

COMPACT
disc
DIGITAL AUDIO
PASC 229

BEETHOVEN

SYMPHONIES 2 AND 8

FIDELIO OVERTURE

PRISTINE
AUDIO
XR

Symphony No. 2 in D major, Opus 36

- 1 1st mvt. - Adagio molto - Allegro con brio (13:07)
- 2 2nd mvt. - Larghetto (12:33)
- 3 3rd mvt. - Scherzo (Allegro) (4:09)
- 4 4th mvt. - Allegro molto (7:06)

Concert of April 21st, 1940

Symphony No. 8 in F major, Opus 93

- 5 1st mvt. - Allegro vivace e con brio (10:04)
- 6 2nd mvt. - Allegretto scherzando (4:12)
- 7 3rd mvt. - Tempo di menuetto (5:15)
- 8 4th mvt. - Allegro vivace (8:26)

Concert of April 18th, 1940

9 Fidelio Overture, Op. 72c (6:17)

Concert variously attributed to April 28th or October 13th, 1940

The Royal Concertgebouw Orchestra
conducted by **Willem Mengelberg**

Recorded in April/October 1940 at the Concertgebouw, Amsterdam by AVRO Radio
Transfers from mint Philips LPs 0697 010 and 6597 009 in the Pristine Audio collection

XR remastering by Andrew Rose at Pristine Audio, May-June 2010

Cover artwork based on a photograph of Willem Mengelberg at the Concertgebouw

Total duration: 71:09 ©2010 Pristine Audio.

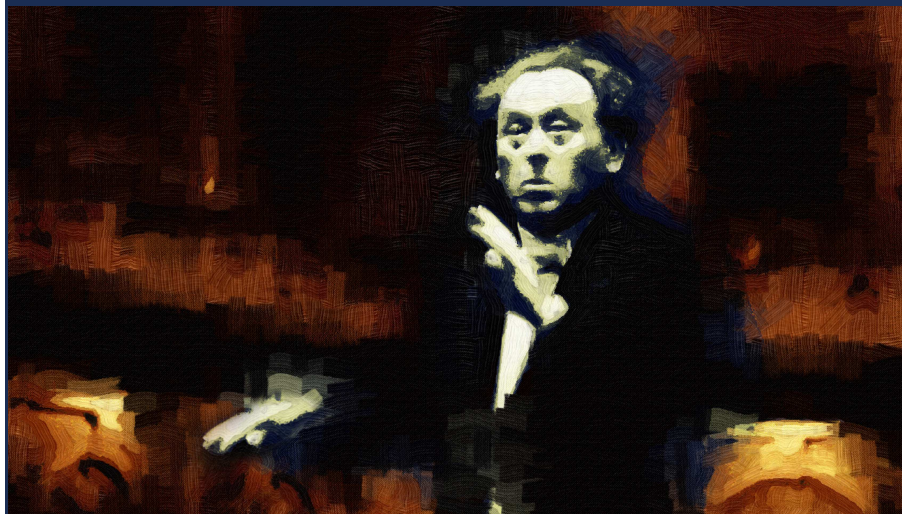
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MENGELBERG

PRISTINE
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XR

CONCERTGEBOUW ORCHESTRA



BEETHOVEN

SYMPHONY NO. 2 IN D MAJOR, OP. 36

SYMPHONY NO. 8 IN F MAJOR, OP. 93

FIDELIO OVERTURE, OP. 72c

LIVE AT CONCERTGEBOUW, AMSTERDAM, 1940



BEETHOVEN

SYMPHONIES 2 AND 8

FIDELIO OVERTURE



PASC 229

Introduction

Willem Mengelberg and the Concertgebouw Orchestra were recorded on a number of occasions by AVRO using high quality glass acetate discs, which produced significantly better results than those normally obtained by shellac discs of the era, with a much wider dynamic and frequency range than was usual at the time.

Many of Mengelberg's AVRO recordings have long been available on LP and, later, CD, and their sonic advantages have been immediately clear to listeners for decades.

However, using standard flat replay systems to produce those LPs and CDs has only told perhaps half of the story - the recordings gently rolled off both higher and lower frequencies. However, these essential details are often still intact, buried in the recordings as if awaiting a remastering method capable of extracting them and restoring their original levels.

This is, of course, precisely what Pristine's XR remastering system excels at. There are extended sections in both 1940 concert recordings present here where we've been able to present a true full-frequency, 20-20,000 Hz frequency response, coupled with a dynamic range more befitting of a 1960s or 1970s analogue recording - sound quality which is quite astonishing for its age.

Elsewhere the bottom end has seen considerable improvement, with a much fuller and richer sound than originally heard in the flat transfers. The use of multiple references for the remastering of the recordings has ensured that the tonal balance is as natural and realistic as possible, and that the two recordings resulted in an orchestral sound which was consistent for both recordings. One will rarely get closer to hearing a 1940 concert than this.

These transfers

The discs which originally held the present recordings were variable in condition, and at times quite extensive repair work has been necessary in order to remove or reduce bumps, clicks, scratches, swish and high-end noise. In order to maintain as much musical information as possible there is therefore some small variation in background noise, though I've tried to retain smooth progressions between the various sections of the recordings so this does not jar. Overall the sound is once again amazing for its vintage - despite repeated listening I remain astonished at what was achieved in 1940 and what I've been able to extract and reveal in these superlative recordings.

NOTES BY ANDREW ROSE - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM