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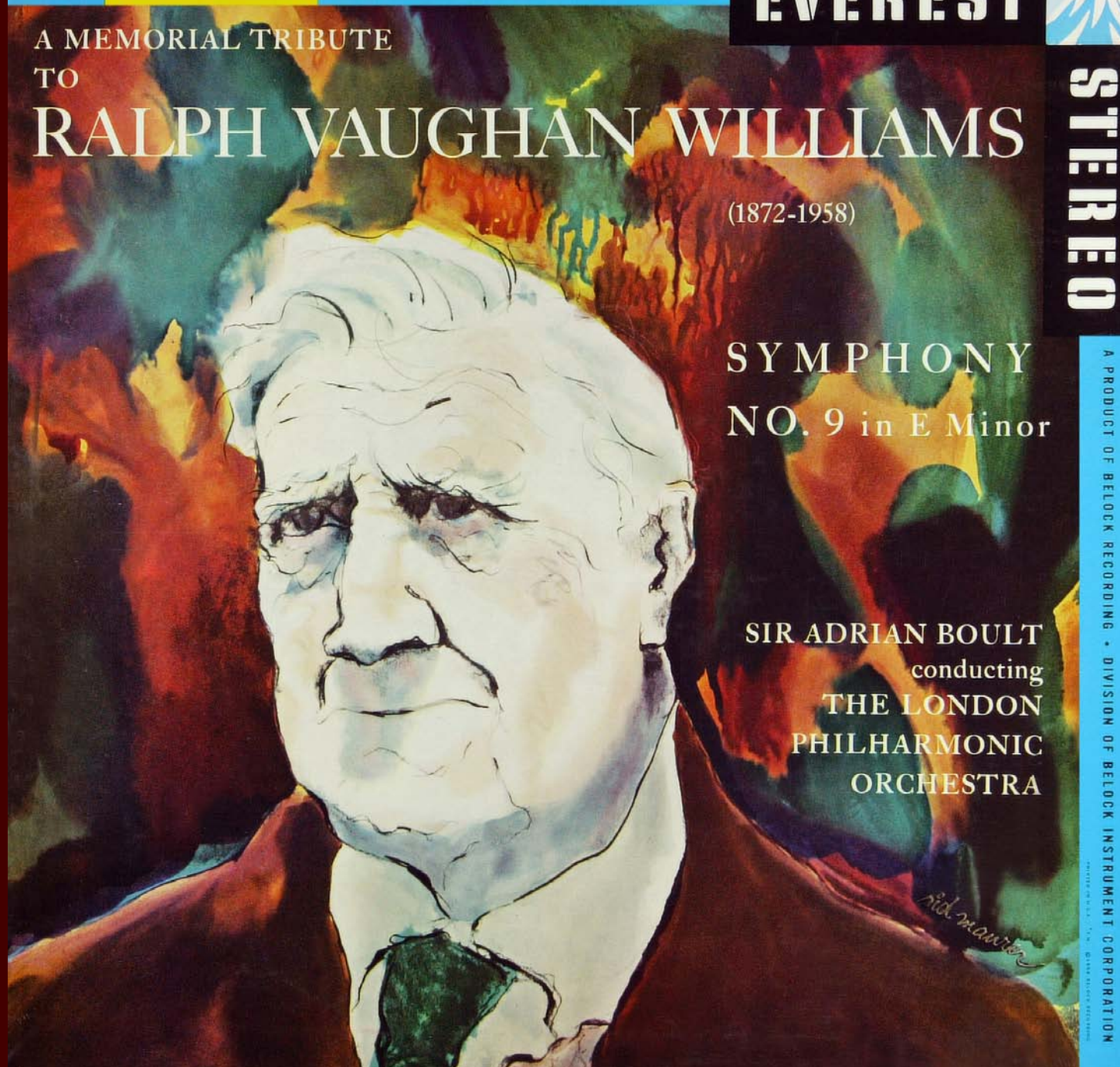
A MEMORIAL TRIBUTE
TO

RALPH VAUGHAN WILLIAMS

(1872-1958)

SYMPHONY
NO. 9 in E Minor

SIR ADRIAN BOULT
conducting
THE LONDON
PHILHARMONIC
ORCHESTRA



STEREO

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1	<i>Introduction by Sir Adrian Boult</i>	00:26
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Ralph Vaughan Williams
Symphony No. 9 in E Minor
*London Philharmonic Orchestra /
Sir Adrian Boult, Conductor*

2	I. Allegro moderato	09:16
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3	II. Andante sostenuto	08:05
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4	III. Allegro pesante	05:33
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5	IV. Andante tranquillo	11:41
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**VAUGHAN WILLIAMS:
Symphony No.9 in E Minor
Sir Adrian Boult conducting the
London Philharmonic Orchestra**

Giuseppe Verdi was 79 when he finished his final opera the glorious *comédie humaine* - *Falstaff*, and he was 85 at the time his Four Sacred Pieces came to publication. In our own day we have seen England's great symphonist, Ralph Vaughan Williams (b. 1872-d. 1958) complete between his 79th and 85th years such varied scores as the Eighth and Ninth Symphony, a Romance for Harmonica and Orchestra, a Tuba Concerto and choral pieces.

Fascinating is the venerable British master's preoccupation with new instrumental sonorities. The Ninth Symphony, recorded here for the first time, finds the use of the neglected flugelhorn and of saxophones as a group (the composer had heretofore used the saxophone as a solo instrument in the "masque for dancing" *Job* and in the Sixth Symphony).

Like the Eighth Symphony, the Ninth represents a synthesis of musical and expressive content dwelt on in previous works - afterthoughts of the Sixth and *Antartica* seem to be at work here, and the flugelhorn solo in the slow movement recalls the sound of the natural trumpet in the *Pastoral* Symphony. The scherzo of the Ninth has in it, too, something of the savagery of the celebrated F Minor.

So far as the genesis and essential nature of the Ninth Symphony is concerned, it would be impossible to surpass the delightful A-to-Z analysis (literally!) provided by the

composer. He cites in the course of his discussion 26 alphabetically designated excerpts, which space unfortunately does not permit us to reproduce here. By kind permission of the Oxford University Press, publisher of most of Vaughan Williams' output, we give here a slightly adapted version of what the composer has to say about his Symphony No. 9 in E Minor (*):

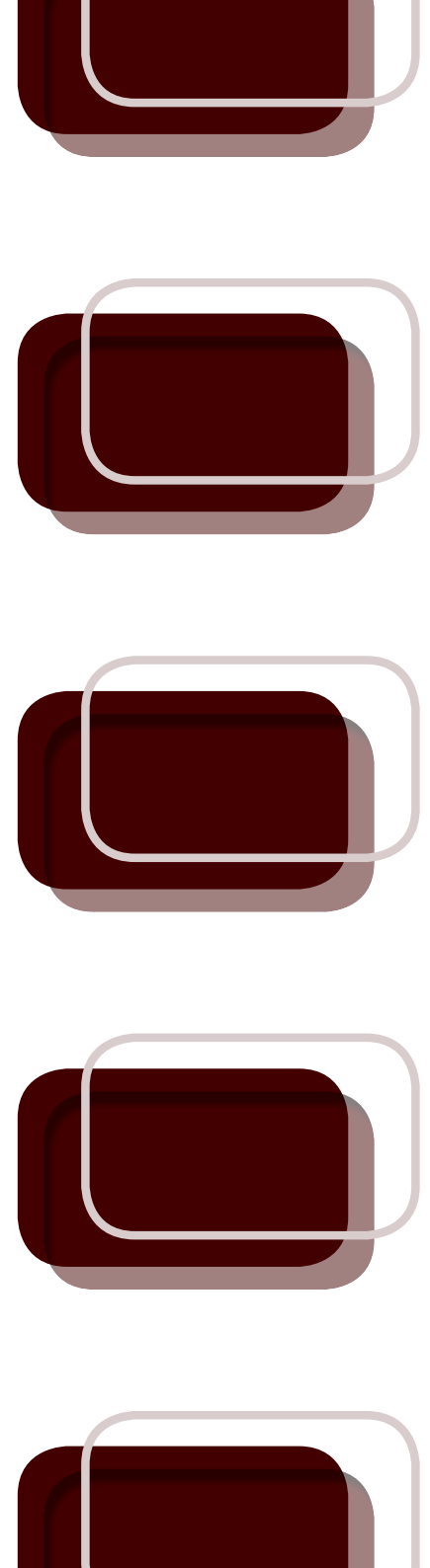
This symphony was begun, except for a few vague sketches, early in 1956, and was finished, so far as a composition ever is finished, in November 1957. It was written chiefly in London, but partly in Majorca and partly at Ashmansworth the home of Gerald and Joyce Finzi. It is dedicated to the Royal Philharmonic Society, and was first played at a concert; on 2 April 1958 by the Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent.

The usual symphony orchestra is used, with the addition of three saxophones and flugelhorn. This beautiful and neglected instrument is not usually allowed in the select circles of the orchestra and has been banished to the brass band, where it is allowed to indulge in the bad habit of vibrato to its heart's content. While in the orchestra it will be obliged to sit up and play straight: The saxophones, also, are not expected, except possibly in one place in the scherzo, to behave like demented cats, but, are allowed to be their own romantic selves. Otherwise the orchestration is normal, and is, the composer hopes, sound in wind and strings.

There are four movements, as is usual in a symphony. The first movement, Allegro moderato, is not in strict sonata form but obeys the general principles of statement, contrast and repetition, the basis of all musical form.

The opening subject ... is played by the trombones and tuba, and then repeated a fifth higher by the other brass, surrounded by an E pedal in four octaves. This theme occurred to the composer after playing some of the organ part of the opening of Bach's St. Matthew Passion. Those who are curious about these matters can doubtless trace the connection. This section finished with a cadential passage founded on the Neapolitan sixth played by the saxophones against a minor tonic chord on the strings.

The opening is repeated with a counter-theme. ... Then follows what is apparently a second subject played on three clarinets. Surely there is something wrong here? The second subject should be in G major? But all will be explained before long. This theme ... gradually unfolds itself with passing references to the opening theme till G major is reached. The correct key for the second subject at last: but, oh dear, it is not a new subject at all but a version [of the three-clarinet theme] developed and extended. Never mind, Haydn often does much the same, and what is good enough for the master is good enough for the man. We now successfully return to the home key, E, but major this time, not minor. But alas, there is no sign of the first subject, instead another version [of the three-clarinet theme] develops into a rhapsodical passage on the solo Violin accompanied by harp and pizzicato strings. Surely there is something wrong again, here? Well it's Joseph Haydn to the rescue once more: the fact is the composer had forgotten all about the first subject, so he adds it now, very softly, hoping it doesn't intrude. This is the end of the movement, except for the saxophone cadence à la Napolitaine.



The second movement, *Andante Sostenuto*, seems to have no logical connection between its various themes. This has led some people to think it must have a programme since apparently programme music need not be logical. It is quite true that this movement started off with a programme, but it got lost on the journey - so now, oh no, we never mention it - and the music must be left to speak for itself - whatever that may mean.

... The opening theme ... is played on the flugelhorn (*senza vibrato*!) There is a footnote in the score that it must never be played on the cornet, and if the flugelhorn unfortunately is not available, the passage must be played on the French horn. This theme is borrowed from an early work of the composer's luckily long since scrapped, but changed so that its own father would hardly recognize it.

The episode which follows is a strong contrast: a barbaric march theme ... against which theme is a counter-theme.

A sudden modulation to B flat minor brings back a version of [the opening theme], followed by a romantic episode in triple time, played chiefly by the strings ... Followed by another theme [and yet another].

Then a menacing stroke on the gong brings back a reminiscence of the opening theme. Why is a gong in the orchestra always supposed to be menacing? To the unmusical hearer a note on the gong means dinner, this perhaps often is menacing enough, as a well-known parody of a hymn reminds us. Anyhow, the gong stroke gives a sinister aspect to this theme. Then a quick crescendo leads to a restatement of the [barbaric march theme] played by the full force of the orchestra, which dies down to soft-

ness, and the flugelhorn and its tune are once more heard, this time with a counter subject below it on the clarinet.

The third movement, *Allegro Pesante*, is a scherzo. After a few preliminary side-drum taps the opening theme is announced on three saxophones ... A repetition of this in a higher octave leads to a new theme ... [and to yet another]. Indeed, this is a movement of juxtaposition not of development. A cadenza-like passage on the three saxophones leads to the most important of the subsidiary themes ... The composer to his delight, discovered that by a little jugglery this tune could be made to go in canon: he could not resist the temptation. For some time the music has been loud: it now dies down to introduce the recapitulation, which is not exact, but takes the form of a fugato. ... The various subsidiary themes are introduced in turn as counterpoints to the fugue subject. All well mannered orchestral fugues must be interrupted by a choral; this duly happens ... (This is where the demented cats come in). The well-mannered choral, after its first statement, should of course be combined with the fugue subject. The composer tried this, but found the result so dull that he scrapped it and substituted a simple repetition of the choral with rather fuller instrumentation. Then, as a climax, comes a restatement of the opening theme ... at half the speed, for full orchestra. ... This leads to another saxophone cadenza, and lastly the first saxophone plays its little tune very softly accompanied by the side drum. When the tune is finished the side drum goes on by itself and quietly taps itself to death.

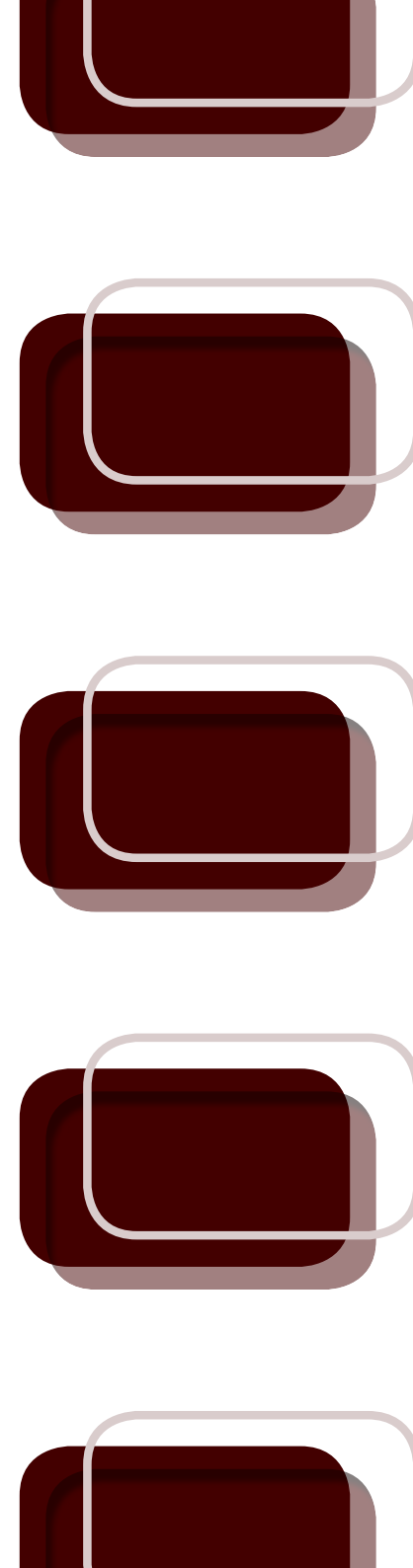
Only a very short pause separates the scherzo from the last movement, *Andante Tranquillo*. This final movement is really two movements, played without break, and con-

nected by three short phrases which recur throughout. ... We start off with a long cantilena played by the violins. ... It is answered by the violas and a florid counterpoint on the clarinet adds its quota. This leads to the first if the before-mentioned connecting phrases. ... This in its turn leads to another new tune. ... It is played on the horn, to an accompaniment of Verdi-like arpeggios on the woodwind. This is repeated and extended and leads to a loud repetition of [connecting phrase I], which in its turn leads to the two other connecting links ... both soft. Then 'all that again' as Purcell would say, but differently coloured: This leads to a loud statement of [connecting phrase III], which however soon softens down and is followed by an episode ... which divides the two sections of the movement.

The second half starts with this tune played on the violas under a high pedal G. ... This tune develops itself, at first it is soft, but gradually wakes up and becomes loud and contrapuntal. The three connecting themes are also heard, then [the second-half tune] is blared out by the full orchestra in two-part harmony, we hear a suggestion of [connecting phrase II], and the movement ends with the saxophones once more in their Neapolitan vein, but this time with the final chord of E major.

Original Liner Notes by DAVID HALL

*Omissions (very slight) are indicated by (...) and insertions are bracketed []. Dr. Vaughan Williams' notes ©1958 Oxford University Press. DH



Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical "Everest-sound".

...from the original LP release:

"This Everest Recording is a Product of Belock Recording, a division of the Belock Instrument Corp. An EVEREST recording represents a new peak of achievement in the recording art. As a product of Belock Instrument Corp. this recording enjoys unique advantages shared by few, if any other record company. The parent company is considered one of the world's finest precision electronic facilities and is engaged chiefly in the development and production of ultra-secret military devices. The company was one of the earliest involved in the electronics aspects of ballistic missiles and is pre-eminent in the fields of radar, and fire-power computers and stabilization systems. Harry Belock, founder of the company, is an international authority on sound, and has designed magnetic film recorders which are in use throughout the world. To EVEREST he brings all his talents and the vast technical resources of his company. This recording was made in the new Belock Recording studio, which is constructed along the most advanced ideas in acoustics for recording. The very latest Telefunken, AKG and Neumann microphones were utilized, feeding into the new Ampex 300 self-sync stereo recorders on half inch tape. A specially-designed Ampex with low-noise amplifiers is used to produce the dubbing master. Tape duplication is accomplished on modified Ampex machines in the Belock studios, so that maximum quality control is exercised at all times. For stereo disc, the tape is fed into modified Westrex stereo cutterhead, mounted on Scully lathes. A former Westrex design engineer is on the Belock Recording staff to insure optimum quality in stereo disc operations. The results of all this painstaking care are to be heard on any EVEREST recording. The recordings will give superb sound on any playback

system, but naturally will be most appreciated by the audiophile with the very finest hi-fi equipment. When EVEREST recordings are played in the Belock studio through top quality hi-fi equipment similar to that found in home use, the resulting sound is indistinguishable from the master tape. Since Belock Recording unconditionally guarantees that their tapes and stereo disks are genuine stereophonic recordings, they are designated as CERTIFIED STEREO-MASTER RECORDINGS. The frequency range of EVEREST recordings is 20 to 20,000 cycles. It is important to note, that many companies specify wide frequency response, and while this is an important part of hi-fi recording, the distortion content of the recording is, if anything, even more important. All EVEREST recordings are free of audible distortion throughout the entire frequency range. Carefully wipe surface with soft damp cloth. Return to wrapper after each play."

Executive Producer: Mark Jenkins for Countdown Media/Everest • Project Coordinator: Helge Jürgens for Countdown Media • Digital Transfers and Remastering: Lutz Rippe at Countdown Media using the original master tapes • Artwork preparation: Eckhard Volk at Countdown Media • Digital Booklet: Dirk Böing, Martina Grüthling • Original Producer: Bert Whyte for Everest Records • Original Recording Engineer: Aaron Nathanson • Recording Location and Date: Walthamstow Assembly Hall, London (August 1958) • Original Recording on 3-track 1/2 inch tape, released in December 1958 as SDBR 3006 • Analog playback of the 35mm copy master tapes on an Albrecht MB 51 • Digital restoration and remastering using Algorithmix software products
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