

### Super Audio CD/CD hybrid Collection

A milestone of Super Audio CD/CD re-mastering, bringing a new experience to all listeners  
- brought to you by the experience and technology of ESOTERIC.



**Tchaikovsky**  
*Symphony No. 4, 5 & 6*

Evgeny Mravinsky  
Leningrad Philharmonic Orchestra

**Product Details**  
 ■ Product ID: ESSG-90037 / 38 [2 discs] ■ Format: SA-CD/CD Hybrid  
 ■ Label: Deutsche Grammophon ■ DSD mastering / SA-CD layer: Stereo / CD layer: ADD ■ Deluxe Digipak packaging

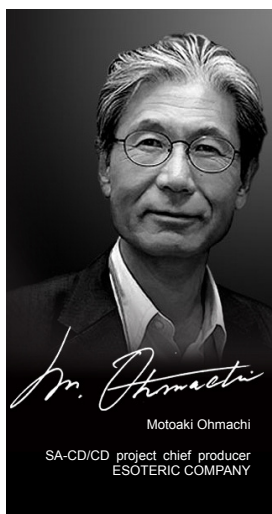


**Dvořák** *Symphony No. 8*  
**Brahms** *Symphony No. 3*

Herbert von Karajan  
Vienna Philharmonic Orchestra

**Product Details**  
 ■ Product ID: ESSD-90036 ■ Format: SA-CD/CD Hybrid ■ Label: Decca ■ DSD mastering / SA-CD layer: Stereo / CD layer: ADD ■ Deluxe Digipak packaging

#### Masterpiece collection from DG and Decca



The reissuing of the DG and Decca masterpiece series has attracted a lot of attention, both for its uncompromising commitment to recreating the original master recording and for using our hybrid Super Audio CD/CD re-mastering technology to improve sound quality. This series marks the first hybrid SA-CD/CD release of two selections that have been mainstays of the DG and Decca catalog since their initial release on LP, later making their way on to CD. These new re-mastered audio versions feature DSD mastering of the original recordings.

#### Experience by yourself...

Experience the legendary performance in this new Super Audio CD/CD format. Not only for new followers, but also for well experienced followers of these recorded materials. All will be equally impressed by the "soul" hidden within the notes, but never before found in previously released recordings in any format.

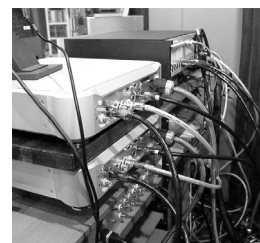
#### ESOTERIC equipment used for re-mastering

The criterion of re-mastering is to faithfully capture the quality of the original master tapes. ESOTERIC's flag ship D/A converters, model D-01VU, Rubidium master clock generator model G-0Rb and ESOTERIC MEXCEL interconnect cables and power cords, were all used for this re-mastering session. This combination of highly advanced technology greatly contributed to capturing the high quality sound of the original master tapes.



Rubidium master clock generator G-0Rb (left).  
A set of D/A mono-block converters D-01 (right).

ESOTERIC MEXCEL cables used for power and all component interconnections





**Peter Ilyich Tchaikovsky**  
(1840-1893)

Symphony No.4 in F minor, Op.36  
Symphony No.5 in E minor, Op.64  
Symphony No.6 in B minor, Op.74  
"Pathétique"

Recorded:  
No.4: 14 Sep. 1960 - 15 Sep. 1960,  
Brent Town Hall, Wembley, London  
No.5: 09 Nov. 1960 - 10 Nov. 1960,  
Grosser Saal, Musikverein, Wien  
No.6: 07 Nov. 1960 - 11 Nov. 1960,  
Grosser Saal, Musikverein, Wien

[Original Recording]  
Producer: Karl-Heinz Schneider  
Engineer: Harald Baudis  
Edited by Walter Sommer (No.5, No.6)

\*Disc[1] contains complete movements of  
symphony No.5, and No.4 movement I .  
Disc[2] contains No.4 movement II to IV,  
and complete movements of No. 6.

**Tchaikovsky**  
*Symphony No.4, 5 & 6*

Evgeny Mravinsky  
Leningrad Philharmonic Orchestra

**Long-awaited original master recording in Direct Stream Digital (DSD) and hybrid layer PCM sound quality! This monumental timeless album from Mravinsky continues to shine even today, half a century after the original recordings were produced. The superb ensemble of the Leningrad Philharmonic Orchestra reaches new heights of expression through the ultimate in DSD re-mastering.**

■ **Vitality of performance preserved even half a century after its recording**

The recordings of Tchaikovsky's late symphonies by Evgeny Mravinsky (1903 to 1988)—one of the premier conductors of 20th century Russia—taped by Deutsche Grammophon in 1960, are timelessly famous masterpiece recordings that have always been available as an integral part of the Deutsche Grammophon catalog since the album was released. Mravinsky's interpretation makes the audience feel his own sophisticated style of conducting without losing restraint even as he draws on the traditional form of performance in Russia, such as the majestic and brilliant sounding of brass instruments and perfect discipline of the string ensemble down to the double basses, which can be called his trademark. There are many segments that merit listening to in this album, including the lively pizzicato performance in the third movement of the Fourth Symphony, eruption of strings in the fourth movement of the Fifth Symphony; and the all-out, gut-wrenching climax of the first movement of Pathétique.

■ **Best sound quality among all recordings of Mravinsky with the Leningrad Philharmonic Orchestra**

Mravinsky went on a long concert tour of England, France, Belgium, Holland, Italy, Switzerland, and Austria from October to November 1960 with the Leningrad Philharmonic Orchestra. At that time, Mravinsky's travel abroad was strictly restricted and he could not tour the West for a long time after his live concerts in Germany, Switzerland, and Austria from May to June 1956. Mravinsky and his orchestra overwhelmed audiences in all the cities that they played with their impregnable

ensemble performances centered around their forte in Russian compositions including the Shostakovich's Eighth Symphony first performed in England (available as a live recording on September 23 by BBC). Taking up that opportunity, Deutsche Grammophon made recordings of Tchaikovsky's three late symphonies. The Fourth Symphony was recorded in London after the performance in Edinburgh, England, which was the first performance venue of the 1960 tour, and the Fifth Symphony and Sixth Symphony "Pathétique" were recorded in Vienna after the last tour performance there. (The recordings of the orchestra and the solo performance of cellist Mstislav Rostropovich of Schumann's cello concerto were conducted by Gennadi Rozhdestvensky, who accompanied Mravinsky on this tour.)

Deutsche Grammophon made monaural recordings of Tchaikovsky's late symphonies by the Leningrad Philharmonic Orchestra in June 1956 when the orchestra toured Europe. At these 1956 recordings, Mravinsky conducted only the Fifth Symphony and Sixth Symphony "Pathétique," while Kurt Sanderling conducted the Fourth Symphony. One of the reasons why Deutsche Grammophon decided to re-record these symphonies within a short period of four years since the previous recording may be because the company wanted to release stereo albums using stereophonic technology newly introduced in the late 1950s. Another reason may be the company's strong desire to record the Fourth Symphony conducted by Mravinsky, Principal Conductor of the orchestra. Mravinsky made recordings of the late symphonies with Melodia Label, which was a government-controlled public corporation in the former Soviet Union (the Fourth Symphony in 1958, Fifth Symphony in late 1940s, and Sixth Symphony in 1949). The recordings of these symphonies are released through various labels even in Europe. In these Soviet-made recordings, listeners can recognize the already established form of Mravinsky's symphonic interpretation, which was cultivated through a long collaboration between the conductor and the orchestra, who were strongly bonded together since 1938. The sound quality of these recordings however, were obviously inferior compared with the recordings done in the West. Except for the Fourth Symphony, which was dropped from the repertoire by Mravinsky immediately after this 1960 album, CD recordings of live performances of the Fifth Symphony and Sixth Symphony "Pathétique" have been made. There are no other recordings as good as the 1960's recordings made by Deutsche Grammophon in terms of both sound quality and performance. Furthermore, these recordings are top quality even among all recordings made by Mravinsky conducting the Leningrad Philharmonic Orchestra.

■ **Ultimate sound quality by Super Audio CD (SACD) hybridization**

It is worth mentioning that Deutsche Grammophon recordings of the orchestra were made in the concert halls acknowledged for their quality sound. The Fourth Symphony was recorded in London's Wembley Town Hall while the Fifth and Sixth Symphonies were recorded in Vienna's Musikvereinsaal. These superb recordings with the three-dimensional depth of a concert hall are typical of the Deutsche Grammophon sound during that time. In particular, instead of the standard seating layout of the Leningrad Philharmonic Orchestra, these recordings use the seating arrangement of a modern symphony orchestra where the string section is made up of the first violins seated on the left, the second violins seated on the right, violas and cellos in the middle, and double basses on the left behind the first violins. These are the only recordings with this seating arrangement among Mravinsky's stereo recordings. The Deutsche Grammophon recordings were transferred to CD during the early days of digital recording and were included in the original series in 2006. This time, ESOTERIC is issuing a DSD re-master from the original master recordings, allowing the listeners to absorb the distinct symphonic interpretation at the height of Mravinsky's forcefulness, via the clear sound on a disc containing a large volume of information that is without comparison.



**Antonín Dvořák** (1841-1904)  
Symphony No.8 in G, Op.88 (B163)

1 I. Allegro con brio  
2 II. Adagio  
3 III. Scherzo: Allegretto grazioso  
4 IV. Allegro ma non troppo

**Johannes Brahms** (1833-1897)  
Symphony No.3 in F, Op.90

5 I. Allegro con brio  
6 II. Andante  
7 III. Poco allegretto  
8 IV. Allegro

Recording:  
Dvořák: 29 Sep. - 08 Oct. 1961, Sep. 1963  
Brahms: 29 Sep. - 08 Oct. 1961  
Sofiensaal, Vienna

[Original Recording]  
Recording Producer: John Culshaw  
Recording Engineer: Gordon Parry

**Dvořák Symphony No.8**  
**Brahms Symphony No.3**

Herbert von Karajan  
Vienna Philharmonic Orchestra

**The essence of Decca sound, the golden home of classical music, which vividly captures the sound of the elegant and exquisite Vienna Philharmonic**

■ **Karajan's Decca recording project marked a new era**

The works of Herbert von Karajan (1908 to 1989) have been re-evaluated from various angles since 2008, which marked the 100th birth anniversary and the 20th death anniversary of the pioneering conductor who was dedicated to recording albums with a never changing, lifelong passion. Karajan left a large volume of recorded works spanning from SP recording to digital recording. In the course of those recordings, Karajan reached the peak of his long career during a period when he was literally considered to be the "premier conductor" in the Western classical music industry, after he was appointed musical director of the Berlin Philharmonic in 1955, and artistic director of the Salzburg Festival and Vienna State Opera in 1956. Karajan was associated with the Philharmonia Orchestra of London from the early 1950s and made recordings with this orchestra for EMI. From 1959, Karajan also started recording with the Berlin Philharmonic for Deutsche Grammophon and the Vienna Philharmonic Orchestra (VPO) for Decca. At that time, the recording industry was gaining momentum because of newly introduced stereophonic technology and consequently Karajan began to dominate the market. In particular, Decca's recordings, which were made with the VPO in collaboration with the great producer John Culshaw, resulted in many remarkable tracks for the diverse orchestral

compositions including pioneering recordings of "Also Sprach Zarathustra" and "Planets" and for complete operas with superb musicians and vocalists, in addition to the standard symphony recordings of the time. Among Decca's recordings, ESOTERIC has produced a coupling of Dvořák's Eighth Symphony and Brahms' Third Symphony, recorded in 1961, to offer two highly admired performances on a single CD.

■ **Elegant performances inscribed with the long and close relationship between Karajan and the Vienna Philharmonic**

In autumn 1959, Karajan joined in a large-scale concert tour with the VPO to Asia including Japan, the U.S., and Canada. In 1960, Karajan conducted the VPO for the opening of a new festival hall "Grosses Festspielhaus" for the Salzburg Festival and their performance of "Der Rosenkavalier" (The Knight of the Rose) was filmed. Through these performances, the relationship between Karajan and the VPO grew rapidly. In 1961, the year when the two compositions on ESOTERIC's re-master were recorded, Karajan also made a complete recording of "Othello" with Mario del Monaco and Renata Tebaldi in May, and a superb recording of a Christmas album with Leontyne Price in June. When the Vienna State Opera season started in September, Karajan worked intensively with the VPO to make recordings equal to the contents of five LPs, in parallel with the opera performances. These recordings include the "Nutcracker," "Peer Gynt," "Giselle," and "Planets," as well as two other pieces on this CD. (Karajan conducted Dvořák's Eighth Symphony, which is one of the pieces on this album, for periodical concerts during the same time.) The close relationship between Karajan and the VPO are fully reflected in the first recordings of two pieces conducted by Karajan that are on ESOTERIC's CD. It is well worth listening to the striking sound of the VPO that spontaneously plays its own music as the orchestra sensitively reacts to the baton of Karajan.

■ **Ultimate sound quality by Super Audio CD (SACD) / CD hybridization**

Gordon Parry, a renowned sound engineer, worked for the recording sessions which took place at Safiensaal, in Vienna. These recordings vividly capture the distinctive sound of the Vienna Philharmonic. Beginning with the beautifully mixed sound of cellos and horns introducing the first movement of Dvořák's Eighth Symphony, and up until the exciting climax of the fourth movement, the recording portrays the Vienna Philharmonic in a characteristic performance that never deviates from the original sense of beauty. Brahms' Third Symphony is conducted in a straightforward manner from Karajan's viewpoint, and a fine performance that only the VPO can offer is effectively demonstrated in many segments of this piece. For example, the delicate sound of clarinets in the second movement, and the melancholy sound of cellos and warm and full-bodied sound of Vienna horns in the third movement. After these recording sessions between September and October in 1961, Karajan made further recordings with VPO for an equivalent of only two LPs until 1965, besides "Carmen" and "Tosca" (complete operas), which were recorded for RCA. The larger body of Karajan's works can be found in recordings made with the Berlin Philharmonic for Deutsche Grammophon, such as all the Beethoven symphonies (started in late 1961) and all the Brahms symphonies (started in 1963).