

The colours of the rainbow in music **- featuring ROYGBIV the famous Russian bandleader**

Bliss: A Colour Symphony, Op. 24 Movements: Purple, Red, Blue, Green

English Northern Philharmonic Orchestra & Lloyd-Jones

Red **Red, Red Wine:** *Neil Diamond*

Orange **Prokofiev: The Love of Three Oranges - Suite Op33a**

Philharmonia Orchestra & Nicolai Malko

Yellow **Xinghau: Yellow River Piano Concerto (The wrath of the Yellow River)**

Riccardo Caramella, Orchestra Sinfoniadella Radio di Pechino & Yuan Fang

Green **Butterworth: The Banks of Green Willow**

The English Sinfonia and Neville Dilkes

Blue **Blue in Green** *Miles Davis*

Gershwin: Rhapsody In Blue (Opening)

Eugene List, Cincinnati Pops Orchestra & Eric Kunzel;

Ketelbey: Wedgewood Blue

Czecho-Slovak Radio Symphony Orchestra & Adrian Leaper

Indigo **Mood Indigo:***Kenny Ball*

Violet **Silverman: The Viol, the Violet and the Vine** *Lina Bahn*

Sir Arthur Edward Drummond Bliss CH KCVO (2 August 1891 – 27 March 1975) was an English composer and conductor.

Bliss's musical training was cut short by the First World War, in which he served with distinction in the army. In the post-war years he quickly became known as an unconventional and modernist composer, but within the decade he began to display a more traditional and romantic side in his music. In the 1920s and 1930s he composed extensively not only for the concert hall, but also for films and ballet.

In the Second World War, Bliss returned to England from the US to work for the BBC and became its director of music. After the war he resumed his work as a composer, and was appointed Master of the Queen's Music.

In Bliss's later years, his work was respected but was thought old-fashioned, and it was eclipsed by the music of younger colleagues such as William Walton and Benjamin Britten. Since his death, his compositions have been well represented on record, and many of his better-known works remain in the repertoire of British orchestras.

A Colour Symphony, Op. 24, F. 106, was written in 1921–22 It was his first major work for orchestra and remains one of his best known compositions. Bliss wrote it under the supervision of his teacher, Ralph Vaughan Williams

Orchestration

The symphony is scored for 3 flutes (one doubling on piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 tympanists, cymbals, 2 harps and strings.

Bliss decided to write a symphony, but was at first undecided what the theme or character of the work would be. He could not get started for some weeks. One day, by chance, he came across a book on heraldry in which he read of the symbolic meanings attached to certain colours; this gave him the notion of writing a work about colours. He attempted to give each movement a character corresponding to these meanings, but without attempting to depict the colours themselves. Bliss dedicated the symphony to the conductor Adrian Boult

The first performance, with the London Symphony Orchestra, in Gloucester Cathedral on 7 September 1922, was conducted by the composer. It was not well received at first, due to poor preparation. The work uses a large orchestra, but the platform was so taken up with the chorus required for other works also being performed, that several instruments had to be omitted.^[3] Elgar attended, but found it "disconcertingly modern".^[2] It nevertheless entered the repertoire and has been recorded various times, although it is now an infrequent visitor to concert platforms.

The four movements are:

Purple

The colour of Amethysts, Pageantry, Royalty and Death

***Andante
maestoso***

slow and majestic in pace and ceremonial in character

Red

The colour of Rubies, Wine, Revelry, Furnaces, Courage and Magic

***Allegro
vivace***

a glittering, spiky and percussive scherzo, reminiscent of Stravinsky.

Blue

The colour of Sapphires, Deep Water, Skies, Loyalty and Melancholy

***Gently
flowing***

slow, with chords used to depict the lapping of water against a moored boat or a pier

Green

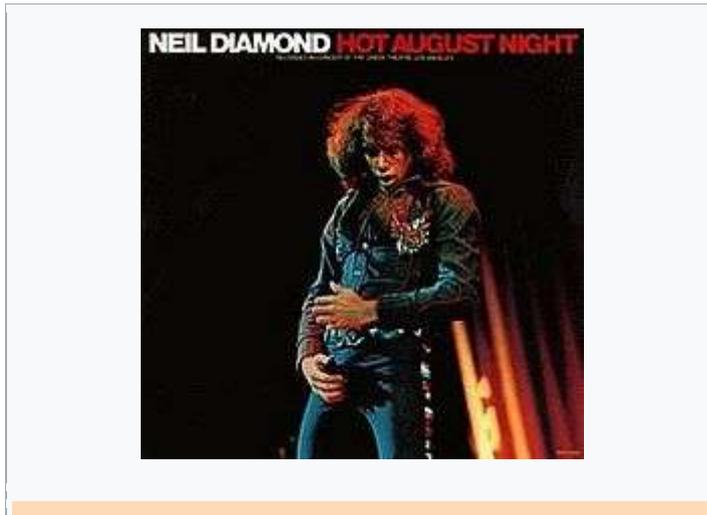
The colour of Emeralds, Hope, Youth, Joy, Spring and Victory

Moderato

a double fugue (which has been described as "Schoenbergian") on violas, strings, clarinets and woodwinds, leading to a triumphant climax

A theme from towards the end of the *Red* movement was used as the signature tune of the televised "Royal Institution Christmas Lectures

Hot August Night



Red Red Wine from

Hot August Night is a 1972 live double album by Neil Diamond^[1] ("Hot August night" is also the opening lyric to Diamond's 1969 single "Brother Love's Travelling Salvation Show"). The album is a recording of a Diamond concert on August 24, 1972, one of ten sold-out concerts that Diamond performed that month at The Greek Theatre in Los Angeles. This also marks the first album released by the newly formed MCA Records

Sergei Prokofiev (27 April 1891 – 5 March 1953) was a Soviet composer, pianist and conductor. As the creator of acknowledged masterpieces across numerous musical genres, he is regarded as one of the major composers of the 20th century. His works include such widely heard works as the March from *The Love for Three Oranges*, the suite *Lieutenant Kijé*, the ballet *Romeo and Juliet* is taken – and *Peter and the Wolf*. Of the established forms and genres in which he worked, he created – excluding juvenilia – seven completed operas, seven symphonies, eight ballets, five piano concertos, two violin concertos, a cello concerto, a symphony-concerto for cello and orchestra, and nine completed piano sonatas. Prokofiev initially made his name as an iconoclastic composer-pianist, achieving notoriety with a series of ferociously dissonant and virtuosic works for his instrument, including his first two piano concertos. In 1915. After the Revolution, Prokofiev left Russia with the official blessing of the Soviet minister Anatoly Lunacharsky, and resided in the United States, then Germany, then Paris, making his living as a composer, pianist and conductor. During that time, he married a Spanish singer, Carolina (Lina) Codina, with whom he had two sons. In the early 1930s, the Great Depression diminished opportunities for Prokofiev's ballets and operas to be staged in America and western Europe. Prokofiev, who regarded himself as composer foremost, resented the time taken by touring as a pianist, and increasingly turned to the Soviet Union for commissions of new music; in 1936, he finally returned to his homeland with his family. He enjoyed some success there – notably with *Lieutenant Kijé*, *Peter and the Wolf*, *Romeo and Juliet*, and perhaps above all with *Alexander Nevsky*. The Nazi invasion of the USSR spurred him to compose his most ambitious work, an operatic version of Leo Tolstoy's *War and Peace*. In 1948,

The Love for Three Oranges, Op. 33, is a satirical opera Its French libretto was based on the Italian play *L'amore delle tre melarance* by Carlo Gozzi. The initial criticisms of the Chicago production were generally harsh, e.g., "it left many of our best people dazed and wondering", "Russian jazz with Bolshevik trimmings" and "The work is intended, one learns, to poke fun. As far as I am able to discern, it pokes fun chiefly at those who paid money for it". The newspaperman and author Ben Hecht, however, gave it an enthusiastic review: "There is nothing difficult about this music – unless you are unfortunate enough to be a music critic. But to the untutored ear there is a charming capriciousness about the sounds from the orchestra". The opera was not performed again in the United States until 1949 when the New York City Opera resurrected it. As staged by Vladimir Rosing and conducted by Laszlo Halasz, the production was successful. *Life* magazine featured it in a colour photo spread. The New York City Opera mounted a touring company of the production, and the opera was again staged in New York for three successive seasons

Xian Xinghai was one of the earliest generation of Chinese composers influenced by western classical music and has influenced generations of Chinese musicians. Although he composed in all the major musical forms (two symphonies, a violin concerto, four large scale choral works, nearly 300 songs and an opera), he is best known for his *Yellow River Cantata* upon which the *Yellow River Concerto* for piano and orchestra is based.

Yellow River Piano Concerto (The wrath of the Yellow River) is a piano concerto arranged by a collaboration between musicians including Yin Chengzong and Chu Wanghua, and based on the *Yellow River Cantata* by composer Xian Xinghai. Since its politicised premiere in 1969 during the Cultural Revolution, the Concerto has become popular in China and amongst overseas Chinese nationalists. It is noted for a difficult solo part.

George Sinton Kaye Butterworth, MC (12 July 1885 – 5 August 1916)

The Banks of Green Willow This is a short orchestral piece, probably the most played of his three works for orchestra. It has certainly been his most recorded orchestral work. Described by its composer as an "Idyll", and written in 1913, it is scored for a small orchestra consisting of two flutes, two oboes, two clarinets, two bassoons, two horns, one trumpet, harp and strings.

A solo clarinet and strings create a pastoral scene with the title theme, followed by a short development and restatement of the tune. The mood becomes more sombre and agitated as a new theme (Butterworth's own, on horns) is introduced. An animated motif leads to the main climax, which is surprisingly passionate for such a short work, before the music subsides to introduce Green Bushes hesitantly on oboe. This is repeated gently on flute, accompanied by harp, and the piece ends tranquilly with snatches of the variant title theme on violin solo, horn and oboe. The premiere of *The Banks of Green Willow* took place on 27 February 1914, when Adrian Boult conducted a combined orchestra of forty members of the Hallé and Liverpool orchestras in West Kirby. This was, in fact, the 24-year-old conductor's first concert with a professional orchestra. The London premiere took place three weeks later, and seems to have been the last occasion Butterworth heard his own music.

Butterworth was killed on 5 August 1916, during the Battle of the Somme. He was aged 31, and was a Lieutenant in the Durham Light Infantry. His body has never been recovered.

George Jacob Gershwin (September 26, 1898 – July 11, 1937) was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known.

Rhapsody in Blue is a 1924 musical composition for solo piano and jazz band, which combines elements of classical music with jazz-influenced effects.

Commissioned by bandleader Paul Whiteman, the composition was orchestrated by Ferde Grofé several times, including the original 1924 scoring, "theater orchestra" setting published in 1926, and the symphony orchestra scoring published in 1942, though completed earlier. The piece received its premiere in the concert, *An Experiment in Modern Music*, which was held on February 12, 1924, in Aeolian Hall, New York, by Whiteman and his band with Gershwin playing the piano.

The orchestration published in 1942 for full symphony orchestra is scored for solo piano and an orchestra consisting of two flutes, two oboes, two clarinets in B \flat and A, one bass clarinet, two bassoons, two alto saxophones in E \flat , one tenor saxophone in B \flat , three French horns in F, three trumpets in B \flat , three trombones, one tuba; a percussion section that includes timpani, one suspended cymbal, one snare drum, one bass drum, one tam-tam, one triangle, Glockenspiel and cymbals; one banjo; and strings.

It was completed some years earlier, as it was conducted by Grofé at the 1937 Gershwin Memorial Concert in New York (Harry Kaufman, piano), and must have been the scoring used by Gershwin when soloing with symphony orchestras in the 1930s

Albert William Ketelbey; 9 August 1875 – 26 November 1959) was an English composer, conductor and pianist, best known for his short pieces of light orchestral music. He was born in Birmingham and moved to London in 1889 to study at Trinity College of Music. After a brilliant studentship he did not pursue the classical career predicted for him, becoming musical director of the Vaudeville Theatre before gaining fame as a composer of light music and as a conductor of his own works. Best known for *In A Persian Market* and *In a Monastery Garden*.

Wedgewood Blue This intermezzo was published in 1920, but had relatively few recordings before the composer himself played the piano in the 1930 recording (a piano part which has never been published). It has however remained popular, perhaps gaining a boost when Andrew Lamb praised its “lightness of touch” in the *New Grove Dictionary of Music and Musicians* in 1980. Although this piece is a typically four-square intermezzo (like *In a Monastery Garden*, *In the Moonlight* and *Gallantry*), the regularity is made more piquant by delaying the entry of the countermelody for a whole bar at the beginning of each statement of the main melody

Adam B.Silverman

(born 1973 in Atlanta, GA) is best known for his works for percussion and winds Silverman’s works range from classical concert works (the piano trio “Sturm” and three string quartets) to rock-based music for live performers and electronics (“Strawberry Fields Continued” for percussion, cellos, and recording), opera (“Korczak’s Orphans”), conceptual music-theatre and (“Telemusic” for phones and percussion

The Viol, the Violet and the Vine Composed for Lina Bahn was inspired by works of Ysaÿe and Bartók, and its first movement, “Lively,” is exactly that. Following the beautiful “Sarabande,” the folksy, lilting dance of “Music box” brings the work to an enchanted conclusion.

