

MASTERING EQUIPMENT

Digital: Antelope Audio Eclipse 384

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
Retro Instruments 2A3 Dual-channel tube program equalizer
Sontec MEP-250EX Parametric EQ

Cables: Purist Audio Design, Siltech, Speltz Anti-Cables

VPI Classic Turntable w/ Benz Wood Cartridge
Emotive Audio Custom Phone pre-amp

Power Sources: We use a PS Audio P10 Power Plant
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,
Speltz Anti-Cables

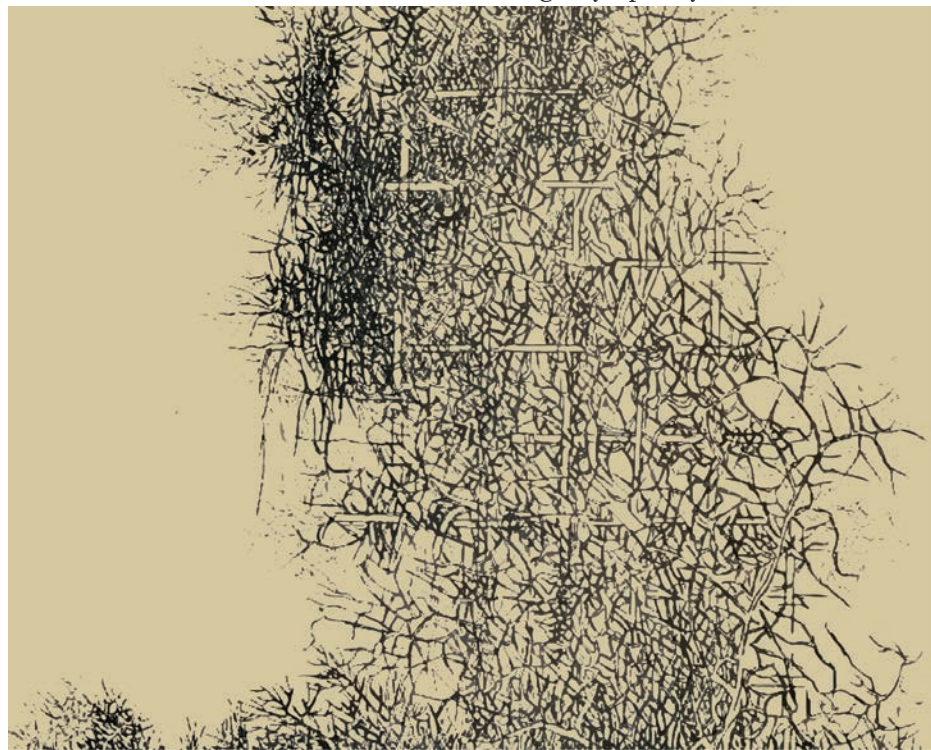
Vibration Control: Symposium Acoustics Rollerblocks,
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner
using Mitsui Gold Archival CD's and Archival Gold DVD's



BRAHMS *Symphony No. 2 in D, Op. 73*

WILLIAM STEINBERG and the Pittsburgh Symphony Orchestra



Facts about this Recording

Recorded by Command Classics 1961 on 35mm film

Engineer Mastering - George Piros Engineer

Recording Chief - Robert Fine

Producer - Enoch Light

Transferred from a Command 4-track tape

In 1876, when he was in his forty-fourth year, Johannes Brahms was finally ready to introduce his First Symphony to a waiting musical world. Years of painstaking and systematic development of the composer's orchestral powers had preceded and the First Symphony quickly took its place as a pillar of symphonic literature. The conductor, Hans von Bülow, dubbed it "the Tenth Symphony" by way of indicating its worth in succession to the nine of Beethoven, and he also coined the phrase "the three great B's" (Bach, Beethoven and Brahms).

After Brahms had passed the mental hurdle of producing his First Symphony, he almost immediately took up the form again. Thirteen months after the premiere of the First, Brahms' Second Symphony was heard for the first time with Hans Richter conducting the Vienna Philharmonic Orchestra in December, 1877. It did not take long for the score to make the rounds of the world's music capitals. Brahms himself conducted a performance in Leipzig two weeks after the world premiere; then his friend, the violinist and conductor, Joseph Joachim, introduced it to Düsseldorf and Brahms conducted it in Hamburg. Before the end of 1878 the Symphony had found its way to these shores, Theodore Thomas conducting it in New York in October of that year.

A perceptive and highly interesting reaction to the D Major Symphony was written by Vienna's leading critic, Eduard Hanslick, after the premiere. "The character of this symphony," said Hanslick, "may be described in short as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the *scherzo* and *finale*. This first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad, singing *Adagio*, in B, follows, which, as it appears to me, is more conspicuous for the development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression on the public than do the other movements. The *scherzo* is thoroughly delightful in its

graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, sparklike, for a moment. The *finale* in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartean blood flows in its veins."

Except for the lack of sympathy with Brahms' noble slow movement, Hanslick's first impressions accord fully with our own contemporary view of this glorious work. The warm lyricism and sunny, romantic flavor of the music are lastingly engaging and the intensity and passion of the slow movement are now seen as the crowning glory of the whole.

THE RECORDING

The concerts of the Pittsburgh Symphony Orchestra are played in that city's Syria Mosque. In the Spring of 1961 Command Records dispatched a recording crew to Pittsburgh to record the orchestra. Headed by Enoch Light, Director of Artists and Repertoire, the team conducted an intensive search to find the auditorium which would yield the kind of acoustical environment for which Command has become internationally renowned. After several days of searching and testing, Light and his crew decided to record the orchestra in Pittsburgh's Soldiers and Sailors Memorial. An intriguing aspect of this auditorium is the stage location within the hall itself rather than against a wall; the entire auditorium thus serves as a resonating chamber. After much experimentation, a seven-microphone pick-up was employed to capture and define the sounds produced by Dr. Steinberg and his orchestra.

An interesting sidelight to the foregoing is the reaction of Dr. Steinberg and the members of the Pittsburgh Symphony Orchestra. All are veterans of much recording activity and they approached their Command recording sessions with a certain degree of blasé sophistication. After they heard the first play-backs, the mood changed to one of eager and intense excitement; here was the sound of the Pittsburgh Symphony Orchestra reproduced as it had never been before, with a throbbing, vibrant power and intensity. From that point on the sessions became memorable events in the lives of all who were involved in them.

BRAHMS *Symphony No. 2 in D, Op. 73*

WILLIAM STEINBERG and the Pittsburgh Symphony Orchestra

1-Un poco sostenuto – Allegro – Meno allegro (C minor) 14:20

2-Adagio non troppo (B major) 9:53

3-Allegretto grazioso (quasi andantino) (G major) 4:36

4-Allegro con spirito (D major) 8:34

Recorded by Command Classics 1961 on 35mm film

Engineer Mastering - George Piros Engineer Recording Chief - Robert Fine Producer - Enoch Light

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 HD TT disc receives during its very demanding manufacturing process.



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