

The conductor and composer Antal Doráti was one of the most distinguished musicians of the 20th century. He was born in Budapest on April 9 1906 and rose to become the youngest ever conductor of the Royal Opera House in his native city soon after graduating at age 18. In 1928 he went to Dresden as assistant to Fritz Busch and subsequently was engaged as conductor at the opera house in Münster/Westfalia, where he stayed until 1933. From 1934–1941 he was first second conductor, later music director of the Ballet Russe de Monte Carlo and, subsequently, of the American Ballet Theater in New York. His American debut as a symphony conductor came in 1937, when he guest-conducted the National Symphony in Washington, D.C. He became an American citizen in 1947. From 1945–1949 Doráti directed and greatly revitalized the Dallas Symphony. He became music director of the Minneapolis Symphony in 1949, where he stayed for 11 years.



In 1963 he was appointed Chief conductor of the BBC Orchestra, a post he held for 4 years. This was followed by a similar position with the Stockholm Philharmonic Orchestra (from 1965–1972). Parallel to his European activities he became music director of the National Symphony in Washington in 1970, followed by the same position in 1977 in Detroit. At the same time (since 1975) Antal Doráti accepted the Royal Philharmonic's invitation to become their chief conductor. From 1981 he became "Conductor Laureate" for life of 3 orchestras (RPO London, Stockholm Philharmonic and Detroit Symphony).

Antal Doráti's recording activities commenced in 1936, his total number of recordings reached nearly 600. Many of them won international prizes, amongst others 32 "Grand Prix". His most important recording project was the complete recording of the 107 Haydn symphonies and 8 of the composer's operas. Antal Doráti's influence in the musical world has been highly significant, not only as a conductor. He has an impressive number of compositions to his credit, which are performed worldwide more and more.

His teaching activities include regular masterclasses at the Royal College of music in London as well as at the Music Academy in Budapest. Both institutions made him their honorary member. Also masterclasses at the Salzburg Festival, Dartington and Bern - Basel are mentionable.

His autobiography "Notes of seven decades" was published in 1975. A second book "For inner and outer peace" - a subject which interested him greatly during his last years- was edited after his death in 1988. In this period he also returned to his other talents, which included drawing and painting.

His distinctions included the post of Honorary President of the Philharmonia Hungarica, four honorary doctor degrees, the rank of Chevalier of the order of Vasa of Sweden, the Cross of Honour, 1st class "Artibus et Litteris" of Austria, the order of "Chevalier des Arts et Lettres" de France and others. The Royal Academy of Music in London honoured Antal Doráti by appointing him an Hon.R.A.M. And in 1983 her Majesty the Queen appointed him an Hon. KBE (Knight of the British Empire) in recognition for his service to music in Britain.

Antal Doráti died in his Swiss home in Gerzensee on november 13, 1988.

Enesco Roumanian Rhapsody No. 2 In D Major, Op. 11 Brahms Hungarian Dances Brahms Variations On A Theme Of Haydn



HIGH DEFINITION TAPE TRANSFERS

Antal Dorati The London Symphony Orchestra

Hungarian Dances, set of 21 dances composed by Johannes Brahms. Originally intended for two pianists, the dances were published in that form in two sets in 1869 and in 1880. Some were orchestrated by Brahms himself, and others were orchestrated by his colleagues, including Antonín Dvořák.

The Hungarian Dances capitalized upon two musical trends of the 19th century. One such trend was for dance-style pieces written for piano four-hands (a single piano, played by two pianists). The other was for compositions inspired by Europe's diverse blend of minority cultures, particularly the Roma (Gypsy) culture.

Both Roma-style music and piano four-hands music made early entrances into Brahms's life. He discovered the excitement of Hungarian folk music as a youth and began writing piano duets while still in his 20s. One important influence was the Hungarian violinist Eduard Reményi, whom Brahms had heard in concert at age 17. Three years later Brahms served as Reményi's accompanist at the piano. Brahms's familiarity both with piano four-hands music and with authentic Roma dances led him to try his hand at composing Hungarian-style pieces for which he knew there would be a ready-made audience.

Most of the dances are rapid, energetic pieces. Imitating the

mercurial spirit of Hungarian folk music, some of the dances change tempo midway, as in the fourth dance, where a languid, melancholy introduction gives way to exuberance. The fifth dance begins with a quick tempo, then becomes even more frenzied.

In Brahms' earliest sets of variations, especially those of Op. 9, the melody is of primary importance. His later studies of Beethoven, however, led to a new variation approach, in which he adhered instead to a theme's basic phrase structure and harmonic pattern. As with the Händel Variations, Op. 24, the eight Variations on a Theme of Haydn, Op. 56a, are bound by a consistent harmonic motion; at times, this is the only perceptible remnant of the original theme. Since its first performance in Vienna, on November 2, 1873, this has been among Brahms' most popular compositions -- a sprawling masterwork based on the simplest of thematic germs, very much in the tradition of Bach's Goldberg Variations and Beethoven's Diabelli Variations.

BRAHMS

Enesco Roumanian Rhapsody No. 2 In D Major, Op. 11

Brahms Hungarian Dances

Brahms Variations On A Theme Of Haydn

Antal Dorati The London Symphony Orchestra

Variations On A Theme Of Haydn, Op. 56a 17:36

- 1 Theme (Chorale: St. Antoni) 2:09
- 2 Variation I - Poco Più Animato 1:16
- 3 Variation II - Più Vivace 0:54
- 4 Variation III - Con Moto 1:23
- 5 Variation IV - Andante Con Moto 2:04
- 6 Variation V - Vivace 0:56
- 7 Variation VI - Vivace 1:00
- 8 Variation VII - Grazioso 3:25
- 9 Variation VIII - Presto Non Troppo 0:59
- 10 Finale: Andante 3:25

Hungarian Dances

- 11 No. 5 In G Minor 2:06
- 12 No. 6 In D Major 2:44
- 13 No. 7 In A Major 1:55
- 14 No. 21 In E Minor 1:23
- 15 No. 11 In D Minor 3:24
- 16 No. 2 In D Minor 2:44
- 17 No. 1 In G Minor 2:39
- 18 No. 10 In F Major 1:45
- 19 No. 3 In F Major 2:10
- 20 No. 18 In D Major 1:22
- 21 No. 17 In F-sharp Minor 2:33
- 22 No. 19 In B Minor 2:00
- 23 No. 20 In E Minor 2:19
- 24 No. 12 In D Minor 2:07
- 25 No. 15 In B-flat Major 2:46
- 26 No. 4 In F-sharp Minor 4:36
- 27 Roumanian Rhapsody No. 2 In D Major, Op. 11 13:14

Enesco's "Roumanian Rhapsody No. 2" was recorded in Wembley Town Hall on 1960

Brahms's "Hungarian Dances" were recorded 1957 & 1965 "Haydn Variations" were recorded 1957

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