

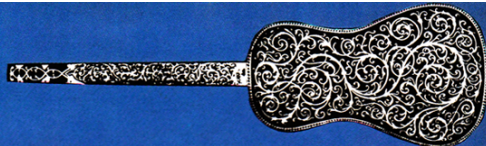
Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter
Mytek ADC192 Modified by Steve Nugent of Empirical Audio
Lynx AES16 used for digital I/O
Antelope Audio Isochrone OCX Master Clock
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
Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio
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

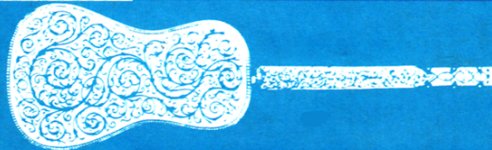


THE CLASSICAL GUITAR

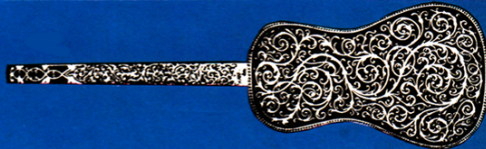
VIVALDI:
CONCERTO
FOR
GUITAR
AND
VIOLA
D'AMORE



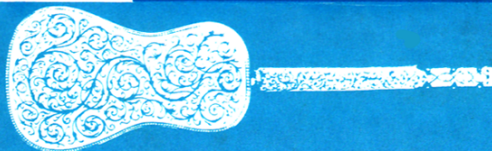
CARULLI:
CONCERTO
FOR
GUITAR



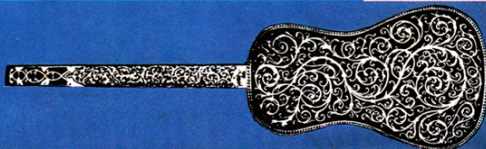
DOWLAND:
TWO
GALLIARDS



VIVALDI:
CONCERTO
FOR
GUITAR



TORELLI:
CONCERTO
FOR
GUITAR
AND
VIOLIN



THE WEINER SOLISTEN
WILFRIED BOTTCHE, CONDUCTOR KARL SCHEIT, GUITAR

Antonio Vivaldi

Born: March 4, 1678. Venice, Italy

Died: July 28, 1741. Vienna, Austria

Visitors to Venice in the early eighteenth century often made a point of attending one of the regular concerts given by the orchestra of the Ospedale della Pietà. Here they would hear a group of girls and young women (orphans supported by the organization) playing with "all the gracefulness and precision imaginable." The concerts would spotlight various members of the orchestra (sometimes highlighting unusual combinations of instruments) and the music would often be by the leading composer of the city, Antonio Vivaldi.

Vivaldi began serving the Ospedale in 1703, soon after being ordained a priest, and he held various positions there almost all his life. An important part of his duties was to supply concertos for the orchestra; over the course of his career he composed over five hundred concertos, both for solo instruments (principally violin) and for combinations of instruments. Although Vivaldi wrote a great deal of music in other genres, including more than fifty operas, it is his concertos that have granted him a lasting place in musical history.

The concertos that Vivaldi wrote helped define the genre in the Baroque and into the Classical era. These normally comprised three movements (fast, slow, fast); the fast movement regularly employed a ritornello form. In this form, an orchestral melody alternates with the freer sections that feature the soloist or soloists. The repetition of the ritornello provides a point of reference for the listener, allowing the soloist to stand out. It also allows the composer a greater degree of freedom in how the soloist's material is treated.

Vivaldi's concertos also stand out for the degree of inventiveness that he brought to them. While challenging the player, they also engage the listener. One of his most famous groups of concertos, The Four Seasons, demonstrates this well, and shows the more dramatic and colorful potential of the genre. Each concerto represents a different season, and the music illustrates in sound a picture created by an accompanying poem. Vivaldi uses his ingenuity to take the mundane sounds of daily life (the barking of a dog, the buzzing of flies), along with more dramatic sounds (a violent spring storm), and portray them in purely musical language that stands on its own merit. These early examples of program music well deserve their place in the popular canon of classical music.

JOHN DOWLAND

(1563 - 1626)

John Dowland, of English or possibly Irish origin, was born in 1563, probably in London. He was a lutenist of distinction but failed, allegedly because he was a Catholic, to win a position in the royal service, seeking his fortune abroad at Kassel and later, in 1598, at the court of Christian IV of Denmark. He was forced by debt to return to England in 1606 and eventually won appointment as one of the King's Lutes in 1612. He performed during the funeral ceremonies of King James I and himself died the following year. Dowland was the composer, in particular, of one of the best known songs of the period, Flow my tears, music much imitated, epitomising the fashionable humour of the day, melancholy. Dowland himself provided an apt pun on his own name - Dowland, semper dolens (Dowland, always grieving) - although he had a reputation as a cheerful man, yet professionally embittered by his long failure to find employment at court.

Giuseppe Torelli

April 22, 1658 – February 8, 1709

Torelli was an Italian violist, violinist, teacher, and composer, who ranks with Arcangelo Corelli among the developers of the Baroque concerto and concerto grosso.[citation needed]

Torelli is most remembered for his contributions to the development of the instrumental concerto (Newman 1972, p. 142), especially concerti grossi and the solo concerto, for strings and continuo, as well as being the most prolific Baroque composer for trumpets (Tarr 1974).

Torelli was born in Verona. It is not known with whom he studied violin though it has been speculated that he was a pupil of Leonardo Brugnoli or Bartolomeo Laurenti, but it is certain that he studied composition with Giacomo Antonio Perti. On June 27, 1684, at the age of 26, he became a member of the Accademia Filarmonica as suonatore di violino. By 1698 he was maestro di concerto at the court of Georg Friedrich II, Margrave of Brandenburg-Ansbach, where he conducted the orchestra for *Le pazzie d'amore e dell'interesse*, an idea drammatica composed by the maestro di cappella, the castrato Francesco Antonio Pistocchi, before leaving for Vienna in December 1699. He returned to Bologna sometime before February (1701), when he is listed as a violinist in the newly re-formed cappella musicale at San Petronio, directed by his former composition teacher Perti

He died in Bologna in 1709, where his manuscripts are conserved in the San Petronio archives. Giuseppe's brother, Felice Torelli, was a Bolognese painter of modest reputation, who went on to be a founding member of the Accademia Clementina. The most notable amongst Giuseppe's many pupils was Francesco Manfredini.

Ferdinando Maria Meinrado Francesco Pascale Rosario Carulli

(February 9, 1770–February 17, 1841)

Carulli was one of the most famous composers for classical guitar and the author of the first complete classical guitar method, which continues to be used today. He wrote a variety of works for classical guitar, including concertos and chamber works. He was an extremely prolific writer for guitar, writing over 400 works for the instrument in the space of 12 years.

Carulli was born in Naples, Kingdom of Naples on February 9, 1770. His father, Michele, was a distinguished literator, secretary to the delegate of the Neapolitan Jurisdiction. Like many of his contemporaries, he was taught musical theory by a priest, who was also an amateur musician. Carulli's first instrument was the cello, but when he was twenty he discovered the guitar and devoted his life to the study and advancement of the guitar. As there were no professional guitar teachers in Naples at the time, Carulli developed his own style of playing.

Carulli was a gifted performer. His concerts in Naples were so popular that he soon began touring Europe. Around 1801 Carulli married a French woman, Marie-Josephine Boyer, and had a son with her. A few years later Carulli started to compose in Milan, where he contributed to local publications. After a highly successful Paris tour, Carulli moved there. At the time the city was known as the 'music-capital' of the world, and he stayed there for the rest of his life.

In Paris Carulli became a very successful musician and teacher. He fulfilled his intention of making the guitar popular and fashionable among the upper classes and Paris musicians. It was also in Paris that he published most of his works, eventually becoming a publisher himself and printing the works of other prominent guitarists.

The Classical Guitar

The Weiner Solisten

Wilfres Bottcher, conductor Karl Scheit, guitar Gunther Pichler, solo violin

1. Vivaldi Concerto for Guitar in D major Allegro 3:38
2. Vivaldi Concerto for Guitar in D major Largo 5:30
3. Vivaldi Concerto for Guitar in D major Allegro 2:12
4. Dowland King Galiard 1:36
5. Dowland Captain Digorie Piper Galiard 2:04
6. Torelli Concerto for Solo Violin and Guitar Allegro 2:09
7. Torelli Concerto for Solo Violin and Guitar Adagio 3:50
8. Torelli Concerto for Solo Violin and Guitar Allegro 1:44
9. Vivaldi Concerto for Guitar and Viola d'Amore in D minor Allegro 5:40
10. Vivaldi Concerto for Guitar and Viola d'Amore in D minor Largo 3:32
11. Vivaldi Concerto for Guitar and Viola d'Amore in D minor Allegro 3:25
12. Carulli Concerto for Guitar 8:57

Transferred from a Vanguard 4-track Tape

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.



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com