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STEREO

STOKOWSKI

HIS 1960 PHILADELPHIA RETURN CONCERT

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Leopold Stokowski was appointed the director of the Philadelphia Orchestra in June 1912, and he made his conducting debut in Philadelphia on October 11, 1912. This position would bring him some of his greatest accomplishments and recognition. It has been suggested that Stokowski resigned abruptly at Cincinnati with the hidden knowledge that the conducting position in Philadelphia was his when he wanted it, or as Oscar Levant suggested in his book *A Smattering of Ignorance*, "he had the contract in his back pocket."

Stokowski rapidly gained a reputation as a musical showman. His flair for the theatrical included grand gestures such as throwing the sheet music on the floor to show he did not need to conduct from a score. He also experimented with new lighting arrangements in the concert hall, at one point conducting in a dark hall with only his head and hands lighted, at other times arranging the lights so they would cast theatrical shadows of his head and hands. Late in the 1929-30 symphony season, Stokowski started conducting without a baton. His free-hand manner of conducting soon became one of his trademarks.

On the musical side, Stokowski nurtured the orchestra and shaped the "Stokowski" sound, or what became known as the "Philadelphia Sound". He encouraged "free bowing" from the string section, "free breathing" from the brass section, and continually altered the seating arrangements of the orchestra's sections, as well as the acoustics of the hall, in response to his urge to create a better sound. Stokowski is credited as being the first conductor to adopt the seating plan that is used by most orchestras today, with first and second violins together on the conductor's left, and the violas and cellos to the right.

After disputes with the board, Stokowski began to withdraw from involvement in the Philadelphia Orchestra from 1936 onwards, allowing his co-conductor Eugene Ormandy to gradually take over. Stokowski shared principal conducting duties with Ormandy from 1936-1940; Stokowski did not appear with the Philadelphia Orchestra from December 6, 1940, when he premiered Schoenberg's Violin Concerto with Louis Krasner, until February 12, 1960, when he guest-conducted the Philadelphia in works of Mozart, de Falla, Respighi, and in a legendary performance of the Shostakovich Fifth Symphony, arguably the greatest by Stokowski, which has been circulated privately among collectors but never issued commercially - until now.

Full Stokowski notes and more: <http://en.wikipedia.org/wiki/Stokowski>

Recording and restoration notes

We are very privileged to have access to the two tapes prepared for Stokowski by the original station that broadcast the concert, WFLN-FM in Philadelphia, which passed on the conductor's death first to his assistant Jack Baumgarten, and then on to Edward Johnson at the Stokowski Society.

It would appear both that these are direct copies of the actual broadcast tapes (which would have been played out a few days after the concert itself, with commentary added after the concert), and that the stereo broadcast has never been heard properly. The commentary here was recorded in standard stereo, but the entire concert was encoded in Mid-Side (MS) stereo, a format used mainly for broadcast purposes and not designed to be replayed without considerable technical intervention to recreate a proper stereo image. Prior to this correction, one would hear the M (or mono) signal from the left speaker and the difference (the S or side component which contains the stereo spacial information) from the right speaker, creating a very bizarre and confusing soundstage. I have corrected this and inserted small fades between radio commentary and music to cover the abrupt cut edits of the original.

Sonically the recording is otherwise very similar to the original tapes, with very minor adjustments to equalisation and a degree of convolution reverb added (reverb was required for previous Philadelphia issues by Baumgarten) to ameliorate a very dry acoustic caused by close miking, probably in order to get a good stereo spread with the Academy's narrow proscenium and cut down on audience noise.

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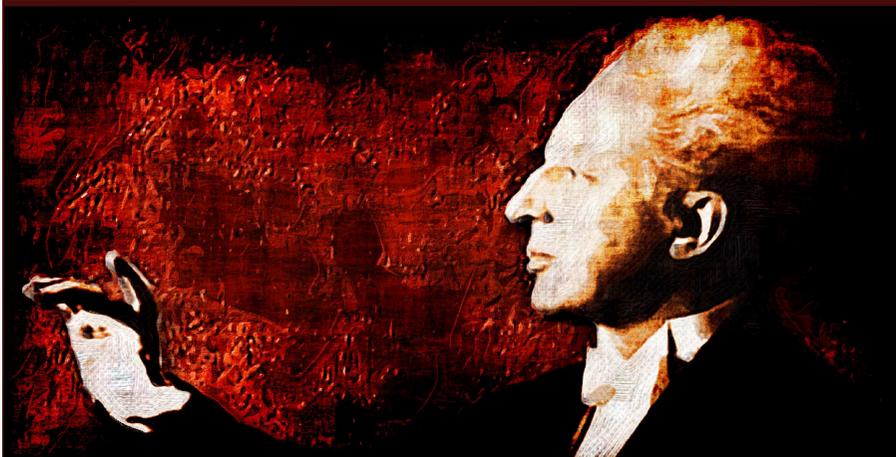
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COMPLETE 1960 PHILADELPHIA RETURN CONCERT

SHIRLEY VERRETT-CARTER • THE PHILADELPHIA ORCHESTRA



SHOSTAKOVICH SYMPHONY No. 5
MOZART MARRIAGE OF FIGARO OVERTURE
DE FALLA EL AMOR BRUJO
RESPIGHI THE PINES OF ROME

Stokowski's Return to Philadelphia, 1960

Disc One

- 1 [Radio Introduction](#) (3:12)
- 2 **MOZART** *The Marriage of Figaro - Overture* (4:13)
- 3 [Radio link to De Falla](#) (1:59)
- 4 **DE FALLA** *El Amor Brujo* (25:24)
- 5 [Radio link to Respighi](#) (2:43)
- 6 **RESPIGHI** *The Pines of Rome* (21:18)
- 7 [Closing link to Part One](#) (1:45)

Disc Two

- 1 [Radio introduction to Shostakovich](#) (1:55)

SHOSTAKOVICH *Symphony No. 5 in D minor, Op. 47*

- 2 [1st mvt. - Moderato](#) (15:38)
- 3 [2nd mvt. - Allegretto](#) (4:59)
- 4 [3rd mvt. - Largo](#) (13:44)
- 5 [4th mvt. - Allegro non troppo](#) (9:29)
- 6 [Applause and back-announcement](#) (2:05)
- 7 [Stokowski post-concert speech to audience](#) (1:39)

Shirley Verrett-Carter, mezzo-soprano
The Philadelphia Orchestra
 conductor **Leopold Stokowski**



PASC 264

XR remastering by **Andrew Rose**

Cover artwork based on a photograph of **Leopold Stokowski**

Recorded 12th February, 1960
 Academy of Music, Philadelphia

Transfers from tapes prepared for Stokowski's personal collection by WFLN-FM, Philadelphia from broadcast mastertapes.

Tapes supplied from the private collection of Edward Johnson

Total duration: **1hr 50:05**

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1hr