



Antal Dorati , 1906–88, Hungarian–American conductor, b. Budapest. Dorati studied with Zoltán Kodály and Béla Bartók. He made his conducting debut at 18 at the Budapest Opera. His first appearance in the United States was with the National Symphony in 1937. Dorati was the conductor of the Dallas (1945–48), Minneapolis (1949–60), and British Broadcasting Corporation (1963–66) symphonies, the Stockholm Philharmonic (1966–70), the National Symphony in Washington, D.C. (1970–77), the Detroit Symphony Orchestra (1977–81), and, simultaneously, the Royal Philharmonic Orchestra of London (1975–79). Dorati subordinated his composing to conducting. Of his many recordings, his major achievement was a complete recording of all of Haydn's symphonies.

Siegfried Frederick Herbert Menges was born in Hove on 27 August 1902. His father was German and his mother British. His elder sister was the violinist Isolde Menges. Herbert appeared in public as a violinist at the age of four. He later abandoned the violin for the piano, and he studied at the Royal College of Music under Gustav Holst and Ralph Vaughan Williams. Other teachers included Mathilde Verne and Arthur De Greef.

Menges's mother Kate founded the Brighton Symphony Players in 1925 and the first concert was given in the Hove Town Hall on 18 May 1925, conducted by Herbert Menges. After some years the Players evolved into the Brighton Philharmonic Society, forerunner of the Southern Philharmonic Orchestra, a professional group based in Brighton from 1945 which also gave regular concerts in Portsmouth and Hastings. Menges was a powerful advocate of the regional professional orchestras. He remained the orchestra's musical director for the remaining 47 years of his life, during which time it became the Brighton Philharmonic Orchestra in 1958, and conducted the orchestra 326 times. He conducted the premieres of a number of works by contemporary English composers

In 1931 he became musical director of the Old Vic Theatre, in which capacity he wrote (or arranged from composers such as Henry Purcell incidental music for all the plays of William Shakespeare, and numerous plays by other writers. Notable among these was his music for a 1949 production of Love's Labour's Lost. He was associated with the productions of John Gielgud from 1933 onwards. His assistant there for three years was John Cook. He remained with the Old Vic until 1950.[8] From 1941 to 1944, alongside Lawrence Collingwood he conducted performance in London and around Britain for operas with the Sadler's Wells Theatre Orchestra, before returning to the Old Vic company when it moved to the New Theatre. He toured with Laurence Olivier and Ralph Richardson to Paris, Germany, the Low countries and New York, where he also conducted the CBS Symphony Orchestra.

He also became musical director of the Royalty Theatre in London. In 1931 he founded the London Rehearsal Orchestra, whose purpose was to help young musicians learn difficult pieces.

In 1951 he wrote the music for the Laurence Olivier–Vivien Leigh Broadway production of Shakespeare's Antony and Cleopatra. That same year, Malcolm Arnold dedicated his A Sussex Overture, Op. 31, to Herbert Menges and the Brighton Philharmonic Society.

He considered that he had a strong affinity with Bach and conducted the Viennese classics and composers such as Verdi and Tchaikovsky with restraint, while his Brahms and Dvorak are warmer in his interpretations. His rehearsal and conducting technique were commended for their economy and he would often forego the baton in more expressive passages. A later critic, discussing his recordings, praised the rhythmic acuity, superb internal balance in the orchestra and the precision of attack he achieved, comparing his approach with Paray and Monteux.

BYRON JANIS

Rachmaninov Piano Concerto No. 2

Tchaikovsky Piano Concerto No.1

Antal Dorati – Minneapolis Symphony Orchestra

Herbert Menges – London Symphony Orchestra



Byron Janis (born 1928) became one of the most brilliant of his generation of American pianists before his career was cut short by illness. At the age of 7 he was taken to New York, becoming a pupil of Adele Marcus, then of Joseph and Rosina Lhévinne. In 1943 he made his professional debut playing Rachmaninov's Piano Concerto No. 2 with the NBC Symphony Orchestra in New York, with Frank Black conducting. In 1944 he repeated the same concerto in Pittsburgh with 13-year-old Lorin Maazel conducting the Pittsburgh Symphony Orchestra. Vladimir Horowitz was in the audience, and subsequently invited Janis to study with him. Then Janis embarked on a successful career as a concert pianist, including a 1948 tour to South America, and a 1952 tour of Europe.

In 1960 Janis was chosen as the first American artist to be sent to the Soviet Union, opening a newly formed Cultural Exchange between the USSR and the United States. The result was a brilliant Mercury Living Presence LP that is an all-time classic, pairing the Rachmaninov First and Prokofiev Third concertos. Aided by exemplary sound recording, the Prokofiev in particular is still regarded by many connoisseurs as the work's finest recorded interpretation. In 1995 the CD version won the Cannes Award for Best Reissue. He interrupted his career in the late '60s at the onset of an illness, and temporarily resumed it in 1972. Soon however, his concert appearances became more rare.

Meanwhile, in 1967 he had discovered the manuscripts of two previously unknown Chopin waltzes in Paris, and in 1973, two varia-

tions of them, also in Chopin's hand, at the Yale Library. This led to a 1978 French television documentary, *Frédéric Chopin: A Voyage with Byron Janis*, in which he detailed the difficulties in determining the authentic versions of Chopin's music.

In 1985 he was invited to perform at the White House. On that occasion he publicly disclosed the nature of the illness that had hampered him for nearly 20 years: psoriatic arthritis affecting his wrists and hands. The ailment had not prevented him from continuing to play piano well, but it often made it impossible to play to his former high standard.

In the meantime, he devoted much of his energy to teaching, composing, and humanitarian concerns. He became Ambassador of the Arts for the Arthritis Foundation, often playing in fund-raising concerts. He is Chairman of the Global Forum Arts and Culture Committee. He composed the musical theme for the Global Forum on Human Survival in Oxford, England, held April, 1988. With lyrics by Sammy Cahn, it became the song *The One World*. Janis's music is primarily in the Pop style, and includes a musical version of *The Hunchback of Notre Dame*. In 1989 he composed the score for Turner Network Television's 1989 major documentary on Gary Cooper. He is on the faculty of Manhattan School of Music, and works on the Board and Music Advisory Committee for Pro Musicus, an international organization devoted to helping young artists.

BYRON JANIS

Rachmaninov Piano Concerto No. 2

Tchaikovsky Piano Concerto No.1

Antal Dorati - Minneapolis Symphony Orchestra

Herbert Menges - London Symphony Orchestra

Rachmaninoff: Piano Concerto No. 2 in C Minor, Op. 18 (30:46)

1. Moderato 10:14
2. Adagio sostenuto 9:53
3. Allegro scherzando 10:39

Tchaikovsky: Piano Concerto No. 1 in B Flat Minor, Op. 23 (32:17)

1. Allegro non troppo e molto maestoso - Allegro con spirito 18:55
2. Andantino semplice - Prestissimo- Tempo I 6:49
3. Allegro con fuoco 6:33

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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