

# Mastering Equipment Used In Our Recordings

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**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**



# SAINT-SAENS

## SYMPHONY NO. 3



THE PARIS CONSERVATOIRE ORCH. • MAURICE DURUFLE ORGAN • CONDUCTED BY GEORGES PRETRE

## FRENCH OVERTURES

ERNEST ANSERMET • L'ORCHESTRE DE LA SUISSE ROMANDE

The Symphony No. 3 in C minor Op. 78 was completed by Camille Saint-Saëns in 1886 at what was probably the artistic zenith of his career. It is also popularly known as the "Organ Symphony", even though it is not a true symphony for organ, but simply an orchestral symphony where only 2 sections out of 4 use the pipe organ. This symphony was commissioned by the Philharmonic Society in England, and the first performance was given in London, conducted by the composer.

Of composing the work Saint-Saëns said that he had "given everything to it I was able to give." The composer seemed to know it would be his last attempt at the symphonic form, and he wrote the work almost as a type of "history" of his own career: Virtuoso piano passages, brilliant orchestral writing, and the sound of a cathedral-sized pipe organ. The work was dedicated to Saint-Saëns's friend Franz Liszt, who had died that year, two months after the symphony was first performed. One of the most outstanding and original features of the piece is the ingenious use of keyboard instruments: Piano scored for both two and four hands at various places and an organ. Although this symphony seems to follow the normal four-movement structure, and many recordings break it in this way, it was actually written in two movements; Saint-Saëns intended a novel two-movement symphony. The symphony also makes innovative use of cyclic thematic material. Saint-Saëns adapted Liszt's theories of thematic development, so that the subjects evolve throughout the duration of the symphony. The symphony usually lasts for about 35 minutes, no longer than 40 minutes.

The symphony is scored for a standard symphony orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, cor anglais, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, a bass drum, strings (2 violin parts, violas, cellos, double basses), piano (four hands) and, of course, a solo organ.

### ***Georges Prêtre (born August 14, 1924)***

He was born in Waziers, and studied harmony under Maurice Duruflé and conducting under André Cluytens among others at the Paris Conservatoire. After graduating, he conducted in a number of small French opera houses (sometimes under the pseudonym Georges Dherain) before making his Paris debut at the Opéra-Comique in Richard Strauss' Capriccio. His debut at the Royal Opera House, Covent Garden came in 1961, with first appearances at the Metropolitan Opera, New York City, and La Scala, Milan, later in the 1960s. He worked with Maria Callas on a number of occasions, and made recordings of Carmen and Tosca with her. For a time he was music director of the Paris Opera.



Aside from opera, Prêtre is best known for performances of French music (although his repertoire has included many leading non-French composers also). He is especially associated with Francis Poulenc, giving the premiere of his opera *La voix humaine* at the Opéra-Comique in 1959 and his *Sept répons des ténèbres* in 1963. In 1999 he gave a series of concerts in Paris to celebrate the centenary of Poulenc's birth. In 1988 Marcel Landowski dedicated his Fourth Symphony to Prêtre.

# SAINT-SAENS SYMPHONY No 3

The Paris Conservatoire Orch. • Maurice Durufle Organ  
conducted by Georges Pretre

## FRENCH OVERTURES

Ernest Ansermet • L'Orchestre de la Suisse Romande

### Saint-Saens Sym.#3

1) First Movement

2) Second Movement

### French Overtures

3-Offenbach-La Belle Helene

4-Auber-Fra Diavolo

5-Offenbach-Orpheus in the Underworld

Transferred from a Angel & London 4-Track Tape

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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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