



STOKOWSKI

CHICAGO DEBUT CONCERTS, JANUARY 1958



CD One

BACH Chorales (orch. Stokowski)

- ❶ *Nun komm, der Heiden Heiland*, BWV 599 (5:53)
- ❷ *Komm, susser Tod*, BWV 478 (6:10)
- ❸ *Mein Jesu! was vor Seelenweh*, BWV 487 (6:20)
- ❹ *Wir glauben all' an einen Gott*, BWV 437 (4:26)

- ❺ **Boleslaw SZABELSKI** – Toccata (1938) (6:15)

- ❻ **SHOSTAKOVICH** Prelude for piano in E flat minor 'Zoya', Op. 34, No. 14 (orch. Stokowski) (4:01)

PROKOFIEV Romeo and Juliet, Op. 64

- ❼ Suite No. 1: VI. *Romeo and Juliet* (9:18)
- ❽ Suite No. 2: VI. *Dance of the Antilles Girls* (1:23)
- ❾ Suite No. 2: VII. *Romeo at the Grave of Juliet* (7:03)

TCHAIKOVSKY Swan Lake Suite

- ❿ 1. Act 1 Introduction - Moderato assai (2:41)
- ⓫ 2. Act 1 No. 5 - *Pas de deux* (4:51)
- ⓬ 3. Act 2, No. 10 - *Scène* (2:41)
- ⓭ 4. Act 2, No. 13 - *Danse des Cygnes* (6:09)
- ⓮ 5. Act 3, No 20a - *Danse Russe* (2:27)
- ⓯ 6. Act 3 No. 21 - *Danse Espagnole* (2:22)
- ⓰ 7. Act 4, No. 27 - *Danse des petits cygnes* (4:53)
- ⓱ 8. Act 4, No. 29 - *Finale* (1:52)

CD Two

BRAHMS Symphony No. 2 in D major, Op. 73

- ❶ 1st mvt. - Allegro non troppo (14:13)
- ❷ 2nd mvt. - Adagio non troppo (10:10)
- ❸ 3rd mvt. - Allegretto grazioso (5:19)
- ❹ 4th mvt. - Allegro con spirito (9:26)

GLIERE Symphony No. 3, *Il'ya Muromets'*

- ❶ 1st mvt. - *Wandering Pilgrims. Il'ya Muromets and Svyatogor* (11:12)
- ❷ 2nd mvt. - *Solovey the Brigand* (10:27)
- ❸ 3rd mvt. - *With Vladimir Fair Sun* (4:24)
- ❹ 4th mvt. - *Prowess and Petrification of Il'ya Muromets* (14:04)

Chicago Symphony Orchestra
conducted by **Leopold Stokowski**

Live concert recordings from Orchestra Hall, Chicago:
2nd January 1958 - Bach, Brahms, Szabelski
9th January 1958 - Shostakovich, Glière, Prokofiev, Tchaikovsky

Transfers from the collections of Edward Johnson and John Kelly
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STOKOWSKI

CHICAGO DEBUT CONCERTS, JANUARY 1958



STOKOWSKI CONDUCTS THE CHICAGO SYMPHONY ORCHESTRA IN MUSIC BY

BACH - BRAHMS - GLIÈRE - PROKOFIEV
SHOSTAKOVICH - SZABELSKI - TCHAIKOVSKY

Leopold Stokowski had for several decades been one of the world's most well-known and respected conductors when, on 2nd January 1958, he stepped onto the podium at Chicago's Orchestra Hall to conduct the Chicago Symphony Orchestra for the first time as its guest conductor. Between 1958 and 1968 he was to appear with the orchestra in six seasons of concerts; this release brings out for the first time what has been preserved from his debut concerts at the beginning of 1958.

The recordings presented here are not, it would appear, actual live broadcasts from Chicago, but were taken from rebroadcasts shortly later from a New York radio station - despite the announcer's assertions that they are live in Orchestra Hall, these were probably voice-overs from the New York radio studio. The rebroadcasts omitted music by Wagner which had formed the bulk of the second part of the first concert, following the *Tocatta* of the little-known Polish composer, Boleslaw Szabelski.

The first half of that opening concert (which was repeated on 3rd January) consisted of traditional fare - Stokowski's orchestrations of Bach's Chorale Preludes and the Brahms symphony. The second programme, again repeated over two concerts, was an all-Russian affair, beginning with the Shostakovich and Glière and continuing after the interval with the Prokofiev and Tchaikovsky suites.

As usual, the orchestra and audience got full value for money from Stokowski. In addition to his own orchestrations of the Bach, he was also responsible for the orchestration of Shostakovich's *Prelude in E flat minor* very shortly after its composition. The composer himself later orchestrated the piece for a 1944 film entitled *Zoya*, a name which has stuck to a degree to the prelude - however it is, of course, the conductor's orchestration we hear in this concert.

The selections from Prokofiev's *Romeo and Juliet* are somewhat skirted over by the announcer, as in fact they derive not from a single suite but from both the first and second suites. Meanwhile Stokowski has again gone his own way with his *Swan Lake Suite*, which does not correspond to the published suite. Indeed it took a certain amount of musical detective work to identify precisely which parts of Tchaikovsky's music had been used for some of the sections presented here.

Finally, it has been suggested that without Stokowski's efforts, Glière's mighty 3rd Symphony may well have been entirely forgotten. The full work runs to a sprawling 75 minutes or longer - by skilful editing, Stokowski reduced it to something more manageable and digestible and was thus able to programme it on several occasions and thus keep it alive.

Technically the sound quality of the recordings here is generally quite good to excellent, although there are some uneven areas. I have had to play with the running orders in order to fit all of the surviving material onto two discs, and have corrected an error by the announcer, who mistakenly introduced Prokofiev's *Romeo and Juliet* as Tchaikovsky's *Swan Lake* - he himself had corrected this in the back-announcement to the piece.

NOTES BY ANDREW ROSE - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM