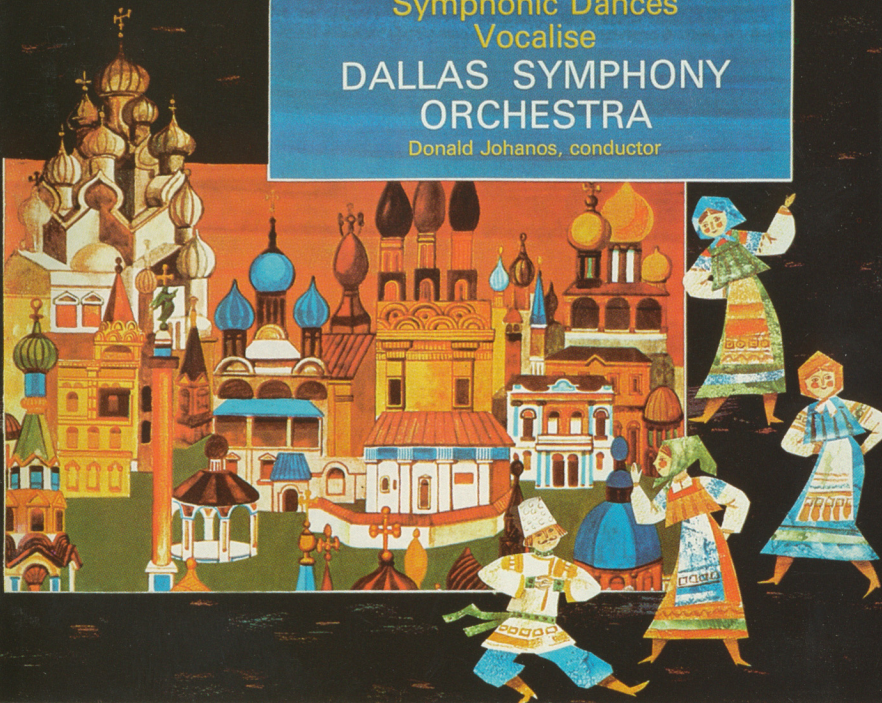


RACHMANINOFF
Symphonic Dances
Vocalise
DALLAS SYMPHONY
ORCHESTRA

Donald Johanos, conductor

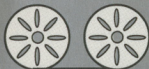


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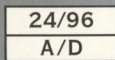
After the analog signal is encoded, the resulting 24 bit/96kHz digital data stream is stored on a large computer hard disk. The raw data is then transferred to a post production facility for "authoring" — a process that results in the creation of a digital tape called a DLT that is sent to the disc manufacturing plant. At the plant, the DLT is used to make a "glass master" which produces stampers that are used to injection mold the DAD discs. In all, the process is quite a bit more involved than making CD's but we hope that you will appreciate the extra effort when you hear what this technological wonder has to offer.

1)



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2)



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3)



Pre-Authoring, Data
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4)



DVD Authoring:
Conversion of PCM Data File to DLT

5)



To Manufacturing Plant For Glass Mastering,
Pressing and Packaging

SERGEI RACHMANINOFF

SYMPHONIC DANCES FOR ORCHESTRA OP. 45

- 1** I — *Non allegro* (11 :17)
- 2** II — *Andante con moto: Tempo di valse* (8:58)
- 3** III — *Lento assai; Allegro vivace* (13:15)

4 “VOCALISE” FOR ORCHESTRA OP. 34, NO. 14 (7:25 min.)

Dallas Symphony Orchestra
Donald Johanos, conductor

DONALD JOHANOS, *Conductor and Music Director of the Dallas Symphony Orchestra since 1962, was born in 1928 in Cedar Rapids, Iowa. While still a student at the Eastman School of Music, from which he graduated with distinction in conducting and violin, he was a member of the Rochester Philharmonic Orchestra under Erich Leinsdorf, conductor at that time. After leaving Eastman, Mr. Johanos directed civic orchestras in Altoona and Johnstown, Pennsylvania, and it was during this period in his distinguished career that he attended a conductors' seminar in Philadelphia under the direction of Eugene Ormandy. The result: Mr. Johanos was awarded a three-year grant from the American Symphony Orchestra League and the Rockefeller Foundation to assist in conducting. He chose to work with Ormandy for a year and subsequently spent eighteen months in Europe under the tutelage of such eminent conductors as George Szell, Eduard van Beinum, Sir Thomas Beecham, and Otto Klemperer, as well as with Mr. Ormandy.*



Among the American orchestras for which Mr. Johanos has acted as guest conductor are the Philadelphia Orchestra, the Pittsburgh Symphony, the Denver Symphony, the New York Chamber Orchestra, the Rochester Philharmonic, the New Orleans Symphony and the Atlanta Symphony—and, in Europe, the Concertgebouw Orchestra of Amsterdam and the Netherlands Radio Union.

When he guest-conducted the Rachmaninoff *Symphonic Dances* with the Philadelphia Orchestra in 1965, critics were unanimous in their praise:

“Mr. Johanos conducted these scores with a quite personal blend of warmth and elegance.... The conductor had a fine time with it, savoring its characteristically juicy melodies, its lush scoring. He did not overdo it: there was nothing glutinous in the performance. It was, in other words, just right for the music.”

—THE NEW YORK TIMES

“He again showed his mastery of the romantic repertory... Johanos elicited a big sound, controlled it, shaded it, holding back for the theatrical outburst at the end. Nowhere was there loss of direction or an abandonment of that aim to the lush soil at hand.”

—THE PHILADELPHIA INQUIRER

“This music poses a challenge to both conductor and orchestra... Mr. Johanos and the Orchestra met this challenge brilliantly.”

— THE EVENING BULLETIN, PHILADELPHIA

Founded in 1900, the **DALLAS SYMPHONY ORCHESTRA** has become, over the past 67 years, one of America's truly great musical organizations—a fact amply attested to by this recording, its first under the baton of Donald Johanos. The Orchestra's podium has been occupied over the years by many of the most noteworthy conductors of the 20th century: Hans Kreissig, Carl Fench, Paul van Katwilk, Jacques Singer, Antal Dorati, Walter Hendl, Paul Kletzki, Georg Solti, and Mr. Johanos.

Comprising 92 pieces at full strength (with **Leonard Posner** as Concertmaster—heard here as soloist in the second *Symphonic Dance*), the orchestra offers a full program of concerts each season and frequently tours.



SYMPHONIC DANCES, Op. 45

The *Symphonic Dances, Op. 45*, mark a beginning and an end for Rachmaninoff; the work represents the first composition he wrote after moving to the United States, and the last that he was ever to write. It was written during 1940 when Rachmaninoff (born in Novgorod, April 1, 1873) was living in Huntington, Long Island, and before he moved to Beverly Hills to be near his many Russian friends in the film industry.

Concerning this youngest art-child of his, Rachmaninoff once remarked: "I don't know how it happened. It must have been my last spark." Actually, the composer lived only two years (he died in Beverly Hills on March 28, 1943) after the first performance of the work—by the Philadelphia Orchestra, under the direction of Eugene Ormandy, to whom it is dedicated—on January 4, 1941.

The *Symphonic Dances* bears a strong family resemblance to the two works which preceded it, the *Third Symphony* and the *Rhapsody on a Theme of Paganini*. The length and general scope of the work put it easily into the category of a symphony. Although Rachmaninoff abandons his usual rhythmic signature at the conclusion of the work, he does include another favorite device, the intervals of the plain chant *Dies Irae*, in the third movement. The three movements underwent several descriptive titles before they ended as dances. "Morning," "Noon," and "Night" were the original titles, with the sequence symbolizing the three ages of man: childhood, maturity, and decline. Eventually, however, the composer settled on the simple tempo markings of each movement as enough indication of his intentions. The emphasis is thus upon the symphonic rather than the dance.



In the first movement, marked *Non allegro*, Rachmaninoff introduces a saxophone, a rare sound in symphonic scoring. The form of the movement follows the conventional sonata pattern. The second movement is marked *Andante con moto: Tempo di valse*, and could be likened to a “valse triste” with Russian overtones. The movement ends in a rush of quickened emotions and tempo. In the last movement one is reminded of the composer’s original title—that of man’s decline. After the dark theme of the traditional Requiem’s *Dies Irae* (Day of Judgment), we hear the sounds of the *Alliluya* in the Coda as a ray of heavenly light breaking through.

The work is scored for the following instruments: the Strings, 2 Flutes and Piccolo, 2 Oboes and English Horn, 2 Clarinets and Bass Clarinet in B-flat, 1 E-flat Alto Saxophone, 2 Bassoons and Contra Bassoon, 4 Horns in F, 3 Trumpets in C, 3 Trombones and Tuba, Harp, Piano, Timpani, Triangle, Tambourine, Tamburo, Campanelli, Xylophone, Tam-tam, Campana, Cymbal and Bass-Drum.

VOCALISE, Op. 34

When Rachmaninoff was a young man he numbered among his many musician friends the beautiful and gifted coloratura soprano, Antonina Neshdanova (born in Odessa in 1875), whose fame as a member of the Moscow Grand Opera gave her an enviable reputation. As a tribute to her, Rachmaninov wrote and dedicated the song *Vocalise*, a wordless melody for voice and piano. It was published in 1912, as part of a collection of fourteen songs in Opus 34.

A few years later Serge Koussevitzky heard the song and realized that it would make a beautiful orchestral transcription. He therefore approached the composer concerning this, and the result was the present version, in which the first violins sing the vocal line—a lovely and haunting melody with just the right amount of nostalgia and melancholy. If there were words they might well be those of William Butler Yeats, who asked: “Who dreamed that beauty passes like a dream?”

Notes by DOROTHEA KELLEY

...ABOUT THE RECORDING

Rachmaninoff's *Symphonic Dances* and *Vocalise* were recorded during two sessions in McFarlin Auditorium (located on the campus of Southern Methodist University), the hall in which the Dallas Symphony Orchestra gives its regular subscription series of concerts, on February 20th, 1967. The four special ribbon microphones, designed by Charles P. Fisher of Cambridge, Massachusetts, were so disposed as to preserve the integrity of the stereophonic relationship, and to avoid artificiality in the musical balance. The tape recording was made at a speed of 30 inches-per-second, using a transport modified to produce exceptionally good motion; a specially developed constant-velocity recording curve was employed for improved signal-to-noise ratio. The lacquer masters were made directly from the original tape, thus avoiding further transfer degradation. The result is a recording of exceptional clarity, naturalness, and freedom from vices prevalent generally in the art.

The recording director and musical supervisor was Thomas Mowrey, and David B. Hancock was the engineer for both recording and tape-to-lacquer master transfer. Roger R. Jones acted as session liaison/coördinator.

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SERGEI RACHMANINOFF

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