


MIT DEUTSCHEM KOMMENTAR **TOCC 0420**

Heinrich Sutermeister (1910–95) belongs to the generation of Swiss composers after Bloch, Honegger, Martin and Schoeck. His operatic version of *Romeo and Juliet* soon spread his reputation far afield, and conductors as prominent as Böhm, Karajan and Sawallisch championed his works. Although his star has waned in the quarter-century essay he drew from that first Shakespearean operatic success, via the easy-going charm of two lighter suites, to his deeply felt response to the Swiss landscape – bring a salutary reminder of why his music appeals so directly to its audiences.

HEINRICH SUTERMEISTER Orchestral Works, Volume One

Romeo and Juliet:

Symphonic Suite for Large Orchestra (1940) 20:51

- 1** Fanfares summon the Guests to a Feast at the Capulets: *Presto vivace* – 0:23
- 2** Music of the Feast: *Più mosso* – 1:11
- 3** Juliet dances with Paris: *Andante con grazia* – 2:42
- 4** Climax of the Masked Ball: *Allegro molto* – 3:30
- 5** Sarabande: *Andante molto sostenuto* – 7:13
- 6** Fairy Mab: *Presto grazioso* – 2:02
- 7** Finale: *Adagio* 3:50

8 Die Alpen: Fantasy on Swiss Folksongs for Orchestra and Speaker (1946–48) 26:17

Aubade pour Morges (1978–79) 12:48

- 14** I Le château: *Moderato festivo* 2:37
- 15** II Au parc: *Andante espressivo* 2:40
- 16** III Les vendanges: *Vivo* 1:41
- 17** IV Clair de lune sur le lac: *Molto lento* 3:36
- 18** V Le port: *Vivo* 2:14

Divertimento No. 2 (1959–60) 27:15

- 19** I *Mosso, grazioso* – 7:52
- 20** II *Adagio espressivo* – 11:07
- 21** III *Vivo con spirito* – 3:32
- 22** IV *Prestissimo* 4:44

TT 87:12

Bruno Cathomas, speaker **8–13**

Royal Philharmonic Orchestra

Duncan Riddell, leader

Rainer Held, conductor



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