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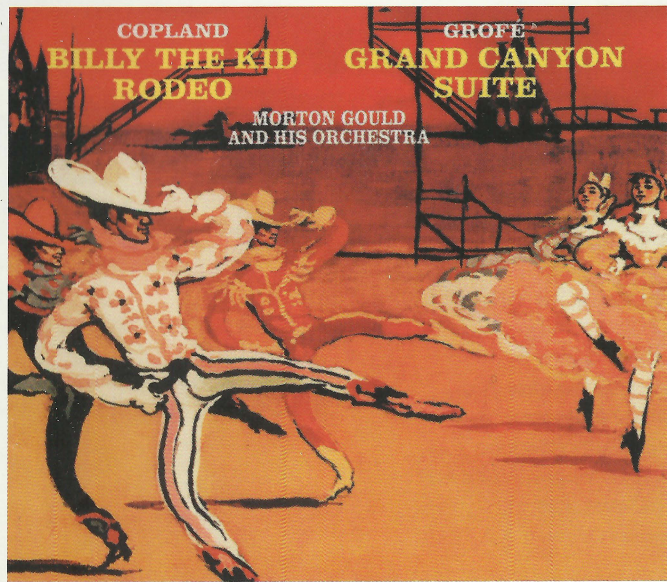
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LIVING STEREO



SUPER AUDIO CD



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WHAT WONDERFUL LOVE ~ ROBERT SHAW CHORALE

OPERA ~ RICHARD VERBEAU • SYMPHONY ORCHESTRA OF TURIN, ITALY

J. S. BACH - SUITE NO. 2 • BRANDENBURG CONCERTO NO. 1

SHUBERT - VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY

SONGBY - RAVEL - PICTURES AT AN EXHIBITION ~ TOSCANINI •

LENNET - ARMED FORCE SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA

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MAN - "SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH •

CANIER - SECOND QUARTET • SCHUMAN - QUARTET NO. 1

HEART OF THE PLANO CONCERTO ~ RUBINSTEIN

UBERT - SONATA IN D. OP. 53 ~ GILELS

COPLAND ~ APALACHIAN SPRING • THE TENDER LAND SUITE ~

2401 COPLAND ~ APALACHIAN SPRING • THE TENDER LAND SUITE ~

2399 MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON

2416 OPERATIC CHORUSES ~ ROBERT SHAW CHORALE

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AARON COPLAND (1900-1990)

Billy the Kid: Suite

- 1 Introduction: The Open Prairie 3:30
- 2 Street in a Frontier Town 3:12
- 3 Mexican Dance and Finale 3:07
- 4 Prairie Night: Card Game 3:18
- 5 Gun Battle 1:47
- 6 Celebration: After Billy's Capture 2:13
- 7 Billy's Death 1:21
- 8 The Open Prairie (*reprise*) 1:45

9 **Billy the Kid: Waltz*** 4:09

Rodeo: Suite

- 10 Buckaroo Holiday 7:42
- 11 Corral Nocturne 3:53
- 12 Honky Tonk Interlude 1:45
- 13 Saturday Night Waltz 4:27
- 14 Hoe-Down 3:29

(Recorded October 1 & 2, 1957)



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FERDE GROFÉ (1892-1972)

Grand Canyon Suite

- 15 Sunrise 5:38
- 16 Painted Desert 5:32
- 17 On the Trail 7:40

Max Pollikoff, violin

- 18 Sunset 5:00
- 19 Cloudburst 8:33

(Recorded February 19, 1960)

Morton Gould and His Orchestra

(Recorded Manhattan Center, New York City)

*First release on CD

Produced by John Pfeiffer & Joseph Habig (Grofé)
 Recording Engineer: Lewis Layton
 Mastering Engineer: Mark Donahue
 DSD Engineer: Dirk Sobotka
 Remastering Supervisor: John Newton
 Reissue Producer: Daniel Guss
 Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright
 Design: Red Herring Design
 Photography: Sara Foldenauer

These were original three-track recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left, center and right channels.

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NOTES BY ROSALYN KROKOVER (1958) AUTHOR OF THE NEW BORZOI BOOK OF BALLETS

The cowboy has become part of the American myth. He is celebrated in song and legend. Magazines are dedicated to him; books have been written about him; even the films have expressed more than a minimum interest. It was inevitable that all of the American arts should adopt the cowboy. *Billy the Kid* is a cowboy ballet and a landmark in American ballet. It is the progenitor from which most subsequent "Western" ballets have sprung.

Billy the Kid as a ballet is considerably more than conventional gunplay and heroics. Eugene Loring, the choreographer, Lincoln Kirstein, the librettist, and Aaron Copland, the composer, were determined to avoid the obvious in their work about William Bonney, the Brooklyn-born desperado who terrorized the West until Sheriff Pat Garrett caught up with him in 1880. They built the ballet around Billy, but in a way he is only incidental to the theme of the work.

Paramount in *Billy the Kid* is the American movement to the West; the feeling of the pioneer spirit and of a restless people pushing on and on. The very opening of the ballet shows grim settlers on the move: Westward. And after Billy is shot, an epilogue brings back the opening scene: more pioneers, moving West.

The plot is basically simple, though it does contain a good deal of symbolism. As the curtain goes up, Pat Garrett is seen. He symbolizes the pioneer spirit of the frontier. As he breaks the path to the West, others follow. The stage fills with people—townspeople, a Mexican, dance-hall girls, cowboys. Billy, as a boy, and his mother appear. They witness an argument between two cowboys. A stray bullet hits Billy's mother. In a frenzy, Billy pulls out a knife and stabs the killer. The next scene shows a grown-up Billy—suave, dangerous, bloodthirsty. He is hunted; is captured; escapes. He hides in the desert and dreams of his girl. Pat

Garrett stalks him, and when Billy lights a cigarette in the dark, Garrett gets him with one shot.

Copland used Western and cowboy melodies for his score. This was one of his early attempts at a popular style of composition. American musical nationalism received a tremendous boost with this jaunty, tuneful, atmospheric composition. Copland, of course, is too much of a composer to quote his material literally. The tunes themselves are of a folk nature, but the treatment, the harmonies and rhythms, even the subtle melodic alterations—all these are the product of an immensely skilled composer who is able to make his own creative personality shine through whatever material he uses.

Much of the same techniques were used by Copland in *Rodeo*. It is, however, a somewhat more genial score than *Billy the Kid*, just as *Rodeo* is a more genial ballet. Agnes de Mille, who was

responsible for both the libretto and the choreography, avoided the symbolism of *Billy the Kid*. This is a love story: cowgirl wants cowboy, cowgirl gets cowboy.

The opening scene shows cowboys meeting at Burnt Ranch for the weekly rodeo. The Cowgirl is trying to show the men she is as good as they are. They tolerate her, but little more. She has a bad crush on the Head Wrangler. In an attempt to show off before him, she gets thrown from a bucking bronco. Everybody laughs at her, including a group of city girls who have come to the ranch for a dance. The Head Wrangler goes off with the Rancher's Daughter, and the Cowgirl's heart is broken.

Before the beginning of the second and final scene there is a square dance, complete with caller and complicated patterns. Then the curtain lifts to show the Saturday night dance in progress. The Cowgirl, neglected and lonesome, still

dressed in pants and shirt, wistfully watches the couples. Her friend, the Champion Roper, takes pity on her and shows her a few dance steps. Finally, when she sees the Head Wrangler dancing cheek to cheek with the Rancher's Daughter, she runs away in misery. Everybody continues to dance. When the Cowgirl returns, however, the dancers all stop to look at her with astonishment. For the first time she has put on a dress, and she has a pretty bow in her hair; and suddenly everybody realizes that this Western Cinderella is a very beautiful girl indeed. Now the Head Wrangler is interested, but so is the Champion Roper. They compete for her attentions, and she settles on the Roper, the only man who has ever shown her any attention.

Rodeo is one of the liveliest things Copland has ever written, and it is no cause for surprise that it should have

developed into one of his most popular scores. And, as in *Billy the Kid*, this is no mere orchestration of Western tunes. It is a species of creation wherein nationalistic elements are alchemized into a universal musical truth.

The choice of Morton Gould to conduct the ballet music of Aaron Copland is a particularly felicitous one. A distinguished composer in his own right, Morton Gould's creative output for the ballet includes such successes as his *Interplay*, *Fall River Legend* and *Rib of Eve*.

In this recording Mr. Gould has drawn on the *Billy the Kid Suite* as arranged by Copland himself. It is taken from the following sections of the ballet: the opening; street scene and rodeo; card game by the campfire; Billy's capture and general dance; lament on the death of Billy, and finale. Mr. Gould has also included the *Waltz*, which accompanies the dream sequence in the ballet but which is not part of the concert suite. It is, however, one of the most melodious sections of the complete score.

In *Rodeo* Mr. Gould has also included the *Honky Tonk Interlude*, which he feels

is an integral part of the ballet. In this section Mr. Gould has enhanced the recording through the use of a genuine honky-tonk piano.

FROM NOTES BY JOSEPH HABIG (1960)

The intention of this recording is to re-create the Grand Canyon through the wonders of sound. This score is a "natural" for stereo treatment and Morton Gould is a "natural" as the recording artist. Long associated with advanced concepts in sound, Gould is an enthusiastic advocate of the stereo technique of recording. Such modern equipment as the triple-track tape machine permits more flexibility and control over the final product, whether stereo or monaural.

In his *Grand Canyon Suite* Ferde Grofé has given five musical impressions of one of the most majestic and colorful phenomena of nature, and has captured in his score the color, vastness and awesomeness of this spectacle. He has utilized to the fullest the tone-color quality of the instruments and instrumental choirs of the modern orchestra.

Prior to the actual recording, a thorough examination of the music was made to see how the present undertaking could best realize the implied dictates of the score. The recording session took place on February 19, 1960, in RCA Victor's ballroom studio in New York's Manhattan Center. From time to time sections of the orchestra were repositioned to achieve desired effects. For instance, the horn players were separated and relocated throughout the large ballroom for the succession of horn calls which open the *Sunset* movement. Our corps of horn players, in fact, became our most mobile unit, being placed according to the musical demands of the score.

By feeding sections of the triple-track tape into an echo chamber during recording, some effects were enhanced. The trombone duet in *On the Trail* was so treated. At the recording session the trombonists played through megaphones;

echo was added to intensify the suggestion of the vastness of the canyon. The result contrasts beautifully with the previous French horn statement of this melody. A similar treatment was given to its restatement by the strings in the opening of the *Cloudburst* section, accentuating the contrast of calm before the storm.

In all aspects this recording is designed as a sound spectacular. To experience the vastness of this wonder of nature, to sense the pulsating life all around, to feel the awesome terror of a cloudburst, to bathe in the sea of color which the sun splashes on the walls of the canyon from dawn to dusk—all of this, through the music of Ferde Grofé, has been the prime motivation of Morton Gould in his re-creation of the score.

Morton Gould, composer, conductor, pianist and arranger, was born December 10, 1913, in Richmond Hill, New York. At the age of 4 he was playing the piano and composing; at 6 his first published composition appeared—a waltz called *Just Six*—and by the time he was 8 he was playing for radio broadcasts. At the same time he qualified for a scholarship to the Institute of Musical Art, and by 13 he had completed a two-year course in theory and composition.

In 1932 he became staff pianist at Radio City Music Hall; he moved to the staff of the National Broadcasting Company and then, at 21, was engaged by radio station WOR and the Mutual Network as conductor-arranger of a weekly series of orchestral programs. He subsequently conducted the very popular *Cresta Blanca* programs on

CBS. While his lighter compositions and orchestral settings were becoming well known via radio, his major works were being performed and recorded by such conductors as Stokowski, Reiner, Rodzinski, Mitropoulos and Toscanini.

Morton Gould was both prolific and diversified in his creative career, his works ranging from symphonies and concertos through ballet scores and works for concert band to stage, screen and television scores and popular songs and instrumentals.

Guest conducting took him to the major orchestras of this country and on tours of Australia, Japan, Mexico and Israel; he also appeared frequently as a guest piano soloist, and recorded extensively.

Morton Gould died in Orlando, Florida, on February 21, 1996.