

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent
of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with
JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services

Manley Tube Tape Pre-amps Modified by
Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

Power Cords: Purist Audio Design,
Essential Sound Products

Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner using
Mitsui Gold Archival CD's

Facts about this Recording

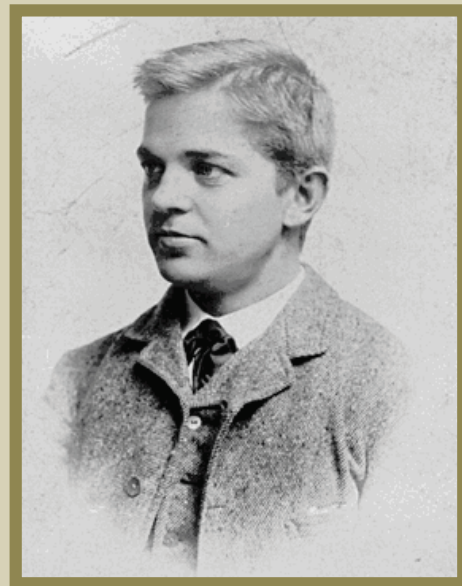
Recorded by RCA 1967 London, England

Transferred from LP LSC — 2961

Mastering Engineer - Kenneth Wilkinson

Producer - Peter Dellheim

CARL NIELSEN



SYMPHONY No.1

ANDRE PREVIN CONDUCTING LONDON SYMPHONY ORCHESTRA

SAUL AND DAVID PRELUDE TO ACT II

Nielsen was the seventh of twelve children in a poor peasant family in Sortelund (Nørre Lyndelse), south of the city of Odense, Denmark. His father was a house painter and amateur musician. Carl first discovered music by experimenting with the sounds and pitches he heard when striking logs in a pile of firewood behind his home. Nielsen also considered the wistful songs his mother sang and the wedding parties and other festivities at which his father played violin and coronet as other formative musical experiences. Other inspirational sources for his music would become, as David Fanning writes in the *New Grove*, "the underlying animating forces of nature and human character. They were to become sources of inspiration for his own music, as archetypal embodiments of oneness and conflict respectively".

Nielsen learned the violin and piano as a child and wrote his earliest compositions at the age of eight or nine: a lullaby, now lost, and a polka which the composer notated in his autobiography. He also learned how to play brass instruments, which led to a job as a bugler and alto trombonist in the 16th Battalion at nearby Odense. He studied at the Royal Danish Academy of Music in Copenhagen from the beginning of 1884 until December 1886. Though not an outstanding student there and composing little, he progressed well in violin under Valdemar Tofte and received a solid grounding in music theory from Orla Rosenhoff, who would remain a valued adviser during Nielsen's early years as a professional composer. Contacts with fellow students and cultured families in Copenhagen, some of which would become lifelong friends, would become equally important. The patchy education resulting from his country background left Nielsen insatiably curious about the arts, philosophy and aesthetics; it also left him, Fanning writes, "with a highly personal, common man's point of view on those subjects". [1]

Nielsen progressed well enough on the violin to gain a position with the orchestra of the Royal Theater in Copenhagen in September 1889, three years after his graduation from the conservatory. This position would sometimes cause Nielsen considerable frustration but he continued to play there until 1905. In between graduation and attaining this position, he gave violin lessons, made a modest income as a teacher and enjoyed continued support from patrons. Some of Nielsen's string chamber works were performed at this time; these included a Quartet in F which the composer considered his official debut as a professional composer. However, the greatest impression was made by Nielsen's *Suite for Strings*, which was performed at Tivoli Hall on 8 September 1888. Nielsen would designate this work his *Opus 1*. After less than a year at the Royal Theater, Nielsen won a scholarship of 1800 kroner, allowing him the means to travel several months in Europe. During this time he discovered and abandoned Richard Wagner's music dramas, heard many of the leading orchestras and soloists in Europe and sharpened his opinions on both music and the visual arts. While revering the music of Bach and Mozart, he remained ambivalent about much 19th century music. In Paris he met the Danish sculptress Anna Marie Brodersen, who was also traveling on scholarship. They toured Italy together, marrying in Florence on 10 March 1891 before returning to Denmark.

"As well as being a love match," Fanning writes, "it was also a meeting of minds. Anne Marie was a gifted artist.... She was also a strong-willed and modern-minded woman, determined to forge her own career." [2] This determination would strain the Nielsens' marriage, as Anne Marie would go for months on location during the 1890s and 1900s, leaving Carl to raise their three young children while fitting in his duties at the Royal Theater and time to compose. While Carl suggested divorce in March 1905, the Nielsens remained married for the remainder of the composer's life. Carl sublimated his anger and frustration over his marriage in a number of musical works, most notably between 1897 and 1904, a period to which he sometimes referred as his "psychological" period. [2] Fanning writes, "At this time his interest in the driving forces behind human personality crystallized in the opera *Saul og David* and the *Second Symphony* ("De fire temperamenter") and the cantatas *Hymnus amoris* and *Søvnen*.

At first, he did not gain enough recognition for his works to support him. During the concert which saw the premiere of his first symphony on 14 March 1894 conducted by Johan Svendsen, Nielsen played in the second violin section. However, the same symphony was a great success when played in Berlin in 1896, and from then his fame grew. Nielsen became increasingly in demand to write incidental music for the theater and for cantatas to mark special occasions; these provided a welcome source of additional income. "A reciprocal relationship grew up between his programmatic and symphonic works," Fanning writes; "sometimes he would find stageworthy ideas in his supposedly pure orchestral music; sometimes a text or scenario forced him to invent vivid musical imagery which he could later turn to more abstract use."

Beginning in 1901, Nielsen received a modest state pension—800 kroner at first, growing to 7500 kroner by 1927—to augment his violinist's salary. This allowed him to stop taking private pupils and left more time to compose. From 1903 he also had an annual retainer from his principal publisher, Wilhelm Hansen Edition. Between 1905 and 1914 he served as second conductor at the Royal Theatre. From 1914-26, he conducted the orchestra of "Musikforeningen". In 1916 he took a post teaching at the Royal Danish Academy of Music in Copenhagen, and continued to work there until his death, in his last year as director of the institute.

Personally, the strain of dual careers and constant separation from his wife led to more than one extra-marital affair. When the last one came to light, between Nielsen and the governess of his children, the result was an eight-year breach in his marriage. During much of this time Carl and Anne Marie lived apart and the period led to a creative crisis for Nielsen, bringing about a powerful reappraisal of himself as a composer. This, along with World War I and professional developments in his life, would strongly influence his Fourth and Fifth Symphonies, arguably his greatest works.

For his son-in-law, the Hungarian violinist Dr. Emil Telmányi, Nielsen wrote his *Violin Concerto*, Op. 33 (1911).

Nielsen suffered a serious heart attack in 1925 and from that time on he was forced to curtail much of his activity, although he continued to compose until his death. Also during this period he wrote a delightful memoir of his childhood called *My Childhood on Funen* (1927). He also produced a short book of essays entitled *Living Music* (1925). Both have been translated into English. He died in Copenhagen in 1931.

Conductor, composer and pianist André Previn has received a number of awards and honours for his outstanding musical accomplishments, including both the Austrian and German Cross of Merit, the Kennedy Center's Lifetime Achievement Award and the Glenn Gould Prize. In May 2008 he was presented with the LSO's Lifetime Achievement Award, and in September 2008 he was honoured with the Gramophone Classic FM Lifetime Achievement Award. He has also received several Grammy awards for recordings, including the CD of his violin concerto *Anne-Sophie and Bernstein's Serenade* featuring Anne-Sophie Mutter together with the Boston and London Symphony orchestras.

A regular guest with the world's major orchestras, both in concert and on recordings, André Previn frequently works with the Boston Symphony Orchestra, New York Philharmonic and Vienna Philharmonic. In addition, he has held the chief artistic posts with such orchestras as the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony and Royal Philharmonic orchestras

As a pianist, André Previn enjoys recording and performing song recitals, chamber music and jazz. He has given recitals with Renée Fleming at the Lincoln Center and with Barbara Bonney at the Mozarteum in Salzburg. He regularly gives chamber music concerts with the Emerson String Quartet, as well as with members of the Boston Symphony and London Symphonyorchestras, and the Vienna Philharmonic.

André Previn has enjoyed a number of successes as a composer. His first opera, *A Streetcar Named Desire*, was awarded the Grand Prix du Disque. Recent highlights include the premiere of his *Double Concerto for Violin and Double Bass* for Anne-Sophie Mutter and Roman Patkoló, premiered by the Boston Symphony in April 2007, receiving its European premiere this evening. His *Harp Concerto* commissioned by the Pittsburgh Symphony, premiered in March 2008; his work *Owls* was premiered by the Boston Symphony Orchestra in October 2008; his second opera, *Brief Encounter*, commissioned by the Houston Grand Opera, will be premiered in 2009; and his double concerto for violin and viola, written for Anne-Sophie Mutter and Yuri Bashmet, will also receive its premiere next year.

For his 80th birthday in 2009, Carnegie Hall will be presenting four concerts which showcase the diversity of his career. Other highlights this season include a three-week residency with the NHK Symphony Orchestra, and concerts with the Philadelphia, Pittsburgh Symphony, Boston Symphony and Leipzig Gewandhaus orchestras, and Accademia Nazionale de Santa Cecilia. He returns to conduct the LSO on 25 April 2010.



CARL NIELSEN SYMPHONY No.1

ANDRE PREVIN CONDUCTING LONDON SYMPHONY ORCHESTRA
SAUL AND DAVID PRELUDE TO ACT II

1ST MOVEMENT ALLEGRO ORGOGLIOSO 9:32

2ND MOVEMENT ANDANTE 8:34

3RD MOVEMENT ALLEGRO COMODO - ANDANTE SOSTENUTO - TEMPO I 8:50

4TH MOVEMENT FINALE. ALLEGRO CON FUOCO 8:29

SAUL AND DAVID PRELUDE TO ACT II 5:20

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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