



**LP pure Vol. 45**

"LP pure" means you hear the music as if you're listening to the original LP under the best possible conditions. We have transferred the analog source into the digital domain (24 bit / 96kHz) using HighEnd equipment and without further manipulations (apart from a slight declipping). As a result, the digital data medium fully retains the warm atmospheric analog sound of the original source.

ARC-WU 256

Scherchen conducts BERLIOZ - REQUIEM

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**Hermann Scherchen**

conducts

**Hector Berlioz**

**Requiem, Op. 5**

*Grande Messe des Morts*

[01] Introitus & Kyrie	[13:29]	[06] Lacrymosa	[12:15]
[02] Dies irae	[13:06]	[07] Offertorium	[13:00]
[03] Quid sum miser	[04:49]	[08] Hostias	[02:30]
[04] Rex tremendae	[06:57]	[09] Sanctus*	[11:30]
[05] Quaerens me	[06:52]	[10] Agnus Dei	[14:56]

**Orchestre du Théâtre National de l'Opéra de Paris**  
**Chœur de la Radiodiffusion Télévision Française**  
\*Jean Giraudeau, tenor

from LP: Westminster WST-201 (stereo)    rec. 7-9 April 1958, Paris, Eglise Saint-Louis des Invalides

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Archiv Werner Unger    24 bit / 96 kHz digital recording    Total: 99:30  
Grossherzog-Friedrich-Str. 62    LP transfers with **Thorens TD 124**, improved by Juerg Schopper (www.thorens-td124.ch)  
D-77694 Kehl/Rhein    Tel+Fax: +49-7851-2306    Monitored with equipment by **QUAD** (www.Quad-Musik.com)  
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## **Why Vinyl Transfers on digital files?**

Even after three decades of CD technology it is clear that for historical recordings the vinyl LP still comes closest to the studio master tape. For the first 10 or 20 years digital technology, particularly where A/D transformers were concerned, remained inferior compared with today's standards, while it also took the various manipulation systems used in digital remastering time to catch up. And even with today's much perfected CD technology there will always be one permanent drawback: its limited range of 16 bit and 44.1 kHz. Of course there now is the sonically optimal SACD with its higher definition, but SACD has somehow failed to replace the inferior sounding CD.

The renaissance of the vinyl LP has given High-End Technology (HET) an audible push, to the extent that it is now possible to arrive at the original analog sound of the master tape as closely as never before when sourcing from LPs in mint condition, preferably first pressings. The transfer into digital HD files (24 bit / 96 kHz) further ensures that the process is lossless. The same is true for the re-conversion into analog impulses at the reproduction end. The CD however has one advantage over the LP: sensing of the sound carrier occurs without mechanical friction. But with well preserved first pressings such friction is anyway reduced to a minimum and is then largely offset by the natural, warm and spacious nature of the analog sound.

We are convinced that our LP pure transfers as HD downloads have an unrivaled sound quality, especially with first pressing records. Even mono records of the early 1950s come to life in an often astoundingly vivid and transparent way.

## **About this album:**

This recording from April 1958 is of special importance. It was realized in the Paris Eglise Saint-Louis des Invalides where it had been premiered by the composer himself on December 5, 1837. Its acoustique gives this early stereo recording a very special air. Therefore this album is published only in HD format.

