



*Just listen to it!*  
The Philadelphia Orchestra Sound

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## 1. Introduction 2:17

- a. Ottorino Respighi, *The Fountains of Rome*, The Philadelphia Orchestra, Riccardo Muti, EMI CDC 7 47316 2, released 1985.
- b. Ludwig van Beethoven, Symphony No. 9 in D minor, Op. 125 ("Choral"), The Philadelphia Orchestra, Riccardo Muti, EMI 7243 5 72923, released 1988.
- c. *Ibid.*, but The Philadelphia Orchestra, Christoph Eschenbach, Philadelphia Orchestra Private Label, recorded on 5/20/2006, available as download from HDTracks.com.
- d. *Ibid.*, but The Philadelphia Orchestra, Eugene Ormandy, Columbia MYK 37241, released 1966.
- e. *Ibid.*, but Gewandhaus Orchestra of Leipzig, Kurt Masur, Phillips 454 038-2, recorded 1/1974.



## 2. Stokowski and Beethoven 9:22

- a. Ludwig van Beethoven, Symphony No. 5 in C minor, Op. 67, The Philadelphia Orchestra, Leopold Stokowski, Stokowski Society LP, recorded 7/15/1931.
- b. *Ibid.*
- c. Repeats b.
- d. Beethoven, *op. cit.*
- e. *Ibid.*, but All-American Orchestra, Leopold Stokowski, Columbia M-451, available from pristineaudio.com, recorded 11/14/1940.
- f. Repeats b.
- g. Richard Strauss, *Don Quixote*, Fantastic Variations on a Theme of Knightly Character, Op. 35, The Philadelphia Orchestra, Eugene Ormandy, RCA Victor M-720, available from pristineaudio.com, recorded 2/24/1940.

### 3. 70 Years of Schubert 18:46

- a. Franz Schubert, Symphony No. 9 in C major, D. 944 ("Great"), The Philadelphia Orchestra, Arturo Toscanini, RCA 60313-2-RG, recorded 11/6/1941.
- b. *Ibid.*
- c. *Ibid.*
- d. *Ibid.*
- e. *Ibid.*, but The Philadelphia Orchestra, Wolfgang Sawallisch, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 3/1/2005.
- f. *Ibid.*
- g. *Ibid.*, but Vienna Philharmonic, Georg Solti, London MCPS 400 0820-2, released 6/1981.
- h. *Ibid.*, but Philharmonia Orchestra, Otto Klemperer, Angel S35946, released 1961.
- i. *Ibid.*, but Staatskapelle Dresden, Wolfgang Sawallisch, Philips 446-539-2, recorded 1967.
- j. *Ibid.*, but The Philadelphia Orchestra, Christoph Eschenbach, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 5/15/2008.
- k. *Ibid.*

### 4. Ormandy and the Scandinavians 12:01

- a. Jean Sibelius, *Lemminkäinen* Suite, Op. 22, The Philadelphia Orchestra, Eugene Ormandy, LYS 248, recorded 10/20/1940.
- b. *Ibid.*
- c. *Ibid.*, but The Philadelphia Orchestra, Eugene Ormandy, Columbia ML 818, available from pristineaudio.com, recorded 4/2/1950.
- d. *Ibid.*
- e. Edvard Grieg, *Peer Gynt*, Suite No. 1, Op. 46, The Philadelphia Orchestra, Eugene Ormandy, Sony 8869768952, recorded 12/21/1959.
- f. *Ibid.*, but The Philadelphia Orchestra, Eugene Ormandy, Columbia X-291, available from pristineaudio.com, recorded 11/22/1947.



## 5. Stravinsky and Shostakovich 19:13

- a. Georg Philipp Telemann, Concerto Grosso in D major, The Philadelphia Orchestra, Eugene Ormandy, RCA LSC-3057, released 1969.
- b. Matthias Pintscher, *Hérodiade Fragments*, Dramatic Scene for Soprano and Orchestra, The Philadelphia Orchestra, Christoph Eschenbach, Marisol Montalvo, soprano, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 11/23/2004.



Igor Stravinsky

- c. Igor Stravinsky, Concerto in E-flat major for Chamber Orchestra ("Dumbarton Oaks"), Columbia Symphony Orchestra, Igor Stravinsky, Sony SMK 46296, recorded 3/29/1964.
- d. *Ibid.*, but The Philadelphia Orchestra, Charles Dutoit, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 10/10/2008.

- e. *Ibid.*, but Robert Spano, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 2/2008.
- f. Dmitri Shostakovich, Symphony No. 5 in D minor, Op. 47, Stadium Orchestra of New York, Leopold Stokowski, Everest SDBR-3010, recorded 10/1958.
- g. *Ibid.*, but The Philadelphia Orchestra, Leopold Stokowski, Pristine Audio PASC 264, available from pristineaudio.com, recorded 2/12/1960.
- h. *Ibid.*, but New York Philharmonic, Leonard Bernstein, Columbia MS 6115, recorded 10/29/1959.
- i. *Ibid.*, but The Philadelphia Orchestra, Wolfgang Sawallisch, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 5/9/2000.
- j. *Ibid.*, but The Philadelphia Orchestra, Christoph Eschenbach, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 9/2006.



Dmitri Shostakovich

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## 6. Mahler: from Scherchen to Nézet-Séguin 13:25

- a. Gustav Mahler, Symphony No. 5 in C-sharp minor, The Philadelphia Orchestra, Yannick Nézet-Séguin, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 10/31/2010.
- b. *Ibid.*
- c. *Ibid.*
- d. *Ibid.*
- e. Joseph Haydn, Symphony No. 100 in G major, Hob. I:100 ("Military"), The Philadelphia Orchestra, Eugene Ormandy, Columbia MS 6115, released 1958.
- f. Johann Sebastian Bach, Cantata No. 1, "Wie schön leuchtet der Morgenstern," BWV 1, Bach Collegium Japan, Masaaki Suzuki, BIS Records BIS-SACD-1551, recorded 6/2006. Available as a CD or by download from eClassical.com.
- g. Gustav Mahler, *op. cit.*
- h. *Ibid.*, but Hermann Scherchen, *The Philadelphia Orchestra: The Centennial Collection (Historic Broadcasts and Recordings, 1917-1998)*, recorded 10/30/1964.



- i. *Ibid.*, but Vienna State Opera Orchestra, Hermann Scherchen, Westminster XWN-2220, recorded 7/15/1952.
- j. *Ibid.*, but The Philadelphia Orchestra, James Levine, Sony 88697685092, released 1977.
- k. *Ibid.*, but The Philadelphia Orchestra, Christoph Eschenbach, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 11/19/2004.
- l. *Ibid.*, but The Philadelphia Orchestra, Yannick Nézet-Séguin, Philadelphia Orchestra Private Label, available as download from HDTracks.com, recorded 10/31/2010.

**Total timing: 75:04**

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## Introduction

At his first Philadelphia Orchestra Board meeting, a new member asked me if I could define the "Philadelphia Sound" or, failing that, if I knew someone who could. At his next meeting, I presented him with a longish essay and some clips of musical examples that illustrated what I was trying to describe. My wife, Connie, and two friends then began to chivy me. They said that I could do better, that I knew how, and that the Orchestra could use it.

I found that I was in an unusual position. I have subscribed to Philadelphia Orchestra concerts for 35 years, attending from 20-40 concerts a year for all that time. That gave me a large hoard of data, but it was complemented by formal musical education, my past as a composer, and extensive exposure to the orchestras of Washington, New York, Boston, and New Haven, not to mention recitals, chamber music, chamber orchestras, ballet, and opera. I had the intellectual resources and a large library of recorded music: They were probably right.

Thus began a four-month odyssey through all sorts of music. I soon realized that there was a Viennese Sound, a New York Sound, a London Sound, and, no surprise, a Philadelphia Sound. Every distinguished performing group has its own distinctive style.

But, of all such ensembles, Philadelphia stands alone in precision, control, virtuosity, and expression. These characteristics have continued for almost a century and have been continuously refined. It's a privilege to hear it, and it was a pleasure to come to understand it.

Music is sound, pitch, timbre, and tone. Nowhere is this more so than in orchestral music; among orchestras none has a richer or more varied sound than Philadelphia. Come hear it in person!

## A Note on Sources and Recording Techniques

Except for recordings originally released on 78 rpm discs, I've endeavored to use the earliest issue available. For this reason, there are many 33 1/3 rpm LPs listed among the tracks. Almost all of these recordings have been reissued as CDs, and most of those are available through online retailers. There is a very active online market for LPs, but the titling of the LPs, or even the listing of pieces to be found on them, is somewhat erratic. Searching with the catalog number of the LP will almost always result in quickly locating an available copy. I've found many of these to be in surprisingly good condition. Occasionally, they have never even been opened!

LPs were usually digitized at 24-bit 96 kHz resolution. These high definition files were used for assembling the CD, only being down-sampled at the very end.

78 rpm recordings were generally taken from CD reissues, although a few came from LP reissues. Often, there were multiple editions to be found. In those cases, I tried to use the recording that had the highest fidelity. Clicks, scratches, and pops don't bother me much; their complete removal too often results in adulterated sound.

Even for recordings issued as CDs, I made an effort to find the earliest issue available. CDs are frequently re-mastered, too often losing in that process the nuances of sound that were required for this recording.

Downloads were taken as they were presented. No further processing was applied. If a resolution of greater than 16-bit 44.1 kHz was available, that was used, being down-sampled when the final CD was made.

I hope that many listeners will try to expand their collection of these marvelous Philadelphia Orchestra recordings. If you find yourself completely unable to locate one, you can contact me through the Orchestra. I may be able to point you in the right direction.

### Special Thanks

The many superlative musicians of The Philadelphia Orchestra, living and dead, are memorialized by this CD. Not only could it not exist without their work, but the very concept that gave rise to it was a result of their art. I can only hope that my execution of the concept is sufficiently fine to be a tribute to them.

This would never have happened had it not been for Emily Tepe and Jeanette Neubauer. It would not have been the way it is had not Connie, my wife, served as sounding board and test auditor. She's listened to 43 years of my expostulations on music; it's amazing that she could stand any more!

When I got this to the point where it was no longer embarrassing to let someone other than Emily and Connie hear the CD, I showed it to the Orchestra staff. Their enthusiastic and warm response gave me the energy to complete the task. Charles Gagnon, prince among recording engineers, made the final recording and did the final splicing. The result is the excellence you hear. Flaws are due to me.

*Michael M. Cone*



## ACKNOWLEDGEMENTS

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## *Just listen to it!* The Philadelphia Orchestra Sound

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The musicians of The Philadelphia Orchestra

Charles Dutoit

Christoph Eschenbach

Marisol Montalvo

Yannick Nézet-Séguin

Wolfgang Sawallisch

The Estate of Hermann Scherchen

Robert Spano

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The background is a deep red with a dark, almost black, swirling pattern. Numerous small, bright red dots are scattered throughout, resembling stars or musical notes. The overall effect is dynamic and artistic.

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