



Positive Feedback DSD Sampler volume two

Title selection by Dr. David W. Robinson Editor-in-chief, Positive Feedback



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native *DSD*
MUSIC





Track List

Track name	Composer	Artist	Label	Duration
1. Contrapunctus 1	Bach	Rachel Podger	Channel Classics	2:47
2. Sym. #7 in A major, op. 92 – II. Allegretto	Lutoslawski	Pittsburgh Sym. Orch.	Reference Recordings	8:31
3. Daphnis et Chloe Part I	Ravel	Philharm. du Luxem.	Pentatone	8:46
4. Debussy: Clair de Lune	Debussy	Peter Halstead	HDTT-Albany	5:58
5. Tchaikovsky: 1812 Festival Overture	Forrest, Wright	Valery Gergiev	Mariinsky	14:36
6. Mack The Knife	Weill	Louis Armstrong	2xHD	3:23
7. Korppoo Trio Mov. III Finale vivace	Sibelius	Sibelius Piano Trio	Yarlung Records	6:19
8. Prelude to a Kiss	Ellington	Stan Getz	2xHD	5:41
9. La Cathedrale engloutie	Debussy	Ilya Itin	Wave Kinetics	5:06

The Positive Feedback Sampler returns!

The NativeDSD team would like to thank David for creating another beautiful DSD sampler. We also would like to thank the labels involved for allowing us to include their music on this sampler. We hope you will like this selection and we invite you to discover more music in DSD from our store at <http://www.nativedsd.com>

We provide audiophile listeners a top quality resource for DSD Stereo & Multichannel music; directly from native DSD recorded Master Data, Analog Master Tapes and native DXD recorded Music. The tapes and data we use to prepare the DSD downloads come directly from the record labels, engineers and artists recording in DSD and Analog Master Tapes. NativeDSD.com does not offer any physical CDs or upsampled PCM, that's how we bring you as close to the original performance as possible.

Enjoy!

Jared C. Sacks & Jonas Sacks
Founders of NativeDSD.com



The Positive Feedback
Sampler vol.1 is available
here:

<https://nativedsd.com/albums/1472>



PENTATONE

WAVE KINETICS
RECORDS



Dr. David W. Robinson biography



David W. Robinson is Editor-in-Chief of Positive Feedback, an online journal for the audio arts. Dr. Robinson has been in love with music since his childhood, including playing the guitar to the present day. He became fascinated by audio from his teens. He has also been writing prose and poetry from his high school days, and has edited various publications since he was 17. In a sense, Positive Feedback represents a natural convergence of interests: Music, the audio arts, editing, writing, and photography, brought together within the framework of his advanced skills in computing, the Internet, and information technology.

Professionally, Dr. Robinson has been a teacher and professor all of his adult life. His undergraduate work was a double major in history and education, which was followed by graduate work, again in history and education. Both degrees were from Lewis and Clark College in Portland, Oregon. Eventually he completed his doctorate in educational foundations and leadership at George Fox University. He has published peer-reviewed scholarly articles and book reviews in peer-reviewed journals, has contributed to educational encyclopedias, published chapters in books on educational history, and has co-edited and contributed to a major reference work on Protestant education. He recently contributed a chapter for a book on American education dealing with academic industrialization, a specialty of his.

Dr. Robinson has an array of passionate interests, including fine art photography, historical research, writing, reading, film/video, music, high-end audio, traveling, and the fine arts generally. He is also active in the leadership of his local church.

Positive Feedback profile

Positive Feedback is a high-end audio journal that has been in publication since January of 1990. It was published with paper and ink for the first thirteen years of its existence, and then merged with Dave and Carol Clark's magazine, audioMusings in southern California, and converted to fully online publication under the Positive Feedback brand by June of 2002. With a subtitle of "A Creative Forum for the Audio Arts," PF has been a very dynamic and wide-ranging magazine, with a large community of over 80 associated editors and writers, located online at <http://www.positive-feedback.com>. It currently verifies 370,000 – 450,000 readers worldwide per month, and is generally recognized as a major and influential voice in the global audiophile community. It maintains social networking presences on both Facebook and Twitter.

There is no charge for visiting PF, and all back issues are maintained in our online archives (<http://positive-feedback.com/archive/>) for easy public access.

Positive Feedback was the first audiophile journal to come out in support of DSD and SACD, in the fall of 1998, after visiting Mobile Fidelity's demonstration of the new DSD technology in Sebastopol, California. (See the republication of my original print response to DSD in Issue 1 of PF online: <http://www.positive-feedback.com/Issue1/MoFiDSD.htm>.) Our support for DSD and SACD has never wavered since then, and has been confirmed by developments in the audio arts and in the marketplace.

Our thanks to the fine folks at NativeDSD.com for continuing the Positive Feedback DSD Sampler of music for its second volume of DSD tracks from the very large collection at NativeDSD! We are sure that this set of Single, Double, and Quad DSD tracks will give you a sense of the possibilities that DSD offers to a listener at each of its levels of resolution. Every effort has been made to be reasonably eclectic, although there isn't nearly enough time to explore the possibilities. We hope to work with NativeDSD.com in the future to produce more volumes of DSD samplers for music lovers and audiophiles everywhere.

Track Notes

1. J. S. Bach. The Art of Fugue. Rachel Podger with Breçon Baroque. Channel Classics. Jared Sacks. A predictably unbeatable combination! I have been following Podger's brilliance on violin for many years now, from the earlier days of Channel Classics on SACD up until now, when we have the unrestrictive glory of Quad DSD downloads. Bach and fugues; there is no need for me to exposit that massive vein of gold, is there? Podger and the Breçon hammer it out of the park throughout Bach's work, showing a rich sensitivity to the demands of the great master. Better yet, the use of Quad DSD pushes the envelope of beauty, ease, and fidelity for these performances. Now that Jared Sacks, a producer and recording engineer of world-class abilities, is essaying Quad DSD recordings in conjunction with the Merging Technologies/Pyramix combination, we can look forward to a growing collection of even more wondrous recordings. Count your audio blessings: They are increasing!
2. I'll confess that I have a lifelong love for the work of Beethoven...not unusual, I know...with my record collection ranging back into the 1970s. It started with Solti and the Chicago Symphony Orchestra's box set of the complete Ludwig van's symphonic cycle, which I still have, in excellent condition in my LP library, and has continued on through CDs (ugly experience, that), SACDs (that's more like it!), and now DSD downloads. I have heard most of the recordings of the great maestros of Beethoven, with interpretations that vary as broadly as the genius of the man himself. One of my favorite movements is the second passage in Beethoven's 7th Symphony, the Allegretto. Its funereal feel and mournfulness always touch me deeply; I can listen to it again and again. In this Quad DSD selection from Reference Recordings, Honeck and the Pittsburgh Symphony hit a very fine balance of depth of emotion and pacing; not too fast, not too slow. The recording itself is exemplary, with excellent detail and a mid-hall presentation. Reference Recordings has done a superior job with this album, another of their signal contributions to the world of the audio arts. High praise merited, and given here!
3. Ravel...ah, Ravel. Like Debussy, Rachmaninoff, Satie, and even Respighi at the further end, Ravel puts me into a reverie every time that I listen to his work. Impressionism/post-impressionism, either in painting or music, sends me to contemplation directly, and with no regrets. Ravel's *Daphnis et Chloé*, the opening work of this Single DSD recording, haunts me with its combination of yearning, mystery, joy, and darkness. It reaches towards heaven; it circles back to earth. The opening movement, "Introduction and Danse religieuse" is a study in subtlety and dynamics, and will definitely touch your soul as it tests the micro- and macro-dynamics of your audio system. Gimeno, a conductor who I am not familiar with, evidences a real connection with Ravel's compositions, and leads the Orchestre Philharmonique du Luxembourg in a heart-felt and convincing performance of these works. Pentatone has an absolutely brilliant collection of classical music recordings, with one line going back into the classic Philips analog recordings of the 1970s. These are available on SACD and on DSD downloads; I strongly suggest that you invest in the Pentatone library if you have not already. Pentatone is a great label!
4. Bob Witrak of High Definition Tape Transfers (HDTT) has been producing exceptionally high-quality transfers of analog masters to DSD...up to Quad DSD...for several years now. His collection of DSD recordings sources some great artists, both jazz and classical, in recordings that are not as well-known as others, but which exhibit the highest musical merit. This Single DSD track of solo piano by Peter Halstead is from a fascinating and unusual project by him: *The Himalaya Sessions, Volume 1. Pianist Lost: Excesses and Excuses*. It is a book plus hybrid SACD plus Blu Ray disc (video plus music) intended to provide inspiration in the playing of a piano. Published by The Adrian Brinkerhoff Company, and the first of an announced set of volumes, it features recordings from 2010 by Halstead of a fine assortment of solo piano works by favorite composers of mine: Chopin, Debussy, Liszt, Rachmaninoff, and Copland. Tough to argue with the A&R here! His notes on the compositions are little jewels; the purchase is worth it for his poetic and reflective comments alone. The NativeDSD.com download track in this collection is a splendid performance of Debussy's *Clair de lune*, one that will appeal to anyone with a soul. (Don't like it? Pray!) The transfer by Bob Witrak to Single DSD in .DSF format is done expertly, and sounds quite rich and musical. Great for moody contemplation, something that I do a lot of. Note that there is also a multi-channel version with four outputs in action (not 5.1 channels). While our sample track is stereo, if you have playback setup that will support DSD multi-channel (e.g., those of you with Oppo BDP-103 or -105 players, or with UDP-203 or -205 players, or the exaSound e38 8-channel DSD DAC), then you absolutely must purchase the stereo plus multi-channel version, as well. I have listened to this album in multi-channel, and it is absolutely lovely! Don't miss it. Commendable work by Bob Witrak once again, whose mastery as an audio engineer has become quite evident to me over the years.

Track Notes

5. I offer no apologies whatsoever for selecting a track that some might think was over-selected over the years: Tchaikovsky's rousing 1812 Festival Overture. Ever since the days of Telarc's "Warning: Digital Cannons!" we have learned to duck whenever the crescendo of the 1812 rings out. But I hardly feel that its delights have been lost due to its popularity. This LSO Single DSD track recording, with Gergiev and the Mariinsky Orchestra, is a lovely interpretation that moves right along...very exciting pacing! The opening strings are somewhat forward, and nicely detailed; the presentation is likewise somewhat forward of mid-hall. Great élan! Excellent emotional force throughout! And, yes...highly dynamic! Those concerned about their speakers need not worry too much; the cannons, while there, are not like the Telarc driver-eaters, being cannons at some distance. Congratulations to Gergiev and company, and the recording team who did this work. A splendid job of it.

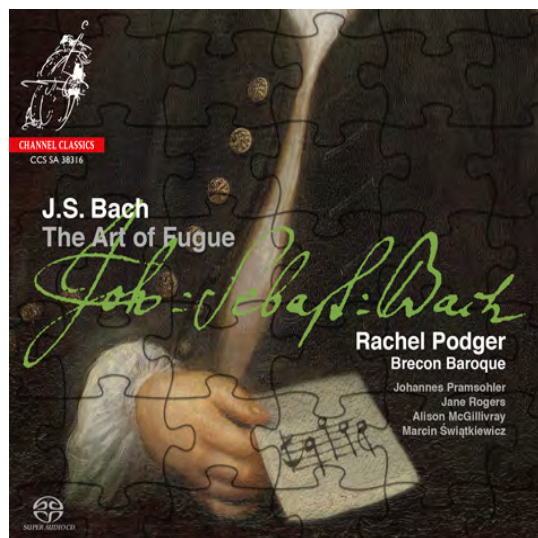
6. Well, well! Right at the end, just as I thought that I had my track selections for this album in final form, along came 2xHD's release of Louis Armstrong's Mack the Knife...and in Quad DSD, no less! (Another track had to be dropped to make room for this last-minute addition; them's the breaks, I reckon.) Recorded live in 1962, this recording brings Louis right into your listening room, with all of the verve and delight that he gave to his live performances being front and center. The placement of his supporting ensemble is solid, and there's a fabulous sense of the man and the love affair that he had with his audiences. This is a complete delight for music lovers and audiophiles alike; hell, who doesn't love Louis Armstrong?! The 2xHD team of Rene Laflamme and André Perry have really done yeoman's work in delivering this...and many other...wonderful jazz title to us. A tip 'o the hat to them! I have found that I can purchase 2xHD with complete confidence; after you hear this album, you'll see why I say that. It's a great collection of Armstrong favorites, and should be in every jazz lover's library.

7. Sibelius performed by a piano trio, and in Quad DSD, no less: A delicious treat! The Sibelius Trio provides us with a collection of trios from Sibelius, a composer that I've always loved since I first encountered his work back in the 1980s. As I've said before...in Volume 1 of this series, in fact...Bob Attiyeh of Yarlung Records is a man on a mission: A quest to produce some of the most exquisite new recordings of classical and jazz music currently being made. His recordings are done to 15 IPS analog tape on the very fine SonoruS ATR-10 and ATR-12 recorders, with Arian Jansen of SonoruS himself as the master audio engineer. These brand-new pure analog recordings are then carefully and lovingly transferred to Quad DSD via the Merging Technologies HAPI A/D converter and its Pyramix workstation, as the highest expression of the original master tape. Philip O'Hanlon was involved in the production work, and his love for all great music is evident in this recording. The sample track is the final movement of Sibelius' Korppoo Trio, the "Finale Vivace." The feeling is intense, the flow intense, as the Sibelius Trio presses this work into a glowing near-frenzy, pressing us to our souls...and yet without losing delicacy, when required. A most impressive performance, recorded impeccably, and rendered with exceptional fidelity in Yarlung's Quad DSD. A standing ovation for the Sibelius Trio, Arian Jansen, Bob Attiyeh, Philip O'Hanlon, and all involved with this excellent album!

8. It's a mark of 2xHD's superlative work that I have a second entry for its principals, André Perry the producer, and René Laflamme the audio engineer, in Positive Feedback's second sampler volume of DSD music from NativeDSD.com. Their work with jazz is already quite noteworthy, and this Double DSD release of Moments in Time, by the great artist Stan Getz, extends the praise that we all owe to 2xHD for its marvelous A&R and technical adroitness in these transfers. The original recording was made in 1976 as a live session at the Keystone Korner in San Francisco. The sonic presentation in this album is very direct, dry, not wet, and has the feeling of sitting front-row without interruption or reverberation. No Jazz at the Pawnshop sort of chatting-and-clinking going on; just the performance. You can clearly hear everything. Getz's lyricism is well-supported by his ensemble, and stands out like a beacon on this album. Stan Getz lovers must have this one; jazz lovers will definitely want to consider it if they have a particular love for saxophone. And who doesn't...?

9. I'll conclude this set with an extraordinary performance and recording from Wave Kinetics Records: The great Russian pianist Ilya Itin performing Debussy's Preludes: Book 1. Everything about this album, and its companion album covering the Preludes: Book 2, is remarkable. The executive producer Jonathan Tinn arranged to record Itin, a Steinway contract artist, in New York City. No effort or expense was spared, as Wave Kinetics Records brought in the exceptional production and engineering team of Thom Moore and Robert Friedrich from Five/Four Productions to handle the direct-to-Quad-DSD recording. No analog transfer here; this recording shows what recording directly to Quad DSD can do. And such a performance! Itin was an artist that I wasn't familiar with before I heard this recording. I have a number of recordings by different artists of this work by Debussy in my library, in various formats. By the time that I had finished listening to Itin for the first time, I had a new favorite pianist for the Debussy and the preludes! Our sample track is the tenth on the album, "La Cathédrale engloutie." Its mysteries, and Itin's movements from pianissimo to fortissimo is wonderful, and is communicated with complete assurance in Quad DSD by Moore and Friedrich's art. What deep emotion; what a connection to Debussy and the spirit of this composition! The recording is simply impeccable, and a true reference standard for all solo piano recordings in the future. If you love piano, if you love Debussy, you really have no choice: You must own this recording! It is a superb way to conclude volume two of our DSD sampler, and for you to close a listening session.

Links to albums the music originates from



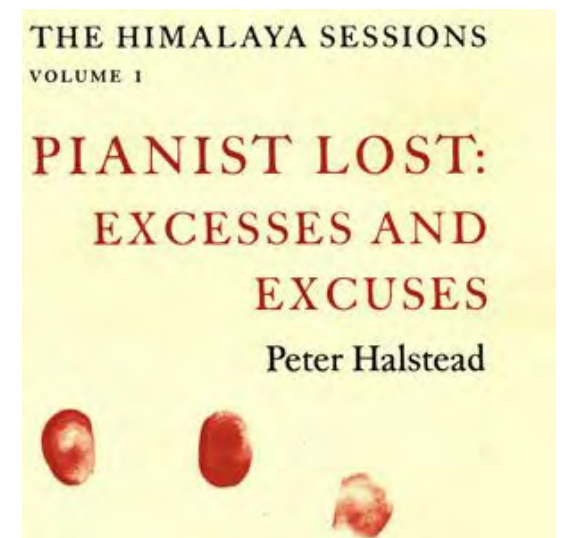
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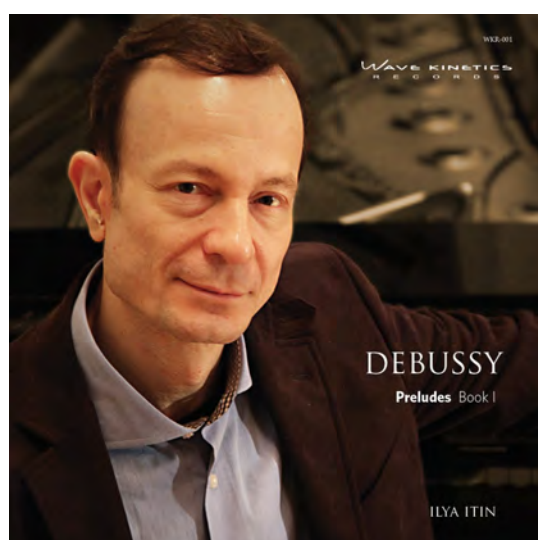
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