

### Decca Super Audio CD/CD hybrid Collection – vol.2 –

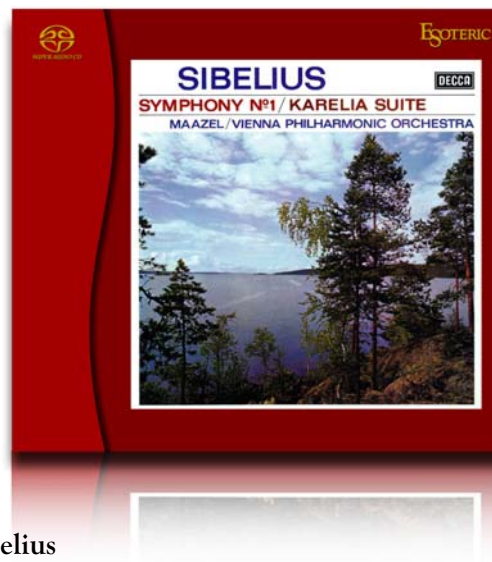
A milestone of Super Audio CD/CD re-mastering, bringing a new experience to all listeners  
- brought to you by the experience and technology of ESOTERIC.



**Tchaikovsky**  
*Swan Lake, Op.20 - Highlights*

Anatole Fistoulari  
Concertgebouw Orchestra of Amsterdam

Product Details  
 ■ Product ID: ESSD-90019 ■ Format: SA-CD/CD Hybrid ■  
 Label: Decca ■ DSD mastering / SA-CD layer: Stereo / CD  
 layer: ADD ■ Deluxe Digipak packaging



**Sibelius**  
*Symphony No.1 in E Minor, Op.39*

Lorin Maazel  
Wiener Philharmoniker

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#### Decca masterpiece collection vol.2



The reissue of this Decca masterpiece series by ESOTERIC has attracted a lot of attention, both for its uncompromising commitment to recreating the original master sound, and for using hybrid Super Audio CD (SACD) technology to improve sound quality. This series marks the first hybrid SACD release of two selections that have been mainstays of the catalog since their initial release on LP, until the present digital age of CD. These new audio versions feature DSD mastering of the original recordings.

#### Experience by yourself...

Experience the legendary performance in this new Super Audio CD/CD format. Not only for new followers, but also for well experienced followers of these recorded materials. All will be equally impressed by the "soul" hidden within the notes, but never before found in previously released recordings.

#### ESOTERIC equipment used for re-mastering

The criterion of re-mastering is to faithfully capture the quality of the original master tapes. ESOTERIC's flag ship D/A converters, model D-01VU, Rubidium master clock generator model G-0Rb and ESOTERIC MEXCEL cables, were all used for this re-mastering session. This combination of highly advanced technology greatly contributed to capturing and improving the high quality sound of the original master tapes.



Rubidium master clock generator G-0Rb (left).  
A set of D/A mono-block converters D-01VU (right).

ESOTERIC MEXCEL cables and power cords used for line power and all component interconnections





Peter Ilyich Tchaikovsky (184-1893)  
Swan Lake, Op.20 - Highlights

1. Introduction (Moderato assai)
- Act I
2. No.1: Scène (Allegro giusto)
  3. No.2: Valse
  4. No.8: Danse des couples (Tempo di polacca)
- Act II
5. No.10: Scène (Modèrato)
  6. No.11: Scène (Allegro moderato)
  7. No.13d: Danses des cygnes (Allegro moderato)
  8. No.13e: Pas d'action (Andante)
- Act III
9. No.20: Dabse hongroise (Czardas: Moderato assai)
  10. No.5b: Pas de deux (Tempo di valse – Andante – Tempo di valse – Allegro molto vivace)
  11. No.24: Scène (Allegro)
- Act IV
12. No.27: Danse des petits cygnes (Moderato)
  13. No.29: Scène final (Andante – Allegro agitato)

[Original Recording]  
Producer: Ray Minshull  
Engineer: Gordon Parry, Kenneth Wilkinson  
Location: Concertgebouw, Amsterdam  
Recording date: 22 & 23 Feb. 1961

## Tchaikovsky

Swan Lake, Op.20 - Highlights

Anatole Fistoulari  
Concertgebouw Orchestra  
of Amsterdam



Anatole Fistoulari  
(Photo: Decca)

**“Swan Lake”, one of the greatest musical masterpieces of all time, is brought to life through the chance encounter of Fistoulari, the god of ballet, and the renowned Royal Concertgebouw Orchestra. The miraculous Decca sound captured by Kenneth Wilkinson and Gordon Parry is recreated through SACD/CD hybridization, effectively preserving this masterpiece for all of posterity.**

### ■ The historic masterpiece of Anatole Fistoulari, the ultimate ballet conductor of the 20th century

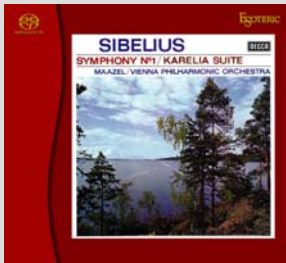
Anatole Fistoulari (August 20, 1907 – August 21, 1995) was born in Kiev, and today is known as one of the greatest ballet conductors of the 20th century. His baton wielded a sound imbued with a rich sense of color, characterized by a lively, driving pulse. Most of all, his performances generated an atmosphere full of beauty and elegance. Particularly through the recordings of these performances, Fistoulari's genius is highly regarded by music fans all over the world.

In his lifetime Fistoulari recorded a considerable number of works, including accompaniments for arias and concertos, as well as full ballets. Among the works he conducted, this particular version of “Swan Lake”, recorded with the Royal Concertgebouw Orchestra in 1961, is the luminous masterpiece that secured Fistoulari's legacy within the annals of classical recordings. The original album contains 13 numbers selected from the complete ballet, and is the only recording Fistoulari ever made with the Royal Concertgebouw Orchestra. This album is also popular in Japan and has seldom disappeared from the catalog, with reissues consistently being released since it first appeared on LP.

### ■ Super Audio CD/CD hybridization achieves the ultimate sound recreating the full and extremely rich sound of the Concertgebouw

1961 is the year Bernard Haitink was appointed chief conductor of Royal Concertgebouw Orchestra, a post that he would share with Eugen Jochum. In February of the same year, Decca held a stereo session in which Mahler's Symphony No. 4, conducted by Georg Solti (regard as the finest performance and recording) and this excerpt of “Swan Lake” were both recorded. Though Decca made a number of recordings during the monophonic era, these two recordings in 1961 mark the first that Decca performed in stereo. However, during Haitink's time with the Concertgebouw most of the recordings were done by Philips; thus until the 1980s these two recordings were among the few stereo recordings of the Concertgebouw made by Decca. Kenneth Wilkinson and Gordon Parry, two renowned sound engineers that were the driving force behind the Decca sound, worked under famed producer Ray Minshull to create this recording. They carefully and vividly recorded each characteristic sound of the Concertgebouw, such as the charming woodwinds, the brilliant and gorgeous brass, and above all, the richly tinged sound of the string section. These recordings are nothing short of miraculous masterpieces!

As with past ESOTERIC projects, the entire SACD hybridization process was uncompromising in its efforts, from selecting the master recording tapes to the final DSD mastering. Carefully tuned, top-grade equipment from ESOTERIC, such as the D/A converter and the rubidium clock generator, were used for the DSD mastering. MEXCEL cables were used for the signal transfer system to fully convert the original and lively sound of Decca's analog master to hybrid SACD.



Jean Sibelius (1865-1957)  
Symphony No.1 in E Minor, Op.39

1. I. Andante – Allegro energico
2. II. Andante
3. III. Scherzo (Allegro)
4. IV. Finale (Quasi una fantasia)

Karelia Suite, Op.11

5. I. Intermezzo (Moderato)
6. II. Ballade
7. III. Alla Marcia

[Original Recording]  
Producer: John Culshaw  
Engineer: Gordon Parry  
Location: Sofiensaal, Vienna  
Recording date:  
September 1963 (Symphony),  
March 1963 (Suite)

## Sibelius

Symphony No.1 in E Minor, Op.39

Lorin Maazel  
Wiener Philharmoniker



Lorin Maazel (Photo: Decca)

### ■ The stunning brilliance of the razor-sharp Maazel in his early 30s

Though he recently stepped down from his post as Music Director of the New York Philharmonic, Lorin Maazel (born March 6, 1930) is still actively working as a conductor. This album contains Sibelius's Symphony No. 1 and the “Karelia” suite, both which Maazel recorded in 1963 with the Vienna Philharmonic Orchestra when he was only 33 years old. This recording is widely regarded as a masterpiece, for it perfectly captures Maazel's acute sensitivity and aggressive sense of musical interpretation. Likewise, this is the first recording of Maazel and the Vienna Philharmonic Orchestra performing together, and provides a glimpse of recordings the young Maazel did for Decca, the first being with the Israel Philharmonic Orchestra in 1962. From the standpoint of the Vienna Philharmonic Orchestra, this record marks the beginning of the only Sibelius symphonic library (recorded in 1961 – 1968) that Decca has made to date. In addition to Decca, Maazel had already begun recording for Deutsche Grammophon and EMI at the time this performance was recorded. This period signifies the start of his illustrious career, in which he made his debut in 1960 as the youngest conductor to ever perform at the Bayreuther Festspiele. Maazel would later record these works again in 1992, this time with the Pittsburgh Symphony Orchestra (Sony).

### ■ Super Audio CD hybridization achieves the ultimate sound

This recording session was performed in Vienna at the Sofiensaal, the concert hall where Decca was originally based. The collaboration of producer John Culshaw and recording engineer Gordon Parry lively captures the characteristic sound of the Vienna Philharmonic Orchestra. As with Dvořák's “From the New World” conducted by Kertesz, this hybrid SACD vividly depicts the manner in which the youthfully ardent conductor pours his energy into this long-established orchestra and essentially resurrects it. The freshness of the young Maazel is perfectly conveyed by the strong drumming of the timpanis in the “scherzo” 3rd movement, and by the deliberate progression of the climax in the 2nd movement. Along with the Tchaikovsky symphonic library that was recorded during the same period, this recording recreates the dashing conducting style of Maazel in the 1960s.

### ■ “One of Maazel's masterpieces in his youth”

“The Sibelius symphonic library, which a young Maazel recorded in the 1960s with the renowned Vienna Philharmonic Orchestra, is one of the finest among his many records. In this performance of Symphony No. 1, he works to create music with a fervent passion powered by a relentless drive. So strong is this drive it generates a sharp friction between him and the orchestra, but the friction itself seems to be extremely musical and sufficiently thrilling. There are moments when the sound seems a little close to the microphone, but the commendable quality of this recording still rings true today.” (Tsuguhiko Yoshii, from “The Record Geijutsu Special Issue: Classical Music Record Book Vol. 1 - Symphony”, 1985)