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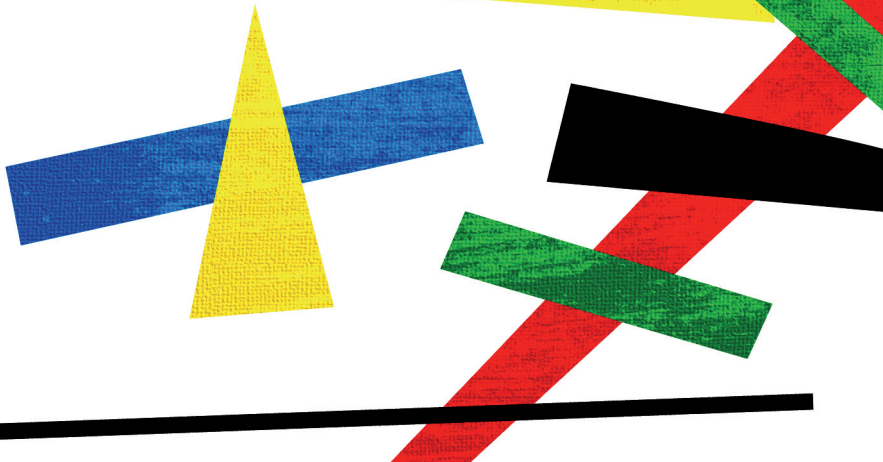


PROKOFIEV

PETER AND THE WOLF
PUSHKINIANA
SUITE FROM 'CINDERELLA'

SCOTTISH NATIONAL ORCHESTRA
NEEME JÄRVI

Classics





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Sergey Prokofiev with his wife, Lina Llubera, whom he married in 1923.

Sergey Sergeyevich Prokofiev (1891–1953)

Peter and the Wolf, Op. 67

29:15

A Musical Tale for Children

Narrated by **Lina Prokofiev**

- | | | |
|---|--|------|
| 1 | 'I'm going to tell you a story about Peter and the Wolf' | 2:18 |
| 2 | 'Early one morning Peter opened the gate' | 5:13 |
| 3 | 'Suddenly, something caught Peter's attention' | 2:05 |
| 4 | 'Just then, Grandfather came out' | 2:25 |
| 5 | 'No sooner had Peter gone than a big grey wolf came out of the forest' | 3:16 |
| 6 | 'And now, this is how things stood' | 1:47 |
| 7 | 'In the meantime, Peter, without the slightest fear' | 5:14 |
| 8 | 'Just then, the hunters came out of the woods' | 2:25 |
| 9 | 'Now, just imagine the triumphant procession' | 4:29 |

Richard Chester solo flute

John Digney solo oboe

John Cushing solo clarinet

Lesley Wilson solo bassoon

Laurence Rogers principal horn

Martin Gibson timpani

	Suit from 'Cinderella', Op. 87	26:32
	Music from the Ballet	
10	1 Introduction	2:57
11	2 Quarrel	3:13
12	3 Pavane	3:58
13	4 Cinderella and the Prince	4:41
14	5 Three Oranges	1:27
15	6 Southern Countries	4:09
16	7 Orientalia	2:30
17	8 Amoroso	3:33

	Pushkiniana	
	Two Pushkin Waltzes, Op. 120	8:20
18	I Allegro espressivo	4:14
19	II Allegro meditativo	4:03

	From 'Eugene Onegin', Op. 71	5:40
20	I Minuet –	1:28
21	II Dance (Polka) –	2:07
22	III Mazurka	2:04

	From 'Boris Godunov', Op.70 bis	7:00
23	Fountain Scene and Polonaise	
		TT 77:15

Scottish National Orchestra
Edwin Paling leader
Neeme Järvi

Prokofiev: Peter and the Wolf and other works

After Prokofiev returned home to the Soviet Union in the mid-1930s, having spent the best part of twenty years living and working in the West, his music was for a time viewed with a certain suspicion in official quarters. Even his *Romeo and Juliet* ballet, completed in 1936 on a commission from Leningrad and a contract from Moscow, was declared not 'danceable' enough. But, at the time he was composing this, Prokofiev was also aware of a newly developed Soviet interest in music for children, something he was keen to support as an aspect of a composer's practical function.

'We must seek a new simplicity', he wrote in an article for *Izvestia* at the end of 1934, adding that so desirable an idiom and technique 'must be clear and simple, but not banal'. He put this into practice during 1935 with an album of short piano pieces entitled *Music for Children* (Op. 65), and later with some children's songs (Op. 68), and between these in the spring of 1936 he responded to an invitation from the recently opened Central Children's Theatre in Moscow with 'a musical tale for children' he called *Petya i Volk* (**Peter and the Wolf**).

For this work, Prokofiev wrote his own text and, according to his memoirs, '...composed

the music quickly, approximately within one week, and another week was spent on the orchestration'. It was his idea to interweave the story-telling with music of easily recognisable colours and contours, each character having its own motif played every time by the same instrument, and each identified by the story-teller in the introduction. Before the performances in Moscow the instruments were shown and demonstrated to the children: 'For me,' wrote the composer, 'the story was important only as a means of inducing children to listen to the music.'

In some ways it was an extension of a much earlier idea Prokofiev had when, in 1914, he set *The Ugly Duckling* from Hans Andersen's fairytales for singer and piano. *Peter and the Wolf* is a 'young person's guide to the orchestra' of a particularly charming kind. According to the composer, the first performance at a Moscow matinee concert on 2 May 1936 'was rather poor and did not attract much attention'. It soon made up for that, and as well as becoming a universal favourite in many languages, it has been the subject of a Walt Disney film and several ballet versions (in particular in a revival of

Frank Staff's 1940 choreography by Sadler's Wells Royal Ballet).

Following the eventual success of *Romeo and Juliet* in Leonid Lavrovsky's production for the Leningrad Kirov Ballet in 1940, Prokofiev was quickly asked to compose another, *Cinderella*, based on the traditional fairytale. He had sketched a draft of two acts when war broke out between the USSR and Germany, and he returned to it only in 1943, when he went for six months to the city of Molotov (now Perm) in the Urals, where the Kirov Theatre company was then evacuated. The music was finished the following year, but production was delayed until after the war ended. It was premiered at the Bolshoi Theatre, Moscow, on 21 November 1945, with choreography by Rostislav Zakharov and with Olga Lepeshinskaya alternating with Galina Ulanova as Cinderella. Prokofiev wrote:

It was important to me that *Cinderella* should be as danceable as possible, with a variety of dances that would weave themselves into the fabric of the story. I composed *Cinderella* in the traditions of the old classical ballet.

Whereas *Romeo and Juliet* is in a nineteenth-century romantic idiom, almost like an opera without words, *Cinderella* looks back to older dance forms from the eighteenth century and earlier, but in the composer's own highly distinctive versions of such dances as the

bourrée, gavotte, minuet, passepied and pavane, among others.

From the full score of some fifty numbers in three acts, Prokofiev made three suites for concert performance, the second of which remained unpublished. The selection recorded here is taken from both the others, beginning with the Introduction to the ballet (*Andante dolce*) evoking Cinderella's sadness and dreams of happiness, followed by the 'Quarrel' between the Ugly Sisters (*Allegretto*) as they bicker and squabble. The Pavane (*Andante grazioso*) is danced by the courtiers in the Ballroom scene, where 'Cinderella and the Prince' (*Adagio*) is the romantic highlight of the ballet: a pas de deux based on the second theme from the Introduction. 'Three Oranges' (*Moderato*) refers to the fruit distributed as the rarest treasure of the Prince's realm, accompanied by quotations from the march in Prokofiev's earlier opera, *The Love for Three Oranges* (Chicago, 1921). Next are heard two dances from the last act as the Prince travels the world to find the owner of the dropped slipper: 'Southern Countries' (*Moderato*) and 'Orientalia' (*Andante dolce*) are appropriately descriptive of their music. 'Amoroso' is the ballet's epilogue or apotheosis, with a final reference to Cinderella's 'happiness' theme as she and the Prince are united in their enchanted garden.

Pushkiniana comprises previously unpublished music, some of it composed for theatre and cinema when the centenary of the poet's death was nationally commemorated in 1937. Prokofiev was asked by two theatres for music to accompany productions – Vsevolod Meyerhold wanted a 'stormy background' for an experimental *Boris Godunov*; another wanted incidental music for *Eugene Onegin* – and *The Queen of Spades* was planned to be a film directed by M.I. Romm. The fact that all three subjects were already celebrated operas only made their challenge the more attractive.

For the film Prokofiev composed twenty-four numbers, which he catalogued as Op. 70; for *Boris* there were another twenty-four, and for *Onegin* no less than forty-five items. Yet not a note of any was heard at the time, as for various reasons none of the productions took place. Thrifty, as always, with his material, Prokofiev later made use of some of the themes in other works, and the original music surfaced only after his death. The full *Onegin* score was first heard, in conjunction with the play, as a BBC Radio 3 production on 4 April 1981, Sir Edward Downes conducting.

Meanwhile, in 1962, the Soviet State Publishers brought out an orchestral suite under the title *Pushkiniana*, comprising two character studies and a dance from the *Queen of Spades* music (not recorded

here), three dances from *Onegin*, and the Fountain Scene from *Boris Godunov*. The *Onegin* dances, intended for the scene at the Larin ball, are scored for a somewhat rustic ensemble of wind instruments and percussion (with a harpsichord in the polka); the *Boris Godunov* polonaise embraces the meeting of Pretender and Polish Princess, with added alto and baritone saxophones, *Amoroso*, in the orchestra.

The *Pushkin Waltzes* came about in 1949 when Prokofiev was asked by the Soviet State Radio Service for some music as a lighter diversion. He gave them the title because the year brought celebrations of the 150th anniversary of the birth of his favourite poet, not because of any literary reference in their content or character, except in a partial backwards-look to Glinka and the nineteenth century. A Tchaikovsky facility for beguiling waltzes, already evident in Prokofiev's ballets and operatic ballrooms, is continued here in F major (*Allegro espressivo*) and C sharp minor (*Allegro meditativo*) respectively.

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Lina Prokofiev was born in Madrid at the very end of the last century to a Spanish Catalan father and a French-Polish mother. Raised in a cosmopolitan environment, she showed an early gift for languages and grew

to feel at home in seven of them. As both her parents were musicians, she grew up in a musical atmosphere and began to study singing, first with her mother and later with prominent singers of the time.

The family moved to New York in 1909 where, in the autumn of 1918, she attended Sergey Prokofiev's first symphonic concert at Carnegie Hall, hearing him play his First Piano Concerto. The originality of his music and his style of playing impressed her immensely. Subsequently invited by Lina's mother to the family home, Prokofiev soon became a frequent guest. At the time he was working on his opera *The Love for Three Oranges*; he showed it to Lina and said: 'I have changed Princess Violetta to Princess Linetta.'

In 1921 Lina left for France and Italy to continue her vocal studies. Sergey had already left for his concert tours in America and Europe and had asked Lina to visit his mother in Paris where she had fled from the chaos of the Russian civil war. In 1922 the composer went to Milan to give a joint recital with Lina at which she sang the songs he had dedicated to her. They were married at Ettal in Bavaria in the autumn of 1923.

In 1936 Sergey felt homesick for his mother country and the Prokofiev family left Paris for Moscow. Sadly, the marriage did not endure the political pressures of the

period: the couple separated and later Lina endured eight years in a Siberian labour camp. She was finally able to return to Paris (in November 1974), and from there moved to London. She gave her first narration of *Peter and the Wolf* at a concert in New York in 1985, where Neeme Järvi suggested that they record it together. Lina Prokofiev died in London in 1989 at the age of 91.

One of Europe's leading symphony orchestras, the **Royal Scottish National Orchestra** was formed in 1891 as the Scottish Orchestra. Becoming the Scottish National Orchestra in 1950, it was awarded Royal Patronage in 1991. Renowned conductors such as Walter Susskind, Sir Alexander Gibson, Bryden Thomson, Neeme Järvi, Walter Weller and Alexander Lazarev have contributed to its success. In September 2005 Stéphane Denève became Music Director, and the new partnership has already enjoyed overwhelming acclaim. The Orchestra performs across Scotland, including seasons in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, recently toured Croatia and Austria, giving two concerts in the Musikverein in Vienna, performed in Paris as part of the Festival Présences in 2006, and appears regularly at the Edinburgh International Festival and the BBC Proms in London. It has achieved a worldwide reputation for

the quality of its discography, which now numbers more than 200 releases, many issued on Chandos, and can be heard on the soundtrack of films such as *Vertigo*, *Star Wars*, *Titanic*, *The Magnificent Seven* and *The Great Escape*. Its award-winning education and community engagement programmes continue to develop musical talent and appreciation among people of all ages throughout Scotland. The Orchestra is one of Scotland's National Performing Companies, supported by the Scottish Government. www.rsno.org.uk

Born in Tallinn, Estonia, **Neeme Järvi** is Chief Conductor of the Residentie Orchestra The Hague, Principal Conductor and Music Director of the New Jersey Symphony Orchestra, Music Director Emeritus of the Detroit Symphony Orchestra, Principal Conductor Emeritus of the Gothenburg Symphony Orchestra, First Principal Guest Conductor of the Japan Philharmonic Orchestra and Conductor Laureate of the Royal Scottish National Orchestra. He

makes frequent guest appearances with the foremost orchestras of the world, including the Berlin Philharmonic, Royal Concertgebouw Orchestra, Philharmonia Orchestra, New York Philharmonic and Philadelphia Orchestra, and with opera companies such as The Metropolitan Opera and the Opéra national de Paris–Bastille. In the 2007/08 season he conducted a memorial concert for Mstislav Rostropovich with the Symphony Orchestra of Bayerischer Rundfunk, and appeared with the London Philharmonic Orchestra, Orchestre de Paris, Czech Philharmonic Orchestra, and at a Gala concert to celebrate the opening of the new opera house of Den Norske Opera in Bjørvika, Oslo. Neeme Järvi has amassed a distinguished discography of more than 400 discs, well over 150 of which for Chandos, and is the recipient of numerous accolades and awards worldwide: he holds honorary degrees from the University of Aberdeen, the Royal Swedish Academy of Music and the University of Michigan and has been appointed Commander of the North Star Order by the king of Sweden.

ПЕТЯ И ВОЛК
Симфоническая сказка для детей

Pierre et le loup **Peter and the Wolf**
Conte symphonique pour enfants A Musical Tale

Andantino. J. 32 Сергей Прокофьев | Op. 67
Рано утром мальчик Петя открыл калитку в садике на фоне шумного шума. Serge Prokofiev | 1936
Un bon matin petit Pierre ouvrit la porte du jardin et sortit sur le pré.
Early one morning Peter opened the gate and went out on a big green meadow.

The image shows the first page of the musical score for 'Peter and the Wolf'. It features five staves: Violin I, Violin II, Viola, Cello, and C. Bass. The score is in 3/4 time and begins with a key signature of one flat (B-flat). The music is marked 'Andantino' and 'J. 32'. The first system shows the beginning of the piece, with the violins playing a rhythmic pattern and the other instruments providing harmonic support. The second system continues the music, and the third system includes a 'rit.' (ritardando) marking and a 'V. simile' instruction for the violins.

First page of Prokofiev's score for 'Peter and the Wolf'

Peter and the Wolf, Op.67

A Musical Tale for Children

- [1] I'm going to tell you a story about Peter and the wolf: how Peter and his animal friends the bird, the cat and the duck caught the wicked wolf. Each of the characters in this story is represented by a different instrument of the orchestra: the bird by the flute...
the duck by the oboe...
the cat by the clarinet...
the Grandfather by the bassoon...
the wolf by the horns...
Peter by the strings of the orchestra...
the gunshots by the timpani and the bass drum.
- [2] Early one morning Peter opened the gate and went out into the big green meadow. On a branch of a big tree sat a little bird, Peter's friend. 'All is quiet, all is quiet', chirped the bird gaily. Just then a duck came waddling around. She was glad that Peter hadn't closed the gate and decided to take a nice swim in the deep pond in the meadow. Seeing the duck, the little bird flew down upon the grass, settled next to her and shrugged his shoulders. 'What kind of a bird are you if you can't fly?' said he. To this the duck replied: 'What kind of a bird are you if you can't swim?'

and dived into the pond. They argued and argued, the duck swimming in the pond and the little bird hopping along the shore.

- [3] Suddenly, something caught Peter's attention. It was a cat crawling through the grass. The cat thought: 'The bird is busy arguing, I'll just grab him!' Stealthily she crept towards him on her velvet paws. 'Look out!' shouted Peter, and the bird immediately flew up into the tree, while the duck quacked angrily at the cat from the middle of the pond. The cat walked round the tree and thought: 'Is it worth climbing up so high? By the time I get there the bird will have flown away.'
- [4] Just then, Grandfather came out. He was angry because Peter had gone into the meadow. 'It is a dangerous place. If a wolf should come out of the forest, then what would you do?' But Peter paid no attention to his Grandfather's words. Boys like Peter aren't afraid of wolves! But Grandfather took Peter by the hand, locked the gate and led him home.
- [5] No sooner had Peter gone than a big grey wolf came out of the forest. In a twinkling the cat climbed up the tree. The duck quacked and, in her excitement,

jumped out of the pond. But no matter how hard the duck tried to run, she couldn't escape the wolf. He was getting nearer and nearer, catching up with her. And then he got her, and with one gulp, swallowed her.

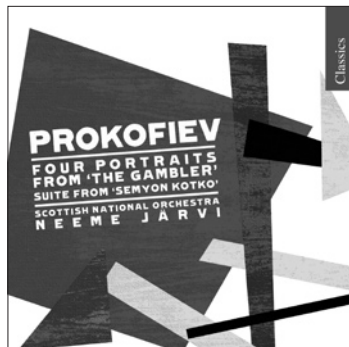
- [6] And now, this is how things stood: the cat was sitting on one branch, the bird on another, not too close to the cat. And the wolf walked round and round the tree looking at them with greedy eyes.
- [7] In the meantime, Peter, without the slightest fear, stood behind the closed gate watching all that was going on. He ran home, got a strong rope and climbed up the high stone wall. One of the branches of the tree around which the wolf was walking stretched over the wall. Grabbing hold of the branch, Peter lightly climbed over onto the tree. Peter said to the bird: 'Fly down and circle around the wolf's head, only take care that he doesn't catch you.' The bird almost touched the wolf's head with his wings, while the wolf snapped angrily at him from this side and that. How that bird teased the wolf! How that wolf wanted to catch him! But the bird was too clever and the wolf simply couldn't do anything about it. Meanwhile, Peter made a lasso, carefully

letting it down, and down, and down, caught the wolf by the tail and pulled with all his might. Feeling himself caught, the wolf began to jump wildly, trying to get loose. But Peter tied the other end of the rope to the tree, and the wolf's jumping only made the rope round his tail tighter.

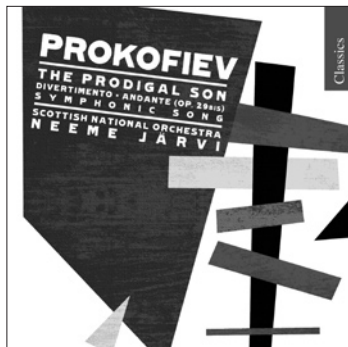
- [8] Just then, the hunters came out of the woods, following the wolf's trail and shooting as they went. But Peter, sitting in the tree, said: 'Don't shoot! Birdie and I have already caught the wolf. Now, help us take him to the zoo.'
- [9] Now, just imagine the triumphant procession: Peter at the head, after him the hunters leading the wolf, and winding up the procession, Grandfather and the cat. Grandfather shook his head discontentedly. 'Well, and if Peter hadn't caught the wolf, what then?' Above them flew Birdie chirping merrily. 'What fine fellows we are, Peter and I. Look what we have caught!' And if one listened very carefully, they could hear the duck quacking inside the wolf, because the wolf, in his hurry, had swallowed her alive!

Text by Sergey Prokofiev
Narrated by Lina Prokofiev

Also available



Prokofiev
Four Portraits from *The Gambler*
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CHAN 10485 X



Prokofiev
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Chandos Records Ltd, Chandos House, 1 Commerce Park, Commerce Way, Colchester, Essex CO2 8HX, UK. E-mail: enquiries@chandos.net
Telephone: + 44 (0)1206 225 200 Fax: + 44 (0)1206 225 201

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SERGEY SERGEYEVICH
PROKOFIEV (1891–1953)

1 - 9 **PETER AND THE WOLF, OP. 67*** 29:15
 RICHARD CHESTER SOLO FLUTE · JOHN DIGNEY SOLO OBOE
 JOHN CUSHING SOLO CLARINET · LESLEY WILSON SOLO BASSOON
 LAURENCE ROGERS PRINCIPAL HORN · MARTIN GIBSON TIMPANI

10 - 17 **SUITE FROM 'CINDERELLA', OP. 87** 26:32

PUSHKINIANA

18 - 19 **TWO PUSHKIN WALTZES, OP. 120** 8:20

20 - 22 **FROM 'EUGENE ONEGIN', OP. 71** 5:40

23 **FROM 'BORIS GODUNOV', OP. 70BIS** 7:00
 TT 77:15

LINA PROKOFIEV NARRATOR*
 SCOTTISH NATIONAL ORCHESTRA
 EDWIN PALING LEADER
 NEEME JÄRVI

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