

Vladimir Golschmann This Paris-born conductor came to play an important role in American musical life, leading one of its major orchestras for a quarter century. He established an early reputation for quick study and thoroughness; before he had turned 30, Golschmann had successfully conducted in many of Europe's leading venues. Russian-French in heritage, Golschmann was identified as musically gifted at an early age, causing his parents to seek for him the best education they could. Entering the Paris Schola Cantorum, he profited from studies with Caussade and Paul de Saunieres. As a student violinist, he performed not only with the school's own symphony, but also with the Lamoureux and Pachelbel ensembles, both highly respected orchestras during that time. At age 23, he was invited into a small orchestra and in the process, became a colleague of such budding celebrities as José Iturbi and Jacques Thibaud. Shortly after substituting for the director during one performance, Golschmann was introduced to Albert Verley, an amateur player of substantial means. Impressed, Verley underwrote the expense of an orchestra for the young conductor. In 1919, the Concerts Golschmann debuted and quickly gained an impressive reputation for its performances of contemporary music. Golschmann became a champion of Les Six. Guest performances with the Pachelbel Orchestra and Paris Symphonie led the French government to appoint him director of musical activities at the Sorbonne, where he led another acclaimed series of concerts. Through success in guest appearances at venues from Oslo to Madrid, Golschmann was engaged as a conductor for the Ballets Russes and won favor for his concert series in Brussels. Upon becoming music director of the Bériza Theatre, he continued his advocacy of new music, this time introducing several small-scale operas written by French composers. Golschmann's American tour with a visiting ballet company produced an invitation from Walter Damrosch to conduct a non-subscription concert for the New York Symphony Society. Golschmann met success with both the audience and critics. Lawrence Gilman cited his "vitality, his command of the orchestra, his power and intensity" in calling him "a magnetic, stimulating conductor." For two years, Golschmann was a guest conductor for the society's programs, but thereafter devoted himself primarily to European assignments, including serving as conductor of the Scottish Orchestra (predecessor of the Royal Scottish National Orchestra) from 1928 to 1930. A glowingly received guest appearance with the St. Louis Symphony Orchestra in 1931 resulted in a permanent appointment that lasted a remarkable 25 years. The orchestra's board, searching for a new music director, heard Golschmann's performance as conclusive and quickly offered him the post. During his fruitful tenure with the orchestra, Golschmann took up residency in the United States and became an American citizen in 1947. He continued to serve the cause of modern music, introducing works by such interesting, but relatively obscure composers as Rathaus, Tansman, Jaubert, Konstantinov, Mihalovici, and Delannoy. Golschmann initiated New York's Stadium season in 1937 and became a familiar guest conductor with other American orchestras, often directing summer festival performances in such parks as Ravinia and Robin Hood Dell. While continuing to conduct in St. Louis after 1956, he became musical director in Tulsa in 1958 and served the Denver Symphony Orchestra (now the Colorado Symphony Orchestra) as music director from 1964 to 1970.



Music Of
Samuel Barber

Vladimir Golschmann / Conductor
Symphony of the Air

Samuel Barber, one of the most prominent and popular American composers of the mid-20th century, wrote effectively in virtually every genre, including opera, ballet, vocal, choral, keyboard, chamber, and orchestral music. His music is notable for its warmly Romantic lyricism, memorable melodies, and essentially conservative harmonic style, all of which put him at odds with the prevailing modernist aesthetic of his time.

Barber was a member of the first class at the Curtis Institute of Music in Philadelphia. In 1928, the 17-year-old Gian Carlo Menotti came to study at Curtis, and the two formed a personal and professional bond that would last most of Barber's life. As a student, Barber wrote several works that have entered the repertoire, including the song *Dover Beach* and *Overture to the School for Scandal* for orchestra. A fine singer and pianist, as well as composer, much of his work throughout his career featured the voice.

After his graduation from Curtis, Barber wrote a string quartet, the second movement of which became his most famous work, *Adagio for Strings*. Toscanini performed the *Adagio* with the NBC Symphony in 1938, and Barber's career was effectively launched. His 1939 *Violin Concerto* further established his international reputation. During the Second World War, Barber served in the Army Air Corps, where his duties included writing a symphony, his second. Works that followed over the next two decades include the *Capricorn Concerto*; a *Cello Concerto*; a *Piano Sonata*; *Knoxville: Summer of 1915*, an extended song for voice and orchestra with a text by James Agee; *Hermit Songs*, for voice and piano, using medieval texts; the chamber opera *A Hand of Bridge*; *Medea's Meditation and Dance of Vengeance*, taken from the ballet *Cave of the Heart*, written for Martha Graham; *Summer Music*, for wind quintet; the opera *Vanessa*; and a *Piano Concerto*. Some of the

most prestigious musicians in the world performed his music and became champions of his work, including Leontyne Price, Dietrich Fischer-Dieskau, Eleanor Steber, Martina Arroyo, Vladimir Horowitz, Arturo Toscanini, Eugene Ormandy, Bruno Walter, George Szell, and Serge Koussevitzky.



Barber received his first Pulitzer Prize for *Vanessa*, which had been commissioned by the Metropolitan Opera, had its premiere in 1958, and was hailed as the first great American "grand opera." His 1962 *Piano Concerto* won the composer his second Pulitzer Prize. The Metropolitan Opera commissioned Barber to write an opera to inaugurate its new opera house in Lincoln Center in 1966. *Antony and Cleopatra*, based on Shakespeare with a libretto by Franco Zeffirelli, proved to be a failure due at least as much to flaws in the production as to the music. Barber was so devastated by the intensity of the animosity toward his work that he never regained his confidence. He was temperamentally disposed to melancholy, which turned into clinical depression, and although he continued to compose sporadically, he produced few further works of substance.

In spite of the indifference or contempt of critics and the academic establishment, Barber's expressive and directly communicative music has never lacked support and devotion from concert audiences, and he remains one of the best-known and beloved American composers. His *Adagio for Strings* has achieved iconic status as a profound and universally understood expression of grief, and remains a testament to Barber's ability to write music of the highest artistic standards that can also touch the heart.

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1. Second Essay For Orchestra, Op. 17
2. Music For A Scene From Shelley, Op. 7
3. A Stopwatch And An Ordinance Map, Op. 15
Choir [Men] - Robert DeCormier Chorale, The Percussion -
Paul FeinWords By - Stephen Spender
4. A Hand Of Bridge - Chamber Opera, Op. 35
Baritone Vocals - Philip MaeroContralto Vocals - Eunice AlbertsLibretto By -
Gian Carlo MenottiSoprano Vocals - Patricia NewayTenor Vocals -
William Lewis
5. Serenade For String Orchestra, Op. 1



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