

## Mastering Equipment Used In Our Recordings

Digital: Digital Audio Denmark AX24 Analog to Digital Converter

RME HDSPe AES used for digital I/O

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

Turntable: VPI Classic with Benz Wood Phono Cartridge  
Phono Pre-Amp: Emotive Audio Custom

Aria tape head pre-amp by ATR Services

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

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## Facts about this Recording

*Original broadcast mastered on analog 1/2 track tape, 15 ips, with dbx type I encoding  
(Original analog tape no longer available)*

*Six microphones were used a mix of Neumann KM 83's and KM84's.*

*Used for transfer is the archive 16 bit backup on Betamax converted to analog using a Sony PCM501ES Digital processor feeding a Digital Audio Denmark analog to digital converter and converted to 24/192 resolution.*

*Recorded at Jones Hall, Houston, Texas, 13 - 14 October 1979*

# Johannes Brahms

## Ein deutsches Requiem (recorded live)



Houston Symphony Orchestra

Erich Bergel, conductor

and

Houston Symphony Chorus

Ruth Falcon, soprano; Tom Krause, baritone

*Recorded at Jones Hall 13-14 October 1979, this Houston Symphony reading of the 1865-68 A German Requiem of Johannes Brahms marks as much a tribute to the late Romanian conductor Erich Bergel (1930-1998) as to the composer. Bergel suffered literal imprisonment for his devotion to the religious and liturgical music he performed in Romania. After having defected to the West, Bergel found a powerful sponsor in Herbert von Karajan, who called Bergel's orchestration of Bach's The Art of Fugue "an epoch-making feat." For his two vocal soloists, Bergel recruited soprano Ruth Falcon and baritone Tom Krause. In his 1989 review of Ms. Falcon for The New York Times, Donal Henahan called Ruth Falcon "a soprano to be reckoned with. . . [the possessor of] a robust and glistening voice." Tom Krause (b. 1934) enjoyed a powerful repute in the music of Sibelius, and his long experience with the Brahms Requiem guaranteed a studied characterization of the D Minor "Herr, lehre doch mich" movement three, and a richly evocative solo in the throes of movement six and its pitched battle in F-sharp Minor and C Minor against "Death's sting," a resounding victory achieved in glowing C Major. The Houston Symphony Chorus provides a distinctive, sensitively intoned vocal part, crisp and clear of diction.*

*Bergel's is a broad rendering of the Requiem, one that relishes the composer's extraordinary structural balances, given its late-added (1868) fifth movement so as to create a marvelous symmetry of music and valedictory meaning derived from the German Lutheran Bible. Its attention to the travails of the living, its seeking for consolation from the Beatitudes, the Psalms, Revelation, and Corinthians, indeed validates the composer's original impulse to entitle the work "A Human Requiem." More than one*

*commentator has noted the musical motif in the third movement quoted fatefully in Dvorak's Cello Concerto. Mr. Krause's studied meditation leads to a potent, extended pedal D as Brahms celebrates "the souls of the righteous" in four-part chorus. A wonderful repose ensues in E-flat Major, "How lovely is Thy dwelling place," for mixed chorus, the words taken from Psalm 84. No less powerful are the composer's plummets into mortality, as in the musings of Peter, James, and Isaiah, "All Flesh is like grass" in B-flat Minor, a strange admixture of march and waltz that ultimately resists that "good night" of Death.*

*Ms. Falcon's exquisite G Major aria, "You now have sadness" [but] "I will comfort you" achieves the kind of disembodied, meditative yearning we associate with the "old school" readings of Irmgaard Seefried and Elizabeth Schwarzkopf. Warmly resonant, the opening of movement six marches through Hebrews' lament for transience until Krause 'shows us a mystery' and all shall be transformed "in the blinking of an eye." As if conductor Bergel had been solemnly waiting for this moment, the assembled forces congeal for the ultimate, contrapuntal battle of the spirit. The composer's faith in humanity having been established, he ineluctably offers consolation to both the dead and the living, a valedictory F Major's bracketing the movement and the Requiem as a whole. Brahms, while purposely avoiding any denominational or strictly Christian dogma in his selection of texts, provides a spiritual vehicle of innate sympathy for the human condition which conductor Bergel and his assembled forces have grasped and realized with lyrico-dramatic, consistent power.*

# Johannes Brahms

## Ein deutsches Requiem (recorded live)

Houston Symphony Orchestra Erich Bergel, conductor

The Houston Symphony Chorus

1 Selig sind, die da Leid tragen 10:25

2 Denn alles Fleisch 14:19

3 Herr, lehre doch mich 10:04

4 Wie lieblich sind deine Wohnungen 5:33

5 Ihr habt nun Traurigkeit 7:29

6 Denn wir haben hie 12:06

7 Selig sind die Toten 11:02

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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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