

Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent
of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

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

Manley Tube Tape Pre-amps Modified by
Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

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

Facts about this Recording

Symphony No. 1 Recorded by Decca/London 20-24 Apr 1960 at Sofiensaal, Vienna

Producer: Erik Smith Engineer: James Brown

Transferred from a London 4-track tape

Symphony No. 7 Recorded by Capitol 1959

Transferred from a Capitol 2-track tape

BEETHOVEN



SYMPHONY No. 1

PIERRE MONTEUX • THE VIENNA PHILHARMONIC ORCHESTRA

SYMPHONY No. 7

WILLIAM STEINBERG • THE PITTSBURGH SYMPHONY ORCHESTRA



Pierre Monteux (April 4, 1875 - July 1, 1964) was an orchestra conductor born in Paris, France.

Monteux studied violin from an early age, entering the Paris Conservatoire at the age of nine. He became a proficient violinist, good enough to jointly win the Conservatoire's violin prize in 1896 with Jacques Thibaud. However, he later took up the viola and played at the Opéra-Comique, leading the viola section in the premiere of Claude Debussy's opera, *Pelléas et Mélisande* in 1902.

In 1911, with a little conducting experience in Dieppe behind him, Monteux became conductor of Sergei Diaghilev's ballet company, the Ballets Russes. In this capacity he gave the premieres of Igor Stravinsky's *Petrushka* (1911) and *The Rite of Spring* (1913) as well as Maurice Ravel's *Daphnis et Chloé*. This established the course of his career, and for the rest of his life he was noted particularly for his interpretations of Russian and French music.

With the outbreak of World War I, Monteux was called up for military service, but was discharged in 1916, and he travelled to the United States. There he took charge of the French repertoire at the Metropolitan Opera in New York City from 1917 to 1919, conducting the American premiere of Nicolai Rimsky-Korsakov's opera *The Golden Cockerel* while there.

Then he moved to the Boston Symphony Orchestra (1919-24). He had a big effect on the Boston ensemble's sound, and was able to fashion the orchestra as he pleased after a strike led to thirty of its members leaving. He also introduced a number of new works while there, particularly by French composers.

In 1924, Monteux began an association with the Concertgebouw Orchestra of Amsterdam, working alongside Willem Mengelberg. In 1929, he founded the Orchestre Symphonique de Paris, which he conducted until 1935. In the year the orchestra was founded, he led them in the world premiere of Sergei Prokofiev's third symphony.

Monteux then returned to the United States, and worked with the San Francisco Symphony Orchestra from 1935 to 1952. In 1943, he founded a conducting school in Hancock, Maine, the childhood home of his wife, Doris Hodgkins Monteux, where Monteux was now living. There he taught such future luminaries as Andre Previn and Neville Marriner. In 1946 he became a United States citizen.

Monteux made a number of records in his life, most of which are widely admired. He himself claimed to dislike them, however, saying they lacked the spontaneity of live performances. From 1961 to 1964 he was principal conductor of the London Symphony Orchestra, before dying in Hancock, Maine in 1964. Pierre Monteux was the father of the flautist and conductor Claude Monteux.



Steinberg was born Hans Wilhelm Steinberg in Cologne, Germany. He was an early protégé of Otto Klemperer. Steinberg left Germany in 1936 for the British Mandate of Palestine, which is now Israel, because the Nazis had removed him from the Frankfurt Opera in 1933 and had limited him to conducting all-Jewish orchestras.[1] Eventually, with founder Bronislaw Huberman, Steinberg became the first conductor of the Palestine Symphony orchestra, which would later be known as the Israel Philharmonic Orchestra. Steinberg was conducting the orchestra when Arturo Toscanini visited there in 1936. So delighted was Toscanini with Steinberg's preliminary groundwork for his concerts that he chose him as his assistant in preparing for the NBC broadcasts.[2] In 1930, in Frankfurt, he conducted the world premiere of Schönberg's *Von heute auf morgen*.

Steinberg left for the United States in 1938. He conducted a number of concerts with the NBC Symphony from 1938 to 1940. He became music director of the Buffalo Philharmonic Orchestra from 1945 to 1952. He is best known for his tenure as music director of the Pittsburgh Symphony Orchestra from 1952 to 1976. From 1958 to 1960 he conducted the London Philharmonic Orchestra. From 1969 to 1972 he was music director of the Boston Symphony Orchestra, with whom he had achieved earlier success as guest conductor. He was also principal guest conductor of the New York Philharmonic from 1966 to 1968. Steinberg guest-conducted most of the major US orchestras, including the Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and Philadelphia Orchestra. Abroad he conducted the Bavarian Radio Orchestra, Berlin Philharmonic, Montreal Symphony, and WDR Symphony of Cologne. He recorded for Capitol Records, Command Classics, Deutsche Grammophon, Everest Records, Musicraft with the Buffalo Philharmonic - the premiere recording of Shostakovich's Symphony No. 7, and RCA Victor. William Steinberg was given a star on the Hollywood Walk of Fame. He was also a member of Phi Mu Alpha Sinfonia, the national fraternity for men in music.[citation needed] He died in New York City.

William Steinberg was noted throughout his career for his straightforward yet expressive musical style, leading familiar works with integrity and authority such that they sounded fresh and vital. Despite the dynamic drive of his interpretations, his podium manner was a model of restraint. Referring to some of his more acrobatic colleagues, Steinberg remarked, "The more they move around, the quieter I get."

Steinberg had a wide range of repertoire, including a surprising sympathy for the English music of Elgar and Vaughan Williams. He led several important premieres, including the US premiere of Anton Webern's *Six Pieces for Orchestra*, Op. 6. During his first Pittsburgh season, Steinberg conducted works by Bartok, Berg, Bloch, Britten, Copland, Harris, Honegger, Milhaud, Schuman, Stravinsky, Vaughan Williams, and Villa Lobos at the Pittsburgh International Contemporary Music Festival. He was also admired as an interpreter of Beethoven, Brahms, Bruckner, and Mahler. He made a famous recording of Holst's "The Planets" with the Boston Symphony, after learning the piece at the age of 70. Steinberg was an able accompanist and made notable concerto recordings with violinist Nathan Milstein, pianist Arthur Schnitger, and pianist Rudolf Firkušny.

Although sometimes criticized for his unusual programming, Steinberg was a champion of certain lesser known works including Tchaikovsky's *Manfred Symphony*, Reger's *Variations on a Theme of Mozart*, and his own orchestral transcription of Verdi's *String Quartet*. Steinberg possessed a wry humor, once remarking that he had conceived the perfect program for the "New York snobs:" an all-Mendelssohn concert. To an interviewer who said he had heard that the conductor did not care for giving interviews, Steinberg replied that it was fine as long as the subject was one that interested him - "for instance, myself."



Beethoven Symphony No. 1

Pierre Monteux • The Vienna Philharmonic Orchestra

Beethoven Symphony No. 7

William Steinberg • The Pittsburgh Symphony Orchestra

Symphony No. 1

1. Adagio molto—Allegro con brio 8:53
2. Andante cantabile con moto 6:05
3. Menuetto: Allegro molto e vivace 3:21
4. Adagio—Allegro molto e vivace 5:30

Symphony No. 7

5. Poco sostenuto — Vivace 14:14
6. Allegretto 8:45
7. Presto 7:56
8. Allegro con brio 6:58

Symphony No. 1 is transferred from a London 4-track tape recorded in 1964

Symphony No. 7 is transferred from a Capital 2-track tape recorded in 1959

Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.



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