

MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384

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
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQ

Cables: Purist Audio Design, Siltech,
Paul Speltz's Anti-Cable

VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Ares Phono Pre-amp

Power Sources: PS Audio P10 Power Plant
and Power Plant 300

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 and Archival Gold DVD's

Facts about this Recording

Transferred from a DECCA LP SXL 2243

Producer: James Walker Engineer: Roy Wallace

Recorded: (5-16) May 1960 Victoria Hall, Geneva

Albéniz

Turina

IBERIA

DANZAS FANTÁSTICAS

L'ORCHESTRE DE LA SUISSE ROMANDE ANSERMET



José Benlliure / Bonhams 1793

Iberia is a suite for piano composed between 1905 and 1909 by the Spanish composer Isaac Albéniz (1860-1909). It is composed of four books of three pieces each; a complete performance lasts about an hour and a half. It is Albéniz's masterpiece and his best-known work, highly praised by Claude Debussy and Olivier Messiaen, who said: "Iberia is the wonder for the piano; it is perhaps on the highest place among the more brilliant pieces for the king of instruments." Stylistically, this suite falls squarely in the school of Impressionism, especially in its musical evocations of Spain. Technically, Iberia is one of the most difficult pieces in the repertoire, requiring immense strength from its interpreters and flexible hands. The work was later orchestrated by conductors Enrique Arbos and Carlos Surinach in order to popularize the virtuosic piece's natural affinity for symphonic, national colors.

One of the most important works in the Spanish piano literature. Iberia is a wonderful mixture of Spanish music with impressionist influences. It is probably one of the most difficult Spanish works, with Granados' Goyescas or Falla's Fantasia Baetica.

In the first book, we find Evocación, a little easy introduction to Iberia in A-flat Major; El Puerto - de Cádiz - [The Cadiz Port], a very funny zapateado in D-flat Major- an Andalusian dance in jota format; and the impressive El Corpus in Sevilla [The Corpus-Christi in Seville], a musical version of the story of these celebrations.

Triana (in F-sharp Minor)- a popular Sevillian, gypsy district - is probably the most brilliant piece in the whole collection. It is a fireworks' spectacle of Andalusian essence with an important gitana influence. In El Albaicín (in B-flat Minor), Albéniz expresses his vision of Granada's gypsy district. It has more melancholy than any other piece in Iberia.

The Navarra is a separate work by Albeniz, left incomplete at his death. Composer Deodat de Severac edited and completed the piece in 1912. Navarra is in many ways a reflective piece, in spite of the above noted demand for 'turmoil. It is really a musical portrait of the land south of the Pyrenees. Strangely, in spite of the composer's misgivings, it has become one of the best loved and most popular of his piano pieces. Turina: Danzas Fantásticas

Danzas fantásticas, Op. 22, is the best known work by the Spanish composer Joaquín Turina (1882-1949). It was

written in 1919, originally for solo piano, and later orchestrated. However, the orchestral version was the first to be performed, and this has been the cause of some confusion in reference works. The name of the work is sometimes translated as Fantasy Dances, but more usually as Fantastic Dances. Danzas fantásticas is one of Turina's most overtly Spanish works. The first of these three "fantastic dances," Exaltación, uses the rhythms of the jota, an Andalusian dance that sways to a rapid triplet pulse. Ensueño, the title of the second dance, means "dream." Here the music is more relaxed and features the rhythms of the Basque zortzico. The prevailing feeling and rhythms of the final movement are those of the farruca, a dance associated with the gypsy flamenco tradition. Turina evokes the spirit of flamenco in the movement's opening measures, and several times again. Despite the title Orgía ("Orgy"), this music is elegantly sensuous rather than frenzied.

The work was inspired by the novel La orgía by José Mas, and quotations from the novel were printed on the score at the start of each dance:

1. Exaltación, a jota from Aragon

It seemed as if the figures in that incomparable picture were moving inside the calyx of a flower

2. Ensueño, a Basque zortziko in 5/8 time

The guitar's strings sounded the lament of a soul helpless under the weight of bitterness

3. Orgía, an Andalusian farruca

The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of wine incomparable as incense, joy flowed

The Danzas fantásticas were written in their original form for piano solo in August 1919. Turina orchestrated the work between 15 September and 30 December 1919. The orchestral version was first heard on 13 February 1920, in the Teatro Price in Madrid; the Orquesta Filarmonica de Madrid was conducted by Bartolome Perez Casas. The composer himself first presented the piano solo version on 15 June 1920, at the Málaga Sociedad Filarmonica. The work was dedicated to Turina's wife, Obdulia Garzon.

Albeniz
Turina

IBERIA

DANZAS FÁNTASTICAS

L'ORCHESTRE DE LA SUISSE ROMANDE ANSERMET

IBERIA (Orchestrated by Arbos)

- 1) Evocasion**
- 2) El Corpus en Sevilla**
- 3) Triana**
- 4) El Puerto**
- 5) El Albaicin**
- 6) Navarra**

DANZAS FANTASTICAS

- 7) Exaltacion**
- 8) Encueno**
- 9) Orgia**

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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