

Albert Coates Mozart Beethoven

"A correspondent has reproved me for my tendency in attributing great virtues to symphonies of Mozart and Beethoven in a recent review. He approves my remarks on the Mozart work, but suggests I have taken leave of my senses in allowing that there is any beauty in the Brahms. When his musical education has passed beyond the elementary stage he will discover that one does not exalt one composer at the expense of another; that one must cultivate the historical sense and understand a composer's relation to his time, the effect of environment upon him, and so forth finally that the whole art of music is one's own, and not any one state in it. My correspondent may be surprised to learn that there are people who regard Mozart's music as flashy and superficial. Here, in addition to a lack of perception, is also a lack of the historical sense. Mozart was no revolutionary; he adapted many of the conventions of his time, as a study, for instance, of his piano sonatas will prove. Even in his greatest works passages sometimes occur which are merely eighteenth century plinths; but it would be ridiculous to deny his music on that account. A preoccupation, as has often been said, is criticism; criticism is not faultfinding, but an estimate based on a knowledge of all the facts.

A long preamble to Mozart's so-called Jupiter Symphony in C major—the last of the "big three"! It is a graceful tribute to Mozart that the premier companies have contributed each one apiece. Let us recall the substance of what John says of these three masterpieces: "The first is a triumph of beauty in sound, the second a work of art exhausting its topic, and the third is in more than one respect the greatest and noblest of the symphonies." The work we are considering is of an epic character compared to the others; there is an Olympian stride in the very first bars, followed by a quietly tender passage. Here is a formula—fortepiano—which marks music of this century, but Mozart infuses rich life into the convention; on the other hand, the quickly reached dominant cadence seems as plinthismous as Handel's descending scales; but wait awhile."

From a review of the Mozart works in The Gramophone, January 1925 - see our website for full review and links to original article at Gramophone.net

Unranging the Beethoven Symphony No. 7 issues

For this reissue, I transferred the six sides of 1921 from the Victor issue, and the 1922 remakes of movements 3 and 4 from the French W series issue:

Movement I, 25 October 1921, (C:589-1, C:590-2) assigned HMV catalogue number: D604 but only published on Victor 55165 and later on French HMV W437.

Movement II, 25 October 1921, (C:591-2, C:592-2) assigned HMV catalogue number: D605 but only published on Victor 55166 and later on French HMV W438.

Movement III (Adagio), 25 October 1921, (C:593-1), assigned HMV catalogue number: D606 but only published on Victor 55173.

Movement IV (Allegretto), 25 October 1921, (C:605-3), assigned HMV catalogue number: D606 but only published on Victor 55173.

Remakes of 3rd and 4th movements, each complete on 2 sides:

Movement III, 17 November 1922, (C:2166-2, C:2167-2) assigned HMV catalogue number: D927 but only published on French HMV W490.

Movement IV, 17 November 1922, (C:2166-2, C:2169-2) assigned HMV catalogue number: D928 but only published on French HMV W481.

The HMV files give assigned D series numbers to both recordings as I have indicated, but I don't think they were ever issued. The 1921 six sided version of the symphony was issued on blue label Victor 55165 55166 and 55174. In 1924, HMV planned to issue the first 2 movements from 1921, along with the remakes of the 3rd and 4th movements. It was never issued in England, but years ago, I discovered quite by accident having found a copy, that French HMV had issued it on W 437, 438, 489, and 481. WM

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Albert Coates conducts Mozart & Beethoven

Mozart Symphony No. 41 "Jupiter" Der Scharpspiel Direktor Overture

Beethoven Symphony No. 7

(Includes 1921 abridged 3rd & 4th movements
and the 1922 re-recorded complete versions)

Transfers by Ward Marston
Acoustic HMV recordings 1921-1924

Coates Mozart & Beethoven

MOZART Symphony No. 41 in C, K.551 "JUPITER"

- 1 1st mvt. - Allegro vivace (7:36)
- 2 2nd mvt. - Andante cantabile (9:30)
- 3 3rd mvt. - Menuetto - Allegretto (3:29)
- 4 4th mvt. - Molto Allegro (7:39)
- 5 MOZART Der Schauspieldirektor, K486 - *Overture* (3:20)

BEETHOVEN Symphony No. 7 in A, Op. 92

- 6 1st mvt. - Poco sostenuto - Vivace (7:48)
- 7 2nd mvt. - Allegretto (7:27)
- 8 3rd mvt. - Presto - Assai meno presto (*abridged*) (3:58)
- 9 4th mvt. - Allegro con brio (*abridged*) (3:42)

1922 Re-recordings:

- 10 3rd mvt. - Presto - Assai meno presto (*complete*) (8:14)
- 11 4th mvt. - Allegro con brio (*complete*) (7:50)

Symphony Orchestra Albert Coates

Transfers by Ward Marston

Cover artwork based on
photographs of Albert Coates

Mozart Symphony No. 41

Recorded 27 August and
16 October 1923

Issued on HMV D942-45

Mozart Overture

Recorded 1924
Issued on HMV D945

Beethoven Symphony No. 7

Recorded 25 & 28 October 1921

Issued on Victor 55165, 55166, 55173
3 & 4 re-recorded 17 November 1922

Issued on French HMV W480, W481

Total duration: **70:41**

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