

CHANDOS COLLECT

Favourite ENCORES

Detroit
Symphony
Orchestra

Neeme Järvi

CHAN 6648

Favourite Encores

- | | | |
|---|-------------|--|
| Emmanuel Chabrier (1841–1894) | | |
| 1 Fête polonaise | 6:53 | |
| from <i>Le Roi malgré lui</i>
Allegretto molto animato | | |
| Mikhail Ivanovich Glinka (1804–1857) | | |
| 2 Kamarinskaya | 6:03 | |
| Fantasia for Orchestra
Moderato ma energico | | |
| Jean Sibelius (1865–1957) | | |
| 3 Andante festivo | 4:30 | |
| for String Orchestra | | |
| Mikhail Ivanovich Glinka | | |
| 4 Valse-fantaisie | 9:26 | |
| Tempo di valse | | |
| Giovanni Bolzoni (1841–1919) | | |
| 5 Minuetto | 3:58 | |
| Tempo di minuetto comodo | | |
| Antonín Dvořák (1841–1904) | | |
| 6 Humoresque, Op. 101 No. 7 | 3:43 | |
| Arranged by Nathaniel Shilkret (1889–1982)
Poco lento e grazioso | | |
| Emīls Dārziņš (1875–1910) | | |
| 7 Valse mélancolique | 5:12 | |
| Tempo di valse | | |
| Duke Ellington (1899–1974) | | |
| 8 Solitude | 3:57 | |
| Transcribed for strings by Morton Gould (1913–1996)
Slowly, with expression | | |
| Dmitri Shostakovich (1906–1975) | | |
| 9 Romance | 5:50 | |
| from <i>The Gadfly</i>
Allegro moderato
Emmanuelle Boisvert violin solo | | |
| Modest Mussorgsky (1839–1881) | | |
| 10 Gopak | 1:41 | |
| Allegretto scherzando | | |
| Claude Debussy (1862–1918) | | |
| 11 Clair de lune | 4:56 | |
| Orchestrated by Henri Mouton (dates unknown)
Andante très expressif | | |
| Robert Schumann (1810–1856) | | |
| 12 Abendlied, Op. 107 No. 6 | 3:25 | |
| Orchestrated by Camille Saint-Saëns (1835–1921)
Avec expression et d'un mouvement retenu | | |

	Jānis Medīnš (1890–1966)	
13	Aria from Symphonic Suite No. 1	4:42
	George Gershwin (1898–1937)	
14	Promenade ‘Walking the Dog’ from <i>Shall We Dance</i> Allegretto	3:53
	John Philip Sousa (1854–1932)	
15	The Stars and Stripes Forever March – Trio	3:20
		TT 72:49

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Chabrier: *Fête polonaise*

‘This is real music’, wrote Vincent d’Indy of Chabrier’s new opera *Le Roi malgré lui*: high praise for a composer whose *Gwendoline* had been a dismal failure, and who struggled with his librettists over the text for *Le Roi*. The ‘reluctant king’ of the title is Henri de Valois who, at his mother’s urging, accepted the throne of Poland. The music for the *Fête polonaise* in Act II is breezily at odds with the Renaissance setting of the tale: it begins with strains of a mazurka, but this is swept aside and the waltz takes the floor.

Glinka: *Kamarinskaya*

As early as 1840 Glinka tried his hand at a set of piano variations on the traditional tune ‘Kamarinskaya’, ‘but the result was such rubbish that I destroyed what I had written on the spot’, he later wrote. The tune stuck in his head, however, and in 1848, just after he had finished the *Recollections of Castille*, he noticed that the dance tune ‘Kamarinskaya’ bore a close relationship to the wedding song ‘From Behind the Mountains, the High Mountains’. These two together furnished all the material he needed for a scherzo, and he finished the piece in a blaze of inspiration,

taking less than a month to put it into its final form.

Sibelius: *Andante festivo*

By 1920 the career which Sibelius had enjoyed as a composer was nearing an end. Thanks to a pension from the Finnish government he was able to live comfortably and he found himself constantly in demand as a guest conductor. The Sixth and Seventh Symphonies date from this period, but after the tone poem *Tapiola*, composed in 1926, he wrote no major works. An eighth symphony, long promised, never appeared: the composer may have destroyed it.

Even in these fallow years, however, Sibelius was not idle. He composed many small pieces, including the *Andante festivo*, on commission, for string quartet in 1922. Its solemn but restless melody made it a popular favourite. Sibelius used its principal theme for his piano piece *The Village Church*, and also arranged it for string orchestra and timpani, in which form it has become a national ‘standard’ in Finland, played on solemn occasions.

Glinka: *Valse-fantaisie*

The *Valse-fantaisie*, which Glinka wrote a decade earlier than *Kamarinskaya*, shows

fewer original features. It does, however, demonstrate his ability to absorb influences from others and make them his own: in this case, the grand waltzes of Chopin. Glinka wrote the piece for piano; it earned public acclaim, impressing even the visiting Berlioz, in an arrangement by the Austrian conductor Joseph Hermann.

Bolzoni: Menuetto

Bolzoni, though his name is little known today, was respected in his own time as one of the few Italian composers to swim against the prevailing operatic tide. He was trained as a violinist and had a long career as a conductor, most significantly from 1884 to 1889 at the Teatro Regio in Turin, where he had been hired on Verdi's recommendation. From 1887 to 1916 he was Director of the Conservatory in that city and Edgar Varèse was among his pupils. In this *Minuetto* Bolzoni looks back to the eighteenth century, just as Respighi looked back to the baroque period in his *Ancient Airs and Dances*.

Dvořák: Humoresque

Dvořák at first intended to call the set of piano pieces that became his Op. 101 'New Scottish Dances'. By the time he finished the set, in 1894, he realised that it was too varied for this description and chose the more noncommittal *Humoresques*. Six of the

Humoresques are pianists' rarities, but the seventh is best known through its countless arrangements, for forces from palm court trio to symphony orchestra.

Dārziņš: Valse mélancolique

The Latvian composer Emīls Dārziņš, the most popular member of the New National Composers Movement at the turn of the century, lived a short life. He was born in 1875 and died in 1910. Dārziņš left a small but appealing legacy of sixteen songs for chorus *a cappella*, sixteen songs for solo voice and piano, and *Valse mélancolique* for orchestra. The *Valse mélancolique* (1904), a subtly polished miniature, fascinates with its simplicity and warm melodic beauty. It reveals a lyrical mood with slightly more dramatic contrasts, qualities characteristic of almost all the composer's music.

Ellington: Solitude

As a composer Duke Ellington experienced his first flowering during his years at the Cotton Club in Harlem, where he played from 1927 to 1932. After *Mood Indigo* (1930), *Solitude* was one of Ellington's greatest hits, both in the original instrumental version and as a song, which continued to bring him a steady flow of royalties over the decades. The composer recalled the composition of *Solitude* as follows:

We had arrived in a Chicago recording studio in September 1934... with three numbers ready and a fourth needed. The band ahead of us went into overtime, which gave me an opportunity to do my fourth number. So, standing up, leaning against the studio's glass enclosure, I wrote the score of *Solitude* in twenty minutes. After we played and recorded it the first time, I noticed that everybody in the studio was moved emotionally. Even the engineer had a tear in his eye.

Shostakovich: Romance

Many listeners will instantly recognise the principal tune of Shostakovich's *Romance* from the Thames Television series *Reilly, Ace of Spies*. Shostakovich would probably not have minded, for he wrote it originally as part of his score for the film *The Gadfly*. The title character is a revolutionary in Habsburg-controlled Italy but he might represent Shostakovich himself who, even when he composed for the movies, never stopped stinging the Soviet bureaucracy.

Mussorgsky: Gopak

The *gopak* (or *hopak*) is a lively Russian folk dance which Mussorgsky used more than once in his operas. The example recorded here comes from a song, alternatively titled 'The Kobza Player'. At the end of the

manuscript, which he finished in 1866, the composer added the note: 'The old man is singing and dancing (Hop! Hop, Hop, Hopak! She has fallen in love with the Cossack!)'. Mussorgsky dedicated the original version to Rimsky-Korsakov; he later made a transcription for voice and orchestra, from which this setting is derived.

Debussy: Clair de lune

Debussy came gradually to the style that now bears his name; when he wrote the *Suite bergamasque* in 1890 he had only partly broken with the French salon style that marks some of his early works. The 'Prélude', 'Menuet' and 'Passepied' look backward, but in 'Clair de lune' he found his own voice, using harmonies as colours on his palette and bending musical rhythm to the shape of prose. In the orchestral version, no less than in the one for piano, the piece is stamped with unmistakably personal characteristics, precise but elusive.

Schumann: Abendlied

His great years of song were behind him, and insanity was just ahead, when Schumann composed the Six Songs of 1851. Even as darkness closed in on him, however, his musical powers had not fled. 'Abendlied', here transcribed for orchestra, depicts the stillness and the conflict of sunset in

the clash between a duple-time tune and a triple-time accompaniment. At last, the sun sets and strife subsides: 'Cast off, O heart, what troubles thee, and what has made thee afraid.'

Mediņš: Aria

Jānis Mediņš was a self-taught composer. The lack of formal training did not prevent him, however, from becoming one of the most productive and highly professional Latvian composers. He was the youngest of three brother-composers and the elder, Jāzeps, was his only music teacher, with whom he learned to play the violin, cello and piano before eventually becoming one of the best Latvian conductors. He is the author of a vast variety of compositions, including some 300 solo and choral songs, four operas, the first Latvian ballet and many works for symphony orchestra in which he shows wide scope of development and colourful sonority. One of his orchestral jewels is this Aria, with its broad flow of noble melody, from the First Symphonic Suite.

Gershwin: Promenade 'Walking the Dog'
Gershwin, no less than Shostakovich, took the movies seriously. The producer for *Shall We Dance* would have been happy to leave the composition of the 'background music' for the film to a studio director, but Gershwin, who had written eight songs for the film, would have none of it. He wrote this piece, jaunty but unostentatious, for a shipboard scene. He later arranged it for solo piano and for orchestra; the latter version was lost until 1978, when it resurfaced in a studio warehouse and was given its world premiere in Los Angeles.

Sousa: The Stars and Stripes Forever
'I would rather be the composer of an inspired march than a manufactured symphony', said Sousa, born in Washington, D.C., the son of a Portuguese father and a Bavarian mother. He succeeded more than once, most famously with *The Stars and Stripes Forever* which has had a vigorous life on the concert stage, and also in the theatre as choreographed by George Balanchine.

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