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# TOSCANINI

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## NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

### AN ALL-DEBUSSY CONCERT

- [1] Radio Introduction (0:44) [1] Introductions to Part Two (4:58)

#### Le Martyre de Saint Sébastien

Act 1: La Cour De Lys (excerpts)

- [2] 1. Prélude (6:28)

- [2] La Damoiselle Émue (22:03)

Soloists: Bidu Sayao (soprano), Rose Bampton (contralto)  
Women's Chorus of the Schola Cantorum

- [3] 2. Danse Extatique de Sébastien (6:38)

Women's Chorus of the Schola Cantorum

#### La Mer

- [3] 1. De l'aube à midi sur la mer (8:34)

- [4] 2. Jeux de vagues (6:23)

- [5] 3. Dialogue du vent et de la mer (9:53)

- [4] Prélude à l'Après-midi d'un Faune (9:52)

#### Nocturnes

- [5] 1. Nuages (6:31)

- [6] 2. Fêtes (6:34)

- [6] Closing announcements (2:27)

Announcer: Davidson Taylor

#### Images: 2. Iberia

- [7] 1. Par les rues et par les chemins (7:14)

- [8] 2. Les parfums de la nuit (7:19)

- [9] 3. Le matin d'un jour de fête (5:05)

Live concert broadcast recording from Carnegie Hall, Sunday 19th April 1936 by the Columbia Broadcast System.  
This recording was taken from off air acetate disc recordings made from a WABC New York AM radio broadcast. We have aimed to preserve as much of the broadcast as was available to us, however the spoken introduction to Part Two is incomplete.  
Durations: CD1: 56:26 CD2: 54:17 Total: 1:50:43

Restoration and XR remastering by Andrew Rose at Pristine Audio, January-June 2008

Cover artwork based on a photograph of Arturo Toscanini  
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## ALL-DEBUSSY CONCERT 19TH APRIL, 1936

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

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TOSCANINI - NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA  
ALL DEBUSSY CONCERT, 1936

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# TOSCANINI

## NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA AN ALL-DEBUSSY CONCERT

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TOSCANINI - NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA  
ALL DEBUSSY CONCERT, 1936

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**Only once did Toscanini programme an all-Debussy concert** with this orchestra - in 1936, his final season with the Philharmonic-Symphony Society of New York. There were three performances - on 16th, 17th and 19th April, 1936 - the latter being the concert broadcast and presented here. (He was later to present a further four all-Debussy concerts with the NBC Symphony Orchestra.)

However, Debussy was a firm favourite of Toscanini's, and he conducted the Italian première of *Pelléas et Mélisande* in 1908. He'd come to the score some four years earlier, in 1904, and shortly after wrote to a friend:

*"I hardly knew the name of [a] composer who has won all your sympathy: the Frenchman Debussy with his Pelléas and Mélisande.... His art overturns everything that has been done until now. He doesn't have [Richard] Strauss's technique, but he is a great genius, more elegant and undoubtedly more daring. On first venturing upon him, you are completely disoriented, but once you have begun to converse a little more freely with his language - and that of his inspirer Maeterlinck - you end up being fascinated. Thinking of the theatre of Maeterlinck's characters, I can confirm my opinion that Debussy's music is the fulfillment of that art. However, our public today is not yet mature to sense this, let alone accept it."*

Toscanini met Debussy for the first time in Paris in 1910, and later corresponded with him on a number of occasions - including asking for - and gaining - permission from the composer to adjust aspects of the orchestration in *La Mer* with doublings and rebalancings in order to improve the clarity of sound, particularly in the inner voices.

He continued to programme Debussy's music regularly throughout his later years with the NBC Symphony Orchestra, but never again was the listening public treated to a full-length concert such as this, where Toscanini was able to explore both very early and very late compositions, leading his audience on a musical journey through some of the composer's very finest orchestral output.

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