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BEECHAM IN SEATTLE

VOLUME 1 - DELIUS, ELGAR, WAGNER

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[1] **WAGNER** Die Meistersinger von Nürnberg - *Prelude to Act III* (7:18)

[2] **ELGAR** Enigma Variations - *Theme* (1:27)

[3] *Variation I (L'istesso tempo) 'C.A.E.'* (1:44)

[4] *Variation II (Allegro) 'H.D.S.-P.'* (0:44)

[5] *Variation III (Allegretto) 'R.B.T.'* (1:25)

[6] *Variation IV (Allegro di molto) 'W.M.B.'* (0:27)

[7] *Variation V (Moderato) 'R.P.A.'* (2:02)

[8] *Variation VI (Andantino) 'Ysobel'* (1:26)

[9] *Variation VII (Presto) 'Troyte'* (0:57)

[10] *Variation VIII (Allegretto) 'W.N.'* (1:40)

[11] *Variation IX (Adagio) 'Nimrod'* (3:07)

[12] *Variation X (Intermezzo: Allegretto) 'Dorabella'* (2:27)

[13] *Variation XI (Allegro di molto) 'G.R.S.'* (1:00)

[14] *Variation XII (Andante) 'B.G.N.'* (2:38)

[15] *Variation XIII (Romanza: Moderato) " * * "* (2:48)

[16] *Variation XIV (Finale: Allegro Presto) 'E.D.U.'* (5:05)

[17] **WAGNER** Die Meistersinger von Nürnberg - *Overture* (8:52)

[18] **ELGAR** Serenade for Strings - *2. Larghetto* (5:26)*

[19] **WAGNER** Der fliegende Holländer - *Overture* (10:11)

[20] **DELIUS** - On Hearing the First Cuckoo in Spring (6:16)*

Track 1: October 18, 1943; Tracks 2-16, 19: October 11 1943; Tracks 17-18: October 10, 1943; Track 20: September 26, 1943.
Recorded at the Music Hall Theater except 17, 18, 20: Moore Hall. *A few bars at the opening of these tracks have not survived.

Seattle Symphony

conductor **Sir Thomas Beecham**

XR remastering by Andrew Rose at Pristine Audio, January - February 2010

Cover artwork based on a photograph of Sir Thomas Beecham

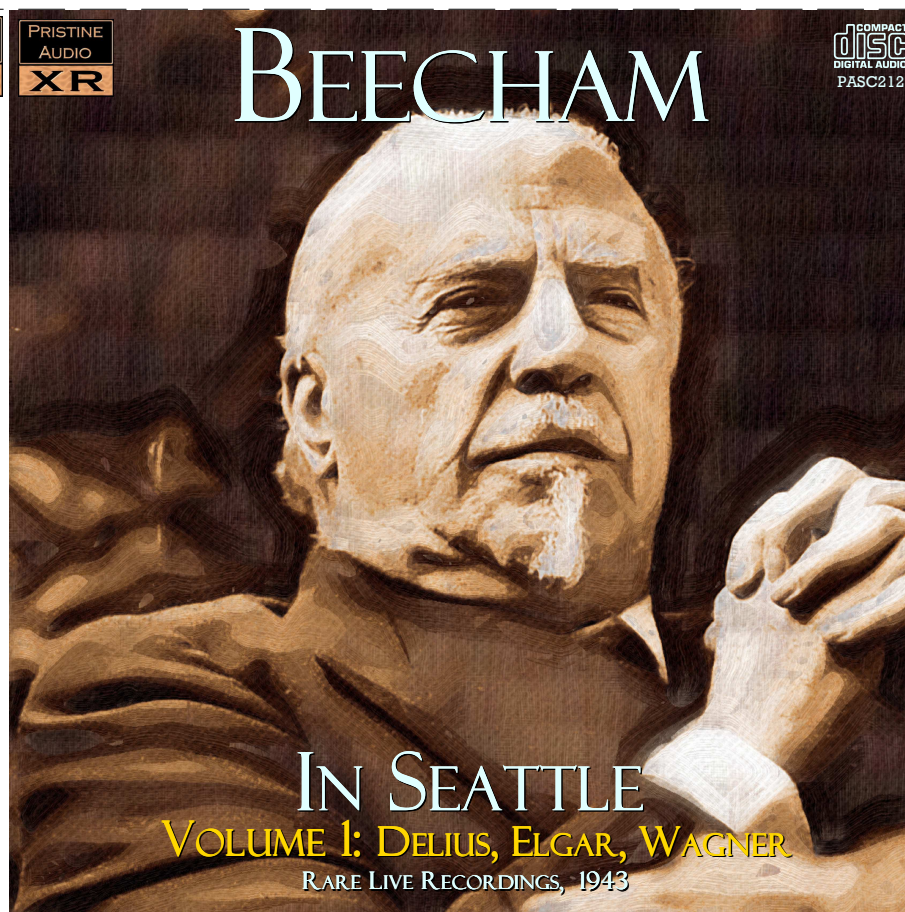
Total duration: 67:00 ©2010 Pristine Audio.

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IN SEATTLE

VOLUME 1: DELIUS, ELGAR, WAGNER

RARE LIVE RECORDINGS, 1943

SIR THOMAS BEECHAM SEATTLE SYMPHONY

Sir Thomas Beecham, 2nd Baronet, CH (29 April 1879 – 8 March 1961) was a British conductor and impresario. From the early twentieth century until his death, Beecham was a major influence on the musical life of Britain and, according to Neville Cardus, was the first British conductor to have a regular international career.

From a wealthy industrial family, Beecham used the money at his disposal to transform the operatic scene in England from the 1910s until the start of World War II, staging seasons at Covent Garden, Drury Lane and His Majesty's Theatre with international stars, his own hand-picked orchestra and a wide range of repertoire.

In the concert hall, London still has two orchestras founded by Beecham: the London Philharmonic and the Royal Philharmonic. He also maintained close links with the Liverpool Philharmonic and Hallé Orchestras in his native county of Lancashire. His repertoire was eclectic, sometimes favouring lesser-known composers over famous ones. His specialities included composers whose works were rarely played in Britain before Beecham became their advocate, such as Frederick Delius and Hector Berlioz.

Beecham left Britain in the spring of 1940, later explaining, "*I was informed there was an emergency, so I emerged.*" Beecham went to Australia and then to North America. He became music director of the Seattle Symphony Orchestra in 1941. In 1942 he joined the Metropolitan Opera as joint senior conductor with his former assistant Bruno Walter. He began with his own adaptation of Bach's comic cantata, *Phoebus and Pan*, followed by *Le Coq d'Or*. His main repertoire was French: *Carmen*, *Louise* (with Grace Moore), *Manon*, *Faust*, *Mignon*, and *The Tales of Hoffmann*. In addition to the Seattle and Met orchestras, Beecham was guest conductor with eighteen American orchestras.

"From its first performance on December 29, 1903, Seattle Symphony has held a unique place in the world of symphonic music. During its formative years, it was the charismatic Sir Thomas Beecham who most developed the Orchestra's skill and reputation..." - from the Seattle Symphony's website history of the orchestra.

Technical Note

We are lucky to have any recordings whatsoever of Beecham in Seattle - union disputes precluded any commercial recordings during Beecham's time with the orchestra. To the best of our knowledge there remain three CDs-worth of live material, captured at the start of the 1943 season and preserved first on acetate discs (since melted down), then open-reel tape (since lost), backed up onto more open reel tape (now almost unplayable) and cassette tape. Thus the humble cassette proves the best remaining source of these historic recordings, and it is from excellent transfers of these, supplied by a collector who wishes to remain anonymous, that I have worked. However it was not the cassette medium which has caused most trouble here - although some of the acetates survived well prior to transfer, others were worn and damaged, and some of that will be audible in places. I also had to merge in approximately 4 seconds of a suitably "digitally aged" modern recording into the *Meistersinger* Overture to patch a skipped record groove. The result, hopefully undetectable, starts at about 3'12".

Notes from Wikipedia, Seattle Symphony, Andrew Rose - Further notes online at www.pristineclassical.com