

WORLD PREMIERE RECORDING

WORKS OF
LILI BOULANGER

DU FOND DE L'ÂBÎME

PSAUME 24

PSAUME 129

VIEILLE PRIÈRE BOUDDHIQUE

PIE JESU

IGOR MARKEVITCH

CONDUCTING THE ORCHESTRE LAMOUREUX

THE CHORALE ELISABETH BRASSEUR



Lili Boulanger

Lamoureux Concert Association Orchestra /

Elisabeth Brasseur Choir/Igor Markevitch, Conductor

1	Du fond de l'abîme (Psaume 130)	23:48
2	Psaume 24	03:28
3	Psaume 129	06:06
4	Vieille Prière Bouddhique	07:11
5	Pie Jesu	04:36

Soloists:

Oralia Dominguez, Contralto / Amade Raymond, Tenor (Psaume 130)

Michel Sénéchal, Tenor (Psaume 24 & Vieille Prière Bouddhique)

Pierre Mollet, Baritone (Psaume 129)

Alain Fauqueur, Boy Soprano (Pie Jesu)

**WORLD PREMIERE RECORDING
WORKS OF LILI BOULANGER**

- DU FOND DE L'ABÎME
- PSAUME 24
- PSAUME 129
- VIEILLE PRIÈRE BOUDDHIQUE
- PIE JESU

**IGOR MARKEVITCH CONDUCTING
THE ORCHESTRE LAMOUREUX
WITH SOLOISTS, CHORUS AND
ORGAN**

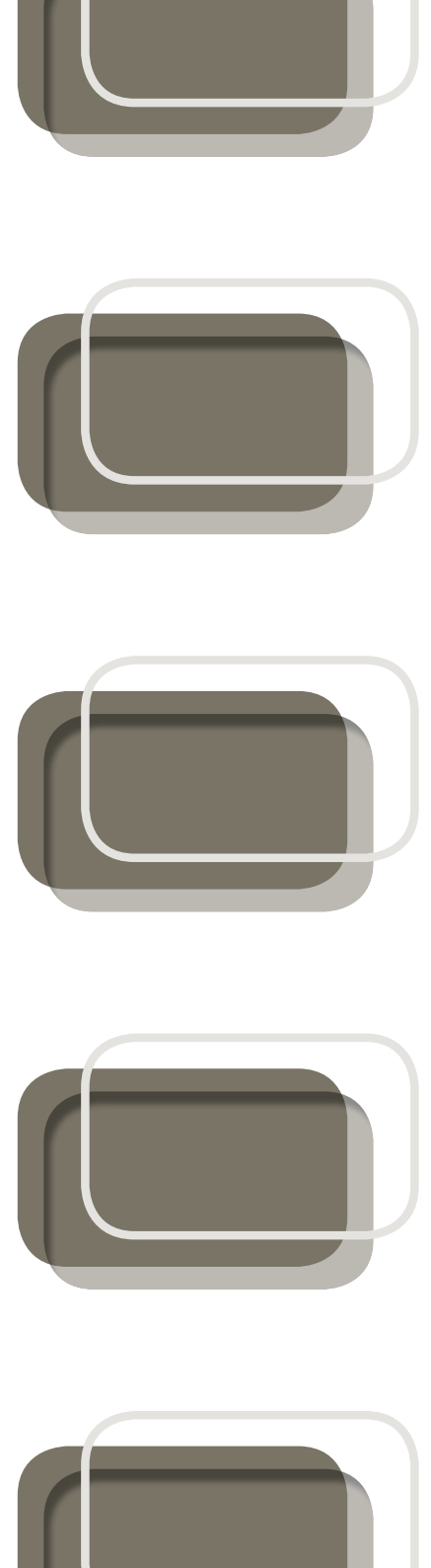


The photograph shows Nadia Boulanger listening to playbacks of recordings of Lili Boulanger's music at the Salle Pleyel in Paris.

For Nadia Boulanger, this was a great moment. It had been her lifelong ambition to have her younger sister's compositions recorded. Though Lili Boulanger died in 1918 at the age of twenty-four, hers was a creative life of more than mere promise; it was a life, at least, of partial fulfillment. Always frail and often very ill, she still managed to compose music of great beauty, strength and originality. Beyond the tragedy of her life and early death is the greater tragedy that her music has not had wider exposure in concert performance and, until now, practically no exposure at all on records. Everest feels proud and privileged to offer these world premiere recordings of five of her important works.

Nadia Boulanger was especially helpful in personally supervising the performance and recording of her sister's music. For a remarkable woman who has been called "the god-mother of composers," this was a labor of love. Lili was one of her first pupils – first of a long and imposing list of composers that reads like a *Who's Who in Music*. Outstanding among her students have been Jean Françaix, Walter Piston, Aaron Copland, Roy Harris, Herbert Elwell, Virgil Thomson, Douglas Moore and Igor Markevitch.

Conductor, organist, pianist, teacher, lecturer and scholar, Mlle. Boulanger has led a busy and most productive life. The first woman ever to conduct the Boston Symphony Orchestra, the Royal Philharmonic Orchestra of London and, in its regular winter season, the New York Philharmonic, she has been



an enthusiastic exponent of early and modern music, especially that of Monteverdi, Stravinsky and, of course, Lili Boulanger.

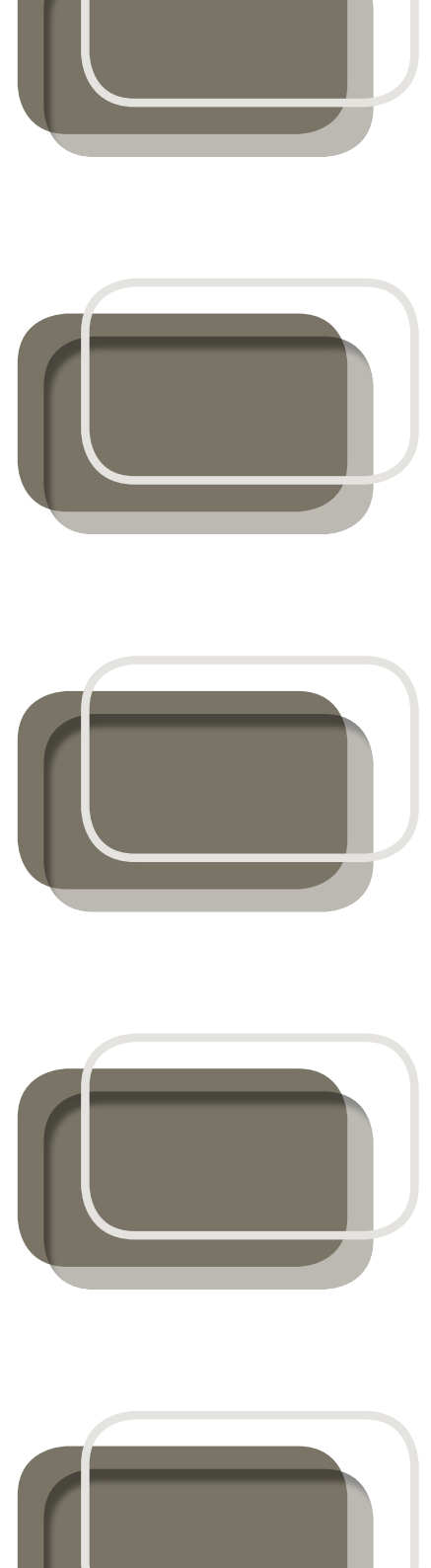
In a tribute to her in the *New York Herald-Tribune* in February, 1939, the late Lawrence Gilman called Nadia Boulanger “one who is an inexhaustible and quickening source of inspiration for all who are privileged to come within the radius of her incandescent mind and spirit.”

The Lamoureux Orchestra, one of Paris’ three major symphony orchestras, was founded in 1881 by Charles Lamoureux, who was its first conductor. From the very outset, this organization devoted many of its concerts to the presentation of new music. First it was Wagner operas in concert form, then premieres of some of the most important works of Debussy, Ravel, Dukas, Saint-Saëns, d’Indy and Roussel. Today, the orchestra commissions a new symphonic work each year. It has maintained its high standards of performance, established by Lamoureux, under an imposing array of conductors – Camille Chevillard, Paul Paray, Albert Wolff, Eugène Bigot, Jean Martinon and, since 1956, Igor Markevitch.

Igor Markevitch was born in Kiev in 1912, but his parents moved to Switzerland before World War I. When he was thirteen, he went to Paris to study piano with Alfred Cortot. While still in his teens, he studied harmony, counterpoint and composition with Nadia Boulanger and Paul Dukas. At seventeen he composed a work for Diaghilev’s Ballets Russes, and studied conducting with Hermann Scherchen; at eighteen he was already making appearances as a conductor. Since that time, he has continued

to make vast strides forward, both as composer and conductor. He has appeared as a distinguished guest on the podiums of many of the world’s leading orchestras, including a number in this country. He has also conducted at some of Europe’s most important music festivals, and has taught conducting at Salzburg. In addition to his duties as musical director of the Lamoureux Orchestra, he serves in a similar capacity for the Montreal Symphony and the Havana Philharmonic. Small wonder that *Esquire* called him “one of music’s strong men.” The strength applies not only to the extent of his activities but also to the power of his musical interpretations.

Original Liner Notes



Some notes on the history of Everest Records and the digital remastering

When Everest Records was founded by Harry Belock in 1958 as a division of Belock Instrument Corp., the aim was to produce a catalogue of stereo recordings of the highest possible technical standard, with interesting and innovative classical repertoire played by some of the best artists and orchestras.

For the first Everest recording sessions in 1958, an Ampex 300-3 half-inch three-channel recorder was used. Later on the label moved to use a Westrex 35 mm 3-track magnetic film recorder, which had a wider possible dynamic range, less print-through, less tape stretch and less 'wow and flutter', and which was the basis for the highly acclaimed typical "Everest-sound".

For the process of digital remastering of the 35 mm master tapes an Albrecht MB 51 machine was used for analog playback. The output was captured in highest digital resolution of 192 kHz sampling rate and 24 bit word length using state-of-the-art converters. In the digital domain the recording was carefully restored and remastered using top-quality mastering and restoration equipment.

...from the original LP release:

"The remarkable EVEREST sound on this record is the result of a revolutionary new method of magnetic recording developed by EVEREST utilizing 35 mm magnetic film.

Below is a graphic representation of this new material. What you see here, your ears will quickly verify when you listen to an EVEREST recording.

Notice that now EVEREST engineers have over 3 times the normal space available [than] on 1/4" tape. This means distortion free, perfect sound. 35 mm magnetic film allows EVEREST engineers to make recordings with

- No distortion from print through
- No distortion from lack of channel width
- Absolute minimum of "wow or flutter"
- Highest possible signal to noise ratio
- Greatest quality and dynamic range ever recorded

With 35 mm magnetic film, the base material on which the magnetic oxide is coated is five times thicker than conventional tape and is similar to the film used for motion pictures. This thickness permits the recording of extremely high sound intensities without the danger of layer-to-layer "print-through". The width of 35 mm magnetic film is such that it can accommodate three channels, each of which is as wide as the standard 1/4" recording tape. Because of this great channel width, it is possible to produce stereo recordings in which the usual background noise is inaudible. Another similarity of magnetic film to motion picture is that it has sprocket holes cut along each edge. The drive mechanism is also similar to motion picture cameras in that sprocket gears engage these sprocket holes affording a smoothness of motion that reduces

"wow and flutter" to an absolute minimum. The film has another advantage in its great tensile strength which effectively eliminates pitch changes due to "tape stretch", a condition heretofore almost impossible to control.

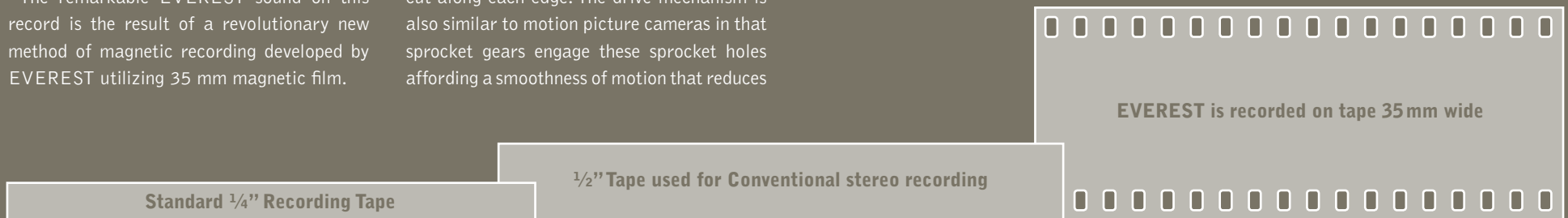
Drawing on the extensive experience in the motion picture sound field BELOCK INSTRUMENT (of which EVEREST is a division), requested Westrex Corporation to build special equipment to EVEREST'S exacting specifications in order to accomplish these advantages. This equipment includes the use of special recording heads which afford complete wide band frequency response beyond that normally specified in any present-day motion picture recording. It is of interest to note, that when soundtracks of great motion pictures originally recorded on 35 mm magnetic film are released as phonograph records, that normal technique is to re-record the sound from 35 mm magnetic film to conventional tape. EVEREST, through its advanced processes and equipment, is the only record company able to transfer all Master Records directly from the 35 mm magnetic film to the recording heads.

To assure maintaining the high quality of EVEREST sound on every EVEREST recording, the same equipment that is used in the BELOCK Recording studios is utilized for

recordings made anywhere in the world. By utilizing specially designed portable versions of EVEREST 35 mm equipment, EVEREST engineers are able to make recordings and maintain the rigid standards and excellence of quality available in the Studios.

The advanced engineering and special equipment, in addition to meticulous attention to detail, results in the EVEREST sound, a sound that has been acclaimed as superb by critics and record enthusiasts throughout the world.

Executive Producer: Mark Jenkins for Countdown Media/Everest • Digital Transfers and Remastering: Lutz Rippe at Countdown Media using the original master tapes • Artwork preparation: Eckhard Volk at Countdown Media • Digital Booklet: Dirk Böing, Martina Grütling • Original Producer: Bert Whyte for Everest Records • Original Recording Director: Nadia Boulanger • Recording Location and Date: Salle Pleyel, Paris (1959) • Original Recordings on 35 mm 3-track magnetic film, originally released in 1960 as SDBR 3059 • Analog playback of original master tapes on an Albrecht MB 51 • Digital restoration and remastering using Algorithmix software products © & © Countdown Media GmbH



Below is a listing of the currently available Everest albums in this series.
For more information and an updated listing please visit www.evereststereo.com

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| SDBR-3003 | Antill: Corroboree - Ginastera: Panambi
London Symphony Orchestra & Sir Eugene Goossens,
Conductor | SDBR-3034 | Prokofiev: Symphony No. 5
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor |
| SDBR-3005 | Mahler: Symphony No. 1 in D Major "Titan"
London Philharmonic Orchestra & Sir Adrian Boult,
Conductor | SDBR-3037 | Berlioz: Symphonie Fantastique
London Symphony Orchestra & Sir Eugene Goossens,
Conductor |
| SDBR-3006 | A Memorial Tribute to Ralph Vaughan Williams: Symphony
No. 9 in E Minor
London Philharmonic Orchestra & Sir Adrian Boult,
Conductor | SDBR-3038 | Richard Strauss: Ein Heldenleben
London Symphony Orchestra & Leopold Ludwig, Conductor |
| SDBR-3009 | Stravinsky: Ebony Concerto & Symphony in 3 Movements
Woody Herman and his Orchestra / London Symphony
Orchestra & Sir Eugene Goossens, Conductor | SDBR-3039 | Tchaikovsky: Symphony No. 5 in E Major, Op. 64
London Symphony Orchestra & Sir Malcolm Sargent,
Conductor |
| SDBR-3018 | Copland: Symphony No. 3
London Symphony Orchestra & Aaron Copland, Conductor | SDBR-3040 | Hindemith: Violin Concerto & Mozart: Violin Concerto No. 3
London Symphony Orchestra, Sir Eugene Goossens,
Conductor & Joseph Fuchs, Violin |
| SDBR-3022 | Kodály: Psalmus Hungaricus - Bartók: Dance Suite
London Philharmonic Orchestra & János Ferencsik,
Conductor | SDBR-3041 | Villa-Lobos: The Little Train of the Caipira (from Bachianas
Brasileiras No. 2)
Ginastera: Estancia & Panambi (Ballet Suites)
London Symphony Orchestra & Sir Eugene Goossens,
Conductor |
| SDBR-3025 | Waltz Masterpieces
Stadium Symphony Orchestra of New York & Raoul
Poliakin, Conductor | SDBR-3044 | Grofé: Grand Canyon Suite & Concerto for Piano and
Orchestra in D Minor
Rochester Philharmonic Orchestra & Ferde Grofé,
Conductor |
| SDBR-3026 | Rimsky-Korsakov: Scheherazade
London Symphony Orchestra & Sir Eugene Goossens,
Conductor | SDBR-3045 | Sibelius: Violin Concerto in D Minor & Tapiola, Tone Poem,
Op. 112
London Symphony Orchestra, Tauno Hannikainen, Conductor
& Tossy Spivakovsky, Violin |
| SDBR-3027 | Raymond Paige's Classical Spice Shelf
Stadium Symphony Orchestra of New York & Raymond
Paige, Conductor | SDBR-3046 | Schubert: Symphony No. 8 in B Minor, D 759 "Unfinished"
- Mozart: Symphony No. 40 in G Minor, K. 550
London Symphony Orchestra & Leopold Ludwig, Conductor |
| SDBR-3031 | Wagner: Parsifal - Good Friday Spell "Karfreitagszauber"
& Symphonic Synthesis Act 3
Houston Symphony Orchestra & Leopold Stokowski,
Conductor | SDBR-3047 | Stravinsky: The Rite of Spring ("Le Sacre du Printemps")
London Symphony Orchestra & Sir Eugene Goossens,
Conductor |
| SDBR-3032 | Scriabin: The Poem of Ecstasy - Amirov: Azerbaijan Mugam
Houston Symphony Orchestra & Leopold Stokowski,
Conductor | SDBR-3049 | Tchaikovsky: Violin Concerto in D Major, Op. 35 & Melody,
Op. 42/3
London Symphony Orchestra, Walter Goehr, Conductor &
Tossy Spivakovsky, Violin |
| SDBR-3033 | Stravinsky: Petrouchka
London Symphony Orchestra & Sir Eugene Goossens,
Conductor | SDBR-3050 | Mahler: Symphony No. 9 in D Minor
London Symphony Orchestra & Leopold Ludwig, Conductor |

