

SDBR-3021

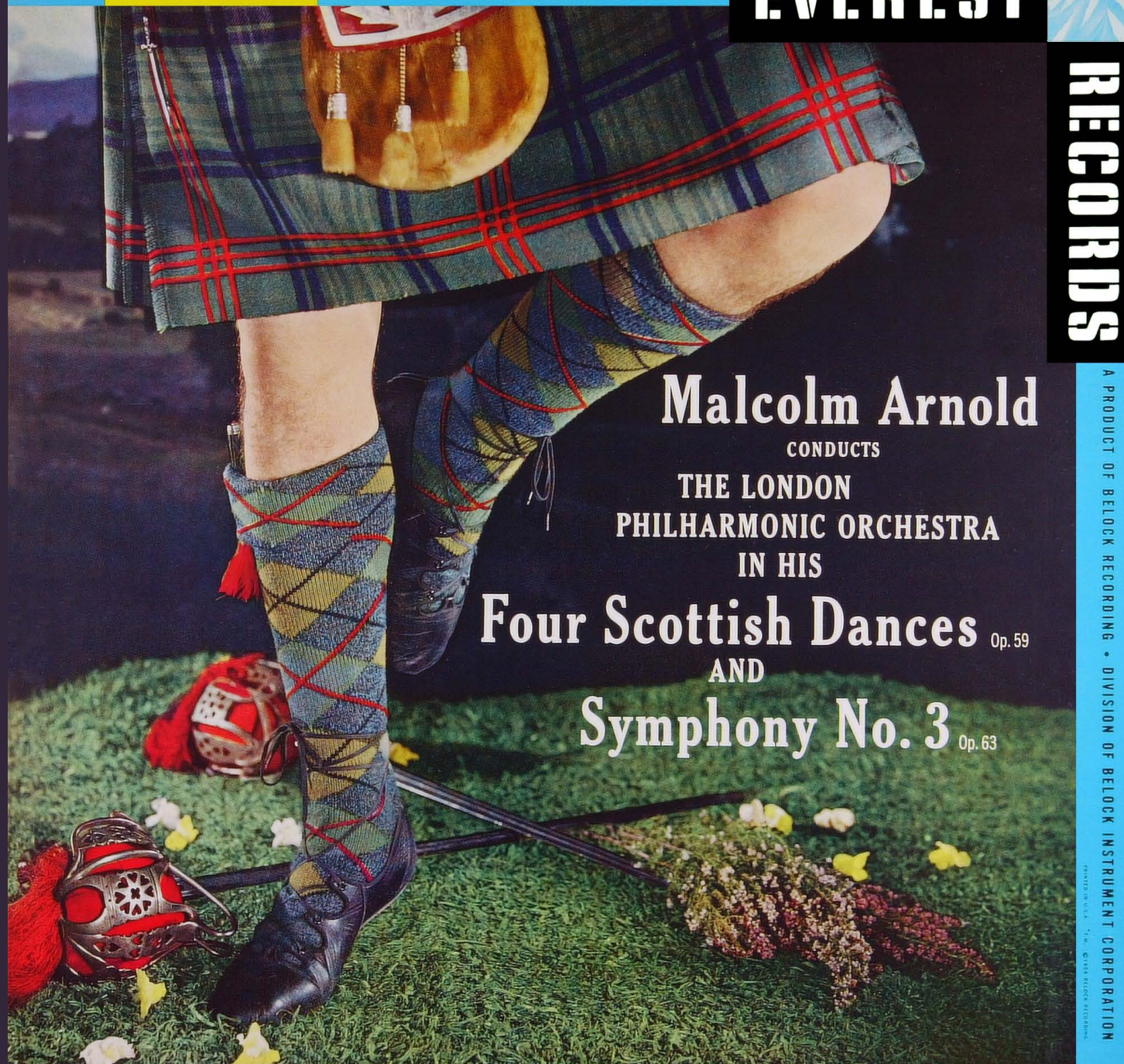
STEREO

A CERTIFIED STEREO-MASTER RECORDING

EVEREST*

RECORDS

A PRODUCT OF BELOK RECORDING • DIVISION OF BELOK INSTRUMENT CORPORATION
MADE IN U.S.A. • 15% OFF RETAIL RECORDING



Malcolm Arnold

CONDUCTS

**THE LONDON
PHILHARMONIC ORCHESTRA**

IN HIS

Four Scottish Dances Op. 59

AND

Symphony No. 3 Op. 63

Malcolm Arnold

Four Scottish Dances, Op. 59

London Philharmonic Orchestra/Malcolm Arnold, Conductor

1	I. Pesante	02:29
2	II. Vivace	02:04
3	III. Allegretto	03:47
4	IV. Con brio	01:15

Malcolm Arnold

Symphony No. 3, Op. 63

London Philharmonic Orchestra/Malcolm Arnold, Conductor

5	I. Allegro - Vivace	13:30
6	II. Lento	13:48
7	III. Allegro con brio - Presto	07:33

ARNOLD:
Four Scottish Dances, Op. 59
Symphony No. 3, Op. 63
Malcolm Arnold conducting the
London Philharmonic Orchestra

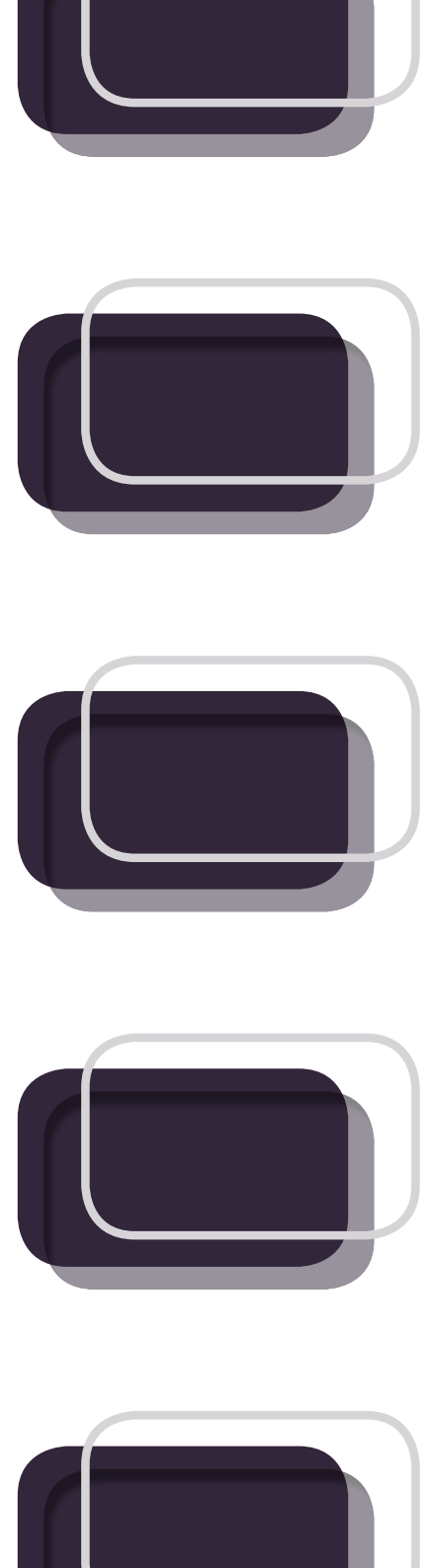
If versatility is what is needed for success in the contemporary world of music, then Malcolm Arnold should fill all the requirements most commendably. As a matter of fact, he has made an enormous success of his versatility, and is acknowledged as one of the fastest-rising young British composers. Though his may not be a name too familiar to the average listener, that same person may, without knowing it, be humming or whistling one of Arnold's works.

Arnold was born on October 21, 1921, at Northampton, England. Until he was thirteen, he was educated in various schools in the vicinity; then for the next four years he studied privately. In 1938 he won a scholarship to the Royal College of Music in London, where he majored in composition under the guidance of the accomplished composer and orchestrator, Gordon Jacob. Meanwhile, he took trumpet lessons from Ernest Hall, solo trumpeter of the BBC Symphony Orchestra. Arnold's work at the Royal College of Music earned him the Cobbett Composition Prize in 1941. That same year, he began his career as a professional musician, joining the London Philharmonic Orchestra as third trumpeter. By the time another year had gone by, he had graduated to the first chair in the trumpet section. He was called to military service in 1944, but received a medical discharge the following year, at which time he became second trumpeter of the BBC Symphony Orchestra. In 1946 he returned to the London Philharmonic as first trumpeter, remaining until 1948. Since that time he has devoted his talents principally to composing. While he was still in the Philharmonic, however, he gained considerable help in conducting from

Eduard van Beinum, who was also one of the first important conductors to give recognition to Arnold's music.

That music covers an exceptionally broad field. In addition to three symphonies, a sinfonietta and a serenade for orchestra, Arnold has to his credit such well-known works as the *English Dances*, *Scottish Dances*, *Tam O'Shanter* and *Beckus the Dandipratt* Overtures, and the music he wrote for the Sadler's Wells – now the Royal – Ballet's *Homage to the Queen*. He has composed concerti for flute, oboe, clarinet, horn, organ, harmonica, and piano solo or duet, also a serenade for guitar and strings, plus a quantity of music for wind instruments, chamber music for both winds and strings, choral music and piano pieces. He has also been exceptionally active as a composer for the films. Included among his works in this medium are *Hobson's Choice*, 1984, *The Inn of the Sixth Happiness* and the immensely popular *Bridge on the River Kwai*.

Writing in the *London Musical Times* for August, 1955, Donald Mitchell had some pertinent and revealing comments to make about Arnold's music. "That he has, as it were, sat inside an orchestra is very evident from the natural feel of his instrumentation," wrote Mitchell; "yet throughout his scores it is not only his intimate experience of the potentialities of an orchestra that is explicit, but also the judgment of an unusually discriminating and original ear. The pure sound of Arnold's music is, to a degree, an expression of his exceptional musical practicality – practicality, that is, raised to the very high level of virtuosity ...



“There is no doubt that Arnold *enjoys* writing music. The enjoyment he takes in his own skill he communicates to his audiences with a complete lack of inhibition. Arnold, indeed, is probably the most uninhibited of all our contemporary composers, both in what he says and how he says it. His refreshing, immodest freedom of spirit – his high spirits – are well known. It is almost impossible to write about his music without using such adjectives as ‘gay’, ‘vital’, ‘breezy’, ‘humorous’, ‘witty’, and so on. They all, in fact, apply ...”

Arnold has supplied his own notes for the music recorded here. Of the *Four Scottish Dances*, he writes: “These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which was composed by Robert Burns.”

“The first dance is in the style of a slow strathspey.” (The *Harvard Dictionary of Music* defines *strathspey* as “a slow Scottish dance in 4/4 meter, with many dotted notes, frequently in the inverted arrangement of the Scotch snap. The name, derived from the strath (valley) of the Spey, was originally coterminous with reel; later, the term reel was given to somewhat quicker dances in a more smoothly flowing rhythm, lacking dotted notes.”)

“The second, a lively reel, begins in the key of E flat and rises a semitone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E flat.”

“The third dance is in the style of a Hebridean Song, and the attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.”

“The last dance is a lively fling, which makes a great deal of use of the open strings of the violins.” Of his Symphony No. 3, the composer had this to say: “This symphony, which was composed between 1954 and 1957, is written for normal symphony orchestra without harp or percussion. It is in three movements.”

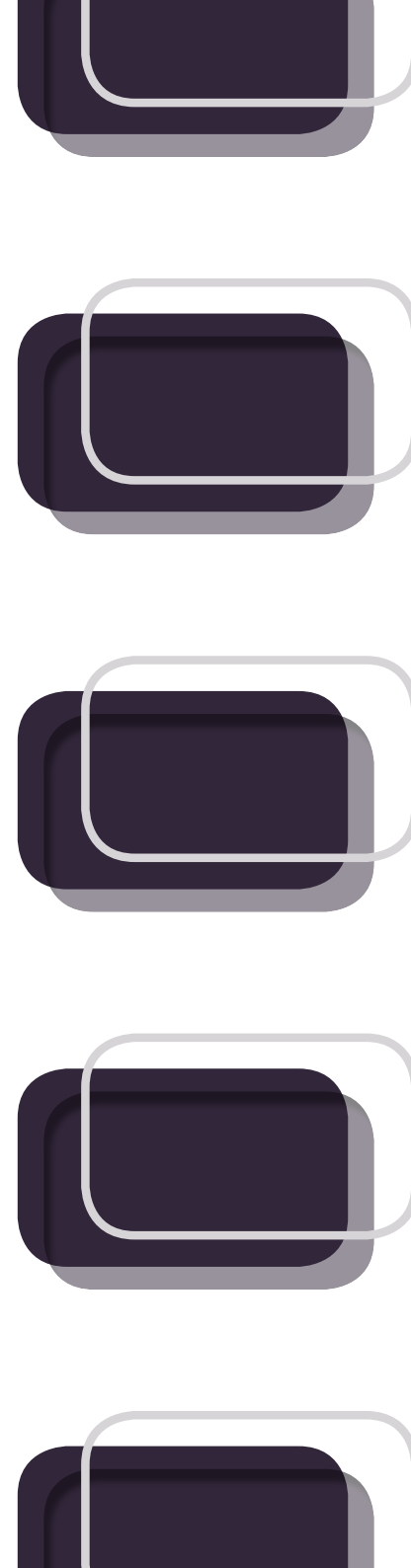
“The first movement has two main subjects, the first of which is played by the violins, violas, flutes and bassoon at the very outset of the piece. Later on, the second subject is first stated by the oboe accompanied by violins. Towards the end of the movement the tempo abruptly changes and the same material is developed as a scherzo.”

“The second movement, elegiac in character, is a set of variations based on a series of chords more than a melodic theme.”

“The last movement is based on three main themes and could be loosely described as a rondo.”

“The symphony is dedicated to the Royal Liverpool Philharmonic Society.”

Original Liner Notes by PAUL AFFELDER



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".

For the process of digital remastering of the ½ inch master tapes an Otari MX-5050 machine was used for analog playback. The output was captured in highest digital resolution of 192 kHz sampling rate and 24 bit word length using state-of-the-art converters. In the digital domain the recording was carefully restored and remastered using top-quality mastering and restoration equipment.

...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 Director: Raoul Poliakin • Original Recording Engineer: Aaron Nathanson • Original Recording Technical Director: Robert Engler • Original Cover Artwork: Alex Steinweiss • Recording Location and Date: Walthamstow Assembly Hall, London (November 1958) • Original Recording on 3-track, half-inch tape, originally released in 1959 as SDBR 3021 • Analog playback of original master tapes on an Otari MX5050 • Digital restoration and remastering using Algorithmix software products
© & © Countdown Media GmbH

Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit www.everestrecords.com

SDBR-3001	Prokofiev : Chout ("The Buffoon"), Ballet Suite, Op. 21a London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3022	Kodály: Psalmus Hungaricus - Bartók: Dance Suite London Philharmonic Orchestra & János Ferencsik, Conductor
SDBR-3003	Antill: Corroboree - Ginastera: Panambi London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3023	Strauss: Till Eulenspiegel / Salome / Don Juan Stadium Symphony Orchestra of New York & Leopold Stokowski, Conductor
SDBR-3005	Mahler: Symphony No. 1 in D Major "Titan" London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3025	Waltz Masterpieces Stadium Symphony Orchestra of New York & Raoul Poliakin, Conductor
SDBR-3006	A Memorial Tribute to Ralph Vaughan Williams: Symphony No. 9 in E Minor London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3026	Rimsky-Korsakov: Scheherazade London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3007	Shostakovitch: Symphony No. 6 in B Minor, Op. 54 London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3027	Raymond Paige's Classical Spice Shelf Stadium Symphony Orchestra of New York & Raymond Paige, Conductor
SDBR-3008	Hindemith: Symphony in E-flat London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3028	Strauss: A Night in Venice Original Cast & Thomas Martin, Conductor
SDBR-3009	Stravinsky: Ebony Concerto & Symphony in 3 Movements Woody Herman and his Orchestra / London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3031	Wagner: Parsifal - Good Friday Spell "Karfreitagszauber" & Symphonic Synthesis Act 3 Houston Symphony Orchestra & Leopold Stokowski, Conductor
SDBR-3011	Tchaikovsky: Francesca da Rimini & Hamlet Stadium Symphony Orchestra of New York & Leopold Stokowski, Conductor	SDBR-3032	Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam Houston Symphony Orchestra & Leopold Stokowski, Conductor
SDBR-3012	Charles K. L. Davis sings Romantic Arias from Favorite Operas Stadium Symphony Orchestra of New York, Wilfred Pelletier, Conductor & Charles K. L. Davis, Tenor	SDBR-3033	Stravinsky: Petrouchka London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3015	Copland: Billy The Kid & Statements for Orchestra London Symphony Orchestra & Aaron Copland, Conductor	SDBR-3034	Prokofiev: Symphony No. 5 London Symphony Orchestra & Sir Malcolm Sargent, Conductor
SDBR-3018	Copland: Symphony No. 3 London Symphony Orchestra & Aaron Copland, Conductor	SDBR-3035	Tchaikovsky: Manfred Symphony London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3021	Arnold: 4 Scottish Dances / Symphony No. 3 London Philharmonic Orchestra & Malcolm Arnold, Conductor	SDBR-3036	Schumann: Piano Concerto in A Minor, Op. 54 & Franck: Variations Symphoniques London Symphony Orchestra, Sir Eugene Goossens, Conductor & Peter Katin, Piano

SDBR-3037 **Berlioz: Symphonie Fantastique**
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3038 **Richard Strauss: Ein Heldenleben**
London Symphony Orchestra & Leopold Ludwig,
Conductor

SDBR-3039 **Tchaikovsky: Symphony No. 5 in E Major, Op. 64**
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3040 **Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3**
London Symphony Orchestra, Sir Eugene Goossens,
Conductor & Joseph Fuchs, Violin

SDBR-3041 **Villa-Lobos: The Little Train of the Caipira (from Bachianas Brasileiras No. 2)**
Ginastera: Estancia & Panambi (Ballet Suites)
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3044 **Grofé: Grand Canyon Suite & Concerto for Piano and Orchestra in D Minor**
Rochester Philharmonic Orchestra & Ferde Grofé,
Conductor

SDBR-3045 **Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem, Op. 112**
London Symphony Orchestra, Tauno Hannikainen,
Conductor & Tossy Spivakovsky, Violin

SDBR-3046 **Schubert: Symphony No. 8 in B Minor, D 759 “Unfinished” - Mozart: Symphony No. 40 in G Minor, K. 550**
London Symphony Orchestra & Leopold Ludwig,
Conductor

SDBR-3047 **Stravinsky: The Rite of Spring (“Le Sacre du Printemps”)**
London Symphony Orchestra & Sir Eugene Goossens,
Conductor

SDBR-3049 **Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody, Op. 42/3**
London Symphony Orchestra, Walter Goehr, Conductor & Tossy Spivakovsky, Violin

SDBR-3050 **Mahler: Symphony No. 9 in D Minor**
London Symphony Orchestra & Leopold Ludwig,
Conductor

SDBR-3051 **Respighi: The Fountains of Rome & The Pines of Rome**
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3052 **Khatchaturian: Gayne (Ballet Suite)**
London Symphony Orchestra & Anatole Fistoulari,
Conductor

SDBR-3053 **Mussorgsky: Pictures at an Exhibition & Night on Bald Mountain**
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3054 **Shostakovich: Symphony No. 9 / Lieutenant Kijé Suite**
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor

SDBR-3055 **Khatchaturian: Concerto for Piano and Orchestra in D-flat Major**
London Symphony Orchestra, Hugo Rignold, Conductor & Peter Katin, Piano

SDBR-3056 **Dvořák: Symphony No. 9 in E Minor, Op. 95 “From the New World”**
London Symphony Orchestra & Leopold Ludwig,
Conductor

SDBR-3057 **De Falla: The Three Cornered Hat (Complete Ballet)**
London Symphony Orchestra & Enrique Jordá, Conductor

SDBR-3058 **Irving Berlin: Great Man of American Music - A New Interpretation**
Raoul Poliakin and his orchestra

SDBR-3059 **Works of Lili Boulanger: Du fond de l'abîme (Psaume 130), Psaume 24, Psaume 129, Vieille Prière Bouddhique & Pie Jesu**
Lamoureux Concert Association Orchestra, Elisabeth Brasseur Choir & Igor Markevitch, Conductor

SDBR-3060 **Debussy: Iberia - Ravel: La Valse & Rhapsodie Espagnol**
Rochester Philharmonic Orchestra & Theodore Bloomfield,
Conductor

SDBR-3061 **A Memorial Album: Ernst von Dohnányi Plays His Own Music for Piano**
Ernst von Dohnányi, Piano

SDBR-3062 **Jorge Bolet playing the music of Franz Liszt: Piano Concerto No. 1 in E-Flat Major & Mephisto Waltz No. 1**
Symphony of the Air, Robert Irving, Conductor & Jorge Bolet, Piano

- SDBR-3063** **Bennett: A Commemoration Symphony to Stephen Foster & A Symphonic Story of Jerome Kern**
Pittsburgh Symphony Orchestra, Mendelssohn Choir of Pittsburgh & William Steinberg, Conductor
- SDBR-3064** **A Liszt Recital: Piano Sonata in B Minor / Funerailles / Mephisto Waltz No. 1**
Jorge Bolet, Piano
- SDBR-3067** **Gershwin: Rhapsody in Blue & An American in Paris**
Pittsburgh Symphony Orchestra, William Steinberg, Conductor & Jesus Maria Sanroma, Piano
- SDBR-3068** **Sibelius: Symphony No. 5 in E-Flat Major, Op. 82 & Finlandia, Op. 26**
Rochester Philharmonic Orchestra & Theodore Bloomfield, Conductor
- SDBR-3069** **Bartók: Concerto for Orchestra**
Houston Symphony Orchestra & Leopold Stokowski, Conductor
- SDBR-3070** **Wagner: Magic Fire Music & Wotan's Farewell – Chopin: Mazurka, Op. 17/4, Prelude, Op. 28/24 & Waltz, Op. 64/2 – Canning: Fantasy on a Hymn Tune by Justin Morgan**
Houston Symphony Orchestra & Leopold Stokowski, Conductor
- SDBR-3074** **Beethoven: Symphony No. 6 in F Major, Op. 68 “Pastoral”**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3079** **A Chopin Piano Recital**
Jorge Bolet, Piano
- SDBR-3086** **Beethoven: Symphony No. 5 in C Minor, Op. 67**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3087** **Beethoven: Symphony No. 3 in E-flat Major, Op. 55**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3088** **Beethoven: Symphony No. 7 in A Major, Op. 92**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3089** **Beethoven: Symphonies No. 1 & 8**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3110** **Beethoven: Symphony No. 9 in D Minor, Op. 125 “Choral”**
London Symphony Orchestra & Josef Krips, Conductor
- SDBR-3113** **Beethoven: Symphonies No. 2 & 4**
London Symphony Orchestra & Josef Krips, Conductor