

# Mastering Equipment Used In Our Recordings

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**Digital: Weiss ADC2 Analog to Digital Converter**

**Mytek ADC192 Modified by Steve Nugent of Empirical Audio**

**Lynx AES16 used for digital I/O**

**Antelope Audio Isochrone OCX Master Clock**

**Weiss Saracon Sample Rate Conversion Software**

**Weiss POW-r Dithering Software**

**Analog: Studer 810 Reel to Reel with JRF Magnetics Custom Z Heads & Siltech wiring**

**Aria tape head pre-amp by ATR Services**

**Manley Tube Tape Pre-amps Modified by Fred Volz of Emotive Audio**

**Cables: Purist Audio Design, Pure Note, Siltech**

**Power Cords: Purist Audio Design, Essential Sound Products**

**Vibration Control: Symposium Acoustics Rollerblocks, Ultra platforms, Svelte shelves**

**Sonic Studio CD.1 Professional CD Burner using Mitsui Gold Archival CD's**

## Milhaud

### La Creation du Monde

Charles Munch • Boston Symphony Orchestra

## Debussy

### Khamma & Rhapsody for Clarinet and Orchestra

Ernest Ansermet • L'Orchestre de la Suisse Romande

French composer Darius Milhaud belongs to the 1920s Jazz Age. A member of the famous French group of composers Les Six, he is best known for his ballet *Le Boeuf sur le Toit* (The Ox on the Roof). He favoured bitonality, often used by Les Six.

Milhaud was a part of the post World War I scene, after the late Romantic or 'impressionistic' styles of Debussy and even Stravinsky. Milhaud was fond of jazz and the Latin American rhythms.

Members of Les Six Group of French Composers:

- \* Darius Milhaud
- \* Francis Poulenc
- \* Arthur Honegger
- \* George Auric
- \* Germaine Tailleferre
- \* Louis Durey

Darius Milhaud was born in Aix-en-Provence, France, on September 4, 1892, into a wealthy Jewish family. At seven years old, he learned the violin and wrote his first musical composition. He entered the Paris Conservatory at 17 and became a student of Paul Dukas.

When he was 25, he was taken to Rio de Janeiro by poet and diplomat, Paul Claudel, so that they could work together on music theatre projects. They eventually collaborated for many years. He stayed in Brazil for almost two years, returning to Paris and joining the group of young French composers known as Les Six.

The music of Brazil made a lasting impression on Milhaud. He visited the US for his concert tour in 1922. His jazz-inspired, all black-black ballet, *Le creation du Monde* ('The Creation of the World') made a sensation.

In later life, Milhaud's career as a teacher alternated between the Paris conservatoire and the US at Mills College, Oakland, California. His pupils covered the spectrum of 20th-century music, including Stockhausen, Iannis Xenakis, and Dave Brubeck.

His is best known for his ballet *Le Boeuf sur le Toit* right from the start, even though it includes bi-tonal passages (music in two keys at once) which is one of his favourite devices. The scenario of *Le Boeuf* was provided by the French Jean Cocteau, designer and director, closely related with Les Six.

Darius Milhaud was incredibly prolific, his work saturated with the colour and warmth of his native Provence and an optimistic spirit, which, in later life, survived critical decades in which severe arthritis crippled and confined him to a wheelchair. He died at 82, in Geneva, on June 22.

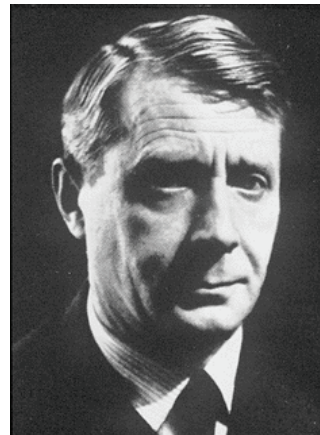
Charles Munch Born: September 26, 1891 - Strasbourg, Alsace, France  
Died: November 6, 1968 - Richmond, Virginia, USA

The eminent Alsatian-born French conductor, Charles Munch (originally, Münch), was the son of the Alsatian organist and choral conductor Ernst Münch (1859-1928). His elder brother was the choir-master and professor of music, Fritz Münch. Charles studied violin at the Strasbourg Conservatory and with Lucien Capet in Paris. At the outbreak of World War I (1914), he enlisted in the German army; made a sergeant of artillery, he was gassed at Peronne and wounded at Verdun; after the end of the war (1918) and his return to Alsace-Lorraine (1919), he became a naturalised French citizen.

Having received further violin training from Flesch in Berlin, Charles Munch pursued a career as a soloist; was also professor of violin at the Leipzig Conservatory and concert-master of the Gewandhaus Orchestra there. In November 1932, he made his professional conducting debut in Paris with the Straram Orchestra. He studied conducting with Szendrei in Paris from 1933 to 1940. He quickly rose to prominence; was conductor of Paris's Orchestra de la Société Philharmonique from 1935 to 1938, and in 1936 became a professor at the École Normale de Musique. In 1938 he became music director of the Société des Concerts du Conservatoire de Paris, remaining in that post during the years of the German occupation during World War II; refusing to collaborate with the Nazis, he gave his support to the Resistance, being awarded the Légion d'honneur in 1945.

Charles Munch made his USA debut as a guest conductor of the Boston Symphony Orchestra in December 1946; a trans-continental tour of the USA with the French National Radio Orchestra followed in 1948. In 1949 he was appointed music director of the Boston Symphony Orchestra, which he and Monteux took on its first European tour in 1952; they took it again to Europe in 1956, also touring in the Soviet Union, making it the first USA orchestra to do so. After retiring from his Boston post in 1962, he made appearances as a guest conductor; also helped to launch the Orchestre de Paris in 1967.

Charles Munch acquired an outstanding reputation as an interpreter of the French repertoire, his performances being marked by spontaneity, colour, and elegance. French music of the 20th century also occupied a prominent place on his programs; he brought out new works by Roussel, Milhaud, Arthur Honegger, and others. He wrote *Je suis chef d'orchestre* (1954).



# Milhaud

# Debussy

The Milhaud is transferred from 4-track RCA Tape  
Recorded in 1962 Produced by John Crawford & Engineered by Robert Layton  
The Debussy is transferred from 4-track London Tape date 1961

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Please Note: In the interest of preserving the superb sound quality of these historic recordings, they have been preserved in their original, pristine state for maximum fidelity. Transferred from commercially released, analog reel-to-reel tapes (some of which are more than 50 years old), the recordings themselves can be subject to certain "artifacts" which are an inseparable part of the original analog recording process, such as tape "hiss" or other defects, and these may be audible on certain music tracks.

Because your CD or DVD-A was individually "burned" in order to realize superior sound quality to stamped, mass-produced versions, microscopic cosmetic blemishes may be visible. Please regard these tiny marks as evidence of the "human touch" in the care and individual attention that each and every HDTT disc receives during its very demanding manufacturing process.

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