

## CAROLE FARLEY

Carole Farley has become one of the most sought-after singers of her generation. She is principal singer at the Metropolitan Opera, where she made her debut in 1977 in the demanding title role of Alban Berg's *Lulu* - a role she has repeated more than 80 times in three languages: German, English and French.

Miss Farley regularly appears in the world's foremost opera houses, including the Chicago Lyric, New York City Opera, Canadian Opera, Cologne Opera, Zurich Opera, Dusseldorf Deutsche Oper am Rhein, Paris, Welsh National Opera, Teatro Regio Torino, Teatro Colon Buenos Aires, Opera de Lyon, Theatre de la Monnaie in Brussels, Opera de Nice and Teatro Comunale Florence for Magglio Musicale. Her many roles include the heroines in Monteverdi's *Poppea*, Massenet's *Manon*, Mozart's *Idomeneo*, Verdi's *Traviata*, Offenbach's *Tales of Hoffmann*, and particularly Strauss's, including *Salome*.

Miss Farley has appeared with most of the leading orchestras in the U.S., such as the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, Pittsburgh Symphony, Minnesota Orchestra, Baltimore Symphony and Washington National Symphony, under conductors Zubin Mehta, Stanislaw Skrowaszewski, Antal Dorati, Andre Kostelanetz and Sergiu Comissiona. Her European orchestral concerts range from the B.C. Symphony, Royal Philharmonic, Concertgebouw, Orchestre Nationale de France and the Radio Orchestras of Brussels, Paris, Turin, Cologne, Rome, The Hague, Helsinki and Barcelona, with Pierre Boulez, Jean Martinon, Gary Bertini, Nello Sani, James Levine and Sir John Pritchard.

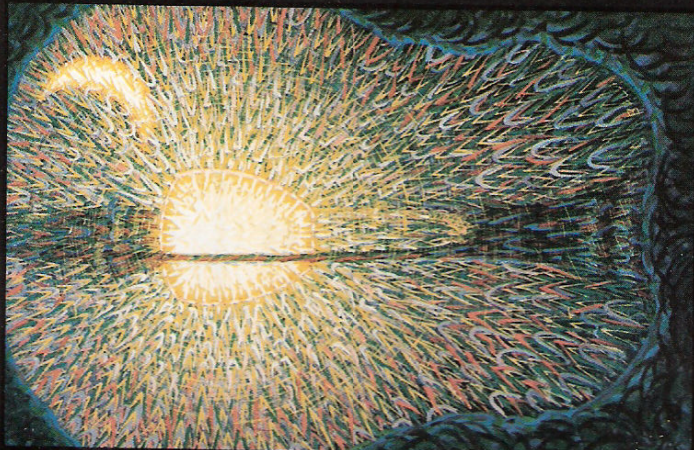
Miss Farley's recordings include Beethoven's *9th Symphony* with Antal Dorati and the Royal Philharmonic, *And Vienna Dances* with Andre Kostelanetz, Tchaikovsky *Opera Arias* under Jose Serebrier for RCA Records, Strauss's *Gurrelieder* with the BBC Symphony Orchestra and Sir John Pritchard, Marschner's *Der Vampyr* with RAI Rome Orchestra, Poulenc's *La Voix Humaine* and Final Scenes from Strauss's *Daphne* and *Capriccio*. Her filmed version of the Poulenc *La Voix Humaine*, in both French and English, will be shown on European and American Television.

Carole Farley starred in the acclaimed production of *The Merry Widow* over 50 times in Paris, and her Lyubimov-staged *Lulu* for Teatro Regio in Turin was awarded the famed Abbiati prize for the best production of an opera in Italy in 1983.

French Songs Vol. 1 was awarded the German record critics' prize 1988 (Preis der deutschen Schallplatten Kritik 1988).



CAROLE FARLEY



SAMUEL  
**BARBER**  
"Souvenirs" ballet suite  
Canzonetta  
for Oboe and Strings  
**World Premiere Recording**

BENJAMIN  
**BRITTEN**  
Les Illuminations  
Young Apollo

Scottish Chamber Orchestra  
The London Symphony Orchestra  
José Serebrier, conductor  
Carole Farley, soprano



## CANZONETTA For Oboe and Strings

The Canzonetta for oboe and strings is the final work in Samuel Barber's long and illustrious career. It received its world premiere at New York's Avery Fisher Hall in Lincoln Center with Zubin Mehta conducting the New York Philharmonic; Harold Gomberg, soloist, on December 17, 1981. It was completed shortly before Barber's death in January of 1981. The work was conceived as the second movement of a planned and subsequently unfinished, oboe concerto, which was commissioned by the New York Philharmonic. The music publisher G. Schirmer asked composer Charles Turner, one of the few students Barber ever accepted, to provide an orchestration, based on Barber's notes. It is that orchestration that was premiered and now heard on this premiere recording.



JOSÉ SEFREBRIGER

SAMUEL BARBER

## SOUVENIRS

By SAMUEL BARBER (1910-1981)

The distinguished American composer Samuel Barber was born on March ninth, 1910 at West Chester, Pennsylvania. His career had been a success story from the beginning. As early as age eighteen he won a \$1,200 prize for his Violin Sonata, and throughout the 1930's he accrued honors and honoraria. In 1937 his Symphony in One Movement became the first work by an American ever to be performed at the Salzburg Festival, and in the year following Arturo Toscanini introduced both his *Adagio for Strings*, and his *Essay for Orchestra*. From then forward his fame was assured, and he has fulfilled his initial promise with impressive achievements in every genre.

Dance has twice engaged Barber's interest, and twice he has produced extraordinary strong scores - as successful out of context as in. The earlier of these was composed for Martha Graham. Originally their collaboration was entitled *The Serpent Heart* (premiere: May tenth, 1946). After that season the work was revised, and the next winter (February 27th, 1947) it reappeared as *Cave of the Heart*. Barber meantime derived from his complete score an orchestral suite which has continued to enjoy a separate existence as *Medea*. Op. 23; and an even more concentrated essence of this music is available as *Medea's Meditation and Dance of Death*, which is catalogued as Op. 23-a.

The ballet *Souvenirs* was a spoof of a certain aura of pre World War I, and the set was more a series of pop pieces than a decor as such. There was the prop of the elevator; a few palms, suggesting the court of a European-type spa; a round banquet, found often in the vestibules of these hotels. Later there was a set of doors; a couch with a tiger, and a beaded curtain; at the end, a pole with banners and a virile lifeguard. There was a minimum of decor. The emphasis was on the costumes, which brought out the satire.

Actually the satire is in the scenario, not in the score. For what he "remembered with affection" Barber composed exquisitely subtle music. Todd Bolender's choreography was skilled period camp. The effectiveness of the ballet lies in the compatibility of these contrasts. Its continuing appeal may be inferred in the absorption of the whole - with music, choreography, scenery, and costume credits all as before - into the repertoire of the Harkness Ballet. This production was given its premiere at the Casino Municipal, Monte Carlo, on December 17th, 1968.

Notes by James Lyons

# LES ILLUMINATIONS

## For Soprano and String Orchestra, Op.18

### By BENJAMIN BRITTEN (1913-1976)

Les Illuminations for soprano and string orchestra, Op.18, was composed in 1939 to a many-faceted and hard-to-understand text by the symbolist Arthur Rimbaud. The title might best be understood as "Visions" or "the light of truth"; the varied musical style lends great freedom to the words. It is also possible to enjoy the musical interpretation completely without the text - as the poet himself says at the beginning, he alone holds the key to it all!

## YOUNG APOLLO For Piano and Strings

The concept of an ideal beauty embodied in human form was a preoccupation of Britten's. He salutes it without reserve in *Young Apollo*, for piano, string quartet and string orchestra, composed in the United States after his departure from England (with Peter Pears) in 1939. *Young Apollo* was written for himself as soloist and he gave the first performance of it at Toronto (the work was commissioned by the Canadian Broadcasting Corporation) on August 27, 1939, with Alexander Chuhaldin (the dedicatee) as conductor. Although Britten allotted the work an opus number -Op.16 - and expressed himself in a letter as pleased with the 'very bright and brilliant music -rather inspired by such sunshine as I've never seen before', he withdrew the work after its premiere and never resurrected it. His reasons for that, at least at the moment, are unknown.

For us, *Young Apollo* represents a highly original and valuable addition to the canon. It extends the small number of works for piano and orchestra by one, tells us more about the A major that was clearly for Britten and Apollonian key (cf. this manifestation of it from 1939 with Tadzio's music in *Death in Venice* from 1973, not to speak of subtle links with the even later cantata, *Phaedra*, from 1975), and shows above all the power of his imagination when confronted by the challenge of the string orchestra. Perhaps this should not surprise us, since Britten already had the *Frank Bridge Variations* (1937) behind him and was near bringing *Les Illuminations* (in the string orchestral cycle's final form) to completion. But for all that, *Young Apollo* reveals string

textures of exceptional individuality, not merely in the interplay between the solo quartet and string ensemble but in the compilation of the sonority of the main string band, which is often intricate in layout (Britten divides all his string parts, thus providing himself, when in need, with the resources of a double string orchestra) through always luminous in effect.

No doubt it was the ambition to achieve in sound the image of 'the new dazzling Sun-god, quivering with radiant vitality' (the original programme note) that created the novel features of the string orchestral writing in *Young Apollo*. Lastly, but most importantly, there is the quality of the invention at every level. From Britten's own description of the work, which he sub-titled a 'fanfare', he clearly envisaged an intense moment of evolution during which Apollo is 'called to be the new god of beauty'. He 'foresees his destiny; and in one final convulsion throws off his mortal form' - and stands revealed before us. The form of the 'fanfare' clearly represents the evolution and the transformation: we proceed from the slow introduction to a brilliant cadenza for the solo piano - is this the 'convulsion' of which Britten writes? - which leads into the radiant *Allegro molto* - is this when the new god is revealed and celebrated? However that may be, there is a masterly formal touch by the composer which leaves us in no doubt that his inspiration was wholly engaged in this remarkable work. The brilliant *Allegro* - which is replete with fascinating orchestral touches: e.g. glissandi of harmonics for the string quartet or quasi *col legno* for the string orchestra, 'played with an equal amount of wood and hair, with bow held horizontally' - gives way to a *Maestoso*, in which the material of the slow introduction, now augmented and marvellously harmonized - almost in the manner of a chorale - is brought back. (Perhaps the immediately preceding bars of glissandi might be considered as another candidate for the 'convulsion'?) Superimposed on its return is a whirling, dazzling piano part which surely embodies the released vitality of the new god. It is a climactic passage - ingeniously and antiphonally laid out between the soloist, solo quartet and string ensemble - which presents in imposing and moving simultaneity the stages of the Sun-god's metamorphosis, reminding us perhaps that there is pain as well as exultation as old gods come to be replaced by new. Britten follows this retrospective gesture with a brief reprise of the introduction proper (*Moderato*: Tempo 1), and then the pianist's pearly scales and glittering double octaves lead us into the concluding *Allegro molto* and a final *Lento* statement of the opening melodic idea. (Perhaps that teasing 'final convulsion' belongs to the very last bars - the pianist's final flourish?)



## Les Illuminations

Poésies par Arthur Rimbaud  
Musique par Benjamin Britten

### I. Faniare

J'ai seul la clef de cette parade, de cette parade sauvage.

### II. Villes

Ce sont des villes! C'est un peuple pour qui se sont montés ces Alleghans et ces Libans de rêve! Ce sont des villes! Des chalets de cristal et de bois se meuvent sur des rails et des poutilles invisibles. Les vieux cratères ceints de colosses et de palmiers de cuivre grisent mélodieusement dans les feux ... Ce sont des villes! Des cortèges de Mabs en robes rousses, opalines, montent des ravines. Là-haut, les pieds dans la cascade et les ronces, les cerfs tentent Diane. Les Bacchantes des banlieues sanglotent et la lune brûle et hurle. Vénus entre dans les cavernes des forgerons et des ermites. Ce sont des ... Des groupes de beffrois chantent les idées des peuples. Des châteaux bâtis en os sort la musique inconnue ... Ce sont des villes! Ce sont des villes! Le paradis des orages s'effondre. Les sauvages dansent sans cesse, dansent, dansent sans cesse la Fête de la Nuit.

....  
Ce sont des villes! Quels bons bras, quelle belle heure me rendront cette région d'où viennent mes sommeil et mes moindres mouvements?

### IIIa. Phrase

J'ai tendu des cordes de clocher à clocher; des guirlandes de fenêtre à fenêtre; des chaînes d'or d'étoile à étoile, et je danse.

### IIIb. Antique

Gracieux fils de Pani! Autour de ton front couronné de fleurettes et de baies tes yeux, des boules précieuses, remuent. Tachées de lie brune, tes joues creusent. Tes crocs luisent. Ta poitrine ressemble à une cithare, des tintements circulent dans tes bras blonds. Ton cœur bat dans ce ventre où dort le double sexe. Promène-toi, la nuit, la nuit en mouvant doucement cette cuisse, cette seconde cuisse et cette jambe de gauche.

### IV. Royauté

Un beau matin, chez un peuple fort doux, un homme et une femme superbes criaient, criaient sur la place publique: "Mes amis, mes amis, je veux qu'elle soit reine, je veux qu'elle soit reine!" "Je veux être reine, être reine, être reine!" Elle riait et tremblait. Il parlait aux amis de révélation, de preuve terminée. Ils se pâmaient l'un contre l'autre.  
En effet, ils furent rois toute une matinée, où les tentures carminées se relevèrent sur les maisons, et tout l'après-midi, où ils s'avancèrent du côté des jardins de palmiers.

I have strung ropes from bell-tower to bell-tower; garlands from window to window; chains of gold from star to star — and I dance.

Gracious son of Pani! Round your brow crowned with little flowers and berries your precious eyes look around. Spotted with brown lees your cheeks are hollow. Your tusks shine. Your breast is like a zither, tinkling sounds circulate in your blond arms. Your heart beats in the womb where Hermaphrodite sleeps. Walk, by night, with gentle movement of one thigh, the other, this left leg.

One fine morning, in the land of a gentle folk, a proud man and woman shouted in the public square. My friends, I wish her to be Queen. She laughed and trembled. He spoke of revelation and a completed test to his friends. They swooned against each other.  
And they really were kings for a whole morning, while the red hangings were on the houses, and all the afternoon during which they moved towards the palm gardens.

## V. Marine

Les chars d'argent et de cuivre,  
Les proues d'acier et d'argent,  
Battent l'écumé,  
Soulevent les souches des ronces,  
Les courants de la lande,  
Et les orniers immenses du reflux,  
Filent circulairement vers l'est,  
Vers les piliers de la forêt,  
Vers les fûts de la jetée,  
Dont l'angle est heurté par des tourbillons...  
tourbillons de lumière.

## VI. Interlude

J'ai seul la clef de cette parade, de cette  
parade sauvage....

## VII. Being beautiful

Devant une neige, un Etre de beauté de haute  
taille. Des sifflements de mort et des cercles de  
musique sourde font monter, s'élargir et  
trembler comme un spectre ce corps adoré; des  
blessures écarlates et noires éclatent dans les  
chairs superbes. Les couleurs propres de la vie  
se foncent, dansent et se dégagent autour de la  
vision, sur le chantier. Et les frissons s'élèvent et  
grondent, et la saveur forcenée de ces effets se  
chargent avec les sifflements mortels et les  
raouques musicales que le monde, loin derrière  
nous, lance sur notre mère de beauté, elle  
recule, elle se dresse. Oh! nos os sont revêtus  
d'un nouveau corps amoureux.  
O la face cendrée, l'écusson de crin, les bras de  
cristal! le canon sur lequel je dois m'abattre à  
travers la mêlée des arbres et de l'air léger!

## VIII. Parade

Des drôles très solides. Plusieurs ont exploité  
vos mondes. Sans besoins, et peu pressés de  
mettre en oeuvre leurs brillantes facultés et leur  
expérience de vos consciences. Quels hommes  
mûrs! Quels hommes mûrs! Des yeux hébétés à  
la façon de la nuit d'été, rouges et noirs,  
tricolores, d'acier piqué d'étoiles d'or; des facies  
déformés, plombés, blêmes, incendiés; des  
enroulements folâtres! La démarche cruelle des  
oripeaux! Il y a quelques jeunes!

.....  
O le plus violent Paradis de la grimace  
enragée!... Chinois, Hottentots, Bohémiens,  
niais, hyènes, Molochs, vieilles démenées,  
démons sinistres, ils mêlent les tours populaires,  
maternels, avec les poses et les tendresses  
bestiales; ils interpréteraient des pièces  
nouvelles et des chansons "bonnes filles".  
Maîtres jongleurs, ils transforment le lieu et les  
personnes et usent de la comédie magnétique.  
.....  
J'ai seul la clef de cette parade, de cette  
parade sauvage!

## IX. Départ

Assez vu. La vision s'est rencontrée à tous les  
airs.  
Assez eu. Rumeurs des villes, le soir, et au  
soleil, et toujours.  
Assez connu. Les arrêts de la vie. O Rumeurs et  
Visions!  
Départ dans l'affection et le bruit neufs.

Very solid scamps. Many have exploited  
people like you. Without needs and not  
hurrying to put their brilliant faculties and  
their experience of your consciences to use.  
What mature men! Dazed eyes as in the  
summer night, red and black, three-coloured,  
made of steel spotted with stars of gold;  
deformed faces, leaden, blemished, burned;  
foolish hoarseness. The cruel gait of tawdry  
fineries. There are some young ones....

.....  
Most violent paradise of enraged grimace!...  
Chinese, Hottentots, Bohemians,  
nincompoops, hyenas, Molochs, old  
madnesses, sinister demons, mixing popular,  
maternal tricks with bestial poses and  
tendernesses. They interpret new plays and  
"good girls" songs. Master jugglers, they  
transform place and characters and employ  
magnetic comedy.  
.....  
I alone have the key of this savage parade.

Enough seen. The vision has been met in all  
forms.  
Enough heard. Rumours of towns, the  
evening, and in the sunlight, and always.  
Enough known. Life's sentences. Oh rumours  
and visions!  
Departure in affection and new sounds.



## JOSÉ SEREBRIER

When Leopold Stokowski hailed José Serebrier as "the greatest master of orchestral balance", the 22-year-old musician was Associate Conductor of The American Symphony Orchestra in New York. That year his Carnegie Hall debut was hailed by the American press for the "great intensity, precision and clarity" of his music-making. Said the *New York Times*: "José Serebrier, who is at least 50 years younger than Stokowski, let the music storm the heavens and sing, with great emotional vitality."

By the time Serebrier had made his debut recording with the *Symphony No. 4* by Charles Ives, with the London Philharmonic Orchestra, he was winning accolades from music critics and the public all over the world. *Hi-Fi News* insisted that "Serebrier's recording of the Ives *Symphony* is one of the greatest accomplishments in the history of the Gramophone". In the U.S., *High Fidelity Musical America* had this to say: "We had renditions by Stokowski and other conductors. Now Serebrier has recorded the work on his own with the London Philharmonic, and his performance is unquestionably the cleanest, most precise, and most decisive that we have on disc. The clarity is quite extraordinary."

Since his early years with Stokowski's American Symphony, and after several seasons with George Szell as "Composer-in-Residence" of the Cleveland Orchestra, José Serebrier has been conducting regularly every major orchestra in America and Europe. He made enormously successful debuts with the Philadelphia, Pittsburgh Symphony and Cleveland Orchestras. Wrote the *Cleveland Plain Dealer*: José Serebrier made a triumphant return to Cleveland... it was an exhilarating evening... Serebrier shapes an interpretation of controlled excitement, and the players perform magnificently for him. With the Cleveland Orchestra at his fingertips, the exuberant conductor seemed to be having the time of his life. He threw himself into the music unselfconsciously. In the slow movements, he abandoned the baton and conducted from the heart. Serebrier's enthusiasm communicated brilliantly and the orchestra played with enjoyment. The *Tchaikovsky 4th* Finale was so hair-raising that the large crowd burst into spontaneous cheers."

Besides recordings with the London Philharmonic and the London Symphony Orchestras, Serebrier has recorded with the Sydney, Melbourne and Adelaide Symphony Orchestras during his tours of Australia.

His series of Shostakovich recordings with the Belgian Radio Symphony Orchestra won the Deutsche Schallplatten critics award in 1988. Serebrier has recently started a series of recordings with the Scottish Chamber Orchestra and the Rome Symphony Orchestra.

As Artistic Director of Festival Miami (now renamed Festival of the Americas), which he organised in 1984, Serebrier presented world premieres of specially commissioned works by some of the most prominent American composers (such as Elliott Carter). He also presented the American premieres of an early opera by Liszt and a Wagner overture. The Festival has featured, among others the Philharmonia, the Pittsburgh and the American Symphony Orchestras, with Serebrier conducting.



## PETER EVANS

Peter Evans, who comes from Surrey, England, studied piano with Elizabeth Hazlett, with Colin Kingsley at Edinburgh University, and with Hans Graf at the Hochschule für Musik in Vienna. He has performed as soloist and in various duos and ensembles throughout Great Britain (including the Aldeburgh and Edinburgh Festivals, the London South Bank and Wigmore Halls and St. John's Smith Square), as well as in the Republic of Ireland, Austria, France, West Germany, the USA, USSR and Japan. He broadcasts frequently for BBC Radio 3 and has recorded for BBC Television, Scottish Television, French and Swedish Radio.

## JULIA GIRDWOOD

Julia Girdwood was born in Edinburgh. In 1977, she won the first Shell-LSO-Competition, a success which led to concerto performances with the London Symphony Orchestra, Scottish National Orchestra and Scottish Baroque Ensemble.

She studied at the Guildhall School of Music, London with Anthony Camden, and was Principal Oboe in the European Community Youth Orchestra for five years.

She is based in London, often appearing as guest principal with the major London orchestras in addition to her solo engagements.

She has recently recorded the Mozart Oboe Concerto with the Philharmonia Orchestra, and the Vaughan Williams and Bach Violin and Oboe Concerto with the Consort of London.