov, sets by Peter Williams, and Galina Ulanova danced the title role. This version differs somewhat from the one familiar to American audiences, as offered here on tour and on television by the Royal Ballet. The latter boasts choreography by Frederick Ashton and sets by Jean-Denis Malcjes. It was first seen at London's Covent Garden in December, 1948, with Moira Shearer, substituting as Cinderella for the indisposed Margot Fonteyn, who was later the principal interpreter of the part. With the exception of minor departures, both versions follow the familiar fairy tale by Perrault.

For *Cinderella* Prokofiev wrote some of his most ingratiating music, a combination of his best efforts as a composer of fairy-tale music and music for the ballet. Sometime after completing *Cinderella*, he extracted two concert suites from the score, which were published as his Op.107 and Op.108. Neither of

these suites follows the sequence of the ballet; each is arranged for musical balance and variety rather than for chronological exactitude. In arranging the present six-movement suite, Leopold Stokowski has attempted to combine both elements, adhering to the order of the ballet and, at the same time, achieving musical variety. In so doing, he has drawn two movements from each suite and has added two movements - Cinderella and the Prince and Apotheosis — Finale — from the body of the ballet score. The movements as recorded here are: 1. Fairy of Spring and Fairy of Summer (Suite II, No. 3); 2. Cinderella Goes to the Ball (I, 6) 3. Cinderella at the Castle (II, 6); 4. Cinderella and the Prince; 5. Cinderella's Waltz—Midnight (I, 7); 6. Apotheosis — Finale.
Notes by **PAUL AFFELDER**

“**The Ugly Duckling**” is one of a group of songs written by Prokofiev to portray human situations in the basic language of myth and folklore, and lyrical song story for the simplicity of youth. The story is based on a fairytale by Hans Christian Andersen. At the height of summer, a duck remained hidden in a quiet, shady nook, there to hatch her brood. The ducklings emerged, and among them was one too ugly for words... no feathers and enormous legs. The ugly duck was laughed at, pecked, kicked and driven out in the hope that the cat would get him. He resolved to flee. Far away he flew, descending finally on some water where wild ducks made their home. He hid from them and from the hunters and hounds. He was miserable and all winter he was cold, but when Spring came he was joyous. His wings had grown large and strong. He flew to a beautiful pond on which he saw three splendid swans. He was sure they would peck him to death for his ugliness. Resigned to his fate, he bowed his head. But he saw his reflection in the water. What a surprise! He was no longer the ugly duckling, but a stately white swan. He had been hatched from a swan’s egg that had been among those the duck the sat on. The swans befriended him, and the joy of the ‘Ugly Duckling’ was great indeed. Could he ever have dreamed of such happiness?

This classical song poem of “The Ugly Duckling” is written in three parts:

The story relates the ever-present conflict between beauty and ugliness, and resolves itself in the fact beauty is relative. Instrumentation – the musical exploration of the complete story theme.

Finale – the musical affirmation of the beauty and simplicity of the complete story poem.

These works testify to Prokofiev’s formidable powers of description, to his greatness as an orchestrator and his instinctive demand of the musical form which is observed in his ability to create forms which can be enjoyed by the youth of the world. **Notes Bernard C. Solomon**

Peter and the Wolf (with Stadium Symphony Orchestra of New York & Bob Keeshan)

A LETTER FROM ‘CAPTAIN KANGAROO’ Dear Listener: *In this recording I’m happy to bring you the story of “Peter and the Wolf,” the best-loved musical fairy tale of our time. If you listen carefully, and play the record over and over, you’ll soon learn to recognize the voices of various instruments that play together in Maestro Stokowski’s marvellous orchestra. Every character in the story is represented by a particular kind of sound: the bird by a flute - the duck by an oboe - the cat by a clarinet - the wolf by three French horns - Grandfather by a bassoon - the hunters by the kettledrums with their guns and the bass drum - and Peter himself is played by many stringed instruments - first violins, second violins, violas and cellos*

When you’ve made friends with these fine instruments, turn the record over and play an exciting new game with the music. Just see how well you can follow their adventures without being prompted. I’m sure you’ll remember every part of the story just by listening to the music itself. Hear how the duck goes waddling along, how the bird twitters, how the fearful wolf comes stalking into the meadow, and how quickly the cat goes scurrying up the tree!

Sergei Prokofiev wrote “Peter and the Wolf” for all the children of the world - for French and Russian and Swedish and Spanish children, and many more. Thanks to his music the cat and duck and Grandfather can be understood by everyone, no matter what language they speak. When Peter and the animals come to life in the orchestra, it’s like watching a magician. I heard them first when I was young, and they’ve remained my friends ever since. I’m certain you’ll enjoy them as much as I have. Yours sincerely, Captain Kangaroo (Bob Keeshan)

A MESSAGE from LEOPOLD STOKOWSKI

Prokofiev was not only a mature man and a musical giant, but he had a child’s love for animals, and delight in humorous, fantastic games. I had the privilege and pleasure of his friendship, and I would like to suggest a game that I think would amuse Prokofiev, and the boys and girls of today. It is about the animals and the sounds they make. When you hear the music of Peter and the Wolf without the narration, can you guess which animal is prominent in the story by listening to the orchestration? This is a game that began a long time ago. For example, when the first prehistoric bird chirped the first mating call, that was nature (or instinct) asserting itself. But when the first prehistoric man whistled the first imitative bird-call, he was on the verge of inventing the art of music. At least he was working with the stuff from which certain music is made. Even the modern composers of our century still imitate cuckoos and nightingales; evidently, so long as birds and men occupy some of the uppermost branches of the phylogenetic tree, we shall be as determined to mimic their speech as some parrots are to learn ours. And in the course of time our industrious composers have created an entire musical menagerie, including all sorts of animals from elephants to church mice. A favourite Italian Renaissance entertainment, for example, involves a madrigal in which the singers imitate cats, dogs and owls. A French harpsichord composer had chickens clucking in his works; frogs go hopping through one of the descriptive numbers in a Handel oratorio; Joseph Haydn used a grunting bassoon to suggest a beagle plodding through the underbrush; in Tchaikovsky’s “Sleeping Beauty” an active grey tomcat pursues a white puss with loud meows.

*Prokofiev could draw on centuries of such musical precedents when he set to work on “Peter and the Wolf” in 1935. He could also find points of departure in the long tradition of Russian folk tales. These children’s stories often centred on the animal world, and the narrator would imitate the voices of birds and beasts: bears growled and foxes barked while hens gobbled and cocks crowed as in Saint-Saens’ Danse Macabre. Often the characters in a story identified themselves by the sounds they made – “I am the little mouse, the squeaking one,” or “I am the dog, who goes tyaf, tyaf, tyaf.” In “Peter and the Wolf” the various human and animal characters are portrayed in much the same way and with extraordinary musical brilliance and good humour. Throughout his life Prokofiev was fascinated by such subjects as “The Ugly Duckling” and “Cinderella,” and he felt thoroughly at home in the world of children. The symphonic score of “Peter and the Wolf” is so much more than just a suite of background pieces for an exciting folk tale. Prokofiev wrote some of his finest and most memorable melodies for this work, one right after another, and the resulting suite should occasionally be heard by itself as a purely musical experience. Presented as a tone poem the score can gain new stature and fresh interest, for though they lack the narrator’s guidance, Peter and his friends speak for themselves with surprising eloquence. They testify to Prokofiev’s formidable powers of description, to his greatness as an orchestrator, and to his instinctive command of musical form. Both ways of listening to “Peter and the Wolf” are entertaining and instructive; and both lead by the most enchanting path directly - to the zoo! - with the Wolf. **Leopold Stokowski***

The late Béla Bartók planned his *Concerto for Orchestra* so that each group of instruments gets a chance to shine. They shine with particular luminosity in this stunning performance by a fine American orchestra, directed by a man famous all his life as an orchestral colourist and reproduced with flawless realism by Everest.

The case of Béla Bartók is a tragic one. For years, he carried on painstaking research, in conjunction with his colleague and fellow Hungarian, Zoltán Kodály. During that time, the two men unearthed, collected and made known to the outside world the true folk music of Hungary, Romania and Yugoslavia, separating it from the influences of Gypsy music, with which it had become infiltrated. Bartók then devoted many more years to composing, teaching and concertising as a pianist. Not only did he make extensive use of the folk idiom in his music but he also wrote in a vigorous, highly original style that is now finding ready acceptance.

Bartók came to live in New York in 1940. Not long afterwards, he contracted a serious illness from which he never fully recovered. At the time of his death five years later, he left a vast treasury of music, much of it great. But Bartók never received the recognition he deserved. Not until after his death did the world of music come to realize what a magnificent and vital creative artist it had lost. Even now, new compositions of his are being brought to light. It is reasonably safe to say — probably safer than in the cases of most of our modern composers — that the music of Bartók will stand out in future generations as a representative, forceful contribution of the twentieth century.

The *Concerto for Orchestra* belongs to an important group of works which Bartók wrote during those last five tragic years in America, when he was plagued by illness and acute poverty. It was composed in October 1943, on a commission from the Koussevitzky Music Foundation, established by the late Serge Koussevitzky in memory of his wife Natalie. The work was given its world premiere by the Boston Symphony Orchestra, Koussevitzky conducting, on December 1, 1944. On that occasion, Bartók provided the orchestra's programme annotator, John N. Burk, with the following information: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the first movement and the lugubrious death-song of the third, to the life assertion of the last one." The tide of this symphony-like orchestral work is explained by its tendency to treat single instruments or instrument groups in a 'concertante' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the 'perpetuum mobile'-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first fugato contains sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes and muted trumpets). Thematically, the five sections have nothing in common. A kind of trio — a short chorale for brass instruments and side-drum follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement is also chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'introduction' to the first movement. The form of the fourth movement 'intermezzo interrotto' could be rendered by the letter symbols A B A — Interruption — B A."

The score of the *Concerto for Orchestra* calls for three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, kettledrums, bass drum, snare drum, cymbals, tambourine, triangle, tarntam, two harps and strings. In point of years and the age of most of its players; the Houston Symphony Orchestra was one of the youngest of the nation's major symphonic organizations, yet it ranks high among the leading orchestras of the land. Though it can trace its ancestry back to 1913, the present orchestra was established in 1930 and presented its first full season the following year. Uriel Nespoli and Frank St. Leger were the first conductors, after which Ernst Hoffmann led the orchestra for eleven years until 1947. Under his direction, the Houston Symphony 'came of age.' Efrem Kurtz served as conductor for six seasons. There followed two seasons of guest conductors, with Sir Thomas Beecham leading ten concerts during 1954-55. Since 1955, the orchestra was under the inspired guidance of Leopold Stokowski, who enlarged and perfected the ensemble and increased the scope of its activities. A brilliant interpreter of the standard repertoire, Stokowski was always eager to let audiences hear the finest contemporary music, as well. He infused the orchestra with his own unique rich brand of tone colour. Long an experimenter in the forefront of recorded sound, he also made certain that the playing he elicited from his musicians will be reproduced as faithfully as possible. As the sound of this recording will attest, he had the wholehearted support of Everest's unsurpassed engineering and recording technique.

SHOSTAKOVICH: Symphony No.5 in D Major, Op.47 (Stadium Symphony of New York)

The *Fifth Symphony* of Dimitri Shostakovich represents the resolution of a major artistic crisis in that Soviet composer's life. Whether one chooses to believe that its stylistic features were influenced by quasi-political pressure or whether one prefers to believe that the music grew out of deep personal conviction, the fact remains that this *Fifth Symphony* appears to have become the most popular of Shostakovich's essays in that form.

The middle 1930's were uncertain years in the composer's creative life; for he was struggling to achieve a mature musical language that would support the line, tensions, and span of large-scale symphonic structures. His bosom friend, Ivan Sollertinsky, had introduced him to the work of the Bohemian-Austrian song-symphonist, Gustav Mahler. He himself had been experimenting with various modernist western European techniques, deriving in part from the work of men like Kurt Weill and the young Hindemith. The *24 Piano Preludes*, Op.34 (1932-3), the *First Piano Concerto*, Op.35 (1933), the *Cello Sonata*, Op.40 (1935), and above all the opera *Lady Macbeth of Mzensk*, Op.29 (1930-2) comprised the major fruits of these explorations — some of which involved elements of extreme dissonance and irreverent satire.

Well-meaning friends arranged to have the political powers-that-be on hand for a performance of *Lady Macbeth* in late December of 1935. The opera had been enjoying successful runs for almost two years in Leningrad and elsewhere. At that time Shostakovich had completed the first two movements of an ambitious *Fourth Symphony*. On January 28, 1936, the blow fell in the form of an article in Pravda, the Communist Party newspaper, bitterly excoriating his 'experimental' works in general and the gruesome qualities of *Lady Macbeth* in particular. *A Mess instead of Music* was the title of the piece; and in the weeks that followed, it was made plain that composers in the U.S.S.R. would not necessarily be free to go their own artistic ways.

The uproar and publicity notwithstanding, Shostakovich continued his teaching activities at the Leningrad Conservatory and went on with his work on the *Fourth Symphony*. By December of 1936 the score was put into rehearsal by the Leningrad Philharmonic under Fritz Stiedry, and by the tenth rehearsal of the hour-and-a-quarter work, Shostakovich decided to withdraw the work and to cancel the scheduled premiere. The orchestral parts remained unavailable, though a 2-piano reduction was published in 1947. Examination of that version, which consisted of two 35-minute movements flanked by an 8-minute scherzo shows why both the composer and musicians of the orchestra (who are said to have reacted adversely to the finale) might have had misgivings about going through with a public performance. Meanwhile, it is clear that the composer resolved, after this fiasco to make a fresh stylistic start—one that would enable him to speak his mind musically without alienating himself from those who would have the final say with regard to performances and publication within the borders of the U.S.S.R. In the end the Fourth was first performed in 1961 (long after Stalin's death).

October 21, 1937 marked the day of Shostakovich's vindication in the eyes of his Russian colleagues; for it was then that Evgeny Mravinsky led the Leningrad Philharmonic Orchestra in the world premiere of the new *Fifth Symphony*. Artur Rodzinski conducted the American premiere with the NBC Symphony on April 9, 1938, at which time the work made little impression in America; but when Stokowski presented the Symphony with the Philadelphia Orchestra and subsequently recorded it, its place in the concert repertoire was assured.

The four movements of the *Fifth Symphony* mark the first full flowering of that characteristic lyrical polyphonic style that has marked the best of Shostakovich's mature music ever since.

The *Fifth Symphony* is scored for full 'romantic' orchestra, plus piano and celesta. The course of its emotional expression is the familiar 'victory-through-struggle' pattern epitomised in such varied scores as Beethoven's *Fifth*, Franck's *D Minor*, and Tchaikovsky's *Fourth* and *Fifth symphonies*. Its musical style represents a compromise between the familiar romantic manner and modern linear polyphony. **Notes by DAVID HALL**

On this disc are two richly coloured **Russian symphonic works**. Interpreting them is Leopold Stokowski, one of the most brilliant conductors of our day. This combination of colourful music and brilliant interpretation has been reproduced with a fidelity of sound that has to be heard.

Alexander Scriabin (1871-1915) lived and composed in a transitional period in musical history, when Romanticism was uttering its last dying gasp and Modernism was forging to the front. This was also a period of mysticism and Nietzschean philosophy. For some, including Scriabin, it was a time for the expression of the ego in music. Scriabin himself was a mystic with many strange ideas about living, philosophy and music. His chief loves were the piano and composing. More often than not, he combined the two; nearly all of his works were written for solo piano, but there were also a handful of large-scale orchestral compositions and a *concerto for piano and orchestra*. In many of these works, he exploited new harmonic ideas. Most striking of these was a system of chords constructed on intervals of a fourth instead of a third.

Some of Scriabin's new ideas, to which he attributed mystical significance, were incorporated into *Le Poème d'extase*, a big one-movement work in sonata form which combines the elements of a symphony and a tone poem. It was begun in 1907, while the composer was living at Beatenberg in Switzerland, and was completed in January, 1908, at a concert of the Russian Symphony Orchestra of New York, Modest Altschuler conducting. The following year, it was played several times in Scriabin's native Russia, where it brought forth critiques both of praise and condemnation. But it succeeded in winning second prize in the annual competition in honour of Glinka; the first prize went to Rachmaninov's *Second Symphony*. It might be noted, parenthetically, that the Glinka Prize was founded by the rich timber merchant and music publisher, M.P. Belaieff, who was an ardent supporter of Scriabin and whose subsidies enabled him to devote his entire energies to giving piano recitals and composing.

Altschuler, who was a friend of Scriabin's and who had brought out several of his other symphonic works in New York, wrote this note in 1910 for Philip Hale's annotation on *The Poem of Ecstasy* in the programme book of the Boston Symphony Orchestra: 'While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the *Poème d'extase* has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. realization of a fantastical dream 3. The glory of his own art.'

In his biography of the composer, A. Eaglefield Hull writes of *The Poem of Ecstasy*, 'the basic idea of this, the fourth chief orchestral work of Scriabin, is the Ecstasy of untrammelled action, the Joy of Creative Activity.' Basing his comments upon the composer's own annotations in the score, he assigns to the Prologue 'human striving after the ideal' and 'the Ego theme gradually realizing itself.' The principal theme of the main section he associates with the 'soaring flight of the spirit' the second theme, a violin solo, with 'Human Love,' and the third, an important passage for solo trumpet, with 'the Will to rise up.' In the Development of recapitulation, the music passes through moments of tragedy, stress, defiance, charm, pleasure and ecstasy. Finally, the work reaches an Allegro molto Coda of the swiftest and lightest flight imaginable. The Trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself in a rugged and diatonic Epilogue of immense power and triumphant grandeur: In the end, however, the author sums it up with these words: 'But Scriabin, notwithstanding all his explainers and annotators, is champion of absolute music-music pure and simple-read what you like into it.'

Fikret Amirov: Azerbaijan Mugam ("Kyurdi Ovshari") Our available information on the Azerbaijan composer, Fikret Dzhamil Amirov, comes from the 1958 edition of *Baker's Biographical Dictionary of Musicians*, which states that he was born in Kirovabad on November 22, 1922. In his youth, he played some of the native instruments and studied composition. His music reflects the influence of Azerbaijan folk music and folk dances, and he has made many arrangements of native folk songs. His list of compositions includes a *double concerto for violin, piano and orchestra*; *variations for piano*; a symphonic poem *To the Memory of the Heroes of the Greek National War*; the *Pledge of the Korean Guerilla Fighter* for voice and orchestra, and several suites based on *mugama*, or national modes.

Azerbaijan S.S.R. was one of the first Soviet states. It is a province on the south western shore of the Caspian Sea and faces Daghestan and Georgia on the north, Armenia of the west and Azerbaijan on the south. The people who, until recently, were nomadic, have a language and culture that show strong influences of Turkish, Persian and Armenian, although their official language is now Russian. As is the case with so much of the music of the East, that of Azerbaijan is governed by complicated systems of modes, scales and fixed melodic patterns, which are described by the word *mugam*. Actually, the *mugam* is associated with an ancient form of Azerbaijani music. In 1948, Amirov composed two symphonic suites based on two different types of *mugam*. As the basis for these works he used melodies which he had written down from the best authorities on Azerbaijani folklore. He tried to retain the originality and wealth of the musical creativity of the Azerbaijani people and enrich it by means of his symphonic arrangements. *Azerbaijan Mugam*, which bears the identifying subtitle *Kyurdi Ovshari* was composed, like its predecessor, in 1948, and was first performed that same year in Baku. The following year, it received the Stalin Prize. Leopold Stokowski and the Houston Symphony Orchestra introduced the work to America on March 16, 1959.

The present suite is in six movements: 1. Introduction; 2. Ovshari; 3. Tesnif; 4. Shakhanaz; 5. Kyurdi, and 6. Mani. The titles refer to various Azerbaijani folk songs and folk dances.

Notes by PAUL AFFELDER

Leopold Stokowski, painter in orchestral colours, is given a full opportunity to display the wide range of his palette in this varied musical programme. The colours are made more vivid through the amazing amount of orchestral detail and instrumental presence revealed by Everest.

Chopin: Piano Music (Transcribed by Stokowski)

Among the most imaginative of Chopin's compositions for the piano are his fifty-one *Mazurkas*, highly artistic, refined stylizations of this Polish national dance in three quarter time. And among the most delicately subtle of them all is the *Mazurka in A Minor, Op.17, No.4*. In this poetic evocation, the composer has left the dance far behind; only in the brief middle section do we hear a suggestion of lively dance music. The end sections, which comprise the principal portion of this work, have been described by Herbert Weinstock as 'darkling poetry charged with half lighted magic.' In Mr. Stokowski's transcription, the solos in this mysteriously romantic music are allotted to a muted trumpet and a flute.

Inspired, perhaps by Bach's two books of preludes and fugues of *The Well-Tempered Clavier*, running twice through all the major and minor keys, Chopin composed a set of twenty-four *Preludes*, which were published in 1839 as Op.28. These pieces, which vary greatly in length and mood, also cover the complete range of tonalities, beginning with a work in C major, continuing with one in the relative A minor, and running thus through all the ascending sharp and descending flat key signatures. The *Prelude No.24 in D Minor*, the most dramatic of all, is accorded appropriately stormy treatment here in a setting for full orchestra.

As he did with the mazurka, Chopin also brought to the waltz a new intimate and poetic stylisation. Among the most familiar of his fourteen *Waltzes* is the graceful, melodious and rhythmically interesting *Waltz in C sharp Minor, Op.64, No.2*. In his orchestration, Mr. Stokowski has made use of many different solo instruments, including the celesta and harp.

Notes by PAUL AFFELDER

Debussy: Selection from Children's Corner Suite (transcribed for Orchestra by Stokowski)

Children's Corner (1906-8) 'To my dear little Chouchou, with her father's tender apologies for that which follows' reads Debussy's dedication in *Children's Corner*. His beloved daughter was then 4 years old, and it is most touching to encounter a great composer attuning himself to the make-believe world of a child and, using his consummate skills, creating a series of uncomplicated, masterly miniatures. The English titles probably involved Chouchou's English

governess. The movements of 'Jimbo' (Chouchou's toy elephant) are appropriately clumsy and the popular children's lullaby 'Dodo, fait Dodo' is amusingly integrated. The music *The Little Shepherd* plays on his reed instrument is delicate and heartfelt with occasional dance-like interjections. Finally the ragtime gaiety and humour of the *Gollywog's Cake-walk* swings along infectiously, but not without an ironic allusion to the Prelude of *Tristan und Isolde*.

Note by Martino Tirimo (whose famous Debussy piano recordings are on ALTO)

VILLA-LOBOS: Uirapurú; Modinha from Bachianas Brasileiras No.1

There is an interesting parallel between Heitor Villa-Lobos' symphonic poem *Uirapurú* and Stravinsky's *Firebird*. Both are musical portrayals of an enchanted bird which is transformed into a human being, and both were written during earlier periods of their composers' careers, pointing the way their music would follow in later years.

Uirapurú was composed in 1917. It was one of the first successful symphonic works in which Villa-Lobos made use of folk material he had been gathering from the interior regions of his native Brazil. The instrumentation of *Uirapurú* is extensive and unusual. Besides the conventional orchestral instruments, it includes the violinophone (a violin with a horn attached) and such Latin American noisemakers as the coop, tamborim, tambur surdo and reco-reco. On the score of *Uirapurú* Villa-Lobos has printed the following story, upon which the symphonic poem is based. It is an original tale, which the composer concocted from several different Brazilian folk legends. "This is the story of **Uirapurú** — a legendary Enchanted Bird. Fetish worshippers considered it the King of Love. Its nightly song lured the Indians into the woods in search of the enchanting singer. In such a search, a merry group of young natives comes upon an ancient and ugly Indian seated in the forest, playing upon his nose-flute. Resenting the invasion of their forest by this unsightly old man, the natives beat him mercilessly and drive him out. Continued search for the elusive Uirapurú is witnessed by all the members of the nocturnal animal and insect kingdoms — glow worms, crickets, owls, enchanted birds, bats, and crawling things.

A beautiful maiden appears, also lured by the sweet song of Uirapurú. Armed with bow and arrow, she catches up with the Enchanted Bird, piercing its heart, where-upon the Singing Bird is immediately transformed into a handsome youth. The Happy Huntress, who has thoroughly captivated the handsome youth, followed by the amazed natives, is about to leave the forest when they are halted by the shrill, unpleasant notes of a distant nose-flute. Suspecting the arrival of the ugly Indian, seeking revenge for the merciless beating they had administered, the natives hide in the dense woods. The unsuspecting youth boldly confronts the ugly Indian, who slays him with a perfectly played arrow. As the Indian maidens tenderly carry the body to a nearby fountain, it is suddenly transformed into a beautiful bird, which flies, its sweet song diminishing into the silence of the forest."

Modinha from Bachianas Brasileiras No.1

In his series of nine *Bachianas Brasileiras*, which are written for various combinations of instruments and voices, Villa-Lobos has attempted to fuse the spirit and technique of his idol, J.S.Bach, with the melodic contours of the Brazilian folk idiom. The first of these immensely attractive little suites dates from 1930. It is scored for an orchestra of cellos, and is in three movements: *Embolada* (Introduction), *Modinha* (Prelude) and *Conversa* (Fugue). *Embolada* implies expansion; *Modinha* is a form of Brazilian song, and is here treated in the manner of a Bach aria; *Conversa*, is a sort of conversation. The lyrical *Modinha* is frequently performed out of context, and it is as a separate movement that it is heard on this record.

Thomas Canning was born in Pennsylvania in 1911, educated at Oberlin Conservatory and then the Eastman School of Music, where he later taught theory and composition. His *Fantasy on a Hymn Tune by Justin Morgan for Double String Quartet and String Orchestra* was written in April, 1944, and premiered two years later by Howard Hanson at Eastman. It is based on the hymn tune *Amanada* by Justin Morgan (1747-98), one of a group of early American composers who wrote music for the 'hymn sings' popular in 18th-century New England. After an introduction, the hymn tune is heard in two different guises. The music is then developed, and the hymn tune returns to bring the work to its conclusion. The double quartet or individual members of it appear in brief solo passages that contrast with those of the full ensemble. Those familiar with the *Fantasia on a Theme by Thomas Tallis* for Double String Orchestra by the late British composer, Ralph Vaughan Williams, will note a similarity in treatment and scoring between it and the work recorded here. Although cast in a modern mould, the music is pervaded by an unmistakable air of antiquity. **Notes by Paul Affelder**

Ernest Bloch AMERICA - An Epic Rhapsody

This symphony has been written in love for this country, in Reverence to its Past, in Faith in its Future. It is dedicated to the memory of Abraham Lincoln and Walt Whitman whose vision has upheld its inspiration. — Ernest Bloch

AMERICA in Three Parts for Orchestra *Symphony of the Air / The American Concert Choir - Margaret Hillis, director*

I. 1620: The soil - The Indians - (England) - The Mayflower - The Landing of the Pilgrims

II. 1861-1865: Hours of Joy - Hours of Sorrow III. 1926: The Present - The Future

Born in Geneva, Switzerland, on July 24, 1880, Ernest Bloch was composing by the age of fifteen. He studied music at the Brussels Conservatory with Ysaye and at the Hoch Conservatory in Frankfurt, then went to Paris at the age of twenty-one. Here he found a stimulating music life and many friends, including the great music critic and novelist, Romain Rolland. Bloch composed busily, dividing his time between France and Switzerland, and in 1910, his striking opera, *Macbeth*, was produced at the Opera-Comique in Paris. In 1915, when he was a Professor at the Geneva Conservatory, he toured the United States, and shortly afterwards decided to make this country his home. He became a Professor at the Mannes School of Music in New York in 1917, Director of the Cleveland Institute of Music from 1920-25, and of the San Francisco Conservatory in 1925. He returned to Switzerland in 1930, but the growing anti-Semitism in Europe provoked his return to the United States in 1938. Ernest Bloch enriched American musical life with both his compositions and his teaching; among his pupils were distinguished composers Roger Sessions and Quincy Porter.

Bloch's works were marked by a passionate and emotional musical expression, compared to many 20th century works that tended towards a formal austerity. His compositional style disdained both academic formulas and the gimmickry of novelty for its own sake. It often reflected elements from his background, such as Hebraic chant and cantorial song from the synagogue, and Jewish and Swiss folk songs. Yet, neither at the outset of his career nor in any other period did Bloch think of himself specifically as a composer of 'Jewish music.' His works include pieces which do not fit the specific structural forms of the previous century, such as his symphonic poems, works for a solo instrument or voice with orchestra, chamber music, and songs.

The thought of writing an American rhapsody and anthem came to Bloch, as he said, 'on the steamer on my arrival in New York harbour in August of 1916.' He had major musical achievements behind him, like the *Israel Symphony*, the rhapsody *Schelomo* and the newly written *First String Quartet*. Bloch was teaching at the Mannes School of Music in New York when this country entered the First World War, and he again thought of an 'American anthem.' By late 1925, the piece began to take concrete form and he worked on it steadily in 1926, finishing the concluding anthem first. By February 1927, a copy of the entire work was made. Immediately, *America* won a prize offered by *Musical America* for an American symphonic work. The judges were Leopold Stokowski, Serge Koussevitzky, Walter Damrosch, Frederick Stock and Alfred Hertz. In December, 1928, the work was performed in the five cities where those conductors presided: Philadelphia, Boston, New York, Chicago, and San Francisco.

Bloch had studied American folk and traditional music intensively, from authentic Indian songs to Stephen Foster songs, spirituals, work songs, hymns, hoedowns, sea chanties and jazz. In the score, he both referred to American history and also scrupulously indicated the sources of the themes he had used. He added the warning that these comments were not a 'programme' but were inserted only to guide the performers in interpreting the emotional flow of the

music. He did not simply insert set tunes, but rather seized the core of these carefully selected melodies and developed them in rhythm, harmony, variation and polyphony. Amazingly, these melodies, originally from disparate sources, now seem to be thematically kin and logical developments of one another.

The most important unifying element is Bloch's anthem, which grows steadily from its germ phrase, heard at the very opening in the bassoons and lower strings, to its full flowering, with chorus joining the orchestra, at the end of the third movement. It is a strong, simple, nobly expressive chant that seems to lock together all the other melodies. The organic character of the work is affirmed not only by the way in which the various motifs merge into one train of thought, but also by the potent reappearance of these themes in the different movements.

Thus in the first movement, which starts *Poco lento*, the anthem-germ is followed, according to the score annotations, by a whole chain of Indian melodies. The first is Pueblo and the last a Chippewa mourning song. But what the ear hears is one steady, consistent, musical line. Then the old English march appears, followed by the sea shanty climax. Magnificently effective in its grand contrapuntal clothing is the psalm 'Old Hundredth.' And the return of the Pueblo theme at the close of the movement quite naturally evokes, in its pastoral feeling, the hopes of the colonists, in contrast to its previous hearing when it depicted the pre-colonial land.

In the second movement, which starts *Allegretto*, the 'Old South Ballad,' the African-American song, 'Row on Row,' and 'Old Folks at Home,' (transformed by Bloch's string counterpoint and harmonies), form one unbroken, musical thread, out of which the 'Virginia Reel' section grows perfectly. 'Hail Columbia,' 'Pop Goes the Weasel!' and the Creole song, 'Micheu Banjo,' show themselves to be contrapuntal blood brothers. Then comes the fantastic counterpoint of the 'war' section uniting fragments of 'John Brown's Body,' 'Dixie,' 'Tramp, Tramp, Tramp' and 'Battle Cry of Freedom,' with Bloch's new music growing out of the polyphonic interplay. Movingly the 'Old South Ballad' returns to express the post-war sadness. It is followed by a new stage in the growth of the anthem theme, and then the Chippewa mourning song from the first movement evokes the death of Lincoln.

In the last movement, starting *Allegro con spirito*, Bloch creates a sense of unrest, with a fine feeling for the pathos of blues and wit of ragtime. Bloch then transforms it into a dissonant mechanisation, a 'machine-imprisonment' of the human spirit. But for all the auto horns and clanging steel plates, we are still in the realm of expressive, logical music. 'Old Hundredth' from the first movement enters as a preparation for the full anthem, with also a more relaxed form of 'Dixie' and the augmented notes of 'Yankee Doodle.' The concluding anthem offers a magnificent affirmation of strength and hope. Bloch provided music and text for the anthem in the concert programme book and hoped that the audience would join in singing it.

As for the historical and descriptive annotations which Bloch inserted, he is merely making explicit the kind of associations that many composers might feel but would not attribute. What is important here is that Bloch created a single, compelling dramatic experience out of the train of emotions the suggested. In the psychological unity of this work, Bloch himself is being revealed, a man in love with the traditions and struggles of the nation he made his own. Ernest Bloch died on July 15, 1959 in Portland, Oregon, of cancer at the age of 78. His body was cremated and his ashes were scattered near his home in Agate Beach.

The following annotations from the score are presented, not as a programmatic guide.

Movement I: *Primeval Nature ... Indian life ... Organizing a War Party ... 'Do not weep — I am not going to die ... "Weeping for my love" ... Old English March ... The Call of America ... The Sea ... Struggles and Hardships ... Old Shanty ... land in sight ... America! America! (motto theme developed and heard twice) ... Loneliness ... Memories of the past ... Struggles, hardships ahead ... Building up a nation ... love of the soil ... 'In God We Trust' (Old Hundredth) ... Faint hopes in the future*

Movement II: *I hear America singing, the varied carols. I hear Each singing what belongs to him or her and to none else Singing with open mouths their strong melodious songs. (Walt Whitman), The South (Old Ballad) ... Negro folk songs ... 'Old folks at home' ... Virginia reels ... America! America! ... The battle call ... Songs of the Civil War ... 'And in the blood of its own children the Unity of a Great Nation was sealed' ... 'For my enemy is dead, a man divine as myself is dead' (Whitman) ... O captain! My captain! ... O bleeding America!*

Movement III: *As he sees the farthest he has the most faith. (Walt Whitman) Present time ... Negro folksongs ... Material 'Prosperity' — Speed — Noise — Man slave of the machines' ... America's call of distress ... 'Give me solitude, give me Nature, give me again, O nature, your primal sanities!' (Whitman) ... 'Then turn, and be not alarm'd O Libertad — turn your undying face to where the future, greater than all the past, is swiftly, surely growing for you (Whitman) ... The mastery of Man over the Machines, his environment and ... himself ... The Call of America to the Nations of the World ... 'See ... immigrants continually coming and landing' (Whitman) ... The Fulfillment ... Through Love ... Till they strike up marches henceforth triumphant and onward to cheer O Mother your boundless expectant soul (Whitman)*

Anthem: *America! America! Thy name is in my heart; My love for thee arouses me to nobler thoughts and deeds. Our fathers builded a nation, for Freedom, Justice and Peace; Toward higher aims, toward brighter goals; Toward brotherhood of nations. Our hearts we pledge, America, to stand by thee, to give to thee, Our love, our faith and our lives!*

Notes by Sidney Finkelstein

Thomson: The Plow that Broke the Plains; The River

While vastly different in sonority and style, these instrumental suites show Leopold Stokowski's mastery of instrumental colour and drama. **Virgil Thomson** (1896-1989) wrote his two suites for full orchestra in a lush, American idiom with cowboy and jazz elements. One might say that the 'mother' of Virgil Thomson's art is the American Mid-West. Born in Kansas City, Missouri, at the age of twelve Thomson was playing the piano at church and school concerts. In 1921 he toured Paris as a member of the Harvard Glee Club and became a scholarship student of Nadia Boulanger. In 1925, he returned to Paris for a longer stay, fitting into a circle which discussed Satie, Stravinsky, Picasso, Surrealism, James Joyce and Gertrude Stein. The music he produced combined an affectionate use of traditional American turns of melody and rhythm with qualities that are best described in Thomson's own words of appreciation of Erik Satie: '*Quietude, precision, acuteness of auditory observation, gentleness, sincerity and directness of statement.*' These qualities are apparent also in Thomson's critical writings; from 1940 to 1956 he served as music critic of the New York Herald Tribune. Thomson's two suites were a product of the general American awakening during the Great Depression to the sense of collective responsibility to salvage human life. Typical was John Steinbeck's novel *The Grapes of Wrath*.

Thomson wrote the musical score for a documentary film in the same vein, Pare Lorentz' *The Plow that Broke the Plains*, made in 1936 for the Farm Security Administration of the U.S. Department of Agriculture. In 1942 Thomson turned the score into an independent suite for orchestra. Another Pare Lorentz film of similar spirit, *The River*, was made in 1937, and Thomson likewise turned his splendid score for this into an orchestral suite. In each work, Thomson achieved a triumphant and quite different solution to the exacting problem of creating music that follows the associative flow of a film, without sacrificing the depth of feeling, intensity and unity necessary for a work of music to stand in its own right. *The River* links four expansive movements together to create what could be called a symphony, except that there is a broader flow and abundance of melodies than can generally be found in the classic form. Intensity and unity are created by passages of thematic development or canonic counterpoint and by the sensitive repetition of melodies within a movement and from one movement to another. The melodies are part original, part taken from the stock of what the composer calls 'just the music of the Mississippi Valley,' such as hymns and 'white spirituals' (including one he had formerly used in his *Symphony on a Hymn Tune*) and popular songs. The first movement, *The Old South*, starts with a subtle hint of 'Dixie,' followed by a hymn tune, and then what may be called either the 'Forest' or the 'River' motif; a nostalgic trumpet call, echoed and varied by flute and oboe. A canon then engenders a sweet flow of melody growing into a new, grand and hymn-like tune, its development swinging between polyphonic and harmonic textures, and between singing style and dance rhythm. The barest hint is heard (snare drums and

trumpet) of the coming of war. Then the music takes a sadder cast with again a touching canon, and a freshly viewed version of the grand, hymn-like melody closes the movement.

The second movement, *Industrial Expansion in the Mississippi Valley*, starts with the 'River' motif (flute, echoed) and then translates the feeling of a film montage into a musically kaleidoscopic scherzo, with dazzlingly crossed rhythms. 'A Hot Time in the Old Town Tonight' is easily recognisable and put through lively transformations and combinations with other tunes, there is a dissonant hint of factory or work-hammer sounds, a climactic evocation of a Saturday night celebration, and at the end, jazz trombone glissandos. The slow movement is *Soil Erosion and Floods*. The plaintive 'River' motif, introduced by the horn, is poignantly developed, with a touch of dissonance, after which there is a flow of tender melodies, one dissolving into the next, and a broadening development with beautiful polyphonic passages at the close.

The Finale follows its brusque opening with strains of 'We Won't Get Home Until Morning' and a string of other melodies, all in fine contrapuntal play with each other, and moves to a grand, concluding apotheosis of the hymn tune that had been heard (after "Dixie") at the very opening of the first movement.

The Plow that Broke the Plains may be called a deeply felt, emotionally unified, tone poem. Of its six movements, the last is a continuation and development of the first, creating a feeling of a sad yet epic and heroic lament, with the intervening movements unfolding four diverse 'tone pictures' within this frame. In the *Prelude*, a poignant motif for strings is first counterposed to the 'Doxology' hymn for winds.

The second movement, *Pastorale (Grass)* is sweet and tender in its melodic line with canonic polyphony giving it depth and forward movement. *Cattle* is an entrancingly orchestrated setting of cowboy waltz tunes, weaving together 'I Ride on Old Paint' with touches of 'Laredo' and 'Git Along Little Dogies,' the guitar used to captivating effect. Jazz elements prevail in *Blues (Speculation)* which alternates the 'moan' and the 'fox-trot' lilt of the traditional blues, with saxophones and banjo in the orchestra. *Drought* is sixteen bars long but compensates in its remarkable depth, like turbulent feelings imprisoned beneath the quiet surface.

The last movement, *Devastation*, begins with the poignant motif, continues with the "Doxology," and then transforms the third theme of the *Prelude* into a new noble melody. It is developed with a march-like beat of increasing momentum. The melody then soars with increasing sadness and beauty as the full orchestra takes it up in antiphonal choirs, with the added forward impulse of a tango beat, the effect being almost that of a cry, 'We will be heard!'

Adapted from notes by Sidney Finkelstein

Scriabin's Étude in C sharp minor Op.2 No.1 (arranged for Orchestra by Stokowski)

Alexander Scriabin (1871-1915) was probably the most original and experimental of the generation of Russian composers that followed Tchaikovsky. Admired as both a composer and pianist, his compositional style changed greatly over the years from his early works of sweetness into experiments in sensuality and finally into compositions effecting spiritual ecstasy. Although widely championed during his lifetime, his works fell into comparative obscurity after his death. The *Etude in C-sharp minor, Op.2, No.1*, the work of a fifteen-year-old boy, was originally written for piano. As orchestrated with imagination and devotion by Leopold Stokowski, its beautiful and languorous strains are true to the intent of the piano version of Scriabin's early period. With its Chopinesque sonorities and patterns, it is one of his earliest successes and most recorded and performed works.

Peter Ilyich Tchaikovsky (1840-1893) composed his *Symphony No.4* in 1877, less than five years before the birth in London of the great conductor who leads this performance, Leopold Stokowski. The year 1877 held profound distress for the composer. It was a time when the future seemed unclear; his works received little encouragement and he saw no escape from the struggles of his daily teaching. And that summer, at the age of 37, he married a woman with whom he was not the least in love. The disastrous union lasted about nine weeks. Tchaikovsky fled from his wife and Moscow, arriving in St. Petersburg in a state of collapse. The conflicting emotions leading to the union perhaps included both pity for the young woman who had fallen hopelessly in love with him, as well as his vain hope that the marriage would 'cure' him of the self-acknowledged homosexuality which caused him much suffering. One very positive occurrence during that year was the development of a friendship with Nadezhda von Meck, a wealthy widow with whom he corresponded frequently but whom he never met. She became his financial patron, and it was her help that enabled him to spend time abroad recovering from the breakdown over his marriage.

The titanic *Fourth symphony*, composed in this period of recovery, was one of the first works dedicated to Mme. von Meck, to 'My Best Friend.' As Tchaikovsky explained in a letter to her about this symphony, fate was 'that inevitable force which checks our aspirations toward happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless—a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul.' The symphony was a break-through; it was the first symphony in which he could reach profoundly to the inner man and achieve a form and style that were uniquely his own. His friend, the composer Sergei Taneyev, was disturbed by this work, and wrote critically, 'in every movement there are phrases which sound like ballet music.' Tchaikovsky answered gently, defending his right to use dance-like strains. And he added to Taneyev, 'there is not a single bar . . . which I have not truly felt, and which is not an echo of my most intimate spiritual life.'

In the first movement of *Symphony No.4*, Tchaikovsky's 'fate' motif is stated and expanded. Tchaikovsky describes this in the letter to Mme. von Meck, 'A sweet and tender dream enfolds me. A bright and serene presence leads me on.' Then, as he says, 'Fate awakens us roughly.' The 'fate' motif re-enters and brings back the earlier motifs in their original form, to undergo a powerful developmental conflict. When it runs its course, the contrasting section reappears, with the bassoon leading the solos, and this inaugurates a recapitulation of violence and conflict, and a coda in which the 'fate' theme emerges triumphant. The slow movement is an ornamentation and extension of a lovely and tender melody, first played by the oboe, *Andantino in modo di canzone*. There is a brighter middle section, with abrupt rhythms, like a subdued joy, which Tchaikovsky writes of as 'old memories . . . moments when young blood pulsed through our veins.' The Scherzo is a fantasy movement of remarkable originality. Tchaikovsky describes it to Mme. von Meck as 'capricious arabesque . . . suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band.' Illuminating Tchaikovsky's entire style is a comment he makes in another letter, 'You ask me how I manage my instrumentation. I never compose in the abstract; that is to say the musical thought never appears otherwise than in a suitable external form. In this way I invent the musical idea and the instrumentation simultaneously. Thus I thought out the scherzo of our symphony—at the moment of its composition—exactly as you heard it. It is inconceivable except as pizzicato.' And this movement is but one example of how, in thinking orchestrally, Tchaikovsky dethrones the strings from their eminence, and, while writing beautifully for them, makes them members of a 'community of equals' with the woodwinds and brass. The Finale, is spoken of by Tchaikovsky as 'a rustic holiday . . . indefatigable Fate reminds us once more of its presence. Others pay no heed to us . . . Happiness does exist, simple and unspoiled. Be glad in others' happiness. This makes life possible.' This symphony makes its effect in a way that it is hard to realise today how original it was. **Notes by Sidney Finkelstein**

Igor Stravinsky composed *L'Histoire du Soldat*, or 'The Soldier's Tale,' in 1918, when he was thirty-six years old and ripe for a new step. Cut off from his native Russia by the flames of war and by the outbreak of revolution, he had found a haven in Switzerland. His three ballets *The Fire Bird*, *Petroushka*, and *The Rite of Spring*, written for Diaghilev, the impresario of the Ballets Russes in France, had established him as a startlingly original force in 20th century music. He had since written a short opera, *The Nightingale*, which Diaghilev had produced, a dance play with music, *Reynard*, and a choral ballet, *Les Noces* or 'The Wedding.' Musically, these works rounded out his previous innovations rather than breaking new ground for him.

Since Diaghilev was in difficulties, another ballet was not feasible. The thought came of a simple theatrical work that could be performed on a portable stage and would involve few instrumentalists and actors. Stravinsky arranged the full work into a concert suite for instruments alone for a performance at the Wigmore Hall in London on July 20, 1920. Ernest Ansermet was the conductor

A libretto for *The Soldier's Tale* was worked out with the Swiss writer Charles Ferdinand Ramuz, who had done the French version of the text for Les Nom. The music would be purely instrumental. The main burden of the tale would be carried by a Narrator, sitting opposite the stage, and the stage action would provide illustrations, sometimes silently mimed or danced by the actors and sometimes with their speaking voices heard. Part of the novelty was the combination of this subtle and complex execution with a deliberately naive, even 'popular' tone. The instrumentation of two woodwinds, two brass, two strings and a percussion battery was chosen primarily because these were the musical forces available to him at the time. The resulting sound had a teasing resemblance to that of the Dixieland jazz band. Fragments of popular or music hall culture, like the tango, waltz, ragtime, march, Spanish paso doble (the 'Royal March'), a gypsy melody the 2/4 minor motif played by trumpet solo over violin double-stops in 'The Little Concert,' also heard in the 'Tango'), along with a Lutheran chorale, provided the main melodic substance. These were woven into a fabric of 'stretched metres' with constantly shifting accents, and a dissonant harmony, attaining a bitter and sardonic quality.

L'Histoire, expressionistic in its underlying poignance, speaking of alienation in its bleak, hard surface, set a tone for not only the war years but also the post-war 1920s. No one familiar with the full version, as presented here and as Stravinsky conceived - a narrated drama with music - can find the suite version adequate. In the version with full text and different voices, the music attains a deep psychological portrait speaking poignantly to us of the struggle for human values in a world where inhumanity runs rampant.

MADELEINE MILHAUD, wife of composer Darius Milhaud, was one of France's most distinguished actresses. Stravinsky himself considered her an ideal choice for the role of **the Narrator**; he also directed her in his production of *Persephone*. Mme. Milhaud taught in America at the Aspen Festival and Mills College and in Paris at the Schola Cantorum,

MARTIAL SINCHER, foremost baritone in French opera during the 1930s was a supremely compelling singer-actor. Then from 1943-56, as a star of the Metropolitan Opera in New York, one of his many history-making accomplishments was the performance of all four baritone roles in *The Tales of Hoffman*, a suave incarnation of evil. He taught at both the Curtis and the Academy of the West in Santa Barbara, California.

JEAN PIERRE AUMONT got real-life experience as a soldier when, early in 1943, he enlisted with the Free French Forces, serving in Tunisia, Italy and France. He won fame in four simultaneous careers: the French stage; the French cinema (with over sixty films); the New York stage (credits include *Tovarich* opposite Vivien Leigh), and American television.

Story and action L'HISTOIRE DU SOLDAT **Voices:** The **Narrator**, the **Soldier**, the **Devil**. NB: In the following account, the regular type denotes speech and action while the music is playing. *The italic type denotes speech and action taking place when the music is silent.*

PART ONE

The Soldier's March: The marching tunes begin, and then the Narrator's voice is heard with the music, declaiming the song of the Soldier tramping the dusty road, going home on a ten day leave. The curtain rises on a country road with a stream and frontier post, and a village with a church spire in the distance. The Soldier enters and sits next to the stream. The music stops.

The Narrator speaks the Soldier's mind, with his disgust at army life, and describes him pulling various mementos of home and family out of his knapsack. He then pulls out his old violin, muttering goodhumoredly that it keeps slipping out of tune, but it didn't cost him very much. he begins to tune it. Music starts.

Music to Scene 1 (Airs by a Stream) As the music goes on, with its reminiscence of the happy times the Soldier once had with his violin, the Devil comes on the scene, disguised as an elderly gentleman with a butterfly net in one hand and a book under his arm. He steals behind the Soldier, then suddenly accosts him. The music ends.

A dialogue begins. The Devil wants the violin, but the Soldier refuses either to give it away or sell it. The Devil offers his book in trade, saying it has the secret of fabulous wealth. As the Soldier thumbs through it, the Narrator speaks the Soldier's puzzlement at its cryptic text. But he makes the trade. The Devil then finds that the violin won't play for him. And so he invites the Soldier to spend three days at the Devil's home, enjoying sumptuous food and drink. The Devil will teach the Soldier to read the book, the Soldier will teach the Devil to play the violin, and then the Devil with his carriage and horses will give the Soldier a swift ride, to the village where his mother and sweetheart are. The soldier agrees, and the curtain falls.

The Narrator takes up the story, telling of the festive and luxury-laden 'three days,' and then of the wild carriage ride through the air to the Soldier's village. As they approach, music starts.

Reprise of the Soldier's March

Chanting along with the music, the Narrator again tells of the soldier tramping the dusty road, happily going home on leave. The music ends. *The Soldier appears in the village, says the Narrator; but his old friends don't recognise him, his mother shrieks in fright, his sweetheart now has a husband and two children. The Soldier bitterly feels he has been rooked; he shouldn't have been so trusting. Three years have passed instead of three days!*

The curtain rises on the village, showing the Devil disguised as a cattle merchant, leaning on a walking stick. The Narrator recounts the Soldier's self-recriminations. He has lost his past, his roots. What will he do now? Pastoral music begins, recalling the old days.

Music to Scene 2 (Pastorale) While the music is playing, the curtain falls, then rises again. *The Devil, still dressed as a cattle merchant, stands near the village. The Soldier bursts in with drawn sabre, and a dialogue follows. The Soldier threatens, the Devil contemptuously asserts his mastery, spitting out commands like a platoon sergeant. The Soldier humbly sheathes his sabre, discards his uniform, takes the book out of his knapsack on the Devil's orders, and holding the book, is led away by the Devil, who pulls the violin out of his pocket and brandishes it. 'The book is yours, the violin is mine'. Music starts.*

Postlude to Pastorale: The stage is left empty, then the curtain falls, and the music stops. *The Narrator partly recounts, partly enacts, the Soldier's new life, as he has learned to live in a new way from the book. He is first a peddler, shouting his wares to repeated drum rolls; then learns how to make money hand over fist, without any scruples. His new morality is 'grab all you can, one day you'll be dead.' And so he rises to wealth, but when he has it all, he is desolate. He realises he really has nothing. He has lost, with his violin, the 'real, true and good things' of life. Music starts, like a recollection of the old life.*

Music to Scene 3 While the music goes on (a variant of 'Airs by a Stream'), the Narrator presents the Soldier's nostalgic memories of his former good life in the village. The music ends.

The Narrator continues to sum up the Soldier's misery; he owns everything, but really has nothing. The curtain rises on a room with the Soldier at a desk thumbing through the book, seeking a way out of his predicament. He is in despair; the Narrator says: unbelievably rich but inwardly dead, a 'ghost among the living.' While the Narrator speaks, the Devil, now in the guise of an old washer woman, pops his head in first and enters, as the Soldier disgustedly throws down the book. A dialogue follows. The Devil, his falsetto voice, offers his wares, the Soldier rejects them but offers a present of money, the Devil keeps on showing wares, including the contents of the Soldier's old knapsack, and then mentions a violin and starts walking away. The startled and interested Soldier follows, pleading for his violin. Suddenly the Devil turns, and hands the Soldier the violin. 'Let's hear you play.' He seizes it, but can't make it sound. Music is heard, recalling how the violin once sounded.

Reprise of Airs by a Stream The Soldier can't get a sound out of the violin, and angrily hurls it into the wings. He goes back to the desk, looks at the book, the begins tearing it up. The curtain falls. The music stops.

PART TWO

The Soldier's March (Extended form of the opening Tunes): The music begins and as it goes on, the Narrator describes the Soldier again marching the dusty road, over hill and dale, not knowing where but fleeing from his miserable wealth. *The Soldier, the Narrator says, has thrown away all his new luxuries, because he can't stand the empty life. He is running away.*

Continuation of Marching Tunes: This time, says the Narrator, the Soldier is not taking the road to his old village, he wanders and doesn't know what he is looking for.

The Soldier has arrived, the Narrator says, at the frontier to another land, and is at an inn. To repeated drum crashes, a proclamation by the king of the land is being read. The king's only daughter is afflicted, she will not rise out of her bed, and will not sleep, talk or eat. Anyone who can induce her to rise from her bed will get her hand in marriage. The Soldier perks up his ears, bangs his hands on the table, thinks 'Why not!' and goes off to the palace. He rings the bell and tells the sentries he wants to see the king.

Royal March: The curtain rises, disclosing the Devil, dressed like a virtuoso violinist, in a room in the castle. The curtain falls. The lights go out. The Narrator lights two candies on a table set with a jug of wine and a glass. The march ends.

The Narrator continues the story. The Soldier has introduced himself to the king as an army doctor, and been told he will see the Princess the next day. The curtain rises on a dimly lit room in the palace. The Soldier is sitting at a table with a jug of wine, a glass, and two lit candles. He shuffles a pack of cards, and speaks. He tries to read his luck in the cards. Could he win the Princess? The Devil, in his guise as a virtuoso violinist, enters the scene, flourishing the violin. In the ensuing dialogue, the Devil crows over the sullen soldier. The Narrator then gets involved, interjecting encouraging remarks, first telling the Soldier to beat up the Devil, then suggesting that if he can get the Devil to take back all the money the Soldier has amassed in his bewitched life, he may free himself. Let him do it through the trick of a card game! The Soldier perks up, invites the Devil to play, and the startled but greedy Devil agrees. As the game goes on, with the Narrator continually encouraging the Soldier, the Devil keeps winning the money that the Soldier freely throws on the table. As the Devil's winnings mount up, he begins to lose his power and totters, trying to hold on to the violin. The Soldier stakes his last coin and triumphantly loses, then stands over the swaying Devil, forcing him to drink glass after glass of wine. The Devil falls over the table. The Soldier cries, and keeps pouring wine down the Devil's throat until he is in a stupor. The Narrator cries, 'Now take back your own again!' and the Soldier seizes the violin, then begins to play it, for it now can sound for him. Music starts.

The Little Concert: While the music goes on, the Devil falls to the floor and the curtain drops. The lights go on and the Narrator says that the Soldier, who has brought himself back to life, can bring the Princess back to life. The music ends. *The curtain rises on the brightly lit room of the Princess, who is lying motionless in bed. The Soldier enters and begins to play on his violin.*

Tango-Waltz-Ragtime As the Soldier plays, the Princess opens her eyes, sits up, then begins to dance. When the music ends, the curtain falls. *The curtain rises on the same scene, the Soldier and Princess in each other's arms. The Devil crawls on stage on all fours, dressed like a medieval fiend, with hoofs and paws, alternately begging for and attempting to seize the violin. The Soldier again takes up the violin, and plays.*

The Devil's Dance The Devil is forced into a convulsive dance, whirling until he collapses. *The Soldier and Princess drag the Devil off the stage, and return.*

The Little Chorale To the sound of the chorale (Stravinsky's first version of Luther's 'Ein feste Burg'), in four-part harmony but highly dissonant, the Soldier and Princess again embrace. *The Devil's head peers out of the back door.*

The Devil's Song In a patter along with the music, the Devil mutters gloatingly that he still has a crushing weapon, for should the Soldier ever cross the frontier, leaving the kingdom, he will again fall into the Devil's power. The Princess and Soldier repeatedly turn towards the Devil, then go back to each other's arms., The Devil disappears, as the music ends.

The Great Chorale With the first bars of Stravinsky's second, and more extended version of Luther's chorale, still in four-part but dissonant harmony, the curtain falls on the embracing couple. The chorale proceeds sectionally, as in the old tradition. In between each line, the Narrator is heard, moralising, and stating during this section what may be called the second, culminating moral of the tale. The first moral, attached to Part One, had been that to exchange the simple, 'good things of life', symbolised by the violin, for commodities and purchasable luxuries, only leads to unhappiness. The Soldier, however, while he has lost his old village roots, has freed himself from the curse of the new life by returning his money to the Devil, and now is in a new romantic adventure. The second moral, which now comes up, is that he shouldn't try for too much; he shouldn't try to combine his new happiness with the old, lost happiness of his village youth. 'No one can have it all, you must learn to choose ... one happy thing is everything but *L'Histoire du Soldat* makes it two and they cancel each other.' Reprises of the chorale are heard, in between which the Narrator speaks on, giving the fateful thoughts entering the Soldier's mind. In his new happiness, he still wants to revisit his village home, to see his mother, to have the Princess know her. The chorale ends.

The Narrator continues to speak the Soldier's mind. He knows that what he seeks is forbidden, but still the thought of his mother haunts him. Perhaps this time she will know him again, as certainly one quick visit won't be noticed. The Devil at this point crosses the stage in scarlet dress, and the Narrator tells of the Soldier leading the Princess to the frontier. The Devil crosses the stage again. The curtain rises on the road, frontier post and background village, as in the first scene. The Soldier enters alone, making signs indicating that the Princess is some steps behind him. As he reaches the frontier and crosses it, the Devil appears with the violin, imperiously beckons the Soldier on, and begins to play.

Triumphal March of the Devil: The Soldier, as if in a spell, follows the Devil. A voice calls from the wings, the Soldier hesitates and turns, but the Devil waves him on. They move off, the voice from the wings is heard for the last time, the curtain falls on the empty stage, and the music ends. **Notes by Sidney Finkelstein**

Baroque Selections 'In Ducli Jubilo' *Many qualities contribute to the making of a conductor such as Leopold Stokowski. There is the technique itself, which welds a group of performers into a single responsive instrument and draws marvellous sounds from that instrument. There are other important qualities: a surpassing love of music of all kinds and periods; the refusal to be confined to any narrow specialty, and the ability to say profoundly revealing and fascinating things about each work in hand, making it take on new life and meaning to the listener. In each of these areas, Leopold Stokowski is unsurpassed, hence the diversity of repertoire present.*

The Concerto Grosso in D minor, Op. 3, No.11, by **Antonio Vivaldi** (1678-1741) comes from a set of twelve works that the great Venetian composer published under the title *L'estro armonico*, which is roughly translatable as 'harmonic rapture.' What Vivaldi was exploring with such rapture was harmonic movement, or modulation, as an integral element in concerto form, which he did so much to develop. He used many concerto patterns, and varied

combinations of solo strings in interplay with the tutti, or full string body. He was himself a notable violinist, and in sheer beauty of writing for strings, these works have been hardly approached to this day. In addition, the shapeliness of form and the melodic inspiration make this set one of the outstanding Baroque achievements in music. Johann Sebastian Bach studied it with intense interest and transcribed six of the concertos in it for his own use at the keyboard.

The Concerto here is one of the most extraordinary works in the collection. Vivaldi here departs from his more customary form in fast movements, where an opening tutti announces a basic theme and then solo passages alternate with reappearances of the tutti. Instead, this work could be called an exalted 'sonata' for three solo strings—two violins and a cello—with the tutti adding support for sonorous splendour. So the first movement begins with an Allegro in which there is first a dashing interplay of the two solo violins, with then the solo cello taking over, supported by the continuo, or baroque bass. Three slow, stately bars, Adagio—Spiccato e Tutti, intervene, calling on the full body of strings. Then what might be called the 'first movement proper' is heard: a fugal Allegro opened by the solo cello over the continuo, and gradually enriched by the full string body with scintillating passages for the three soloists. The slow movement, Largo e Spiccato, is in a more familiar Vivaldi form: a slow, rocking 'Siciliana' with the first violin dominant. But it is so exceptionally beautiful an inspiration that it became a favourite encore piece in various transcriptions even when most of Vivaldi's other works were forgotten. The last movement, Allegro, begins with dashing eighth-note figures from the two solo violins, the cello then whipping up the excitement with sixteenth-note figures, the tutti entering with rapid ostinatos and organ-point, and the whole proceeding with exhilarating momentum and contrapuntal joy.

Arcangelo Corelli (1653-1713), a generation before Vivaldi, provided in his *Concerti Grossi, Op. 6*, the solid foundation that the later Venetian and others of his period needed for their experiments with the concerto form. Corelli, who studied in Bologna and then made Rome his centre, became one of the most famous musicians in Europe. His collection of *Concerti Grossi*, published in Amsterdam a year after his death, was soon and many times reprinted. In these works, a concertino of two violins and cello was separated from the tutti strings, but the emphasis was less on solo virtuosity than on the subtle contrast of different masses of sound. Performed here is *No. 8 in G minor* of the twelve *Concerti Grossi*. Corelli subtitled this work 'Fatto per la notte di natale' or 'Written for the evening of Christmas.' None of the movements except the last has any title other than a tempo indication, and yet the succession of short, expressive movements has a dramatic or folk-play character. An opening short Vivace is followed by a stirring Grave which Alfred Einstein thought might have been meant to suggest the Crucifixion. Then come a gently lively, contrapuntal, two-part Allegro; an Adagio with lovely solo string ornamentation that has a sprightly Allegro middle-section; a Vivace in da capo form, which is really a gavotte; a fugue-textured Allegro which is also in dancing rhythm; and finally a haunting and beautiful Largo in 12/8 'Siciliana' rhythm, which Corelli subtitled, 'Pastorale ad libitum.'

Serenade in B-flat major for 13 Wind Instruments, K. 361, is a marvel by **Wolfgang Amadeus Mozart** (1756-1791). Conceived as a 'Serenade' in seven movements, it does not aim at the dramatic tautness and intensity of the great symphonies and concertos. The term 'Serenade' suggests music for a social occasion, and the wind band scoring suggests 'outdoor' music, functions for which Mozart composed most of his Serenades, Divertimenti, and Cassations. But this Serenade soars far over the usual conventions of this kind of work. It abounds in melodic beauty and compositional subtleties. Composed in 1781 when Mozart was twenty-five, it reflects his growing sense of independence in these years and the free flight of his imagination.

Mozart from this time on was making paramount his own obligation to himself as an artist. Perhaps he had the hope in mind of attracting a better patron than the one whose servant he then was, the Archbishop of Salzburg. He seems to have cherished the idea that some member of the Austrian aristocracy would appreciate not merely an able craftsman but a creative artist. In this Serenade, he seems to have set himself an especially challenging set of problems and drawn upon all his taste, skill, and invention in solving them.

The seven movements of the Serenade are as follows: *Largo - Allegro molto*. Slow introductions are comparatively rare in Mozart's instrumental works, including his symphonies. Here the *Largo* gives a hint of the 'grand manner.' Chords for full band, forte, then piano, are answered by clarinet solo. Soon the whole band dissolves into various choirs and combinations, the concept being that of a 'Concerto for Orchestra.' Each instrument plays a double role, sometimes joining the tutti and sometimes heard solo or as part of a constantly varied solo group. The *Allegro molto* carries on the grand manner. Its abrupt, staccato beginning motif is like a germ motif of the entire movement. It introduces in turn a first subject, a second subject, and the codetta, and then serves as the main material for an extended, truly symphonic development section. Notable is the beautiful use of imitation, with various wind choirs taking shape and echoing each other.

Menuetto. Whenever Mozart has two minuet movements, they are always different in style and spirit. This one is in galant style, with two Trios. The first of these is an airy quartet for two clarinets and two bassoon horns. The second makes an engaging effect with the high oboes and low bassoon chattering at each other.

Adagio (E flat major). This is music for a garden at night where lovers meet, like the last act of *The Marriage of Figaro*. Its languorously sad melodies pour out over a throbbing rhythmic accompaniment, clothed in rich and sombre wind textures. The form is A-B-A-Coda. Mozart delved into this movement four years later for the material of the slow movement of his great *C Major Piano Concerto, K. 467*. He chose to use the introductory motif with pulsating rhythmic accompaniment, and the poignant middle section of this movement. What serves for tender pathos in this Serenade becomes bleak tragedy in the concerto.

Menuetto: Allegretto. In contrast to the refinement of the first minuet, here is the boisterous Mozart of the country dances with their beer garden and rural spirit. The rhythmic accents reflect the foot-stamping of the dances. There are two witty Trios. The first has its fun with strong dynamic contrasts. The second is transmogrified organ-grinder music, with its rustic dance melody droned by merged oboes, bassoon horns, and bassoons over an oom-pah-pah bass.

Romanze: Adagio - Allegretto (E flat major). Like the previous slow movement, this is in the form of A-B-A-Coda, and it makes an interesting contrast. It is worth recalling that within the year Mozart would produce his first great German-language comic opera, *The Abduction from the Seraglio*. If the musical imagery of comic opera could be applied to this Serenade, the earlier Adagio could be likened to the love music of the principal figures, while this Romanze could be the love music of the 'servant' figures, like Blondchen and Pedrillo. It is more simply lovely and tuneful, and less poignant, with a light-hearted middle section, Allegretto, in C minor.

Theme and Variations: Andante. At this point in his work, Mozart made things easier for himself by rearranging a movement that he had written three years earlier, the middle movement of his *Quartet for Flute and Strings, KV. Anh. 171-285b-*. Since the flute is the one prominent woodwind missing from the wind ensemble of the Serenade, the earlier and later settings do not have a single instrument in common. Perhaps Mozart intended to show how well the music could stand without the flute. It is charming and elegant music.

Rondo: Allegro molto. This movement, like *The Abduction from the Seraglio* (which Mozart produced within the year), has a fair amount of what Vienna called 'Turkish music,' for this is a bumptious 'Turkish finale.' Such music had little to do with Turkey, of course, but was a current of Viennese popular music having an exotic harmonic twist which spelled 'Orient,' sometimes had a dash of Hungarian paprika, and was often adorned with triangle, cymbals, and drums. This movement brings the Serenade to an appropriately merry and whimsical end.

Adapted from notes by S. W. Bennett

"*Jesu, Joy of Man's Desiring*" ("Jesus bleibet meine Freude") is the closing movement of **Johann Sebastian Bach's** (1685-1750) *Cantata No.147, "Herz und Mund,"* celebrating the *Visitation*, composed at Weimar in 1716. In this movement, one of the most beloved single ones in all of Bach's Cantatas, the spaced-out lines of the hymn or chorale are put in a tapestry-like setting of touching arabesques by the strings. The **transcription by Peter Schickele** sets the vocal lines of the chorale for two oboes, English horn and bassoon.

"*Sheep May Safely Graze*" ("*Schafe können sicher weiden*") is another gem from an early Bach work, which is rarely heard in its entirety. The complete work, Cantata No.208, 'Was mir behagt,' is a 'hunting' cantata written in 1716 to celebrate the birthday of Duke Christian of Saxe-Weissenfels. The text is a kind of pastoral play introducing various mythological figures, like Diana 'the huntress,' her lover Endymion, Pan, and Pales, the goddess of agricultural animals. To the latter is given the aria here **transcribed by Stokowski**, the vocal line is given to the strings, while the entrancing obbligato passages for winds in thirds and sixths are given to two flutes and two oboes.

BONUS DISC PARTS: If any conductor was a virtuoso and the orchestra his instrument, it was the incomparable **Leopold Stokowski** (1882-1977). His art has been scoffed at in an age of musical puritanism, and even his skill as a conductor has been called into question. Nonsense. In Stokowski's long and remarkably sustained career — he was born in the middle of Brahms' creative life and was still making records when The Sex Pistols arrived — he developed the gift for making orchestral sound. He was not beyond tampering with a composer's scoring to achieve the sound in his head (neither, for that matter, was Toscanini), and he often forged his own orchestral versions of music he wanted to hear from an orchestra. The colours and sonorities Stokowski drew from an orchestra were as changeable as moods; that is why they are still so remarkable. Trained as an organist, he understood the architecture of building and layering a huge sound, and he was uniquely sensitive to the capabilities of the various sections of the orchestra.

Taking them one by one, he found new dimensions in the brilliance of the brass (the fanfare to Dukas' *La Peri*; the lush expression of the strings (Barber's *Adagio*); the quicksilver charm of the woodwinds (the gavotte from Richard Strauss' *Suite for Wind*); and elsewhere the expanded modern range of percussion. The blending of these different textures is equally striking. The brass and wood-winds are forceful partners in the scherzo alla marcia from Ralph Vaughan Williams' *Symphony No.8*. They are joined by the percussion for the vigorous march from Vincent Persichetti's *Divertimento for Band*. Strings are introduced in the dizzying scherzo from Tchaikovsky's *Symphony No.4*, and the entire orchestra is exploited to its fullest in Maurice Ravel's epic orchestration of the two concluding panels of Modest Mussorgsky's *Pictures at an Exhibition*. Under Stokowski, orchestral playing was never a matter of loudness or softness or of extremes of tempo. The listener becomes aware suddenly of infinite dynamic gradations, of a momentum that emerges from the very nature of the music, of an atmosphere so struck in sound that it appears nearly visual. The 'impressionist' music of Claude Debussy was an ideal vehicle for this, whether in a luminous orchestral transcription of *Clair de lune* from *Suite bergamasque* for piano or in the revolutionary tone-poem *Prelude à l'après-midi d'un faune*. The rapt drama in the music of Jean Sibelius is well caught in the Stokowski sound —the fierce confrontation of *Finlandia*, the icy, disturbing calm of *The Swan of Tuonela*. And was there ever a conductor who could make charming music even more so? It becomes a virtual celebration of life and of the orchestra — for Stokowski, the same thing! — **DAVID FOIL**

