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# Piero Coppola

## Schumann • Wagner • R. Strauss

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That Coppola had a particular affection for Schumann we already more than suspected; now he brings to this performance an altogether outstanding sympathy and a close understanding of Schumann's essential warmth-heartedness and naïveté, at the same time securing a cleanliness of texture which is by no means common. He allows the music to be sentimental without becoming maudish, and naïf without being gauche.

The performance, as I have indicated, is a most satisfactory one. Coppola takes the fairlike finale at a very steady speed, producing a *gentle* and slightly square effect totally different from that produced by Koussevitzky, who took it, I seem to remember (I speak without having the discs at hand) a good deal faster. At the same time, I do not agree with taking the coda of the *Adagio* so slowly: the tempo does not change to *un poco più lento* till 16 bars later. The balance of the orchestra is reasonably good, though the timpani are generally weak, and the cantabile tone of the first violins a little pallid. But it is a relief to hear a flute solo at the right level without it being boosted into the foreground. Once again, to my annoyance, Decca have managed to arrange these compulsorily auto-coupled sides so that the turn-over comes slap in the middle of the *Larghetto*.

**I.S., The Gramophone**, June 1949 (*excerpt from review of Schumann Symphony No. 1*)

I don't suppose we shall hear the Strauss-Wilde *Salome* again, but it is mighty clever, in its erotic way; and yet a curiously bugaboo way, that perhaps would pall now that we are thrilled every day or supposed to be. Yet there is no other music really like this, that tackles so horrible a subject with such earnestness and vim. We have to remember that it is nearly thirty years old. The scene on this disc is that in which John (Jochanan, as he is here called) is brought before Salome, repulses her attempt to vamp him, and descends again into his cistern-cell. There are numerous motives, which are very clearly set forth in Mr. Lawrence Gilman's guide to the opera (John Lane). Two leading ones of the prophet are that on the horns, about 1 in. on side 1, and the one which Mr. Gilman calls "Prophecy," which is best heard at the start of side 2. There is also Salome's theme of "Ecstasy," as Mr. Gilman calls it—the descending first-quarter-chime theme. It is worth one's while to hear this beautifully recorded playing of music that some may find powerful and others ugly, though not in the cacophonous sense in which, alas, we have been "larned" to use it in these post-war years.

**The Gramophone**, June 1934 (*review of R. Strauss Salome excerpt*)

### Producer's Note

The sources for the transfers were French Deccas for the Schumann 'Spring' Symphony; Disque Gramophone pressings for the 'Rhenish' and the *Parsifal* excerpts; and a first edition late Orthophonic American Victor pressing for the *Salome* disc. **Mark Obert-Thorn**

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

**SCHUMANN**

Symphony No. 1

Symphony No. 3

**WAGNER**

*Parsifal*

Orchestral Excerpts

**R. STRAUSS**

*Salome*

Orchestral Excerpts

National Symphony Orchestra  
Paris Conservatoire Orchestra  
Pasdeloup Orchestra  
Studio recordings, 1933-46

**Obert-Thorn**

## Coppola Schumann, Wagner, Strauss

### SCHUMANN Symphony No. 1 in B flat major, Op. 38, "Spring"

- 1 1st Mvt. - Andante un poco maestoso - Allegro molto vivace (10:33)
- 2 2nd Mvt. - Larghetto (7:13)
- 3 3rd Mvt. - Scherzo: Molto vivace - Trio I: Molto più vivace - Trio II (8:54)
- 4 4th Mvt. - Allegro animato e grazioso (7:44)

**National Symphony Orchestra**

### SCHUMANN Symphony No. 3 in E flat major, Op. 97, "Rhenish"

- 5 1st Mvt. - Lebhaft (7:57)
- 6 2nd Mvt. - Scherzo. Sehr mäßig (4:33)
- 7 3rd Mvt. - Nicht schnell (4:19)
- 8 4th Mvt. - Feierlich (4:24)
- 9 5th Mvt. - Lebhaft (4:47)

**Orchestre de la Société des Concerts du Conservatoire**

### WAGNER *Parsifal* - Orchestral excerpts

- 10 Act I: Transformation Music (4:42)
- 11 Act II: Introduction (3:05)
- 12 Act III: Prelude (4:19)
- 13 Act III: Transformation Music (3:59)

**Orchestre de la Société des Concerts du Conservatoire**

### R. STRAUSS *Salome* - Orchestral excerpts

- 14 Jokanaan descends into the cistern (3:01)
- 15 Jokanaan is brought before Salome (3:02)

**Orchestre des Concerts Padeloup**

**Piero Coppola conductor**



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Producer & Audio Restoration Engineer **Mark Obert-Thorn**

Cover artwork based on a photograph of **Piero Coppola**

#### Schumann Symphony 1

Recorded 11-12 July 1946, Kingsway Hall, London  
Matrix nos.: AR 10462-2, 10463-2, 10464-2, 10465-2,  
10466-1, 10467-1, 10468-2 and 10469-2  
First issued on Decca AK 2151 through 2154

#### Schumann Symphony 3

Recorded 7-8 November 1933, Salle Rameau, Paris  
Matrix nos.: 2PG 1195-97 and 1203-05 (all Take 1A)  
First issued on Disque Gramophone DB 4926-28

#### Wagner Parsifal

Recorded 6 November 1933, Salle Rameau, Paris  
Matrix nos.: 2PG 1191-94 (all Take 1A)  
First issued on Disque Gramophone DB 4918-19

#### Strauss Salome

Recorded 20 March 1934, Paris  
Matrix nos.: OPG 1426-1 and 1427-1  
First issued on Disque Gramophone DA 4854

Total duration: **79:32**

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