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THE SOLDIER'S TALE
IGOR STRAVINSKY

CLASSICAL SYMPHONY
SERGEI PROKOFIEV



PIANO CONCERTO NO. 1
DIMITRI SHOSTAKOVICH

GERARD SCHWARZ, CONDUCTOR
CAROL ROSENBERGER, PIANO
LOS ANGELES CHAMBER ORCHESTRA



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STRAVINSKY: THE SOLDIER'S TALE

GERARD SCHWARZ, Conductor

Principals of the Los Angeles Chamber Orchestra:

Paul Shure, *violin*/David Shifrin, *clarinet*/Ken Munday, *bassoon*/Tony Plog, *trumpet*/Herb Rankin, *trombone*/Susan Ranney, *bass*/Tomas Raney, *percussion*

SHOSTAKOVICH PIANO CONCERTO NO. 1

CAROL ROSENBERGER piano **STEPHEN BURNS** trumpet

PROKOFIEV CLASSICAL SYMPHONY

GERARD SCHWARZ conducting LOS ANGELES CHAMBER ORCHESTRA

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[2] Music to Scene I: The Soldier's Violin (2:20) [3] Music to Scene II:
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Dances: Tango, Waltz, Ragtime (6:15) [7] The Devil's Dance (1:17)
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Co-Producers: Marc Aubort, Joanna Nickrenz
Executive Producer: Amelia Haygood
Recording Engineer: Marc Aubort
Bruce Leek (Stravinsky)

Digital Recording, Editing and Mastering by
Soundstream, Inc.: Richard Feldman, Don Morrison,
Sydney Davis, Jim Wolvington

Cover Design: Terry Berkowitz
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Bösendorfer Imperial Concert Grand Piano
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Recorded in Bridges Auditorium, Claremont,
California, December 1980.

The country was Switzerland; the year, 1917. A sadly disheartened Igor Stravinsky (1882–1971), cut off from his native Russia, had taken refuge in the neutral city of Morges. The war raged about him. Desolate and destitute, the 33-year-old composer longed for home. He pored over the folk-poems of Kirievsky and Afanasiev, finding solace in the Russian lore contained in his coveted collections. He also found comfort in the company of his new-found friends. Switzerland had become a common meeting-ground for artists and musicians from many lands; and the displaced emigrants, writer Charles Ramuz, painter Rene Auberjonois and conductor Ernest Ansermet among them, huddled closely together.

Such were the conditions which brought forth a small, allegorical theater work, "Histoire du Soldat" ("Soldier's Tale"), a joint venture between composer Stravinsky and the French-speaking poet Ramuz. The collaboration was not their first. The two had produced French translations of Stravinsky's little Russian songs and of his "Renard" several years before. But in 1917, wartime conditions caused their approach to be a cautious one. Ramuz's description of the genesis of "Histoire du Soldat" reveals some of their most pressing concerns:

"Why not do something simple? Why not write a piece which dispenses with a large room, and a large public? A piece whose music would require only a small number of instruments and would have only two or three characters... As there are no longer any theatres, we would be our own theatre. We would provide our own sets, which would be mounted without trouble anywhere, even in the open air."

Stravinsky's growing tendency toward musical economy was compatible with the limits imposed by wartime conditions. The austere instrumentation of seven players and narrator, a near necessity given the practical realities of the time, was also a move toward greater intimacy in orchestration. It was a direction foreshadowed in the composer's "Renard" (1915–16) and in his "Japanese Lyrics"

(1912–13). "Histoire du Soldat" marks the period within which Stravinsky withdrew from the lavish orchestral tradition of his native Russia. The composer was reaching both inward and outward. "Histoire du Soldat" would be a most personal tale, cast in a setting capable of the highest sort of musical introspection. Its moral, however, would be universal, one which would translate into any language and which would transcend the arbitrary national boundaries set by man.

Stravinsky and Ramuz found their inspiration in Alexander Afanasiev's famous 19th century collection of Russian folk tales, and based their work loosely on the cycle of legends which told of the mis-adventures of a young soldier. Afanasiev's tales were based on folk stories drawn from what Stravinsky saw as "...a cruel period of enforced recruitment under Nicholas I," and his empathetic treatment may indicate more than a passing, objective interest. Did the composer identify with the forsaken hero of Afanasiev's tale? In his biography "Stravinsky" (Dent's *Master Musicians* series, 1975), Francis Routh asks pointedly, "Indeed, how could Stravinsky (and Ramuz) be unaware of the World War that was at that very moment changing the face and character of Europe?" Afanasiev's tale was recast in 1918 Switzerland, and its contemporaneous setting exuded the anguish of the time.

And yet, despite this turn toward the universal, Stravinsky's "Histoire du Soldat" reveals unmistakably Russian roots. Nearly every element in his new theater work mimics the Russian oral folk theater, a genre which had emerged in the 18th century wherein convicts and soldiers, in amateur enactments, imitated literate professional theater. In his semiautobiographical novel, "Notes From the House of the Dead," Dostoevsky describes one such production he had witnessed in the late 1840's in a Siberian penal colony. The convicts were enacting a story based on the legendary figure of Don

Juan, accompanied by "... a raucous little orchestra of squeaky violins and balalaikas, and featured a virtuoso performance by a soloist upon the tambourine." The parallels with Stravinsky's "Histoire du Soldat" extend still further. While slightly deformed, the legends depicted in these amateur expositions were recognizable: in the Siberian production described by Dostoevsky, the legend of "Don Juan"; in Stravinsky's "Histoire du Soldat," that of "Faust." The plots would often involve an interaction between a peasant and a member of foreign nobility. Common, too, was a juxtaposition of everyday, mundane reality with forces of the supernatural, usually represented by the Devil. Symbols of modern-day life were anachronistically set in fantastic fairy tale situations; in "Histoire du Soldat" these symbols are both non-musical (the stock exchange, telephone) and musical (contemporary dance rhythms of the tango and American ragtime).

A brief synopsis of this fatalistic and moralistic tale follows:

Part I: The Soldier, on two-week leave, is travelling homeward. He stops for refreshment on the banks of a small brook and plays idly upon his violin. The Devil appears, disguised as a butterfly-catcher, and moves in upon his unwary victim. The Soldier, no match for the wily Devil, reluctantly trades his violin for a talisman—a magic book which promises him never-ending wealth—which the Devil teaches him to use in exchange for lessons upon the violin. In time, the Soldier grows weary of his fortune. Lonely and disgruntled, he tries to buy back his violin from an aged woman (another of the Devil's crafty disguises), but finds it will no longer make a sound when he attempts to play it. In despair, the Soldier casts the violin away, tears apart his magic book, and takes aimlessly to the road.

Part II: The Soldier happens upon a kingdom which is under the pall of its ailing Princess. The King offers his daughter's hand, and a handsome dowry, to anyone who can restore her former health. The Soldier, boldly accepting the challenge, needs his violin to effect the

cure. The Devil, now disguised as a virtuoso violinist, makes yet another appearance, and the two engage themselves in a gambling card game in which the Soldier purposely loses all of his remaining money. Freed of the last vestiges of his prior greed, the Soldier regains control of his destiny and wins back his violin. Drunk and defeated, the Devil is left slumped over the card table as the Soldier heads for the palace. The Princess is revived by the Soldier's music; she dances seductively for her winning suitor and the two fall into each other's arms. The Devil, enraged at being duped, comes upon the tender scene and attempts to gain control of the Soldier once again. But the Soldier will not be overcome. He plays upon the violin and his music causes the Devil to dance uncontrollably. The Devil's contortions grow ever wilder and he finally drops to the ground in exhaustion. With his remaining breath, the Devil makes an ominous promise of revenge.

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The Soldier and the Princess marry and live within the palace walls. In time, the Soldier once again grows discontent and longs to recapture his past. The two head for the village of his childhood. The Devil, certain the Soldier would one day succumb to this temptation, waits at the edge of the village for his prey. In a final triumph, the Devil pounces upon his victim and takes possession of both the Soldier and his violin. The Soldier is mesmerized; oblivious to the plaintive cries of his wife, he follows the Devil down the road.

Stylistically, "Histoire du Soldat" is an evocation of the classical suite of the 18th century, comprised of short, self-contained movements, many of which were composed in the spirit of popular dances. Each of the highly individualized movements is a perfectly balanced closed form. Unity of the work is achieved through the use of shared musical materials. The trombone theme, for example, which opens the "Royal March" recurs in the "Great Chorale"; the four-note bass ostinato figure which begins the music for the soldier at the brook

("Music for Scene I") is heard again in the "Devil's Dance" near the close of the work.

The vitality of Stravinsky's gestic "Histoire du Soldat" rests largely in its rhythmic ingenuity, which extends further the distinct manner of exploiting meter and rhythm which the composer had brought to a particular culmination in "Le sacre du printemps" (1911–13) and "Les Noces" (1914–17). The thinly-veiled texture afforded by the chamber ensemble encouraged even greater rhythmic invention. The resulting animation is infectious with its delayed and/or anticipated accentuations, syncopations, and contrasting rhythmic patterns. Stravinsky alters his meters over a constant rhythmic pulse, and passages in which two or more distinct meters occur in refreshing simultaneity are not infrequent. Stravinsky's "Histoire du Soldat" is a rhythmic *tour de force* which admits unprecedented influences from the most colorful dance musics of France, Spain and America.

LAURA KUHN

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Sergei Prokofiev (1891–1953) and Dimitri Shostakovich (1906–1975) are considered to be the major Soviet composers of the 20th Century, Shostakovich in effect inheriting the position of leading Soviet composer after Prokofiev's death. There were many similarities and sympathies between the two men even though the 15 years' difference in their ages provided radically different influences. Prokofiev's roots and his education were in pre-Revolution Russia, and his musical background included the strong influence of Tchaikovsky, Rimsky-Korsakoff, Scriabin, Debussy, Ravel and Richard Strauss. Shostakovich, on the other hand, was educated entirely under the Soviet system, and as a musician he looked up to the innovations of Prokofiev, Stravinsky and Hindemith. Prokofiev is

often said to be the forerunner of the Neo-classic movement, of which Shostakovich was a part, although Prokofiev himself did not like being associated with the movement. The elder composer did, however, state that he wanted a more "simple and melodic expression" than the music being written in the first years of the 20th Century. Both Prokofiev and Shostakovich knew, as did Ravel, how to be expressive with simple, spare harmonies and scoring, where every strand and tone has its own impact; knew how to write in such a spare framework melodies of great beauty with "the spice of 20th Century harmonies."

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Prokofiev, having left Russia in 1918 to live in the West for many years, had an international outlook. Shostakovich's home was always in Russia, though he toured and represented his country abroad. Both composers produced a large quantity of works in a great variety of forms: ballets, operas, symphonies, chamber works, film scores and works for piano solo, in which latter *genre* Prokofiev was especially prolific. Shostakovich, in his years of work with theatres, especially the Young Workers' Theatre of Leningrad, wrote a great deal of incidental music for plays, as well, and the observation has often been made that his theatrical sense made itself felt in his music. Prokofiev and Shostakovich were both accomplished pianists, and both toured in performances of their own works. Prokofiev conducted the first performance of the *Classical Symphony* himself, in April, 1918, in Petrograd, at a concert in the hall at the former Court Chapel. In the very same week, he played recitals of his piano music, including the Sonatas No. 3 and 4, along with the *Visions Fugitives*. Shostakovich played the premiere of his *Piano Concerto No. 1* himself, on October 15, 1933, with the Leningrad Philharmonic, Fritz Stiedry conducting. He performed the work many times, and recorded it with his son, Maxim Shostakovich, as conductor.

Both Prokofiev and Shostakovich suffered attacks and denuncia-

tions of their work on the part of the Russian government. In 1936, Shostakovich's opera *Lady Macbeth of Mtsensk* was attacked as "formalistic," and forced off the stage, an attack which was in effect a blacklist. Prokofiev defended him, writing in a magazine article: "In our country everything that is not understood at the first hearing is condemned as 'formalistic'..." But Prokofiev was to be attacked himself, accused of "bourgeois tendencies," a criticism difficult to parry when he had lived for so many years in the United States and in Paris, and in 1948, both composers were denounced in a party resolution, which accused them of "formalistic perversions." Both tried to adjust and adapt to Soviet policy of the time, in their public statements, and, to some extent, in their work.

Prokofiev gave an interesting description of the leading principles which guided him in composing: "clarity in the presentation of my ideas and economy of expression." He felt that a basic element in his style was his "classical line," which he traced all the way back to his childhood, when he would lie in bed in the evening and listen to his mother play Beethoven and Chopin. Another element was his "lyrical melodic line." "I love melody very much," he said, "I consider it the most important element in music..." He wanted to keep "the melody simple and comprehensible without permitting it to become imitative or trivial." The third element was what he called his "scherzoishness," which he said could have several degrees: "fooling, laughter, mockery." Both Prokofiev and Shostakovich had a way of heightening one mood with a contrasting one: exuberance side by side with melancholy; exquisite tenderness side by side with audacious wit. Both the *Classical Symphony* and the *Concerto #1* have delightful and humorous Classical allusions. Both works are scored for Classical sized orchestras, although Prokofiev's scoring is for the traditional orchestra of Haydn and Mozart, while Shostakovich used an unusual combination of instruments—piano, trumpet and string

orchestra. Shostakovich, too, has a strong lyrical sense, and although his wit, like Prokofiev's, could be called dry, warmth and emotion also come through consistently in the work. The music of both Prokofiev and Shostakovich can be recognized for playful and motoric rhythms, wide melodic intervals and colorful, humorous juxtapositions. Shostakovich said "...I hoped to write good entertaining music which would be pleasant or even amusing... It gives me pleasure to see my audience laugh or at least smile..."

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The sophisticated *Concerto No. 1*, which Shostakovich wrote at the age of twenty-seven surely qualifies as such delightful entertainment. Its style is more dazzling and colorful than the *Concerto #2*, and has a more unusual scoring. The particular combination of piano, trumpet and string orchestra allow brilliant textures, marvellous dashes of humor, colorful contrapuntal writing, and a warm sentiment which rises to the surface on many occasions. The writing is virtuosic for everyone, including the strings. *Performing Arts* Editor Herbert Glass referred to the trumpet's "lip-cracking, lung-boggling passages," and pointed out that the piano part in the outer movements must "set a record for simple quantity of notes per measure." And yet the textures are clear and well balanced, there are a lot of "tunes" and appealing melodies, and the music is dynamic, expressive and at times eloquent.

The opening flourish sets the tone for the concerto: a sweeping run on the piano, a joint exclamation by piano and trumpet answered by a three-note pizzicato in the strings, and the piano is ready to begin its low bass accompaniment to the severe but expressive first theme, which, in its earnest way, hints at both intensity and loftiness. Then the theme softens, its accompaniment fills out and its lyricism breaks through so that when the strings take over the theme, they are singing full voice. The piano enters again to participate in an

Allegro dialogue with the strings, a dialogue which is by turns passionate, sharp, bright, humorous, and all with the same clarity which characterized the opening. In this movement the moods seem fleeting, but the long, clear, often contrapuntal lines provide unity and the energetic rhythms keep a forward drive. Two impassioned utterances of the original motif, a *martellato* passage which finishes at the low end of the keyboard, and a short lyrical transition by the strings, lead to the second theme. It is played by the piano in the bass register—a lively, sharply accented inversion of the original motif, accompanied by a rhythmic detached figure in the strings. The piano's treble joins the fun with a dancelike 3-note motif, the violins toss off some amusing glissandos, and the trumpet springs in with its version of the dancelike motif, set off by the piano's sparkling filigree. Lyricism and whimsy coexist happily here. Piano, trumpet and orchestra make an emphatic bridge to an amusing Russian dance played by piano and basses. A colorful fabric of contrapuntal and rhythmic figures builds to a dramatic statement of the original motif in the piano's low bass, leading to a recapitulation of the first theme begun by the strings, and joined by the piano. A quiet transition paves the way for the high-spirited B Major section, in which piano and strings take over the trumpet's dancelike 3-note motif. This section, too, becomes more and more lyrical, finally darkening before the serious first theme is heard once again played by the piano, this time quiet and almost mournful long notes on the trumpet.

The poetic second movement, in the tempo of a very slow waltz, sets forth an atmospheric, broad-arched melody sung first by muted violins. The piano enters with a quiet trill and a spare but rhapsodic melody of its own. The staccato in the piano and pizzicato in the strings, followed by a buildup of passion first in the piano and then in the strings, is reminiscent of romantic scenes in Prokofiev's *Romeo*

and Juliet. The piano interrupts this romantic scene with an intense outburst in the form of a brilliant cadenza-like passage. The declamatory octaves reach a peak which slowly dissolves again as the melody is accompanied by resounding bass chords gradually diminishing in volume until the strings finish the descent from passion into calm. Now it is the trumpet's turn to sing—softly, over its wide range. A tender dialogue between piano and trumpet is taken over again by the piano. The lean but gentle melody softens as the cellos play a touching duet with the piano. The movement ends quietly with a widely-spaced, hushed chord for piano and strings.

The third movement, an introduction to the finale, begins with a rhapsodic solo piano cadenza, contrapuntal in style, which gives way to a proud, intense melody played by the strings. Piano and strings join for another rhapsodic improvisatory passage. The strings' gently descending harmonies, the piano's delicate filigree, open into passion only once, and soon give way to the piano's sweeping run into the final movement.

The uninhibited fourth movement is a colorful romp. Its electricity crackles from the first *marcato* entrance of the piano together with the comic strides of the basses and cellos, and from the mock-Classic repeated note theme in the strings, with its sudden harmonic shifts. Piano, trumpet, strings—all are suddenly virtuoso comedians, and their dialogues are full of quips. One's ear darts from piano to strings to trumpet. The Classical spoof is laced with images: foot-stamping Russian dance, cabaret, popular brass band—they're all thrown into the brew with perfect comic timing. Only once does the piano ease the tempo a little, for the strings to sound a graceful reminder of the first theme which, however, turns into another joke over an oom-pah-pah-pah accompaniment in the piano. The trumpet solo, with strings *col legno*, is another tongue-in-cheek passage, with cadenza-like figures for both trumpet and violas. At the

end of its solo, the trumpet accelerates the tempo again, the strings reiterate the opening theme and the piano its answer. The strings pick up the action again in a virtuosic, comic passage which builds up to a long fermata announcing the piano cadenza. The flashy cadenza amuses, too, with its initial reference to the main theme of Beethoven's Rondo, *Rage Over a Lost Penny*, and with quick changes in direction, key and figuration. Gathering momentum, the cadenza sweeps into the closing figure, a dizzying Russian Dance with characteristic accent on the second beat. The trumpet joins in with a tongue-twisting fanfare rhythm, to a mock close of repeated C Major chords *à la Classique*, interrupted by dazzling glissandos in the piano's upper register. Another sequence of *tutti* chords is interrupted by a final piano solo, an outrageous Russian Peasant or Gypsy Dance, and it is all over but the final set of insistent C Major chords, with the trumpet still enunciating its tongue-twisting fanfares.

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Prokofiev's *Classical Symphony* was a hit from its first performance in Russia, and though it took longer to gain popularity in the United States, it was his first universal success. (It was also on the program for his last appearance in public as a conductor, on the occasion of the premiere of his Fifth Symphony in 1945. Shortly thereafter, he suffered a fall and concussion and never regained good health.) Prokofiev wrote the *Classical Symphony* in 1916–17, at the age of 26, and dedicated it to his friend Asafyev. For some time he had been thinking of writing an entire symphonic piece without using the piano as he worked, hoping that in this way he could obtain greater clarity of orchestral color, and avoid the "temptation of improvisational, 'finger' composition." In "A Composer's Memoir" he relates that in Tcherepnin's conducting class when he was still a student he "gradually developed a taste for the scores of Haydn and Mozart: a taste for the bassoon playing staccato and the

flute playing two octaves higher than the bassoon, etc." In his *Brief Autobiography* he wrote: "It seemed to me that, if Haydn had lived into our time, he would have preserved his own style of writing and at the same time absorbed something from the new music." He called it the *Classical Symphony* "First, because that was simpler. Second, out of mischief, to 'tease the geese,' and in the secret hope that eventually the symphony would prove to be a classic." Its chamber orchestra scoring is for two each of flutes, oboes, clarinets, bassoons, horns and trumpets, with timpani and strings.

Prokofiev did much of the work on this music while walking in the country, and indeed it has a freshness and joy, an optimism and fun, that make it irresistible. Its gentle humor, high spirits, leaping, running figures, amusing harmonic twists, along with the serenity of the lyrical moments, give the impression that those walks in the country must have been a total delight.

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The first movement, in D Major, is a Sonata Allegro form in miniature. After a rousing *tutti* exclamation the strings play the light-hearted first theme whose harmonic surprise is a sudden shift to C Major. The flute's joyful entrance is once again in D Major. The oboes, clarinets and bassoons take up the flute's theme, too, and produce a transition to the playful second theme, *con eleganza*. Over a staccato accompaniment by the bassoon, the first violins play a pianissimo detached theme characterized by quick, light grace notes two octaves away from their main notes—leaps that have to be fun especially when played with mock seriousness, and *sul punto del arco*, at the point of the bow, for a light, piquant sound. The full orchestra joins in to provide a soaring close to the exposition. The development begins with the first theme, which retains its buoyance even in minor. The second theme is transformed when it is played resoundingly by the cellos, basses and horns, with flowing accompaniment by oboes, clarinets and bassoons, no longer stac-

cato. The quick, light grace notes have become proudly accented eighth notes. The high strings answer in the same character. Sometimes this theme is announced in syncopated fashion, which adds to the already considerable rhythmic vitality. The full orchestra builds to five emphatic C Major chords, the last of which is the beginning of the recapitulation, this time in C Major instead of the opening D Major. The closing theme's sweeping scales and emphatic chords now end the movement with the same figure that began it.

Four measures of sedate accompaniment usher in the stately *Larghetto* in A Major. The first violins announce the graceful theme, played in the high register with stylized classical articulation suggestive of an elegant court dance. The flutes then join the violins, still very soft and sweet. In the middle section of this three-part piece the rhythm moves in running steps as pizzicato strings and staccato winds keep up a constant movement. When the theme returns, it is accompanied by upward moving detached scales first in the strings, then in the winds. The figures from the middle section join the theme, sometimes taking over, other times allowing it to continue. The piece ends as it began, with the rhythmic accompaniment quieting to a whisper.

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After the delicate *Larghetto*, the *Gavotte* is an extroverted dance, full of fun and energy, a dance which has its roots firmly in the Baroque. The strings play *pesante* (heavy) leaps while the winds do their leaps in bright parallel major chords. The middle section of the *Gavotte* is a contrasting *Musette*, with a Russian tune played in the winds over a soft drone accompaniment in the strings. The *Musette* theme is then taken up by the strings, and the oboes provide a running figure as additional accompaniment. The *Gavotte* theme is an echo of its former self when it reenters *piano* in the winds, and is finished *pianissimo* by the strings, the last two chords an almost soundless pizzicato. The *Gavotte* has enjoyed a popularity on its

own, almost to the discomfiture of its composer, who said he did not want to be known "only for the *March* from the *Three Oranges* and the *Gavotte* from the *Classical Symphony*." He did, however, play it as an encore at piano recitals, and use a version of it in *Romeo and Juliet*.

The *Finale* is a virtuoso piece for everyone. Bright scales and figures are flung back and forth by various instruments and sections with lively abandon, as they rush to the top of their registers and down again. The headlong pace, the lightning quick bowed and plucked exclamations by the strings, the repeated-note feats by the winds are emphatically underscored by the timpani. The carefree second theme, again with dazzling repeated notes, is enunciated by the winds. The jaunty closing theme, first sounded by the flutes, brings the exposition to an exuberant close and swings into its repeat. The development plays with all of the themes, starting with the closing theme in the clarinet, and sweeps merrily to the recapitulation where the first theme is played this time by the flutes, countered with a whirling descending figure in the violins. And on the movement rushes to its brilliant conclusion.

Amelia Haygood and Carol Rosenberger



Igor Stravinsky



Dmitri Shostakovich 17



Sergei Prokofiev

TECHNICAL INFORMATION

For this recording we used two Schoeps 221B omni-directional microphones in a basic stereo placement to achieve a recording of optimum clarity and natural balance. The orchestra was positioned left to right of the conductor: first violins, violas, celli, second violins, and bass behind celli. (SHOSTAKOVICH: The trumpet soloist was seated behind the violas. The piano was placed center between violas and celli. PROKOFIEV: The woodwinds, brass and tympani were seated behind the strings across the back of the stage.)

The hall we selected for this recording has a good music-making ambience: a large, warm, not echoing room with height, irregular surfaces and lots of wood. With our engineering we tried to recreate this ambience for the listener.

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Our Studer Model 169 Stereo Mixer, was fed directly into the Digital Tape Recorder. The portable Studer console is battery-powered. There is no AC and therefore no chance of hum. The power supply for the Studer 169 console is a sophisticated battery charger.

For monitoring we used an ACD / John Meyer Precision Studio Monitor (with its own Meyers Sound Lab amplification system) which is uniquely designed to reduce distortion while simultaneously increasing dynamic range.

Once the balance and the dynamic level (gain) were set at the beginning of the first session they were not changed throughout the recording. With digital recording there is no need to increase signal level during quiet passages. Such gain-riding and/or use of peak limiter is unnecessary and highly undesirable for audiophile recordings.

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