

Mastering Equipment Used In Our Recordings

Digital: Digital Audio Denmark AX24 Analog to Digital Converter

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

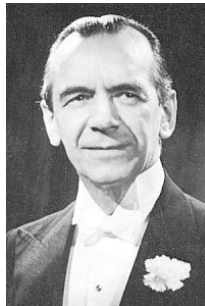
Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's

Transferred from a HMV LP No. SXLP 20007 Recorded: 1959

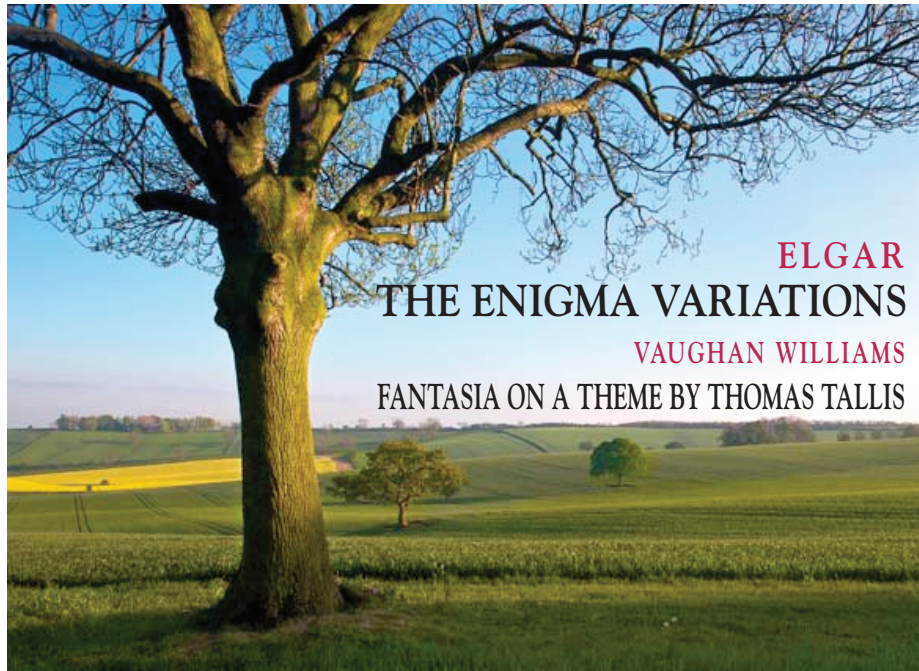
Sir Harold Malcolm Watts Sargent (29 April 1895 – 3 October 1967) was an English conductor, organist and composer widely regarded as Britain's leading conductor of choral works. The musical ensembles with which he was associated included the Ballets Russes, the Royal Choral Society, the D'Oyly Carte Opera Company, and the London Philharmonic, Hallé, Liverpool Philharmonic, BBC Symphony and Royal Philharmonic orchestras. Sargent was held in high esteem by choirs and instrumental soloists, but because of his high standards and a statement that he made in a 1936 interview about musicians' rights to tenure, his relationship with orchestral players was often uneasy. Despite this, he was co-founder of the London Philharmonic, was the first conductor of the Liverpool Philharmonic as a full-time ensemble, and played an important part in saving the Royal Philharmonic Orchestra from disbandment in the 1960s.

As chief conductor of London's internationally famous summer music festival the Proms from 1948 to 1967, Sargent was one of the best-known English conductors. When he took over the Proms from their founder, Sir Henry Wood, he and two assistants conducted the two-month season between them. By the time he died, he was assisted by a large international roster of guest conductors.

At the outbreak of World War II, Sargent turned down an offer of a major musical directorship in Australia and returned to the UK to bring music to as many people as possible as his contribution to national morale. His fame extended beyond the concert hall: to the British public, he was a familiar broadcaster in BBC radio talk shows, and generations of Gilbert and Sullivan devotees have known his recordings of the most popular Savoy Operas. He toured widely throughout the world and was noted for his skill as a conductor, his championship of British composers, and his debonair appearance, which won him the nickname "Flash Harry."



HD TT  **HIGH DEFINITION TAPE TRANSFERS**



ELGAR
THE ENIGMA VARIATIONS
VAUGHAN WILLIAMS
FANTASIA ON A THEME BY THOMAS TALLIS

PHILHARMONIA ORCHESTRA
Sir Malcolm Sargent

The story is told of how Elgar, returning home from giving violin lessons, sat down at the piano and, to unwind, began improvising. Alice commented favourably on the tune that emerged and Elgar responded by suggesting how certain of their friends might play it. Out of that spontaneous exchange grew the idea of the Enigma Variations, the work that finally secured Elgar's reputation as a composer of national, even international, standing. It remains one of the most popular works in the classical repertoire.

In all, fourteen people and a dog are featured in the variations:

First Variation - C.A.E.:

Elgar's wife, Alice, lovingly portrayed;

Second Variation - H.D.S-P.:

Hew David Steuart-Powell, a pianist with whom Elgar played in chamber ensembles;

Third Variation - R.B.T.:

Richard Baxter Townshend, a friend whose caricature of an old man in an amateur theatre production is captured in the variation;

Fourth Variation - W.M.B.:

William Meath Baker, 'country squire, gentleman and scholar', informing his guests of the day's arrangements;

Fifth Variation - R.P.A.:

Richard Arnold, son of the poet Matthew Arnold;

Sixth Variation - Ysobel:

Isabel Fitton, an amateur viola player from a musical family living in Malvern;

Seventh Variation - Troyte:

Arthur Troyte Griffith, a Malvern architect and close friend of Elgar throughout their lives - the variation focuses on

Troyte's limited abilities as a pianist;

Eighth Variation - W.N.:

Winifred Norbury, known to Elgar through her association with the Worcestershire Philharmonic Society - the variation captures both her laugh and the atmosphere of her eighteenth century house;

Ninth Variation - Nimrod :

A J Jaeger, Elgar's great friend whose encouragement did much to keep Elgar going during the period when he was struggling to secure a lasting reputation - the variation allegedly captures a discussion between them on Beethoven's slow movements

Tenth Variation - Dorabella:

Dora Penney, daughter of the Rector of Wolverhampton and a close friend of the Elgars;

Eleventh Variation - G.R.S.:

George Sinclair, organist at Hereford Cathedral, although the variation allegedly portrays Sinclair's bulldog Dan paddling in the River Wye after falling in;

Twelfth Variation - B.G.N.:

Basil Nevinson, an amateur cellist who, with Elgar and Hew Steuart-Powell, completed the chamber music trio;

*Thirteenth Variation - ***:*

probably Lady Mary Lygon, a local noblewoman who sailed for Australia at about the time Elgar wrote the variation,

which quotes from Mendelssohn's Calm Sea and Prosperous Voyage. The use of asterisks rather than initials has however invited speculation that they conceal the identity of Helen Weaver, Elgar's fiancée for eighteen months in 1883/84 before she emigrated to New Zealand;

Fourteenth Variation - E.D.U.:

Elgar himself, Edoo being Alice's pet name for him.

There are two enigmas underlying the variations. The first and more readily solved is the identity of each of the 'friends pictured within'. Only the thirteenth variation has given rise to speculation that Elgar's use of asterisks rather than initials or a pet name may hide the true identity of the subject, possibly an old flame of Elgar's who had recently emigrated from Britain.

Fantasia on a Theme by Thomas Tallis, also known as the Tallis Fantasia, is a work for string orchestra by the British composer Ralph Vaughan Williams. It was composed in 1910 for the Three Choirs Festival, and was one of the first major successes for Vaughan Williams. He revised the work twice, in 1913 and 1919. Performances of the work generally run between 14 and 16 minutes.

The work takes its name from the original composer of the melody, Thomas Tallis (c.1505-1585). Vaughan Williams took much inspiration from music of the English Renaissance and many of his works are associated with or inspired by the music of this period.[1] In 1906 Vaughan Williams included Tallis's Third Mode Melody in the English Hymnal, which he was then editing, as the melody for Joseph Addison's hymn When Rising from the Bed of Death. The tune is in Double Common Meter (D.C.M. or C.M.D.).

The work is scored for an expanded string orchestra divided into three parts: orchestra I, a full-sized string orchestra; orchestra II, a single desk from each section (ideally placed apart from Orchestra I); and a string quartet. Vaughan Williams makes this configuration resemble an organ in sound, with the quartet representing the swell division, orchestra II the choir division, and orchestra I the great division.

In structure this piece resembles the Elizabethan-age "fantasy." The theme is heard in its entirety three times during the course of the work, but the music grows from the theme's constituent motives or fragments, with variations upon them. A secondary melody, based on the original, is first heard on the solo viola about a third of the way into the Fantasia, and this theme forms the climax of the work about five minutes before the end.

Tallis's original tune is in the Phrygian mode and was one of nine he contributed to the Psalter of 1567 for the first Anglican Archbishop of Canterbury, Matthew Parker. When Vaughan Williams edited the English Hymnal of 1906, he also included this melody. Tallis's original words to the hymn were:

*Why fum'th in fight the Gentiles spite, in fury raging stout?
Why tak'th in hand the people fond, vain things to bring about?
The Kings arise, the Lords devise, in counsels met thereto,
against the Lord with false accord, against His Christ they go.
—Psalm 2:1-2, Archbishop Parker's Psalter (1567)*