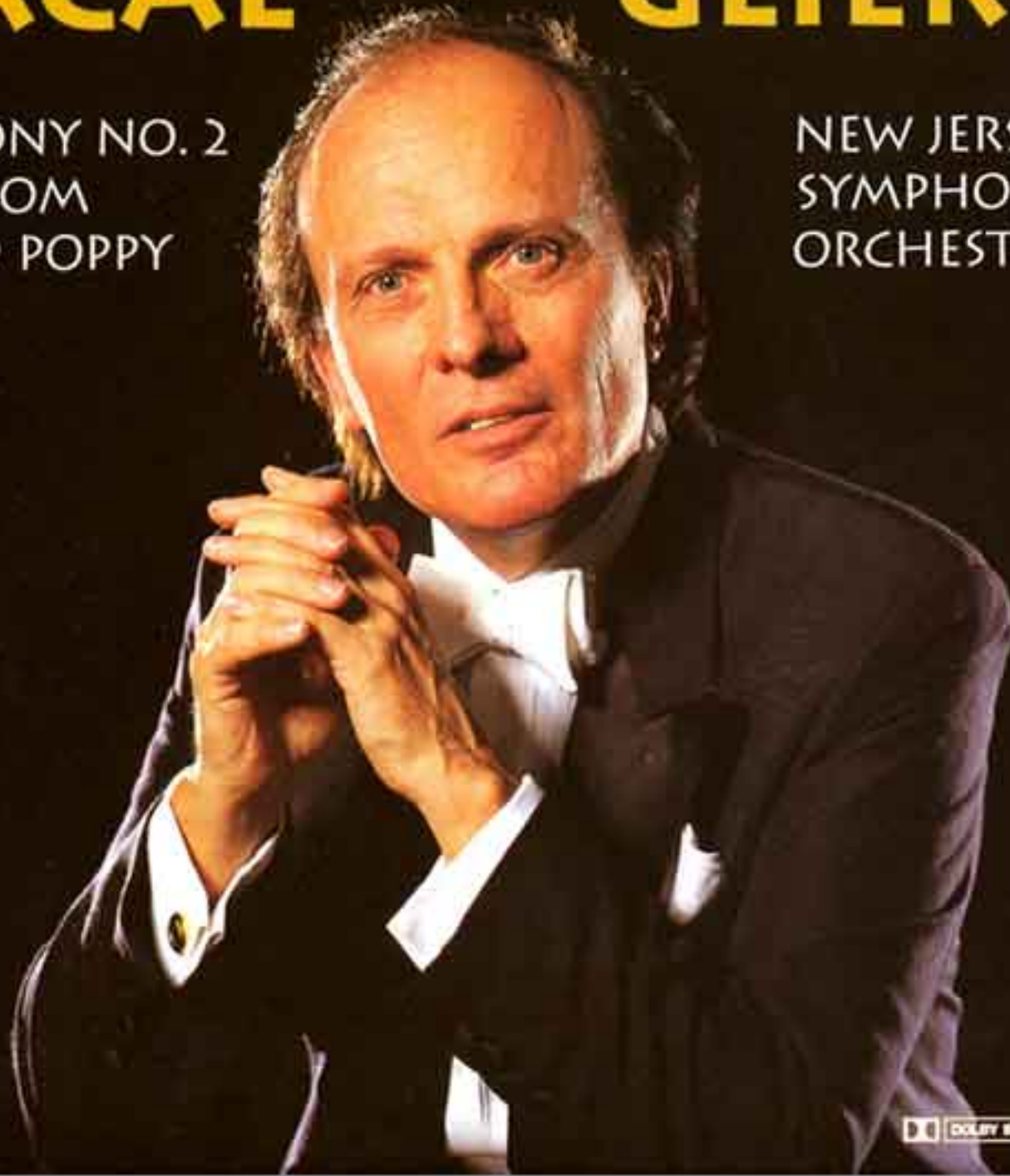


DELOS VIRTUAL REALITY RECORDING

MACAL CONDUCTS GLIÈRE

SYMPHONY NO. 2  
SUITE FROM  
THE RED POPPY

NEW JERSEY  
SYMPHONY  
ORCHESTRA



DE 3178



DE 3178

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## **MACAL CONDUCTS GLIÈRE**

### **REINHOLD MORITZOVITCH GLIÈRE**

#### **Symphony No. 2 in C Minor, Op. 25 [45:51]**

- 1 I. Allegro pesante (13:28)
- 2 II. Allegro giocoso (7:19)
- 3 III. Andante con Variazioni (13:32)
- 4 IV. Allegro vivace (11:32)

#### ***The Red Poppy Ballet Suite, Op. 70 [26:59]***

- 5 I. Heroic Coolie Dance (4:01)
- 6 II. Scene and Dance (8:21)
- 7 III. Chinese Dance (2:02)
- 8 IV. Phoenix (6:21)  
*Christopher Collins Lee, solo violin*
- 9 V. Valse (2:24)
- 10 VI. Russian Sailors' Dance (3:50)

**NEW JERSEY SYMPHONY ORCHESTRA**  
**ZDENEK MACAL, conductor**

TOTAL PLAYING TIME: 72:50

There is a certain poetic logic to the notion that a great and largely forbidding country should produce composers whose music is on a grand and epic scale. Vast snowy landscapes, the settings for magical fairy-tales and gripping folk legends, give way to dense forests whose narrow trails are trodden by heroes on horseback. Such romantic settings are often the inspiration for the dark and soulful expressiveness that permeates Russian music of the late 19th century, particularly that of the group of composers known as the Russian Five and, most notably, Peter Tchaikovsky.

**Reinhold Moritzovitch Glière** (1875-1956) is the immediate successor to Tchaikovsky and the Five. Although at least half of his professional career came under the influence of the Communist era, Glière's traditional approach to melody and his penchant for the Russian epic style, which he inherited from Borodin and Glazunov, helped him withstand the scrutiny of Party censors. Completed in 1907, the **Symphony No. 2** in C minor, Op. 25, received its world premiere under the baton of Serge Koussevitzky in Berlin. *Allegro pesante* in 4/4 time begins a c minor odyssey, with intimations of galloping horse hooves. The second movement, reminiscent of Borodin's second symphony, is a scherzo (*Allegro giocoso*) in g minor. *Andante con Variazioni* in f minor, which culminates in a striking contrapuntal treatment, is the heart of the piece, as is often the case in slower movements. And the finale, *Allegro vivace*,

reveals where Glière's heart lies—in the beauty and grandeur of Russia and its lore. Even though the composer did not provide programmatic comments for this work as he did for the more familiar third symphony (*Il'ya Murometz*), he nonetheless creates for the listener a sweeping panorama of Russian imagery.

The power of music to evoke visual imagery is real and the comparison to the visual arts is apt. Painters choose between representing what they see and what they know is there. Composers can do both. Glière portrayed in his music what he had himself seen or experienced, as well as what he imagined, adding in the process what he felt about it. He found inspiration in the grand vista or epic tale and became, in a way, an interpreter, a re-conveyor of a physical reality to an aural experience. Simply put, he created aural pictures, or in modern terms, movies for the ear.

Virtual Reality Recording allows the listener to share Glière's point of view in a way that is not unlike the experience of movie-viewing, where the viewer is engulfed in visual, aural and emotional stimuli to the point of being completely captivated. The proximity of performers and listeners becomes more clearly defined and the sound stage, spacious and inviting, becomes virtually real. The listening experience is almost an interactive one.

Glière, of course, did not have in mind the idea of recording when he composed. The panoramic sweep of his music derives from the influences of his teachers and the heritage that

was his birthright. His first courses in theory and composition were taught by E. A. Ryb, who had been a student of Rimsky-Korsakov. Although Glière entered the Moscow Conservatory (1894) as a violin student of Grzhimali, he immediately began studies in harmony, polyphony and composition with Arensky, Konyus, Taneyev and Ippolitov-Ivanov. By the year 1900, Glière numbered among his achievements a gold medal in composition, which was the conservatory's highest award, a complete opera (*Earth and Heaven*), a string quartet, an octet and the first symphony. These early works headed a list that eventually would become a catalogue of more than 500 compositions.

In turn, Glière saw to it that his heritage was passed on to new generations of composers by teaching Miaskovsky, Khachaturian, Dukelsky (Vernon Duke) and the eleven-year-old Prokofiev, among others. And by 1920 he had joined the faculty of the Moscow Conservatory. These younger musicians would each cope with the rising tides of social and political upheaval in his own way and with varying degrees of success. Glière's own natural inclinations seemed to produce a minimum of friction with the regime and he achieved considerable official recognition, including the title People's Artist of the Soviet Union. According to K. Sezhensky in *R. M. Glière*, "Glière was one of the first big composers responding to the call of Soviet power and assuming his stand in the ranks of builders of Soviet musical culture." It should be emphasized, though, that as with "most of the older

generation of composers, Glière was apolitical, but expedient and conservative in the cause of music." So states Stanley Dale Krebs in *Soviet Composers*.

One of the earliest works glorifying the revolution, and a seminal work in the development of Soviet music, is the ballet in three acts **The Red Poppy** (1926-27), premiered at the Bolshoi Theater in Moscow on June 14, 1927 and "produced with an appropriate socialist enthusiasm," according to the late Nicolas Slonimsky in *Music Since 1900*, 5th edition. Slonimsky also offers his own tongue-in-cheek scenario of the ballet:

*[It] focused on a gallant Soviet crew at a Chinese port of call, featuring an infectious sailors' dance in the polka rhythms of the popular Soviet song Little Apple, which inspires the downtrodden coolies to break the chains of oppressive minor seconds and rise in rebellion in the ascending fourths of the Internationale, containing a lyric episode of a beautiful proletarian cabaret singer who sacrifices her life to foil a counter-revolutionary plot against a valiant Soviet army captain, with the apotheosis proclaiming the victory of the Chinese people over the feudal lords and their imperialist allies and an unbreakable fraternal friendship with Soviet Russia.*

Slonimsky's witty run-on sentence aside, the work was the greatest success of the 1927 Bolshoi season, which was the "Tenth Anniversary of the Revolution" celebration. Within two years the ballet received 200 perfor-

mances, and since then the music has become Glière's most popular work. A staple of every young double bass student's repertoire, *Russian Sailors' Dance* is known world-wide. Boris Schwarz in *Music and Musical Life in Soviet Russia 1917-1970* describes the score as "essentially traditional" and "colorful in its contrast of East and West, juxtaposing socio-political and lyrico-personal situations."

Both of the works on this disk are "essentially traditional" and "colorful." And both derive a good measure of their color from such Eastern devices as pentatonic scales and augmented intervals. The rich orchestration, too, adds luster to the musical palette. It is, however, the epic grandeur inspired by Russian lore that puts Glière's indelible stamp on this music. The recounting of an epic tale requires time, certainly, but in terms of sound, it requires space. And it is perhaps this quality of limitless spatial ambience that makes the marriage of Glière's music and Virtual Reality Recording a match made in heaven. The composer would approve.

*Neil Stannard*

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Renowned throughout the classical music world for his passionate energy and graceful conducting style, internationally acclaimed conductor **Zdenek Macal** has appeared as guest conductor with over 150 orchestras, including the Berlin Philharmonic, Royal Philharmonic, London Symphony Orchestra, London Philharmonic,

Orchestre de Paris, Orchestre National de France, Orchestre de la Suisse Romande, Czech Philharmonic, Vienna Symphony, Orchestra della Scala, Stockholm Philharmonic, Hamburg Philharmonic, Munich Philharmonic and NHK Tokyo, as well as at the Prague National Theater, Smetana Theater, Brno Opera, and the opera houses in Cologne, Geneva, Turino and Bologna. He has taken part in major international festivals including those in Vienna, Lucerne, Edinburgh, Prague, Zurich, Besançon, Athens, Montreux, Holland, the Casals Festival in Puerto Rico and the Ravinia and Wolf Trap Festivals in the United States.

Zdenek Macal is currently Artistic Director and Conductor of the New Jersey Symphony Orchestra, a post which he has held since September 1993. Since his American debut with the Chicago Symphony in 1972, Maestro Macal has conducted widely throughout North America, regularly leading the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Louis Symphony, Pittsburgh Symphony, Minnesota Orchestra, Houston Symphony, and the symphony orchestras of Boston, San Francisco, Dallas, Detroit, Atlanta, Milwaukee, Montreal and Toronto.

His most recent seasons have included guest appearances with the Philadelphia Orchestra, the Chicago Symphony Orchestra at the Ravinia Festival, the National Symphony, the Baltimore Symphony, Houston Symphony, New World Symphony, Minnesota Orchestra, Manhattan School of Music, and, internationally, with the

Montreal Symphony Orchestra in Canada, the Czech Philharmonic at the Prague Festival, West German Radio Orchestra, Frankfurt Museum Gesellschaft, Radio Philharmonie Hannover des NDR, Orchestre Capital de Toulouse, and the Orchestre National de France.

Recording for Delos, Maestro Macal and the New Jersey Symphony Orchestra released during the Fall of 1994 Dvořák's *Stabat Mater*, which elicited rave reviews. Maestro Macal has also recorded for the EMI, French Decca, Supraphon, Koss and Deutsche Grammophon labels.

Born in 1936 in Brno, Czechoslovakia, Zdenek Macal is now a U.S. citizen. At the age of four he began violin studies with his father, and went on to attend the Brno Conservatory and then the Janáček Academy of Music, where he graduated with the highest honors in 1960. Zdenek Macal's previous positions include Music Director of the Milwaukee Symphony Orchestra, Music Director of the Cologne Radio Symphony and the Radio Orchestra of Hanover, Chief Conductor of the Sydney Symphony Orchestra and Principal Conductor of Chicago's Grant Park Summer Festival. Maestro Macal was Principal Conductor of the Prague Symphony Orchestra, where he conducted both symphonic concerts and operatic performances. He first received international attention by winning two prestigious contests, the 1965 International Conducting Competition in Besançon, France, and the 1966 Dmitri Mitropoulos competition in New York, chaired by the late Leonard Bernstein.

The New Jersey Symphony Orchestra, the state's preeminent performing arts organization, is one of the oldest orchestras in the United States. It was founded in 1922, but traces its roots to 1846, when the Eintracht Orchestra and Singing Society of Newark was founded. Today, the NJSO, a true state orchestra, performs over 150 concerts each season from Englewood to Atlantic city, including Masterworks, Chamber Orchestra, Winter Pops, and Family subscription concerts, an extensive educational program, free summer pops concerts, and many special events. While maintaining an active statewide presence, the New Jersey Symphony Orchestra will also be a major tenant in the New Jersey Performing Arts Center, planned to open in Newark in 1997.

Zdenek Macal, Artistic Director and Conductor of the NJSO since 1993, has been associated with the Orchestra for a number of years as a guest conductor and as Artistic Advisor since 1992. Prior to Macal, the Orchestra was led by Hugh Wolff, Music Director from 1985-92, an era of great artistic and organizational growth. A fully professional ensemble only since the 1960s, when it was led by Kenneth Schermerhorn, the NJSO's growth in the 1970s under Music Director Henry Lewis was dramatic, bringing the NJSO into the national spotlight by expanding its geographic reach throughout New Jersey, to Carnegie Hall, the United Nations, and the Kennedy Center.

Since 1985, the NJSO has enjoyed new stature as a nationally and internationally prominent artistic force. During this period the Orchestra

has gained outstanding critical acclaim for concerts in New Jersey, frequent performances in New York, at Carnegie Hall and Lincoln Center, and concerts abroad.

Almost every great artist of international stature has appeared with the New Jersey


Symphony Orchestra. On television, the NJSO has been featured in 3 PBS specials, including an historic concert with Luciano Pavarotti at Madison Square Garden, and an Emmy Award-winning program with Sarah Vaughan at Newark Symphony Hall.



*NEW JERSEY SYMPHONY ORCHESTRA*  
*ZDENEK MACAL, conductor*

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## VIRTUAL REALITY RECORDING VR<sup>2</sup>™

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VR<sup>2</sup> is a step forward into the new golden age of Surround Sound. What Virtual Reality implies is that somehow we can create the sensation, either through our eyes or through our ears, of being transported to a different space. In recording, the ultimate Virtual Reality will of course be when we have Surround Sound coming over a number of discrete channels. In the meantime Delos' breakthrough with a new breed of sound allows us to create a more realistic stereo than ever before. This new breed of sound is as unique today as the breakthrough recordings of stereo's golden age. VR<sup>2</sup> orchestral recordings encompass a sense of dimension, space and timbre that takes





us a step closer to the wrap-around sound we hear in the concert hall.

### **The Development of VR<sup>2</sup>**

To follow the development of VR<sup>2</sup>, let's look back for a moment to the golden age of stereo, when catch phrases such as Mercury's "Living Presence," RCA's "Living Stereo," Decca's "Full Frequency Range Recording" described stereo's advances over mono in giving recorded sound a greater sense of realism.

As stereo developed, classical recording took a cue from popular recording, and engineers relied more and more on spot miking. We at Delos have been moving away from such a literal approach, and have sought to preserve both clarity and room sound without unnatural balances that would tend to destroy natural ambience. That is, we have been moving toward greater dimensionality in our recordings.

VR<sup>2</sup> is geared to eventual multi-channel playback in discrete Surround

Sound. Until that playback technology is available (DVD or Digital Video Disc), the two-channel stereo version of the VR Recording will produce excellent results when played over today's conventional stereo system, as well as the Dolby Matrix Surround Sound technology that is currently used in home theater Surround Sound systems.

How have we achieved this sound? First, there has to be a good recording venue. The music sources have to be large enough to create generous early and reverberant sound fields in the room. Such a space can be anything from a concert hall to a cathedral.

It is important to use the very best microphones and leading edge recording technology. It is even more important to array the musicians appropriately in the recording venue. In general, we spread the players out a bit more than in concert, but not to a degree that makes ensemble difficult. The reason for this is to get a wider stereo perspective, thus avoiding



any congestion on the stereo stage.

Recording is not simply the documentation of a performance; it is itself an art form. It has many things in common with filming a stage play. Just as it would be ineffective to leave a camera positioned at Row M for the duration of a play, it would be ineffective to put microphones at Row M and expect them to make a good recording. Instead, we normally use a number of microphones, some close to the ensemble, some far away. These ingredients are carefully balanced at the beginning of the recording, and are rarely changed to any significant degree during the course of the recording.

*Technology* is the equipment and *technique* is the way that technology is used. For us at Delos the real value of these technological advances is that they serve the music and do not dominate it. Our aim is always to find a better way to realize the music, a way that accomodates the players without technological intrusion.

### The VR² Series

The initial releases in Delos' VR² Series present large musical resources recorded in large spaces, which will demonstrate clearly the evolutionary step VR² represents. In the Glière program, the first release of the series, we have the grand sweep of large-scale Russian music that lends itself perfectly to this treatment. Glière's rich orchestration complements the acoustics of the room and its feeling of space.

The timbres and variety of the orchestra benefit from this recording treatment: multiple winds, bass clarinets, contrabassoons, rich percussion — and above all the sumptuous string writing! The string writing has a great dynamic range and dimension — high and low — in terms of frequency response. And the real challenge in recording this music is to capture the visceral quality of the sound — sheer, beautiful sound — and yet to heighten the expressive content of Glière's music.

Just as the earlier eras of high fidelity



and stereo explored the grand symphonic literature of the first half of the 20th Century, we are again looking to that literature and the Romantic periods to best demonstrate the advantages of VR<sup>2</sup> technology. It is as if a colorful work such as

the Glière Second Symphony were just waiting for VR<sup>2</sup>. Maestro Zdenek Macal's dynamic performance of the Symphony in this context inspires the question: "Where has this music been all my life?"

— John Eargle

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Delos' Dolby Surround™ recordings are encoded naturally during the basic recording session through the use of microphone techniques that randomize stereo pickup of ambient and reverberant cues in the recording space. This creates the spacious sound in normal two-speaker stereo listening for which Delos is noted. Through careful monitoring, these techniques also insure that surround playback enhances the listening experience by reproducing an ambient sound field more closely approaching that of a musical performance in a reverberant space.

Executive Producer: *Amelia S. Haygood*  
Recording Producer: *Stephen Basili*  
Assistant Producer: *Ramiro Belgardt*  
Recording Engineer: *John Eargle*  
Editing: *Stephen Basili, Ramiro Belgardt, Cho Yiu Wong*

Recorded October 23, 1995,  
State Theatre, New Brunswick, NJ

Monitor Loudspeakers: *Waveform Mach-7*  
20-bit Digital Encoding/Recording:  
*Prism AD-1 Processor*  
Digital Editing: *Sony DAE 3000*

Microphones: *Sanken CU-41, Sennheiser MKH-20,  
Neumann KM84, KM140, Milab DC-63*  
Console: *Soundcraft 200-B*  
Cover Photo: *Bernard Vidal*

Creative Direction: *Harry Pack, Tri Arts and Associates*  
Graphics: *Bruce Dizon*  
Layout: *Mark Evans*

Special thanks: *Karen A. Swanson, Cass Kossakowski*



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*"A SINGULAR VOICE... [Macal] seemed to be inventing the music himself... a kind of conducting, risky by today's standards, that recalls the great musical personalities of a half century ago."*

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*THE NEW YORK TIMES*



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