DEBUSSY · LA MER · NOCTURNES
Jeux · Rhapsodie pour clarinette et orchestre
The Cleveland Orchestra · Pierre Boulez
CLAUDE DEBUSSY (1862–1918)

Nocturnes

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Time</th>
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<tr>
<td>1</td>
<td>I. Nuages</td>
<td>[6’15]</td>
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<tr>
<td></td>
<td>Modéré - Un peu animé</td>
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<td>2</td>
<td>II. Fêtes</td>
<td>[6’31]</td>
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<td></td>
<td>Animé et très rythmé - Modéré mais toujours très rythmé</td>
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<td>3</td>
<td>III. Sirènes</td>
<td>[9’40]</td>
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<td></td>
<td>Modérément animé</td>
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<td>The Cleveland Orchestra Chorus</td>
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<td>(Chef de chœur / Chorus Master / Einstudierung / Maestro del coro: Gareth Morell)</td>
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<td>4</td>
<td>Première Rhapsodie*</td>
<td>[8’33]</td>
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<td></td>
<td>pour orchestre avec clarinette principale</td>
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<td></td>
<td>Réveusement lent</td>
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<td></td>
<td>FRANKLIN COHEN, clarinet</td>
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<td>5</td>
<td>Jeux</td>
<td>[16’03]</td>
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<td></td>
<td>Poème dansé</td>
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<td></td>
<td>Très lent – Scherzando (Tempo initial)</td>
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La Mer

Trois esquisses symphoniques

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<td>[8’45]</td>
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<tr>
<td></td>
<td>Très lent</td>
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<td>II. Jeux de vagues</td>
<td>[7’06]</td>
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<tr>
<td></td>
<td>Allegro (dans un rythme très souple)</td>
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<tr>
<td>8</td>
<td>III. Dialogue du vent et de la mer</td>
<td>[7’41]</td>
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<tr>
<td></td>
<td>Animé et tumultueux</td>
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The Cleveland Orchestra · PIERRE BOULEZ

* ©1995 Deutsche Grammophon GmbH, Hamburg · [70’58]
CLAUSE DEBUSSY (1862–1918)

Nocturnes

1. Nuages
   Modéré – Un peu animé
   [6'15]

2. Fêtes
   Animé et très rythmé – Modéré mais toujours très rythmé
   [6'31]

3. Sirènes
   Modérément animé
   (avec chœur de femmes / with women's chorus / mit Frauenchor / con coro femminile)
   [9'40]

The Cleveland Orchestra Chorus
   (Chef de chœur / Chorus Master / Einstudierung / Maestro del coro: Gareth Morell)

4. Première Rhapsodie*
   pour orchestre avec clarinette principale
   Rêveusement lent
   [8'33]

   FRANKLIN COHEN, clarinet

5. Jeux
   Poème dansé
   Très lent – Scherzando (Tempo initial)
   [16'03]

La Mer
   Trois esquisses symphoniques

6. De l'aube à midi sur la mer
   Très lent
   [8'45]

7. Jeux de vagues
   Allegro (dans un rythme très souple)
   [7'06]

8. Dialogue du vent et de la mer
   Animé et tumultueux
   [7'41]

The Cleveland Orchestra · PIERRE BOULEZ

* DIDID · © 1995 Deutsche Grammophon GmbH, Hamburg · [70'58]
CLAUD DEBUSSY
NOCTURNES • LA MER • JEUX • RHAPSODIE

The subjects of the three main works here are perhaps different metaphors for the freedom that was Debussy’s principal wish for his music. Just as, in the night, our dependence on our ears begins to wane and sometimes conflicting messages. In La Mer, the sea is a measure of musical forces that are unstable and unpredictable. And Jeux flows with games played out by instruments, harmonies, themes. Such freedom had to be worked for. Debussy wrote to his publisher that the Nocturnes consist of strings in the first movement, of flûtes, and with a procession “which passes through the noisome as wordless voices.

Debussy’s sea music, lapping around the edges of Pelléas, reached its apotheosis in the composition he began in 1903, the year following the opera’s completion: La Mer. He seems to have started work during a summer in Burgundy – far from the actual sea, as he noted in a letter to André Messager. “But I have innumerable memories, and those in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination.” Of Fêtes, likewise, he had written to Paul Dukas that the music “was based, as always, on distant memories”, this time of a festival in the Bois de Boulogne. It was not that he was against evocation – he balked when the critic Pére Lalo, at the first performance of La Mer, failed to “see or smell the sea” in the piece – but music for him was rooted in memory, not direct experience.

Besides the power of the sea, La Mer may convey that of the composer at a time when his opera had brought him prestige, and when he had renewed his private life by leaving his wife to take up with another. The spite or jealousy of the other girl sets off an ironic, mocking dance (½), leaving the girl following him at first mockingly, then letting herself be captivated by the charm of the man: he invites her into a waltz (½), which she accepts, her gaze following their movements from the stage. A lyrical envoi: the Première Rhapsodie (there was no deuxième) was composed in 1909-10 as a Conservatoire test piece (for the annual practical exams) and orchestrated in 1911.

Paul Griffiths

Cover Illustration: Pham van My, c/o Margarethe Hubauer • Art Direction: Hartmut Pfeiffer

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1995 Paul Griffiths

Executive Producer: Roger Wright; Alison Ames (Rhapsodie)
Recording Producer: Karl-August Naegler • Tommeier (Balance Engineer): Helmut Burk
Recording Engineers: Klaus Behrens / Stephen Flock; Rainer Maillard / Andrew Wedman (Rhapsodie)
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The Three young people to flee: the chords of the prélude return; a few notes still slip by furtively, and it is all over.

A lyrical envoi: the Première Rhapsodie (there was no deuxième) was composed in 1909-10 as a Conservatoire test piece (for the annual practical exams) and orchestrated in 1911.
WHAT IS 4D AUDIO RECORDING?

4D AUDIO RECORDING is an overall concept in sound recording from Deutsche Grammophon, it is based on the notion that, by using the most sophisticated technology available today, it is virtually possible to eliminate the listener's awareness of the technical medium, allowing the enjoyment of a completely natural sound quality. 4D Audio Recording is now the standard adopted by Deutsche Grammophon for its recordings.

4D AUDIO RECORDING makes use of technology which, in this configuration, is unique in the recording industry. A number of the individual components were designed in cooperation with Yamaha, but overall development of this digital mobile classical recording system took place at Deutsche Grammophon’s own Recording Centre. The 4D Audio Recording system incorporates advances in four technical dimensions:

1. Remote-controlled microphone pre-amplifier
2. 21-bit digital-floating analogue-digital converter
3. Stagebox principle/Digital network
4. All-digital mixing/Authentic Bit Imaging

4D AUDIO RECORDING allows the Tonmeister (Balance Engineer) a highly sophisticated control of the recording process. It is Deutsche Grammophon's philosophy that technology alone is never sufficient; optimal sound quality can be achieved only when technology is guided by the trained ear of a Tonmeister who combines technical expertise with a thorough musical education.

4D AUDIO RECORDING offers the artist ideal conditions for the realization of his or her musical intentions. The combination of advanced technology and the musical experience of the Tonmeister has as its aim the faithful documenting of the sounds conceived by the artist.

THE 4 TECHNICAL DIMENSIONS:

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4D AUDIO RECORDING is now the standard adopted by Deutsche Grammophon for its recordings.

21-bit digital-floating analogue-digital converter

The 21-bit digital-floating technique combines two A/D (analogue-digital) converters with a resolution of 18 bit each. One is driven with an 18 dB higher gain - equivalent to 3 bit. A digitally controlled addition process with the two converters yields the final output resolution of 21 bit. Deutsche Grammophon is a leader in the development of this technology.

Stagebox principle/Digital network

Pre-amplifier and A/D converter system are mounted in a single physical unit (Stagebox). Because the A/D conversion now takes place at the recording stage, the long analogue pathway which previously lay between microphone and studio - a potential source of interference - is eliminated. It has been replaced by a galvanically-separated digital network, developed by Deutsche Grammophon, which ensures interference-free transmission and offers audio-data transport of up to 24-bit word-length per channel. This digital mobile network is a crucial link in the recording chain, and it is a development which is already capable of handling future advances in A/D conversion.

All-digital mixing/Authentic Bit Imaging

The all-digital mixing process allows for an exceptionally precise mixing. It employs the Yamaha DMC 1000 mixing console, equipped with control software developed specially for Deutsche Grammophon. This proprietary software incorporates the experience of Deutsche Grammophon’s Tonmeister, and it helps to achieve the spatial depth characteristic of 4D Audio Recording by allowing the exact synchronization of all microphone signals. Authentic Bit Imaging, the quantizing procedure developed by Deutsche Grammophon, allows the extraordinarily high quality of this mixdown to be transferred optimally to digital sound carriers (such as CD).

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CLAUDIO DEBUSSY

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Prélude à l’Après-midi d’un Faune

The Cleveland Orchestra

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La Mer • Trois Nocturnes • Jeux
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La Ville d'en haut
The Cleveland Orchestra
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Chronochromie
La Ville d'en haut
The Cleveland Orchestra
CD
4D AUDIO RECORDING
NEW 1995
CLAUDE DEBUSSY

Nocturnes

Première Rhapsodie pour orchestre avec clarinette principale*

Jeux · La Mer

The Cleveland Orchestra Chorus (tr.3)
Franklin Cohen (tr.4)
The Cleveland Orchestra
Pierre Boulez
PIERRE BOULEZ
on
Debussy, Mahler, Webern

avec des exemples musicaux
including musical excerpts
mit musikalischen Ausschnitten

1 French · 2 English · 3 German