

section on the stage floor. With each succeeding stand, players are elevated until the final stands measure approximately two feet above the floor.

In similar manner, the centrally located woodwinds place flutes and piccolo on the flat, backed by oboes, English horn, clarinets and bassoons on the first riser. Behind them come the orchestra's horns at the left, with trumpets, trombones and tuba at the right. Highest of all are the timpani in the center, with the rest of the percussion spread to the left. The harps are on the left also, slightly lower than percussion.

The resultant massed sonority in Symphony Hall reveals a textural richness of remarkable clarity and detail.

It is this opulent sound of the orchestra that you hear in this recording of Bartók's Concerto for Orchestra, and will continue to hear in future Boston releases.

RICHARD MOHR



Bartók / Concerto for Orchestra
Boston Symphony Orchestra / Erich Leinsdorf



The Aristocrat of Orchestras

Three months of preparation preceded the first recording sessions of the Boston Symphony Orchestra under the direction of Erich Leinsdorf. The concerted aim of RCA Victor's musical and engineering teams was to reproduce for records the unique sound of the Boston Symphony Orchestra. Advance discussion and exchange of ideas with Mr. Leinsdorf began well before the opening of the Boston concert season.

Prior to the first recording session, an experimental session was held to explore the sonic possibilities inherent in the hall and also the varieties of sound provided by varying orchestrations. The stage area itself was extended eighteen feet to allow for greater freedom in microphone placement. Not all of this room proved necessary. Continued experimentation showed the use of an additional eleven feet provided ample room for all necessary equipment and sufficient "breathing space" for musicians.

Over thirty different tests were recorded in such diverse orchestrations as those of Beethoven, Richard Strauss

and Walter Piston. The tapes were then analyzed in New York by a committee consisting of John F. Pfeiffer, Red Seal Audio Coordinator; A. A. Pulley, Audio Engineering Administrator; D. L. Richter, Recording Department Manager; members of the Red Seal Merchandising Department, and myself.

A week later all the tapes, transferred to acetate, were played in Boston for Mr. Leinsdorf and a group of his colleagues including Richard Burgin, Associate Conductor; Joseph Silverstein, concertmaster; Ralph Gomberg, first oboe; Thomas D. Perry, Jr., Manager of the Boston Symphony; Leonard Burkat, Music Administrator, and Rosario Mazzeo, Personnel Manager. Their choice of sound pick-up was identical with that of the New York group.

The seating plan of the orchestra for this recording places the thirty-three violins at the conductor's left, balanced on the right by twelve violas, twelve cellos and nine double basses. All sixty-six strings are placed on gradually ascending risers, with first-desk men in each

Béla Bartók Concerto For Orchestra

Erich Leinsdorf
Boston Symphony Orchestra

- 1 Introduzione - Andante Non Troppo; Allegro Vivace 9:44**
- 2 Giuoco Delle Coppie - Allegro Scherzando 6:28**
- 3 Elegia - Andante, Non Troppo 6:57**
- 4 Intermezzo Interrotto - Allegretto 4:17**
- 5 Finale - Pesante; Presto 9:13**

Recorded in Symphony Hall, Boston October, 1962

Producer - Richard Mohr

Engineer Lewis Layton



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