



HOLST


THE PLANETS

THE PERFECT FOOL

MICHAEL STERN

KANSAS CITY
SYMPHONY



A 'PROF' JOHNSON 24-BIT  RECORDING



A photograph of a night sky filled with stars, with a dark silhouette of a mountain range in the foreground. The text "GUSTAV HOLST" is centered in white, serif font over the sky.

GUSTAV HOLST

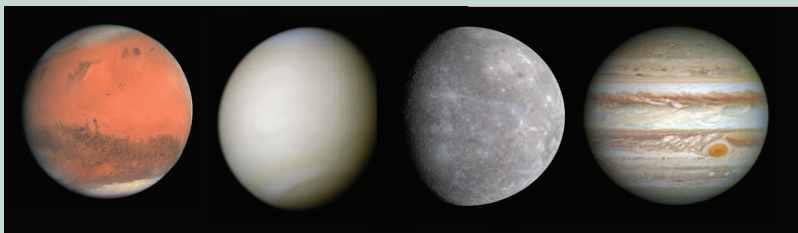
One of the most English of English composers came from a Swedish family that lived in Russia for a time before finally settling in England early in the nineteenth century. His own name, in fact, was originally **Gustavus Theodore von Holst**, but the “von” and the Latinized ending of his given name were dropped in 1914, when World War I broke out. That was the year in which Holst turned forty, and in which, also, he began work on his ambitious “astrological suite” for large orchestra, *The Planets*, the one work by which his name is known to most of the musical public today.

The Planets, whose suitability as a demonstration piece in audio salons has helped take it out of the “novelty” category and place it firmly in the so-called standard repertory, was not a fluke, but fully representative of its composer’s style, his artistic philosophy, and his character. When we encounter more of Holst’s music, in various forms, we find that its effectiveness is directly related to its being true to that prevailing character — that the same principles that make *The Planets* so effective are at the root of such diverse works as the large-scaled *Choral Symphony* and the *Hymn of Jesus* and the ingratiatingly unpretentious *St. Paul’s Suite* for string orchestra; and they are nowhere more clearly apparent than in his compositions for band. The “Englishness” of so much of Holst’s music is explained in part by his interest in folk music — or, one might say, his natural proclivities as a composer directed his attention to folk music. In any event, he and his good friend Ralph Vaughan Williams, like their slightly younger Hungarian contemporaries Béla Bartók and Zoltán Kodály, were energetic collectors of the folk material of their country, and its character colored many of their compositions in which it is not directly quoted. The masterly exploitation of the resources of the modern orchestra and its individual choirs was a consequence of practical experience as a performer.

The instruments Holst studied originally were the piano and organ; he helped support himself as a church organist and choir director in his youth, and in that position learned a great deal about writing for chorus — and for instrumental ensembles to the extent of the small orchestra that was also associated with his duties. When a hand ailment (recurrent neuritis) caused him to look for an alternative to keyboard instruments, he took up the trombone, and he worked for some years as both an organist (Royal Opera, London) and trombonist (principal with the Carl Rosa Opera Company and member of several orchestras in England and Scotland). The latter position enabled him to develop the intimate knowledge of the orchestra and its instruments that made such works as *The Planets* and the one-act opera *The Perfect Fool* possible. His own instrument, the trombone, figures prominently in the most brilliant passages of both of those works — the penultimate movement of *The Planets*, “Uranus, the Magician,” and the dramatic opening and many subsequent passages in the Ballet Music from the opera, actually a miniature “concerto for orchestra.” (His other instrument, the organ, is brought in briefly but brilliantly for the closing bars of “Uranus.”)

—RICHARD FREED

(originally the liner notes for RR-39, Holst: *Hammersmith*, Dunn, Dallas Winds)



The Planets

Suite for Large Orchestra, Op. 32

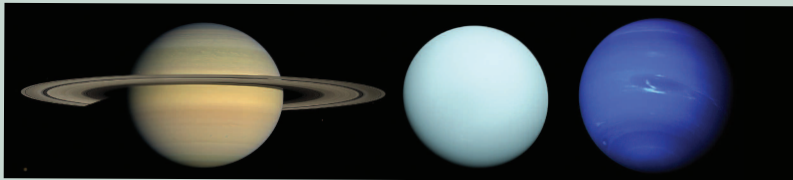
Gustav Holst once remarked, “As a rule I only study things that suggest music to me.” It was Holst’s lifelong interest in astrology that inspired his most popular orchestral work, *The Planets*.

The Planets occupied Holst from the spring of 1914 to the winter of 1916. For the most part, Holst composed in a specially constructed soundproof room at the St. Paul’s Girls’ School, where he taught. During the course of his work on *The Planets*, Holst read a booklet by Alan Leo (*What is a Horoscope?*) that provided suggestions for characteristics of the various planets.

Holst described his orchestral work as “a series of mood pictures” in which the movements — each representing a planet of the solar system — “acted

as foils to one another.” The various movements were not arranged in accordance with the order of the planets in the solar system, but rather, in such a manner as to achieve optimal musical contrast and effect. Holst couched his expression in a large virtuoso orchestra that includes a six-part wordless female chorus in the concluding movement, “Neptune, the Mystic.”

A private concert performance of *The Planets* took place at Queen’s Hall in London on September 29, 1918. Holst chose the young Adrian Boult (later Sir Adrian) to conduct the first performance, which proved to be a great success. The first public performance of *The Planets* took place on February 27, 1919, again with Boult conducting at Queen’s Hall (although “Venus” and “Neptune” were not played on that occasion). *The Planets* soon received numerous performances throughout Europe and the world. Along with Edward Elgar’s *Enigma Variations* (1899), *The Planets*, a thrilling sonic adventure, remains one of the most popular large-scale British orchestral works.



The Perfect Fool:

Ballet Music, Op. 39 (1923)



Holst's one-act opera, *The Perfect Fool*, premiered at London's Covent Garden on May 14, 1923. The libretto, written by the composer, employs a fairy tale setting and plot as the basis for a spoof of operatic conventions of the day (the score directs:

"The author asks that the spirit of high comedy shall be maintained throughout."). Although the opera is rarely performed, the ballet music that serves to open the work is one of Holst's most popular creations.

The story of *The Perfect Fool* takes place once upon a time, in an enchanted land. When the curtain rises, it is night. A wizard performs a magic rite, in which he invokes the spirits of Earth, Water, and Fire. The music leaves no doubt that the Wizard is a kindred spirit to *The Planets'* Uranus, the Magician, both of whom are, in turn, musical descendants of the Sorcerer in Paul Dukas's *L'apprenti sorcier* (1897). As in *The Planets*, Holst weaves his own magic with a brilliant, varied deployment of the orchestra.

—KEN MELTZER

(originally the concert program notes for the Kansas City Symphony performances of this music)



Fred Thomas Martin (*born 1927*) is an American artist, writer and former arts administrator and educator in the San Francisco Bay Area. A driving force of the Bay Area art scene since the mid 1950s, his art encompasses the Post-War California, Beat era, and Bay Area Abstract Expressionism movements, and continues today with solo and group shows. His work is in public collections and museums across the United States. A significant collection of Martin's paintings and drawings was recently acquired by the China Academy of Art Museum in Hangzhou, People's Republic of China, where he has taught and lectured. In addition to his artistic practice, Martin is widely known for his work as a longtime administrator and Professor Emeritus at the San Francisco Art Institute.

XX The World, Fred Martin

6/30/1995, Acrylic on paper, 68" x 44"



Music Director Michael Stern is in his 15th season with the Kansas City Symphony, hailed for its remarkable artistic ascent, original programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. Since 2008, Stern and the orchestra have collaborated with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also the founding artistic director and principal conductor of the IRIS Orchestra in Germantown, Tennessee. Now in its second decade, audiences and critics alike applaud this unique group for its virtuosity and programming as well as its commitment to commissioning and recording new works by American composers.

Stern has led orchestras throughout Europe and Asia, including the London and NHK (Tokyo) symphony orchestras, the Hungarian and Vienna radio symphony orchestras, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonic orchestras, Orchestre de Paris and National Symphony of Taiwan, among many others. In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphony orchestras, the Cleveland and Philadelphia orchestras, and the New York Philharmonic. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen. Passionately committed to education, Stern works with students at the Curtis Institute and a number of festivals, including the National Repertory Orchestra, National Orchestral Institute, Round Top and others.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.



ABOUT THE KANSAS CITY SYMPHONY

OUR HISTORY

The Kansas City Symphony has a vision to transform hearts, minds and its community through the power of symphonic music. Founded by R. Crosby Kemper, Jr., in 1982, the Symphony has established itself as a major force in the cultural life of the community. Praised for performances of uncompromising standard, the orchestra is the largest in the region and holds a national reputation under the artistic leadership of Music Director Michael Stern.

The Symphony serves a metropolitan population of 2.1 million. The orchestra's 80 full-time musicians are area residents and vital contributors to the artistic life of Kansas City, as are the 160 members of the Symphony Chorus, a volunteer ensemble led by multi-Grammy® Award-winning conductor Charles Bruffy. With a vibrant schedule of more than 130 concerts in a 42-week season, the Symphony reaches more than 1 million people annually through concerts, events, recordings and media broadcasts, including more than 60,000 children and adults through a wide variety of education programs. The Symphony also performs as the resident orchestra for the Lyric Opera of Kansas City and the Kansas City Ballet.

LEADERSHIP and FINANCIAL STRENGTH

Through the leadership of Executive Director Frank Byrne, Board Chair William M. Lyons and an engaged board of directors, the Symphony has charted a course to

unprecedented financial stability, a growing audience, an expanding donor base and deeper connections throughout the region. The Symphony's annual operating budget has grown to nearly \$19 million from a budget of \$1.5 million in its first season. Gifts from the board, local foundations and members of the community have created an endowment in excess of \$100 million.

In addition, the orchestra benefits from the dedicated efforts of its volunteer associations. The Symphony's four auxiliaries, with total membership of nearly 700, raise more than \$1 million annually, making them some of the most successful orchestra volunteer forces in the nation.

RECORDING and BROADCASTS

The Symphony has released six other recordings on the Reference Recordings label: "Shakespeare's *Tempest*," the Grammy® Award-winning "Britten's Orchestra," an Elgar/Vaughan Williams project, "Miraculous Metamorphoses," an all-Saint-Saëns CD featuring the magnificent "Organ" Symphony, and the music of contemporary American composer Adam Schoenberg (nominated for two Grammy® Awards). An additional project featuring one-movement symphonies by Barber, Scriabin and Sibelius has been recorded and slated for future release. The Symphony's concerts with internationally celebrated mezzo-soprano Joyce DiDonato were featured on the national PBS Summer Arts Series in July 2012. The Grammy® Award-nominated audio recording of the complete performance may be downloaded from iTunes.

In addition, the Symphony has taped three nationally broadcast PBS television specials and performed on National Public Radio, including on the prestigious SymphonyCast series. Highlights of Classical Series performances are broadcast Thursdays at 9 p.m. on KCUR FM 89.3, Kansas City's National Public Radio affiliate.

With a strong base of organizational stability, aspirational standards and a desire to serve its community, the Kansas City Symphony seeks to model a new standard of excellence for the 21st-century American orchestra.

kcsymphony.org

KANSAS CITY SYMPHONY

Michael Stern, *Music Director*

Aram Demirjian, *Associate Conductor*

Roster as of January 31, 2015

FIRST VIOLINS

Noah Geller, *Concertmaster*

Miller Nichols Chair

Justine Lamb-Budge*,

Associate Concertmaster

Sunho Kim, *Acting*

Associate Concertmaster

Dorris Dai Janssen,

Acting Assistant

Concertmaster

Gregory Sandomirsky,

Associate Concertmaster

Emeritus

Anne-Marie Brown

Anthony DeMarco

Susan Goldenberg

Jessica Wakefield Hao

Tomoko Iguchi

Lisa Jackson

Chiafei Lin

Vladimir Rykov

Alex Shum

Joseph Genualdi*

SECOND VIOLINS

Tamamo Someya Gibbs,

Principal

Kathy Haid Berry, *Associate*

Principal

Kristin Velicer,

Assistant Principal

Nancy Beckmann

Stephanie Cathcart

Yu-Fang Chen

Minhye Helena Choi

Mary Garcia Grant

Kevin Hao

Sara Hurst‡

Kazato Inouye

Rena Ishii

Francesca Manheim

VIOLAS

Christine Grossman,

Principal

Younging Chen,

Associate Principal

Jessica Nance,

Assistant Principal

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Duke Lee

Jenifer Richison

Matthew Rombaum

Philip Kramp*

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang,

Associate Principal

Richard Hill Chair

Alexander East,

Assistant Principal

Ho Anthony Ahn‡

Matthew Beckmann

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee

Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*

Nancy Newman,

Associate Principal

Louis Newman,

Principal Emeritus

Evan Halloin

Richard Ryan

Keith Wymer

Laurence Rice*

FLUTES

Michael Gordon, *Principal*

Marylou and John Dadds

Turner Chair

Shannon Finney,

Associate Principal

Diane Schick

Jonathan Keeble*

PICCOLO

Diane Schick

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Michelle Duskey,
*Acting Associate
Principal*
Barbara Bishop‡,
Associate Principal
Kenneth Lawrence
Emily Brebach*

ENGLISH HORN

Kenneth Lawrence

CLARINETS

Raymond Santos, *Principal
Bill and Peggy Lyons Chair*
John Klinghammer,
Acting Associate Principal
Gabriel Campos Zamora
Louis DeMartino*

E-FLAT CLARINET

John Klinghammer

BASS CLARINET

Gabriel Campos Zamora

BASSOONS

Ann Bilderback, *Principal
Barton P. and
Mary D. Cohen Chair*
Thomas DeWitt,
Associate Principal
Marita Abner
Kim Krutz*

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal
Landon and Sarah
Rowland Chair*
David Sullivan,
Associate Principal
Elizabeth Gray
David Gamble
Stephen Multer,
*Associate Principal
Emeritus*
William Caballero*
Julia Hyams*

TRUMPETS

Kevin Cobb*,
Guest Principal
Philip Clark,
*Acting Principal
James B. and Annabel
Nutter Chair*
Brian Rood, *Acting
Associate Principal*
Stephen Leisring*

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Adam Rainey
Jay Evans*

BASS TROMBONE

Adam Rainey

TUBA

Steven Seward, *Principal
Frank Byrne Chair*

TIMPANI

Timothy Jepson, *Principal*
Jonathan Goldstein*

PERCUSSION

Christopher McLaurin,
Principal
Joseph Petrasek,
Associate Principal
Christopher Fosnaugh*
Matthew Henderson*

HARP

Deborah Wells Clark,
Principal
Tabitha Steiner*

LIBRARIANS

Elena Lence Talley,
Principal
Fabrice Curtis

ORGAN

Jan Kraybill*

CELESTA

Daniel Velicer*

Justin White,
Personnel Manager
Matt Henderson,
Asst. Personnel Manager

David Tebow, *Stage Manager*
Mark Watson,
Asst. Stage Manager

‡ On Leave of Absence

* Substitute/Extra Musician



KANSAS CITY SYMPHONY CHORUS

Charles Bruffy, Chorus Director

Soprano 1

Paula Bowers
Amy Burback
Angelina Gearke
Bethany Glendenning
Stacy Griffin
Kate Howell
Lindsey Kreutzer
Zenia Lee
Mari Levi
Kathryn Nicolau
Sariah Pinick
Alexis Prothman
Deborah Roach
Amy Toeppen
Rebecca Tuttle

Soprano 2

Erin Ayers
Judith Benson
Kimberly Chain
Skye Clements
Jan Cohick
Rita Hrenchir
Bettye Hubbard
Becky Jackson
Kristy Lambert
Marsha Lawrence
Sarah Meyer
Keri Olson
Donna Schnorf-Willems
Karen Spalding
Kathy Stayton
Haley Steele
Connie Van-Engen
Sharlynn Verner
Annie Walsh

Alto

Lynne Beebe
Joyce Bibens
Jessica Burke
Bobbi Caggianelli
June Farson
Michelle Gibbs
Page Gravely
Staci Harvey
Karla Massia
Heidi Meadows
Virginia Payne
Jan Petrowski
Melissa Rausch
Lee Anne Rogers
Tarah Shields
Paulette A Thompson
Marsha A Wells
Jan Wiberg

Recorded: January 29-31, 2015

Helzberg Hall, Kauffman Center for the Performing Arts
Kansas City, Missouri

Producer: David Frost

Recording Engineer: Keith O. Johnson

Recorded by: Sean Royce Martin

Session Assistance: JoAnn Nunes

Editing: David Frost

Mastering Engineer: Keith O. Johnson

DSD transfer and SACD Authoring: Graemme Brown, Zen Mastering

Executive Producer: Marcia Gordon Martin

Art Director: Bill Roarty

RR Special Thanks to the Kansas City Symphony staff:
Frank Byrne, Executive Director; Emma Kail, General Manager;
Rebecca Martin, Director of Artistic Operations; Tim Forsythe,
Production Manager; Victoria Patrick, Manager of Artist Relations;
Justin White, Personnel Manager; and the staff of the Kauffman Center
for the Performing Arts, Kansas City, Missouri

Keith O. Johnson is one of the founders of Reference Recordings, and has recorded and released over 140 titles for the label, spanning the genres of classical, jazz, world and blues music. He and Sean Royce Martin have recorded as a team for RR projects since 2007.

The RR Sound comes from Johnson's singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved. Sean Martin adds his skills to ensure that RR stays up to date with the latest technological advances.



Johnson received the GRAMMY® for Best Surround Sound Album in 2011. To date, he has received ten additional nominations for Best Engineered Album, Classical, as well as a host of other industry awards and nominations, including the prestigious Audio Engineering Society *Silver Medal Award* in 2008. (Given in recognition of outstanding development or achievement in the field of audio engineering, other recipients of the *Silver Award* include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.)

Martin, in addition to his work with RR, works on scoring at Skywalker Sound and for SF Bay Area artists in his own studio. He has received three Grammy® nominations for Best Engineered Album, Classical.

GUSTAV HOLST

THE PLANETS

- 1 Mars, the Bringer of War 7:41
- 2 Venus, the Bringer of Peace 8:19
- 3 Mercury, the Winged Messenger 3:54
- 4 Jupiter, the Bringer of Jollity 8:23
- 5 Saturn, the Bringer of Old Age 9:26
- 6 Uranus, the Magician 5:52
- 7 Neptune, the Mystic 7:08

THE PERFECT FOOL

- 8 Ballet Music from *The Perfect Fool* 10:39
 - Andante (invocation)
 - Dance of Spirits of Earth
 - Dance of Spirits of Water
 - Dance of Spirits of Fire

MICHAEL STERN

KANSAS CITY SYMPHONY