



MONAURAL—ML 5241



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ENOCH ARDEN

MUSIC BY RICHARD STRAUSS / POEM BY ALFRED TENNYSON

GLENN GOULD CLAUDE RAINS

PIANIST

READER

Enoch Arden was written in 1890 when its twenty-six-year-old composer was fast becoming the most talked about young musician in Central Europe. In ten years or so of intense activity he had managed to acquire two respectable conducting appointments (Birmingham and Munich Opera), to acquire a most formidable mentor in the person of Hans von Bülow and to turn out a dazzling succession of compositions—each one of which spoke the language of romantic idealism with an evermore singular Bavarian accent—culminating in the three most accomplished symphonic poems of his generation: *Don Juan*, *Macbeth* and *Death and Transfiguration*.

It was a stimulating time in which to be a musician—the Nineties. Germany. Richard Wagner, though now gone from the scene, still cast a hypnotic twilight glow upon most of the musicians of the younger generation. For those who could resist his sorcery there was the accomplished virtuosity of the masterful academician, Johannes Brahms. And for young people of vision there existed the hopeful thought that in the not-too-distant future these two opposing forces might in some mysterious way seem to have mutually participated in the great tradition of German romanticism. It was an age in which their size of the musical canvas or of the participating forces could at times be mistaken for size of the intellect. It was also an age in which an acute analytical perception was highly prized. It was an age in which a thrilling mixture of new musical ideas and new theories seemed close at hand but also in which the terror of the unknown lurked. It was an age of unparalleled accomplishment of music technique and yet an age in which the tonal order was irreparably in decay.

Into this age came the dynamic figure of Richard Strauss—cocky, ambitious, politically witty and supremely talented. Strauss was not one who chose sides in the Brahms-Wagner dispute; for, though he began his career as a symphonist of a particularly straight-laced order, modeling himself after Mendelssohn (the unswerving even Brahms too radical in his terms), he early revealed a unique appreciation of timbre and tonal eccentricity which prevented his being just another post-romantic symphonist. Similarly, his enormous admiration for Wagner in his later twenties was compromised by the fact that he himself was a somewhat bourgeois personality, a man less passionately committed. His own special artistic vision was that of a style which would have both the exaltation of Wagner and the solidity and security of Brahms. There was a measure of the corrective discipline about Strauss and his music (the currently fashionable view of Strauss as a glutton who revels in the voluptuous excesses of sound is a good instance of confusion between poet and participant). And if one compares almost any Strauss' early works with those of his contemporaries, one notices that along with the sheer technical wizardry goes a most remarkable concern for the stability of the structure.

With all this, Strauss was not really a deeply

intellectual artist and though his literary comprehension was by no means as limited as Hugo von Hofmannsthal's (lives in later years would indicate), Enoch Arden is not among his least choice of subject matter—the victim of too much familiarity and too little reflection. Certainly, it seems difficult to imagine what could have attracted him to Tennyson's drawing-room epic *Enoch Arden*. To be sure, the melodrama setting was a vague much admired in those days and it is possible that the young Strauss, who was never averse to picking up a fast mark, may have seized the opportunity of setting Adolf Strindberg's translation of the Tennyson poem in order to provide himself with concert fees from his restricted piano playing ability. At any rate, the least that can be said of Enoch is that the score is nothing if not appropriate, since it certainly contains Strauss' most unconformably sentimental music.

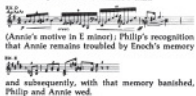
Enoch does not really own any specific architectural ambition in the ordinary sense. It is more closely allied with the manner of improvisation than with the developing structure. One of the great things about Strauss' music is that most of it does possess a marvellous sense of the spontaneous and an ability to suggest the extemporaneous, while in fact holding tight reins on every facet of the architectural concept. But in Enoch Arden, Strauss' music is more than a desire to disguise thereby a more intense structure. Enoch quite simply was a relaxation—a relaxation of Strauss' however unaccountable our age may have become to a composer deliberately setting aside some part of the deliberate work of his craft. But if there is not any real attitude of development in Enoch, the whole work certainly is based upon the recurrence of identifiable and continually altering leitmotifs.

The piano accompaniment is a demonstration of Strauss' praiseworthy pleasure in his ability to parallel extra-musical events musically; thus, the leitmotif associations are heavily indulged and symbols which are constructed for various primary and secondary states of mind provide quite a fascinating revelation of Strauss' concept of the interrelation of motive and key. The chief characters are depicted as follows: Enoch Arden—

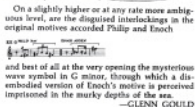


Strauss' tonal preoccupations, like those of many other nineteenth-century composers, were inextricably bound to a peculiarly absolute connotation of the physically relative function of key signature, and to a large extent his peculiar association with the individual character of keys remained with him throughout his lifetime. Thus, Enoch—the darling—the determined—the man

capable of selfless renunciation is accorded E-flat major—the hero's key of Strauss' imaginings; Philip Ray—quiet, comfortable, reliable—Enoch's friend and rival—E major; and Annie Lee—the little wife to both—G major—a key which seems to have manifested a certain quality of gentle forbearance to many other composers upon the scene. The most interesting part of Strauss' tonal wanderings are the truncations by modulation and the contrapuntal elisions of the score, and even though they exist here at a rather rudimentary level. Thus, the death of Annie's child



(Annie's motive in E minor), Philip's recognition that Annie remains troubled by Enoch's memory and subsequently, with that memory banished, Philip and Annie wed.



On a slightly higher or at any rate more ambiguous level, are the disguised interlockings in the original motives accorded Philip and Enoch. Tennyson published *Enoch Arden* in 1844 in a volume entitled *Idylls of the Heath*. The poems in this volume, which also included the surprisingly tough and satirical "Northern Farmer" group, represented a change of pace for the poet, who interpreted work on his *Idylls of the King* in order to turn his attention to more contemporary and realistic subjects. Enoch Arden was an immediate and overwhelming success, going through countless editions, some of them folio volumes with copious illustrations. It inspired and continues to inspire many imitations, recent and irrelevant; it has been subjected to exact dramatizations and has been treated as a piano" to a translation of the poem by Adolf Strindberg, having been encouraged to do so by the famous actor Ernst von Possart. According to Henry Finck, Possart "encapsulated Shakespeare's legends for the Enoch Arden legend back as far as the *Oedipus*, but Tennyson's immediate inspirations were two: a real-life story told him by the sculptor Woolner and a narrative poem by George Crabbe, *The Parting Hour*. Lacking

Crabbe's ability to face ugly fact without sentimentality, Tennyson is still infinitely the finer poet, one of the great virtuosos of the English language. Enoch Arden is not among his least work (although the tropical descriptions inserted in the poem is), but with the aid of Strauss' musical vignettes and the declamatory powers of a great actor, it can still send down the spine that singular chill which was for A. E. Housman the supreme test of a great poem.

"The foremost pianist this continent has produced in recent decades," wrote critic Alfred Frankenstein in *High Fidelity Magazine*. "A pianist of divine guidance," added Jay Harrison in the *New York Herald Tribune*. A distinguished European critic, Heinrich Neuhaus, noted that he plays Bach "as if he were one of the pupils of the Thomasschule cantor... The music seems to speak through his playing." Such is the praise that has greeted each appearance of Glenn Gould, the distinguished Canadian pianist, who made his recording debut with a new-classic performance of the *Goldberg Variations* (ML 5060) and has gone on to demonstrate his versatility in the divergent worlds of Berg, Schoenberg and Klenk (ML 5356), Beethoven's late sonatas (ML 2130), Haydn and Mozart (ML 5274), Brahms (ML 5637/MS 6237), and now Richard Strauss. Further aspects of this unique musician's achievement are revealed in his richly melodic *String Quartet, Op. 1* (recorded by the *Symphonist Quartet*, ML 5578/MS 6178) and an electrifying performance of Bach's *Art of the Fugue* played on the organ (soon to be released).

For Claude Rains, being heard but not seen is no new phenomenon. He made his Hollywood debut in *The Invisible Man*, an H. G. Wells fantasy in which he remained a disembodied voice until the final sequence. The producer of that film could not have made a better choice for, for it is difficult to think of a screen or stage actor with a more superb "delivery" than Claude Rains. Born in London, he has won four Academy Award nominations and appeared (corporally as well as vocally) in such memorable films as *Jarvis*, *Mr. Smith Goes to Washington*, *King's Row*, *Casablanca* and *The Uninvited*. Mr. Rains is also a distinguished stage actor, with a repertory encompassing Shakespeare, Shapere and T. S. Eliot (*C.S.B.* once sent him a postcard reading, "Dear Mr. Rains: Must you be so charming?"). His portrayal of Rains in *Darkness at Noon* earned him the Antoinette Perry and Donaldson Awards.

Analogs for the Enoch Arden legend go back as far as the *Oedipus*, but Tennyson's immediate inspirations were two: a real-life story told him by the sculptor Woolner and a narrative poem by George Crabbe, *The Parting Hour*. Lacking

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Richard Strauss 1864–1949

Enoch Arden op. 38

A Melodrama for Piano after Alfred Lord Tennyson

PART I

1	Prelude. Andante	7:09
2	“So these were wed”	7:17
3	Allegro appassionato	7:10
4	Tranquillo	7:53
5	Annie’s dream. Langsam.	4:00

PART II

6	Prelude. Allegro moderato	6:30
7	“Thus over Enoch’s early-silvering head”	6:29
8	Allegro agitato	7:35
9	Langsam	4:24

Total Time 58:29

Claude Rains speaker
Glenn Gould piano

Original LP: MS 6341 / ML 5741 · Released May 14, 1962
Recording: Columbia 30th Street Studio, New York City, October 2–4, 1961
Producer: Joseph Scianni
Cover Photos: Don Hunstein (Glenn Gould); Roger Prigent (Claude Rains)
LP Matrix: XSM 55850 [1–4], XSM 55851 [5–9] (stereo);
xLP 55848 [1–4], xLP 55849 [5–9] (mono)

Due to restricted running times in LP production, production tapes XSM 55850/1 contained many edits and shortened pauses in the spoken passages. We mixed and mastered this recording from the three-track master edit reel SW64838.

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With all this, Strauss was not really a deeply intellectual artist and though his literary comprehension was by no means as limited as Hugo von Hofmannsthal's jibes in later years would indicate, he was on occasion – especially in the choice of subject matter – the victim of too much facility and too little reflection. Certainly, it seems difficult to imagine what could have attracted him to Tennyson's drawing-room epic *Enoch Arden*. To be sure, the melodrama

setting was a vogue much admired in those days and it is possible that the young Strauss, who was never averse to picking up a fast mark, may have seized the opportunity of setting Adolf Strodtmann's translation of the Tennyson poem in order to provide himself with concert fees from his restricted piano playing ability. At any rate, the least that can be said of *Enoch* is that the score is nothing if not appropriate, since it certainly contains Strauss's most uncomfortably sentimental music.

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Enoch Arden –

EX. A



Philip Ray –

EX. B



Annie Lee –

EX. C



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they exist here at a rather rudimentary level. Thus, the death of Annie's child (Annie's motive in E minor):



Philip's recognition that Annie remains troubled by Enoch's memory:



and subsequently, with that memory banished, Philip and Annie wed:



On a slightly higher or at any rate more ambiguous level are the disguised interlockings in the original motives accorded Philip and Enoch:



and best of all at the very opening the mysterious wave symbol in G minor, through which a disembodied version of Enoch's motive is perceived imprisoned in the murky depths of the sea.

GLENN GOULD

Tennyson published *Enoch Arden* in 1864 in a volume entitled *Idylls of the Hearth*. The poems in this volume, which also included the surprisingly tough and satirical “Northern Farmer” group, represented a change of pace for the poet, who interrupted work on his *Idylls of the King* in order to turn his attention to more contemporary and realistic subjects. *Enoch Arden* was an immediate and overwhelming success, going through countless editions, some of them folio volumes with copious illustrations. It inspired (and continues to inspire) many imitations, reverent and irreverent; it has been subjected to five-act dramatizations and has been treated as an opera by the German composer Viktor Hansmann (1894). Richard Strauss wrote his “Melodrama for Piano” to a translation of the poem by Adolf Strodtmann, having been encouraged to do so by the famous actor Ernst von Possart. According to Henry Finck, Possart “enraptured thousands by the declamation of Tennyson’s story” when he made an extensive tour in 1897–1898, Strauss himself serving as accompanist at the piano.

Analogues for the Enoch Arden legend go back as far as the *Odyssey*, but Tennyson’s immediate inspirations were two: a real-life story told him by the sculptor Woolner and a narrative poem by George Crabbe, *The Parting Hour*. Lacking Crabbe’s ability to face ugly fact without sentimentality, Tennyson is still infinitely the finer poet, one of the great virtuosos of the English language. *Enoch Arden* is not among his finest work (although the tropical description inserted in the poem is), but with the aid of Strauss’s musical vignettes and the declamatory powers of a great actor, it can still send down the spine that singular chill which was for A. E. Housman the supreme test of a great poem.