



Each musical instrument has a separate track number. As most tracks are sub-titled into several sections, for easy access to these each section has been given its own CD index letter. (Many CD players have this index facility, please consult your instruction manual for more information.)

© 1991. The copyright in this sound recording is owned by EMI Records Ltd.  
Digital remastering © 1995 by EMI Records Ltd. © 1995 EMI Records Ltd.

<b>STRINGS</b>		
<b>1 Violin - Yehudi Menuhin 7-51</b>	Piano Concerto No.2/Philharmonia Orchestra/Sir Adrian Boult	
a. String Orchestra	Sound of cello section (Schubert: <i>Allegro</i> from Suite No.3 in D/Bath Festival Chamber Orchestra/Yehudi Menuhin)	
b. Open strings and compass-staves	Crescendo and diminuendo (Bach: <i>Chaconne</i> from Suite No.4 in D minor)	
c. Methods of bowing: Sautillo (Sarasate: <i>Coda</i> from Habanera); Martellato (Bach: <i>Bourrée</i> from Partita in G minor); Tremolo ( <i>Song of the Volga Boatmen</i> ); Col legno	Double stopping (Traditional: <i>Dark to me on</i> )	
d. Muted strings (Mozart: Concerto in G, K. 216)		
e. Harmonics: (i) Natural (ii) Artificial		
f. Pizzicato (Paganini: <i>Nel cor più non mi sento</i> )		
g. Sound of violin section of full orchestra (Brahms: <i>Finale</i> from Symphony No.1/ Berlin Philharmonic Orchestra/Rudolf Kempe)		
<b>2 Viola - Yehudi Menuhin 2-13</b>		
a. Open strings of violin followed by open strings and compass of viola		
b. Tone quality (Mozart: <i>Andante</i> from Sinfonia Concertante, K.364/Bath Festival Chamber Orchestra/Yehudi Menuhin)		
c. Sound of the viola section (Bach: <i>Finale</i> from Brandenburg Concerto No.6/Bath Festival Chamber Orchestra/Yehudi Menuhin)		
<b>3 Cello - Anthony Pini 2-47</b>		
a. Open strings and compass of cello in comparison with open strings of viola		
b. Melody in low register (Schubert: <i>Allegro</i> from Symphony No.8 'Unfinished'/ Royal Philharmonic Orchestra/Paul Kietzki)		
c. Melody in high register (Weber: <i>Invitation to the Waltz</i> )		
d. Muted strings (Weber: <i>Invitation to the Waltz</i> )		
e. Harmonics		
f. Sound of solo cello with orchestra (Brahms: Piano Concerto No.2/Philharmonia Orchestra/Sir Adrian Boult)		
<b>4 Double Bass - Edmund Chesserian 2-30</b>		
a. Open strings and compass of double bass in comparison with open strings of cello		
b. Pizzicato (from <i>Sing for your supper</i> / Frank Cordell and his Orchestra)		
c. Sound of double bass playing bass part		
d. Full orchestra playing same passage (Beethoven: <i>Scherzo</i> from Symphony No.5/ Berlin Philharmonic Orchestra/ André Cluytens)		
<b>WOODWIND</b>		
<b>5 Flute - Geoffrey Gilbert 2-38</b>		
a. Primitive whistle (actual instrument)		
b. Scale passage showing compass of flute		
c. Tone quality: (i) Low register (ii) High register (Bizet: <i>Carmen</i> /French National Radio Orchestra/Sir Thomas Beecham)		
d. Three flutes playing together (Tchaikovsky: <i>Dance of the Flutes</i> from the <i>Nutcracker Suite</i> /Philharmonia Orchestra/Efrem Kurtz)		
<b>6 Piccolo - Geoffrey Gilbert 0-40</b>		
a. Scale passage showing compass		
b. Tchaikovsky: <i>Danse chinoise</i> from the <i>Nutcracker Suite</i> /Philharmonia Orchestra/Efrem Kurtz		
<b>7 Clarinet - Jack Bryner 2-54</b>		
a. Compass of instrument		
b. Tone quality: (i) Low register (Tchaikovsky: Symphony No.5/Philharmonia Orchestra/ Constantin Silvestri)		
c. High register (Mendelssohn: <i>Overture Fingal's Cave</i> /Royal Philharmonic Orchestra/Sir Eugene Goossens)		
d. Comparison of flute and clarinet (Tchaikovsky: <i>Bluebird Variation</i> from <i>Sleeping Beauty</i> / Philharmonia Orchestra/Efrem Kurtz)		
e. Music for two clarinets playing in different registers (Mozart: <i>Trio</i> from Symphony No.39)		
<b>8 Bass clarinet - Walter Lear 1-16</b>		
a. Compass of instrument		
b. Tchaikovsky: <i>Dance of the Sugar Plum Fairy</i> from the <i>Nutcracker Suite</i>		
c. Same phrase with celeste added (Philharmonia Orchestra/Efrem Kurtz)		
<b>9 Oboe - Herbert Macdonagh 1-53</b>		
a. Sound of reed alone		
b. Compass		
c. Quick passage (from Purcell: <i>Hornpipe</i> )		
d. Two characteristic solo passages: (i) Tchaikovsky: <i>Swan Lake</i> (Philharmonia Orchestra/Efrem Kurtz) (ii) Schubert: Symphony No.9 (Royal Philharmonic Orchestra/Rafael Kubelick)		
<b>10 Cor anglais - Herbert Macdonagh 1-18</b>		
a. Oboe compass followed by scale of cor anglais		
b. Dvorak: <i>Largo</i> from the <i>New World Symphony</i> (Berlin Philharmonic Orchestra/ Rudolf Kempe)		
<b>11 Bassoon - Caydion Brooke 1-57</b>		
a. Compass		
b. Staccato playing (Beethoven: Symphony No.4)		
c. Tone quality: (i) High register (Rimsky-Korsakov: <i>Scheherazade</i> ) (ii) Lower register (Bizet: <i>Carmen</i> /French National Radio Orchestra/Sir Thomas Beecham)		
<b>12 Contrabassoon - Kenneth Cooper 1-54</b>		
a. Lowest notes compared with bottom notes of bassoon		
b. Typical contrabassoon part (Brahms: <i>Finale</i> from Symphony No.1)		
c. Full orchestra playing same passage (Berlin Philharmonic Orchestra/Rudolf Kempe)		
<b>BRASS &amp; SAXOPHONE</b>		
<b>13 Trumpet - David Mason 4-18</b>		
a. Open notes: (i) Harmonic series in B flat (ii) Harmonic series in A		
b. Natural trumpet solo (Beethoven: <i>Leonore</i> No.3 Overture)		
c. Valve trumpet (Stravinsky: <i>Ballets's Dance</i> from <i>Petroushka</i> )		
d. Two trumpets in full orchestra (Tchaikovsky: <i>Romeo and Juliet</i> Overture/Royal Philharmonic Orchestra/Arthur Rodzinski)		
e. Mute effects: (i) Without mute (ii) With ordinary straight mute (iii) With cup mute (iv) With 'wow-wow' mute		
f. Two muted trumpets with full orchestra (Bartók: <i>Concerto for Orchestra</i> /Philharmonia Orchestra/Rafael Kubelick)		
<b>14 Trombone - Evan Waldman 2-33</b>		
a. Compass		
b. Glissando		
c. Mute		
d. Tone quality of two tenor trombones and a bass trombone in the orchestra: (i) Dabibes: <i>Mazurka</i> from <i>Coppélia</i> (Philharmonia Orchestra/Robert Irving)		
e. Wagner: <i>Tannhäuser</i> Overture (Berlin Philharmonic Orchestra/Rudolf Kempe)		
<b>15 French horn - James Brown 3-52</b>		
a. Dabibes: <i>Coppélia</i> (Philharmonia Orchestra/ Robert Irving)		
b. Compass		
c. 'Open' notes followed by stopped notes		
d. 'Cuvée' (brassy) effects		
e. Must for three natural (valveless) horns (Beethoven: <i>Trio</i> from Symphony No.3 'Eroica'/Berlin Philharmonic Orchestra/ Rudolf Kempe)		
f. Ease of playing melodies with valve horn (Tchaikovsky: <i>Andante cantabile</i> from Symphony No.5/Philharmonia Orchestra/Constantin Silvestri)		
g. Valve horn with characteristic horn tune (Richard Strauss: <i>Till Eulenspiegel</i> )		
<b>16 Tuba - John Wilson 2-07</b>		
a. Compass		
b. Tone quality (Wagner: <i>The Mastersingers of Nuremberg</i> Overture)		
c. Tone quality (Mussorgsky: <i>Bydlo</i> from <i>Pictures at an Exhibition</i> /Royal Philharmonic Orchestra/Sir Eugene Goossens)		
<b>17 Saxophone - Walter Lear 1-26</b>		
a. Compass		
b. Tone quality of alto saxophone (Bizet: <i>Prelude</i> from <i>L'Arlésienne</i> /Royal Philharmonic Orchestra/Sir Thomas Beecham)		
<b>18 Harp &amp; Celeste - Renata Schöffel-Strein 2-19</b>		
a. Compass (47 strings, plucked)		
b. Chords (with pedal changes)		
c. Whole-tone scale ( <i>Sons étouffés</i> )		
d. Pies de la table (near the soundboard)		
e. Glissando		
f. Harmonics		
g. Rimsky-Korsakov: <i>Capriccio espagnol</i>		
<b>19 Celeste - Leslie Pearson 0-37</b>		
a. Tone quality (Tchaikovsky: <i>Dance of the Sugar Plum Fairy</i> from the <i>Nutcracker Suite</i> )		
<b>PERCUSSION</b>		
<b>20 Timpani - James Bradshaw 1-59</b>		
a. Four drums		
b. Pedal glissando		
c. Berlioz: <i>March to the Scaffold</i> from <i>Symphonie fantastique</i>		
<b>Instruments of indefinite pitch</b>		
<b>21 Bass Blades</b>		
a. Roll and single strokes		
<b>22 Side drum</b>		
a. Rolls and single strokes		
<b>23 Cymbals</b>		
a. Clashes		
b. Suspended and played with a drum stick; a roll <i>ppp</i> to <i>fff</i>		
c. Edges brushed against each other		
<b>24 Triangle</b>		
a. Single stroke and roll		
<b>25 Tambourine</b>		
a. Rolls and crashes		
<b>26 Tambourine</b>		
a. Hit and shaken		
b. Played against knee		
c. Finger roll		
<b>27 Castanets</b>		
a. Finger roll		
<b>28 Whip</b>		
a. Tuning to the note A, played on the oboe		
<b>Latin American Instruments</b>		
<b>29 Maracas</b>		
a. <i>Courds</i>		
<b>30 Maracas</b>		
a. <i>Courds</i>		
<b>31 Maracas</b>		
a. <i>Courds</i>		
<b>32 Maracas</b>		
a. <i>Courds</i>		
<b>33 Maracas</b>		
a. <i>Courds</i>		
<b>34 Maracas</b>		
a. <i>Courds</i>		

Yehudi Menuhin was born on 22 April 1916 in New York to Russian-Jewish parents. He made his debut at the age of seven with the San Francisco Orchestra, following this a year later with a recital in New York, and after performing the Beethoven Violin Concerto in Paris under Fritz Busch at the age of only 11, he gained an immediate international celebrity status accorded only to the very finest musicians.

Yehudi Menuhin has been associated with EMI Classics for more than sixty years. He signed his first contract with EMI in 1931, his initial recording being of Bruch's First Violin Concerto, with the London Symphony Orchestra and Landon Ronald. His finest recordings as a classical violinist are without peer – most notably his brilliant 1932 Abbey Road performance of the Elgar Concerto, conducted by the 75-year-old composer, and his definitive recordings of the Beethoven, Brahms and Mendelssohn concertos with the Vienna Philharmonic under Furtwängler. Menuhin has also made several jazz albums with Stéphane Grappelli and an album of Indian Classical Music with the star player Ravi Shankar. He now regularly conducts a number of international orchestras, including the Royal Philharmonic Orchestra – of which he is President and Associate Conductor – and the Berlin Philharmonic.

Menuhin has always been concerned with the education and encouragement of young musicians. In 1963 he founded the Yehudi Menuhin school, a boarding school for talented children aged seven and upwards whose alumni include Nigel Kennedy and Melvyn Tan. In 1977 he founded LIVE MUSIC NOW!, a charity which encourages young people to perform in hospitals, schools, prisons, clubs and private homes, bringing music to those unable to visit concert halls.

Yehudi Menuhin was awarded the Nehru Peace Prize for International Understanding from the Prime Minister of India in 1960; he was awarded an Honorary Knighthood in 1966 and was created a life peer in 1993. He holds Honorary Doctorates at twenty universities and has received the Gold Medals of the cities of Paris, New York and Jerusalem. In 1992 he was honoured with the title of Ambassador of Goodwill to UNESCO.



Dolf Straatemeier

# Instruments of the Orchestra

a complete introduction to the sounds and music of the symphony orchestra

narrated by

Yehudi Menuhin

