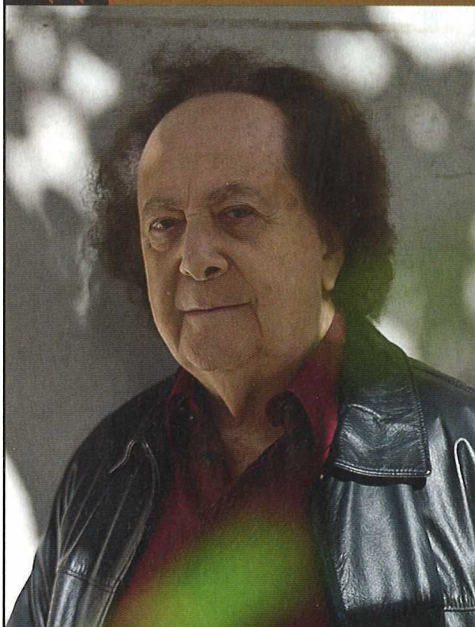


◀◀ **REWIND** Artists talk about their past recordings

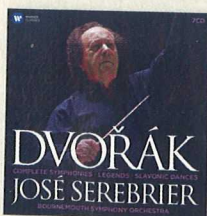


THIS MONTH
JOSÉ SEREBRIER

A one-time assistant of Leopold Stokowski, the Uruguayan conductor and composer has conducted, and recorded with, many of the world's finest ensembles. Serebrier's complete Dvořák symphonies with the Bournemouth Symphony Orchestra is out on Warner Classics.

My finest moment
Dvořák Complete Symphonies, Legends, Slavonic Dances
Bournemouth Symphony Orchestra/José Serebrier
Warner Classics 2564 61320-1

The BSO always play their best when they are inspired. The beauty of the Dvořák symphonies really touched their hearts and they gave their all in the recording. I'd recorded the Eighth and Ninth symphonies before, but this version with the BSO is the closest to my vision of the work. We recorded everything we played so that nothing was wasted – sometimes the first reading was the best, when everyone was anxious. To save time, I put in all the bow markings; I do this in everything I conduct and all my recording sessions usually end ahead of schedule! I left the First Symphony until the final sessions



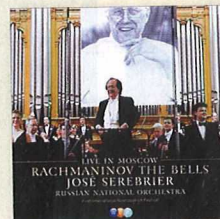
GETTY, JAMIE JUNG

because I was puzzled by what appeared to be wrong notes in the score towards the end. I purchased every version ever made, to see what others had done, and after a lot of agonising

and consulting with my peers I decided to correct them; most great conductors left it unchanged out of respect for the composer.

My fondest memory
Rachmaninov The Bells Live in Moscow
Russian National Orchestra/Serebrier
Warner Classics 2564 68025-5

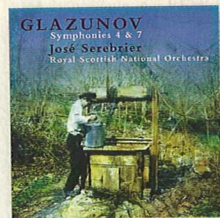
I grew up in a Russian-Polish household, so my Russian debut in Moscow a few years ago was a special moment. It was at the first Rostropovich International Festival and I conducted the Russian National Orchestra for the first time. It was also my first performance of Rachmaninov's *The Bells*, but I felt as if I had lived with this score my whole life. It's so different from Rachmaninov's other works. The choral writing is so challenging that not many choirs attempt



it. For its first recording, Rachmaninov was asked to simplify the choral writing for a university choir as it was too difficult. He was a very practical composer and didn't mind making changes. However, the choir in Moscow were all top singers, and I was so thrilled when they sang the original version. It was an amazing performance and we've since all become very close friends.

I'd like another go at...
Glazunov Symphony No. 4
Royal Scottish National Orchestra/José Serebrier
Warner Classics 2564 63236-2

I must say that this is a beautiful recording by the RSNO. But I had only conducted it in concert once before that recording. Since then I have performed this magnificent work all over the world many times, and I understand it much better. My next recording should reflect that. I would use the opportunity to also record other works of Glazunov that I haven't done before, such as the ballet suites. Glazunov's form is so perfect. The way the Fourth is constructed is a guide on how to write. It's seamless.



With someone like Tchaikovsky, I love the music but you see the seams, where it ends and starts. Glazunov is different! So what I've learned after many performances is how to communicate this music in the best way. Glazunov's scores leave a lot up to interpretation; they require flexibility and the making of music, not just reading the notes.