

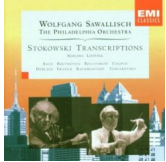
## Stokowski Transcriptions (1996)

Written by bluesever

Friday, 03 September 2010 21:14 - Last Updated Wednesday, 16 October 2013 20:34

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1. J.S. Bach - *Sheep May Safely Graze* BWV 208 "Was mir behagt"
2. J.S. Bach – "Wachet Auf , ruft uns die Stimme," BWV 140
3. J.S. Bach – "Ein Feste Burg Ist Unser Gott" BWV 80
4. J.S. Bach - *Tocatta & Fugue In D minor, BWV 565*
5. Boccherini - *Minuet in A major, arrangements*
6. Beethoven - *Piano Sonata No. 14 in C sharp minor ("Moonlight"), Op. 27/2*
7. Chopin - *Prelude no.4 In E minor Op.28*
8. Franck - *Panis Angelicus for tenor, organ, harp, cello & bass*
9. Tchaikovsky - *String Quartet No. 1 in D major, Op. 11 Andante Cantabile*
10. Tchaikovsky - *Amid the noise of the ball, song for voice and piano, Op. 38/3*
11. Debussy - *Clair De Lune L. 75/3*
12. Debussy - *La cathédrale engloutie, prelude for piano, L. 117/10*
13. Rachmaninov - *Prelude for piano No.1 in C sharp minor*

Philadelphia Orchestra

Wolfgang Sawallisch – conductor

Stokowski was celebrated as a transcriber of music originally written in other forms. His catalogue includes about 200 orchestral arrangements, nearly 40 of which are transcriptions of the works of J. S. Bach. Some of Stokowski's finest Bach arrangements are newly recorded here in highly enjoyable performances. Boccherini's charming 'Minuet' is followed by a darkly ominous version of the 'Moonlight' Sonata's opening movement, and one of Chopin's 'Preludes'. Franck's 'Panis angelicus' highlights the sonorous cello section of the Philadelphia Orchestra, while the two Tchaikovsky arrangements are sensitively cast. Stokowski's exceptional understanding of orchestral texture is clear from the two Debussy transcriptions heard here. Indeed, Stokowski's orchestral version of 'La Cathedrale engloutie', based on Debussy's tone portrait of the sunken Cathedral of Ys, is one of the most effective and memorable of his transcriptions. This collection ends with a sombre and powerful remodelling of Rachmaninov's

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'C sharp minor Prelude' for piano. It reminds us that Stokowski's legacy of daring, highly personal transcriptions are the sincerely voiced testimonies of a magical musician whose ear for sound was second to none.

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