



Fritz Reiner / Chicago Symphony Orchestra

Tchaikovsky

Concerto for Piano No 1
& 1812 Overture

Emil Gilels, piano

Fritz Reiner

Chicago Symphony Orchestra

MASTERING EQUIPMENT

*Digital: Antelope Audio Eclipse 384
Antelope Audio Isochrone 10M Rubidium atomic reference generator*

Korg MR2000 DSD recorder

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
Sontec MEP-250EX Parametric EQs*

*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

Gilels recorded this work several times, and the difference to the other stereo recording in print is evident instantly. Just play the first 10 seconds from the Gilels/Maazel recording and then this one: RCA in 1955 captured a cleaner, better, richer sound than EMI engineers 20 years later. So you are instantly captivated by the sound alone; and then follows a performance with tremendous sweep and boldness. Reiner is definitely instrumental in helping this along: he was a far better conductor than Maazel could ever aspire to. In a word: don't worry too much about niggling imperfections. This is a performance for the ages. It will stand as a beacon to the possibilities of transmitting a sense of greatness via recordings that had few equals in the 100 years that we have been making records. I might add, lest you think I'm just carried away by it, that I have been living with this recording (on LP) since about 1960 and had something like 22 rival version in my collection at one time. None of the others conveys that same aura of magnificence.

The presence of Emil Gilels (1916-1985) was always synonymous with remarkable interpretative solvency. Although his approach could be a mite cold, he had an overall concept of the score that went far beyond those of other interpreters. Were you agreed or not with his approach, there remained a bulletproof honesty and mercurial conviction that we have to acknowledge. This is an electrifying performance that is a must have, not only for the performance but for its historical value. Gilels had outstanding technique as displayed in some

of the more difficult passages in each of the movements. The orchestra gives him the support he needs. The conducting is up to the high standards that Reiner was able to produce. This version of the First Piano Concerto of Tchaikovsky remains among one of his best achievements ever recorded. Genuine expressiveness, sheer pianism, fluid phrasing and exemplary tone are one the major virtues of this performance.

Maestro Fritz Reiner recorded this collection of showstoppers nearly sixty years ago when he was just starting to record with the Chicago Symphony in stereo for RCA. The disc includes some of the most electrifying performances ever of the 1812, Franz Liszt's Mephisto Waltz, Jaromir Weinberger's Polka and Fugue from Schwanda, Smetana's Overture to The Bartered Bride, and undoubtedly the best, most exciting version of Dvorak's Carnival Overture I've ever heard.

Admittedly, however, you may find it disappointing that Reiner attacks the 1812 in a slightly abridged version and sans cannons. This is, however, a musical extravaganza all the way, not a special-effects fest, and Reiner does, indeed, make the most of the music. The final minutes, especially, are among the most thrilling on record, and the buildup to them will keep you just as riveted to your seat. With playing of the highest order from the Chicago Symphony and an interpretation that maintains the score's musical integrity as well as its thrills, I think it would please even the composer, who famously disliked his own work.

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Piano Concerto No. 1

1-Allegro non troppo e molto maestoso – Allegro con spirito

2-Andantino semplice – Prestissimo

3-Allegro con fuoco

4-1812 Overture

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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