

MASTERING EQUIPMENT

*Merging Technologies Pyramix Digital Workstation
Hapi Digital Converter*

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

*Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics*

*Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer*

*VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Phone Pre-amp*

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

*Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables*

*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

Transferred from a London 4-track tape

Engineer Kenneth Wilkinson • Producer Erik Smith

December 1963 Kingsway Hall

Bartok

**Music for Strings, Percussion and Celesta
The Miraculous Mandarin**

**Georg Solti
London Symphony Orchestra**



HIGH DEFINITION TAPE TRANSFERS

Through his far-reaching endeavors as composer, performer, educator, and ethnomusicologist, Béla Bartók emerged as one of the most forceful and influential musical personalities of the twentieth century. Born in Nagyszentmiklós, Hungary (now Romania), on March 25, 1881, Bartók began his musical training with piano studies at the age of five, foreshadowing his lifelong affinity for the instrument. Following his graduation from the Royal Academy of Music in 1901 and the composition of his first mature works -- most notably, the symphonic poem *Kossuth* (1903) -- Bartók embarked on one of the classic field studies in the history of ethnomusicology. With fellow countryman and composer Zoltán Kodály, he traveled throughout Hungary and neighboring countries, collecting thousands of authentic folk songs. Bartók's immersion in this music lasted for decades, and the intricacies he discovered therein, from plangent modality to fiercely aggressive rhythms, exerted a potent influence on his own musical language.

In addition to his compositional activities and folk music research, Bartók's career unfolded amid a bustling schedule of teaching and performing. The great success he enjoyed as a concert artist in the 1920s was offset somewhat by difficulties that arose from the tenuous political atmosphere in Hungary, a situation exacerbated by the composer's frank manner. As the specter of fascism in Europe in the 1930s grew ever more sinister, he refused to play in Germany and banned radio broadcasts of his music there and in Italy. A concert in Budapest on October 8, 1940, was the composer's farewell to the country which had provided him so much inspiration and yet caused him so much grief. Days later, Bartók and his wife set sail for America.

In his final years Bartók was beleaguered by poor health. Though his prospects seemed sunnier in the final year of his life, his last great hope -- to return to Hungary -- was dashed in

the aftermath of World War II. He died of leukemia in New York on September 26, 1945. The composer's legacy included a number of ambitious but unrealized projects, including a Seventh String Quartet; two major works, the *Viola Concerto* and the *Piano Concerto No. 3*, were completed from Bartók's in-progress scores and sketches by his pupil, Tibor Serly.

From its roots in the music he performed as a pianist -- Mozart, Beethoven, Chopin, Brahms -- Bartók's own style evolved through several stages into one of the most distinctive and influential musical idioms of the first half of the twentieth century. The complete assimilation of elements from varied sources -- the Classical masters, contemporaries like Debussy, folk songs -- is one of the signal traits of Bartók's music. The polychromatic orchestral textures of Richard Strauss had an immediate and long-lasting effect upon Bartók's own instrumental sense, evidenced in masterpieces such as *Music for Strings, Percussion, and Celesta* (1936) and the *Concerto for Orchestra* (1945). Bartók demonstrated an especial concern with form in his exploitation and refinement of devices like palindromes, arches, and proportions based on the "golden section." Perhaps above all other elements, though, it is the ingenious application of rhythm that gives Bartók's music its keen edge. Inspired by the folk music he loved, Bartók infused his works with asymmetrical, sometimes driving, often savage, rhythms, which supply violent propulsion to works such as *Allegro barbaro* (1911) and the *Sonata for Two Pianos and Percussion* (1937). If a single example from Bartók's catalogue can be regarded as representative, it is certainly the piano collection *Mikrokosmos* (1926-1939), originally intended as a progressive keyboard primer for the composer's son, Peter. These six volumes, comprising 153 pieces, remain valuable not only as a pedagogical tool but as an exhaustive glossary of the techniques -- melodic, harmonic, rhythmic, formal -- that provided a vessel for Bartók's extraordinary musical personality.

Bartok

Music for Strings, Percussion and Celesta

The Miraculous Mandarin

Georg Solti

London Symphony Orchestra

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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