

Marc-Antoine Charpentier (1643-1704) · Samuel Coleridge-Taylor (1875-1912)
Sergei Prokofiev (1891-1953) · Pietro Mascagni (1863-1945)
Georges Bizet (1838-75) · Edvard Grieg (1843-1907) · Frederick Delius (1862-1934)
Felix Mendelssohn (1809-47) · JS Bach (1685-1750) · Manuel de Falla (1876-1946)
Igor Stravinsky (1882-1971) · Aaron Copland (1900-90)
Claude Debussy (1862-1918) · Giacomo Puccini (1858-1924)
Aram Khachaturian (1903-78) · Pyotr Ilyich Tchaikovsky (1840-93)

Philharmonic Concert Orchestra · Iain Sutherland *conductor*

1	CHARPENTIER Prelude (<i>Te Deum</i>)	1:30	11	STRAVINSKY Lullaby (<i>The Firebird</i>)	3:06
2	COLERIDGE-TAYLOR Le Caprice de Nanette (<i>Petite Suite de Concert</i>)	3:49	12	COPLAND Hoe-Down (<i>Rodeo</i>)	3:21
3	PROKOFIEV The Young Juliet (<i>Romeo and Juliet</i>)	3:50	13	PUCCINI Intermezzo (<i>Suor Angelica</i>)	4:16
4	MASCAGNI Intermezzo (<i>Cavalleria rusticana</i>)	3:17	14	GRIEG Wedding Day at Troldhaugen	4:57
5	BIZET Minuetto (<i>L'Arlesienne</i>)	3:04	15	DELIUS The Walk to the Paradise Garden (<i>A Village Romeo and Juliet</i>)	9:54
6	GRIEG Norwegian Rustic March (<i>Lyric Suite</i>)	2:36	16	KHACHATURIAN Galop (<i>Masquerade Suite</i>)	2:50
7	DELIUS On Hearing the First Cuckoo in Spring	6:39	17	DEBUSSY En bateau (<i>Petite Suite</i>)	4:14
8	MENDELSSOHN Scherzo (<i>A Midsummer Night's Dream</i>)	5:12	18	KHACHATURIAN Sabre Dance (<i>Gayane</i>)	2:42
9	BACH Sheep May Safely Graze <i>arr. W. Walton</i>	5:39	19	TCHAIKOVSKY Scene (<i>Swan Lake</i>)	2:34
10	FALLA Ritual Fire Dance (<i>El amor brujo</i>)	3:52	Total duration:		78:25

Recorded at BR Studios, Munich (June 1988) and NDR Studios, Hanover (December 1992)

Transfer and Mastering: Paul Arden-Taylor

Front Cover: Tamara Karsavina in Stravinsky's *The Firebird* by George Barbier (1882-1932) © Fine Art Images/Heritage Images, Alamy.com

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Music on television always commands a large audience, one of the largest being the estimated 182 million viewers who watch the annual Eurovision Song Contest between acts representing member countries of the European Broadcasting Union. The original Eurovision 'signature tune' was the opening fanfare from a setting of the **Te Deum** by the 17th-century French composer Marc-Antoine Charpentier, music which epitomises a grand and optimistic character – but its popularity has made it virtually a 'pop classics' standard, 300 years after its brilliant heraldic opening was first heard.

Despite its French title, (in English, *The Caprice* (or 'whims') of *Nanette*), the delightful movement from Samuel Coleridge-Taylor's **Petite Suite de Concert** was written by a British composer – the first significant black English composer, whose tragic death in 1912 in London at the age of 37 removed one of the most gifted of all native-born composers of whatever racial background. He achieved considerable success in Britain and in the United States (which he toured on three occasions – earning the title of "the Black Mahler"). His output was wide ranging, from a Violin Concerto (the original score was lost on the *Titanic*, but copies had earlier been made) and large-scale cantatas, to the *Petite Suite de Concert* – a work that was enormously popular at one time, as we may fully appreciate from this character-portrait of a young French lady.

Juliet in Shakespeare's play is younger than Coleridge-Taylor's *Nanette*: Juliet loves Romeo from a rival family, but the tragic outcome of the teenaged

lovers is well known. The drama has inspired many musical works, including Leonard Bernstein's masterpiece *West Side Story* and Prokofiev's great ballet **Romeo and Juliet** – which was written in 1935 and first produced by the legendary Bolshoi Company in Soviet Russia. Prokofiev's music soon travelled the world and several of the individual numbers have achieved independent fame, particularly this touching character portrait of Juliet.

Tragic young love is the stuff of many theatrical dramas; it has often been the basis for operatic treatment. In 1890, the young Italian composer Pietro Mascagni achieved overnight success with his one-act opera **Cavalleria rusticana** ('Rustic Chivalry') set in 19th-century Italy, and containing what might legitimately be termed today as operatic 'hits' – the melodic Easter Hymn and the haunting orchestral Intermezzo, which is so laden with memorable themes as to have been used by a number of later filmmakers including Martin Scorsese in *Raging Bull* and Francis Ford Coppola's *The Godfather Part III*.

Another young French lady is portrayed in **L'Arlésienne** ('The girl from Arles'), a play set in 19th-century Provence for which Bizet wrote an extensive set of incidental music. Over the years, the music has certainly outlived the play, the two orchestral suites from his theatre score being amongst the most popular of all such works. Bizet's use of an alto saxophone makes it one of the first orchestral pieces to include the instrument invented 30 years previously by Adolphe Sax. It adds its own special colour to the tranquil

middle-movement Minuet. One of the highly attractive pieces of classical music, it has often been heard in other arrangements, but on this recording, Iain Sutherland plays the music as Bizet intended – a most beautiful effect.

The 19th-century Norwegian Edvard Grieg was the first great Scandinavian composer. He achieved world-wide fame with many of his works, the Piano Concerto in A minor and the extensive sets of piano pieces he composed throughout his life, to which he gave the title *Lyric Pieces*. So successful were they that Grieg orchestrated four of them not long before his death – spurred by an earlier set of arrangements by Anton Seidl which Grieg felt did not fully capture the spirit of his music. The **Norwegian Rustic March**, based on a genuine folk-song Grieg had collected personally, contains the essence of the gentler side of his genius, most beautifully orchestrated.

Grieg was pivotal in persuading the English composer Frederick Delius's German-born father to permit his son to study music. We are glad Grieg succeeded, for Delius's individual voice added much to British music, in opera, chamber and orchestral works – with many being inspired by natural scenes, most obviously in **On Hearing the First Cuckoo in Spring**, one of two pieces for small orchestra composed in 1912 and first heard in Germany. In the fabric of the music, near the end we hear the clarinet's unmistakable 'cuckoo' call, following part of a Norwegian folk-song, *In Ola Valley* – which Grieg had also used in one of his piano works.

Shakespeare's **A Midsummer Night's Dream** (like *Romeo and Juliet*) also inspired many composers, notably Mendelssohn, whose featherlight Scherzo brilliantly captures the fairy-like nature of the playwright's immortal inspiration.

Johann Sebastian Bach is often considered the first truly great composer, whose work influenced almost all of his contemporaries and so many of his successors. Bach was at all times a practical musician; in an era lacking mechanical copying facilities, he would rearrange his and others' music for different purposes. William Walton's transcriptions for modern orchestra of individual movements from Bach to form the ballet *The Wise Virgins* in 1940 for the company now known as The Royal Ballet were so successful that Walton's deft arrangements are often heard independently – none more than the beautiful **Sheep May Safely Graze**, originally from one of Bach's secular cantatas.

Manuel de Falla was without doubt the greatest Spanish composer. His music was mainly for the stage, but his *Nights in the Garden of Spain* for piano and orchestra is his most famous concert work. De Falla was not a prolific composer, yet his operas and ballets contain music that could have only been written by a composer of Iberian provenance. The **Ritual Fire Dance** from his ballet *El amor brujo* ('Love, the Magician') is arguably his most famous piece, truly brilliant music that encapsulates the soul of flamenco Spain.

El amor brujo was written in 1914-15, several years after Stravinsky's first internationally successful ballet *The Firebird* appeared – a work that took his name around the world. Written in 1910 for the legendary Diaghilev Russian Ballet, it tells of Prince Ivan, whose hunting party is confronted by the evil King Kaschei: after a struggle, under the protection of the Firebird, they fall asleep – dreaming in the beautiful **Lullaby** recorded here.

A world away is the setting for Aaron Copland's cowboy ballet *Rodeo* composed in 1942 for the *Ballets Russe de Monte-Carlo* (a successor to Diaghilev's company which transferred to the United States on the outbreak of World War II). Copland's previous ballet, *Billy the Kid*, is also clearly based on the late 19th-century Wild West; the toe-tapping **Hoe-Down** from *Rodeo* is based on traditional tunes – some brought to the States by European settlers. The Scottish maestro has identified two old Scottish reels, *McLeod's Reel* and *Bonaparte's Retreat*, which would have been taken to the New World from the Old by many a village fiddler and piper in the dark days of the 19th-century Highland Clearances.

At the outbreak of World War I, Puccini was – along with Richard Strauss – regarded as one of the greatest living operatic composers, with *La bohème*, *Tosca* and *Madama Butterfly* all internationally admired. By way of contrast, during the war he began a trilogy of one-act operas, intended to be performed on one evening. It has not quite worked out that way, but all three are heard individually, including *Suor Angelica* ('Sister Angelica'), set in

an Italian 17th-century nunnery with an all-female cast, from which we hear the finely melodic orchestral **Intermezzo**.

Grieg's **Wedding Day at Troldhaugen** is another of his very popular *Lyric Pieces* – originally for solo piano – arranged for orchestra. The wedding day was Grieg and his wife Nina's Silver Wedding in 1896, to which many friends had been invited to their home *Troldhaugen*, near Grieg's birth city of Bergen. The piece, originally entitled *The Celebrators are Coming*, depicts the guests coming up the long drive to the house before joining the festivities.

Shakespeare's *Romeo and Juliet* might seem to reappear in Delius's **The Walk to the Paradise Garden** for it comes from his opera *A Village Romeo and Juliet* – arguably his greatest such work, but the Bard is absent here: the opera concerns the tension generated by young lovers across the social divide. In this orchestral Intermezzo, the couple, Sali and Vreli, walk to The Paradise Garden, an inn where they feel their love can be open and free – sadly, it was not to be.

Aram Khachaturian was the most famous composer of Armenian heritage, although he was born in Georgia in 1903 and did not visit Armenia until 1939. He studied music in Moscow, enjoying early success before writing incidental music for Lermontov's play *Masquerade* in 1941. The music became enormously popular through Khachaturian's orchestral suite two

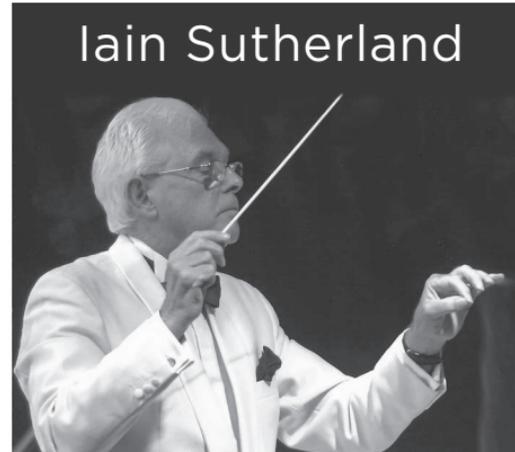
years later, notably its Waltz, an atmospheric Nocturne and this vibrant, excitably animated, deliriously cartoon-like **Galop**.

Debussy's *En bateau* ('Sailing') comes from one of his earliest works, the Petite Suite, originally written for piano duet in 1889. One of the first Impressionist pieces of music, the suite itself was later orchestrated by his friend Henri Büsser.

Khachaturian's *Gayane* ballet was the first work he wrote after visiting his paternal homeland of Armenia in 1939, and was subsequently revised. It tells of a young girl, Gayane, who works on a collective farm; after much drama, in the final act a sequence of folk dances celebrate her wedding – including the hypnotic **Sabre Dance**, which was a USA Top Ten hit in the late 1940s for the Andrews Sisters and for Woody Herman, and in 1968 in the UK for the rock band Love Sculpture and later for The Pretenders and Deep Purple.

Finally, arguably the greatest music from the greatest composer of ballet music – Tchaikovsky. Our selection concludes with the haunting Scene from his immortal **Swan Lake**, the first of his three legendary ballet scores, composed in 1876. The music is so well-known that further comment is superfluous, atmospherically setting the scene for the legendary spectacle to be presented before us.

Robert Matthew-Walker © 2021



Few conductors in recent generations have shared the broad and detailed experience within what might be termed lighter orchestral music alongside the wide-range of standard concert repertoire such as the Scottish-born Iain Sutherland has enjoyed.

During the past few decades Sutherland's international career has

taken him throughout Europe and South America, conducting a vast range of repertoire, from Britten's *War Requiem* – two performances in Bratislava, marking the end of World War II – and giving the world premieres of Malcolm Arnold's *Four Irish Dances*, Edward Harper's *Etude* for Orchestra, Robert Farnon's *Third Symphony* and John Dankworth's *Escapade* for jazz quartet and orchestra, the British premiere of Darius Milhaud's *A Frenchman in New York*, the Scandinavian premiere of Erich Wolfgang Korngold's *Violin Concerto* alongside the premieres of *Movimientos para Don José Haydn* by René Staar in Graz and *Rhapsody Brasileros* by Ney Rosauero in Rio de Janeiro – to founding the City of Glasgow Philharmonic Orchestra for the opening of the Glasgow Royal Concert

Hall, and being appointed Principal Guest Conductor (1999-2009), of the period instrument English Haydn Festival Orchestra under the patronage of Professor H.C. Robbins Landon.

Sutherland's international activities have run concurrently alongside hundreds of weekly broadcasts with the BBC Concert Orchestra, featuring many works within the repertoire of light classical music, and partnering some of the world's greatest concert artists.

In this way, Sutherland has been responsible for bringing the vast range of classical music to many millions of listeners, subtly broadening their experience – a mission which he shares with that of such earlier figures as Leonard Bernstein, whose own popular American television programmes in the 1950s did so much to make the average viewer aware of a wide range of music, from jazz to Mahler.

Sutherland's catholic outlook on music makes him the ideal conductor for a recording such as this – the second disc in the SOMM catalogue devoted to the music from classic movies – from the Golden Age of Hollywood to quite recent scores from films across the international community of the cinema. Quite clearly, the range and depth of this repertoire pose considerable challenges to the interpretative standards of any conductor, but as many music-lovers have found over the years, and especially those who have acquired Iain Sutherland's many commercial recordings, there are few conductors currently before the public who can interpret this music with such consistent insight and depth.

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The CD cover features a black and white photograph of a red carpet leading towards a stage. The carpet is flanked by stanchions with red ropes. In the background, there are bright spotlights. The text on the cover includes 'SOMM RECORDINGS 25' in the top left corner, 'GREAT CLASSIC FILM MUSIC VOLUME II' in a large, arched font across the top, and 'PHILHARMONIC PROMENADE ORCHESTRA Iain Sutherland conductor' in the center. At the bottom, the title 'ARIADNE' is written in a small oval.

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