

PROGRAMME  
DIGITAL AUDIO  
PASC 304

## Albert Coates Russian Electric Recordings

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...Of Stravinsky on the programme, "Hann! Stravinsky! Now were in for something weird!" "What we actually were in for was the Berceuse and Fralk of The Fire Bird which, had the printer of the programme erroneously attributed to the pen of Rimsky-Korsakov, the good lady would assuredly have applauded as vehemently as she did Scherzerzelle at the same concert. So much for the average Briton's attitude towards musical progress. Yet why should early Stravinsky still be imagined by so many to be so revolutionary and incomprehensible? The Fire Bird was written in 1910—surely nineteen years is sufficient time even for an average British concert-goer to assimilate its idiom. The answer must lie in the fact that ever since Petrouchka Stravinsky has been such an experimentalist, and his idiom has been so elusive, that his reputation is better known than his music, and so our conservative concert-goers get afraid, and refuse to become conversant with any form of music later than Wagner. To these I would say: "adies and Gentlemen, go to your gramophone dealer and listen to a few records of contemporary music: it will cost you nothing, and you will gain the knowledge that there is nothing at all offensive in such works as The Fire Bird, nothing in fact that is incompatible with the traditions of Rimsky-Korsakov, Borodin and others: then you will go to the concert hall and hear with unprejudiced ears the same works, and will enjoy them."

...

In 1911 appeared Petrouchka, which is still regarded by many as Stravinsky's masterpiece, though none can maintain that he ceased developing at this date. Certainly his later works are more abstract and objective, but Stravinsky never stands still, he always moves forward, forward, forward, and even though his followers may sometimes be led into somewhat cacophonous by-roads, the detours are always interesting, and open up new paths of development. Nevertheless Petrouchka is certainly the apex of his genius in multi-coloured orchestral resourcefulness, and it is probably the most musically influential of all his works: hardly one of the younger generation of Russian Ballet composers has escaped the influence of Petrouchka in some form or another, and probably that is why it is the best known of his works. Stravinsky, as I have said before, changes his style so often that it is almost impossible to say which is the most representative of his works, yet to a gramophone who knows nothing of this amazing composer's works I would recommend Petrouchka as his first introduction to Stravinsky. Two excellent sets of Petrouchka records are available: one on six sides of Columbia (L2173-5), conducted by the composer, and the other on eight sides of HMV (D1521-4) by the London Symphony Orchestra under Albert Coates. Both recordings are extremely good the Columbia version is the noisier, yet I think on the whole the clearer and more supple, but I greatly regret the excision of the trumpet, flute and bassoon trio where the Moor makes love to the ballerina. I personally chose the HMV version for its completeness.

"These Moderns 1.—Russia: Stravinsky and Prokofiev," (excerpts) by A. M. Gordon-Brown, The Gramophone, March 1930

FULL PROGRAMME NOTES CAN BE FOUND ONLINE AT [WWW.PRISTINECLASSICAL.COM](http://WWW.PRISTINECLASSICAL.COM)  
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## Albert Coates

conducts

London Symphony Orchestra

**Rimsky-Korsakov**

Czar Sultán Suite • May Night Overture

**Mussorgsky**

Kovanshchina - Persian Dances

**Borodin**

Prince Igor - Overture

Ballet of the Polovetsian Maidens

**Stravinsky**

Petrushka

Transfers by Ward Marston

Electric HMV recordings 1926-1930

## Coates Russian Electrical Recordings

- 1 RIMSKY-KORSAKOV *Czar Sultan - Suite* (7:25)
- 2 RIMSKY-KORSAKOV *May Night - Overture* (7:25)
- 3 MUSSORGSKY *Khovanshchina - Persian Dances* (5:53)
- 4 BORODIN *Prince Igor - Overture* (9:49)
- 5 BORODIN *Prince Igor - Ballet of the Polovetsian Maidens* (8:38)

### STRAVINSKY *Petruska* Ballet

- 6 Scene 1 (9:27)
- 7 Scene 2 (4:07)
- 8 Scene 3 (7:05)
- 9 Scene 4 (13:26)

**London Symphony Orchestra Albert Coates**

Transfers by **Ward Marston**

Cover artwork based on  
photographs of **Albert Coates**

#### **Rimsky-Korsakov Czar Sultan**

Recorded 16 February 1928. HMV D1491

#### **Rimsky-Korsakov May Night**

Recorded 8 October 1929. HMV D1744

#### **Mussorgsky Kovanshchina**

Recorded 7 May 1930. Issued on HMV D1885

#### **Borodin Overture**

Recorded 26 October 1926. Issued on HMV D1210

#### **Borodin Ballet**

Recorded 24 October 1927. Issued on HMV D1628

#### **Stravinsky Petroushka**

Recorded 19 and 24 October 1927, 5 January and  
15 February 1928. Issued on HMV D1521-1524

Further recording details on our website

Total duration: **73:15**

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