

### Deutsche Grammophon Super Audio CD/CD hybrid Collection

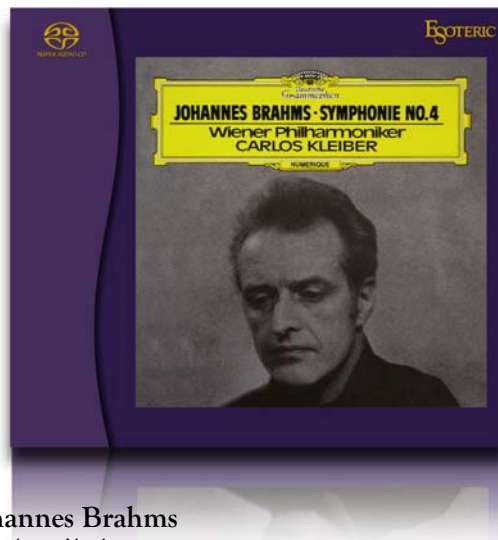
A milestone of Super Audio CD/CD re-mastering, bringing a new experience to all listeners  
 - brought to you by the experience and technology of ESOTERIC.



**Schoenberg, Berg, Webern**  
 Schoenberg : "Verklärte Nacht"  
 Webern: "Passacaglia" / Berg: "3 Orchestral Pieces"

Herbert von Karajan  
 Berlin Philharmonic Orchestra

Product Details  
 ■Product ID: ESSG-90017 ■Format: SA-CD/CD Hybrid ■  
 Label: Deutsche Grammophon ■DSD mastering / SA-CD layer:  
 Stereo / CD layer: ADD ■Deluxe Digipak packaging



**Johannes Brahms**  
 Symphony No. 4

Carlos Kleiber  
 Vienna Philharmonic Orchestra

Product Details  
 ■Product ID: ESSG-90018 ■Format: SA-CD/CD Hybrid ■  
 Label: Deutsche Grammophon ■DSD mastering / SA-CD layer:  
 Stereo / CD layer: DDD ■Deluxe Digipak packaging

#### Deutsche Grammophon masterpiece collection



The reissuing of the 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. Now the time has come for the release of Deutsche Grammophon's finest. This series marks the first hybrid SA-CD/CD release of two selections that have been mainstays of the Deutsche Grammophon catalog since their initial release on LP, later making their way on to CD. These new 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.

#### 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 cables, 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





Arnold Schoenberg (1874 - 1951)  
Verklärte Nacht op.4  
nach dem Gedichten von Richard Dehmel  
Revidierte Fassung für Streichorchester

1. Grave
  2. Molto rallentando (100")
  3. Pizzante (201)
  4. Adagio (229)
  5. Adagio (370)
- \*Takt (Associated Music Publishers, New York)

Anton Webern (1883 - 1945)

6. Passacaglia für Orchester op. 1

Alban Berg (1885 - 1935)  
Drei Orchesterstücke op.6  
Neufassung: 1929

7. 1. Präludium. Langsam
8. 2. Reigen.  
Anfangs etwas zögernd-Leicht beschwingt
9. 3. Marsch. Mäßiges Marschtempo

[Original Recording]  
Executive Producer: Dr. Hans Hirsch  
Recording Producer: Hans Weber  
Tonmeister (Balance Engineer): Günter Hermanns

## Schoenberg, Berg, Webern

Schoenberg: "Verklärte Nacht"  
Webern: "Passacaglia"  
Berg: "3 Orchestral Pieces"

Herbert von Karajan  
Berlin Philharmonic Orchestra

This album presents Karajan and the Berlin Philharmonic Orchestra (BPO) at their height, bringing out the pure euphoria and sensuality of the Second Viennese School. Listen to the pinnacle of orchestral art, fully restored from DG's original analog recordings through state-of-the-art DSD mastering technology.

### The seminal works of Karajan and the Berlin Philharmonic Orchestra at their height

The 4 LP box set "Second Viennese School (Berg, Webern, Schoenberg)/Karajan & Berlin Philharmonic Orchestra," originally released by Deutsche Grammophon (DG) in 1975, is a pivotal masterpiece that fully captures the superb collaboration of Karajan and the BPO at its height in the 1970s. The box set contains nine representative orchestral works by Schoenberg, Berg and Webern, and was recorded in between live performances held from December 1972 to February 1974. This set rivals the LaSalle Quartet's "Second Viennese School – String Quartets" (5 LP box set from DG, released in 1972) as one of the landmark collections of the 1970s. Likewise, the vinyl release of these composers' works helped them to earn greater recognition. At the time this collection was made few actual recordings of these works existed, and with little commercial profit to be expected from their release, it could be said that Karajan himself made an investment in these recordings.

### Greatest orchestral works of the Second Viennese School

This album features three representative orchestral works of three composers from the box set, brilliantly capturing the lingering afterglow of the late Romantic School.

This marks the first time, through the days of LP and CD, that a compilation of these works has been released. Only the genius of Karajan fully exploiting the powerful and broad dynamic range of the BPO could produce such a rich and textured sound. Particularly inspiring is the BPO string section's performance of "Verklärte Nacht" written for string orchestra, a piece reminiscent of "Tristan und Isolde". The BPO string section magnificently depicts the rich luminance of the late Romantic School, fully demonstrating the true worth of the orchestra. In Berg's "3 Orchestral Pieces" and Webern's "Passacaglia", which were composed for large triple-wind orchestra, the stunning contrast between the subtle tone variations of soft muffled sections, as light as lithophone, and the overpowering sound of the orchestra in tutti is truly remarkable. It is only fitting that these recordings be considered masterpieces, for they left an indelible mark on the celestial art of orchestra in the 20th century.

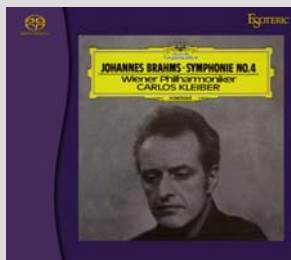
### Super Audio CD/CD brings out the distinct differences of each recording site

For the three works featured in this album, the Berg piece was recorded at the Jesus Christ Church in Berlin's Dahlem district in 1972, while the Schoenberg and Webern pieces were recorded at the Philharmonic in Berlin. Though the Jesus Christ Church had served as DG's principal recording site for Karajan and the BPO, around that time the decision was made to conduct recordings at the Philharmonic, the BPO's home concert hall. This "Second Viennese School (Berg, Webern, Schoenberg)" reflects this transition. As was done with the ESOTERIC project in the past, uncompromising efforts were made at each stage of the SA-CD hybridization process to recreate the original sound, from selecting the master tape for the recording to the final DSD mastering. ESOTERIC's top grade equipment, such as the carefully adjusted D/A converters, rubidium clock generator, and MEXCEL cables, were fully-utilized in the DSD mastering to store all of the information from the original analog master onto disc. This technology allows one to distinguish between the two recording sites more clearly than ever: the Jesus Christ Church – one of the few sites capable of producing rich reverberation and capturing the minute differences in sound, yet plagued by poor insulation and noise from planes flying overhead – and the Philharmonic – a first-class concert hall that brilliantly captures even the faintest pianissimo.

### Breathtaking beauty and the intense dramatic tension of the string ensemble (Minao Shibata)

The performance of "Verklärte Nacht" by Karajan and Berlin Philharmonic Orchestra at the NHK Hall in 1973 was undoubtedly the climax of the orchestra's Japan tour. The beauty of the string ensemble coupled with its intense dramatic tension took my breath away. I was completely overwhelmed by both its severity and tremendous aesthetic quality. When I first put the needle on "Verklärte Nacht", I yearned to experience that the awe and emotion I first felt when I heard the piece performed. I have listened to numerous live performance and recordings of "Verklärte Nacht" by various conductors and orchestras, and each time I have discovered something new, or some deeper sense of expression. However, I'm afraid that this new recording by Karajan may have forever denied us the chance to experience such new encounters and thrills. Though we can't really predict the feelings and emotions with which human beings will listen to music centuries from now, we do know that Karajan explored every facet of this score possible in our time, giving us the sound we hear now.

(Minao Shibata, from the liner notes for the first Japanese version LP)



Johannes Brahms (1833 - 1897)  
Symphonie Nr.4 e-moll op.98

1. I. Allegro con brio
2. II. Andante moderato
3. III. Allegro giocoso-Poco meno presto-Tempo I
4. IV. Allegro energico e passionato-Piü Allegro

Recorded: March 12-15, 1980,  
Musikverein, Grosser Saal, Wien

[Original Recording]  
Executive Producer: Dr. Hans Hirsch  
Recording Producer: Hans Weber  
Tonmeister (Balance Engineer): Klaus Schelbe  
Recording Engineer: Hans-Rudolf Müller  
Editing: Günter Hermanns

## Johannes Brahms

Symphony No. 4

Carlos Kleiber  
Vienna Philharmonic Orchestra

The greatest Brahms piece of all time, bursting with Carlos's unique expression! DSD mastering recreates the vivid sound of DG's treasured original master recordings.

### An enduring charisma that lives on in death: Carlos Kleiber's last studio recording with the Vienna Philharmonic Orchestra

The popularity of conductor Carlos Kleiber (July 3, 1930 – July 13, 2004) still shows no sign of slowing down five years after his death. He had a charisma that mystified countless audiences with his graceful and gorgeous conducting, extremely few concerts and limited repertoire, and frequent cancellations. But most of all, Kleiber delighted audiences with the charm of the actual performance, regardless of opera or concert being played. In total Kleiber made only nine studio recordings, eight of which were for DG, the first being "Der Freischütz" (1973) and the last "Tristan und Isolde" (1982), as well as one for EMI.

All other recordings were of live performances, with both official and bootleg versions existing. This performance of Brahms Symphony No. 4, recorded in March of 1980, is fourth recording with the Vienna Philharmonic Orchestra. It stands out as both Kleiber's first digital recording, but also his last studio recording with the Vienna Philharmonic Orchestra. His first performance of this work at the Vienna Philharmonic Orchestra's subscription concert in December of 1979 was a great success. Four months later he energetically committed himself to make the recording in the studio. The sense of exuberance pervading this studio performance is truly remarkable. His interpretation can be considered revolutionary, for it swept away the sense of ennui inherent maybe epoch-making in terms that it cleared away the inherent ennui of this symphony. Furthermore, it is interesting to note that the subtle emphasis on phrases and voice parts lends more depth to the sound, clearly seen within the exquisite agogics in the third movement's theme.

### The supreme SA-CD/CD hybridization becomes a reality

Compared to Kleiber's past three albums with the Vienna Philharmonic Orchestra, this recording captures his characteristically fluid and clear sound with remarkable clarity. This is made possible by the unique advantages digital recordings offer. As was done with the ESOTERIC project in the past, uncompromising efforts were made at each stage of the SA-CD hybridization process to recreate the original sound, from selecting the master tape for the recording to the final DSD mastering. Likewise, the D/A converters, rubidium clock generator and MEXCEL cables were all used for DSD mastering. The careful adjustment of ESOTERIC's top grade equipment has made it possible to store all of the information from the original master onto disc, creating an unconstrained sound that is authentic.

### This performance may never be surpassed (Hiromi Saito).

A dynamic expression that fully exploits the talents of the Vienna Philharmonic Orchestra. There is no sense of ambiguity clouding this performance. This conductor does not tacitly follow the score, but tries to bring out the underlying meaning and express it to the fullest. Thus, the amazingly delicate melodies are put together carefully and precisely. One could say that this the unique performance depicts Carlos's youthful and carefree personality.

(Tadao Koishi, from "The Record Geijutsu Special Issue: Classical Music Record Book Vol. 1 - Symphony", 1985)

A powerful performance as intense as a raging inferno, recorded when Kleiber was 50 years old. Pure magnificence and splendor! It instantly captivates the listener with its depth and masculine dynamism. The Vienna Philharmonic Orchestra's fiery passion and sonority really gets one excited. The thick brass, swirling strings, and the all-important tight percussion are what really stand out with this orchestra. It's hard to imagine another performance ever surpassing this.

(Hiromi Saito, from "1000 Monumental Masterpieces of Classical Music", 2007).