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# BEECHAM IN SEATTLE

VOLUME 2 - DVORÁK, MENDELSSOHN

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# BEECHAM

IN SEATTLE, VOLUME 2

## DVORAK Cello Concerto in B minor, Op. 104, B. 191

- 1 1st mvt. - Allegro (14:55)
- 2 2nd mvt. - Adagio ma non troppo (13:39)
- 3 3rd mvt. - Allegro moderato (13:30)

### Mischel Cherniavsky, cello

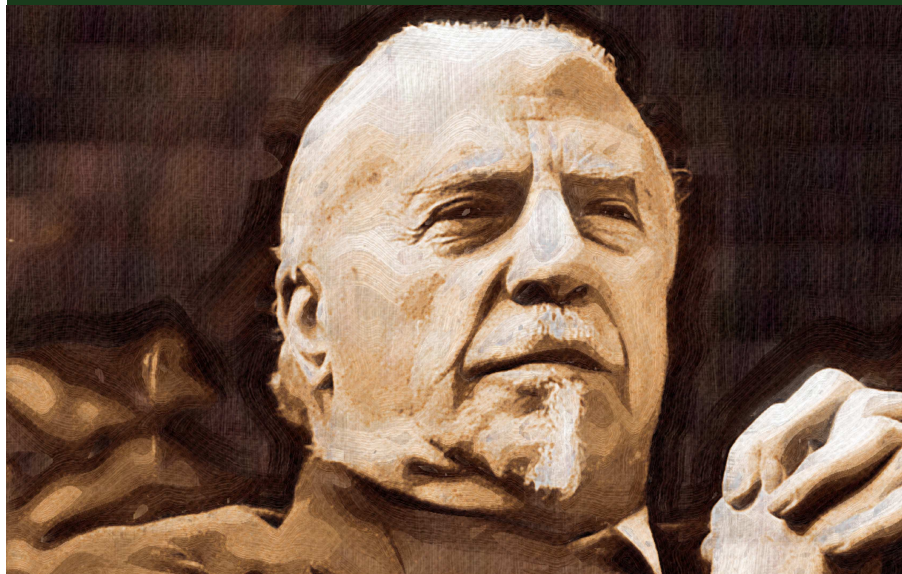
Evening concert, October 18th, 1943  
Music Hall Theatre, Seattle

## MENDELSSOHN Symphony No. 3 in A Minor, op. 56

- 1 1st mvt. - Andante con moto - Allegro un poco agitato (13:05)
- 2 2nd mvt. - Vivace non troppo (3:41)
- 3 3rd mvt. - Adagio (9:41)
- 4 4th mvt. - Allegro vivacissimo - Allegro maestoso assai (8:50)

Evening concert, October 11th, 1943  
Music Hall Theatre, Seattle

Seattle Symphony  
conductor Sir Thomas Beecham



DVORÁK - CELLO CONCERTO  
MENDELSSOHN - SYMPHONY No. 3

RARE LIVE RECORDINGS, 1943

Transcribed from tape copies of Beecham's own original acetates  
XR remastering by Andrew Rose at Pristine Audio, August 2010  
Cover artwork based on a photograph of Sir Thomas Beecham  
Total duration: 77:21 ©2010 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](http://www.pristineclassical.com)

## BEECHAM IN SEATTLE

## VOLUME 2 - DVORÁK, MENDELSSOHN

**Sir Thomas Beecham, 2nd Baronet, CH** (29 April 1879 – 8 March 1961) was a British conductor and impresario. From the early twentieth century until his death, Beecham was a major influence on the musical life of Britain and, according to Neville Cardus, was the first British conductor to have a regular international career.

In the concert hall, London still has two orchestras founded by Beecham: the London Philharmonic and the Royal Philharmonic. He also maintained close links with the Liverpool Philharmonic and Hallé Orchestras in his native county of Lancashire. His repertoire was eclectic, sometimes favouring lesser-known composers over famous ones. His specialities included composers whose works were rarely played in Britain before Beecham became their advocate, such as Frederick Delius and Hector Berlioz.

**Beecham left Britain in the spring of 1940**, later explaining, "*I was informed there was an emergency, so I emerged.*" Beecham went to Australia and then to North America. He became music director of the Seattle Symphony Orchestra in 1941. In 1942 he joined the Metropolitan Opera as joint senior conductor with his former assistant Bruno Walter. He began with his own adaptation of Bach's comic cantata, *Phoebus and Pan*, followed by *Le Coq d'Or*. His main repertoire was French: *Carmen*, *Louise* (with Grace Moore), *Manon*, *Faust*, *Mignon*, and *The Tales of Hoffmann*. In addition to the Seattle and Met orchestras, Beecham was guest conductor with eighteen American orchestras.

*"From its first performance on December 29, 1903, Seattle Symphony has held a unique place in the world of symphonic music. During its formative years, it was the charismatic Sir Thomas Beecham who most developed the Orchestra's skill and reputation..."* - from the Seattle Symphony's website history of the orchestra.

**Technical Note**

We are lucky to have any recordings whatsoever of Beecham in Seattle - union disputes precluded any commercial recordings during Beecham's time with the orchestra. To the best of our knowledge there remain three CDs-worth of live material, captured at the start of the 1943 season and preserved first on acetate discs (since melted down), then open-reel tape (since lost), backed up onto more open reel tape (now almost unplayable) and cassette tape. Thus the humble cassette proves the best remaining source of these historic recordings, and it is from excellent transfers of these, supplied by a collector who wishes to remain anonymous, that I have worked. Since our first volume was issued, and the recording credited to a local radio station, further information has come to light which suggests that it was Beecham himself who commissioned the recordings in order to silence his critics locally. This may go some way to explaining the lack of continuity in the present volume, where non-overlapped side changes have resulted in a number of short gaps. My guess is that these were planned for between-movement intervals, but on more than one occasion here the recording time ran out before the movement had ended.

That said, the overall recording quality, post-XR remastering, is astonishing in both works, specially given the provenance of these recordings, with clarity, frequency and dynamic ranges, and up-front vitality that any commercial producer in 1943 would have been more than proud of.

NOTES FROM WIKIPEDIA, SEATTLE SYMPHONY & ANDREW ROSE - FURTHER NOTES ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)