

Janáček

Katya Kabanová

Amy Shuard

Rafael Kubelík



mpLIVE

Leoš Janáček 1854–1928

Katya Kabanova

Opera in three acts to a libretto by the composer after Alexander Nikolayevich Ostrovsky's play Groza ('The Storm'). Sung in English

Cast in order of singing

Vanya Kudryash (a teacher)

Robert Thomas

Glasha (a servant)

Sheila Rex

Savyol Prokofyevich Dikoy (a merchant)

Owen Brannigan

Boris Grigoryevich (his nephew)

Rowland Jones

Feklusha (a pilgrim)

Helen Hillier

Marfa Ignatyevna Kabanova ('Kabanicha')

Edith Coates

Tikhon Ivanich Kabanov (her son)

John Kentish

Katya Kabanova (his wife)

Amy Shuard

Varvara (Kabanicha's foster daughter)

Marion Studholme

Kuligin (friend of Kudryash)

Harold Blackburn

Sadler's Wells Chorus *chorus master* Marcus Dodds

Sadler's Wells Orchestra *leader* Walter Price

Rafael Kubelík

Recorded live at Sadler's Wells Theatre, 25 May 1954

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

The tracklist below is arranged by CD for the convenience of listeners who wish to convert their downloads to a permanent storage format.

CD 1

Act 1

Scene 1

1	Introduction	3'50
2	Wonderful, yes it really is (<i>Kudryash</i>)	2'26
3	Is your mistress at home? (<i>Dikoy</i>)	3'48
4	Why must I fall in love too? (<i>Boris</i>)	1'29
5	If you want to please your mother (<i>Kabanicha</i>)	4'18
6	Intermezzo	1'32

Scene 2

7	You know what I'm wondering (<i>Katya</i>)	5'27
8	I wish I really knew (<i>Katya</i>)	2'47
9	Ah, but you, what can you know of this? (<i>Katya</i>)	1'54
10	Do you love me no more? (<i>Katya</i>)	2'57
11	It's time, Tikhon (<i>Kabanicha</i>)	3'56
12	Applause and back announcement	0'35
13	Applause and announcer	0'26

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Act 2

Scene 1

14	Introduction	0'48
15	There now, what's all this boasting (<i>Kabanicha</i>)	1'21
16	It's so warm indoors (<i>Varvara</i>)	3'09
17	No, no, no one, yet my heart was beating (<i>Katya</i>)	2'10
18	It's nothing, I'm afraid I'm a bit drunk (<i>Dikoy</i>)	2'49
19	Intermezzo	1'12

Scene 2

20	She's not here yet (<i>Kudryash</i>)	3'20
21	Far away my love is gone across the water (<i>Varvara</i>)	1'39
22	Is that you, Katerina Kabanova? (<i>Boris</i>)	5'20
23	So you've found each other (<i>Varvara</i>)	5'10
24	Applause & back announcement	0'29



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

CD 2

1 Announcer 3'42

Act 3

Scene 1

2 Raining! There's a storm coming (*Kuligin*) 4'14

3 It's him (*Varvara*) 1'08

4 Oh Varvara! I shall die (*Katya*) 3'08

Scene 2

5 Ah, Glasha! It's awful to think of it (*Tikhon*) 1'38

6 No, nobody here (*Katya*) 4'56

7 But death comes not to me (*Katya*) 3'53

8 Praise be to God! (*Boris*) 2'01

9 But no, my mind is full of other things (*Katya*) 2'46

10 Birds will sing as they fly above me (*Katya*) 1'15

11 Hey there, a woman has fallen in the river! (*Kuligin*) 1'46

12 Applause 0'58

13 Back announcement 1'08



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Katya Kabanova

Synopsis by Alison Latham

v

The opera is set in the town of Kalinovo, on the Volga, in the 1860s.

Act 1

Scene 1

Outside the Kabanovs' house; afternoon

Kudryash and Glasha, one of the Kabanovs' servants, admire the view over the river in the afternoon sunlight. The merchant Dikoj and his nephew Boris approach, the former berating the latter for his indolence and for getting under his feet. Dikoj goes off to find Kabanicha, the widowed matriarch of the Kabanov household.

Kudryash asks Boris how he can put up with being treated in such a way; Boris explains that his parents are dead and that he and his sister will inherit a substantial legacy from his grandmother only on condition that he lives with his wealthy uncle and shows him respect. Boris is complying for his sister's sake. Boris confesses to Kudryash that he has fallen in love with a married woman, Katya Kabanova.

He sees her returning from church with her husband Tikhon, her mother-in-law Kabanicha and Kabanicha's foster child Varvara. Kabanicha is nagging Tikhon, telling him to go to the market; she complains that since Tikhon married Katya, he neglects her. When Katya speaks, Kabanicha tells her to be quiet. Katya goes inside,

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

leaving Kabanicha grumbling. After she has gone, Varvara accuses Tikhon of failing to protect his wife from Kabanicha's insults and of being too fond of drink. Tikhon slopes off to obey his mother. Varvara expresses her love and pity for Katya.

Scene 2

In the Kabanovs' house

Katya and Varvara are sewing. Katya wishes she could fly like a bird: she used to be a free spirit, but now everything is different. Before she married she loved going to church, where she had wonderful visions. Now she has a foreboding that she is falling into sin and that nothing can save her. Varvara asks if she is ill; Katya says she senses the devil whispering to her, embracing and seducing her. She confesses her guilty love for another man. Varvara tells her not to be ashamed of it.

Tikhon arrives to say goodbye before leaving on his business trip. Katya pleads with him not to go, or else to take her with him: she thinks something dreadful will happen if he leaves her and begs him to make her swear an oath that she will be faithful to him in his absence. Uncomprehending, he refuses.

Kabanicha appears and tells Tikhon everything is ready for him to set off; she orders him to tell Katya how to behave while he is away. He sheepishly repeats her humiliating instructions to be polite, to respect her, to work, and not to look at other young people. Left alone, Tikhon and Katya have nothing to say to each other. Kabanicha returns. Katya throws her arms round Tikhon, for which she is rebuked by Kabanicha, who makes her son bid her goodbye.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Act 2

Scene 1

In the Kabanovs' house; late afternoon

Katya and Varvara are again sewing. Kabanicha reproaches Katya for making such an exhibition of herself when Tikhon left, but now not observing the respectable convention of making a public display of missing him. Katya protests that she cannot pretend to do so. Kabanicha goes away.

Before Varvara sets off for a stroll, she gives Katya the garden-gate key; she has stolen it from Kabanicha's hiding place and substituted another. She tells Katya that if she sees Boris she will tell him to come to the gate. Katya is disturbed to learn of Varvara's plan. She is about to throw the key away when she hears voices (of Kabanicha and Dikoj), so she quickly hides it. Confident that she is alone again, she decides that Fate has intervened and wonders whether it would, after all, be sinful just to see Boris. She finally admits that she does not care what happens as long as she can meet him, and she leaves, longing for nightfall.

Kabanicha comes in with Dikoj. He is drunk and asks her, as she is the only one who can do it properly, if she will chastise him. He tells her how, during Lent, he swore at and beat a peasant who asked for money, but then begged the peasant's forgiveness. Kabanicha tells him to pull himself together.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Scene 2

Outside the Kabanovs' garden gate; night

Waiting for Varvara, his lover, Kudryash sings a song about a maiden who is being courted expensively by a young man but who loves someone else. Boris arrives and says that he has just met a girl who directed him there: he has come in the hope of meeting Katya. Kudryash asks him if he really wants to risk ruining a married woman. Boris describes how he has become infatuated with Katya since seeing her at church. Varvara arrives and she and Kudryash go off towards the river.

Alone, Boris reflects on the uncertainty he feels. Katya appears. At first, guilty and frightened, she rejects his advances, but when he declares his love for her she renounces her free will. She is tormented by the sin she is committing but ready to suffer for it. Katya and Boris wander off and can be heard in the distance as Kudryash and Varvara return, laughing at the way they have deceived Kabanicha. Kudryash is worried that Kabanicha will wake up but Varvara reassures him that she sleeps soundly – and Dikoj is with her.

Kudryash hears the nightwatchman and calls to Boris and Katya to go.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Act 3

Scene 1

A ruined building overlooking the river; two weeks later

A storm is brewing. Kuligin and Kudryash shelter from the rain in a ruined building and notice that its walls are covered with paintings depicting the damned descending into the fires of Hell. Others come to shelter, including Dikoj. He rejects Kudryash's scientific explanation that thunderstorms are caused by electricity and says they are punishments from God. The rain stops and Dikoj walks out.

Varvara appears and warns Boris that Tikhon has returned unexpectedly, that Katya is distraught and is threatening to tell him everything, and Kabanicha is watching her every move. Katya enters. Varvara tries to calm her, but her behaviour begins to attract the attention of other people. As Dikoj, Tikhon and Kabanicha arrive, the storm swells. Katya breaks down and confesses that she has spent every night with another man during Tikhon's absence. Kabanicha forces her to name him. She does so. Katya rushes off into the storm as Kabanicha tells everyone she knew this would happen.

Scene 2

On the bank of the Volga; twilight

Tikhon and Glasha are searching for Katya. As they leave, Kudryash and Varvara arrive; when Varvara tells Kudryash that Kabanicha locks her in her room, he urges her to run away with him to Moscow, and they go off.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Katya enters. She bitterly regrets her confession, which has brought only ruin to her and humiliation to Boris. Unable to bear her nights alone, she is frightened of the darkness and longs for death, but she is compelled to stay alive to suffer for her sin. She hears distant singing which she thinks is a funeral lament, and, longing for Boris, she calls to him.

He appears and for a few moments they are joyously reunited. He tells her his uncle is sending him away to Siberia and asks about her. Katya says she is tormented by her mother-in-law and beaten by her drunken husband. She tells him to give alms to every beggar he passes on his journey.

After he has gone she pictures her grave, visited by birds and covered with flowers. She leaps into the Volga. A search party arrives, followed by Kabanicha. Dikoj pulls her body out. Tikhon accuses his mother of killing her but Kabanicha simply thanks everyone present for their kindness.

© **Alison Latham**

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Wish-fulfilment as tragedy: Katya Kabanova

Stephen Jay-Taylor

The 12-years-delayed Prague premiere of *Jenůfa* on 26 May 1916 not only marked the turning-point in the 62-year-old Janáček's acceptance as a successful composer on the international stage – over 70 new productions of the work were mounted during the following decade – but also furnished the circumstances that brought him into contact with Kamila Stösslová, the 26-year-old wife of a Prague-based antique dealer. His unreciprocated – indeed, unwanted – infatuation with her, which endured for the remaining 12 years of his life, fuelled a remarkable Indian summer of creativity that saw the composition of *Katya Kabanova*, *The Cunning Little Vixen*, *The Makropoulos Case*, *From the House of the Dead*, the Glagolitic Mass, both string quartets and the Sinfonietta. This creativity was also fuelled in a strictly practical, as opposed to psychological, sense by the fact that in 1920, the Brno Organ School – which Janáček had founded more than 40 years earlier, developed into the Music Conservatory, and had run virtually single-handedly as both senior administrator and pedagogue – was effectively nationalized by the Czech government in Prague. Janáček himself was richly pensioned off with a sinecure professorship in the capital. Suddenly, he had artistic inspiration, financial ease and temporal opportunity on his hands, all as never before.

Janáček had seen Vincenc Červinka's new Czech translation of Alexander Ostrovsky's 1859 Russian play *Groza* (*The Storm*) in the composer's native Brno in 1919, and had immediately regarded it as suitable operatic material, setting about trying to contact the elusive translator to discuss terms. Though in subsequent

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

correspondence Janáček endlessly reiterated his assertion that the opera – *Katya Kabanova*, as it became retitled, after its eponymous heroine – came into being as a portrait of Kamila Stösslová (an assertion that barely survives the least scrutiny of the work itself, except insofar as its lovingly lapidary portrait of an unhappily married, adulterous wife is the purest wish-fulfillment fantasy on Janáček’s part) it is in fact far more significant that the work is the first fruit of the newly-famous composer’s life-long pan-Slavic love-affair with all things Russian. (In 1897 he had founded a rabidly anti-Austro-Hungarian society called the ‘Russian Circle’ which was eventually banned by the police; and Janáček was generally obsessed with contemporary Russian culture rather than the high German variant everywhere evident, to his disgust, in Prague.) Another, perhaps surprising influence on *Katya Kabanova*’s general tone of helplessly crushed womanhood was Puccini’s *Madama Butterfly*, which Janáček had seen locally shortly after its Italian premiere, and had visited frequently thereafter, most recently in December 1919, writing immediately to Kamila that the heroine reminded him of her, and that the opera moved him to tears with its passionate beauty and profound tragedy.

Groza concerns the stultifying effect of petit-bourgeois mercantile morality and religious hypocrisy as practiced in a fictional Russian town on the banks of the Volga in the mid-19th century. Typically for an opera composer, Janáček was unconcerned with the broad political critique and the minutiae of quotidian life that the play steadily accumulates around its heroine, and himself cut about half of the text, rearranging what was left, while retaining prose as the textual form, all to the evidently redundant Červinka’s astonishment. Though the setting and most of the action is at some considerable social remove from the altogether more

authentically Czech peasant-based *Jenůfa*, there is a strong typological similarity between the two works in that the central conflict in both revolves around an emotionally fragile and compromised woman, torn between two unsatisfactory men, and her fate at the hands of a monstrous, manipulative foster mother/mother-in-law. But whereas *Jenůfa* rather unexpectedly takes a turn for the better towards the end, with forgiveness and reconciliation the order of the day set to a blazing surge of orchestral affirmation, *Katya Kabanova* ends bleakly, in blackest tragedy, as the heroine drowns herself, whilst her unruffled mother-in-law merely thanks those present for fishing the body out of the river. Of redemption or spiritual renewal there is not a trace: Katya's truthful spirit is simply crushed by the stifling, rigid conventions of her society as practiced by hypocrites and liars. Accordingly, the sound-world of *Katya Kabanova* is considerably more abrasive than that of *Jenůfa*, shot through with minatory *ostinati* representing malignant fate (a musical trait Janáček shared with, and in all probability derived from, his beloved Tchaikovsky). The vocal writing is also far more ejaculatory and fragmentary, set against jaggedly irregular pulsating orchestral backgrounds, and exploring an altogether darker palette of colours.

The whole work was effectively composed in 1920. Janáček started work just three days after receiving Červinka's permission on 2 January, though work on Act 1 was continually interrupted in the first third of the year by the nightmarish, much-postponed preparations for the Prague premiere of *Mr. Brouček's Excursions* (indifferently received in the event). Act 2 was written between mid-September to mid-October, after the composer had taken his habitual summer-long restorative cure – always a fallow period for him, in stark contrast to the furious scribbling of both Mahler and Strauss at precisely this time of year – and polished off Act 3 on

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Christmas Eve. Two bouts of revision took place in early 1921, and the new opera was premiered in Brno on 23 November that year. In the title role was Marie Veselá – who had sung both *Jenůfa* and, remarkably, *Kostenička*, and had been instrumental in bringing about *Jenůfa*'s belated Prague premiere – with Marie Hladíková as *Kabanicha*, conducted by František Neumann. Janáček had attempted to persuade Kamila Stösslová to attend, pouring on the charm and likening her not only to the heroine – adulterous and dead at the end: how Kamila must have been thrilled! – but also to *Cio-Cio-San*, with whom the seriously sentimental, little-remarked side of Janáček's psyche always found himself in complete identification. Stösslová, of course, declined, and though the composer subsequently dedicated the score to her – and inscribed an astonishingly flowery and effusive love-poem in her actual copy – she only, finally, saw the opera in 1928, the year of Janáček's death, seated between him and her husband, with poor Zdenka, Janáček's wife, stuck somewhere behind in the box.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Though staged with some alacrity elsewhere – Klemperer conducted the German premiere in Cologne in 1922 – the work took 30 years to make its debut in England, when, on its premiere at Sadler's Wells on 10 April 1951 conducted by Charles Mackerras and with Amy Shuard in the title role, it was the first Janáček opera ever to be staged in the UK (it received its first Covent Garden performance as late as 1994, under Bernard Haitink). This present performance was a 1954 revival at Sadler's Wells of Dennis Arundell's staging with substantially the same cast, though with the significant replacement of the original *Kabanicha*, Kate Jackson, with Edith Coates, and Rafael Kubelík – about to become the short-lived music director of the Royal Opera House – instead of Mackerras.



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Rafael Kubelík, the son of the world-renowned Czech violinist Jan Kubelík, had conducted the Czech Philharmonic in 1934 when still only 20 and had become thereafter its chief conductor shortly after the German invasion of his homeland, a post he just about managed to keep throughout the war despite constant friction with Nazi officialdom. Immediately after the war he founded the Prague Spring Festival and resumed full-time conducting of the Czech orchestra until the Communist coup of 1948, whereupon he fled, saying 'I have lived through one form of bestial tyranny, Nazism. As a matter of principle I am not going to live through another.' His official defection took place here in England, where he had arrived to conduct *Don Giovanni* for Glyndebourne Festival Opera. Thereafter, following his rejection of the BBC's offer of principal conductor of the BBC Symphony Orchestra in succession to Adrian Boult made at about the time of his pioneering studio recording with them of *Jenůfa* (also available from mpLIVE, LM7407) he took on the Chicago Symphony Orchestra. Alas, his commitment to modern music programming soon soured that relationship, and he returned to England in 1954 to conduct the revival of *Katya Kabanova* at Sadler's Wells while concluding negotiations to assume the Music Directorship of the Royal Opera House, Covent Garden, the following year.

A brief period of glory ensued, including the epoch-making production of *The Trojans* in 1957. Unfortunately, tireless xenophobic mischief-making by that faux-Falstaff of the British musical scene, Sir Thomas Beecham, whose nose was thoroughly put out-of-joint by Covent Garden's disinclination to let him anywhere near either the building or the repertory he regarded as his own fiefdom, eventually undermined Kubelík's position, which he vacated in 1958.

The undoubted bedrock of Kubelík's later career was his 18-year long stint as Music Director of the Bavarian Radio Symphony Orchestra throughout the 1960s and 70s which firmly established the band as one of the world's greatest, a reputation it maintains to this day. Kubelík retired from that post in 1979 – officially pensioned off as a German civil servant at age 65 – and retired definitively in 1985, suffering with arthritis, though he reappeared in 1990 to conduct his beloved Czech players in order to celebrate the fall of Communism. He died in 1996.

Amy Shuard was a Londoner born and bred, who studied at Trinity College of Music, and who won a medal from the Worshipful Company of Musicians which took her on a sponsored tour of South Africa, where she made her operatic debut in 1948, aged 24. Upon her return to London the following year, she joined the permanent ensemble of Sadler's Wells Opera, where she remained until the end of the 1953/54 season, whereupon she was offered the same post at the Royal Opera House, debuting there in December 1954 as Aida, doubtless as a result of her latter-day studies with Eva Turner who had overseen her transition to *hochdramatisch* repertory. There she remained, steely-voiced and shrewishly intense, a not-always properly appreciated house fixture giving hundreds of performances across some 68 revivals of hard-graft repertory including Turandot, Brünnhilde, Kundry and Elektra, singing her last role at Covent Garden – the Kostelnicka – in May 1974. She died, aged 50, in April 1975.

Edith Coates was another Trinity alumna, though of an earlier generation than Shuard. Born a Lincolnshire lass in 1908, she began her professional career in 1924 as a member of the Vic-Wells Opera company (which became Sadler's Wells Opera

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

in 1931) and sang at the Wells Theatre in Islington regularly until 1946, creating Auntie in the 1945 premiere of *Peter Grimes*, as well as being a house-stalwart in Verdi mezzo roles (which she had studied with Dino Borgioli). The following year she joined the newly formed Covent Garden Opera, singing the title-role in the company's inaugural *Carmen*, and remained there until 1967, bowing out with the Marquise in *La fille du régiment*. Other notable roles included Amneris to Welitsch's *Aida*, Herodias to Varnay's *Salome*, Margret and Countess in *Wozzeck* and *The Queen of Spades*, both under Erich Kleiber, as well as his *Klytemnestra*, and she was both Fricka to Hotter's *Wotan* and Waltraute to Flagstad's *Brünnhilde*, clocking up nearly 200 performances in her career at Covent Garden. She died in 1983, aged 74.

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

The remainder of the cast were all variously stalwarts of the Sadler's Wells repertory company, some of whom – **Harold Blackburn** and **Sheila Rex** among them – continued effectively 'in service' right through into the removal to the Coliseum and the subsequent renaming as English National Opera. **John Kentish** (Tikhon) was at least as much evident at Glyndebourne as SWO, where he was much admired in the major Mozart roles. He retired from singing in 1963, and for the next 14 years was the director of studies at the London Opera Centre. He died in 2006, aged 96. **Rowland Jones** (Boris) came from a Welsh mining family and worked at the Steer Pit before joining the Black Dyke Mills Band as a euphonium player. He made his Sadler's Wells debut in 1946, as *Turiddu*, and remained with the company as a principal for 12 years. He died in 1978, aged 66.

But the name that leaps out from the cast list is that of the Dikoy, **Owen Brannigan**, an Englishman who started out as a carpenter in his native Newcastle before studying at the Guildhall School in London, where he won the gold medal in 1942. The following year he made his Sadler's Wells Opera debut as Sarastro, and stayed with the company until 1958, in the course of which he created the roles of Justice Swallow in *Peter Grimes* and Collatinus in *The Rape of Lucretia*. Most notably of all, he was Bottom in *A Midsummer Night's Dream* in 1960 at Aldeburgh, and can be heard on Britten's own Decca recording of the work. He appeared at Covent Garden, and became something of a television personality, avuncular and rich-toned, during a period when terrestrial broadcasting still found room for opera-singers as entertainers. He died in 1973, aged 65.

© **Stephen Jay-Taylor**, 2010

mpLIVE

Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Music Preserved is a registered charity that has devolved from the work of Jon Tolansky and Basil Tschaikow in establishing the Music Performance Research Centre in the 1980s. It now holds an archive of several thousand items. The bulk of those are private, off-air recordings of live classical music performances from the last 80 years. Nearly all the great names, the 'historic artists', in every genre are represented, many in considerable depth, with repertoire they never recorded commercially. The most significant collection is that donated by the Earl of Harewood, but several other connoisseurs and collectors, among them recording engineers, have donated to Music Preserved their complete collections of broadcast live recordings.



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

The original sources are stored in the Borthwick Library at the University of York, where they are curated by Dr. Christopher Webb. Many of them are unique, irreplaceable and fragile: acetates in particular have an unpredictable shelf-life and require extremely careful handling. They are being remastered by Roger Beardsley, who has a worldwide reputation in the field, to the highest possible standard, with the emphasis kept on the feel of the live performance.

Music Preserved welcomes additions to its archive, but the process of preservation is time-consuming and expensive. If you are able to donate recordings, or help us in our work to ensure that yesterday's great music can also be tomorrow's, please contact us.

A technical note from the remastering engineer

All the performances being released for the first time by Music Preserved are over 50 years old, and were recorded off-air via a radio or radio tuner by enthusiastic amateurs. In general the sound quality is very good, but there can be instances where tape faults (usually age-related) or transmission/reception difficulties cause audible defects. In many instances, such noises can be eliminated or reduced, but not always. This in turn leads on to the use of noise reduction systems when our tapes are remastered. Only CEDAR is used, and then never to the point where any music-signal degradation occurs.

Having said all that, it is remarkable just how few of our recordings have audible faults. It is important to remember that you are hearing them as the first listeners did over half a century ago.

Roger Beardsley

What do you think of this mpLIVE release? Please tell us.
Are you interested in giving further support to the work of Music Preserved?
Please let us know.
Would you like to know about future mpLIVE releases?
Write to us and join the mailing list.
mplive@musicpreserved.org.uk



Janáček

Katya Kabanova

Rafael Kubelík

LM7419

Recorded: 25 May 1954, Sadler's Wells Theatre, London
Original recording from the Harewood Collection
The remastering of this release has been made possible with the generous support of the Peter Moores Foundation
Series design: Darren Rumney
Cover photo: Angus McBean, courtesy of the Harvard Theatre Collection
For Music Preserved:
Remastering engineer: Roger Beardsley
Creative consultant: Peter Quantrill
© 2010 The copyright in this digital remastering is owned by Music Preserved
© 2010 Music Preserved

www.musicpreserved.org.uk

www.theclassicalshop.com

*Music Preserved is a registered charity (No.296895)
and a company limited by guarantee (No.2129867)*