



Positive Feedback DSD Sampler volume three

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



**NATIVE
DSD PR
ESSENTS**

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Track List

Track name	Composer	Artist	Label	Duration
1. Italian Concerto in F Maj., BWV 971 Allegro	J.S. Bach	Jory Vinikour	Sono Luminus	4:00
2. All Blues	Miles Davis	Yuki Mabuchi	Yarlung Records	6:52
3. Song of Alexander Nevsky	Prokofiev	Fischer/Utah	Reference Recordings	3:50
4. Light Is Calling	Michael Gordon	Maya Fridman	TRPTK	7:12
5. Sonata F Maj. - original E-Maj. - Allegro	J.S. Bach	Petri/Perl/Esfahani	OUR Recordings	2:48
6. C Min. Op. 67: I. Allegro con brio	Beethoven	Ivan Fischer/BFO	Channel Classics	7:21
7. Hell I	Giovanni Sollima	Maya Fridman	TRPTK	5:04

The Positive Feedback Sampler returns.. in DSD 512!

The NativeDSD team would like to thank David for creating this DSD 512 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.

NativeDSD provides 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



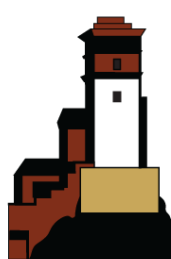
The Positive Feedback
Sampler vol. 1 is available
here:

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



The Positive Feedback
Sampler vol. 2 is available
here:

<https://nativesd.com/albums/1886>



trptk

OUR Recordings

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 as a teenager. 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 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 Acts Church in Vancouver, WA.

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 <https://www.positive-feedback.com>. It currently verifies 370,000 – 400,000 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 and reading PF, and all back issues are maintained in our online archives (<https://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: <https://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 our friends at NativeDSD.com for continuing the Positive Feedback DSD Sampler of music into its third volume of DSD tracks from the very large collection at NativeDSD! With Volume 3, we focus attention on the even higher resolution format of DSD512...8x DSD! We are sure that this selection of DSD512 tracks will give you a sense of the possibilities that ultra-resolution DSD offers to the discriminating and demanding music lover/audiophile. Every effort has been made to be reasonably eclectic, but the significantly increased size of DSD512 albums has limited the number of tracks that Dr. Robinson could select.

On the technical side, Dr. Robinson used the following DSD512-capable components for the evaluation and selection of the tracks that you have on this album: Aurender A30 Reference Music Server/DAC/High-Resolution Streamer/Headphone amp/CD Ripper/NAS; iFi Pro iDSD DAC/Headphone Amp; LampizatOr Pacific DAC; and the Astell & Kern SP2000 Reference Portable Player/High-Resolution Streamer/DAC. These represent a collection of exceptional high-performance audiophile-grade DACs, which helped Dr. Robinson to more fully evaluate the quality of the DSD512 albums that he previewed. The resulting tracks represent a superior and varied collection of recordings, ones that will help you to appreciate the possibilities of DSD512, and to purchase downloads with a better sense of what you might like.

We hope to work with NativeDSD.com in the future to provide additional samplers to assist you as you build your own collection of great music. Enjoy!

Track Notes

1. Bach: Harpsichord Works. Jory Vinikour, on Sono Luminus. First of all: Bach! Is there anyone who doesn't love Bach?! (I suppose that there are, but I find it impossible to believe that anyone could come to know his compositions without falling in love with his work.) And second: it's harpsichord! One of my all-time favorite instruments. The opening track on this fine album has Chicagoan Jory Vinikour essaying Bach's Italian Concerto Allegro. It certainly is! Vinikour, who I was not familiar with, plays with confidence and precision, while at the same time capturing the soul of a joyful work. This DSD512 captures the full detail and attack of the harpsichord strings, and does so in a very natural way. Even the room space is clearly felt; the sense of sound space...that next step beyond "soundstage"...is inescapable. There is absolutely no feel of harsh metallic twang or the ringing that is so often found in PCM recordings of this instrument. The entire album reflects this level of performance and the audio arts required to capture it so wonderfully. Marvelous.
2. Mabuchi Plays Miles. Yuko Mabuchi, on Yarlung Records: track 1, "All Blues." Well, Yuko and Miles...what a combination. I had first heard (and recorded) "All Blues" with a couple of jazz guitarists up in the Oakland hills back in 1971. I fell in love with the song then, and never fell out. Yuko Mabuchi has shown herself to be a potent and playful jazz pianist, who performs with a real sense of joy and a magical presence that makes you glad that you're there with her, loving the music! Her ensemble of JJ Kirkpatrick on trumpet, Del Atkins on bass, and Bobby Breton on drums complements Yuko's keyboard mastery in a seamless, organic way. Recorded live, this is a warm musical moment in time, with a fine balance of original jazzic ideas and improv on same. I think that Miles would have dug it. I know that I did. As usual, Bob Attiyeh and Arian Jansen did a fabulous job of recording Yuko and company in analog, later transferred to high-resolution DSD. The DSD512 provides a remarkable sense of ease, warmth, and of organic harmonic structure...and does so quite effortlessly. You can simply sit back, relax, sip your favorite adult potable, and get fully connected to the artists connecting to Miles. Killer! A real show piece for jazz lovers!
3. Prokofiev: Alexander Nevsky/Lt. Kije Suite, on Reference Recordings (in conjunction with Soundmirror for the recording). Thierry Fischer and the Utah Symphony, with the Utah Symphony Chorus and two University of Utah choirs. Track 2, "The Song of Alexander Nevsky," has haunted me ever since Gordon Holt recommended the Telarc recording of this work way back in the late 1980s. I can't tell you how many times I've listened to Nevsky since then...as with my passion for Sibelius' Kullervo, it's in the megatons across decades now. The original DSD64 has been taken up to DSD512, with results that speak for themselves. The effortless dynamics, the clear sense of space, the natural richness of the orchestra and voices as they sing of the great passionate battle against the Swedish army, and the selfless sacrifice of blood made in defense of Russia, can move you to tears. As a test of DSD512 with the challenge of orchestra and massed human voices, this track will both answer audio questions and satisfy the soul, all at the same time.
4. Maya Fridman, Reid, TRPTK. Track 1: "Light is Calling," composed by Michael Gordon in the aftermath of the 9/11 attack in New York City. Maya Fridman is new to me, but she has a very safe entrée to my heart...she's a remarkable cellist. And this collection of works by contemporary composers has completely hijacked my heart. For me, you see, when a recording or performance haunts me...when I cannot hear it enough, because my own soul is resonating passionately with its own harmonics to what I'm hearing...then it goes to onto my heart's shelf of works that I must keep with me. Reid is such an album. There is an electronic heartbeat underneath and throughout, starting out like a bell in the morning, one that captures the listener, but then an envelope of disaster. Hope and life are also here, but they are in the midst of evil and darkness, Gorecki-like. Fridman plays with intense, introspective feeling, evoking both horror and the presence of the light, without resolving the apparent paradox. Originally recorded in DXD, this recording has been taken to DSD512 with fine effect. As in other recordings in this sampler, the sense of ease, naturalness, and harmonic integration is flawless. Yes, all true, but the most important thing about this artist, this album, these compositions, is that they will both challenge you and take you inwards and outwards, up into heaven, and down into hell...and back again...and change you. I couldn't recommend an album more highly than this remarkable accomplishment.

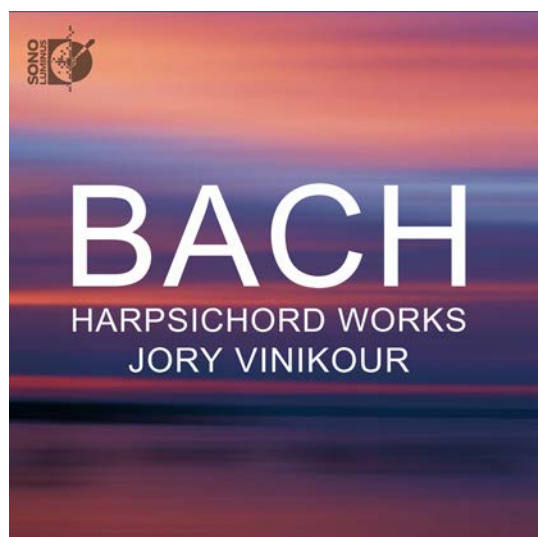
Track Notes

5. Petrie, Perl, and Esfahani, Bach: Six Flute Sonatas, OUR Recordings. Track 20, “Allegro” from the Sonata F Major (originally in E major). A real change of pace here. Once again Bach...no apologies, amigo...but this time we have an ensemble of three instruments. Michala Petri plays the recorder; Hille Perl performs on the viola da gamba (another favorite instrument for me), while Mahan Esfahani plays the harpsichord (another favorite, as previously mentioned). The result is a sparkling track, exuding joy and playfulness, as this trio navigates the composition with effortless verve. The result makes me smile...your spirit is lifted! The entire album puts the great musical understanding among these players in the spotlight. And the DSD512 captures the nuances of the instruments while also giving you an excellent sense of the space that they are playing in. Bravo! This is Bach (and you) well served!

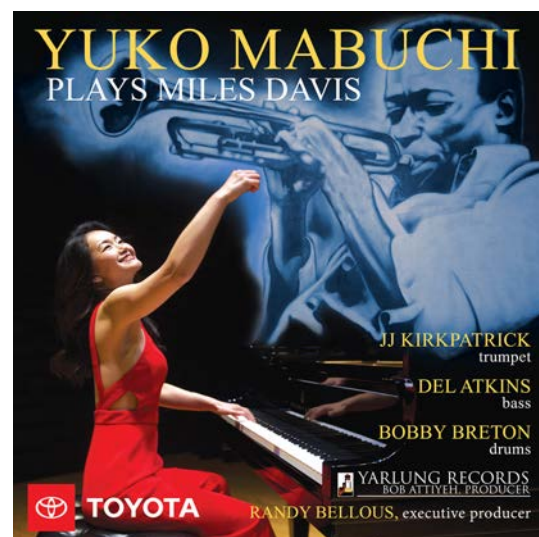
5. Ivan Fischer and the Budapest Festival Orchestra, Beethoven: Symphony 1/Symphony 5 on Channel Classics. Track 5, Symphony No. 5, “Allegro con brio.” “Oh yes. That symphonic opening. Not again!” Yes, again. For me, Beethoven never goes stale, and his symphonies always show me something new, every time that I listen to them, for the past nearly 50 years now. The classic opening to his 5th is as powerful in my soul as it was back in the 1970s. How many LPs, SACDs, and now DSD downloads do I have of Beethoven? I couldn’t tell you. In this recording, Fischer and the BFO show once again why they are so highly regarded. The performance moves with commendable pace throughout, never drifting towards any form of lethargy. No slow ride here! This is an exciting performance, a rapidly moving presentation of the 5th, played with conviction, fiery passion, and a directness that I found to be quite refreshing. I can well imagine Beethoven himself heartily approving Fischer’s interpretation of this symphony...it’s fierce like Beethoven himself! Channel Classics excels one again in producing a recording that captures an orchestra in all of its complexity in a beautiful balance, and with a glorious perfection of detail and sound space. No surprise, though; Jared Sacks has long since demonstrated his mastery of production and the audio recording arts. This recording directly to DSD is simply smashing, and the DSD512 version beggars the imagination in trying to say how it might be bettered. Glorious, glorious! You’ll want to get this entire album, and you’ll also want to explore the very large opus of recordings that Jared Sacks has done with Ivan Fischer over the years. Every one of them is worth adding to your collection!

7. Maya Fridman, Reid, TRPTK. Track 3: “Hell I,” written by Giovanni Sollima as the opening to his larger work, Songs from the Divine Comedy. Yes, as you’ve noticed, I’ve taken the step of selecting two sampler tracks from this one album, something that I have not done before. You may take that as a mark of the enormous effect that this album is having upon me. Taking its inspiration from Dante’s classic work, Sollima’s composition fuses the Mediterranean feel of Italy with a feeling that I can only describe as deeply Jewish in spirit. An astonishing beauty, simultaneously deeply sorrowful and profoundly passionate, emerges via Maya Fridman’s skillful hands. Her cello fills my listening room, and my soul, with great power. The electro-acoustic ensemble that accompanies Fridman is perfect here: properly balanced, skillfully wrapping her performance with a garment of empathetic love. The DSD512 provides a superbly effortless (again!) home for this album. So smooth, so natural, a superhighway connecting you to the music. Why wouldn’t you want it?! Oh, and take care! If you listen to this song by yourself, in the darkening hours, you may find yourself in tears...and you may not know why.

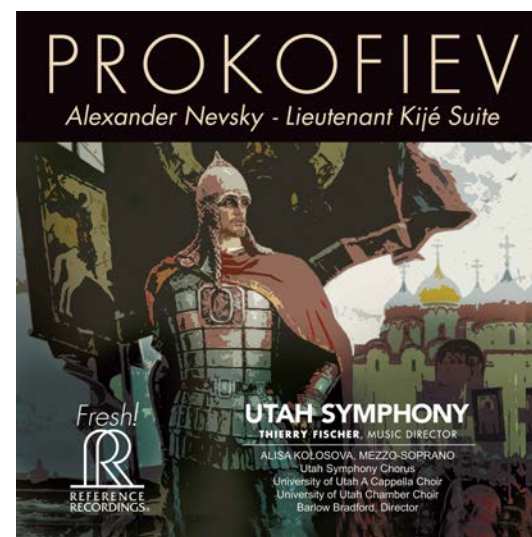
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