

Mastering Equipment Used In Our Recordings

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

Wagner



Die Meistersinger • Tannhäuser Overture • Tristan und Isolde • Parsifal plus Parsifal rehearsal excerpt

Hans Knappertsbusch Munich Philharmonic Orchestra



Hans Knappertsbusch was one of the most renowned and beloved conductors of the German Romantic repertoire in the middle twentieth century. Although he grew up playing and loving music, his parents objected to the notion of a musical career. Thus Knappertsbusch studied philosophy at Bonn University. In 1908, however, he entered the Cologne Conservatory and took conducting courses with Fritz Steinbach.

Knappertsbusch began his career as a staff conductor at the Mülheim-Ruhr Theater (1910-1912) and then as opera director in his home town of Elberfeld. Equally important to his development were his forays into the temple of Wagnerism. He spent several summers as an assistant to director Siegfried Wagner and conductor Hans Richter at the Bayreuth Festival and took part in the Netherlands Wagner Festivals in 1913 and 1914. After the end of World War I Knappertsbusch worked in Dessau and Leipzig, and in 1922 he was asked to succeed Bruno Walter as music director of the Munich Opera

Knappertsbusch's personality was easygoing; he was notably free of the restlessness and undue ambition that often attended a rising career such as his. He was content mainly to stay in Munich, with the result that he never became as well-known as many of his colleagues. In any case, Munich fully appreciated Knappertsbusch's talents, and he was named conductor for life. However, he refused several demands made by the Nazis and was fired from his lifetime post in 1936. He conducted a memorable Salome in Covent Garden in 1936 and 1937, and made some guest appearances elsewhere in Germany, but was content to maintain a low profile during the

Nazi regime. He left Germany after the Munich debacle, settling in Vienna where he frequently conducted the Philharmonic and the Vienna State Opera. Knappertsbusch's career was again affected by the Nazis when Germany took over Austria over in 1938, but he was mostly able to steer clear of trouble.

Knappertsbusch gained a reputation for broad, magisteral performances of Bruckner and, more and more, seemed emerge as the representative of the traditional style of unhurried Wagner performances. He was famous for disliking rehearsals, often cutting them short; his orchestral players maintained that this was not the result of laziness, but of complete security in his interpretation and trust of the players. His performances were therefore not rigidly preconceived, but instead had a remarkable freshness and spontaneity.



Richard Wagner

Hans Knappertsbusch

Munich Philharmonic Orchestra

- 1-Die Meistersinger 10:43**
- 2-Tannhäuser Overture 15:58**
- 3-Tristan und Isolde 15:22**
- 4-Parsifal 11:40**
- 5-Rehearsal**

Transferred from a Westminster 4-track tape Track Tape

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.



For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com