

Guild

Guild GmbH
Switzerland

GHCD 2416/7

© 2014 Guild GmbH

© 2014 Guild GmbH

Guild
HISTORICAL



PIERRE DERVAUX

SAINT-SAËNS

DUKAS

HÉROLD

BOIELDIEU

SUPPÉ

NICOLAI

WEBER

BRAHMS

WAGNER

GLINKA

ROSSINI

J. STRAUSS

Recorded 1957-1961

PIERRE DERVAUX (1917-1992)

CD 1

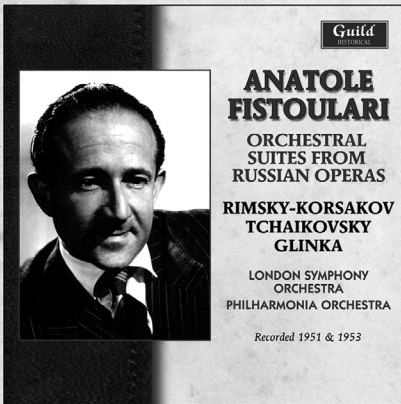
- 1 **Louis Joseph Ferdinand HÉROLD: Overture *Zampa ou La fiancée de marbre*** 8:15
L'Orchestre de l'Association des Concerts Colonne (Pathé Marconi FALP 30.201 – 1959)
- 2 **François-Adrien BOIELDIEU: Overture *Le calife de Bagdad*** 7:34
L'Orchestre de l'Association des Concerts Colonne (Pathé Marconi FALP 30.201 – 1959)
- 3 **Franz von SUPPÉ: Overture *Leichte Kavallerie*** 7:05
L'Orchestre de l'Association des Concerts Colonne (Pathé Marconi FALP 30.201 – 1959)
- 4 **Michail GLINKA: Overture *A Life for the Tsar*** 8:26
Nederlands Philharmonisch Orkest Amsterdam
(Musical Masterpieces Society MMS 2198 – released 1959)
- 5 **Camille SAINT-SAËNS: *Danse macabre*** 6:25
L'Orchestre de l'Association des Concerts Colonne (HMV XLP 20030 – 1961)
- 6 **Carl Maria von WEBER: Overture *Euryanthe, Op.81*** 8:31
L'Orchestre du Théâtre National de l'Opéra, Paris (HMV XLP 20039 – 1961)
- 7 **Johannes BRAHMS: *Akademische Festouvertüre, Op.80*** 9:21
L'Orchestre du Théâtre National de l'Opéra, Paris (HMV XLP 20039 – 1961)
- 8 **Richard WAGNER: Vorspiel and Liebestod from *Tristan und Isolde*** 17:48
L'Orchestre du Théâtre National de l'Opéra, Paris (HMV XLP 20011 – 27 April 1957)

A GUILD HISTORICAL RELEASE

- Master source: Recordings from the Schaarwächter Collection
- Remastering: Peter Reynolds
- Final master preparation: Reynolds Mastering, Colchester, England
- Design: Paul Brooks, paulmbrooks@virginmedia.com
- Art direction: Guild GmbH
- Executive co-ordination: Guild GmbH

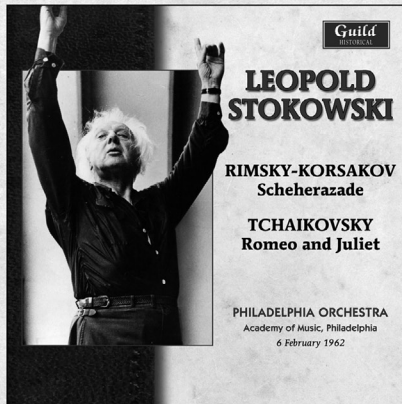
- **Guild GmbH, Bärenholzstrasse 8, 8537 Nussbaumen/TG, Switzerland**
Tel: +41 (0) 52 742 85 00 Fax: +41 (0) 52 742 85 09 (Head Office)
- **Guild GmbH, PO Box 5092, Colchester, Essex CO1 1FN, Great Britain**
- **e-mail: info@guildmusic.com World WideWeb-Site: <http://www.guildmusic.com>**

WARNING: Copyright subsists in all recordings under this label. Any unauthorised broadcasting, public performance, copying or re-recording thereof in any manner whatsoever will constitute an infringement of such copyright. In the United Kingdom licences for the use of recordings for public performance may be obtained from Phonographic Performances Ltd., 1 Upper James Street, London W1F 9EE.



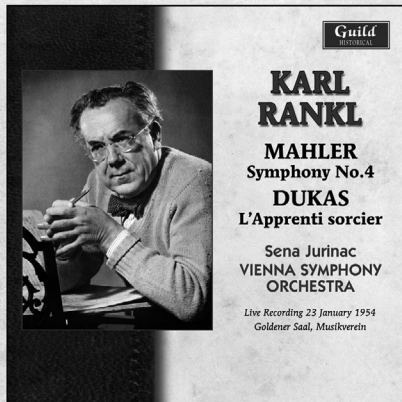
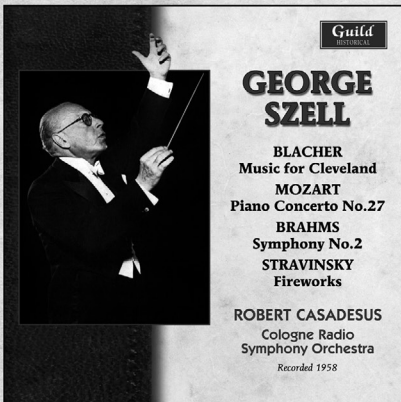
GHCD 2408

GHCD 2404



GHCD 2403

GHCD 2397



CD 2

- 1 Richard WAGNER: *Overture Der fliegende Holländer* 10:05
L'Orchestre du Théâtre National de l'Opéra, Paris (HMV XLP 20039 - 1959)
- 2 Gioacchino ROSSINI: *Overture Il barbiere di Siviglia* 7:07
L'Orchestre de l'Association des Concerts Colonne (HMV XLP 20039 - 1959)
- 3 Otto NICOLAI: *Overture Die lustigen Weiber von Windsor* 8:08
L'Orchestre de l'Association des Concerts Colonne (HMV XLP 20039 - 1959)
- 4 Carl Maria von WEBER/Hector BERLIOZ: *Aufforderung zum Tanz – Le spectre de la rose* 9:07
Orchestre des Concerts de Paris
(Concert Hall M 960/Musical Masterpieces Society M. 906)
- 5 Paul DUKAS: *L'apprenti sorcier* 11:39
L'Orchestre de l'Association des Concerts Colonne (HMV XLP 20030 - 1961)
- 6 Richard WAGNER: *Walkürenritt from Die Walküre* 5:57
L'Orchestre du Théâtre National de l'Opéra, Paris (HMV XLP 20011 - 10 April 1957)
- 7 Michail GLINKA: *Overture Ruslan and Lyudmila* 5:30
Nederlands Philharmonisch Orkest Amsterdam
(Musical Masterpieces Society MMS 2198 released 1959)
- 8 Johann STRAUSS: *Overture Die Fledermaus* 8:38
L'Orchestre de l'Association des Concerts Colonne (HMV XLP 20039 - 1959)

It would be wrong to label Pierre Dervaux (1917–1992) a ‘minor’ conductor. Although he has long been overshadowed by some of his colleagues, Dervaux was admired in his time for his immaculate technique, his theatrical instinct and his modesty (his biography published by Gérard Streletski is subtitled ‘the paradox of the ‘chef d’orchestre’’). He taught conducting in Paris, Nice and Montréal from 1964 to 1986, Georges Aperghis, Jean-Claude Bernède, Patrick Botti, Sylvain Cambreling, Jean-Claude Casadesus, Gabriel Chmura, Patrick Juzeau, Adrian McDonnell, Alain Pâris, Dominique Rouits and Jean-Pierre Wallez having been amongst his pupils; he was also president of the jury of the international conducting competition in Besançon.

Pierre Dervaux was a versatile conductor, one of his central aims being the French repertoire. He was born on 3 January 1917 in Juvisy-sur-Orge, Île-de-France. His father was a trombone player in the Concerts Colonne and the young Pierre studied counterpoint and harmony with Marcel Samuel-Rousseau and Jean and Noël Gallon, as well as piano with Isidor Philipp, Armand Ferté, and Yves Nat at the Conservatoire de Paris. At age seventeen, one finds him in the percussion section of the Concerts Padeloup, where he has his first successes under the direction of Albert Wolff; he was appointed first timpanist in 1938. During the occupation of Paris, Dervaux joined the Symphony Orchestra of Radio-Paris, playing amongst others under Jean Fournet, Willem Mengelberg, Hans Rosbaud and Herbert von Karajan. By the end of the war Dervaux had made his mark as a composer (mainly of instrumental music) and had his debut as a conductor with the Concerts Padeloup and with the Concerts Colonne. From 1947 to 1953 he served as principal conductor of the Opéra-Comique and from 1956 to 1970 of the Opéra de Paris. In this capacity he directed the French première of Poulenc’s *Dialogues des Carmélites* (including the world premiere recording for Pathé). He was Vice-President of the Concerts Padeloup from 1949 to 1955, President and Chief conductor of the Concerts Colonne from 1958 until his death on 20 February 1992 (as successor to Charles Münch), Musical Director of the Orchestre des Pays de Loire from its foundation in 1971 until 1979, and held similar posts at the Québec Symphony Orchestra (1968-75) and the Nice Philharmonic (1979-82). He was appointed Officer of the Légion d’honneur, Officer of the National Order of Merit and Officer of Arts and Letters.

Although Dervaux’s discography is not yet as extensive as it could be (radio archives contain many more live broadcasts hitherto unpublished, and there are some recordings on which the copyright situation appears unclear), but from what is known publicly, some special interests become clear. His interest in ‘main-stream’ orchestral music from the 19th century on one side (including concerto recordings made by György Cziffra, Jean and Robert Casadesus, Henryk Szeryng, and André Navarra), and French music from the early 19th to the late 20th century on the other, more substantial and important side. Orchestral music by Pierné, d’Indy, Poulenc, Roussel, Chabrier, Rabaud, Tomasi, Berlioz, Dukas, Schmitt or Saint-Saëns (including the first complete recording of the Violin Concertos, with Ulf Hoelscher), operas by Poulenc (*Dialogues des Carmélites*), Bizet (*Les pêcheurs de perles*, *Carmen*), Satie (*Geneviève de Brabant*), Honegger/Ibert (*L’Aiglon*), Lalo (*Le roi d’Ys*) or Massenet (*Le jongleur de Notre-Dame*, *Werther*), and not least operettas and recitals of arias display Dervaux’s wide interests in French music; most of these recordings of French music are easily available.

The present collection presents Dervaux’s lesser-known recordings, some of them for the long-forgotten Concert Hall Musical Masterpieces Society label. Together with some long-deleted material from the Pathé/EMI France back catalogue, they convey at least some of Dervaux’s interests, here presented on a smaller scale, overtures and symphonic poems. Compared to recordings made by other conductors, who are better represented on disc, they show that Dervaux had something to say with his interpretations, albeit without any fuss but with deep respect of the music. His attention to rhythmic detail is as easily recognizable as his sense of dramatic build-up, together with the French orchestras’ slenderness and purity of tone. In 1957, Dervaux recorded two LPs for Pathé of Russian orchestral music ranging from Glinka and Tchaikovsky to Stravinsky and Prokofiev, once reissued on CD by EMI but long deleted; the two Glinka overtures presented here complement this selection, as does the Berlioz orchestration of Weber’s *Aufforderung zum Tanz* providing a contrast to the recordings of German and French orchestral music recorded for Pathé in 1957-60.

© Jürgen Schaarwächter, 2014