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STOKOWSKI

Acoustic - Volume Two

Pristine
XR

Stokowski's Acoustic Debussy

The last Stokowski acoustic recording of a French work was also, perhaps with the Wagner Prelude to Act 1 of *Lohengrin*, the most difficult to record, given the technical limitations of the acoustic recording process. This was the beautiful, ethereal, and wide ranging *Prélude à l'après-midi d'un faune* by Claude Debussy.

This was one of Stokowski's show-pieces, included for example in his third Cincinnati season in 1912, in his second London concert of May 22, 1912, following his resignation from Cincinnati, and in the latter half of his first season with the Philadelphia Orchestra March 7, 1913, and in every year between 1915 and 1922 (excepting only 1916).

Stokowski and the orchestra had unsuccessfully attempted to record the *Prélude* during their initial 1917 sessions, and again in 1921, but neither were released by Stokowski. Then, on April 28, 1924 in the Camden Church Studio the Philadelphians, with star soloists Marcel Tabuteau, oboe and William Kincaid, flute succeeded. This performance was released in January, 1925 on a double sided 12 inch Victor Red Seal record 6481 matrix C-21057-5, C-21058-5.

This performance is both remarkable, and still satisfying, even with the major limitations of the acoustic recording process. However, will need to await to hear the glorious 1927 recording from the Academy of Music to hear the full sweep and magic of this favorite Stokowski score.

From www.stokowski.org. Discussion of the other recordings on this release can be found at www.pristineclassical.com

Producer's Note

This is the second of three volumes dedicated to the acoustic recordings Stokowski made with the Philadelphia Orchestra between 1919 and 1924. By acoustic we mean a recording process entirely devoid of electrical equipment: a weight-driven cutting lathe on which master discs were cut, the minute variations in the grooves being driven entirely by the vibrations reaching the cutting head through a large horn, concentrating as much acoustical energy as possible from the orchestra. This frequency- and dynamically-limited process was the only means of recording sound for well over a quarter of a century, during which time the technology progressed from being considered a novelty toy to something which, although recognised as limited, was of serious artistic value. Stokowski was one of very few internationally known musical artists to see the progression right through as a recording performer from the acoustic horn to the multitrack studio. His acoustic beginnings are, like so many, often consigned to ancient history. This volume uses the latest 21st century technology to clean up, clarify, stabilise and bring you the best possible sound from recordings almost a century old. Volume One (PASC 192) was restored 6 years ago - in that short time considerable further strides have been made that have allowed me to find even greater fidelity and clarity from these marvellous relics of an almost lost age of sound recordings. The transfers were made by Edward Johnson from his collection of (relatively) quiet-surfaced Victor original 78s. **Andrew Rose**



Stokowski

ACOUSTIC Volume Two

THE PHILADELPHIA ORCHESTRA

DEBUSSY
Prélude à l'après-midi d'un faune

SCHUBERT
"Unfinished" Symphony, No. 8

WAGNER
Rienzi Overture • Ride of the Valkyries
Wotan's Farewell & Magic Fire Music
Lohengrin: Prelude to Act 1

TCHAIKOVSKY
Symphony No. 6: 3rd movement
Symphony No. 5: 2nd movement
Nutcracker: Dance of the Flutes
Song without Words

Acoustic studio recordings, 1919-1924

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STOKOWSKI *Acoustic, Volume Two*

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1 **DEBUSSY** Prélude à l'après-midi d'un faune (9:47)

Recorded April 28, 1924. Disk: Victor 6481, Matrices: C-21057-5, C-21058-5

SCHUBERT Symphony No. 8 in B minor, "Unfinished"

2 1st mvt - Allegro moderato (10:35)

3 2nd mvt - Andante con moto (12:17)

Recorded April 18, 1924. Disks: Victor 6459, 6460, 6461 Matrices: C-29052-5, C-29053-5, C-29054-5, C-29055-4, C-29056-5, C-29057-5,

4 **WAGNER** Rienzi - Overture (8:21)

Recorded May 8, 1919. Disks: Victor 74602, 74603 Matrices: Victor C-22815-3, C-22816-3

5 **WAGNER** Die Walküre: Ride of the Valkyries (4:37)

Recorded March 25, 1921. Disk: Victor 74684 or HMV DB 387 Matrix: C-24987-4

6 **WAGNER** Die Walküre: Wotan's Farewell and Magic Fire Music (3:55)

Recorded December 5, 1921. Disk: Victor 74736 Matrix: C-24124-12

7 **WAGNER** Lohengrin - Prelude to Act 1 (7:43)

Recorded April 28, 1924. Disk: Victor 6490 or HMV DB 839 Matrices: C 30021-2, C 30022-1

8 **TCHAIKOVSKY** Symphony No. 6 - March (heavily cut 3rd mvt.) (4:02)

Recorded April 18, 1921. Disk: Victor 74713 Matrix: C-24628-11

9 **TCHAIKOVSKY** Symphony No. 5 - 2nd mvt, - Andante cantabile con alcuna licenza (13:33)

Recorded April 30, 1923. Disks: Victor 6430, 6431 Matrices: C-27904-2, C-27905-1, C-27906-2

10 **TCHAIKOVSKY** The Nutcracker - Dance of the Flutes (2:03)

Recorded February 13, 1922. Disk: Victor 66128 Matrix: B-24938-6

11 **TCHAIKOVSKY** (arr. Stokowski) Song Without Words, Op. 40, No. 6 (2:08)

Recorded April 28, 1924. Disk: Victor 1111 Matrix: B-27065-7

XR remastering by Andrew Rose

Transfers by Edward Johnson from his private collection

Cover artwork based on an acoustic 78rpm sleeve cover drawing of Leopold Stokowski

All recordings made at Camden Church Studio (Victor Building no 22) Camden NJ, USA

Total duration: 79:01

For a full catalogue visit www.pristineclassical.com or call : (00) 33 979 622713

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The Philadelphia Orchestra *Leopold Stokowski*

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