



## PETER AND THE WOLF AND WOLF TRACKS

This is a unique collaborative project that demonstrates the power of music to bring people together. It is a model of cooperation also relevant to wildlife preservation, a complex issue that transcends national boundaries.

The pairing of Prokofiev's *Peter and the Wolf* with a new composition, *Wolf Tracks* by Jean-Pascal Beintus – in performance and on a surround sound recording – is the result of the commitment of artists, technical experts, world leaders and arts patrons from many countries. The project was conceived by the Russian National Orchestra and developed under the artistic direction of Kent Nagano.

*Wolf Tracks* is a tale that converts the image of the wolf from a fearsome creature to one that represents the imperative to cherish and protect natural resources. This is a contemporary perspective that encompasses the importance of recognizing the point of view of others, a value that lies at the core of understanding different people and cultures.



Nadya Kozakova

With support from the Russian Arts Foundation, the RNO commissioned French composer Beintus to write the score of the new piece and selected award winning broadcast writer Walt Kraemer to create the accompanying text. Contributors include Linda Whitaker, Martha Bredon and Hélène Grimaud, co-founder of the Wolf Conservation Center. Nagano led the RNO in the world premiere of *Wolf Tracks* in August 2002 at San Francisco's Stern Grove Festival.

From the outset, the objective was not only a superb artistic product, but also a project that would raise money for charity. The non-commercial approach, along with the themes of tolerance and understanding embodied in *Wolf Tracks*, attracted a stellar lineup for the next phase – a surround sound recording on the PentaTone Classics label.

Narrators Sophia Loren (*Peter and the Wolf*), Bill Clinton (*Wolf Tracks*) and Mikhail Gorbachev (introduction and epilogue) contributed their time for recording sessions in Geneva and Moscow. Each has designated a charity to receive their royalties: Loren to the Magic of Music, the RNO's innovative arts therapy program for youth; Clinton to the International AIDS Trust, whose advisory committee he co-chairs with Nelson Mandela; and Gorbachev to Green Cross International, an environmental charity which he founded in 1993.

Sergey Mironov



Proceeds from the sale of the CD will also be shared with the Wolf Conservation Center.

The art on the CD's cover and booklet is the work of some very special children who live in Moscow orphanages and facilities for the disabled. The drawings were selected from the hundreds shown at the 2002 How I See Music Exhibition, an annual event sponsored by the RNO at the Moscow Conservatory. These young artists live under difficult, challenging circumstances and their art, like music, is testament to the magic of creative self-expression.



*Natasha Kokareva*



## SERGE PROKOFIEV'S

### PETER AND THE WOLF

Serge Prokofiev (1891-1953) had a lifelong attraction to children's stories and created numerous compositions based on fairy tales and folklore. He wrote a whimsical opera entitled *The Giant* at a precocious nine years old and at 23 transformed Hans Christian Andersen's charming *The Ugly Duckling* into a miniature cantata. In 1945 he completed his beautiful music for the ballet *Cinderella* and, several years later, returned once more to fables in the ballet *A Tale of the Stone Flower*. Prokofiev's body of work also includes the oratorio *Winter Bonfire* for narrator, boys choir and orchestra, and many children's songs and piano pieces.

By far the best known of all Prokofiev's music inspired by his affinity for children's literature is *Peter and the Wolf*. Its debut performance in Moscow on May 2, 1936 was described by the composer as "inauspicious at best...attendance was rather poor...." Yet this symphonic fairy tale quickly became known to audiences worldwide and has since delighted generations of listeners. The commission came from the Children's Central Theater, which asked for a piece that would introduce young



Dmitry Nekludov

audiences to the workings of an orchestra and its instruments. The score offers a wonderful opportunity to get to know the instruments of the orchestra, the various sounds possible on them and how they perform together in a cohesive whole. In this regard, *Peter and the Wolf* was and remains a singular success.

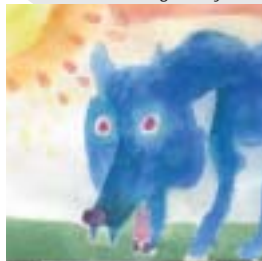
But a large part of the enduring appeal of *Peter and the Wolf* lies elsewhere — in Prokofiev's genius as an orchestrator. The piece showcases his superb ability to bring a simple story to life, making the characters nearly "visible" with the help of certain instruments. The boy Peter is represented by a sprightly string quartet, and the Bird sings its trills and runs on the flute. Grandfather's grumbling presence is immediately recognizable on the bassoon and the Cat stalks and preens as a clarinet. Finally, there is the Wolf himself, whose sinister musical shape is three French horns. Prokofiev's music, along with the text which he also wrote, tells a vivid and captivating story — one that both young and old enjoy hearing again and again.



Katya Kurnasenkova

## THE WOLF... IN HIS OWN WORDS

I am Wolf, of the family Canidae. I am the leader of a pack of wolves – brothers and sisters, parents, cousins, aunts, uncles – all the same relationships you have in human families. We live together in a forest where, like the head of any family, I care for and protect the pack. In that way, wolves are not so different from you, really.



On behalf of all wolves, I would like to thank Kent Nagano and the Russian National Orchestra, Bill Clinton, Mikhail Gorbachev and Sophia Loren for coming together to make this recording. Other talented people who made this possible are Serge Prokofiev, Jean-Pascal Beintus (music), Walt Kraemer (text) and Martha Bredon (text editor), Sergei Markov (translated narration), Robert Randles (music/narration design), Richard Walker (executive producer), Linda Whitaker (story), the Stern Grove Festival in San Francisco, which hosted the world première in August 2002, and the wonderful team at PentaTone. And a special thank you to H el ene Grimaud, founder of the Wolf Conservation Center, for her compassion and understanding of us wolves.

Everyone involved, including you, dear listener, has made a contribution to a better future for wolves and all the noble creatures of our planet.



## MIKHAIL GORBACHEV

Mikhail Sergeyevich Gorbachev, one of the leading statesmen of our time, was awarded the Nobel Peace Prize in 1990. In making its presentation, the Nobel Committee cited his contributions to arms control and disarmament, improved relations between East and West, and the historic reforms underway in his own country. These significant accomplishments reflect the vision that characterized President Gorbachev's leadership.

Born in 1931 in the Stavropol region of the North Caucasus, Gorbachev grew up on a collective farm where his father worked at a tractor station. He graduated from Moscow University in 1955 with a degree in law, returned to Stavropol and was rapidly promoted in the local political hierarchy. Taking a second degree, in agriculture, Gorbachev entered the national scene, moved to Moscow as Secretary of Agriculture in the Central Committee and, in 1980, became the youngest full member of the Politburo.

He shaped and advocated his policies of perestroika and glasnost throughout the 1980s, from increasingly powerful platforms. Named in 1985 General Secretary of the Central Committee, at that time the country's most influential post, Gorbachev was elected the first President of the Soviet Union by a reformed parliament in 1989.

In 1990, pianist and conductor Mikhail Pletnev approached Gorbachev with an idea as revolutionary as the principles



of glasnost and perestroika: to create an orchestra completely free of government control. Gorbachev endorsed Pletnev's dream and the Russian National Orchestra was born. He has maintained an affiliation with the RNO ever since.

As a private citizen, Mikhail Gorbachev remains a presence on the world stage. He heads the International Non-Governmental Foundation for Socio-Economic and Political Studies (the Gorbachev Foundation). Long concerned about threatened natural resources worldwide, he founded and is president of Green Cross International. He has selected this environmental organization to receive his royalties from proceeds of the sale of this CD.



*Dmitriy Koliskin*



## SOPHIA LOREN

Sophia Loren was once described as Italy's most perfect - and enigmatic - work of art since the Mona Lisa. Called "more than a movie star, a force of nature", she is a truly international artist whose career spans a remarkable five decades.



Sofia Scicolone grew up near Naples in the town of Pozzuoli. In conditions of near poverty, she, her mother and younger sister experienced the hardships of World War II and early post-war years. A modest prize drew the teenaged Sofia to a beauty contest in Rome, where she placed second. This contest proved far more important for another reason, for it was here that movie producer and future husband Carlo Ponti first saw her. Ponti gave her a screen test and, before long, Sophia Loren (as she was by then known) was among the film world's leading stars.

She has made more than 100 films, appearing opposite the likes of Clark Gable, Marcello Mastroianni, Peter Sellers, Gregory Peck, Paul Newman, Peter O'Toole, Omar Sharif, Walter Matthau and Cary Grant. In 1960, Sophia Loren became the first actor in a foreign film honored with a Best Actress Academy Award, for her portrayal of a mother in war-ravaged Italy in Vittorio De Sica's *Two Women*. She received the Academy of Motion

Picture Arts and Sciences' Oscar for Lifetime Achievement in 1980.

Sophia Loren's 100th film, *Between Strangers*, released in 2002, was directed by son Edoardo Ponti. Her other son, Carlo Ponti, Jr., is recognized as one of the exceptional young conductors emerging on the international scene.

Active in many charity causes, Sophia Loren is especially devoted to programs that improve the lives of young people. She has designated the Magic of Music, an arts therapy program for youth sponsored by the RNO, to receive her royalties from sales of this recording.



Konstantin Belyakov

## WILLIAM J. CLINTON

William Jefferson Clinton, the 42nd President of the United States, presided over an era of unprecedented peace and economic well-being. Under his leadership, the United States enjoyed the strongest economy in a generation and the longest economic expansion in its history. During his eight years in office, millions of jobs were created; unemployment, poverty and crime were reduced; and a landmark agreement was reached preserving open space and wildlife habitats.

In world affairs, President Clinton was a proponent of open international trade, a worldwide campaign against drug trafficking, and global efforts to fight AIDS and other life-threatening diseases.

President Clinton was born on August 19, 1946, in Hope, Arkansas. He excelled as a student and as a saxophone player and once considered becoming a professional musician. As a delegate to Boys Nation while in high school, he met President John Kennedy in the White House Rose Garden. The encounter led him to enter a life of public service, which included two terms as the Governor of Arkansas. He was



elected President of the United States in 1992, and again in 1996.

Throughout his political career President Clinton never lost interest in music. His performance as narrator of *Wolf Tracks* combines an abiding devotion to environmental and wildlife conservation with his life-long passion for music.

President Clinton has designated the International AIDS Trust, whose advisory committee he co-chairs with Nelson Mandela, to receive his royalties from sales of this recording.



Katya Matveeva

## JEAN-PASCAL BEINTUS

French composer Jean-Pascal Beintus was born in 1966 and demonstrated artistic promise throughout his early musical studies at conservatories in Nice and Lyon. At the age of 15, he became double-bass soloist in the French Young Musicians Orchestra, and thereafter entered the Conservatoire National Supérieur de Paris.



When John Eliot Gardiner created the Opéra de Lyon Orchestra in 1983, he selected the 17-year old Beintus as a founding double-bass player. The versatile young musician used the ensemble as a source of both training and inspiration, teaching himself composition and writing his first works. In 1996 Kent Nagano, then music director of the Opéra de Lyon, recognized Beintus' talents as composer and began to commission works from him, and to recommend him worldwide.

Recent commissions have come from the Berlin Philharmonic (*He's Got Rhythm: Homage to George Gershwin*),

Russian National Orchestra (*Wolf Tracks*), the Hallé Orchestra (*Couleurs cuivres*), Berkeley Symphony (*Berkeley Images*, *Luna Tree* and *Bremen Town Musicians*), Orchestre de Paris, Massachusetts Institute of Technology (*Nature Suite*), Philippine Philharmonic Orchestra (*Kobe Symphony*), and from a growing chorus of ensembles, film producers and music festivals.

## WALT KRAEMER

Author of the text for *Wolf Tracks*, Walt Kraemer has a distinguished reputation for writing and producing pieces for the ear. His body of work includes award-winning radio commercials, radio plays, narratives for television and sound design for animated short subjects and feature films.

Kraemer began as a comedy writer for CBS Television and Radio, became co-owner of Imagination, Inc. in 1971 and, the following year, established Walt Kraemer Creative Services. He has written, produced and directed national and regional radio campaigns for an impressive roster of corporate clients. Among his numerous awards are twelve Clios, the international advertising and design industry's most prestigious recognition for excellence.

Also in demand in other media, Kraemer has worked on Children's Television Workshop projects, was the sound and dialogue designer of George Lucas' animated feature "Twice Upon a Time", and has produced two commercial music libraries.

Kraemer lives in Northern California where he writes, produces, directs and performs in commercial and public service projects.



Natasha Reshetova

## SERGEI MARKOV

Narrating the translation of President Gorbachev's remarks on this recording is Sergei Markov, chief executive of the Russian National Orchestra. Markov also frequently serves as narrator for performances of the RNO's Magic of Music family concerts.



Andrey Kozyrev

## RUSSIAN NATIONAL ORCHESTRA

Ever since its 1990 Moscow debut, the Russian National Orchestra has been in demand throughout the music world. The first Russian orchestra to perform at the Vatican and in Israel, the RNO maintains an active schedule of touring to North America, Asia and Europe. It is a frequent guest at major festivals including Edinburgh, Lucerne, Sydney and Colmar, and opened the 1996 Olympics Arts Festival in Atlanta. Of the orchestra's debut at the BBC Proms in London (1996), the *Evening Standard* wrote: "They played with such captivating beauty that the audience gave an involuntary sigh of pleasure."



*Gramophone*, Britain's premier classical periodical, listed the first RNO CD, released in 1991, as the best recording of Tchaikovsky's *Pathétique* in history, calling it "an awe inspiring experience; should human beings be able to play like this?" An extensive discography recorded for Deutsche



Grammophon and PentaTone Classics, with conductors *Elena Pokhodova* that include Mikhail Pletnev, Mstislav Rostropovich, Kent Nagano and Alexander Vedernikov, has garnered more praise. *Classic CD* described the RNO's recording of the Rachmaninov Second Symphony as "breathtakingly beautiful...this has no, and may never have, any serious rivals," and *Gramophone* declared its CD of Prokofiev's *Cinderella* "one of the best records of the 1990s."



Unique among the principal Russian ensembles, the RNO is independent of the government and has developed its own path-breaking structure. It is perhaps the only orchestra in the world to establish a Conductor Collegium, a group of internationally renowned conductors who have developed a special rapport with the RNO and its musicians, and whose vision guides tour and recording strategies.

Another RNO innovation is Cultural Allies, created in 2001 and encompassing exchanges between artists in Russia and the West, collaborations with American and European orchestras, and the commissioning of new works.

The Russian National Orchestra is supported by private funding and is governed by a distinguished multinational board of trustees. Affiliated organizations include the Russian Arts and Cultural Foundation-UK, the Russian Arts Foundation and the American Council of the RNO.

For more information on the Russian National Orchestra, please visit [www.rno.ru](http://www.rno.ru).

*Sergey Mironov*



## KENT NAGANO

Kent Nagano, Artistic Director of the RNO's *Wolf Tracks* commission and recording, is renowned for his gifted interpretations of both the orchestral and operatic repertoire. He is Chief Conductor of the Deutsches Symphonie-Orchester Berlin, Principal Conductor of the Los Angeles Opera and Music Director of the Berkeley Symphony Orchestra. He has been a member of the RNO Conductor Collegium since 2000 and, starting in 2006, will become Generalmusikdirektor of the Bayerische Staatsoper.



Nagano was Music Director of England's venerable Hallé Orchestra from 1991-2000, and of the Opéra de Lyon from 1989 to 1999. In both former positions, he was credited with bringing his ensembles to the forefront of the international scene through innovative programming and acclaimed concerts, tours and recordings.

Guest-conducting appearances include the Paris Opera, La Scala, Metropolitan Opera, San Francisco Opera, Vienna Philharmonic, Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Montreal Symphony and Berlin Philharmonic. He regularly leads productions at the



Salzburg Festival and Théâtre du Châtelet in Paris.

Among the world's most recorded conductors, Nagano has been recognized with three Grammy Awards, the Edison Award, several Gramophone Awards and, on three occasions, the Grand Prix du Disque. He is an Officer in France's Order of Arts and Letters and has been honoured as Conductor of the Year in England, Personality of the Year in France and Musical America's 2001 Conductor of the Year.



*Sergey Mironov*

Nagano's forthcoming projects with the RNO include several recordings, commissions and premières.

## CREDITS

Artistic Director: Kent Nagano

Executive Producers: Richard Walker and Sergei Markov

Recording Producer: Wilhelm Hellweg

Executive Producer for Pentatone: Job Maarse

Balance engineer: Everett Porter

Recording engineer: Jean-Marie Geijsen

Editing: Everett Porter / Sebastian Schick / Sebastian Stein

Special thanks to Andrew Demery, Gus Skinas and David Kawakami from Sony for their SACD support  
Orchestra recorded August 2002 at the Scottish Rite Center, Oakland, California, USA  
Special thanks to Kathy Geisler and Alex Kirkpatrick

Narration (Clinton + Loren) recorded December 2002 at the Rehearsal Hall of the Orchestre de la Suisse Romande, Geneva, Switzerland  
Special thanks to Brigitte Stockmann and Steve Roger

Introduction (Gorbachev) recorded February 2003 at the office of The Gorbachev Foundation, Moscow, Russia.  
Translated narration (Markov) recorded March 2003 at Polyhymnia Baarn the Netherlands

#### PETER AND THE WOLF

Music and Text: Serge Prokofiev  
Publisher: Internationale Musikverlage Hans Sikorski, Hamburg / Albersen- Muziek 's Gravenhage



Vladimir Plotnikov

## WOLF TRACKS

Music: Jean-Pascal Beintus

Text: Walt Kraemer, edited by Martha Bredon

Story: Linda Whitaker

Music/Narration Design: Robert Randles

Publisher: Artemis Productions, Ltd.

PentaTone Music BV

(co-publisher)

Commissioned by the Russian National Orchestra  
with support from the Russian Arts Foundation.

Premiered August 2002 at the Stern Grove Festival  
in San Francisco, California.

This CD is dedicated to RNO patron Peter T. Paul,  
whose generous support of the Magic of Music  
has brought joy into the lives of many children.

The Russian National Orchestra wishes to thank  
the Ann and Gordon Getty Foundation for its  
support of this recording.

Original text of *Peter and the Wolf* and *Wolf Tracks*  
as well as translations in German and French  
can be found at [www.pentatonemusic.com](http://www.pentatonemusic.com)



Nadya Kozakova





**Polyhymnia** specialises in high-end recordings of acoustic music on location in concert halls, churches, and auditoriums around the world. It is one of the worldwide leaders in producing high-resolution surround sound recordings for SACD and DVD-Audio.

Polyhymnia's engineers have years of experience recording the world's top classical artists, and are experts in working with these artist to achieve an audiophile sound and a perfect musical balance.

Most of Polyhymnia's recording equipment is built or substantially modified in-house. Particular emphasis is placed on the quality of the analogue signal path. For this reason, most of the electronics in the recording chain are designed and built in-house, including the microphone preamplifiers and the internal electronics of the microphones.

Polyhymnia International was founded in 1998 as a management buy-out by key personnel of the former Philips Classics Recording Center.

For more info: [www.polyhymnia.nl](http://www.polyhymnia.nl)

## Technical Information

Recording facility:	Polyhymnia International BV
Microphones:	Microphones: DPA 4006, Neumann KM100 series, and Schoeps with Polyhymnia microphone buffer electronics.
Microphone pre-amps:	custom built by Polyhymnia International BV and outputs directly connected to DCS DSD AD convertor.
DSD recording, editing and mixing:	Pyramix Virtual Studio by Merging Technologies
surround version:	5.0



LISTEN AND YOU'LL SEE

*van den Hul*

Monitored on B&W Nautilus loudspeakers.

Microphone, interconnect and loudspeaker cables by van den Hul.