

STEREO

X-918

Camille Saint-Saens
plays
Saint-Saens

PATRIMONIO UC



Josef Hofmann
plays
Hofmann

SERIES II

EVEREST RECORDS

ARCHIVE
OF PIANO
MUSIC



Camille Saint-Saens plays Saint-Saens

Josef Hofmann plays Hofmann

CAMILLE SAINT-SAENS PLAYS SAINT-SAENS

Side A

- | | |
|---------------------------------------|------|
| 1. Samson and Delilah — Improvisation | 5:03 |
| 2. Mazurka, Op. 66 | 3:52 |
| 3. Valse Mignonne | 2:26 |
| 4. Mazurka in G Minor, Op. 21 | 2:56 |
| 5. Valse Nonchalante | 3:13 |
| 6. Impromptu in F Sharp Minor, Op. 36 | 5:11 |

Born in Paris (1835-1921), Saint-Saens made his first public appearance when he was five, and when he was thirteen, he entered the Paris Conservatory.

In 1853 he began a career as organist, and he had his first symphony performed in the same year. He was soon known as one of the greatest organ virtuosos of the time, and also made his mark both as a pianist and a conductor. Gradually, too, his compositions added to the luster of his name. Between 1870 and 1880 he wrote many works that have become well known: among them the two symphonic poems *Le Rouet d'Omphale* (*Omphale's Spinning Wheel*) and *Phaeton*, as well as *Danse Macabre*. He was greatly influenced by Liszt, although not to the point of slavish imitation. *Samson et Dalila*, his most famous opera, was first turned down by Paris, and was given instead in Weimar. His most impressive works are the five piano concertos and the Third Symphony.

JOSEF HOFMANN PLAYS HOFMANN

Side B

- | | |
|---|------|
| 1. Nocturne (Complaint) "Mignonettes" | 2:19 |
| 2. The Sanctuary (Written under the name Dvorsky) | 2:22 |
| 3. Kaleidoscope, Op. 40/4 | 4:10 |
| 4. Berceuse | 3:57 |
| 5. Etude for the Left Hand | 3:08 |

Like many virtuosos of the late 19th and early 20th centuries, Josef Hofmann (1876-1957) was a child prodigy. His first concert, given at age six, was such a success that he was immediately offered many engagements.

In 1885, the nine-year-old Hofmann made his debut with the Berlin Philharmonic, afterwards embarking upon Scandinavian and American tours. His American debut was at the Metropolitan Opera House in 1887.

He returned to Berlin for a period of musical and scholastic study. When he was sixteen, he became Anton Rubinstein's only pupil. Rubinstein had maintained his interest in the boy, lauding him as "the greatest genius of music the world has ever known."

In 1894, Hofmann went on his second American tour, and thereafter remained in that country, becoming Director of Curtis Institute of Music in Philadelphia, a position which he retained until 1938.

EVEREST RECORDS



SERIES II

From 1916 to 1925, almost every prominent concert pianist made piano rolls. This series of recordings is designed to bring those treasures to contemporary audiences by transferring the piano rolls to record discs.

During the first few decades of the 20th century, the player piano was an important part of the world's musical life, especially in the private home. There was a great demand for these instruments, and as the market grew, new devices were added to the reproducing mechanism, creating ever greater authenticity. This series, the EVEREST ARCHIVE OF PIANO MUSIC, is devoted to music recorded on the Duo-Art and Ampico player pianos.

In 1904, the German made "Welte-Mignon" was exhibited and many famous composers recorded for them. This instrument was capable of reproducing the full virtuosity of the artist—the nuances, the phrasing and the full shadings. However, this instrument was of the cabinet type, and cabinet players soon became obsolete as the piano manufacturers began to build the mechanism into the piano itself. In 1913, the Aeolian Company came out with their "DUO-ART" reproducing piano and persuaded Steinway to install their mechanism into a number of their pianos and the Steinway-Duo-Art instruments were born. The Duo-Art system was the culmination of all the best of the player pianos plus the ability to reproduce, without assistance, the actual performances of the artist who had played upon it; and the ability to reproduce all of the fine nuances, shadings, phrasing, all mechanically, yet with all the finesse of human individualism. From 1916 through 1925, almost every concert pianist of any prominence made record rolls for Duo-Art.

The principal feature of the Duo-Art is its reproducing action, which it possesses in addition to the actions of both the regular and player pianos. In other words, it is a three-fold instrument playable in three distinct ways: by hand on its keys in the conventional manner; with a Pianola music roll, which plays the notes of the piece but leaves the "expression" to the taste of the performer; with a Duo-Art music roll which, without assistance, reproduces the actual performances of artists who have played upon it.

It must be emphasized that the Duo-Art not only reproduced the notes as the great virtuosos played them, but, by incorporating all of the previous advances in player-piano technology, was able to accurately reproduce dynamics, pedal effects, methods of attack, and many other subtleties of expression.

As part of the tremendous promotion campaign devised by the Aeolian Co., the Duo-Art appeared as unmannedsoloist with many of the leading orchestras of the day, including the Philadelphia Orchestra under Stokowski, the New York Symphony under Damrosch, and the San Francisco Symphony under Hertz. In addition, the Duo-Art received enthusiastic endorsements from large portions of the world's nobility and musical elite.

The piano used for the Duo-Art series was a Steinway built in 1929 from the collection of Harold L. Powell, North Hollywood, California. The original master tape recordings were made in three track stereo with three AKG calibrated omnidirectional microphones. To obtain the widest possible dynamic range, recording equipment was newly designed using the "focus gap" recording system developed by Gauss Electrophysics, Inc. and Fairchild Recording Corporation. Additional technical information may be obtained by reading "The Journal of The Society of Motion Pictures and Television Engineers," August, 1965, Vol. 74.

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