

COMPACT
DIGITAL AUDIO
PASC 287

Albert Coates Tchaikovsky Borodin

PRISTINE
AUDIO
XR

The Symphony Orchestra, conducted by Albert Coates. -Tchaikovsky's Fifth Symphony in E minor, Op. 64

This symphony was completed in 1888; it stands apart from the others, as Mrs. Newman says by reason of religious sentiment in the introductions to the first and second movements and yields to none of the composer's works for sheer brilliancy of orchestration; this probably accounts for it having recorded so well.

First Movement, Introduction, Andante.---Part I.—Clarinets with strings accompanying, out the let-mo-ot or motto theme of the work; this tune, of supposedly Polish folk song origin, is heard in all four movements of the symphony in some form or other; it is intensely sombre and has about it the same atmosphere as Chopin's little C minor Prelude. The succeeding Allegro con anima is begun more slowly by the conductor than is usually the case, and its halting redundancy is thereby emphasised; but it grows in animation when the clarinet and bassoon give way to the strings and the strings to the brass, and achieves the speed indicated in the heading as this side ends. **Part II.**—There is a kind of musical bridge over to the second tune which contains some very piquant string pizzicati under bell chords for wood and horns the alternating wood and string chords just before the entry of the second tune inevitably recall Beethoven. The second tune on wood and horns with a balancing phrase for strings is not developed, and yet another one appears, marked motto cantabile ed espressivo, on the strings; a beautiful tune akin to similar lyrical tunes in the Sixth Symphony and the Piano-forte Concerto; this is worked up to a climax formed by the re-entry of the second tune. The orchestra hints urgently at the first tune as this side ends. **Part III.**—Soon long notes on the horns bring us back to familiar ground, and the bassoon (with its usual comic suggestiveness) sings the first tune; the other tunes make their due appearance and this side ends with the alternating wood and string chords heard in Part II. **Part IV.**—This begins with the emphatic second tune with its companion cantabile, which is worked up into a climax of greater force than before, leading to a coda formed from the first tune, which follows an inverse process; for instead of increasing in animation to the close the music eases down through clarinets and strings to the low mutterings of a roll on the tympani. Thus the stage is set for the slow movement following...

Fourth Movement, Andante maestoso, Part I. The motto theme now in the major key is invested with the full majesty of the strings, brass have some ponderous chords and then above string triplets and brass the motto theme on wood-wind becomes a triumphal march. The music changes from major to minor in a new tune and quickens (allegro vivace), but the note of rejoicing persists. Closely associated with it is a sprightly phrase for the oboe, of which much use is made. The music subsides to a heavy rhythmic tread as this side ends. **Parts II. and III.**—A version of the first tune of the slow movement is now heard on wood-wind leading to a magnificent statement of the motto theme on trumpet and trombone, with brilliant upward rushes on strings and wood. From here onwards the tunes previously heard are worked out with most exciting orchestral devices, too detailed for analysis here. A big climax and a long roll on the tympani lead to the coda; the apothosis of the motto theme. This is projected against a background of swinging wood-wind triplets (moderato assai e molto maestoso)---it is indeed motto maestoso. Tchaikovsky literally hurls great splashes of vivid colour on his canvas until we are carried off our feet by the sheer exhilaration of it all. The final bars are a version of the allegro con anima tune of the first movement. Brahms disliked this movement, and it is easy to imagine its exuberance offended his reserved nature. Less sensitive persons will delight in it. The material may not be remarkable, but the way it is set out is masterly. Those who follow with scores should notice that invariably a few bars that have ended a side are repeated again at the beginning of the next side. **This, from all points of view, seems to me the most successful symphony on the gramophone so far.** (Miniature score, Goodwin and Tubb, 8s.).

NEWMAN PASSAGE *The Gramophone, "Musical Notes and First Reviews", June 1924 (www.gramophone.net)*

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
SARL Pristine Audio, Le Bourg, 24610 St. Meard de Gurçon, France - Tel. (00) 33 853 821857
www.pristineclassical.com

COMPACT
DIGITAL AUDIO
PASC 287



Albert Coates conducts Russian Music

Tchaikovsky Symphony No. 5 in E minor Francesca da Rimini

Borodin Prince Igor - Ballet

Transfers by Ward Marston
Acoustic HMV recordings 1922-1924

Coates Tchaikovsky & Borodin

TCHAIKOVSKY Symphony No. 5 in E minor, Op. 64

- 1 1st mvt. - *Andante - Allegro con amina* (13:27)
- 2 2nd mvt. - *Andante cantabile, con alcuna licenza* (10:56)
- 3 3rd mvt. *Valse: Allegro moderato* (4:35)
- 4 4th mvt. - *Andante maestoso - Allegro vivace* (12:19)

5 TCHAIKOVSKY Francesca da Rimini *Symphonic Fantasy after Dante, Op 32* (18:51)

6 BORODIN Prince Igor *Ballet* (8:42)

The Symphony Orchestra Albert Coates

Transfers by Ward Marston

Cover artwork based on
photographs of **Albert Coates**

Tchaikovsky Symphony 5

Recorded 25 October, 3 & 17
November, 22 December 1922
Issued on HMV D789-764

Tchaikovsky Francesca di Rimini

Recorded 22 & 24 October 1924
Issued on HMV D951-952

Borodin Prince Igor Ballet

Recorded 18 October 1923
Issued on HMV D795

Total duration: 68:50

For a full catalogue visit
www.pristineclassical.com
or call : (00) 33 979 622713

© 2011 Pristine Audio