

Listening Up Close



AN HISTORICAL OVERVIEW
CREATED FOR
THE PHILADELPHIA ORCHESTRA
BY MICHAEL M. CONE

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To be used for educational purposes

Listening up Close

Tracks and clips:

1. Introduction

8:43

- a. Igor Stravinsky, *Le sacre du printemps*, Philadelphia Orchestra (PO), Yannick Nézet-Séguin (YNS), Deutsche Grammophon Gesellschaft (DGG) B0019032-02 recorded 3/1/2013.*
- b. Thomas Aquinas, *Adoro Te devote*, Schola gregoriana mediolanensis, -DBj5HmTiz0 recorded 10/26/2008.†
- c. André Danican Philidor l'aîné, *Marche à quatre timbales*, Paul Kuentz Chamber Orchestra, Archiv 0289 477 7213 2 released 11/1996.*
- d. Fryderyk Franciszek Chopin, *Polonaise in A♭, B. 159*, Vladimir Horowitz, Sony 8869760481-2 recorded 5/18/1986.
- e. Wolfgang Amadeus Mozart, *Duo in G, K. 423*, Gidon Kremer, Kim Kashkashian, DGG 0289 415 4832 0 released 9/20/1985.*
- f. Richard Strauss, *Metamorphosen*, PO, Eugene Ormandy (EO), RCA Victor ARL1-7076 recorded 2/8/1978.
- g. Nikolay Andreyevich Rimsky-Korsakoff, *Capriccio espagnole, Op. 34*, PO, EO, Columbia MS-6917 recorded 2/17/1965.
- h. Ludwig van Beethoven (LvB), *Symphony No. 7 in A, Op. 92*, PO, Riccardo Muti (RM), EMI 7243 5 72923 2 0 recorded 2/13/1988.

2. Meter & Rhythm

11:48

- a. John Philip Sousa, *The Stars & Stripes Forever*, PO, EO, Columbia MG-32314 recorded 2/24/1963.
- b. *Ibid.* but Edward Elgar, *Pomp & Circumstance March No. 1, Op. 39*, recorded 2/3/1963.
- c. Franz Schubert, *Marche militaire No. 3, D. 733*, Robert Levin, Malcolm Bilson, Archiv 0289 453 4912 1 released 11/3/1997.*
- d. Wolfgang Amadeus Mozart, *Symphony No. 35 in D, K. 385*, PO, Charles Dutoit (CD), Philadelphia Orchestra private label (POpl) recorded 1/24/2006.‡
- e. Pyotr Il'yich Tchaikovsky (PIT), *Sleeping Beauty Suite*, The Robin Hood Dell Orchestra of Philadelphia, André Kostelanetz, Columbia M-601 recorded 9/22/1945.

- f. Johann Sebastian Bach (att. Christian Pezold), *Minuet in G* from *Dem Notenbuch der Anna Magdalena Bach*, Carl Seemann, DGG 0289 477 8049 6 released 11/17/2008.*
- g. Franz Joseph Haydn, *Symphony No. 86 in D, Hob. I:86*, PO, Wolfgang Sawallisch (WS), POpl recorded 9/17/1998.‡
- h. LvB, *Symphony No. 2 in D, Op. 36, III*, PO, Christoph Eschenbach (CE), POpl recorded 11/22/2005.‡
- i. Anton Bruckner (AB), *Symphony No. 5 in B♭*, PO, WS, POpl recorded 1/8/2004.‡
- j. Jacques Offenbach, *Gaiété parisienne, Barcarolle*, PO, EO, Columbia M-30064 recorded 1/30/1963.
- k. LvB, *Symphony No. 6 in F, Op. 68*, PO, RM, Seraphim 7243 5 73729 2 recorded 11/28/1987.

3. The Organization of Pitch

12:43

- a. John Adams, *Doctor Atomic*, Metropolitan Opera, Alan Gilbert, Sony 88697 80665 9, recorded 11/8/2008.
- b. Wolfgang Amadeus Mozart, *Concerto for Two Pianos in E♭, K. 365*, PO, Robert & Gaby Casadesus, EO, Columbia BRG-72008 recorded 12/15/1960.
- c. LvB, *Symphony No. 5 in c, Op. 67*, PO, EO, Sony 63266 recorded 2/14/1966.
- d. Jean Sibelius, *Symphony No. 6 in d, Op. 104*, PO, Simon Rattle, Philadelphia Orchestra broadcast recording 5/9/2013.
- e. Claude Debussy, *La mer, L. 109*, PO, Arturo Toscanini, RCA 60311-2-RG recorded 2/8/1942.

4. Instrumental Timbre, Introduction

4:01

- a. Alan Donald MacDonald, *The Fair Maid of Barra*, piper identified as bloodybill44, 5FRfLspEyh4 recorded 6/9/2011.†
- b. LvB, *Symphony No. 6 in F, Op. 68*, PO, Bruno Walter, Philips ABL-3242 recorded 1/10/1946.
- c. Felix Mendelssohn, *A Midsummer Night's Dream, Op. 61*, PO, EO, Columbia ML-5221 recorded 2/3/1957.
- d. PIT, *Serenade in C, Op. 48*, PO, WS, POpl recorded 9/1997.
- e. Benjamin Britten, *Four Sea Interludes from Peter Grimes*, PO, RM, POpl recorded 2/28/1975.

5. The Sound of the Violin

22:33

- a. Felix Mendelssohn, *op. cit.*
- b. Antonio Vivaldi, *The Four Seasons, La Primavera, Op. 8*, PO, EO, Columbia MS-6195 recorded 3/10/1960.
- c. Gioachino Rossini, *William Tell Overture*, PO, EO, Columbia ML-5206 recorded 5/9/1954.
- d. PIT, *Symphony No. 4 in f, Op. 36*, PO, WS, POpl recorded 2/1997.
- e. Béla Bartók, *Music for Strings, Percussion & Celesta, Sz. 106*, PO, EO, Angel SZ-37608 recorded 11/18/1978.
- f. Gustav Holst, *The Planets*, PO, EO, RCA AGL1-3885 recorded 12/18/1975.
- g. Hector Berlioz, *Symphonie fantastique, Op. 14*, PO, CE, POpl recorded 4/27/2007.‡
- h. Richard Strauss, *Salome, Op. 54*, PO, Camilla Nylund, YNS, Philadelphia Orchestra archives, recorded 5/10/2014.
- i. Hector Berlioz, *op. cit.*
- j. AB, *Symphony No. 8 in c*, PO, Klaus Tennstedt, Philadelphia Orchestra broadcast recording 4/8/1977.
- k. Camille Saint-Saëns, *Danse macabre, Op. 40*, PO, EO, Sony SBK 47655 recorded 4/12/1959.
- l. Igor Stravinsky, *Suite from the Firebird*, PO, Rafael Frühbeck de Burgos, POpl recorded 11/9/2006.‡
- m. Johannes Brahms, *Symphony No. 4 in e, Op. 98*, PO, EO, Columbia ML-4017 recorded 11/19/1944.

6. Listening to the Orchestra

16:47

- a. LvB, *Symphony No. 5 in c, op. cit.*
- b. Jean Sibelius, *Symphony No. 2 in D, Op. 43*, PO, EO, BMG 09026 61856 2 recorded 4/26/1972.
- c. Felix Mendelssohn, *A Midsummer Night's Dream*, PO, EO, Columbia MS-6628 recorded 11/24/1963.
- d, e. Antonín Dvořák, *Symphony No. 8 in G, Op. 88*, PO, EO, RCA ARL1-4264 recorded 2/28/1977.
- f, g. Maurice Ravel, *La Valse, Mar. 72*, PO, CD, POpl recorded 1/25/2006.‡

- h. Sergey Rakhmaninov, *Rhapsody on a Theme by Paganini, Op. 43*, The Robin Hood Dell Orchestra of Philadelphia, William Kapell, Fritz Reiner, RCA Victor LM-9026 recorded 1/27/1951.
- i. LvB, *Symphony No. 3 in E♭, Op. 55*, PO, EO, BMG BVC-3611 recorded 9/29/1980.
- j. AB, *Symphony No. 3 in d (1889 vers.)*, PO, WS, POpl recorded 10/3/2002.‡
- k. LvB, *Symphony No. 9 in d, Op. 125*, PO, Leopold Stokowski, Leopold Stokowski Society recorded 4/30/1934.

7. Conclusion

2:42

- a. Igor Stravinsky, *Violin Concerto in D*, PO, David Kim, CE, POpl recorded 11/15/2007. ‡

Some of these recordings are available as downloads. Paid from * deutsche Grammophon.com, and ‡ HDTracks.com, and free from † youtube.com/watch?v= (The reference gives the rest of the URL).

Thanks, Bibliography, Comments

This project is dedicated to Alice Faye Polk, 1937 - 2014.

The wholehearted, enthusiastic participation of William Polk make this what it is. It would not have been possible without him and his beautiful violin. He would certainly not have been the musician that I worked with had his mother not encouraged him so. We are both grateful.

Jeanette Neubauer suggested it in the first place: “Your listeners do not know what harmony is; what counterpoint is; or many other terms that you use. You need to teach them with a [program] that explains how to listen.” As I undertook it, it seemed simple. It then just grew and grew. Eventually, it was cut in twain. The question was whether each half stood alone. My review board, Stacy Dutton, Al Lesitsky and Stan Scordilis, made certain that it did. Where to assume the average listener begins was hard to judge: Stacy pointed it out. Many recordings presented problems: the execution might be better, but the point to be illustrated was not as clear; Al was able to provide alternatives. Flow and transitions were nasty to manage: Prof. Scordilis gave advice. Finally, Connie could not serve as the naïve listener, she knew too much; but she could help me choose between alternatives. In truth, I think she got sick of it — but it never showed. Her expertise and taste do show: the graphic design is hers.

George Grove first compiled the dictionary that has grown into *The New Grove Dictionary of Music and Musicians* (Stanley Sadie, ed., MacMillan, 1980). He also wrote the famous monograph, *Beethoven and His Nine Symphonies* (Dover, New York, 1962). I had reference to the second, but I will soon need to replace the rug that covers the path between my desk and the first. Curt Sachs, *The History of Musical Instruments* (W. W. Norton, New York, 1940), confirmed what I thought about the bagpipe and Alfred Packer’s translations, *The Best Tales of Hoffman* (Dover, New York, 1967), enabled me to set that scene better than the libretto of *Les contes d’Hoffman* ever could. Web sites play a greater and greater role in my life. The music download sites credited above provided raw material, imslp.org has many invaluable scores,

Wikipedia frequently helps, and the wonderful site of the Finnish Club of Helsinki, www.sibelius.fi, is simply fabulous on this composer whom I've always loved.

Primers are hard. It seems so simple because the material is not advanced, but one quickly finds that the presentation needs to be. The difficulty is finding the balance between completeness and tedium, detail and ennui. About an hour of this presentation lies on the cutting room floor, and good riddance to it! Properly chosen, music will leaven the whole, but the problem is what to choose. I decided to err, for the most part, on the side of the familiar. My long-standing predilection is that it is easier to teach from what everyone knows than to lead into new territories and then hope the student can follow. Explain quantum mechanics by starting with a campfire; lay out the details in orchestral music by commencing with Beethoven. I have tried to work from the familiar outwards and from the surface downwards. I only hope the listener will like the approach.

This is the ninth in an educational series that began with a piece of original research: *Just listen to it!* Most of the discs deal with one composer, often with one piece; but that isn't enough. A friend asked me to define timbre: easy enough until one starts to consider all of its parts in every instrument, not to mention the complication of combinations. I'd love to have your opinions as to how much is enough, or too much. You can find me at every Thursday night performance of The Philadelphia Orchestra. I sit in K-101. If I'm in town, I'm there. If you don't come to Philadelphia on Thursdays during the music season, as I did for twenty years before we moved, contact me through The Orchestra. It will be pleased to help.

I look forward to every Philadelphia Orchestra concert. The musicians bring me an inestimable gift: excitement, exhilaration, introspection, fear, relief, joy, pain. Music runs the gamut of every emotion. I've never heard a group more capable of conveying its nuance than this one. I thought that I knew what an orchestra was before 1977; I became a lot less ignorant afterwards. If you haven't heard them, do so. They have colored my entire outlook on organized sound: let them color yours. It will enormously enrich your life.

Mike Cone

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