

In late 1955, Mercury began using 3 omni-directional microphones to make stereo recordings on 3-track tape. The technique was an expansion on the mono process—center was still paramount. Once the center, single microphone was set, the sides were set to provide the depth and width heard in the stereo recordings. The center mike still fed the mono LP releases, which accompanied stereo LPs into the 1960s. In 1961, Mercury enhanced the three-microphone stereo technique by using 35 mm magnetic film instead of half-inch tape for recording. The greater emulsion thickness, track width and speed (90 feet per min or 18 ips) of 35 mm magnetic film increased prevention of tape layer print-through and pre-echo and gained in addition extended frequency range and transient response. The Mercury 'Living Presence' stereo records were mastered directly from the 3-track tapes or films, with a 3-2 mix occurring in the mastering room. The same technique—and restored vintage equipment of the same type—was used during the CD reissues. Specifically, 3-track tapes were recorded on Ampex 300-3 (½" 3-track) machines at 15 IPS. 35 mm magnetic film recordings were made on 3-track Westrex film recorders. The 3-2 mixdown was done on a modified Westrex mixer. For the original LPs, the mixer directly fed the custom cutting chain. At Fine Recording in NY, the Westrex cutter head on a Scully lathe was fed by modified McIntosh 200W tube amplifiers with very little feedback in the system. Older mono records were made with a Miller cutter head.

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## Facts About this Recording

Transferred from a 2 & 4-track tape Recorded by Mercury Records

Recorded 1957-58

Producer and Recording Director: Wilma Cozart

Co-Engineer – Robert W. Eberenz

Engineer, Recording Supervisor – C. Robert Fine



# FIESTA

## A La

# Española

Frederick Fennell

Eastman-Rochester Pops

Howard Hanson

Eastman-Rochester Orchestra

## FREDERICK FENNEL

Although he was born in Cleveland, Dr. Fennell feels that by now he is close to being a native of Rochester, New York. He came there first as a student at the Eastman School of Music. After five years of studying, playing every percussion instrument within reach, and conducting any musical group he could find or assemble, he was invited by Howard Hanson to fill a permanent post in the conducting department. He has remained a member of the faculty ever since, and he lives in one of Rochester's suburbs with his wife and daughter.

At the Eastman School, Fennell organized in 1952 the unique Eastman Wind Ensemble whose members perform the music in this album. And at the Eastman School he entered into the association with Mercury Records which finally gave him the chance to realize his old ambition of recording the music and sounds of the Civil War.

Writing about it, planning it, running the music to earth, investigating recording sites and authentic instruments, performing the music in his mind and at countless rehearsals—these activities have, as Fennell himself says, “absorbed five years of my life.” Add a recording project of this magnitude to an already full schedule of teaching, conducting, adjudicating, writing, and other recording, and one can appreciate to some extent what a full and varied life it must be.



## Howard Harold Hanson (October 28, 1896 – February 26, 1981)

In 1916, Hanson was hired for his first full-time position as a music theory and composition teacher at the College of the Pacific in California. Only three years later, the college appointed him Dean of the Conservatory of Fine Arts in 1919. In 1920, Hanson composed The California Forest Play, his earliest work to receive national attention. Hanson also wrote a number of orchestral and chamber works during his years in California, including Concerto da Camera, Symphonic Legend, Symphonic Rhapsody, various solo piano works, such as Two Yuletide Pieces, and the Scandinavian Suite, which celebrated his Lutheran and Scandinavian heritage.

In 1921 Hanson was the first winner of the Prix de Rome in Music [American Academy in Rome/American Academy]'s Rome Prize, awarded for both The California Forest Play and his symphonic poem Before the Dawn. Thanks to the award, Hanson lived in Italy for three years. During his time in Italy, Hanson wrote a Quartet in One Movement, Lux Aeterna, The Lament for Beowulf (orchestration Bernhard Kaun), and his Symphony No. 1, "Nordic", the premiere of which he conducted with the Augusteo Orchestra on May 30, 1923. The three years Hanson spent on his Fellowship at the American Academy were, he considered, the formative years of his life, as he was free to compose, conduct without the distraction of teaching - he could devote himself solely to his art.

(It has been incorrectly stated that Hanson studied composition and/or orchestration with Ottorino Respighi, who studied orchestration with Nikolay Rimsky-Korsakov. Hanson's unpublished autobiography refutes the statement, attributed to Ruth Watanabe, that he had studied with Respighi.)

Upon returning from Rome, Hanson's conducting career expanded. He made his premiere conducting the New York Symphony Orchestra in his tone poem North and West. In Rochester, New York in 1924, he conducted his Symphony No. 1. This performance brought him to the attention of George Eastman.

Eastman chose Hanson to be director of the Eastman School of Music. Inventor of the Kodak camera and roll film, and business master, Eastman had become a major philanthropist. He used some of his great wealth to endow the Eastman School of Music at the University of Rochester.

Hanson held the position of director for forty years, during which he created one of the most prestigious music schools in America. He accomplished this by improving the curriculum, bringing in better teachers, and refining the school's orchestras. Also, he balanced the school's faculty between American and European teachers, even when this meant passing up composer Béla Bartók. Hanson offered a position to Bartók teaching composition at Eastman, but Bartók declined as he did not believe that one could teach composition. Instead, Bartók wanted to teach piano at the Eastman School, but Hanson already had a full staff of piano instructors.

In 1925, Hanson established the American Composers Orchestral Concerts. Later, he founded the Eastman-Rochester Orchestra, which consisted of first chair players from the Rochester Philharmonic Orchestra and selected students from the Eastman School. He followed that by establishing the Festivals of American Music. Hanson made many recordings (mostly for Mercury Records) with the Eastman-Rochester Orchestra, not only of his own works, but also those of other American composers such as John Alden Carpenter, Charles Tomlinson Griffes, John Knowles Paine, Walter Piston, and William Grant Still. Hanson estimated that more than 2000 works by over 500 American composers were premiered during his tenure at the Eastman School.

To celebrate the 50th anniversary of the Boston Symphony Orchestra, Serge Koussevitzky commissioned Hanson's Symphony No. 2, the "Romantic", and premiered it on November 28, 1930. This work was to become Hanson's best known. One of its themes is performed at the conclusion of all concerts at the Interlochen Center for the Arts. Now known as the "Interlochen Theme", it is conducted by a student concertmaster after the featured conductor has left the stage. Traditionally, no applause follows its performance. It is also best known for its use in the end credits of the 1979 Ridley Scott film Alien.

In some ways Hanson's opera Merry Mount (1934) may be considered the first fully American opera. It was written by an American composer and an American librettist on an American story, and was premiered with a mostly American cast at the Metropolitan Opera in New York in 1934. The Opera received fifty curtain calls at its Met premiere, a record that still stands. In 1935 Hanson wrote "Three Songs from Drum Taps", based on the poem by Walt Whitman.

Hanson was elected as a member of the National Institute of Arts and Letters in 1935, President of the Music Teachers' National Association from 1929 to 1930, and President of the National Association of Schools of Music from 1935 to 1939.

From 1946 to 1962 Hanson was active in United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO commissioned Hanson's Pastorale for Oboe and Piano, and Pastorale for Oboe, Strings, and Harp, for the 1949 Paris conference of the world body.

Frederick Fennell, conductor of the Eastman Wind Ensemble, described Hanson's first band composition, the 1954 Chorale and Alleluia as "the most awaited piece of music to be written for the wind band in my twenty years as a conductor in this field". Chorale and Alleluia is still a required competition piece for high school bands in the New York State School Music Association's repertoire list. It is one of Hanson's most frequently recorded works.

From 1961-1962, Hanson took the Eastman Philharmonia, a student ensemble, on a European tour which passed through Paris, Cairo, Moscow, and Vienna, among other cities. The tour showcased the growth of serious American music for Europe and the Middle East.



# FIESTA

## A La

# Espanola

1. Mexican Rhapsody
2. Savannah River Holiday
3. Kentucky Mountain Portraits
4. Brazilian Sleigh Bells
5. Andalucia
6. Malaguena
7. Intermezzo
8. Jamaican Rhumba
9. Batuque
10. Amparito Roca
11. Ritual Fire Dance
12. The Bullfighter's Prayer
13. Brazilian Dance

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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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