

MASTERING EQUIPMENT

*Merging Technologies Pyramix Digital Workstation
Antelope Audio Isochrone 10M Rubidium Atomic Clock
Hapi Digital Converter*

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

*Analog: Studer 810 Reel to Reel with
Custom by JRF Magnetics & Siltech wiring
Nagra 4S custom by JRF Magnetics*

*Aria tape head pre-amp by ATR Services
Retro Instruments 2A3 Dual-channel tube program equalizer*

*VPI Classic Turntable w/ Benz Wood Cartridge
Rogue Audio Phone Pre-amp*

*Power Sources: 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*



HIGH DEFINITION TAPE TRANSFERS

Bernstein

Schumann Symphony No. 3 "Rhenish"

LEONARD BERNSTEIN / NEW YORK PHILHARMONIC

Facts about this Recording

Transferred from a Columbia 4-track tape

Date of Recording: 10/17/1960

Venue: Manhattan Center, New York City



Leonard Bernstein enjoyed a natural enthusiasm for the music of Schumann. He claimed his model in this music – especially in the C Major Symphony – came directly from his predecessor at the New York Philharmonic, Dimitri Mitropoulos. We may recall that Bruno Walter, too, recorded the Rhenish with the Philharmonic, while Mitropoulos recorded it only in Minneapolis. The so-called “Rhenish” Symphony, which celebrates the composer’s love of the Rhineland and particularly the city of Cologne, has the benefit of having been here recorded (1960) at the Manhattan Center, where the venue’s acoustics definitely augmented the natural resonance of the composer’s scoring, for deep basses and alert brass. The concept reverberates with colossal vitality, a sense of the heroic. Bernstein had denigrated, quite blatantly, the George Szell approach to Schumann, which Bernstein glibly reduced to “making all of Schumann into a march.” Bernstein attempts to elevate Schumann to the symphonic status of Beethoven, rife with portent, struggle, festival, and romance.

The E-flat Major Symphony (1850) quite suits the Bernstein temperament for enthusiasm, for brash and monumental gestures. After the first three elastic and often flowing movements, we enter the sacred precincts of the Cologne Cathedral, here layered by polyphony and antiphonal brass and winds choirs, as if Bach or Vivaldi were assessing the Romantic vantage points. Schumann often asserted that Bach, long his idol, had associated E-flat Major with the idea of The Holy Trinity. Schumann capitalizes on the

sonic possibilities by moving into E-flat Minor, introducing a tragic element into the equation. Bernstein paces the high-notioned procession admirably, without losing the melodic thread. Listen to what Bernstein achieves in the B Major horn fanfare! Like the effusive first movement, the fifth movement bursts forth with rollicking, optimistic fervor, the dance confident in its means and scoring. True, Bernstein visited the Schumann symphonies in 1984 Vienna, but the effects became more sober, tamer, “civilized,” perhaps to the point of conventional. One reviewer well captures the difference:

“Bernstein in 1984 was more seasoned and some would say more somber than his younger self. He still conducts these symphonies with fervor and exuberance, but in NY he produced readings that were radiant and joyous. These are subjective terms, of course, and by any measure Bernstein was always involved with this music. The NY performances in general are a touch faster, but not enough to make a big difference. The big difference is an impalpable quality. How can you measure joy? But one only has to listen to the first movement of the Rhenish Sym. (#3), which explodes from the speakers with exhilaration in the NY reading, to recognize instantly what is missing from the very fine Vienna one. For that reason, and since I am hooked on that huge NY sound, I rate the earlier cycle that much better than the Vienna one.”

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1. Lebhaft
2. Scherzo: Sehr mäßig (in C major)
3. Nicht schnell (in A-flat major)
4. Feierlich (in E-flat minor)
5. Lebhaft

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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