

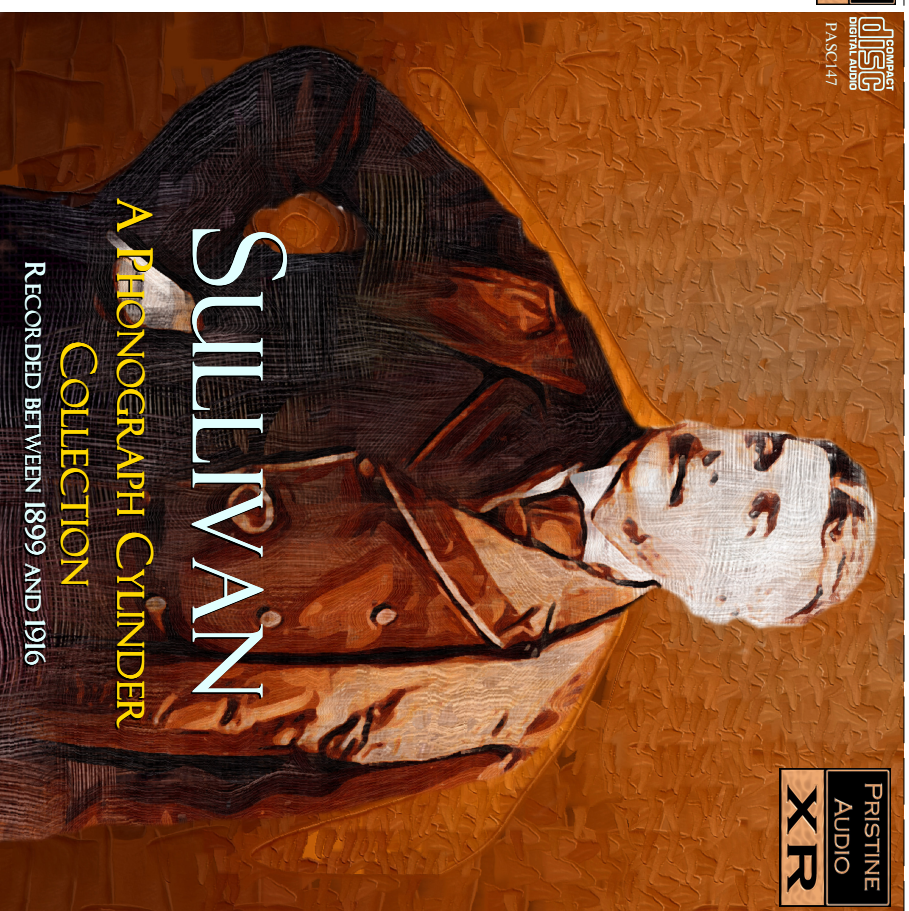
SIR ARTHUR SULLIVAN
A PHONOGRAPH
CYLINDER COLLECTION

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| <ul style="list-style-type: none">[1] Ivanhoe SelectionNational Military Band (Aug 1909) (2:17) Edison 13868[2] Here's a How De Do (Mikado)The Savoy Trio (c.1902) (2:39) Edison Bell 5538[3] The Rose of Persia Selection 1London Regimental Band (1899) (2:51) Edison Bell 140[4] HMS Pinarefore SelectionNational Military Band (Early 1901) (2:18) Edison 13602[5] March of the Pipers (Iolanthe)National Military Band (July 1909) (4:28) Edison 12055[6] Ains from Iolanthe 1New York Light Opera Co. (March 1916) (4:18) Edison 2837[7] Ains from Iolanthe 2New York Light Opera Co. (April 1916) (4:13) Edison 2861[8] Ains from PatienceEdison Light Opera Co. (Nov 1913) (4:25) Edison 1823[9] Ains from The Pirates of PenzanceEdison Light Opera Co. (June 1914) (4:29) Edison 2215[10] Mikado WaltzNational Military Band (May 1909) (4:11) Edison 12025[11] The Distant ShoreArthur Grover (Aug 1909) (4:28) Edison 12062[12] Let Me Dream AgainMercé Titilolson (July 1914) (4:11) Edison 2273[13] The Willow SongLouise Kirby Lunn (1904) (2:19) Pathé 50115 | <ul style="list-style-type: none">[14] Scenty's Song from IolantheHarry Dearth (July 1906) (2:38) Sterling 450[15] The Lost ChordHarry Dearth (June 1905) (2:28) Sterling 3022[16] Mikado Lancers 1st FigureLondon Concert Orchestra (c.1904) (2:01) Edison Bell 877[17] Mikado Lancers 2nd FigureLondon Concert Orchestra (c.1904) (2:01) Edison Bell 878[18] Mikado Lancers 3rd FigureLondon Concert Orchestra (c.1904) (1:48) Edison Bell 879[19] Mikado Lancers 4th FigureLondon Concert Orchestra (c.1904) (2:07) Edison Bell 880[20] Mikado Lancers 5th Figure 1st PartLondon Concert Orchestra (c.1904) (2:17) Edison Bell 881[21] Mikado Lancers 5th Figure 2nd PartLondon Concert Orchestra (c.1904) (2:05) Edison Bell 881a[22] Di Ballo OvertureNational Military Band (Sept 1910) (4:39) Edison 12214[23] Onward Christian SoldiersHarry Dearth (Oct 1905) (2:21) Sterling 192[24] Barataria MarchEdison Orchestra Berlin (c.1910) (2:10) Edison 12728[25] The Pirate of Penzance SelectionBritish Military Band (Early 1910) (2:18) Edison 12370[26] The Long Day ClosesApollo Brass Quartette (1902) (2:51) Edison Bell 5880 |
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Recordings from the collections of Roger Wild and Dominic Combe
Direct cylinder transfers by Dominic Combe, licensed to Pristine Audio, previously
available as limited-edition CD for members of the Sir Arthur Sullivan Society.
Restoration and XR remastering for this issue by Andrew Rose at Pristine Audio, February 2009
Cover artwork based on a photograph of Sir Arthur Sullivan

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SIR ARTHUR SULLIVAN

A PHONOGRAPH CYLINDER COLLECTION, 1899-1916

This remarkable collection of early cylinder-based recordings of music by Sir Arthur Sullivan came to me via my colleague Peter Harrison, who happens to be a near-neighbour of Mr. Roger Wild. It was Roger who had produced a limited edition of these rare cylinders on a CD for subscribers to the Sir Arthur Sullivan Society, utilising transfers from both his own collection and that of Mr. Dominic Combe.

Mr. Combe is one of the few lucky individuals who owns an "Archeophone" - the *crème de la crème* of modern cylinder players, a vastly expensive device capable of the optimal reproduction of just about every cylinder format and speed known to exist - and it is to him that we offer enormous thanks for the incredible quality of the transfers heard here, which audibly surpass almost all transfers we've heard.

That original limited CD issue used direct transfers, with minimal 'interference', and the sound is much as one might expect from early acoustic horn recordings - thin, at times strident, with a clear 'horn' tonal characteristic. This offered little insight into what we were to discover when Peter asked me what I might make of one of Roger's more troublesome cylinders, "*Here's a How-De-Do*", in which Roger had been unable to make out the words behind the surface noise on this highly rare and important historic artefact.

I began work on this (and, for reference, a handful of the cleaner transfers) about six months ago, and soon discovered far more detail captured on the cylinders than anyone had a right to expect. In short, they showed greater clarity, and far greater frequency range than their flat, 78rpm disc counterparts. Whereas the average acoustic 78 might have a range of between about 250Hz and 3500Hz, some of these recordings were clearly capturing sounds right down to the 100Hz bass area and up to almost 10kHz, something even electrical 78s had trouble with. Was the 160rpm* cylinder a "Betamax" to the 78rpm disc's "VHS" after all? These recordings suggest it was...

(*A typical speed of these recordings was ~160rpm, though cylinder speeds varied hugely - the Archeophone handles 44rpm to 238rpm.)

We've presented here the same recordings in the same order as on the original Society CD (the original sleeve notes for their CD can be found on our website), but each one has been through an intensive remastering and restoration process to enhance frequencies captured above and below those which were apparent on the original issue, and to smooth out and equalise the tone to remove the sonic imprints of the recording horns used.

The results, whilst continually astonishing and lifelike, will of course also highlight some of the shortcomings of the medium - one really cannot expect a full CD of modern quality recordings from acoustics made up to 110 years ago. So yes, there is evidence of hiss, distortion and other background noise in varying degrees in these recordings, despite my best efforts to minimise them. But also in this remarkable issue, for perhaps the first time ever, we have a far more honest representation of some of the oldest musical recordings in existence.

NOTES BY ANDREW ROSE - FULL NOTES ON THIS RECORDING CAN BE FOUND AT WWW.PRISTINECLASSICAL.COM