

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

VPI Classic Turntable w/ Benz Wood Cartridge
Emotive Audio Custom Phone pre-amp

Power Sources: We use a 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 Westminster 4-track tape

Recorded 1963



JOHN WILLIAMS PLAYS

20 STUDIES FOR GUITAR

BY FERNANDO SOR



Fernando Sor (1778-1839) was born in Barcelona, Spain. Josep Ferran Sorts i Muntades was a Spanish guitarist and composer. As Sor's works were published in various countries, his name was translated, leading to variations in the spelling. Variations have included Joseph Fernando Macari Sors, Fernando Sor, Ferran Sor, Ferdinand Sor, and Ferdinando Sor. Sor is best known for his guitar compositions, but he also composed music for opera and ballet, earning acclaim for his ballet titled Cendrillon. Sor's works for guitar range from pieces for advanced players, such as Variations on a Theme of Mozart, to beginner pieces. Andres Segovia chose twenty of the original seventy-seven studies that Sor published in his lifetime. The study in B Minor, Op. 35, No. 22 (Segovia No. 5) Sor designates as "Moonlight," and we note that Beethoven may well have lifted its figures for his famous Piano Sonata No. 14 in C-sharp Minor.

SEGOVIA EDITION NO. & TEMPO

Estudio 1, Lento
 Estudio 2, Allegretto
 Estudio 3, Allegretto
 Estudio 4, Allegretto
 Estudio 5, Moderato
 Estudio 6, Allegro grazioso
 Estudio 7, Moderato
 Estudio 8, Lento
 Estudio 9, Tranquillo
 Estudio 10, Molto Moderato
 Estudio 11, Allegro Moderato
 Estudio 12, Allegro

SOR'S ORIGINAL NO. & TEMPO

Op. 6 No. 8, Andantino
 Op. 35 No.13, Andante
 Op. 6 No. 2, Andante Allegro
 Op. 6 No.1, Allegro Moderato
 Op. 35 No. 22, Allegretto
 Op. 35 No.17, Moderato
 Op. 31 No. 21, Andantino cantabile
 Op. 31 No.16, Moderato
 Op. 31 No. 20, Andante Allegro
 Op. 31 No.19, Andante
 Op. 6 No. 3, No marking
 Op. 6 No. 6, Allegro

Estudio 13, Con calma
 Estudio 14, Andante
 Estudio 15, Allegretto grazioso
 Estudio 16, Allegretto
 Estudio 17, Movido
 Estudio 18, Andante espressivo
 Estudio 19, Lento
 Estudio 20, Moderato

Op. 6 No. 9, Andante Allegro
 Op. 6 No 12, Andante
 Op. 35 No. 16, Moderato
 Op. 29 No. 23, No marking
 Op. 6 No. 11, Allegro Moderato
 Op. 29 No.22, Andantino
 Op. 29 No 13, Andante Lento
 Op. 29 No 17, Allegro Moderato

Opus 6 was published in London in about 1815-17. The original edition divides the work into two editions of six studies each. Opus 29 was published in Paris in 1827 and contains Opus 6, with the first study marked number 13 and continuing through number 24. Opus 31 is also divided into two books of twelve studies each, as is Opus 35. They were both published in Paris in 1828. Opus 60, which has 25 studies, was published in Paris c. 1836-37 and is called "Introduction a l'Etude de la Guitare en vingt cinq lecons progressives," which are very elementary studies with fingerings.

Fernando Sor's last years were not happy ones. Both his wife and daughter died suddenly, one very shortly before the other. He himself suffered from cancer of the tongue and died in great pain on July 8th 1839. Buried in the cemetery of Montmartre, Paris, in the tomb of a friend, with no inscription, the last resting place of the greatest guitar composer of the nineteenth century was not identified until 1934.

Most classical guitarists will come across Fernando Sor's 20 Studies at some point in their development. Sor's Studies are deceptively difficult and rarely recorded, although John Williams threw his hat in the ring and recorded them consecutively, 1 – 20, on the Westminster label, gold series, WGS-8137 12" LP vinyl, in true Williams, competent fashion.

JOHN WILLIAMS PLAYS 20 STUDIES FOR GUITAR

BY FERNANDO SOR

Study No.1 - Op.6, No.8 1:41
Study No.2 - Op.35, No.13 :48
Study No.3 - Op.6, No.2 1:06
Study No.4 - Op.6, No.1 1:45
Study No.5 - Op.35, No.22 2:37
Study No.6 - Op.35, No.17 1:29
Study No.7 - Op.31, No.21 1:57
Study No.8 - Op.31, No.16 2:05
Study No.9 - Op.31, No.20 1:22
Study No.10 - Op.31, No.19 1:45

Study No.11 - Op.6, No.3 1:35
Study No.12 - Op.6, No.6 2:44
Study No.13 - Op.6, No.9 2:46
Study No.14 - Op.6, No.12 4:40
Study No.15 - Op.35, No.16 1:38
Study No.16 - Op.29, No.23 2:17
Study No.17 - Op.6, No.11 3:04
Study No.18 - Op.29, No.22 3:05
Study No.19 - Op.29, No.13 3:12
Study No.20 - Op.29, No.17 3:24

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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