

CLASSICAL MUSIC

ORCHESTRAL

CL-OR1 United Kingdom 1949

CAVE SCENE

Classical – Orchestral

Comp: Franz LISZT (Mephisto Waltz No. 3 from the ballet
“Apparitions”)

Arr: Constant LAMBERT

Perf: THE PHILHARMONIA ORCHESTRA

Cond: Constant LAMBERT

Prod:

Prod. Co: Columbia Graphophone Co. Ltd.

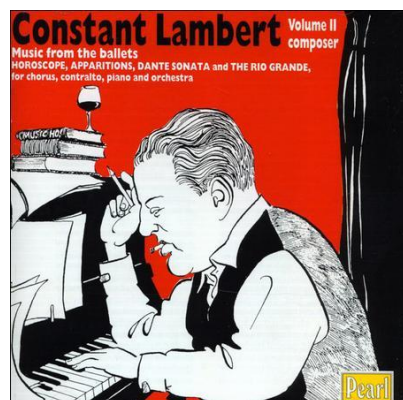
Rec. Date: Jan. 14, 1949

Matrix: CAX 10435

Time: 7:48

1. **78:** Columbia DX 1560
12” 78rpm

2. Reissue on **CD:** CONSTANT LAMBERT – VOL. 2 (2000)
Pearl 0069 (Tk 7)



Notes: This is an arrangement and retitling of Franz Liszt’s “Mephisto Waltz No. 3” from the ballet “Apparitions,” which premiered at Sadler’s Wells Theatre, London on Feb. 11, 1936.

“British composer and arranger Gordon Jacob orchestrated this along with other late works of Liszt for the Sadler Welles [sic – Sadler’s Wells] ballet *Apparitions*, a project conceived by composer Constant Lambert.” (Anon. 2012)

The audio sample is a vivacious assault on brass and strings.

Ref: Anon. 2012, Mephisto Waltzes, [Wikipedia](https://en.wikipedia.org/wiki/Mephisto_Waltzes)

Apparitions, Royal Opera House Collections Online, [rohcollections](http://rohcollections.com)

Constant Lambert – Vol. 2 CD, [CDUniverse](http://cduniverse.com) (◀AUDIO SAMPLE)

Constant Lambert – Vol. 2, Apparitions Ballet (after Liszt), [Allmusic](http://allmusic.com) (◀AUDIO SAMPLE)

Vaughan, David 2004, Frederick Ashton & His Ballets – 1936, [ashtonarchive](http://ashtonarchive.com)

CL-OR2 United Kingdom 1993

LA GROTTA DI TROFONIO * (Overture)

Classical – Orchestral – Instrumental

Comp: Antonio SALIERI

Perf: CZECHO-SLOVAK RADIO SYMPHONY ORCHESTRA

Cond: Michael DITTRICH

Prod: Karol Kopernicky
Prod. Co: HNH International Ltd.
Rec. Loc: Concert Hall; Slovak Radio; Bratislava, Slovakian Republic
Rec. Date: 22-27 April 1991
Liner Notes: Keith Anderson
Time: 5:34

1. **CD:** ANTONIO SALIERI – OVERTURES
 Marco Polo 8.223381 (Tk 9)
2. **CD:** ANTONIO SALIERI – OVERTURES
 Naxos 8.554838 (Tk 9)

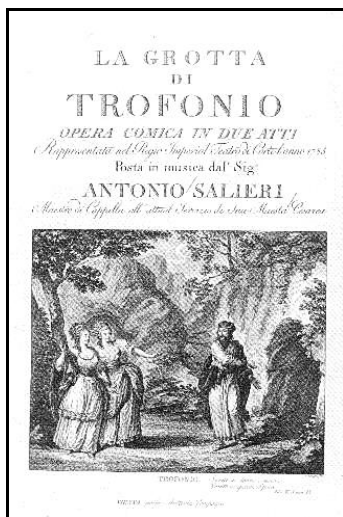
Antonio SALIERI



Notes: Salieri is best known as a contemporary and rival of Mozart. This opera, *La Grotta di Trofonio*, premiered at the Burgtheater in Vienna on Oct. 12, 1785 and became one of the biggest successes in Salieri's artistic career. Giovanni Battista Casti wrote the libretto.

The liner notes tell us – "The overture suggests at once the cave of the magician Trofonio, in which the studious Artemidoro is transformed into a carefree fellow and his friend Plistene into a serious philosopher, to the annoyance of the girls they are to marry. A second visit to the cave restores the original characters of the two lovers, but the girls now undergo the same process (in the cave), to be finally transformed again to their natural characters when they re-enter the cave, after which all ends happily." (Anderson 1993)

"The repeated magical tricks are clumsy methods for a playwright but Salieri compensates for this weakness in the book with surprisingly inventive musical composition. His music sees the contrasts of the characters, which is emphasized by a very colorful orchestral palette, arranging very captivating passages for the brass. The comic effects are not lacking and they counterbalance the somber, powerful sonorities of Trofonio invoking the spirits in the cave." The formidable success of this opera was apparent during the ten years following its premier, when it had 30 revivals throughout Europe. It was also the first comic opera to be published with its entire score by Artaria Editions, Vienna. (Braunbehrens 1989)



The overture begins with menacing bars followed by a trumpet call and violins. Then the full string section brings in the theme. Lots of menace then a gay flute air and the ensemble echoes and builds to crescendo. The flute comes in with various flourishes and the ensemble gaily plays counterpoint until the emphatic finale.

Very likely, Salieri was inspired by the original "Trophonius Cavern" in Greece, which was named after the dead hero Trophonius who gave inspiration to the celebrated oracles, which were uttered in this cave near Livadia in Boeotia. But the locality of the cave in the opera is not given and the story has nothing to do with oracles. Actually it is located 32 km west of Livadia (7 km northwest of Arachova), in Fokida not Boeotia, on the southern slopes of Mount Parnassus, north of the temple of Delphi.

The Greek speleologist, Anna Petrocheilou, listed it as the Corycian Cave (or Sarandauli Cave; "Forty Halls" Cave). In ancient Greek times it was the seat of the Delphic Oracle transmitted by the priestess, Pythia. The god Apollo had killed the serpent, Python, which once lived in the caves of Parnassus. The

cave was later thought to be the center of the earth and acquired the name of “Omphalos,” the navel. (Petrocheilou 1984) She reports this cave to be 100 meters long, with three large chambers. Massive stalagmites occupy the far end of the first chamber, 50m long and 27m wide. The third large chamber slopes downward and becomes a narrow passage that ends in a small room.



Entrance next to road – Engraving from Badin, 1876



Old sources tell another story and describe the cave quite differently. Trophonius and his brother, Agamedes, were the skillful architects who built the famous temple of Apollo at Delphi. He laid out the elaborate instructions relating to the preparations and celebration of his cult. Those who desired to consult the oracle had first to offer sacrifices to Trophonius and his children and also to Apollo, Zeus, Hera, and other gods. Next he would have to bathe in the river Hercyna and drink from the Lethe spring (to forget former thoughts) and from the Mnemosyne spring (to remember the visions he will receive). The oracle, on a mountain overlooking the sacred grove, was closed by an iron gate. (Badin 1876)

“Dans l’intérieur de l’enceinte, une ouverture en forme de four, construite avec beaucoup d’art et de régularité, permettait au courageux explorateur de se glisser dans l’ancre. Il n’y avait pas d’escalier pour y descendre, il fallait se contenter d’une échelle étroite et légère, disposée pour cet usage. Au bas de l’échelle l’on trouvait, entre le sol et l’édifice, un trou fort étroit, dans lequel on mettait ses pieds en se couchant sur le carreau et en se tenant à chaque main un gâteau pétri avec du miel. Aussitôt qu’on était entre jusqu’aux genoux dans l’ouverture, le corps était entraîné ‘avec autant de violence et de rapidité que l’est un homme par un de ces tourbillons que forment les fleuves les plus grands et les plus rapides.’

“Une fois qu’on était parvenu au fond de l’ancre secret, on n’apprenait pas toujours l’avenir de la même manière ; tantôt, en effet, on voyait ce qui devait arriver, et tantôt, on entendait une voix grave et terrible qui prononçait des paroles prophétiques ; on remontait ensuite par l’ouverture qui avait servi pour descendre et on en ressortait les pieds les premiers.” (Badin 1876)

[In the interior of the enclosure, an opening shaped like an oven, built with great art and regularity, allowed the brave explorer to slip into the cave. There was no stairs to go down, one had to settle for a narrow and flimsy ladder placed there for this purpose. Between the ground and the building at the bottom of the ladder was a very narrow hole into which one put his feet lying on the tiles and holding in each hand a cake kneaded with honey. Once one was knee-deep in the opening, the body was dragged down 'with such violence and speed as would be a man within one of those vortices that are formed by the larger and faster rivers.'

Once one has reached the bottom of the secret cave, one does not always learn the future in the same manner; sometimes, indeed, one saw what would happen, and sometimes, a deep and terrible voice could be heard, which uttered prophetic words. Then one went back through the opening that had been used to go down and one came out feet first.]

We are also told – “Worshippers descending into it took honey-cakes to appease the serpents there. They fell into a trance and saw visions so awesome that not for months after the ordeal could they smile again.” (Lucas 1954)

Over the years, depending on the literary sources, the real cave went under many names. It is mentioned very briefly in two Ancient Greek dramas. In Sophocles’ tragedy, *Antigone*, the heroine is punished for defying the king’s edict by being entombed in a cave and left to die. The chorus of Theban Elders addresses Dionysus, the patron-god of Thebes, and declares –

And from the cave Corycian spring

Thy nymphs of the mountain, reveling.
In Aristophanes' comedy, *The Clouds*, when Socrates asks the father character, Strepsiades, to follow him into the "Refectory of learned spirits." The latter timidly replies –

But give me first
A honey-cake, in case I meet with monsters.
I'm frightened now as if I were descending
Into Trophönus' cavern.

Ref: Anon. 2011, Corycian Cave, Description, [kalotaksidi](#)

Antonio Salieri, Bio, [Wikipedia](#)

Antonio Salieri, La Grotta di Trofonio, Overture (5 :41), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Aristophanes 423 B.C., *The Clouds*, in Lucas, F.L. (Editor) 1954, *Greek Drama for Everyman*, J.M. Dent & Sons Ltd., London, p. 392, 448

Badin, Adolpe 1876, *Grottes et cavernes*, Librairie Hachette, Paris, p. 53-62 (Plagiarized in Adams, W.H. Davenport 1888, *Famous Caves and Catacombs*, T. Nelson & Sons, London, p. 74-83)

Braunbehrens, Volkmar 1989, *Salieri – Ein Musiker in Schatten Mozarts*, R. Piper, Munich (Trans. to French by Ricquier, Marie Hélène 1990, *Salieri dans l'ombre de Mozart*, J.C. Lattès, p. 127-131)

La Grotta di Trofonio, Synopsis, [Wikipedia](#)

Lucas, F.L. (Editor) 1954, Notes on Comedy, in *Greek Drama for Everyman*, J.M. Dent & Sons Ltd., London, p. 448

Pausanias, Ελλάδος Περιήγησις (Description de la Grèce), IX, p. 37-39

Petrocheilou, Anna 1984, *The Greek Caves*, Ekdotike Athenon S.A., Athens, p. 140-141

Slovak Radio Symphony Orchestra, Antonio Salieri – Overtures, [Amazon](#) (◀AUDIO SAMPLE)

Slovak Radio Symphony Orchestra, Bio & Discography, Naxos Records, [naxos](#)

Slovak Radio Symphony Orchestra, [Wikipedia](#)

Sophocles 442-441 B.C., *Antigone*, in Lucas, F.L. (Editor) 1954, *Greek Drama for Everyman*, J.M. Dent & Sons Ltd., London, p. 156, 229

CL-OR3 Moldavia ? 1999

LA GROTTA DI TROFONIO * (Overture)

Classical – Orchestral – Instrumental

Comp: Antonio SALIERI

Perf: MOLDAVIA NATIONAL PHILHARMONIC ORCHESTRA

Cond: Silvano **FRONTALINI**

Prod. Co:

Time: 6:19

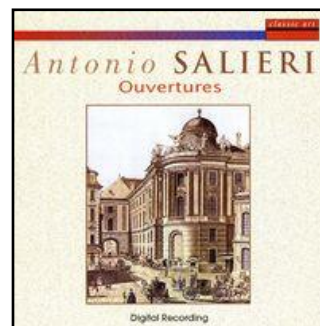
CD: ANTONIO SALIERI – OVERTURES

Venetian Classics (Tk 6)

Notes: The audio sample has the opening section.

This disc reference was first found on the MusicStrands Website, which no longer exists.

Ref: Moldavia National Symphony Orchestra, Antonio Salieri – Overtures, [deezer](#) (◀AUDIO SAMPLE)



CL-OR4 Switzerland 2005

LA GROTTA DI TROFONIO * (Sinfonia)

Classical – Orchestral – Instrumental

Comp: Antonio SALIERI

Perf: LES TALENS LYRIQUES

Cond: Christophe **ROUSSET**

Prod. Co: Sound Arts AG

Rec. Loc: Théâtre Municipal, Lausanne, Switzerland

Rec. Date: 6 March 2005

Time: 5:43

CD: SALIERI – LA GROTTA DI TROFONIO

Naïve/ Ambrosie (?) (2XCDs) (Disc 1 – Tk 1)

Notes: This double CD album provides a live recording of the entire opera, but we are only concerned here with the overture.





The stage photo shows a scene from this performance of the opera by the Opera de Lausanne and Les Talens Lyriques

Ref: Salieri, La grotta di Trofonio - Overture (Rousset) (4 :41), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Schmitt, Jacques 2005, La grotta di Trofonio, Lausanne, Théâtre Municipal (in French), [forumopera](#)

Les Talens Lyriques, Antonio Salieri – La Grotta di Trofonio CD, [Amazon](#) (◀AUDIO SAMPLE)

Les Talens Lyriques, Antonio Salieri – La Grotta di Trofonio CD, [musicme](#) (◀COMPLETE AUDIO SAMPLE)

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