

BRUNO WALTER: "Toscanini's merits for music in America are tremendous. He's a spiritual comfort. It is wonderful to have him walk among us. He has an artistic and mobile power which produces unforgettable results, The secret of music is eternal youth; Toscanini has it. He lives for music.

"The NBC Symphony orchestra which has felt his master touch is marvelous. Although only a year old it gives full response; it has good-will and capacity. If Toscanini does something we know that it is the best. He has amazing energy and youth. With every right he should be proud of this orchestra, and he is. Toscanini has taken great music to the masses; they might never have heard Beethoven, Brahms and Mozart speak so directly to their hearts.

"This radio machine is building up a new kind of community. The people are being united in the spirit of Beethoven and Brahms by listening in. A new harmony is brought into the world, not so harmonious otherwise.

"Personally, I prefer to be present at a concert rather than to listen by radio; however, I realize that every one cannot attend, and that is where radio opens the door to opportunity. It's the same in music as in love; like talking to a sweetheart by telephone instead of being with her. But the San Franciscan can hear the beating heart of music in New York; also shut-ins, who cannot reach the concert hall."

"Radio studios and concert auditoriums cannot be compared. Radio studios are designed primarily for hearing outside, not necessarily inside. The vibrations are different. The microphone must avoid certain vibrations and reverberations which would be bad for broadcasting, but in a concert hall the orchestra can just let them go with full force.

"I am very content, however, to broadcast from Radio City. The same difference exists between studio and concert hall as whether the foot is on or off the piano's pedal. Radio studios give an exceptionally clear sound. I can best describe it as 'dry.' The studio audience does not become submerged in sound, but to me this is a rather charming feature.

"It is true, of course, that old seasoned wood in the auditoriums, such as Carnegie Hall and the Boston hall, make music more noble. The older the wood the truer the sound. Just think of the nobility of tone in a Stradivarius; it's the same in the old music halls of America and Europe. They are adapted to noble music.

"Old age gives charm to people, to violins and concert halls. Age makes sound more beautiful. As radio develops it will learn from experience how to replace what now, in its days of youth, seems to be the best.

"The radio studios are engineering marvels; they are designed to meet different conditions than were the halls built thirty years or more ago. One is for an invisible, and the other for a visible audience. In one the ear is present, in the other miles away. We must, therefore, have great confidence in the radio control man. I think it is quite all right for them to regulate the electrical music. I'm content with the way it sounds in the studio and on the recordings of the broadcast."

THE conductor, however, "cannot just make music and let it go" in the radio studio as in the old concert hall, Mr. Walter has discovered. He must give the basses more weight, because they do not go over the air as easily as the higher octaves. The microphone favors selections that do not have too powerful instrumentation, he observes, and that is why the fortissimos have to be cut down by the control operator.

Too much volume might blast in loud-speakers; if uncontrolled it would "kick" stations off the air. Mindful of this Mr. Walter selected a Mozart program for his opening broadcast. After a concert he makes it a practice to listen to the recordings of the performance to note how the various shadings came through. This analysis, he explained, often gives clues on how to improve broadcast music. As he pointed to one of the latest instruments in his room, he was asked if he listened to it often. He said, "Yes, I listen much."

Excerpts from an article by Orrin E. Dunlap Jr., *The New York Times*, Sunday, March 26, 1939. Further notes are available online.

walter
at the nbc, vol.4

Pristine
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corelli 'christmas' concerto grosso
beethoven symphony no. 1
mason suite after english folk songs
r. strauss tod und verklärung
berlioz le corsaire - overture
berlioz the damnation of faust - excerpts
berlioz symphonie fantastique

nbc symphony orchestra
conducted by bruno walter

broadcast recordings, 1939

disc one
(79:50)

1. RADIO Introduction (announcer: Gene Hamilton) (0:23)
2. CORELLI 'Christmas' Concerto Grosso in G minor, Op. 6, No. 8 (15:52)
Mischa Mischakoff, violin
Edwin Bachmann, violin
Oswaldo Mazzicchi, cello

- BEETHOVEN** Symphony No. 1 in C major, Op. 21
3. 1st mvt. - Adagio molto - Allegro con brio (6:45)
 4. 2nd mvt. - Andante cantabile ocn moto (6:12)
 5. 3rd mvt. - Menuetto. Allegro molto e vivace (3:21)
 6. 4th mvt. - Finale. Adagio - Allegro molto e vivace (7:03)

DANIEL GREGORY MASON Suite After English Folk Songs, Op. 32

7. 1. Oh No, John! (6:32)
8. 2. A Brisk Young Sailor (2:05)
9. 3. The Two Magicians (5:12)
10. 4. Arise, Arise (1:39)
11. 5. The Rambling Sailor (3:53)

12. **R. STRAUSS** Tod und Verklärung, Op.24 (20:53)

disc two
(78:26)

1. RADIO Introduction (announcer: Robert Waldrop) (1:47)
2. **BERLIOZ** Le Corsaire - Overture, H.101 (9:28)

BERLIOZ The Damnation of Faust - Excerpts, H.111

3. Minuet of the Will o' the Wisps (5:10)
4. Dance of the Sylphs (2:26)
5. Rákóczy March (7:40)

BERLIOZ Symphonie fantastique, H.48

6. 1st mvt. - *Rêveries – Passions*. Largo – Allegro agitato e appassionato assai – Religiosamente (13:45)
7. 2nd mvt. - *Un bal*. Valse. Allegro non troppo (6:52)
8. 3rd mvt. - *Scène aux champs*. Adagio (15:37)
9. 4th mvt. - *Marche au supplice*. Allegretto non troppo (4:19)
10. 5th mvt. - *Songe d'une nuit de sabbat*. Larghetto - Allegro (11:22)

NBC Symphony Orchestra
conducted by **Bruno Walter**

PRISTINE
AUDIO

PASC 742

XR Remastered by
Andrew Rose

Cover artwork based on a
photograph of Bruno Walter
with Arturo Toscanini

Disc 1: **25 March 1939**
NB. Radio announcements have been edited

Disc 2: **1 April 1939**

Total duration: 2hr 38:16

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