

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

Facts about this Recording

Recorded by Beethoven Sym. No. 5 Westminster

Beethoven Overtures by Vanguard

Both transferred from 2-track tapes

LUDWIG VAN BEETHOVEN SYMPHONY No. 5

Artur Rodzinski
Philharmonic Symphony
Orchestra Of London



Artur Rodziński was born of Polish parents in Spalato, Dalmatia, today's Split, Croatia. He grew up in Lwów, Galicia, now part of Ukraine, where he studied law at the University of Lwów. In 1914, his father sent his family to Vienna, where Artur continued to study law, as well as enrolling in the Universität für Musik und darstellende Kunst Wien. In 1916, he received his doctorate in law. Asked how to say his name, he told *The Literary Digest* it was rud-JEEN'-skee.

After World War I ended in 1918, he moved to back to Lwów, then in Poland, where he found work as a conductor, making his debut conducting the opera *Ernani*. In 1920, he moved to the Grand Theater in Warsaw.

He then moved to the United States, working as assistant conductor to Leopold Stokowski in Philadelphia from 1925 to 1929. His next move took him to California, where he conducted the Los Angeles Philharmonic for four years. From 1933 to 1943, he was music director of the Cleveland Orchestra. Under his leadership this formerly regional ensemble rose to national prominence. During his tenure in Cleveland he also conducted a number of fully-staged opera productions with the orchestra including *Der Rosenkavalier* with Lotte Lehmann and Shostakovich's *Lady Macbeth of Mtsensk*.

Rodziński then became music director of the New York Philharmonic, where he remained until 1947. In New York Rodziński reached the peak of his career and fame. He made headlines by controversially replacing many of the famed orchestra's leading players, but his performances were widely acclaimed.[4] With the Philharmonic Rodziński reached a national audience, his crisp, brilliant style becoming familiar to audiences through his many records and weekly live broadcasts on CBS Radio. Rodziński and the Philharmonic were also seen in the Hollywood film *Carnegie Hall* in 1947. At the time of his resignation from his New York post Rodziński was so prominent, having conducted three of America's most prestigious orchestras in succession, that he received significant media coverage, including a *Time* magazine cover story.

Rodziński was known for his ability to quickly rebuild and improve the quality of an orchestra in a short period of time. Based on this reputation he was engaged in 1937 by David Sarnoff of RCA to recruit and assemble the famed NBC Symphony Orchestra for Arturo Toscanini. Indeed it was Rodziński who conducted the NBC's very first public performance prior to Toscanini's debut with the orchestra.

The Chicago Symphony Orchestra engaged him as music director in 1947-48. He recorded with the orchestra for RCA Victor and conducted an historic production of *Tristan und Isolde* with Kirsten Flagstad while in Chicago. But sadly Rodziński's conflicts with the CSO's management and musicians caused him to resign after only one season.

During his remaining years Rodziński was a highly sought-after guest conductor. In London he made a large number of recordings for both Westminster Records and EMI. Returning to opera, he conducted noted productions of *Tristan in Florence* with the young Birgit Nilsson and again in Chicago with Flagstad, his final performance. Fraught with ill health throughout his career, Rodziński succumbed to a heart attack and died in 1958 in Boston, Massachusetts.

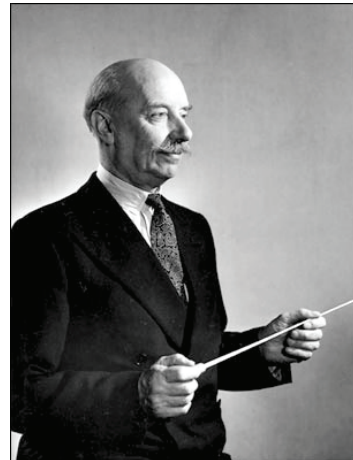


Sir Adrian Cedric Boult (April 8, 1889 – February 22, 1983)

Boult was born in Chester and educated at Westminster School and Christ Church, Oxford. As a schoolboy, he was introduced to the world of music by a family friend, Frank Schuster, who was a friend of Edward Elgar and introduced the young Boult to the composer around 1905.

He completed his musical education at the Leipzig Conservatory where he learnt to conduct by watching the eminent Hungarian conductor Arthur Nikisch. He sang in choral festivals and at the Leeds Festival of 1913, where he went to watch Nikisch conduct, and made the acquaintance of George Butterworth and other British composers.

During World War I he was employed at the War Office, and whilst there in 1918 planned a series of concerts with the London Symphony Orchestra, which included several important recent British works: Gustav Holst's *The Planets*, of which he gave the first private performance, A London Symphony by Ralph Vaughan Williams, of which he gave the first performance of the revised version, and Elgar's *Symphony No. 2* which had fallen into neglect. Elgar wrote to him and said he felt sure the future of his music was safe in Boult's hands. In this way Boult laid the foundations for a long career as a champion of twentieth century English music. As one example, Vaughan Williams dedicated *Job, A Masque for Dancing* to Boult in the mid-1930s, several years after the actual première of the work.



BEETHOVEN SYM. #5

Artur Rodzinski

Philharmonic Symphony Orchestra Of London

1-Allegro con brio 6:15

2-Andante con moto 9:52

3-Scherzo. Allegro 4:49

4-Allegro 8:14

Four Great Overtures

Sir Adrian Boult

Philharmonic Promenade Orchestra Of London

5-Leonore No.3 Op. 72b 8:00

6-Fidelio Op. 72c 7:03

7-Coriolan Op. 62 6:09

8-Egmont Op. 84 13:46

Transferred from 2-track Westminster Tape • Overtures are from a 2-Track Vanguard 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