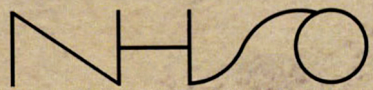




WILLIAM WALTON

SYMPHONY NO. 2
VIOLA CONCERTO



NEW HAVEN SYMPHONY ORCHESTRA

William Boughton
Conductor

Roberto Díaz
Viola

LIVE RECORDING



New Haven Symphony Orchestra
Concertmaster Ani Kavafian

WILLIAM WALTON

Symphony No.2
Viola Concerto
Spitfire Prelude and Fugue
Crown Imperial

Music Director William Boughton
Soloist Roberto Díaz

	Symphony No.2 (1960)	29.13
1	I <i>Allegro molto</i>	9.21
2	II <i>Lento assai</i>	10.36
3	III <i>Finale. Passacaglia - Coda. Scherzando</i>	9.16
	Viola Concerto (1929)	26.43
4	I <i>Andante comodo</i>	8.46
5	II <i>Vivo, con molto preciso</i>	4.20
6	III <i>Allegro moderato</i>	13.37
	Spitfire Prelude and Fugue (1942)	8.02
7	I <i>Prelude</i>	3.38
8	II <i>Fugue</i>	4.24
9	Crown Imperial (1937)	9.24
	Total playing time	73.22

The passage of time—almost 60 years—has not been kind to William Walton's *2nd Symphony*, with concert performances of this masterpiece a rarity. Whilst I, reluctantly, admit that it is a work that needs repeated hearings to unveil its inner meaning, the first-time listener will be haunted by its sound world, brilliance and energy.

Walton lived through two world wars and the Depression, experienced the life of high society, and counted amongst his friends and acquaintances those aristocratic patrons of the day. To many, he was a 'bon vivant', but, there was a very dark side to his personality. He was most at home on his paradise island of Ischia, Italy, away from all distractions, discomforts and the atrocities that the 20th century had wrought upon humanity. The *2nd Symphony* sums up his

life experiences both musical and personal, incorporating the then-recent trends of atonalism and serialism as well. This work is haunting in its loneliness and violence, at times screaming at us in the most profound way, whilst on a journey that embraces tenderness and love. Of all the works I conduct, this symphony gets 'under my skin' like no other, demanding the whole of me. If Walton is only remembered for one work it should be this. It will, I am sure, enter the repertoire on a more regular basis in the near future.

My time in New Haven has offered me the wonderful opportunity of studying Walton's manuscripts in Yale's Beinecke Rare Book & Manuscript Library, with each visit bringing me closer to this great composer, developing a greater appreciation and understanding of his music. His creativity and originality jump off the pages of these manuscripts, constantly inspiring an even deeper understanding of him.

The works featured on this recording provide the listener with a cross-section of Walton's oeuvre from the early *Viola Concerto* (first of the three string concertos), through the film music of *The First of the Few* (featuring *Spitfire Prelude and Fugue*) to his coronation march *Crown Imperial* for King Edward VIII (who shortly abdicated) to the colossal (if not in length, then certainly in emotional content) *2nd Symphony*.

William Boughton

The legacy of Sir William Walton (1902-1983) occupies a precarious position, displaced from the well-worn stories that we are accustomed to about the history of 20th-century music. While Walton worked alongside the recognizable names of the early and mid-century, consider the musical landscape of 1929 when, at the tender age of 27, he first put himself on the map with his effusive and uncommonly romantic *Viola Concerto*. Simultaneously other preeminent composers were either trying to project themselves forward towards a novel, 'utopian' musical epoch (see the twelve-tone practices of Schoenberg, Webern, and Berg) or reach backwards to

older idioms and musical languages (i.e. neoclassicism, embodied by Hindemith, Prokofiev, and Stravinsky writing in the style of Haydn or Mozart). Beyond a passing flirtation, Walton paid these ideologies little heed. He also felt no urge to follow in the footsteps of compatriots like Delius or Vaughan Williams who utilized English folk tunes to recreate an unmistakably national sound, in competition with the German and French vanguard.

Unlike those around him who were engrossed by ideas of escape from the modernist world of 1890-1945, Walton's musical gaze was assuredly situated in his own present. Examples include audibly embedded elements of early jazz, ragtime, late Romanticism, and the extended harmonies of the French Impressionist composers (Ravel in particular). His assimilation of these buzzing and bustling contemporary sounds—stumbled upon in a concert hall, cabaret, or on a sidewalk intersection—contributed greatly to his reputation as a musical polyglot, one whose creative voice sidesteps the clashing polemics, cliques, and clichés of the factious period between the great world wars. Yet there is some irony in such tension amongst Walton, his contemporaries, and their turbulent era: it is precisely this *attunement to the present* that made him seem 'out-of-time' or foreign in his own historical moment.

What role does this disc play in the story just told? This is the second installment in the *William Walton Project*, a musical and scholarly collaboration between the New Haven Symphony Orchestra (NHSO) and the Beinecke Rare Book & Manuscript Library at Yale University. The Beinecke houses the vast majority of Walton's surviving manuscripts as part of the Frederick R. Koch Collection. While a compelling resource for the NHSO (America's fourth-oldest symphony, living right next door), Music Director William Boughton's own immersion in the technical and emotional world of Walton as a chorister, cellist, and young conductor in England cements the relationship between these two august organizations. This disc intentionally displays the captivating breadth of Walton's writing for the orchestra through four keynote pieces, spanning genres and forms over 30 years from the *Viola Concerto* in 1929 to the *2nd Symphony* in 1960. But these recordings and this accompanying discussion endeavor to do more than merely draw a chronological thread. Maestro Boughton and the NHSO reveal a portrait of Walton beyond the polyglot label, contextualizing his musical outlook as more than the mere sum of its parts.

The *Viola Concerto* and the *2nd Symphony* are certainly monumental bookends, depicting not only Walton's early idiom and mature, late-career style respectively, but also the waxing and waning of his vogue amongst listeners and critics. The *Viola Concerto* exudes '...the lyric poet in Walton, who had so far been hidden under a mask of irony, [now] fully emerged.'¹ Indeed, it seems that by the concerto's unveiling, the weight of the world had finally begun to rest on young Walton's shoulders. The *Viola Concerto* is also the work that branded Walton as relentlessly omnivorous (and consequently, for some, lacking an individual depth). Consider the jazz-inflected displacement of the viola's accents and its blue notes, harmonies imbued with a 'smoky *cinema noir*', and an almost absurd constellation of influence citation and name-checking by critics, piling together disparate voices such as Stravinsky, Ravel, Gershwin, and Prokofiev.² Even Paul Hindemith earned a mention, who, ironically, performed as the soloist on the work's world premiere after its initial rejection by British virtuoso Lionel Tertis.³

Forward thirty years, a new cast of commentators and audiences could not help but hear the *2nd Symphony* as the more mellow, concise inheritor of these same aesthetics: '...the slow movement recalls the lyricism of the *Viola Concerto* and is brimming with ideas of great immediate beauty.'⁴ But even after three decades, Walton's inability to shed his reputation as a chameleon is evident in the reception of the *2nd Symphony*. For instance, while drawing connections between the *Viola Concerto* and the *2nd Symphony*, musicologist Frank Howes triangulates Walton as the intersection between perhaps the most graceless pairing of 20th-century music, Elgar and Schoenberg.⁵ This is no small feat of magical thinking by itself, but it serves the larger purpose of demonstrating how Walton's contemporaries grappled for explanatory alternatives rather than describe these works on the composer's own terms.

Of course, if this disc highlights the two bookends of Walton's career, it begs the question: what pieces come in between, and why do they matter? Works like the *Viola Concerto* and the *2nd Symphony* are commonly given the moniker of 'absolute', existing as exquisite art objects that stand alone, with no desire (or ability) to signify anything in the messy world of human affairs: political, narrative, or otherwise. In stark contrast, the other two 'programmatic' pieces on this recording—*Crown Imperial* and *Spitfire Prelude and Fugue*—are anything but removed from the oft dire politics of Walton's world. *Crown Imperial* was first composed for the (aborted)

coronation of King Edward VIII in 1937, but finally premiered that same year for the hasty ascension of his brother King George VI. *Crown Imperial* was also keynoted in subsequent royal occasions such as the coronation of Queen Elizabeth II in 1953 and recently, the wedding of Prince William and Catherine Middleton in 2011. *Spitfire Prelude and Fugue* is similarly bound to English nationalism, originally composed as film music for 1942's propaganda movie *The First of the Few*, dramatizing the aerial carnage of the pivotal Battle of Britain that took place only two years prior.

The music intelligentsia spilled astonishingly little ink on Walton's shorter film or incidental works. Their 'serious' counterparts like the concertos and the full symphonies have secured niches in the lore of orchestral repertoire, but *Crown Imperial* and *Spitfire Prelude and Fugue* are opaque in the popular imagination. Immediately after its premiere, *Crown Imperial* was frequently derided as such a facsimile of Elgar that its proper title ought to be *Pomp and Circumstance No. 6*, a fictional installment to the Edwardian's five famous marches.⁶ The *Musical Times* of 1937, reviewing the first recording, described *Crown Imperial* as 'unrepresentative of the composer' and 'frankly a pastiche', while another critic gave backhanded praise for its 'uncomplicated rhythm...and broad melody by which it secures popular allegiance.'⁷

The reviews surrounding *Spitfire Prelude and Fugue* were similarly dismissive. From 1947: '[In *Spitfire*] *Prelude [and Fugue]*...Walton writes much more simply than his independent compositions... [*Spitfire*] is indeed another Elgarian march like *Crown Imperial*, with opening fanfare, broad tune, tune repeated....'⁸ In translation: plenty of brawn, but nothing particularly cerebral for nourishment. Indeed, both of these works, and other political or incidental pieces written by Walton, are often relegated to the role of the red-headed stepchild in the programs of symphony orchestras, a good way to chew up ten light-hearted minutes before we get on with the red meat of the evening, an hour-and-a-half of Mahler.

However, works like *Crown Imperial* and *Spitfire Prelude and Fugue* are fascinating musical statements in their own right. For example, they showcase Walton's growing affinity for juxtaposing archaic or anachronistic musical ideas with contemporary socio-political concerns and technologies. Imagine yourself as the composer, tasked with the intimidating assignment

of writing a work to celebrate the sovereign royalty of the British Empire, but the year is an inconvenient 1937: the empire is in decline and the soon-to-be king (Edward VIII) is widely rumored to be a Nazi sympathizer. Similarly for *Spitfire Prelude and Fugue*, World War II is raging with the very survival of England at stake: Walton tells the story of a state-of-the-art British killing machine through a learned, elaborate Baroque form popularly attributed to German composer J.S. Bach. Compound this with Walton negotiating both the shifting landscape of the wartime motion picture industry and the emerging venture of even composing for film at all. Listened to from this contextualized, postmodern vantage, it becomes clear that the origins and aesthetics of *Crown Imperial* and *Spitfire Prelude and Fugue* are anything but staid and circumspect.

Yet there is still an unfortunate bind, stemming from the polyglot accusation. The absolute works are pigeonholed as cosmopolitan to a fault, while the incidental and film scores are dismissed as derivative and utilitarian: two sides of the same coin. Where is the authentic, unadulterated William Walton in either repertoire? By tracing our steps backwards in a counterintuitive fashion—beginning with the film and incidental works, and moving towards the absolute music—there might be a convincing answer. *Spitfire Prelude and Fugue* is a strong case study in this regard. Its most natural kin may not in fact be *Crown Imperial* or others in its immediate cohort, but rather, a piece that seems distant from the political or propagandistic repertoire of the mid-century: Walton's own *2nd Symphony*. Sit down again and listen to *Spitfire Prelude and Fugue*, and then the *2nd Symphony*, back to back. You might hear the *2nd Symphony's* 'electrical discharge of energy in short and rapid figures, the urgent melodies...the mastery of orchestral effect...its emotional roots...[in]...apprehension.'⁹ This is not unlike when Walton sonically animates our imagination towards mortal clashes in the skies of England. Such uncanny similarity between works is far from coincidental. The taut pulse and visceral immediacy of the *2nd Symphony* are part and parcel of *Spitfire Prelude and Fugue's* imagistic musical language, an aesthetic saturating both pieces.

The era of Walton's immersion in film scores and coronation marches during his middle-age casts doubt on any attempt to draw an uncomplicated, unencumbered arc between the *Viola Concerto* and the *Symphony No. 2* (as if little intervened). Walton forged a distinctly cinematic

method through the writing of these political works, even confessing that they ‘gave me a lot more fluency’.¹⁰ Indeed, his anxious and unfettered *2nd Symphony*, a piece that makes no narrative or programmatic claims, nonetheless bears the stylistic thumb print of its nationalistic predecessors. Even Walton’s blending of the archaic and avant-garde—honed in his cinematic years—makes reappearance: the *2nd Symphony*’s final movement features a *passacaglia* (repeated bass pattern with continuous variation, from the Baroque era) employing dissonant twelve-tone pitches in the idiom of Schoenberg, Webern, and Berg.

The authentic Walton, then, is a musical creature unwilling to be circumscribed by a particular creative grammar. Rather than depend on the notes and minutia of the score, his indispensable aesthetic is bound up in the compositional process itself: the playful integration of disparate dialects and cultural histories. This ranges from the relationship between men and machines (weapons of war and projector reels, etc.) to musical techniques grafted together across centuries (the beginning of tonality and its end, for instance). There is no doubt that young Walton did pluck creative ideas at his leisure, akin to the best of our ‘musical heroes’ from the 20th century. But by his mid-career, the polyglot label is too flimsy a descriptor for the composer’s resourceful borrowing, wrongly dismissive of the distinctive breadth and depth of his sonic and worldly synthesis. A new avenue for understanding Walton involves working from the film and incidental works *outward* to the symphonies and concertos, rather than awkwardly compartmentalizing these genres and giving preference to the ‘absolute’ works.

By showcasing these four works, the *William Walton Project* and this second disc break new ground towards the composer’s reemergence as a vital artistic voice of the 20th century. These recordings not only immerse the listener in the milestones of Walton’s career, but also juxtapose the under-appreciated film and incidental works alongside the *Viola Concerto* and the *2nd Symphony*. This approach charts a path for engaging with his music as far more adroit than an amalgam of convenient tastes and trends, while simultaneously urging its contemporary relevance. For instance, there is little doubt that the impact of both Walton’s incidental *and* absolute music still saturates our contemporary filmgoing experience. Maestro Boughton and the NHSO’s performance of these works tells a story not just about Walton’s moment in music history, but tugs on the listener to think deeper about the composer’s

individual growth as an artist, more appreciative of his intimate, wide-eyed dynamic with the changing world.

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¹ Edward Sackville-West and Desmond Shawe-Taylor, *The Record Guide* (London: Collins, 1956), p. 848.

² Byron Adams, "Walton, William," *Grove Music Online, Oxford Music Online* (Oxford: Oxford University Press), accessed August 25, 2014,

<http://www.oxfordmusiconline.com.www.consuls.org/subscriber/article/grove/music/40016>.

³ Frank Howes, *The Music of William Walton* (Oxford: Oxford University Press, 1965), p.85.

⁴ *Ibid*, p. 47

⁵ *Ibid*, p. 45

⁶ Kenneth Avery, "William Walton," *Music & Letters* 28 (1): 1–11.

⁷ "Gramophone Notes," *The Musical Times* 78 (1937): 708–710.

⁸ Howes, p. 133.

⁹ *Ibid*, p. 41.

¹⁰ Adams, "Walton, William," *Oxford Music Online*.

This recording was made possible by the outstanding support of Yale University's Beinecke Rare Book & Manuscript Library. One of the world's largest libraries devoted entirely to rare books and manuscripts, its robust collections are used to create new scholarship by researchers from around the world. William Boughton drew inspiration for this CD from original William Walton manuscripts in the collection of musical, literary, and historical materials collected by Frederick R. Koch (Yale School of Drama, 1961 MFAD) and donated to the Beinecke Library by the Frederick R. Koch Foundation.

Recorded in concert at Woolsey Hall, New Haven, Connecticut, USA.

Viola Concerto and Spitfire Prelude and Fugue, 28 February 2013
Symphony No. 2 and Crown Imperial, 7 November 2013

"Fred Plaut Recording Studio"
Producer, Adrian Farmer
Engineer, Eugene Kimball

Cover Image

Michael Ayrton (1921-1975) Portrait of William Walton
Pen-and-ink and gouache; 15.5 x 11.4 cm. 24 May 1948
Courtesy of Beinecke Rare Book & Manuscript Library, Yale University

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The New Haven Symphony Orchestra

In 1894 Morris Steinert, an immigrant from Germany, was persuaded by a group of New Haven amateur musicians to form a symphony orchestra. Many of these men were also German-Americans seeking to continue the traditions of their native country in their new land. Steinert consented and the group started rehearsals upstairs above his piano store.

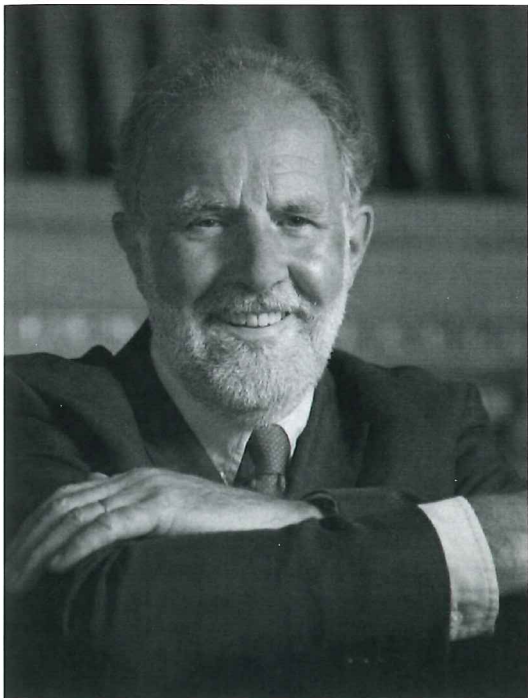
The first performance of the fledgling orchestra took place in January 1895 and the program included works by Bach, Beethoven, Mendelssohn, and Schubert. The conductor was Horatio William Parker, also newly arrived at Yale and already a composer of some reputation. It was through Parker's leadership and commitment over more than two decades that the Symphony was gradually transformed from a local band into an accomplished orchestra.

The Pops concerts began in 1945, with the first performance indoors at the New Haven Arena on Grove Street. Later that summer four more concerts were played in the Yale Bowl, for which a band shell was eventually constructed. The outdoor concerts were a great success, drawing nearly 40,000 people that first summer. The first performance, conducted by Harry Berman, included light classics and favorites from *Oklahoma!*, which had opened on Broadway two years earlier. Berman was also instrumental in establishing the Children's Concerts, which were first given in Yale's Sprague Hall in 1933.

Throughout the years, the NHSO continued these traditions of performance and education—supporting programs in the schools and community, and presenting both classical repertoire and pops concerts. The orchestra has performed regularly in New Haven and has also toured throughout Connecticut and beyond (including performances at Lincoln Center and Carnegie Hall); it has given numerous radio broadcasts and made the world-premiere recording of the complete five-movement version of Mahler's first symphony.

In 2007, William Boughton became the tenth Music Director and Principal Conductor of the New Haven Symphony Orchestra. Under his leadership and that of Executive Director Elaine Carroll, programs have expanded both geographically and musically, with concerts being performed in new venues and partnerships offering opportunities to share the NHSO's high musical standards with audiences throughout Connecticut. Outreach programs and collaborations with other arts organizations have expanded the reach of the orchestra throughout the region.

William Boughton Music Director



As Music Director of the New Haven Symphony Orchestra (NHSO) since 2007, William Boughton has become a strong advocate for American music. Augusta Read Thomas was the first recipient of a newly-created position, the NHSO 'Composer-in-Residence', a program Boughton instituted in 2009 alongside the Young Composer's Project for aspiring high school-aged composers. With the NHSO, Boughton has received two ASCAP Awards for Adventurous Programming in 2011 and 2014. His dedication to music learning for young students is epitomized by the NHSO's successful and innovative programs, including the creation of the educational 'Artist-in-Residence' initiative. To date, the NHSO under Boughton's leadership has commissioned works from Augusta Read Thomas, Jin Hi Kim, David Stock, Daniel Bernard Roumain, Christopher Theofanidis and Christopher Brubeck.

Roberto Díaz Violist

Prior to his appointment as president of the Curtis Institute of Music in 2006, Roberto Díaz was principal violist of the Philadelphia Orchestra, where he performed the entire standard viola concerto repertoire with the orchestra and gave a number of Philadelphia Orchestra premieres. As a Curtis alumnus, Mr. Díaz brings his professional and personal experience to the school. One of the world's leading conservatories, the Curtis Institute of Music provides its students with personalized attention from a celebrated faculty. Its mission - to educate and train exceptionally gifted musicians at the highest level for professional careers - has been achieved by its distinctive 'learn by doing' approach and has produced many notable artists since the school's founding in 1924. During the last six years, Mr. Díaz has developed program initiatives and strategic planning that have preserved the traditions of the school, while bringing its reach and technologies into the world of the 21st century. Since launching the Curtis On Tour program six seasons ago, for example, Mr. Díaz has taken the hugely successful program across North and South America, Europe, and Asia,



performing chamber music side-by-side with Curtis students, faculty and alumni. In addition to Curtis On Tour, his tenure as president of Curtis has seen the construction of a significant new building which doubled the size of the school's campus, the introduction of classical guitar and string quartet programs, the launch of Curtis Summerfest which is open to the public, the debut of an online stage called Curtis Performs and a newly conceived conducting program. Curtis recently became the first classical music conservatory to offer free online classes through Coursera. Also under Mr. Díaz's leadership, the school has developed lasting collaborations with other music and arts institutions in Philadelphia and throughout the world, and has established the Community Artists Program to develop the entrepreneurial and advocacy skills of young musicians.

In addition to his commitments at Curtis, Mr. Díaz continues to perform as a soloist and collaborates with leading conductors of our time on stages throughout North and South America, Europe, and Asia. He has also worked directly with important 20th and 21st-century composers, including Krzysztof Penderecki, Edison Denisov, Roberto Sierra and Jennifer Higdon. As a frequent recitalist, Mr. Díaz enjoys collaborating with young pianists, bringing a fresh approach to the repertoire and providing invaluable opportunities to artists at the beginning of their careers. In addition to performing with major string quartets and pianists in chamber music series and festivals worldwide, Mr. Díaz has toured Europe, Asia, and the Americas as a member of the Díaz Trio with violinist Andrés Cárdenes and cellist Andrés Díaz. The Díaz Trio has recorded for the Artek and Dorian labels.

Mr. Díaz's many recordings include the complete works for viola and piano by Henri Vieuxtemps and a Grammy-nominated disc of viola transcriptions by William Primrose. Also on Naxos are the Brahms sonatas with Jeremy Denk. While principal, Mr. Díaz recorded the Jacob Druckman viola concerto with the Philadelphia Orchestra, conducted by Wolfgang Sawallisch. Upcoming releases include the *Viola Concerto* by Peter Lieberon with the Odense Symphony Orchestra and Scott Yoo (Bridge Records).

New Haven Symphony Orchestra

Violin

Ani Kavafian *Concertmaster*
Artemis Simerson *Assistant Concertmaster* ¹
Stephan Tieszen *Principal Second Violin*
Millie Piekos *Assistant Principal Second Violin*
Jacob Ashworth ¹
Janet Boughton ²
Tallie Brunfelt ²
Dénise Chividian
Go Woon Choi ²
Soohyun Choi
Elisabeth Ewe
Laura Ha ²
Benjamin Hoffman
Akiko Hosoi
Shenghua Hu ¹
Stephanie Hug
Tianyun Jia ²
Ann Sun Hyung Kim ²
Youngsun Kim ²
Hye Jin Koh ²
Barbora Kolarova ¹
Adrienne Lewis ¹
Xi Liao ²
Yuan Ma ²
Judi McDermott-Eggert
Kayla Moffett ¹
Nikita Morozov ²
Fiona Murray ²

Kiwon Nahm ¹
Yuko Naito ¹
Mark Rike ²
Ross Snyder ²
David Southern ¹
Janet Wu York
Zou Yu ²
Tao Zhang ¹
Sarah Zun ¹

Viola

Marvin Warshaw *Principal*
Ellen Higham *Assistant Principal*
Alyssa Beckmann
Gretchen Frazier
Michael Holub ²
Yaroslav Kargin
On You Kim ¹
Jane Mitchell
Jill Pellett Levine
Carol Warshaw
Barbara Wigg'in

Cello

Rebecca Patterson *Principal*
Tom Hudson *Assistant Principal* ¹
Christine Coyle
Danielle Guideri ¹
Michael Haas ¹
Susannah Kelly ²

Jeremy Lamb

Philo Lee ²

Tobin Low ¹

Sarah Markle ²

Kimberly Patterson ²

Mariusz Skula

Alvin Wong ²

Bass

Isaac Trapkus, *Principal*

Andrew Trombley, *Assistant Principal* ²

Jim Andrews

Christopher Johnson ¹

Cecile-Laure Kouassi ²

Mark Michaud

David Romano ¹

Jeffrey Tomkins

Flute

Ransom Wilson, *Principal* ¹

Chelsea Knox, *Principal* ²

Marjorie Shansky, *Assistant Principal*

Kim Collins ²

Piccolo

Marjorie Shansky

Kim Collins ²

Oboe

Olav Van Hezewijk, *Principal*

Marta Boratgis, *Assistant Principal*

Alexandra Detyniecki ²

English Horn

Marta Boratgis ¹

Alexandra Detyniecki ²

Clarinet

Anton Rist, *Principal* ¹

David Shifrin, *Principal* ²

Reesa Gringorten, *Assistant Principal* ¹

Anton Rist, *Assistant Principal* ²

Bass Clarinet

Reesa Gringorten ¹

Andrew Greci ²

Bassoon

Cynde Iverson, *Principal*

Sue Zoellner-Cross, *Assistant Principal*

Contrabassoon

Gilbert Dejean ²

Horn

Eva Conti, *Principal*

Robert Hoyle

Sara Cyrus, *Assistant Principal*

Kyle Hoyt ¹

Jill Van Nostrand ²

Katie Dennis ¹

Susan Spaulding ²

Trumpet

Richard Clymer, *Principal* ¹

Kenneth Tedeschi, *Principal* ²

Michael Flynt, *Assistant Principal*

Larry Gareau ²

Trombone

Scott Cranston, *Principal*

Terrence Fay, *Assistant Principal*

Bass Trombone

Daniel Innaimo

Tuba

Stephen Perry, *Principal* ¹

Adam Crowe, *Principal* ²

Timpani

Valerie Smalley, *Principal* ¹

Stephen Collins, *Principal* ²

Percussion

David Smith, *Principal*

Lee Caron ²

Chris Smith ²

Patrick Smith ²

Piano

William Braun, *Principal* ²

Celesta

Gary Chapman ²

Harp

Jennifer Hault, *Principal*

Jacqueline Kerrod ²

Personnel Manager & Librarian

Marvin Warshaw

1 = Viola Concerto and Spitfire only

2 = Symphony and Crown Imperial only

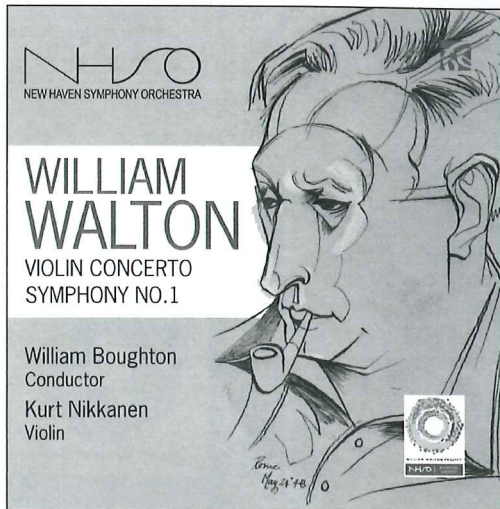
Edward Greenfield,
Gramophone
"Critics Choice" for 2010

"Under William Boughton these are splendidly idiomatic performances. The nagging repetitions in the first movement of the First Symphony are magnetic, the leading Scherzo quirky. In the concerto, Kurt Nikkanen is a clean-cut yet warmly expressive soloist."

"The Walton First Symphony receives its grand due from the NHSO, Boughton and Nimbus. Boughton takes the piece consistently slower than Previn, Walton, Rattle and Handley to no disfavour – in fact the work gains in epic stride and in tenderness in the *Andante*."

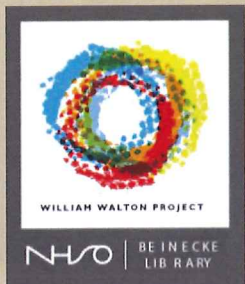
Rob Barnett

musicweb-international.com



"No one after Heifetz in his two recordings has played the work successfully at the same breakneck speeds, but among modern versions Kurt Nikkanen's marries a lovely tone in all registers (he's terrific in high passage work) with a technical fearlessness, particularly in the central *Presto*, that's really impressive. Boughton and the NHSO provide secure, idiomatic accompaniments, and the recording is excellently balanced."
David Hurwitz, classictoday.com

NI 6290



www.newhavensymphony.org

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WILLIAM WALTON

Symphony No.2 (1960)

- | | | | |
|---|-----|--|-------|
| 1 | I | <i>Allegro molto</i> | 9.21 |
| 2 | II | <i>Lento assai</i> | 10.36 |
| 3 | III | Finale. <i>Passacaglia</i> - Coda. <i>Scherzando</i> | 9.16 |

Viola Concerto (1929)

- | | | | |
|---|-----|--------------------------------|-------|
| 4 | I | <i>Andante comodo</i> | 8.46 |
| 5 | II | <i>Vivo, con molto preciso</i> | 4.20 |
| 6 | III | <i>Allegro moderato</i> | 13.37 |

Spitfire Prelude and Fugue (1942)

- | | | | |
|---|----|---------|------|
| 7 | I | Prelude | 3.38 |
| 8 | II | Fugue | 4.24 |

- | | | | |
|---|--|-----------------------|------|
| 9 | | Crown Imperial (1937) | 9.24 |
|---|--|-----------------------|------|

Total playing time 73.22



New Haven Symphony Orchestra
Concertmaster Ani Kavafian

William Boughton *Music Director*
Roberto Díaz *Soloist*



The New Haven Symphony Orchestra (NHSO) and the Yale University Beinecke Rare Book & Manuscript Library are pleased to collaborate on the *William Walton Project*. The Frederick R. Koch Collection, housed at the Beinecke Library, contains the world's largest archive of Walton's original manuscripts. This project presents a unique opportunity for Walton's music to be "brought to life" using these manuscripts as the source of preparation for performances.

Recorded February & November, 2013, in concert at Woolsey Hall in New Haven, Connecticut.

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