

STOKOWSKI

THE ACOUSTIC RECORDINGS - VOLUME ONE

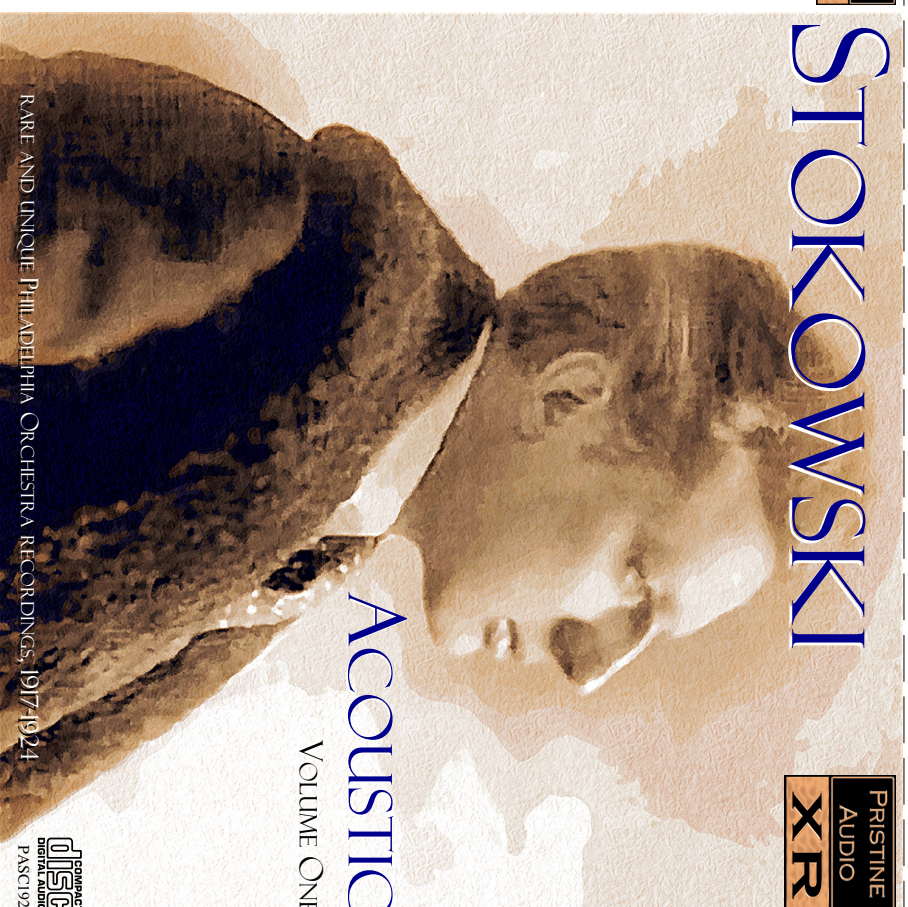
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| <p>1 BRAHMS Hungarian Dance No. 5 in G minor (2:53)
Recorded 24/10/1917, first issued as Victor 64752, Matrix B 20888-3</p> <p>2 BRAHMS Hungarian Dance No. 6 in D (3:05)
Recorded 24/10/1917, first issued as Victor 64753, Matrix B 20889-2</p> <p>3 GREG Airtair's Dance from Peer Gynt Suite No. 1, Op. 46 (3:11)
Recorded 8/11/1917, first issued as Victor 64768, Matrix B 21067-2</p> <p>4 MOZART 3. Minuetto, Symphony No. 40 in G minor, K550 (4:00)
Recorded 9/5/1919, first issued as Victor 74609, Matrix C 22813-6</p> <p>5 WEBER Invitation to the Dance, J260 (art. Weingartner) (4:45)
Recorded 9/5/1919, first issued as Victor 74598, Matrix C 22821-2</p> <p>6 BEETHOVEN 2. Allegretto Scherzando, Symphony No. 8 in F, Op. 93 (4:06)
Recorded 20/5/1920, first issued as Victor 74661, Matrix C 24127-3</p> <p>7 WAGNER Overture to "Tannhäuser" (Dresden version) (1:30:3)
Recorded 7/11 & 5/12/1921, first issued as Victor 74758, 74759, 74768, Matrices C 22808-10, 22814-7, 24999-2</p> <p>8 STRAVINSKY Fireworks, Op. 4 (3:35)
Recorded 6/11/1922, first issued as Victor 11112, Matrix B 27064-2</p> | <p>9 THOMAS Gavotte from "Mignon" (1:54)
Recorded 6/3/1923, first issued as Victor 66172, Matrix B 27982-1</p> <p>10 RIMSKY-KORSAKOV Dance of the Tumblers from "Snow Maiden" (3:43)
Recorded 19/3/1923, first issued as Victor 74849, Matrix C 27938-1</p> <p>11 GODONOD Waltz from "Faust" (3:07)
Recorded 1/5/1923, first issued as Victor 66171, Matrix C 27099-8</p> <p>12 WAGNER Festive March from "Tannhäuser" (4:18)
Recorded 28/4/1924 first issued as Victor 6478, Matrix C 29051-6</p> <p>STRAVINSKY Firebird Suite</p> <p>13 1. Introduction and Dance of the Firebird (4:20)</p> <p>14 2. Round Dance of the Princesses (3:32)</p> <p>15 3. Infernal Dance of the Kashchei (3:43)</p> <p>16 4. Berceuse and Finale (4:45)
Recorded 13/10/1924, first issued as Victor 64923, Matrices C 30992-3, 30993-3, 30994-2, 30995-3</p> <p>17 LADOV Dance of the Amazon, Op. 65 (2:37)
Recorded 13/10/1924, first issued as Victor 11112, Matrix B 31263-2</p> |
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The Philadelphia Orchestra
conducted by Leopold Stokowski

78rpm transfers by Edward Johnson from his private collection
XK remastering by Andrew Rose at Pristine Audio, September 2009
Cover artwork based on a photograph of Leopold Stokowski

Total duration: 70:37 ©2009 Pristine Audio.

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STOKOWSKI



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CONDUCTS THE PHILADELPHIA ORCHESTRA

Leopold Stokowski was appointed director of the Philadelphia Orchestra in June 1912 and made his Philadelphia debut on October 11, 1912. This position would bring him some of his greatest accomplishments and recognition. It has been suggested that Stokowski quit at Cincinnati knowing full well that the job in Philadelphia was already his, or as Oscar Levant suggested in his book *A Smattering of Ignorance*, "he had the contract in his back pocket." Before he took up his Philadelphia appointment, however, Stokowski returned to England to conduct two concerts at the Queen's Hall, London. On May 22, 1912 he conducted the London Symphony Orchestra in a programme which he was to repeat in its entirety 60 years later at the age of 90, and on June 14, 1912 he conducted an all-Wagner concert that featured the famous soprano Lillian Nordica.

Stokowski rapidly gained a reputation as a showman. His flair for the theatrical included grand gestures such as throwing the sheet music on the floor to show he did not need to conduct from a score. He also experimented with lighting techniques in the concert hall, at one point conducting in a dark hall with only his head and hands lighted, at other times arranging the lights so they would cast theatrical shadows of his head and hands. Late in the 1929-30 season, he started conducting without a baton; his free-hand manner of conducting became one of his trademarks.

On the musical side, Stokowski nurtured the orchestra and shaped the "Stokowski" sound, or what became known as the "Philadelphia Sound". He encouraged "free bowing" from the string section, "free breathing" from the brass section, and continually altered the seating arrangements of the sections as well as the acoustics of the hall in order to create better sound. Stokowski is credited as being the first conductor to adopt the seating plan used by most orchestras today, with first and second violins together on the left, violas and cellos on the right. But he was also known for tinkering with the orchestration of famous works by such composers as Beethoven, Tchaikovsky, Sibelius, J. S. Bach and Brahms. In one instance, he even revised the ending of a work, the *Romeo and Juliet Fantasy Overture*, by Tchaikovsky, so that it would end quietly, taking his notion from Modest Tchaikovsky's *Life and Letters of Peter Ilych Tchaikovsky* (translated by Rosa Newmarch: 1906) that the composer had provided a quiet ending of his own at Balakirev's suggestion. He made major revisions to Mussorgsky's *Night on Bald Mountain*, making significant alterations to Rimsky-Korsakov's adaptation of the work, and making it sound, in some places, similar to the original. In the film *Fantasia*, however, Stokowski did not end the work with a big climax, but allowed the last measures of it to segue right into the beginning of Schubert's *Ave Maria*.

Many serious music critics have been horrified at the liberties Stokowski took—liberties which were common in the nineteenth century, but had since mostly died out, as faithful adherence to the composer's score became more common. However, Stokowski often left scores completely untouched, particularly those many hundreds of new works which he was conducting for the first time. On the other hand, he was by no means alone in his alterations to more familiar scores. Arturo Toscanini, for example, who had a reputation for "doing as written", was equally adept at making similar changes to composers' scores, as in Tchaikovsky's *Manfred* symphony, where he added tam-tam crashes to the end of the first movement, rewrote the wind, brass and string parts here and there, and cut 100 bars out of the finale. Toscanini's alterations, however, nearly always tended to be much more subtle, and much less frequent than Stokowski's.

Stokowski's repertoire was broad and included many contemporary works. He was the only conductor to perform all of Arnold Schoenberg's orchestral works during the composer's own lifetime, several of which were world premieres. He gave the first American performance of Schoenberg's *Gurre-Lieder* in 1932. It was recorded "live" on 78 rpm records and remained the only recording of the work in the catalog until the advent of the LP. Stokowski also gave the US premieres of four of Dmitri Shostakovich's symphonies, Nos. 1, 3, 6 and 11. In 1916, he conducted the United States premiere of Mahler's 8th Symphony, *Symphony of a Thousand*. He added works by Rachmaninoff, giving the world premieres of his *Fourth Piano Concerto*, the *Three Russian Songs*, the *Third Symphony*, and the *Rhapsody on a Theme of Paganini*; Sibelius, whose last three symphonies were given their U.S. premieres in Philadelphia in the 1920s; and Igor Stravinsky, many of whose works were also given their first American performances by Stokowski. In 1922, he introduced *The Rite of Spring* to the USA, gave its first staged performance there in 1930 with Martha Graham dancing the part of *The Chosen One*, and at the same time made the first U.S. recording of the work.

Seldom an opera conductor, Stokowski did give the U.S. premieres in Philadelphia of the original version of Mussorgsky's *Boris Godunov* (1929) and Alban Berg's *Wozzeck* (1931). Many works by such composers as Arthur Bliss, Max Bruch, Ferruccio Busoni, César Chávez, Aaron Copland, George Enescu, Manuel de Falla, Paul Hindemith, Gustav Holst, Gian Francesco Malipiero, Nikolai Myaskovsky, Walter Piston, Francis Poulenc, Sergei Prokofiev, Maurice Ravel, Ottorino Respighi, Albert Roussel, Alexander Scriabin, Elie Siegmeister, Karol Szymanowski, Edgard Varèse, Heitor Villa-Lobos, Anton Webern, and Kurt Weill, amongst countless other lesser names, received their U.S. premieres under Stokowski's direction in Philadelphia.

NOTES FROM WIKIPEDIA - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM