



BERNARD HERRMANN



A CONCERT OF AMERICAN MUSIC

IVES Symphony No. 2 (1897-1901) (UK Première)

- 1 1st mvt. - Allegro moderato (5:58)
- 2 2nd mvt. - Allegro (12:21)
- 3 3rd mvt. - Adagio cantabile (8:03)
- 4 4th mvt. - Lento maestoso (2:10)
- 5 5th mvt. - Allegro molto vivace (9:16)

BBC Studio Broadcast of 25 April, 1956 - London Symphony Orchestra, conducted by Bernard Herrmann

ROBERT RUSSELL BENNETT Violin Concerto in A (in the Popular Style) (1941) (UK Broadcast Première)

Louis Kaufman, violin

- 6 1st mvt. - Allegro moderato (10:48)
- 7 2nd mvt. - Andante moderato (6:20)
- 8 3rd mvt. - Vivace (1:30)
- 9 4th mvt. - Allegro non troppo vivo (4:55)

BBC Studio Recording of 20 May, 1956 - London Symphony Orchestra, conducted by Bernard Herrmann

HERRMANN Welles Raises Kane (1943) (Orchestral suite from his music for 'Citizen Kane' & 'The Magnificent Ambersons')

- 10 Introduction to Welles Raises Kane (1:10)
- 11 1. Overture (2:23)
- 12 2. Theme and Variations (5:06)
- 13 3. Ragtime (1:42)
- 14 4. Meditation (2:17)
- 15 5. Finale (2:45)

CBS Radio Broadcast of 3 July, 1949 - Columbia Broadcasting Symphony Orchestra, conducted by Bernard Herrmann

Transfers by Andrew Rose from Edward Johnson's private collection

XR remastering by Andrew Rose at Pristine Audio, June 2010

Cover artwork based on a photograph of Orson Welles and Bernard Herrmann (Citizen Kane, 1941)

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IVES SYMPHONY No. 2

R R BENNETT VIOLIN CONCERTO IN A

HERRMANN WELLES RAISES KANE

LONDON SYMPHONY ORCHESTRA, 1956 - COLUMBIA BROADCASTING SYMPHONY ORCHESTRA, 1949

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Charles Ives' *Second Symphony* was written between 1897 and 1901. Although the work was composed during Ives' twenties, it had to wait half a century to be premiered, in a 1951 New York Philharmonic concert conducted by Leonard Bernstein. The symphony premiered to rapturous applause but Ives responded with ambivalence. Indeed, he did not even attend the concert in person but had to be dragged by family and friends to a neighbor's house to listen to the live radio broadcast. The public performance had been postponed for so long because Ives had been alienated from the American classical establishment. Ever since his training with Horatio Parker at Yale, Ives had suffered their disapproval of the mischievous unorthodoxy with which he radically pushed the boundaries of European classical structures to create soundscapes that recalled the vernacular music-making of his New England upbringing.

Like Ives' other compositions which honor the European and American inheritances, the *Second Symphony* never makes verbatim quotation of popular American tunes such as "*Columbia, the Gem of the Ocean*", "*Camptown Races*", "*Long, Long Ago*", and "*America the Beautiful*", but reshapes and develops them into broad themes. There is a subdued version of the opening notes of Beethoven's fifth symphony and a rescoring of part of Brahms' first symphony, as well as a reference (early in the first movement) to the chorales of Johann Sebastian Bach. The work is an interesting precedent to another significant piece of the 20th century, Luciano Berio's *Sinfonia* which was composed about 65 years later. Comparing Ives' 5th movement with Berio's 3rd movement one can compare the similarities in the quotation techniques, thus a testament to Ives' pointing to the direction that 20th century music would eventually take.

Robert Russell Bennett (June 15, 1894 – August 18, 1981) was an American composer and arranger, best known for his orchestration of many well-known Broadway and Hollywood musicals by other composers such as Irving Berlin, George Gershwin, Jerome Kern, Cole Porter, and Richard Rodgers. In 1957 and 2008, Bennett received Tony Awards recognizing his orchestrations for Broadway shows.

Schooled by his mother to disdain popular music, Robert Russell Bennett found the dichotomy between his serious compositions and his arranging work to be a lifelong struggle. In spite of his prolific output, which included the opera *Maria Malibran*, more than seven symphonies, a large variety of chamber works, and at least five concertos, his reputation today as a classical composer rests primarily on two oft-recorded pieces, the *Suite of Old American Dances* and *Symphonic Songs for Band*. This may be attributed both to the modesty so characteristic of Bennett and to the Eastman Wind Ensemble recordings which popularized them. In his composing, Bennett brought to bear his considerable talent for orchestration as well as a gift for conceiving melodies and harmonic structure in his head; longtime Bennett copyist Adele Combattente (of Chappell Music) confirmed his ability to write parts in score order, as opposed to filling in leftover parts and doublings as he completed primary melodic lines. He nearly always scored directly in ink, rather than pencil.

Many works were written for his musical acquaintances, including *Hexapoda* and a concerto for violinist Louis Kaufman, *Tema Sporca hex Variazioni* for duo-pianists Appleton and Field, *Suite for Flute and B flat Clarinet* for Frances Blaisdell and Alex Williams, and the *Rondo Capriccioso* for Georges Barrère (Bennett's friendship with flutists William Kincaid and John Wummer prompted other chamber works).

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