

# Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter  
Digital Audio Denmark AX24 Analog to Digital Converter  
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  
Retro Instruments 2A3 Dual-channel tube program equalizer  
Cables: Purist Audio Design, Siltech  
Power Sources: We use a PS Audio PerfectWave Power Plant 10  
and Power Plant 300  
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  
and Archival Gold DVD's

## Max Rudolf

*Born: June 15, 1902 - Frankfurt am Main, Germany*

*Died: February 28, 1995 - Philadelphia, Pennsylvania, USA*

*The eminent German-born American conductor, renowned teacher and recognized musicologist, Max Rudolf, began his musical training at the age of seven. He studied cello with Maurits Frank, piano with Eduard Jung, and composition with Bernhard Sekles, and also learned to play the organ and the trumpet. In 1921-1922 he attended the University of Frankfurt am Main.*

*In 1922 Max Rudolf became a répétiteur at the Freiburg im Breisgau Opera, where he made his conducting debut in 1923. After working as a répétiteur at the Darmstadt Opera (1923-1925), he returned there to hold its post of 1st conductor from 1927 to 1929. From 1929 to 1935 he conducted at the German Theater in Prague. In 1929-1930 he appeared as a guest conductor of the Berlin Philharmonic Orchestra. In 1935 he went to Göteborg, where he made appearances as a conductor with both the radio orchestra and the orchestra society.*

*In 1940 Max Rudolf immigrated to the USA and in 1945 became a naturalized American citizen. He conducted the New Opera Company in New York, before joining the staff of the Metropolitan Opera in New York in 1945, remaining for 13 seasons. In January 1946 he made his first appearance as a conductor at the Metropolitan Opera in a Sunday night concert. His formal debut followed in March 1946, when he conducted Der Rosenkavalier. From 1950 to 1958 he served as artistic administrator of the Metropolitan Opera, and also was active as a conductor there. In 1958 he became music director of the Cincinnati Symphony Orchestra, a position he retained with distinction until 1969, as well as director of the Cincinnati May festival. In 1966 he led it on a world tour and in 1969 on a major tour of Europe. He also served as music director of the Cincinnati May Festival in 1963 and again from 1967 to 1970. He has been a guest conductor for most major American orchestras. As was to be expected, he displayed a mastery of baton technique. In his interpretations, he excelled in unmannered performances of the great Austro-German masterpieces.*

*From 1970 to 1973 Max Rudolf was head of the opera and conducting departments at the Curtis Institute of Music in Philadelphia. In 1973-1974 he was principal conductor of the Dallas Symphony Orchestra, and he also returned to the Metropolitan Opera as a conductor during this time. In 1976-1977 he was music advisor of the New Jersey Symphony Orchestra. In subsequent years, he made occasional appearances as a guest conductor with American orchestras. From 1983 he again taught at the Curtis Institute of Music.*



# Bruckner Symphony No. 7

Cincinnati Symphony Orchestra  
Max Rudolf

**Anton Bruckner's Symphony No. 7** in E major (WAB 107) is one of his best-known symphonies. It was written between 1881 and 1883 and was revised in 1885. It is dedicated to Ludwig II of Bavaria. The premiere, given under Arthur Nikisch and the Gewandhaus Orchestra in the opera house at Leipzig on 30 December 1884, brought Bruckner the greatest success he had known in his life. The symphony is sometimes referred to as the "Lyric", though the appellation is not the composer's own, and is seldom used.

The symphony has four movements:

*Allegro moderato* E major. Starts with tremolo strings and the cellos presenting "a complete, divinely given melodic whole." "Bruckner declared he heard it in a dream, played on a viola, and write it down on awakening, but the tune incorporates a quotation from the Credo of his D Minor Mass (1864) which he was currently revising.

*Adagio. Sehr feierlich und sehr langsam* C-sharp minor. This movement was composed between January and April 1883. Bruckner began writing it in anticipation of Wagner's death and funeral, as he was in poor health. The first part of the movement features four "Wagner tubas." It also features a bass tuba, which Wagner had invented, and was the first appearance in a symphony. Legend has it that Bruckner wrote the cymbal clash at the climax of this movement upon hearing the news that Wagner had died. By way of contrast, Williman Mann states that "at the climax of the slow movement Nikisch persuaded Bruckner to add a cymbal clash supported by a triangle; later this addition to the manuscript was marked 'invalid' - but not in the composer's hand, so who was the purist?"

*Scherzo. Sehr schnell* A minor with Trio in F major

*Finale. Bewegt, doch nicht schnell* E major. In the recapitulation, the subject groups are reversed in order (a form sometimes called "tragic sonata form").

## Versions

### 1883 version

This was the version performed at the work's premiere. Unfortunately it survives only in one autograph copy which includes later changes by Bruckner and others, so the exact contents of this version are lost unless new manuscripts are found. This version is unpublished.

### 1885 version

Gutmann edition (published 1885)

Some changes were made after the 1884 premiere but before the first publication by Gutmann in 1885. It is widely accepted that Nikisch, Franz Schalk and Ferdinand Löwe had significant influence over this edition, but there is some debate over the extent to which these changes were authorized by Bruckner. These changes mostly affect tempo and orchestration.

Haas edition (published 1944)

Robert Haas attempted to remove the influence of Nikisch, Schalk and Löwe in order to retrieve Bruckner's original conception of the symphony. Haas used some material from the 1883 autograph but because this autograph also includes later changes much of his work was the product of conjecture. The most prominent feature of Haas's edition is the absence of cymbals, triangle and timpani in the slow movement: Haas asserted that Bruckner decided to omit the percussion, a claim scholar Benjamin Korstvedt deems "implausible".

Nowak edition (published 1954)

Leopold Nowak kept most of the changes in the 1885 Gutmann edition, including the percussion. He reprinted the tempo modifications from Gutmann but placed them in brackets. Some performances of this edition omit the cymbal clash at the climax of the slow movement, although it is included in the printed score.

# BRUCKNER SYMPHONY No. 7

*Max Rudolf • Cincinnati Symphony Orchestra*

1st Movement 17:21

2nd Movement 17:27

3rd Movement 8:40

4th Movement 11:46

Transferred from a (American) Decca 4-Track Tape  
Recorded 1966

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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 HD TT disc receives during its very demanding manufacturing process.



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