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Doráti

Evangelis Tchaikovsky, Albéniz, de Falla

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Dorati grasps the fiery work with both hands, throwing none of it away. Right from the crisp "ill ready" of the allegro of the first movement it is clear that this is going to be an alert performance and the alertness does in fact continue until the very end. Sometimes, arguably, a bit too much so: in the slow movement, after the pizzicato chords, when the violins take over the horn's original tune—is this not pushing on a bit too vigorously?

The orchestra responds to Dorati with some very alive playing. The viols in particular are unusually strong—this was noticeable, too, in the same orchestra's recording of the Mozart *G minor Symphony*, reviewed here this month; could it be anything to do with the microphone placing? "A single Telefunken microphone hung about 15 feet directly over the conductor's podium" is the recipe; it does seem strategically placed for the viols. (Nor, in passing, for the bassoons—their last notes to the first movement of the Tchaikovsky are quite lost.)

The recording is vivid, matching the performance ideally. With the opening of the slow movement re-made, I would have little difficulty in believing this to be the best available version...

**M.M., The Gramophone** June 1954 (*excerpt from review of Fifth Symphony*)

I started here with the *Vida Breu* extracts—the atmospheric *Interlude* and the gay *First Dance*. Excellent playing, and very life-like recording in both mono and stereo versions. A slight lift of the eyebrows at what struck me as an exaggerated broadening of the tempo at the heavy string theme in the *Dance*, but on the whole very good indeed.

And then, having dug out the Argenta version for comparison, I settled down to the Arbós orchestrations of five of the *Libra* suite—*Evocation*, *El Corpus en Sevilla*, *Tritona*, *El Puerto* and *El Alcañiz*. Critics seem to spend most of their time sighing "If only..." In this case, faced with first-rate playing by the Minneapolis Orchestra and fine recording by Mercury, one's constant thoughts are "If only Antal Dorati weren't in such an almighty hurry all the time..." and "If only Argenta could have had the advantage of this orchestra and the best modern recording..."

**L.S., The Gramophone** April 1960 (*excerpt from review of Albéniz & de Falla*)

#### Transfer notes

These recordings, made just five years apart, demonstrate in their original forms the advances in recording technology that took place between 1952 and 1957. The Tchaikovsky, in mono and with limited frequency extension, sounded as if from another era. But it's the same orchestra and conductor, and I've attempted to convey this in the remastering of all three works, with significant benefits to the earlier LP's sound, which is now considerably improved and realistic, though some very high frequency "fuzz" is occasionally audible. The two stereo recordings were much more successful, and here I've been able to make the very most of the full extension both at the top end and in the very deep bass, to convey the wonderfully evocative and dramatically, Spanish intent of the conductor. **A.R.**

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PRISTINE  
AUDIO  
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Doráti

Evangelis

Tchaikovsky

Symphony No. 5

Albéniz

Iberia

de Falla

La Vida Breve

Interlude & Dance

COMPACT  
DIGITAL AUDIO  
PASC 350

Minneapolis Symphony Orchestra  
Antal Doráti conductor  
Studio recordings, 1952/57

XR remastering by **Andrew Rose**

### Transfers by Edward Johnson

Cover artwork based on a photograph of **Antal Doráti**

**Tchaikovsky Symphony 5**  
Recorded 27-29 April 1952  
Issued as Mercury MG 50008  
Presented in Ambient Stereo

**Albéniz & de Falla**  
Recorded 21 April 1957  
Issued as Mercury SR 90007  
Stereo recordings

**Total duration: 74:40**

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## Doráti conducts

**TCHAIKOVSKY** *Symphony No. 5 in E minor, Op. 64*

- 1 1st mvt. - Andante - Allegro con amina (13:05)
- 2 2nd mvt. - Andante cantabile, con alcuna licenza (11:10)
- 3 3rd mvt. - Valse: Allegro moderato (5:27)
- 4 4th mvt. - Andante maestoso - Allegro vivace (12:03)