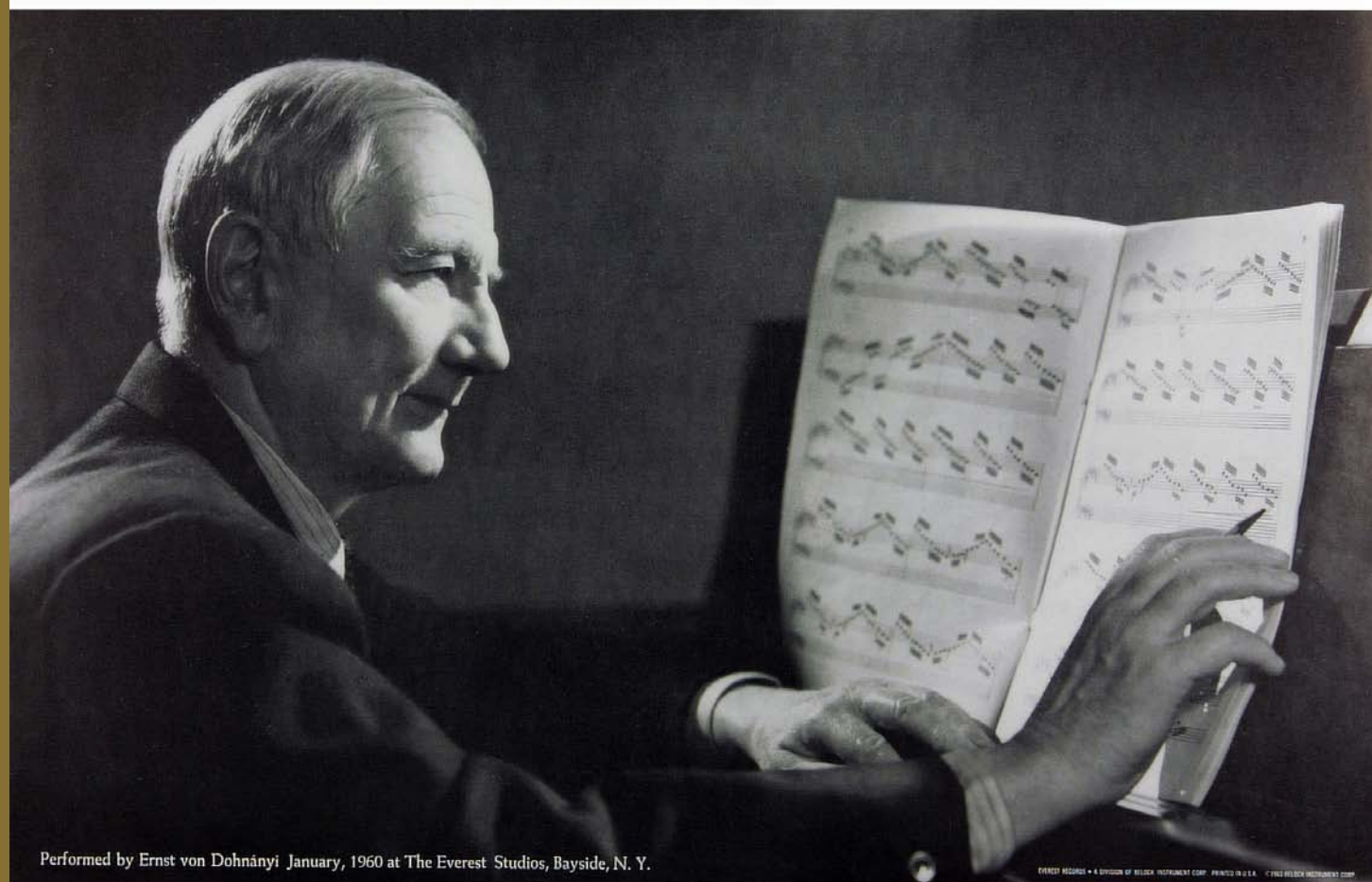




A MEMORIAL ALBUM
ERNST_{VON} DOHNÁNYI
PLAYS HIS OWN MUSIC
FOR PIANO



Performed by Ernst von Dohnányi January, 1960 at The Everest Studios, Bayside, N. Y.

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Ernst von Dohnányi **Ruralia Hungarica, Op. 32a**

1	No. 1: Allegretto, molto tenero	02:07
2	No. 3: Andante poco moto, rubato	06:24
3	No. 4: Vivace	02:53
4	No. 5: Allegro grazioso	01:50
5	No. 7: Molto vivace	01:57

Ernst von Dohnányi **Three Pieces, Op. 23**

6	I. Aria	04:02
7	II. Valse Impromptu	03:46
8	III. Capriccio	03:13

Ernst von Dohnányi **Etudes de Concert, Op. 28**

9	No. 4 in B-flat Minor	05:38
10	No. 5 in E Major	03:37
11	No. 6 in F Minor (Capriccio)	02:32

Ernst von Dohnányi

12	Rhapsody in F-sharp Minor, Op. 11, No. 2	06:30
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Johann Strauss (Son), arr. by Ernst von Dohnányi
The Gypsy Baron („Der Zigeunerbaron“)

13	Treasure Waltz („Schatzwalzer“), arr. for Piano	06:33
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Ernst von Dohnányi, Piano

A Memorial Edition
WORKS OF ERNST VON DOHNÁNYI
Recorded and played by Ernst von
Dohnányi – January, 1960

On February 5, 1960, Ernst von Dohnányi, one of the great composers and piano virtuosos of the twentieth century, was busily engaged in the New York studios of Everest Records, making recordings of music by Beethoven. Shortly thereafter, he suffered a heart attack, followed by an attack of influenza. Four days later he was dead. Thus, the music he recorded for Everest represents the very last performances by this remarkable artist. At eighty-two, an age when most musicians have long since retired, Dohnányi, as these recordings will attest, still possessed a commanding technique, an enormous tone and an authoritative interpretive style.

Ernst von Dohnányi (he seems to have preferred the Germanic version of his Christian name to the original Hungarian, Erno) was born in Pressburg, Hungary, on July 27, 1877. His father, a professor of mathematics and an amateur 'cellist, gave him his first music instruction. He was playing the piano at six, composing at seven and giving recitals at nine. From 1885 to 1893, he studied piano and harmony with Carl Forstner; then he entered the Royal Hungarian Academy of Music in Budapest, where his teachers were Stephan Thoman for piano and Hans Koessler for composition. He also studied for a short time with the noted pianist and composer, Eugen d'Albert.

In 1897, Dohnányi made his concert debut in Berlin. That same year, his First Symphony and an overture were awarded the King's Prize in Budapest. From that point on, his

success both as pianist and composer was assured. Replayed in all the principal cities of Germany, Austria, Hungary and England, and his compositions were admired by no less an authority than Johannes Brahms. Dohnányi made the first of many successful visits to the United States in 1899. From 1908 to 1915, he was professor of piano at the Hochschule für Musik in Berlin, and in 1919, he was appointed director of the Royal Conservatory of Music in Budapest. He became president and conductor of the Hungarian Philharmonic Orchestra in 1920, and in 1931, was made director of the Hungarian State Radio.

Political reasons caused Dohnányi to leave Hungary in 1948. After short stays in Austria, England and Argentina, he settled in the United States. From 1949 until the time of his death, he was professor of music and composer-in-residence at Florida State University in Tallahassee. He continued to concertize, and also taught at Ohio University, which awarded him an honorary doctorate in music in 1954.

A young woman pianist who studied with Dohnányi in Florida reported that he allowed his pupils considerable freedom, encouraging them to develop their own individual styles and musical personalities. She declared that he knew all the Beethoven Sonatas from memory, and often played one of them at a moment's notice in order to illustrate a point to his master class at the University.

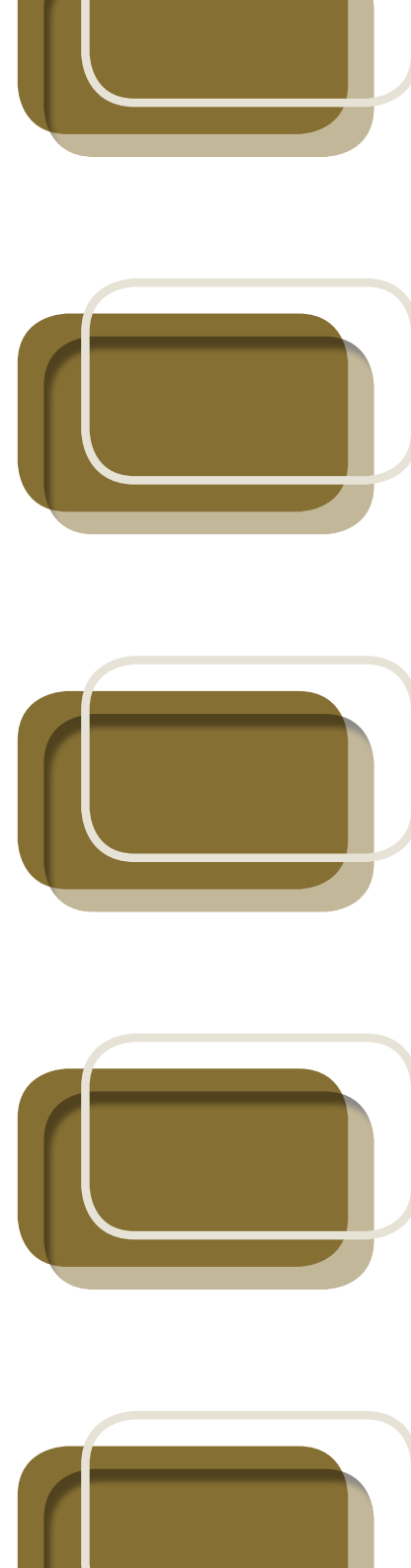
As a composer, Dohnányi enjoyed worldwide renown. For many, he was the last of the great romantic composers, though many of his works have a slightly modern and

uniquely original melodic or harmonic twist. In addition, he was one of the master orchestral colorists of our day; and some of his piano music is so difficult that only he could do it full justice.

Most popular of Dohnányi's compositions are his Variations on a Nursery Tune for Piano and Orchestra; Suite for Orchestra in F sharp Minor; String Quartet No. 2 in D flat Major; Quintet for Piano and Strings in C Minor; Serenade for Violin, Viola and 'Cello in C Major; Capriccio for Piano in F Minor, and *Ruralia Hungarica*.

The music which Dohnányi recorded here offers a representative cross-section of his art as composer and pianist. *Ruralia Hungarica*, dating from 1924, is a suite of seven pieces for piano, based on authentic Hungarian folk material. Later, Dohnányi arranged five of these pieces for orchestra and three for violin and piano. The Three Pieces, Op. 23, were written about ten years earlier. The Etudes de Concert, Op. 28, were composed in 1916. There are six in all, the three recorded here constituting Book 2. Of these, No.6, the Capriccio in F Minor, is the most popular of all Dohnányi's works for the piano. The Rhapsody in F sharp Minor is the second of four Rhapsodies, Op. 11. The composer said that he wrote them with the movements of a sonata in mind, and frequently performed them consecutively. Concluding this program is Dohnányi's brilliant pianistic transcription of the *Treasure Waltz* from the operetta *The Gypsy Baron* by the "Waltz King," Johann Strauss, the Younger.

Original Liner Notes



Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35 mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical "Everest-sound".

For the process of digital remastering of the 35 mm master tapes an Albrecht MB 51 machine was used for analog playback. The output was captured in highest digital resolution of 192 kHz sampling rate and 24 bit word length using state-of-the-art converters. In the digital domain the recording was carefully restored and remastered using top-quality mastering and restoration equipment.

...from the original LP release:

"The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film.

Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to an EVEREST recording.

Notice that now EVEREST engineers have over 3 times the normal space available [than] on 1/4" tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with

- No distortion from print through
- No distortion from lack of channel width
- Absolute minimum of "wow or flutter"
- Highest possible signal to noise ratio
- Greatest quality and dynamic range ever recorded

With 35 mm magnetic film, the base material on which the magnetic oxide is coated is five times thicker than conventional tape and is similar to the film used for motion pictures. This thickness permits the recording of extremely high sound intensities without the danger of layer-to-layer "print-through". The width of 35 mm magnetic film is such that it can accommodate three channels, each of which is as wide as the standard 1/4" recording tape. Because of this great channel width, it is possible to produce stereo recordings in which the usual background noise is inaudible. Another similarity of magnetic film to motion picture is that it has sprocket holes cut along each edge. The drive mechanism is also similar to motion picture cameras in that sprocket gears engage these sprocket holes affording a smoothness of motion that reduces

"wow and flutter" to an absolute minimum. The film has another advantage in its great tensile strength which effectively eliminates pitch changes due to "tape stretch", a condition heretofore almost impossible to control.

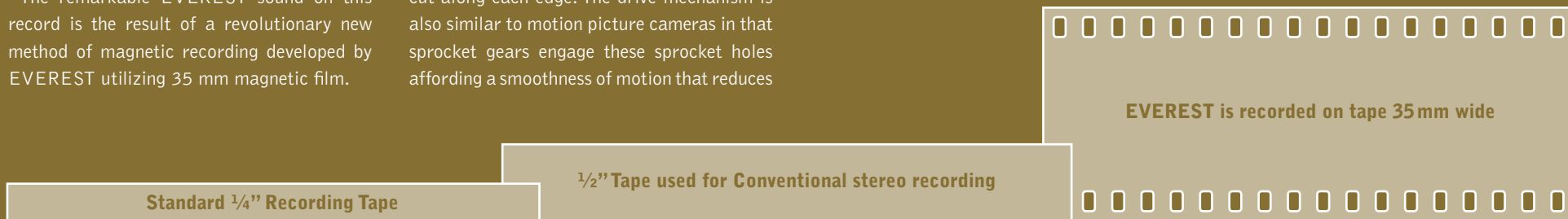
Drawing on the extensive experience in the motion picture sound field BELOCK INSTRUMENT (of which EVEREST is a division), requested Westrex Corporation to build special equipment to EVEREST'S exacting specifications in order to accomplish these advantages. This equipment includes the use of special recording heads which afford complete wide band frequency response beyond that normally specified in any present-day motion picture recording. It is of interest to note, that when soundtracks of great motion pictures originally recorded on 35 mm magnetic film are released as phonograph records, that normal technique is to re-record the sound from 35 mm magnetic film to conventional tape. EVEREST, through its advanced processes and equipment, is the only record company able to transfer all Master Records directly from the 35 mm magnetic film to the recording heads.

To assure maintaining the high quality of EVEREST sound on every EVEREST recording, the same equipment that is used in the BELOCK Recording studios is utilized for

recordings made anywhere in the world. By utilizing specially designed portable versions of EVEREST 35 mm equipment, EVEREST engineers are able to make recordings and maintain the rigid standards and excellence of quality available in the Studios.

The advanced engineering and special equipment, in addition to meticulous attention to detail, results in the EVEREST sound, a sound that has been acclaimed as superb by critics and record enthusiasts throughout the world.

Executive Producer: Mark Jenkins for Countdown Media/Everest • Digital Transfers and Remastering: Lutz Rippe at Countdown Media using the original master tapes • Artwork preparation: Eckhard Volk at Countdown Media • Digital Booklet: Dirk Böing, Martina Grüthling • Original Producer: Bert Whyte for Everest Records • Recording Location and Date: Everest Studios, Bayside, New York, January 1960 • Original Recordings on 35 mm 2-track magnetic film, originally released in 1960 as SDBR 3061 • Analog playback of original master tapes on an Albrecht MB 51 • Digital restoration and remastering using Algorithmix software products © & © Countdown Media GmbH



Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit www.evereststereo.com

SDBR-3003	Antill: Corroboree - Ginastera: Panambi London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3034	Prokofiev: Symphony No. 5 London Symphony Orchestra & Sir Malcolm Sargent, Conductor
SDBR-3005	Mahler: Symphony No. 1 in D Major "Titan" London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3037	Berlioz: Symphonie Fantastique London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3006	A Memorial Tribute to Ralph Vaughan Williams: Symphony No. 9 in E Minor London Philharmonic Orchestra & Sir Adrian Boult, Conductor	SDBR-3038	Richard Strauss: Ein Heldenleben London Symphony Orchestra & Leopold Ludwig, Conductor
SDBR-3009	Stravinsky: Ebony Concerto & Symphony in 3 Movements Woody Herman and his Orchestra / London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3039	Tchaikovsky: Symphony No. 5 in E Major, Op. 64 London Symphony Orchestra & Sir Malcolm Sargent, Conductor
SDBR-3018	Copland: Symphony No. 3 London Symphony Orchestra & Aaron Copland, Conductor	SDBR-3040	Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3 London Symphony Orchestra, Sir Eugene Goossens, Conductor & Joseph Fuchs, Violin
SDBR-3022	Kodály: Psalmus Hungaricus - Bartók: Dance Suite London Philharmonic Orchestra & János Ferencsik, Conductor	SDBR-3041	Villa-Lobos: The Little Train of the Caipira (from Bachianas Brasileiras No. 2) Ginastera: Estancia & Panambi (Ballet Suites) London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3025	Waltz Masterpieces Stadium Symphony Orchestra of New York & Raoul Poliakin, Conductor	SDBR-3044	Grofé: Grand Canyon Suite & Concerto for Piano and Orchestra in D Minor Rochester Philharmonic Orchestra & Ferde Grofé, Conductor
SDBR-3026	Rimsky-Korsakov: Scheherazade London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3045	Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem, Op. 112 London Symphony Orchestra, Tauno Hannikainen, Conductor & Tossy Spivakovsky, Violin
SDBR-3027	Raymond Paige's Classical Spice Shelf Stadium Symphony Orchestra of New York & Raymond Paige, Conductor	SDBR-3046	Schubert: Symphony No. 8 in B Minor, D 759 "Unfinished" - Mozart: Symphony No. 40 in G Minor, K. 550 London Symphony Orchestra & Leopold Ludwig, Conductor
SDBR-3031	Wagner: Parsifal - Good Friday Spell "Karfreitagszauber" & Symphonic Synthesis Act 3 Houston Symphony Orchestra & Leopold Stokowski, Conductor	SDBR-3047	Stravinsky: The Rite of Spring ("Le Sacre du Printemps") London Symphony Orchestra & Sir Eugene Goossens, Conductor
SDBR-3032	Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam Houston Symphony Orchestra & Leopold Stokowski, Conductor	SDBR-3049	Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody, Op. 42/3 London Symphony Orchestra, Walter Goehr, Conductor & Tossy Spivakovsky, Violin
SDBR-3033	Stravinsky: Petrouchka London Symphony Orchestra & Sir Eugene Goossens, Conductor	SDBR-3050	Mahler: Symphony No. 9 in D Minor London Symphony Orchestra & Leopold Ludwig, Conductor

