

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

Facts about this Recording

Recorded by Westminster

Date of Recording: 03/1959

Venue: Mozart Hall, Concert House, Vienna



HOLST THE PLANETS

VIENNA ACADEMY CHORUS • VIENNA STATE OPERA ORCHESTRA
CONDUCTED BY SIR ADRIAN BOULT

GUSTAV HOLST THE PLANETS

The concept of the work is astrological rather than astronomical (which is why Earth is not included). The idea was suggested to Holst by Clifford Bax, who introduced him to astrology when the two were amongst a small group of English artists holidaying in Majorca in the spring of 1913; Holst became quite a devotee of the subject, and liked to cast friends' horoscopes for fun. Each movement is intended to convey ideas and emotions associated with the human psyche, not the Roman deities. Holst also used Alan Leo's book What is a Horoscope? as a springboard for his own ideas, as well as for the subtitles (i.e., "The Bringer of...") for the movements.

*The Planets as a work in progress was originally scored for a piano duet, except for "Neptune," which was scored for a single organ, as Holst believed that the sound of the piano was too harsh for a world as mysterious and distant as Neptune. Holst then scored the suite for a large orchestra and it was in this incarnation that it became enormously popular. Holst's use of orchestration was very imaginative and colourful, showing the influence of Schoenberg, and other continental composers of the day rather than his English predecessors. The influence of Igor Stravinsky's *The Firebird*, *Petrushka*, and *The Rite of Spring* is especially notable. These new (at least for British audiences) sonorities helped make the suite an instant success. Although *The Planets* remains Holst's most popular work, the composer himself did not count it among his best creations and later in life complained that its popularity had completely eclipsed his other works. He did, however, conduct a recorded performance of the suite in the early 1920s, and he was partial to his own favourite movement, "Saturn".*

*During the last weeks of World War I, the hastily-rehearsed (the musicians first saw the complicated music only two hours before the performance) private orchestral premiere of *The Planets* suite was held at rather short notice on September 29, 1918 in the Royal Albert Hall. Despite this auspicious venue, it was a comparably intimate affair, attended by around 250 associates, with a chamber orchestra and choir conducted by Boult at the request of his friends—Holst, and financial backer and fellow composer Balfour Gardiner. An ecstatically-received public concert was given a few weeks later while Holst was overseas, but out of the seven movements, only five were played. After the war, the first complete public performance occurred on October 10, 1920, in Birmingham.*

Sir Adrian Cedric Boult (April 8, 1889 – February 22, 1983)

Boult was born in Chester and educated at Westminster School and Christ Church, Oxford. As a schoolboy, he was introduced to the world of music by a family friend, Frank Schuster, who was a friend of Edward Elgar and introduced the young Boult to the composer around 1905.

He completed his musical education at the Leipzig Conservatory where he learnt to conduct by watching the eminent Hungarian conductor Arthur Nikisch. He sang in choral festivals and at the Leeds Festival of 1913, where he went to watch Nikisch conduct, and made the acquaintance of George Butterworth and other British composers.

*During World War I he was employed at the War Office, and whilst there in 1918 planned a series of concerts with the London Symphony Orchestra, which included several important recent British works: Gustav Holst's *The Planets*, of which he gave the first private performance, A London Symphony by Ralph Vaughan Williams, of which he gave the first performance of the revised version, and Elgar's *Symphony No. 2* which had fallen into neglect. Elgar wrote to him and said he felt sure the future of his music was safe in Boult's hands. In this way Boult laid the foundations for a long career as a champion of twentieth century English music. As one example, Vaughan Williams dedicated *Job*, *A Masque for Dancing* to Boult in the mid-1930s, several years after the actual première of the work.*



GUSTAV HOLST • THE PLANETS

Vienna Academy Chorus • Vienna State Opera Orchestra

Conducted by Sir Adrian Boult

1. Mars, the Bringer of War 7:11
2. Venus, the Bringer of Peace 8:32
3. Mercury, the Winged Messenger 3:59
4. Jupiter, the Bringer of Jollity 8:24
5. Saturn, the Bringer of Old Age 8:18
6. Uranus, the Magician 6:22
7. Neptune, the Mystic 6:19

Transferred from a Westminster 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.

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