



Daphnis et Chloé

Scene 1

- 1 Invocation to the nymphs 6:25
- 2 Entrance of Daphnis and Chloé 0:49
- 3 Dance of the young girls around Daphnis 0:59
- 4 Dorcon's advance to Chloé 2:12
- 5 Daphnis reasserts his love for Chloé 0:32
The Dorcon-Daphnis dance contest for a kiss from Chloé
- 6 Dorcon's grotesque dance 1:37
- 7 The gracious dance of Daphnis 2:31
- 8 The triumph of Daphnis and the ecstatic union with Chloé 0:57
- 9 Entrance of the temptress Lyceion and dance of veils 2:00
- 10 The invasion of the pirates and
Daphnis's unsuccessful efforts to save Chloé 1:41
- 11 Invocation to Pan by the nymphs and the prayer of Daphnis 5:03

Scene 2

- 12 Interlude 3:14
- 13 The orgiastic dance of the pirates 3:59
- 14 Bryaxis orders Chloé to be brought forward and to dance 0:29
- 15 Chloé's dance of supplication 4:15
- 16 Creatures of Pan appear and frighten the pirates,
who flee in terror, leaving Chloé alone with a shining crown 1:11

Scene 3

- 17 Sunrise. Daphnis prostrate at the grotto of the nymphs 3:47
- 18 Daphnis and Chloé are reunited 1:49
- 19 Lammon tells how Pan saved Chloé in memory of his love
for the nymph Syrinx. Daphnis and Chloé act out the story 2:02
- 20 Pan (Daphnis) fashions a flute from some reeds, on which he
declares his love for Syrinx (Chloé) 2:27
- 21 Abandoning their roles, the lovers embrace and kneel
at the altar of the nymphs 2:06
- 22 Girls dressed as bacchantes enter with tambourines 0:13
- 23 Young men invade the scene, and joyous tumult prevails
in tribute to the triumph of the lovers 3:57

de matériau à deux et trois canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les SACD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le SACD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur

originelle. Aucun traitement du signal n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXI^e siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX^e siècle pour une nouvelle génération d'auditeurs.

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

Depuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite

de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du SACD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur SACD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces SACD contiennent donc des enregistrements à deux canaux, ou une combinaison

Boston Symphony Orchestra New England Conservatory Chorus and Alumni Chorus

Robert Shaw, director

Lorna Cooke de Varon, associate director

Charles Munch, conductor

(Recorded January 23 & 24, 1955, Symphony Hall, Boston)

Produced by John Pfeiffer

Recording Engineer: Leslie Chase

Mastering Engineer: Mark Donahue

DSD Engineer: Philipp Nedel

Remastering Supervision: John Newton

Reissue Producer: Daniel Guss

Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright

Design: Red Herring Design

Photography: Sara Foldenauer

This was an original two-track stereo recording; in SACD surround mode, the music will be heard only from the front left and right channels.

For more information about Living Stereo and other Living Stereo SACDs, please visit www.livingstereo-sacd.com

Sergei Diaghilev, the fabulous genius who shortly before the First World War gathered together the arts of theater, music and dancing into ballet productions such as we may never hope to witness again, left no important composer of his day untried. He "discovered" two unknowns in Russia—Stravinsky and Prokofiev; he engaged Debussy and Ravel in France, Strauss in Germany, for his purposes. He put the ballet on the map as a high and musically respectable form of art. Great music in this form was forthcoming from some of the composers he commissioned. What he could not do was to make ballet composers out of them. *The Firebird*, *Pétrouchka*, *The Rite of Spring*, *The Scythian Suite*, *Daphnis and Chloe*—all were orchestral in intent, all have shed their choreographic paraphernalia

and enjoy a lusty survival wherever orchestras give concerts.

Ravel, while writing *Daphnis and Chloe*, by far his richest and most sumptuously colorful work, probably had honorable intentions about meeting the stage requirements of the anxious entrepreneur. Meanwhile he went his own way in spite of himself—and that was the symphonic way. As has happened before with great composers, the creator in the heat of composition took flight to new heights of his own. Performers had to adapt themselves as best they could.

In his Autobiographical Sketch (1928) Ravel made a comment which becomes significant as we listen to the entire ballet score, rather than to the two suites which he later extracted from it: "The work is constructed symphonically according to a strict tonal plan by the

eine Kombination aus 2-Kanal und 3-Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer SACD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

Während des Remastering Prozesses dieser Bänder haben wir den Weg des Signals so kurz wie möglich gehalten. Eine analoge Studer-Aria Bandmaschine wurde durch hochwertige Siltech Kabel direkt mit speziell ausgewählten dCS Konvertern verbunden. Dieses DSD Datenmaterial wurde direkt auf die SACD kodiert. Dadurch ist der Konsument in der Lage, das Ergebnis dieser Konverter exakt so zu hören, wie wir es im Studio gehört haben. Das DSD Programm ist im Wesentlichen identisch mit den analogen Originalbändern. Was Sie hören sind genaue Kopien von jeder der historischen Aufnahmen—die pure Aufführung, präsentiert in ihrem ursprüng-

lichen Glanz. Keine Aufbereitung der Signale war erforderlich, um diese herausragenden Bänder zu „verbessern“.

Im Verlauf dieses außerordentlich reizvollen Projekts wurde Geschichte lebendig, während wir die Stimmen legendärer Tontechniker gehört haben, wie sie den Ort und das Datum der jeweiligen Aufnahmesitzung auf die Bänder gesprochen haben. Wir waren höchst beeindruckt, nicht nur darüber wie wenig die Originalbänder bearbeitet worden waren, sondern auch wie gekonnt die Tontechniker mit dem High-Tech Gerät ihrer Tage gearbeitet haben: einer Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahmetechnologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

TECHNISCHE ANMERKUNGEN

JOHN NEWTON, SOUNDMIRROR INC.

Seit Beginn der Aufnahmetechnologie streben Tontechniker danach, den Klang der Aufnahme so unmittelbar und ergreifend zu erzeugen, wie der natürliche Klang selbst. Die frühesten elektronischen Aufnahmen wurden mit einem einzigen Mikrophon durchgeführt, das in der Mitte des Aufnahmesaals positioniert war, um eine optimal ausgewogene Balance zu erzeugen. Das Signal wurde zu einer Schnittmaschine, und nach der Einführung von magnetischen Aufnahmen zu einer Bandmaschine geleitet. Eine Kopie dieses Bandes wurde dann für die Produktion der LPs verwendet, welche die Käufer zuhause abspielten.

Seit dem Stereozeitalter wurden zwei Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen

Eindruck der „Tiefe“ des Klanges. Durch eine Anordnung der Mikrophone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der SACD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid SACDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser SACDs nur 2-Kanal oder

method of a few motifs, the development of which achieves a symphonic homogeneity of style." In the whole score this method of integrating "motifs" becomes clear as we hear many premonitions of the themes to be heard in the final dance, themes progressively developed and reaching their culmination there.

The two suites familiar to concert audiences consist of the second and third parts of the ballet. Between them is an episode in which Chloe, a captive, tries to escape. The first part, which had been unpardonably neglected until it was revived for the full concert performance, is of great importance to a unified concept of the whole. Charles Munch, who has given sympathetic attention for many years to the music of Ravel, has, by performing it entire, restored *Daphnis and Chloe* to a single,

rounded work, drawn together not only thematically, but by its characteristic mood and color. Its presentation complete is a restitution long overdue in America.

The first dozen measures establish the tonal picture perfectly. We hear soft, shimmering strings (muted), a harp arpeggio, suave blending chords from the chorus, a limpid flute solo answered by natural notes from the horn. This phrase is a true leading motif, ardent, gently expressive of the two lovers. It recurs throughout the score, forever changing in shape and color. Other motifs are also to appear, undergo subtle transformation, and at the last reach their most vivid expression.

The opening scene of the ballet is a meadow on the edge of a sacred grove. It is a clear afternoon in spring. Young men and girls enter, bearing

baskets with offerings for the nymphs. Dancing shepherdesses surround Daphnis, a handsome shepherd. Chloe appears, and is drawn into the dance. Dorcon, a grotesque figure, performs a dance with Daphnis, his rival for Chloe. Pirates burst upon the scene and carry off Chloe. Daphnis enters, finds a sandal that she has dropped, and prays to the nymphs for her safety. The three sculptured nymphs come to life, and all pay homage at the altar of Pan.

The second scene shows the camp of the pirates by the sea. Chloe is brought in, her hands tied. She performs a dance of supplication, tries to escape, but is prevented. Satyrs, emissaries of Pan, surround the pirates. The god himself appears to terrifying music and the pirates flee in alarm, leaving Chloe.

In the third and last part of the ballet, the scene is that of the beginning. The prostrate figure of Daphnis, mourning Chloe, is seen. Shepherds enter; they find Daphnis and wake him. Chloe arrives and the two re-enact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional flute. The pantomime is concluded by a sacrifice at the altar of Pan. Then the "general dance" begins. It becomes increasingly wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a "joyous tumult."

connected with premium Siltech cabling directly to specifically chosen dCS converters. This DSD data is directly encoded on the SACD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording—the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extraordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a

razor blade! Applying the best in 21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.

TECHNICAL NOTES

JOHN NEWTON, SOUNDMIRROR INC.

Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent of magnetic recording, to a monaural tape recorder; a copy of that tape was used to produce the LPs which consumers listened to at home.

With stereo, two microphones were placed in the hall. Signals were fed to a stereo tape recorder and consumers, listening back on two speakers, heard a new "depth" of sound. By placing microphones in the left, center, and right of the hall, engineers progressed to 3-channel recordings, which afforded them greater control over the musical

balances that ended up in the stereo mix. Even as CDs replaced LPs, this same process was often followed.

Today, with the advent of SACD and multi-channel playback, the listener can hear the left, center, and right channels exactly as the engineers heard them at the original recording sessions. In this series of Living Stereo reissues on hybrid SACDs, we have used the 3-channel original tapes whenever they existed; when the material was recorded only in stereo, we used that tape. Some of the SACDs will therefore contain 2-channel, or a combination of 2- and 3-channel material. We used only two or three of the available six channels on the SACD disc because that was the vision of the original producers.

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was

"Inspiration with elegance—that's Charles Munch," wrote Moss Hart of the man who was music director of the Boston Symphony Orchestra from the fall of 1949 until he resigned in the spring of 1962 at the age of 70. Born in 1891 in Strasbourg, Munch made his first appearance on the podium in Paris in 1932 at the age of 41. His rise to fame was meteoric. Just six years later he was appointed to the most coveted conductorial post in France, the directorship of the Orchestre de la Société des Concerts du Conservatoire. After World War II Munch appeared as guest conductor in Europe, the Near East, South America and the United States, where he made his debut in 1946 with the Boston Symphony. Upon the retirement of Serge Koussevitzky, he became its music director. Following his own retirement from the Boston post Munch appeared frequently as a guest

conductor and in the fall of 1967 became music director of the newly created Orchestre de Paris; he was touring the United States with that orchestra at the time of his death, November 6, 1968. He was a conductor of the widest musical culture, noted particularly for his interpretations of the music of France and Germany, inspired by his Alsatian heritage.



THE HISTORY OF LIVING STEREO

On October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two-track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereophonic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes.

Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc cutting technology. The same year, Living Stereo LP records were launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U-47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three track recordings were realized on tube amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.