

SOMM
RECORDINGS



First Releases
Performances
Interviews
Rehearsals

BEETHOVEN

Symphony No.6

HAYDN

Symphony No.104

RAVEL

Rapsodie espagnole
Daphnis & Chloé Suite No.2

STRAVINSKY

The Rite of Spring
on the 50th Anniversary
of the Premiere

WEBER

Jubilee Overture



PIERRE MONTEUX

BBC Northern Orchestra
Royal Philharmonic Orchestra
London Symphony Orchestra

PIERRE MONTEUX 1875–1964

LIVE

CD 1

Carl Maria von Weber 1786–1826

- 1 **Jubilee Overture J.245 (Op.59)** 8:17

Ludwig van Beethoven 1770–1827

Symphony No.6 Op.68 "Pastoral"

- 2 I. Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande 9:45
3 II. Szene am Bach 11:22
4 III. Lustiges Zusammensein der Landleute 5:07
5 IV. Gewitter, Sturm 3:25
6 V. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm 8:52

Maurice Ravel 1875–1937

Rapsodie espagnole M.54

- 7 I. Prélude à la nuit 4:07
8 II. Malagueña 2:18
9 III. Habanera 2:31
10 IV. Feria 6:28

BBC Northern Orchestra, Reginald Stead *leader*

Pierre Monteux *conductor*

- 11 **Daphnis and Chloé Suite No.2 M.57b** 16:15

I. Lever du jour – II. Pantomime – III. Danse générale

Jack Brymer *solo clarinet*

Royal Philharmonic Orchestra, Raymond Cohen *leader*

Pierre Monteux *conductor*

Total duration:

78:50

CD 2

Joseph Haydn 1732–1809

Symphony No. 104 in D Hob. I:104

- | | | |
|---|---------------------------------|------|
| 1 | I. Adagio – Allegro | 6:54 |
| 2 | II. Andante | 6:46 |
| 3 | III. Menuetto and Trio: Allegro | 5:05 |
| 4 | IV. Finale: Spiritoso | 4:52 |

Royal Philharmonic Orchestra, Raymond Cohen *leader*
Pierre Monteux *conductor*

Igor Stravinsky 1882–1971

The Rite of Spring *50th Anniversary Performance*

PART 1 Adoration of the Earth (The Rite of Spring)

- | | | |
|----|---|------|
| 5 | I. Introduction | 3:10 |
| 6 | II. The Augurs of Spring: Dances of the Young Girls | 3:34 |
| 7 | III. Ritual of Abduction | 1:29 |
| 8 | IV. Spring Rounds | 3:24 |
| 9 | V. Ritual of the Rival Tribes | 1:52 |
| 10 | VI. Procession of the Sage | 1:17 |
| 11 | VII. Dance of the Earth | 1:34 |

PART 2 The Sacrifice

- | | | |
|----|--|------|
| 12 | I. Introduction | 4:23 |
| 13 | II. Mystic Circles of the Young Girls | 3:10 |
| 14 | III. Glorification of the Chosen One | 1:45 |
| 15 | IV. Evocation of the Ancestors | 0:42 |
| 16 | V. Ritual Action of the Ancestors | 3:17 |
| 17 | VI. Sacrificial Dance (The Chosen One) | 4:52 |

- | | | |
|----|--|------|
| 18 | <i>Applause · Announcement by Alvar Lidell</i> | 1:16 |
|----|--|------|

London Symphony Orchestra, Erich Gruenberg *leader*
Pierre Monteux *conductor*

Pierre Monteux: Souvenirs of an Icon

RECOLLECTIONS IN INTERVIEWS

19	LSO members and interviewer Jon Tolansky recall the 50th Anniversary Performance of <i>The Rite of Spring</i> Gervase de Peyer <i>former principal clarinet</i> · Hugh Maguire <i>former leader (1956–1961)</i> Frank Mathison <i>former principal bass trombone</i> · Erich Gruenberg <i>former leader (1962–1965)</i>	2:23
20	Pierre Monteux's appointment as Principal Conductor of the LSO Ernest Fleischmann <i>former general manager</i>	1:37
21	Personal recollections of Pierre Monteux in the LSO Hugh Maguire	5:15
22	Pierre Monteux's achievement for the LSO Sir Neville Marriner <i>conductor · former principal second violin</i>	0:42
23	Personal recollections of Pierre Monteux in the LSO Erich Gruenberg	0:52
24	Personal recollections of Pierre Monteux in the LSO James Holland <i>former principal percussionist</i>	2:53
25	Personal recollections of Pierre Monteux at the Pierre Monteux School Francis Coleman <i>conductor, writer, television director</i>	2:19
PIERRE MONTEUX IN CONVERSATION		
26	Discovery and championship of Willem Pijper's <i>Symphony No.3</i> Pierre Monteux Antonín Dvořák 1841–1904 Symphony No.7 in D minor B.141 (Op.70) in rehearsal	1:15
27	I. Allegro maestoso (excerpts)	1:43
28	II. Poco adagio (excerpts)	1:12
London Symphony Orchestra, Pierre Monteux <i>conductor</i>		
Total duration:		80:25



Pierre Monteux: Souvenirs of an Icon

*"The elegant Parisians in the stalls and boxes shouted outrageous insults to the enthusiastic crowd in the balconies. They in turn responded by screaming imprecations both salty and provocative, due to their infinitely richer vocabulary!"*¹

These words from the horse's mouth: Pierre Monteux (1875–1964) conducted the notorious, scandalous world premiere of Stravinsky's revolutionary ballet *Le Sacre du printemps* (*The Rite of Spring*) and described the event thus to his wife, Doris. She would immortalise the anecdote in her biography of her husband's life and work, *It's All in the Music*, made in conversation with him in his final two years. He was then in his late 80s, but he had been an iconic figure for decades: a prodigiously gifted artist with a brilliant technique, infallible musical hearing and a compellingly charming, witty personality. He was a conductor immensely admired by musicians and audiences alike for his encyclopaedic knowledge and his vibrant music-making in Europe, the United States and, especially latterly, the United Kingdom, where he had in 1961 (at a sprightly 86 years old) been appointed Principal Conductor of the London Symphony Orchestra, who reverentially called him their "Maître". This was a major watershed both in the Orchestra's and in London's musical life. Just how and why is compellingly explained in many of the memoir interviews that feature on the second disc in this set following a unique historic recording issued here for the first time: the 50th Anniversary Performance (29 May 1963) of the world premiere of *The Rite of Spring*, conducted again by the very man who was on the podium at its riotous Ballets Russes debut.

That night in 1913, at the then very recently opened Théâtre des Champs-Élysées, it was the French musicians of the Colonne Orchestra in the pit under Pierre Monteux's baton. The great impresario Sergei Diaghilev's Ballets Russes had created a sensation since the company's founding in Paris in 1909. For his productions, Diaghilev invited the most brilliant, inventive young dancers and choreographers from Russia and engaged radical stage designers and cutting-edge composers, among them Igor Stravinsky (who came with him from Russia), Maurice Ravel, Claude Debussy, Manuel de Falla and Erik Satie. These ballets truly revolutionized not only concepts of dance performance but also general standards of musical theatre. Ballets Russes programmes were studded with names that would become celebrated within a short space of time: Léon Bakst, Alexandre Benois, Nicholas Roerich, José María Sert and, later, Pablo Picasso (already an icon of course) and Natalia Goncharova were some of the scenic designers;

1 Doris Monteux: *It's All in the Music: The Life and Work of Pierre Monteux* (William Kimber)

Mikhail Fokine, Vaslav Nijinsky, Léonide Massine and Bronislava Nijinska were among the choreographers; dancers included Tamara Karsavina, Vaslav Nijinsky, Anna Pavlova and, later, George Balanchine. In addition to the aforementioned composers, Diaghilev also commissioned scores from Richard Strauss, Darius Milhaud and Sergei Prokofiev, among others.

This was the ambience awaiting Pierre Monteux when in 1911, as a young conductor already achieving recognition, he was appointed by Diaghilev as the company's Music Director, having triumphantly taken up rehearsals for an adventurous and innovative new Stravinsky ballet when Gabriel Pierné, conductor of the Colonne Orchestra after the death in 1910 of founder Édouard Colonne, declined. Diaghilev engaged a local orchestra in each city visited by his itinerant company, and from the first Paris season the orchestra had been the Colonne, for whom Monteux had been assistant conductor and principal violist. Stravinsky was so impressed by his rehearsing of *Petrushka*, with its hitherto unheard-of rhythmic irregularities and complexities, that he insisted "only Monteux" would conduct it for the Ballets Russes. When Diaghilev followed suit and offered the 36-year-old conductor the Music Directorship of the company, it was to replace Nikolai Tcherepnin, whom the impresario realized would not be suitable for the radical new musical demands that the constantly evolving avant-garde company was increasingly making.

So it was that with the Ballets Russes Pierre Monteux premiered Stravinsky's *Petrushka*, Ravel's *Daphnis and Chloé*, Debussy's *Jeux* and then Stravinsky's *Rite of Spring*. The fabled riot at the latter's premiere was probably due more to the extraordinary daring of Vaslav Nijinsky's primal choreography than to Stravinsky's music. Nevertheless, the ballet's revolutionary score, evoking the primitive paganism of an ancient rite of human sacrifice, was shocking and provocative in its own right, and for decades its unprecedented complex rhythms and fierce dissonances frightened orchestras, conductors, dancers and many audiences alike. The work of course would soon come to be recognized as the masterpiece that it is, and Monteux would be associated with it as the conductor who by all accounts, including that of the severely critical Stravinsky, had mastered it brilliantly from the very start. Ironically, Monteux did not have a great liking for the score. He did not dislike it per se, and he recognized its greatness, but he never warmed to it. It is a tribute to his faultless professionalism, therefore, that he continued to conduct it in the concert hall from time to time with the same disciplined approach, fastidious musical objectivity and faithfulness to the printed page that he applied to any work in his very wide-ranging repertoire.

Pages from the concert programme for the 50th anniversary performance of
the world premiere of *The Rite of Spring* at the Royal Albert Hall on 29 May 1963.

Le Sacre du Printemps

Stravinsky
(born 1882)

Part One: Introduction; Springtime Auguries; Game of Seduction; Springtime Rounds; Games of Rival Clans; Procession of the Sage; Worship of the Earth; Dance of the Earth.

Part Two: Introduction; Mystery of Young Boys' Circle; Glorification of the Chosen Girl; Evocation of Ancestors; Ritual Act of the Ancestors; Ritual Dance of the Chosen Girl.

Exactly fifty years ago tonight—on May 29th, 1913—Pierre Monteux lifted his baton in the orchestral pit of the Théâtre des Champs-Élysées in Paris, to launch the latest novelty of Diaghilev's Russian Ballet: *Le Sacre du Printemps*, by the brilliant young Russian composer, Igor Stravinsky. Monteux was thirty-eight, Stravinsky thirty-one, and both were widely admired. No-one was aware that the fall of the baton was to let loose the great musical scandal of the age.

Let Jean Cocteau set the scene for us:

The luxurious hall seemed to symbolize the misunderstanding that set at odds a decadent audience and a work of youthful vigour. It is packed: for the experienced eye, all the material needed for a first-rate fracas is assembled there: a fashionable audience, decked out in pearls, sigrettes, and ostrich-feathers; and side by side with tails and tulle, the sack suits and braids, showy togs of that race of aesthetes who acclaim, right or wrong, anything that is new, simply because of their grudge against the boxes; and in addition a few excited musicians—a few sheep of Panurge caught in a quandary between fashionable opinion and the fame of the Ballets Russes. The audience played the part it had to play: it immediately rebelled. It laughed, scoffed, whistled, hissed and cat-called, and perhaps might have got tired if it had not been for the excessive zeal of the aesthetes and a few musicians, who insulted and even jostled the people in the boxes. The uproar degenerated into a free-for-all . . .

And now a significant detail, sketched by the wife of Nijinsky, the great dancer who had devised the choreography:

One beautifully dressed lady in an orchestra box stood up and slapped the face of a young man who was hissing in the box next door. Her escort rose, and cards were exchanged between the two men. A duel followed next day.

And another from Cocteau:

The old Comtesse de Pourtales stood up in her box and cried out, as she brandished her fan, "This is the first time in sixty years that anyone has dared to make a fool out of me!"

And now let us live through the scene again, as seen through the eyes of Stravinsky himself:

I was sitting in the fourth or fifth row on the right, and the image of Monteux's back is more vivid in my mind today than the picture on the stage. He stood there apparently impervious and nerveless as a crocodile.

It is still almost incredible to me that he actually brought the orchestra through to the end. Mild protests against the music could be heard from the very beginning of the performance. Then, when the curtain opened on the group of knock-kneed Lolitas jumping up and down (*Danse des adolescents*), the storm broke. Cries of "Ta gueule!" ["Shut your trap"] came from behind me. I heard Florent Schmitt shout "Be quiet, you tartars of the Sévènes!"—the "tarts of the sixteenth district" were, of course, the most elegant ladies in Paris. The uproar continued, however, and a few minutes later I left the auditorium in a rage. I remember slamming the door; I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance. I arrived in a fury backstage, where I saw Diaghilev flicking the house lights in a last effort to quiet the hall. I stood in the wings behind Nijinsky, while he stood on a chair shouting numbers to the dancers like a cossack: "Sixteen, seventeen, eighteen"—they had their own method of counting to keep time. Naturally the poor dancers could hear nothing by reason of the row in the auditorium and the sound of their own dance steps. I had to hold the tails of Nijinsky's fracc, for he was furious, and ready to dash on to the stage at any moment . . .

After the performance we were excited, angry, disgusted, and—happy. I went with Diaghilev and Nijinsky to a restaurant. So far from weeping and reciting Pushkin in the Bois de Boulogne as the legend is [the "legend" is one of Cocteau's recollections, incidentally], Diaghilev's only comment was "Exactly what I wanted." He certainly looked contented. No-one could have been quicker to understand the publicity value, and he immediately understood the good thing that had happened in that respect. Quiet probably he had already thought about the possibility of a scandal when I first played him the score, months before, in the east corner of the ground room of the Grand Hotel in Venice . . .

What was all the fuss about? It was never repeated. The ballet was given a few months later at the Drury Lane Theatre (again with Monteux conducting), and although the English critical reviews were scathing, the phlegmatic English audience raised not a voice in protest. And when Monteux gave the concert première in Paris the next year, there was a tumult of acclamation instead of hostility. Stravinsky speaks again:

I remember with pleasure the first concert performance of *Le Sacre* the following year, a triumph such as composers rarely enjoy. At the end of the *Danse sociale* [the final section], the entire audience jumped to its feet and cheered. A crowd swept backstage. I was lifted on to anonymous shoulders and carried into the street . . . A policeman pushed his way to my side in an effort to protect me . . . Monteux again conducted, and the musical realisation was ideal.

And after the war, in 1921, when Eugene Goossens gave the first London concert performance, the audience applauded firmly, if with no wild enthusiasm.

It seems certain that the trouble, on that catastrophic first night, was that the work was being presented to a fashionable high-class ballet audience, which came in the expectation of being charmed and entertained, and was not prepared for the calculated savagery of *Le Sacre*. Even *Petrushka*, given by the same team two years earlier, had not prepared them for anything like this: that had been a wild Russian fairy-tale fantasy, with music of provoking piquancy, but *Le Sacre* was a fearsome musical missile, compounded of crude primitive emotion, flung smack in the face of bourgeois respectability. For we can only regard the event in this light: the possibly unconscious intention behind the music is indicated clearly in the most revealing confession which Stravinsky has ever made, concerning his early bourgeois background: "My childhood was a period of waiting for the moment when I could send everyone and everything connected with it to hell". In *Le Sacre*, symbolically, he did just that!

By the time of the *Rite of Spring's* 50th Anniversary Performance in 1963, the separate stature Monteux had achieved and the work had attained combined to generate an electrifying atmosphere in London's Royal Albert Hall, as many of the interviewees in this set and I myself can attest to. I still palpably relive the emotion when I recall Monteux, after having conducted the performance without a score, peering out across a wildly cheering packed-out hall in search of someone in the audience. After about ten or fifteen seconds, his face beamed. He gestured with his left hand towards Stravinsky, whom he had located in his box waving his handkerchief vigorously so that Monteux could see him. Fifty years prior they were howled down; now, at 80 and 88 years old respectively, composer and conductor were receiving roars of elation. All this can be heard in our recording, and moreover the scene is painted for us in the animated commentary from renowned radio announcer Alvar Lidell, who spontaneously abandoned the impartiality demanded of BBC presenters at the time (a far cry from what the broadcaster expects of its deejays in the new millennium). Even if Monteux's performance had been less than ideal – some of the tempi were sluggish, and there were some shaky moments of ensemble – there is a tangible frisson throughout. Midway through the final Sacrificial Dance in particular – as the Wise Elders exalt the impending death of the frenetically dancing Chosen One – the London Symphony Orchestra are crying out with all their intensity for their Maître. This is the **sonority** of something profoundly special.

During Pierre Monteux's three-year tenure as Principal Conductor of the London Symphony Orchestra, the members felt deeply privileged to be in the presence of an artist who had personally known many of the 20th century's most iconic composers. As a conductor he had discussed the music of Debussy, Ravel, Saint-Saëns and Stravinsky with the creators, and before that he had even played in the presence of Brahms, Fauré and Grieg. The latter occasions had come when Monteux performed in string quartets as one of France's eminent violists. He used to delight in recalling Brahms's words: "It takes the French to play my music properly. The Germans all play it much too heavily."² The viola had become Monteux's principal instrument after initial study of the violin, and it was a viola position in the small orchestra of the Folies Bergère cabaret music hall in Paris that had marked his first professional work, begun at just 14 years old. In *It's All in the Music* he tells us how important this two-year experience was for him, adding: "I'll have to admit that my innocence was greatly impaired though, and I think with mixed feelings of a certain Georgette with blonde hair and blue eyes and a come-hither walk, in whose lovely arms I became a man."³

2 John Canarina: *Pierre Monteux, Maître* (Amadeus Press)

3 Doris Monteux: *It's All in the Music*

It was two years after leaving the Folies Bergère that Pierre Monteux first began conducting professionally. After one year as a member of the Colonne Orchestra, which he had joined as a violist in 1892, the orchestra's music director and namesake, Édouard Colonne, appointed him Assistant Conductor. This afforded the brilliantly gifted 18-year-old Monteux the opportunity to peruse his chef's Berlioz's scores, which Colonne had personally discussed with the composer. He conducted only selected concerts and continued to serve in the orchestra as principal viola for 17 years, during which tenure he met Charles Gounod and Jules Massenet and worked under the batons of such conductors as Arthur Nikisch, Willem Mengelberg and Felix Weingartner. Though he admired the latter, this telling comment about Weingartner's interference with composers' scores reveals the artistic philosophy Monteux would espouse throughout his career: "I have never once, in my 70 years of conducting, presumed to change one note of a composition entrusted to me without consulting the man or woman who created it. I would never have the temerity to do such a thing."⁴ And from the beginning of his life as a conductor that rigorous approach was accompanied by an equally scrupulous insistence that composers' scores be performed by orchestras with maximum accuracy and the highest possible technical execution. He was always so very demanding, but, irresistibly, persuasively so, and never with any hostility, as revealed in our interviews and the brief excerpts of rehearsals of Dvořák's Seventh Symphony with the London Symphony Orchestra, in which we hear Monteux's fastidious ear for detail and balance.

Having obtained an increasing number of conducting engagements outside the Colonne Orchestra's part-time seasons, Monteux made a very strong impression in a 1907 appointment to conduct a series of operas and concerts at the Dieppe Casino, where he had been an assistant conductor since 1900. Dieppe was an important musical venue at the time, with the casino's lucrative tourist trade enabling generous artist fees that attracted celebrity singers of international renown. It was here that Monteux developed his deep love of opera and profound understanding of how to conduct singers, reflected so impressively in later years when he would become a prized podium guest at houses such as the Metropolitan Opera in New York. Artists and audiences there and the world over were in awe of his personal connections with great composers of the past. Just imagine the sense of wonder when he conducted Debussy's *Pelléas et Mélisande* at the Met in 1953 having himself played in the Opéra-Comique Orchestra at the 1902 world premiere. It is an opera that he very deeply loved. "*Pelléas* affects me greatly," he related to his wife. "I always feel a keen sense of rapture when conducting this inspired opera."⁵ When Monteux spoke with

4 Ibid.

5 Ibid.

that kind of emotion, it was powerful. He was a self-disciplined artist who avoided excess and personal indulgence, such that the slightest expression when he conducted or when he spoke was instantly telling. The anecdotal interviews in our set again bear that out, as do the bonuses of Monteux himself speaking in an interview and in the short rehearsal clips. He was always engagingly vibrant as an artist and as a man, and that was vividly reflected in the brilliant colours, buoyant rhythms and subtle nuances of his performances. This earned him a devoted following in the aftermath of his Ballets Russes years, during acclaimed associations and posts with the Boston Symphony Orchestra, Amsterdam Concertgebouw Orchestra, Orchestre symphonique de Paris and San Francisco Orchestra.

At the stage in Pierre Monteux's career represented by the performances in this set, he had been a legendary figure for decades. So, for the three orchestras involved his visits were prestigious, exhilarating events. To the highly discriminating players in Sir Thomas Beecham's Royal Philharmonic Orchestra of 1960, Monteux was a favourite guest conductor. With respect to Ravel's *Daphnis and Chloé*, he was linking them directly to the world premiere, and their Principal Clarinet, Jack Brymer, remembered "this wonderfully energetic and meticulous little man" who "even in his eighties ... had the touch of elegance, the humour, the exquisite good taste" and "could produce a sudden *sforzato* second to none by a tiny stab of his baton."⁶ For the BBC Northern Orchestra in 1963 Monteux's visit was a sign of their rising reputation and status at the time. It was therefore a great compliment to them that Maître Monteux had accepted the BBC's invitation to conduct this eclectic programme of music by Weber, Beethoven and Ravel. Unsurprisingly they responded at their highest level. And for the London Symphony Orchestra in 1963, playing in that awe-inspiring event of *The Rite of Spring's* semicentenary with the composer present and under the original conductor was – as recalled in our recorded recollections of players and attendees on the night – a profoundly moving experience. In the previous few years the LSO had risen to become one of the world's great virtuoso ensembles, and our interviewees confirm that Monteux's presence as Principal Conductor from 1961 was a vital, central factor in that new status. The results he obtained from them, artistically and technically, were extra special, even by the group's new, top-quality standards. He achieved this both through conducting and by personal inspiration. In the kind of match rarely made in musical history, the LSO's "Maître" was a conductor of great authority and brilliance who was also adored and venerated by his players – truly loved, as can be heard in the interviews.

6 Jack Brymer: *From Where I Sit* (Cassell)

With the exception of the recording of Pierre Monteux speaking in Amsterdam in 1955, all of the interviews were recorded by me in London between 1992 and 1995. Details of the speakers and the topics they discuss are given in the tracklist, but I would like to add here that the conductor, writer and television director Francis Coleman was recalling his time with Pierre Monteux at the Monteux School in Hancock, Maine, where, from its creation in 1943, aspiring conductors of talent were enlightened by the Maitre's guidance. The School continues to operate today. Besides Francis Coleman, alumni from Monteux's time included such future luminaries as Lorin Maazel, Sir Neville Marriner and David Zinman. To their names can be added Igor Markevitch, André Previn and Seiji Ozawa, who were one-time private pupils of one of the most prodigiously gifted, influential and iconic figures in the history of conducting.

Jon Tolansky ©2024

Producer's Note:

The recordings of the performances in this album, all made privately off-air from different sources in widely varying quality, have been fastidiously restored by Paul Baily. In the case of Ravel's *Daphnis and Chloé* Suite No.2, the very opening of the recording was truncated slightly, and every attempt has been made to remedy this as best as can be achieved.

JON TOLANSKY makes documentary features on composers and performers for international radio and television and for global recording companies including the BBC, RTÉ, CBC, Warner Classics, Decca Classics, Deutsche Grammophon, and SOMM Recordings.

He pioneered the first-ever sets of documentary profiles on CD working in collaboration with acclaimed artists such as Grace Bumbry, José Carreras, José van Dam, Dietrich Fischer-Dieskau, Mirella Freni, Nicolai Gedda, Angela Gheorghiu, Carlo Maria Giulini, Thomas Hampson, Marilyn Horne, Evgeny Kissin, Yehudi Menuhin, Antonio Pappano, Luciano Pavarotti, Mstislav Rostropovich, Giuseppe di Stefano, Joan Sutherland and Jon Vickers.



For Warner Classics he initiated the Autograph series, biographical overviews of artists in themed compilations including exclusive new recordings of them discussing their careers. For Warner Classics, Decca Classics, Deutsche Grammophon and SOMM Recordings he has produced CD, DVD and podcast documentaries with new material on historic past artists including Ernest Ansermet, John Barbirolli, Thomas Beecham, Eduard van Beinum, Benjamin Britten, Maria Callas, Guido Cantelli, Sergei Diaghilev, Wilhelm Furtwängler, Herbert von Karajan, Erich Kleiber, Carlos Kleiber, Otto Klemperer, Serge Koussevitzky, Pierre Monteux, Sir Georg Solti, Leopold Stokowski, Igor Stravinsky, Georg Szell and Bruno Walter.

Jon Tolansky has written widely for the *Oxford Companion to Music*, *Cambridge Guide to the Orchestra*, for the publications *Opera Magazine*, *Opera Now*, *Gramophone*, *Classical Music*, *Andante*, *Limelight*, *Classical Record Quarterly* and for record labels EMI Classics, Warner Classics, Decca Classics and Deutsche Grammophon.

With the artists, he co-wrote baritone Peter Glossop's autobiography (2004) and soprano Angela Gheorghiu's authorised memoir (2018). In collaboration with the artist, he assisted with the origination of the autobiography written by conductor Antonio Pappano (2024).

In 1987 he co-founded the Music Performance Research Centre (now Music Preserved) as a unique repository of mostly unduplicated live performance archive recordings, for which he created the Profile of the Artist events at London's Barbican Centre, a series of public interviews with some of the most highly sought-after performers.

Many of his documentaries are available for public listening in the Singers on Singing archive of the Hampsong Foundation, a not-for-profit platform for the support, proliferation, study and research of song and opera. For this facility he has also produced in-depth features on the vocal music of Berlioz, Debussy, Richard Strauss, and Vaughan Williams.

musicpreserved.org.uk • hampsongfoundation.org

BBC NORTHERN ORCHESTRA

Recording (LIVE): Manchester Town Hall, 18 October 1963 (BBC Radio aircheck)

ROYAL PHILHARMONIC

Recording (LIVE): BBC Studios, London, 25 December 1960 (BBC Radio aircheck)

LONDON SYMPHONY ORCHESTRA (Stravinsky)

Recording (LIVE): Royal Albert Hall, London, 29 May 1963 (BBC Radio aircheck)

INTERVIEWS by Jon Tolansky

Recordings: 1992–1995 (19, 20, 26) STEREO

INTERVIEW of Pierre Monteux

Recording: Amsterdam, 1955

LONDON SYMPHONY ORCHESTRA (Dvořák rehearsals)

Recording: October 1959

**SOMM Recordings would like to thank Music Preserved
for providing the radio broadcast and rehearsal recordings**

Executive Producer: **Siva Oke**

Producer: **Jon Tolansky**

Audio Restoration and Remastering: **Paul Baily**

Design: **WLP London Ltd** · Editorial: **Ray Granlund**

Visit [somm-recordings.com](https://www.somm-recordings.com) for further information

© & © 2024 SOMM RECORDINGS · THAMES DITTON · SURREY · ENGLAND · Made in the EU

PIERRE MONTEUX 1875–1964

LIVE

- ^a BBC Northern Orchestra
^b Royal Philharmonic Orchestra
^{cf} London Symphony Orchestra
 Pierre Monteux *conductor*

FIRST RELEASES
 PERFORMANCES
 INTERVIEWS
 REHEARSALS

^d Jon Tolansky *interviewer*

CD 1

- Carl Maria von Weber 1786–1826
[1] Jubilee Overture^a 8:17
- Ludwig van Beethoven 1770–1827
[2]–[6] Symphony No.6 “Pastoral”^a [38:33]
- Maurice Ravel 1875–1937
[7]–[10] Rapsodie espagnole^a [15:24]
- [11] Daphnis and Chloé Suite No.2**^b 16:15
- Total duration: 78:50**

CD 2

- Joseph Haydn 1732–1809
[1]–[4] Symphony No.104^b [23:38]
- Igor Stravinsky 1882–1971
[5]–[10] The Rite of Spring^c [35:50]
50th Anniversary Performance
- [10]–[20] Pierre Monteux: Souvenirs of an Icon** [17:46]
Recollections in Interviews^d
Pierre Monteux in Conversation^e
- Antonín Dvořák 1841–1904
[27]–[28] Symphony No.7 in rehearsal^f [2:56]
- Total duration: 80:25**

- ^a Recording (LIVE): Manchester Town Hall, 18 October 1963 (BBC Radio aircheck)
^b Recording (LIVE): BBC Studios, London, 25 December 1960 (BBC Radio aircheck)
^c Recording (LIVE): Royal Albert Hall, London, 29 May 1963 (BBC Radio aircheck)
^d Recordings: 1992–1995 (📀, 📀, 📀 STEREO)
^e Recording: Amsterdam, 1955
^f Recording: October 1959