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**PROKOFIEV**

excerpts from  
**Cinderella**  
**Romeo & Juliet**

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**Yuri Temirkanov**

# PROKOFIEV

## Cinderella • Romeo & Juliet Orchestral Suite excerpts

Sergey Prokofiev (1891-1953)

<b>CINDERELLA SUITES</b> excerpts from Opp.107-109	1	Introduction, Op.107, No.1	2.59
	2	Pas de Chale, Op.107, No.2	3.40
	3	Quarrel, Op.107, No.3	3.18
	4	Fairy Grandmother and Fairy Winter, Op.107, No.4	4.13
	5	Dancing lesson and Gavotte, Op.108, No.2	5.14
	6	Galop, Op.108, No.7	4.26
	7	Amoroso, Op.109, No.8	3.10
	8	Cinderella's Waltz, Op.107, No.7	2.44
	9	Midnight, Op.107, No.8	2.25
<b>ROMEO &amp; JULIET SUITES</b> excerpts from Opp.64bis & 64ter	10	The Montagues and the Capulets, Op.64ter, No.1	5.05
	11	Juliet – the young girl, Op.64ter, No.2	4.01
	12	Friar Laurence, Op.64ter, No.3	2.24
	13	Dance, Op.64ter, No.4	2.06
	14	Romeo and Juliet before parting, Op.64ter, No.5	7.31
	15	Masks, Op.64bis, No.5	6.58
	16	The Death of Tybalt, Op.64bis, No.7	6.17
Total timings			66.25

*St Petersburg Philharmonic Orchestra*

Yuri Temirkanov *conductor*

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# PROKOFIEV

## Cinderella • Romeo & Juliet

### Orchestral Suite excerpts

January 26 was my mother's name day. All the relatives conferred as to how to celebrate the occasion. They finally decided to get seats in two boxes at the Bolshoi Theatre, where Tchaikovsky's *Sleeping Beauty* was being performed. To the mind of a child, this was a great occasion: some fifteen members of the family, including quite a few children, were gathered together in two adjoining boxes ... sweets made their appearance, and you could take as much as you wanted from them. Then baskets of tangerines and other fruits were opened. All of this no doubt made a greater impression on me than the Ballet itself.

But when they – that is, some of the cast in the *Sleeping Beauty* – were moving along in a boat while the stage set moved towards them, your gaze, after having been glued to the spectacle for a time, involuntarily shifted. And, as you looked around, it seemed that the theatre was also moving, until finally you couldn't tell whether it was the stage or the theatre, or your own head that was moving.

This childhood reminiscence, penned by the composer himself, reflects Prokofiev's strangely ambivalent attitude toward the ballet, a genre in which he garnered more than a little success during his lifetime.

Whilst studying at the St Petersburg Conservatory he complained of his dislike for ballet-style numbers when shown the score of Tchaikovsky's *Sleeping Beauty* and a few years later he would even ignore the glorious receptions accorded to Stravinsky's *Firebird* and *Petrushka*, claiming that 'for the moment the idea of writing my own [ballets] does not interest me'. For over 40 years, Prokofiev worked long, arduous hours composing and re-working more than a dozen operas with no definite guarantee that they would ever see the light of the stage. His ballets, however, were all written in response to explicit commissions and, for the greater part, extremely well received at their opening nights and thereafter. Such an outlook may well be down to Prokofiev concurring with the thinking of the day in Russia (and, indeed later, in the Soviet Union), that opera was simply a more respectable art form than the ballet. After

the Revolution, opera was also viewed by the Soviet authorities as ripe for use in the development of the new state's political and cultural landscape via its valuable use as propaganda.

But the dance was not to be denied his talents for long. The indefatigable supremo of the ballet world, Sergei Diaghilev would soon bend Prokofiev to his will, as he had already done with Stravinsky, Debussy, Ravel and a good handful of the early Twentieth Century's greatest talents. He temporarily appears to have convinced the young composer that the days of opera were on the wane and that ballet would now take centre stage. The eventual result of their collaboration, *Chout*, *Le pas d'acier* and *The Prodigal Son*, all received their premieres in Paris with the help of Diaghilev's firm, guiding hand and his steady stream of exceptional dancers, choreographers, set designers and artists

which formed his ground-breaking Ballets Russes company. A final Paris premiere, in 1932, three years after Diaghilev's death was, however, to prove the end of an era: *On the Dnieper* was a resounding failure, garnering some of the worst reviews Prokofiev had ever received.

After leaving the evolving Soviet Union in 1918, Prokofiev spent most of the 1920 and early 1930s in the USA and France, where much as he tried, he failed to emulate the popularity of Rachmaninov in America or Stravinsky in Western Europe. Although also a Russian composer abroad, Prokofiev had neither fled nor left the Soviet Union without official permission, had by no means ever severed ties with his beloved homeland and, indeed, spent extended periods there on a number of occasions in the early 1930s. By 1936, he had moved his family permanently from Paris to Moscow, where

he was allowed two more tours of Europe and the USA before his coveted passport was removed on a technicality, and never returned. Whether his motives were to do with his stated desire to return to his own country, to 'see the real Winter again', or to indulge in the privileges attendant on a Soviet composer returning home from the corrupting influence of the West, he was now, and would remain for the rest of his life as an artist of the USSR and a musical servant to the man with whom he would share his very dying day – Joseph Stalin.

Despite the horrors of the Stalinist purges to come and a second great war close on the horizon, Prokofiev was far from inactive and also far from unhappy. After the disappointment of the *On the Dnieper*, he may have felt that ballet was, for him, a thing of the past. But, as the composer later recalled:

In the latter part of 1934 there was talk of the Kirov Theatre of Leningrad staging a ballet of mine. I was interested in a lyrical subject. Shakespeare's *Romeo and Juliet* was suggested. But the Kirov theatre backed out and I signed a contract with the Moscow Bolshoi Theatre instead. In the spring of 1935, Radlov and I worked out a scenario, consulting with the choreographer ... The music was written in the course of the summer, but the Bolshoi Theatre declared it impossible to dance and the contract was broken.

Sergei Radlov, Prokofiev's friend and collaborator in the staging of the composer's *Love for Three Oranges*, had been sacked as director of the Kirov during an artistic purge of the theatre at the beginning of Stalin's terrors in late 1934. The pair had originally decided on changing the end of Shakespeare's play, working on

the option that the dead can't dance – but soon abandoned the idea. The piano score for *Romeo and Juliet* was written during the summer of 1935 at Tarussa, where the Bolshoi company had a rural retreat. Although surrounded by Bolshoi dancers and staff during the composing of the work, when the music was presented at the Bolshoi Theatre, the company threw out the contract on the basis that the music was too complicated – unfit for dancers. Without a theatre to stage his first full-length, evening ballet, Prokofiev, never one to waste good music, produced two concert suites from the work in 1936, and arranged 10 numbers for piano solo the following year. Eventually, after some revisions, the full piece was performed, but not in Russia and without the composer present. Instead its premiere was held in Brno Opera House in Czechoslovakia on 30 December 1938. Although *Romeo* was produced the next year in Leningrad,

Prokofiev held the work dear enough to continue improving it for the 1946 Bolshoi premiere, at the same time concocting a third suite for the concert hall. Before long, the initially reluctant Bolshoi embraced the ballet as part of their repertory and the concert suites gradually found their way into the general repertoire of orchestras the world over. Brimming with exciting and memorable music, the ballet produced one of those elusive classical numbers which immediately grabs the attention of all who hear it. *The Montagues and the Capulets*, also known as *The Dance of the Knights*, remains one of the most popular of all classical 'tunes', in constant use in advertising, in the pop song arena and for introducing stadium rock bands, sports teams and television shows.

His next ballet, *Cinderella*, has much in common with *Romeo and Juliet*. It, too, spawned three highly entertaining

orchestral suites and was fashioned as a straight-ahead Russian narrative ballet in the tradition of Tchaikovsky's masterpieces of the genre. It also had the immense fortune to have been danced by the great Galina Ulanova, who adopted, defined and brought great fame to the role of Prokofiev's Juliet. Soon after completing his opera, *Betrothal in a Monastery*, which failed to make inroads into the repertory, the composer returned to ballet and settled on the subject of Cinderella. Inspired by the superlative dancing of Ulanova, who had been one of the ballerinas who initially found *Romeo and Juliet* so difficult, Prokofiev resolved to iron out previous problems by composing in the old, tried-and-tested format of waltz-like sections intermingling with the more measured courtly dance:

... I was anxious to make the ballet as 'danceable' as possible, with a variety of dances that would weave

themselves into the pattern of the story, and give the dancers ample opportunity to display their art. I wrote *Cinderella* in the traditions of the old classical ballet. It has pas de deux, adagios, gavottes, several waltzes, a pavane, passepied, bourrée, mazurka and gallop. Each character has his or her variation.

Composition commenced in the countryside near Moscow, *Cinderella* having been commissioned by the Kirov after their eventual great success with *Romeo and Juliet*. But, once again terrible historical events would have their say. 'On June 22 [1940] a warm and sunny morning, I was sitting at my desk. Suddenly the watchman's wife appeared and asked me ... if it was true that the Germans had attacked us'. And true it was, and as Russia prepared to fend off Hitler's army, *Cinderella* was naturally set aside and

he began composing patriotic songs and military music that could be of use at a time of war. He was excused service due to his 'genius' and was soon at work on a massive, patriotic opera, *War and Peace*, concentrating on Russia's conflict with Napoleon. He did not return to *Cinderella* until several years later when, after some convincing by friends and colleagues, he completed the piano score at the end of 1943. The ballet was premiered not by the commissioning Kirov, but by the Bolshoi on 21 November 1945 and to a welter of enthusiastic reviews for both composer and company. Such a flurry of fairies and elves, wizards, dwarves and ugly sisters, not to mention the Prince and his Cinders, set to such extraordinary music, must have been more than a simply fantastical experience to contemporary audiences after a war which had been only too real.

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## *St Petersburg Philharmonic Orchestra*



The St. Petersburg Philharmonic Orchestra, Russia's oldest symphonic ensemble, was founded in 1882. In that year, by Order of Alexander III, the Court Musical Choir was established – the prototype of today's Honoured Collective of the Russian Federation. Thus, in 2007, the orchestra celebrated

its 125th anniversary. The Musicians' Choir was founded to perform in the 'imperial presence' – at receptions and official ceremonies and at the balls, plays and concerts at the Imperial Court. The pinnacle of this type of activity was the participation of the choir in 1896 in the coronation ceremony of Nicholas II.



In 1897 the Court Choir became the Court Orchestra, its musicians having been transferred from the military and given the same rights as other actors of royal theatres. In the early 20th century the orchestra was permitted to perform at commercial concerts for the general public. The series of concerts 'Orchestral Collections of New Music' saw the first Russian performances of Richard Strauss' symphonic poems *Ein Heldenleben* and *Also sprach Zarathustra*, Mahler's First Symphony, Bruckner's Ninth Symphony and Scriabin's *Poem of Ecstasy*. There was a 'historical series', concerts featuring the works of a single composer and a series of subscription concerts, some of which were accompanied by a lecture or an introductory address. Among the conductors were world-renowned musicians such as Richard Strauss, Arthur Nikisch, Alexander Glazunov and Sergei Koussevitsky. In 1917 the Orchestra became the State Orchestra and following the Decree of

1921 it was incorporated into the newly founded Petrograd Philharmonic, the first of its kind in the country. Shortly afterwards an unprecedented number of great Western conductors began to come to conduct the orchestra. Their names enjoy unquestioned authority in today's musical world: Otto Klemperer (who also conducted the subscription concerts), Bruno Walter, Felix Weingartner and many more. Soloists Vladimir Horowitz and Sergei Prokofiev (the latter performing his piano concertos) appeared with the orchestra. On the initiative of foreign conductors, the orchestra began to play modern repertoire – Stravinsky, Schoenberg, Berg, Hindemith, Honegger, Poulenc and continued to premiere the music of contemporary Russian composers. Back in 1918, directed by the composer, the orchestra had premiered the Classical Symphony of Prokofiev, and in 1926 Shostakovich made his debut when Nikolay Malko conducted Shostakovich's First Symphony in the

Great Hall of the Philharmonia. In 1934 the orchestra was the first in the country to receive the title of the Honoured Orchestra of the Republic. Four years later Evgeny Mravinsky, the First Prize winner of the National Conductors Competition, joined the orchestra and for the next 50 years he gradually transformed it into one of the best orchestras in the world.

For the performance of Tchaikovsky and Shostakovich symphonies, the orchestra rapidly became 'the model'. The orchestra's virtuosity put it on a par with the orchestras of von Karajan and Walter and the Royal Concertgebouw Orchestra as the best interpreters of Mozart during the Viennese festival dedicated to Mozart's 200th anniversary. Unique in the musical world was also the creative alliance of Mravinsky and Shostakovich. Many of the symphonies were premiered by Mravinsky and they became the centerpieces of the repertoire, both at home and abroad on tour. We may

imagine how deeply Shostakovich appreciated this collaboration when he dedicated the Eighth Symphony to Mravinsky. The orchestra also performed in this period and beyond with other famous conductors including Leopold Stokowski, Igor Markevich, Kurt Sanderling, Arvid Jansons, Mariss Jansons, Gennady Rozhdestvensky and Evgeny Svetlanov.

In 1988 on the initiative of the orchestra, Yuri Temirkanov became the principal conductor of the most famous national orchestra. So began the 'Temirkanov era', the period of collaboration with one of the most sought-after conductors of our times. In the last few years the orchestra has given many world premieres and opened the 2005/2006 season at Carnegie Hall, the culmination of its performances in all the most prestigious concert halls of the world. In 2006/7, after a long gap, the orchestra went for the first time on a

large-scale concert tour around Russia. It performed in Siberia in Irkutsk, Surgut, Khanty-Mansiysk and took part in the 2nd International Music Festival 'Stars at Baikal'. The tour finished with great success in Moscow where in June 2007 the orchestra closed the 2nd Festival of the World Symphony Orchestras. 2007/8 saw the orchestra celebrating its 125th anniversary and in December 2008 Yuri Temirkanov's 70th birthday. In the newly refurbished Philharmonic Hall the orchestra gave with Krzysztof Penderecki the first St. Petersburg performance

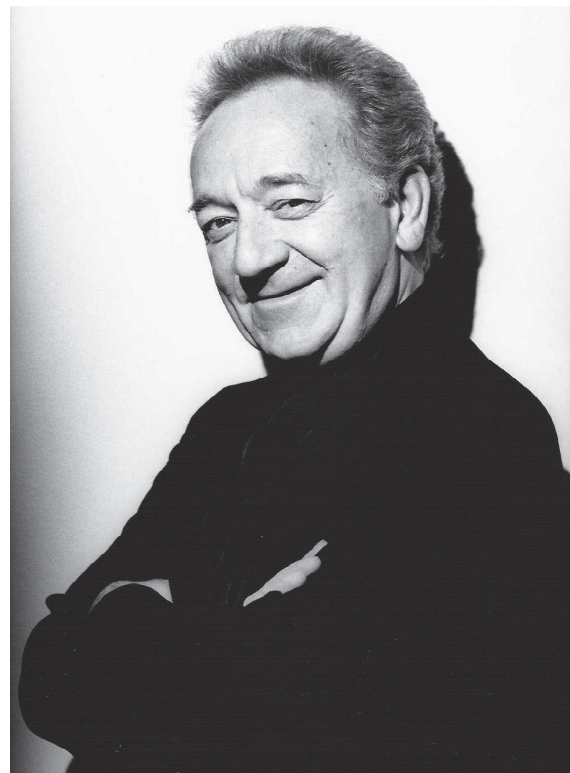
of his *Polish Requiem*, took part in a concert with Rodion Shchedrin in which the composer played his First Piano Concerto, performed at the Marathon-Concert for the International Music Day and celebrated the 125th anniversary of Igor Stravinsky. The orchestra also visited the USA with a major concert tour, including several performances in Carnegie Hall. In March 2009 the orchestra inaugurated the recording studio of the St Petersburg Philharmonia with a performance in the Great Hall of Verdi's *Requiem*.

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## YURI TEMIRKANOV

YURI TEMIRKANOV has been the Artistic Director and Chief Conductor of the St Petersburg Philharmonic Orchestra since 1988 and he regularly undertakes major international tours

and recordings with this orchestra. Other positions he holds are Music Director Emeritus of the Baltimore Symphony Orchestra and Music Director of the Teatro Regio di Parma.



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Yuri Temirkanov made his debut with the St Petersburg Philharmonic Orchestra (formerly the Leningrad Philharmonic) in early 1967 and was then invited to join the orchestra as Assistant Conductor to Yevgeny Mravinsky. In 1968, he was appointed Principal Conductor of the Leningrad Symphony Orchestra where he remained until his appointment as Music Director of the Kirov Opera and Ballet (now called the Mariinsky Theatre) in 1976. He remained in this position until 1988.

Maestro Temirkanov is a frequent guest conductor of major orchestras in Europe and Asia including the Berlin Philharmonic, Vienna Philharmonic, Dresden Staatskapelle, London Philharmonic, London Symphony, Royal Concertgebouw Orchestra, Santa Cecilia, Rome and La Scala. In the USA, he conducts the major orchestras in New York, Philadelphia, Boston, Chicago, Cleveland, San Francisco and Los Angeles.

His numerous recordings include collaborations with the St Petersburg Philharmonic, New York Philharmonic Orchestra, Danish National Radio Symphony Orchestra and Royal Philharmonic Orchestra with whom he recorded the complete Stravinsky ballets and the Tchaikovsky symphonic cycle. For ten days over the Christmas holiday, Maestro Temirkanov hosts the annual International Winter Festival Arts Square in St Petersburg, Russia, to which he invites many of the world's leading soloists.

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# *St Petersburg Philharmonic Orchestra*

Yuri Temirkanov *conductor*

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Recorded at the Great Philharmonic Hall, St Petersburg

**Romeo & Juliet** recorded on August 26-28, 2009

Balance Engineer - Neil Hutchinson  
Recording Engineer - Ilya Petrov  
Edited - Classic Sound  
Mixed - Neil Hutchinson

**Cinderella** recorded on December 24, 2009

Balance Engineer - Ilya Petrov  
Edited & Mixed - Neil Hutchinson

Producer - Anna Barry

Photo credit - Vadim Yegorovsky  
Design - Andrew Giles

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