



TOSCANINI CONDUCTS

PROKOFIEV, DEBUSSY, SAINT-SAËNS, R. STRAUSS

THE NBC BROADCAST OF 25TH MARCH, 1950

1 Introduction to concert (0:17) - Announcer: Ben Grauer

PROKOFIEV Symphony 1 "Classical" in D, Op. 25

2 1st mvt. - Allegro (3:37)

3 2nd mvt. - Larghetto (3:52)

4 3rd mvt. - Gavotte (1:34)

5 4th mvt. - Molto vivace (4:50)

DEBUSSY Images: No. 2 - Ibéria

6 1st mvt. - Par les rues et par les chemins (7:05)

7 2nd mvt. - Les parfums de la nuit (6:34)

8 3rd mvt. - Le matin d'un jour de fête (4:50)

9 **SAINT-SAËNS** Danse macabre in G minor, Op. 40 (7:33)

10 **R. STRAUSS** Don Juan, Op. 20 (17:41)

The NBC Symphony Orchestra

conductor **Arturo Toscanini**

Broadcast from Studio 8H, 25th March 1950

Source recording from the private collection of an American collector

XR remastering by Andrew Rose at Pristine Audio, December 2009

Cover artwork based on a photograph of Toscanini during his summer tour of 1950

Total duration: 57:53 ©2009 Pristine Audio.

SARL Pristine Audio, Le Bourg, 24610 St. Méard de Gurçon, France - Tel. +33 (0)5 53 82 18 57 - Internet: www.pristineclassical.com



TOSCANINI



PROKOFIEV SYMPHONY NO.1
DEBUSSY IBÉRIA

DANSE MACABRE SAINT-SAËNS
DON JUAN R. STRAUSS

THE NBC SYMPHONY ORCHESTRA
LIVE BROADCAST: 25TH MARCH 1950

THE NBC CONCERT OF 25TH MARCH, 1950

Sergei Prokofiev began work on *Symphony No. 1 in D major*, Op 25 in 1916, but wrote most of it in 1917, completing the piece on September 10, 1917. It is also widely known as the *Classical Symphony*. The symphony was premiered on April 21, 1918 in Petrograd, conducted by the composer. The symphony can be considered one of the first neo-classical compositions. Prokofiev composed the symphony in an attempt to emulate Joseph Haydn's composing style; however, he still changed some of the structure of the symphony to reflect changing practices in composition. The idea was partly inspired by Prokofiev's conducting studies at the Saint Petersburg Conservatory, in which the instructor, Nikolai Tcherepnin, prepared his students to conduct Haydn. No actual quotations of Haydn are found in the work.

Images pour orchestre is an orchestral composition in three sections by Claude Debussy. Debussy wrote the music between 1905 and 1912. Debussy had originally intended this set of *Images* as a two-piano sequel to the first set of *Images* (solo piano), in a letter to his publisher Durand as of September 1905. However, by March 1906, in another letter to Durand, Debussy had begun to think of casting the work for orchestra rather than two pianos.

IBéria is the most popular of the three orchestral *Images* and itself forms a triptych within a triptych. The music is inspired by impressions of Spain. Richard Langham Smith has commented on Debussy's own wish to incorporate ideas of juxtaposing elements of the visual arts in musical terms, including a quote from Debussy to Caplet from a letter of 26 February 1910: "You can't imagine how naturally the transition works between *Parfums de la nuit* and *Le Matin d'un jour de fête*. Ça n'a pas l'air d'être écrit."

Danse macabre, Op. 40 by French composer Camille Saint-Saëns is an art song for voice and piano (first performed in 1872) with a French text by the poet Henri Cazalis which is based in an old French superstition. Two years later, the composer expanded and reworked the piece into a tone poem for orchestra, replacing the vocal line with a solo violin.

Don Juan, op.20 is a tone poem for large orchestra by the German composer Richard Strauss, which was written in 1888. The composer conducted its premier on 11 November 1889 with the orchestra of the Weimar Opera, where he served as Court Kapellmeister.

Strauss wrote and conducted the piece when he was only twenty-four years old and it became an international success shortly after its debut. It marks the discovery of the composer's formal style and tonal language. The work is based on the poem Don Juan by Nikolaus Lenau, from which much of the musical work's passion is drawn. According to the composer, who wrote two days after the first performance "Well then – Don Juan had a great success, it sounded wonderful and went very well. It unleashed a storm of applause rather unusual for Weimar".

NOTES FROM WIKIPEDIA - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM