

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,
Paul Speltz's Anti-Cable

VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Ares Phono Pre-amp

Power Sources: 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 Double Track Mono 7.5 ips tape

Released by The Livingston Electronic Corp.

Recorded by Period Recordings 1955



D-5-109

JANOS STARKER, cello

FRENCH ALBUM

Leon Pommers at the Piano

“*Connoisseur*”

A Period Recording



Mono Recording
Original Release Cover Art

Hungarian cello virtuoso Janos Starker (1924-2013) developed a refined technique that made him an undisputed master of his chosen instrument. Avoiding anything like sentimentality in his playing, he concentrated on precise intonation and directness of expression. Fiercely opinionated and disarmingly candid, Starker once compared himself to his eminent Russian contemporary violoncellist Mstislav Rostropovich: "Slava is more popular than I, but I am the better cellist." Starker counted among the seminal compositions for the cello the complete Bach Suites, the Unaccompanied Sonata by Kodaly, and the Cello Sonata by Claude Debussy. "Each of these has made a significant addition to the range and vocabulary of the cello," Starker commented.

François Francœur (8 September 1698 – 5 August 1787) was a French composer and violinist. Francœur, who had relatively modest instrumental production or did not in other ways attract special professional attention, have often remained in obscurity. It is easy to see from Francœur's inventiveness and infectious rhythmic drive why he was esteemed in his lifetime. Had Louis XVI had him as a music instructor earlier in his life, instead of, as biographers suggest, a musical mediocrity who chilled his interest in the violin, he might have become a royal composer like Frederick the Great of Prussia.

Francœur is sometimes categorised amongst the "Classical-era" composers who avoided the "classical style of Haydn and Mozart." The surviving music of Francœur though contemporary with that of Haydn and Mozart, shows relatively few of the courtly mannerisms that abound in classical music directly sponsored by royalty. Rather, it has more of an "advanced Rococo" character, spicing strings with creative use of wind instruments. This kind of music seems to have been especially favored by the rising bourgeoisie and lesser aristocracy in mercantile centers like London, Hamburg, Frankfurt as well as Paris, who provided an increasing market for musical composition. The Sonata in E Major stands as among Francœur's most often performed chamber composition.

François Couperin (10 November 1668 – 11 September 1733) was a French Baroque composer, organist and harpsichordist. He was known as Couperin le Grand ("Couperin the Great") to distinguish him from other members of the musically talented Couperin family. Couperin acknowledged his debt to the Italian composer Corelli. He introduced Corelli's trio sonata form to France. Couperin's grand trio sonata was subtitled *Le Parnasse, ou L'apothéose de Corelli* ("Parnassus, or the Apotheosis of Corelli"). In it he blended the Italian and French styles of music in a set of pieces which he called *Les goûts réunis* ("Styles Reunited"). The lovely *Pastorale* appears in an arrangement by the Spanish cello virtuoso and protégé of Pablo Casals, Gaspar Cassado.

Gabriel Faure's *Trois mélodies* is a set of songs for solo voice and piano. It is composed of "Après un rêve" (Op. 7, No.

1), one of Faure's most popular vocal pieces, "Hymne" (Op. 7, No. 2), and "Barcarolle" (Op. 7, No. 3). *Après un rêve* describes a dream of romantic elopement with a lover, away from darkness, and towards an awakening light. However, the dreamer longs to return to the "mysterious night." The text of the poem is an anonymous Italian poem freely adapted into French by Romaine Bussine. Gabriel Faure's *Papillon* ("Butterfly"), Op. 77 presents a buzzing, airy piece that flitters about in perpetual motion, exhibiting a grand melodic line at its center.

The edition of *Chansons Gaillardes* (or *Songs of the French troubadours*) appeared in 1926, courtesy of the publisher Heugel. Ribald and even impishly obscene in character, they appealed to the cosmopolitan French composer Francis Poulenc, who embraced their racy character to his own, sophisticated style. No. 8 is a *Serenade*, an eerie prayer to the Fates in the midst an otherwise bawdy series of conceits that might have appeared in Suetonius' *Satyricon*.

Starker plays an arrangement of the song by French virtuoso Maurice Gendron.

Debussy's *Cello Sonata* is a late work by the French composer. It was the first of a planned series of 'Six sonates pour divers instruments'; however, Debussy only completed two others, the sonata for violin and the sonata for flute, viola and harp. The sonata for cello and piano was written in 1915, and is notable for its brevity, most performances not exceeding 11 minutes. It is a staple of the modern cello repertoire and is commonly regarded as one of the finest masterpieces written for the instrument.

It is divided into three short movements:

I. Prologue: Lent, sostenuto e molto risoluto

II. Sérénade: Modérément animé

III. Finale: Animé, léger et nerveux

The two final movements are joined by an *attacca*. Instead of sonata form, Debussy structures the piece in the style of the eighteenth-century monothematic sonata, and was particularly influenced by the music of François Couperin. The piece makes use of modes and whole-tone and pentatonic scales, as is typical of Debussy's style. It also utilizes many types of extended cello technique, including left-hand pizzicato, spiccato and flautando bowing, false harmonics and portamenti. Not surprisingly, the piece is considered technically demanding.

Ravel's *Piece en forme de Habanera* (1907) for low voice and piano was commissioned by A.L. Hettich as one of a series of studies for his Conservatoire voice classes. At the time of composition, Ravel was engaged in other Spanish style pieces, like his *Rapsodie espagnole* and his opera *L'Heure espagnole*.

JANOS STARKER, cello—FRENCH ALBUM

with Leon Pommers at the piano

- Track 1: FRANCOEUR: Sonata in E-major (arr. A. Trowell)
COUPERIN: Pastorale (arr. Cassado)
FAURE: a. Après un rêve (arr. Casals)
b. Papillon (for cello) op. 77
POULENC: Serenade No. 8 of "Chansons Gaillardes" (arr. M. Gendron)
- Track 2: DEBUSSY: Sonata for Cello and Piano (1915)
Prologue—Serenade—Finale
RAVEL: Pièce en forme de Habanera (arr. Bazelaire)

JANOS STARKER is a graduate of the Budapest Conservatory of Music. He started concertizing at the age of twelve, and has made many appearances since then in Roumania, Austria, Hungary, France, Switzerland, and Italy. In 1948, he was awarded LE GRAND PRIX DU DISQUE INTERNATIONAL. There followed an engagement in the United States with the Dallas Symphony and then a position with the Metropolitan Opera House Association of New York. He is at present first cellist of the Chicago Symphony Orchestra under Fritz Reiner. Critics everywhere have recognized the painstaking devotion to music of this serious young artist and the superlative skill and interpretative ability with which his efforts have been rewarded. In Italy he was hailed as "the Hungarian Casals", in Roumania as "the equal of Feuermann". In France, he was described as "the greatest violincellist of our time", and in England as "the greatest cello virtuoso of our age".

LEON POMMERS is a graduate of the Warsaw Conservatory of music. He arrived in this country in 1943 and in 1949 became a citizen of the United States. He has made numerous tours of the U. S., Europe, and Australia as a soloist and also as an assistant pianist to some of the foremost artists of our times. Among these are: Erica Morini, Nathan Milstein, Yehudi Menuhin, and Zino Francescatti.

THE CONNOISSEUR TAPE LIBRARY

D-5-109

7.5 IPS

DOUBLE TRACK

Janos Starker, cello—FRENCH ALBUM

Janos Starker, cello—FRENCH ALBUM



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