

Mastering Equipment Used In Our Recordings

Digital: Digital Audio Denmark AX24 Analog to Digital Converter

RME HDSPe AES used for digital I/O

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

Turntable: VPI Classic with Benz Wood Phono Cartridge
Phono Pre-Amp: Emotive Audio Custom

Aria tape head pre-amp by ATR Services

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



Antal Dorati, 1906-88, Hungarian-American conductor, b. Budapest. Dorati studied with Zoltán Kodály and Béla Bartók. He made his conducting debut at 18 at the Budapest Opera. His first appearance in the United States was with the National Symphony in 1937. Dorati was the conductor of the Dallas (1945-48), Minneapolis (1949-60), and British Broadcasting Corporation (1963-66) symphonies, the Stockholm Philharmonic (1966-70), the National Symphony in Washington, D.C. (1970-77), the Detroit Symphony Orchestra (1977-81), and, simultaneously, the Royal Philharmonic Orchestra of London (1975-79). Dorati subordinated his composing to conducting. Of his many recordings, his major achievement was a complete recording of all of Haydn's symphonies.

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40th Mozart

44th Haydn

Antal Dorati Conducting the London Symphony Orchestra

London Symphony Orchestra first French horn Barry Tuckwell basked in the recollection of having worked with several fine Hungarian maestros who led the LSO: Istvan Kertesz, Georg Solti, and Antal Dorati (1906-1988). Dorati, who would embark on the colossal project of recording all of the Haydn symphonies with Philharmonia Hungarica, always sensitive to the direct relationship Haydn enjoyed with the Austro-Hungarian tradition via the court of Nikolaus Esterhazy.

Wolfgang Mozart wrote his Symphony No. 40 in G minor, K. 550, in 1788. Charles Rosen (in *The Classical Style*) has called the symphony "a work of passion, violence, and grief." Conductor Bruno Walter once advised that no conductor younger than 50 attempt the score, given its depth of expression. Every movement but the third is in sonata-form; the minuet and trio are in the usual ternary or song form. The first movement *Molto Allegro*, 2/2, begins darkly, not with its first theme but with accompaniment, played by the lower strings with divided violas. Dorati injects this movement with a nervous sense of tragic foreboding. The E-flat Major *Andante* in 6/8 seems to fulfill that tragic promise, moving with a dignified grace that the LSO strings and woodwinds realize with refined taste. The so-called *Minuet (Allegretto)* in 3/4 hardly qualifies as "dance music," with its askew agogic accents and sudden interjections of painful dissonances. The G Major trio section does communicate galant sensibilities, with alternating choirs in strings and woodwinds, particularly the bassoon. The LSO brass make their appearance in elegant form. The *Finale (Allegro assai)*, 2/2, Dorati urges forward with a solemn determinism, the eight-bar phrases and "Mannheim rockets" moving almost in perpetuum mobile energy. The LSO clarinet, bassoon, and accompanying winds intone with stinging acuity, as does the body of LSO strings. The dark, often polyphonic force of the symphony's last movement under Dorati remind us that Beethoven may well have taken

its pages as a source for his own, "fateful" Fifth Symphony.

The Symphony No. 45 in F-sharp Minor, known as the "Farewell" Symphony (*Abschieds-Symphonie*), was composed by Joseph Haydn in 1772. It was written for Haydn's patron, Prince Esterhazy, while he, Haydn, and the court orchestra were at the Prince's summer palace in Eszterhaza. The stay there had been longer than expected, and most of the musicians had been forced to leave their wives back at home in Eisenstadt, so in the last movement of the symphony, Haydn subtly hinted to his patron that perhaps he might like to allow the musicians to return home: during the final *Adagio* each musician stops playing, snuffs out the candle on his music stand, and leaves in turn, so that at the end, there are just two muted violins left (played originally by Haydn himself and the concertmaster, Tomasini. Esterházy seems to have understood the message: the court returned to Eisenstadt the day following the performance.

Dorati's reading, full of fire in the opening *Allegro assai*, projects a fierce sense of the *empfindsamkeit*, or "emotional" school of music instituted by C.P.E. Bach. The LSO string sound features biting attacks and incisive, clear intonation. The lovely, haunted *Adagio* in 3/8 highlights the LSO strings and woodwinds, a rather "baroque," liturgical sound as Dorati molds the phrases with tender affection. The *Allegretto (Menuet)* likes to alternate divided string choirs in 3/4 time. We can hear Barry Tuckwell's resonant horn in the lovely trio section. The opening of the 2/2 *Presto finale* blazes with high spirits and bravura metric adjustment; the subsequent *Adagio* in 3/8 balances the structure of the previous second movement--allowing Tuckwell to appear once more--and bestows upon the work its eponymous, personal imprimatur, a reminder that time spares no one.

Mozart Symphony No. 40

Haydn Symphony No. 45

Antal Dorati Conducting the London Symphony Orchestra

Symphony No. 40

I. Molto allegro 8:10

II. Andante 8:34

III. Menuetto. Allegretto – Trio 4:13

IV. Finale. Allegro assai 6:36

Total Time 27:33

Symphony No. 45, "Farewell"

V. Allegro assai 5:34

VI. Adagio 8:10

VII. Menuet: Allegretto 3:57

VIII Finale: Presto 10:47

Total Time 28:47

Source used for Transfer: Mercury 4-track tape

Mastering Engineer - Robert Fine

Producer - Wilma Cozart

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 HD TT disc receives during its very demanding manufacturing process.

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