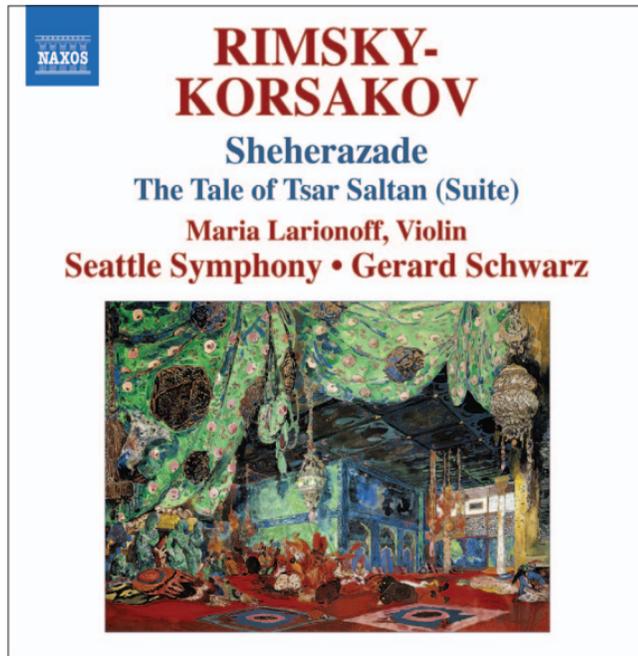


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"Gerard Schwarz and his Seattle forces turn in an absolutely terrific *Sheherazade*: voluptuous, exotic, with a nice flexibility of pulse, but also very exciting. You can tell this will be a fine performance from the very first bar: firm and strong, with the brass giving the theme a menacing growl, followed by Maria Larionoff's bewitching solo violin representing the protagonist herself. The *Tsar Saltan Suite* is just plain spectacular – as colorful and brilliant as you could imagine. Through it all the orchestra plays with one hundred percent commitment."  
*Classics Today* – David Hurwitz

"This is spectacular, an effort in which everyone has put their best foot forward. Gerard Schwarz leads with an unerring sense of when to be expansive, when to indulge in romantic gestures, and when to step on the gas pedal and let the music explode with passion. The Seattle Symphony sounds world-class, with great woodwind soloists (especially the oboist), punchy brass, and a satisfying blend of precision and expression. This *Scheherazade* is very nearly beyond praise."  
*Musicweb International* – Brian Reinhart

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# RIMSKY-KORSAKOV

## Capriccio espagnol

Overture to *May Night*

Overture to *The Tsar's Bride*

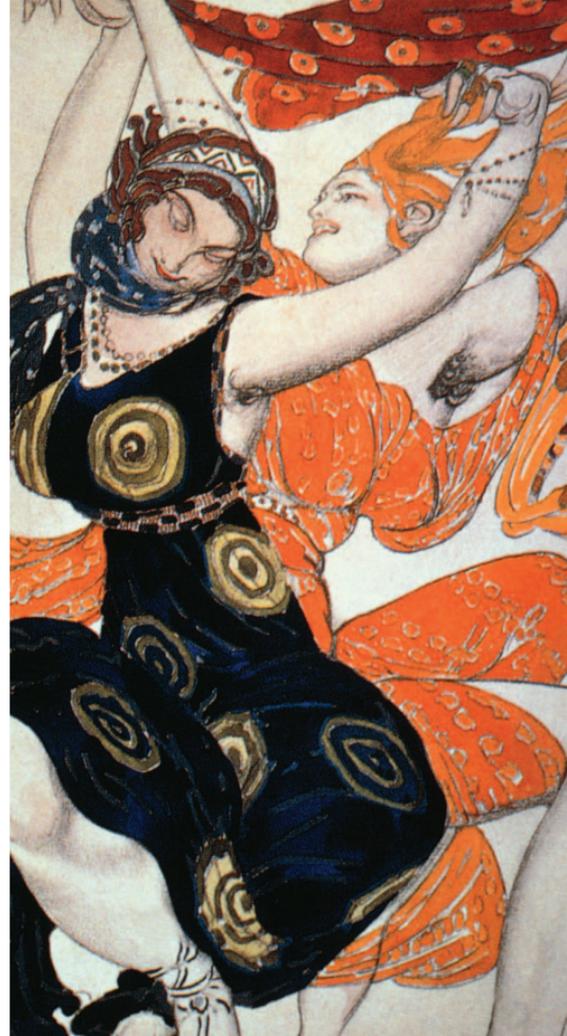
Overture on  
Russian Themes

Overture to  
*The Maid of Pskov*

Russian Easter Overture

Dubinushka

Seattle Symphony  
Gerard Schwarz



## Nikolay Andreyevich Rimsky-Korsakov (1844-1908)

### Capriccio espagnol • Overtures • Dubinushka

Russian cultural nationalism in the nineteenth century had its musical reflection first in the work of Glinka and then in that of a group of five composers, Vladimir Stasov's Mighty Handful, dominated by Balakirev. The group included César Cui, a professor of military fortification, the young guards officer Mussorgsky, Borodin, a professor of chemistry, and a young naval officer, Rimsky-Korsakov. Born in 1844, this last had followed his childhood ambition and family tradition by entering the naval college in 1856. He had shown an early interest and ability in music, and these he was able to further during his naval career, which lasted until his resignation from the service in 1872. Thereafter he spent a dozen years as Inspector of Naval Bands, a civilian position specially created for him, through the influence of his family, and only abolished in 1884. This led him to develop a particular interest in instrumentation, an aspect of music that had fascinated him since his first experience of opera, Flotow's *Indra*, which he had seen in St Petersburg in 1857.

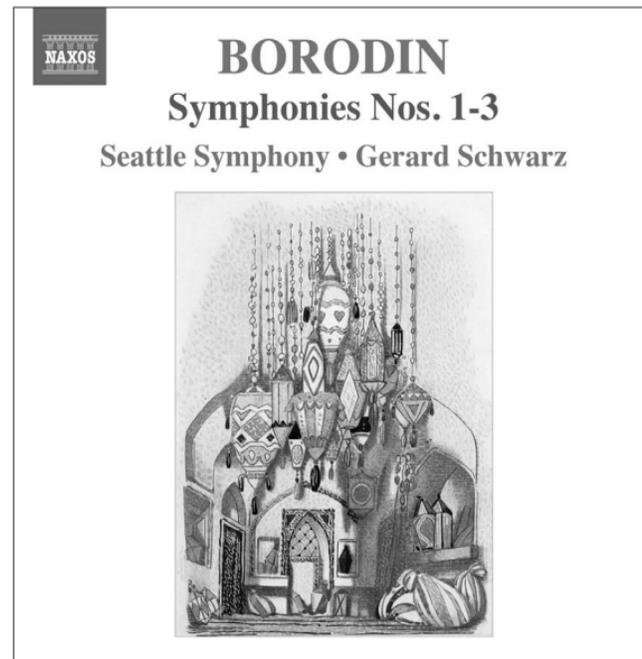
Rimsky-Korsakov's first meeting with Balakirev, Cui and Mussorgsky had been in 1861. A tour of naval duty abroad, during which he wrote his *First Symphony*, was followed, on his return, by a performance of the work in 1865 under the direction of Balakirev. Relations with the latter cooled over the years and Rimsky-Korsakov turned to a new circle of musicians assembled by Belyayev, whose musical Friday evenings rivalled the Tuesday evenings over which Balakirev had presided. Belyayev, moreover, was able to offer younger musicians practical support and established a publishing-house for their benefit. Of the original group of five, Mussorgsky died in 1881 and Borodin in 1887, and Rimsky-Korsakov was left to undertake the revision, completion and publication of much that they had left unfinished. His later years were not without their troubles. In the 1890s he suffered from bouts of depression and there was a breach with the Imperial Theatres when approval was not given to various new

operas. In 1905 he was involved in support of the student unrest at the St Petersburg Conservatory, where he had taught since 1871 and from which he was now dismissed, to be reinstated under the more liberal policies that followed the disturbances. Political trouble occurred again when his last opera, *The Golden Cockerel*, was refused approval by the censors, who saw in it an attack on the régime. He died in 1908.

The international reputation of Rimsky-Korsakov rests largely on his colourful orchestral works such as the *Capriccio espagnol* and *Sheherazade*. The first of these, intended as an orchestral showpiece and originally planned as a fantasia on Spanish themes for violin and orchestra, reflects the contemporary Russian interest in the relatively exotic. It was written in the summer of 1887, as Rimsky-Korsakov, with Glazunov, turned their attention to the completion of Borodin's opera *Prince Igor*, left unfinished at the latter's death in February that year. The *Capriccio* starts with dawn, *Alborada*, marked *Vivo e strepitoso*. The French horns introduce the theme in the second section, *Variations*, followed by the return of the opening *Alborada*, in even more colourful orchestration. The *Scena e canto gitano* (Scene and Gypsy Song) introduces a series of cadenzas for horns and trumpets, solo violin, flute, clarinet and harp respectively. A lively Asturian *Fandango* brings the work to a brilliant conclusion.

*May Night* was Rimsky-Korsakov's second opera, completed in 1879. It is based on a story by Gogol and concerns tricks played on a Village Headman by his son Levko, his rival for the favours of Hanna. The Headman, after the intervention of a water-nymph who has sought Levko's earlier help, finds himself finally obliged to consent to his son's marriage. The opera makes extensive use of folk-material, and this is reflected in the *Overture* which makes full use of themes that are later to be heard, including the water-nymph music of the third act, Levko's song about Hanna, sung by the lake in the same act, something of

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Borodin's symphonies exude lyricism and panache. The *First* took five years to complete but is a work of seamless melodic invention owing something to Mendelssohn, whose influence infuses it with delicious lightness. The *Second Symphony* is a more explicitly Russian work, pulsing with festive and march-like elements, high-spirited and boldly nationalistic. The *Third* was left incomplete, and was reconstructed and orchestrated by Glazunov with considerable facility and imagination. This release continues Seattle Symphony's Russian music series conducted by Gerard Schwarz.

## Gerard Schwarz

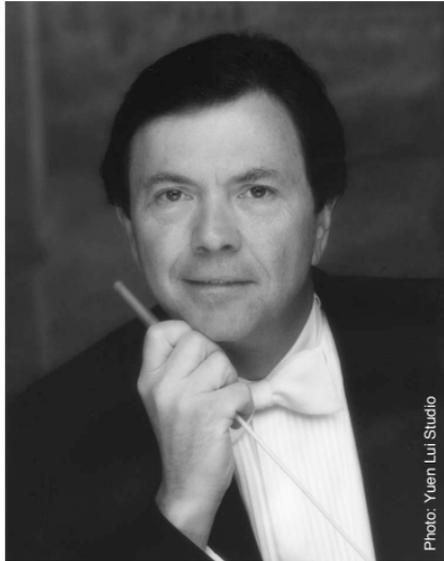


Photo: Yuen Lui Studio

Society of Composers, Authors and Publishers honored Schwarz with its Concert Music Award, and, in 2003, the Pacific Northwest branch of the National Academy of Recording Arts & Sciences gave Schwarz its first "IMPACT" lifetime achievement award.

Gerard Schwarz has a vast repertoire that includes major commitments to Germanic, Russian and American music. He was Music Director of Seattle Symphony from 1985 to 2011. He currently serves as Seattle Symphony Conductor Laureate and Music Director of the Eastern Music Festival. Previously, he was Music Director of New York's Mostly Mozart Festival, the Royal Liverpool Philharmonic Orchestra, Los Angeles Chamber Orchestra and New York Chamber Symphony, as well as Artistic Advisor to Tokyo Bunkamura with the Tokyo Philharmonic. His considerable discography of over 300 releases showcases his collaborations with some of the world's greatest orchestras, including the Philadelphia Orchestra, the Czech Philharmonic, the London Symphony, Berlin Radio Symphony, Orchestre National de France, Tokyo Philharmonic, Los Angeles Chamber Orchestra, New York Chamber Symphony and Seattle Symphony, among others. Born to Viennese parents, Schwarz has served on the National Council on the Arts. He has received two Emmy Awards, thirteen GRAMMY® nominations, six ASCAP Awards, and numerous *Stereo Review* and *Ovation* Awards. In addition, he holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by *Musical America*, and has received numerous honorary doctorates, including one from his alma mater, the Juilliard School. In 2002, the American

Levko and Hanna's duet in the first act and music from the opera's finale.

Rimsky-Korsakov completed his opera *The Tsar's Bride* in 1898. The work was first staged in Moscow the following year by Mamontov's company. Based on a play by Lev Alexandrovich Mey, the opera is set in the reign of Ivan the Terrible and deals with the attempt of the powerful *oprichnik* Gryaznoy to win the love of Marfa, already promised by her father to a young nobleman, Ivan Likov. Gryaznoy is loved by Lyubasha, who vows revenge on her rival. Marfa, however, is chosen as the Tsar's bride. Her lover is killed by Gryaznoy, while Marfa goes out of her mind, poisoned by Lyubasha, who is stabbed to death by Gryaznoy, now mistaken by Marfa in her delirium for her first betrothed, Vanya. The *Overture* provides an impressive and apt introduction to the first act, set in Gryaznoy's house.

It was in 1866 that Rimsky-Korsakov, under the influence of Balakirev, had the idea of writing his *Overture on Russian Themes*. As with all his earlier works, this was later revised, reaching its final form in 1880. The themes he chose to use were *Slava* (Gloria), and the folk-songs *At the gates*, *the gates* and *Ivan has a big coat on*. Modelled on Balakirev's *Overture on Three Russian Themes*, Rimsky-Korsakov's work starts with a slow introduction followed by an *Allegro* using the two folk-songs. *Slava*, familiar both from Beethoven's *Razumovsky Quartet, Op. 59, No. 2* and from Mussorgsky's *Boris Godunov*, heard in the introduction, returns in the coda.

The opera *Pskovityanka* (The Maid of Pskov) occupied Rimsky-Korsakov intermittently for some 25 years. The first version of his first opera was staged in St Petersburg in 1873 and reflected the lack of technical knowledge shared by his nationalist colleagues, to whom the work was dedicated. After further necessary study, he revised the opera in 1876-7, adding a prologue, a royal hunt and storm with other incidents and some weight of counterpoint. This new version was not performed, but provided the necessary elements for the *Overture and Entr'actes*, used in 1882 for a performance of the original play by Lev Alexandrovich Mey on which the opera had been based. The work was

revised again in 1891-2 and performed in 1896, while the *Prologue* was revised as a one-act opera. The complete opera was staged in Moscow in 1901. The work presents a dilemma for the heroine Olga, in love with the leader of republican opposition to the Tsar and loving, too, her father, the Tsar. Reputed daughter of Prince Yury Ivanovich Tokmakov, viceroy in Pskov, she is promised in marriage to Matuta, a friend and contemporary of Prince Yury, as she tells Tucha, a bailiff's son, before overhearing the revelation from her supposed father that she is the daughter of another. The forces of Tsar Ivan the Terrible approach Pskov and Tucha organizes resistance. The Tsar's attack ends when he finds out that Olga is really his own daughter, but she is killed when Tucha attacks the Tsar's armies, unaware that hostilities have been ended.

The opera starts with a very Russian *Overture*, opening with a recurrent fanfare and containing more lyrical elements, related to the narrative.

Rimsky-Korsakov's *Dubynushka* (Little Oak Stick) was written in 1905 and orchestrated and developed the following year. The original song, at times banned by the authorities in Russia, had become associated with the student unrest of the time, in which Rimsky-Korsakov had become involved. It provides a rousing little piece, orchestrated with the composer's usual skill.

Written in 1886, Rimsky-Korsakov's *Russian Easter Overture*, avowedly orchestrated in the style of Glinka, is based on liturgical themes, which led Tsar Alexander III, who had little taste for Russian music of this kind, to forbid any repetition of the piece in his hearing, after he had heard the first performance. The programme of the work is explained by the inclusion in the score of quotations from *Psalms LXVIII* and from St Mark's account of the Passion. The composer explained how he saw the Easter ceremonies as related to more primitive times in Russia. There is a slow introduction, using the theme of *Let God arise!*, alternating with the theme *An angel wept*. The following *Allegro* is filled with the joy of Easter, the celebration of a holiday.

Keith Anderson



Seattle Symphony, founded in 1903, was under the artistic leadership of Music Director Gerard Schwarz from 1985 to 2011. He led Seattle Symphony to international prominence, with more than 125 recordings, twelve GRAMMY® nominations, two Emmys and numerous other awards. Gerard Schwarz is now Conductor Laureate. The Orchestra, under Music Director Ludovic Morlot, performs in the acoustically superb Benaroya Hall in downtown Seattle, and is internationally recognized for its adventurous programming of contemporary works, its devotion to the classics, and its extensive recording history. From September through July, the Symphony is heard live by more than 315,000 people. For more information on Seattle Symphony, visit [www.seattlesymphony.org](http://www.seattlesymphony.org).

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*Concertmaster*  
 Emma McGrath  
 John Weller  
 Simon James  
 Jennifer Bai  
 Mariel Bailey  
 Cecilia Poellein Buss  
 Jun Liang Du  
 Ayako Gamo  
 Timothy Garland  
 Leonid Keylin  
 Mikhail Shmidt  
 Clark Story  
 Jeannie Wells Yablonsky  
 Arthur Zadinsky

**Second Violin**

Elisa Barston  
 Michael Miropolsky  
 Kathleen Stern  
 Gennady Filimonov  
 Evan Anderson  
 Stephen Bryant  
 Linda Cole  
 Xiao-po Fei  
 Sande Gillette  
 Artur Girsky  
 Mae Lin  
 Virginia Hunt Luce  
 Eric Scott  
 Andrew Yeung

**Viola**

Susan Gulkis Assadi  
 Arie Schachter  
 Mara Gearman  
 Timothy Hale  
 Vincent Comer  
 Penelope Crane  
 Wesley Anderson Dyring  
 Sayaka Kokubo  
 Rachel Swerdlow  
 Julie Whitton

**Cello**

Eric Gaenslen  
 Susan Williams  
 Theresa Benshoof  
 Diliana Momtchilova  
 Bruce Bailey  
 Meeka Quan DiLorenzo  
 Roberta Hansen Downey  
 Walter Gray  
 Vivian Gu  
 David Sabee

**Bass**

Jordan Anderson  
 Joseph Kaufman  
 Jonathan Burnstein  
 Jennifer Godfrey  
 Travis Gore  
 Jonathan Green  
 Nancy Page Griffin  
 Ronald Simon

**Flute**

Scott Goff  
 Judy Kriewall  
 Zartouhi Dombourian-Eby

**Piccolo**

Zartouhi Dombourian-Eby

**Oboe**

Ben Hausmann  
 Stefan Farkas

**English Horn**

Stefan Farkas

**Clarinet**

Christopher Sereque  
 Laura DeLuca  
 Larey McDaniel

**E-Flat Clarinet**

Laura DeLuca

**Bass Clarinet**

Larey McDaniel

**Bassoon**

Seth Krimsky  
 Paul Rafanelli  
 Mike Gamburg

**Contrabassoon**

Mike Gamburg

**Horn**

John Cerminaro  
 Mark Robbins  
 Jeffrey Fair  
 Adam Iacone  
 Susan Carroll  
 Jonathan Karschney

**Trumpet**

David Gordon  
 Geoffrey Bergler

**Trombone**

Ko-ichiro Yamamoto  
 David Lawrence Ritt  
 Stephen Fissel

**Bass Trombone**

Stephen Fissel

**Tuba**

Christopher Olka

**Timpani**

Michael Crusoe

**Percussion**

Michael A. Werner  
 Michael Clark  
 Ron Johnson

**Harp**

Valerie Muzzolini Gordon

**Keyboard**

Kimberly Russ, Piano  
 Joseph Adam, Organ