

# MASTERING EQUIPMENT

Merging Technologies  
Hapi Digital Converter  
Antelope Audio Isochrone 10M

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with  
Custom by JRF Magnetics & Siltech wiring  
Nagra 4S custom by JRF Magnetics

Aria tape head pre-amp by ATR Services  
Dehavilland Tube Tape Pre-amp  
Retro Instruments 2A3 Dual-channel tube program equalizer

Merging Pyramix Audio Software

Power Sources: PS Audio P10 Power Plant  
and Power Plant 300

Power Cords: Purist Audio Design, Essential Sound Products,  
Speltz Anti-Cables

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

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

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Producer and Engineer: Bob Sellman Recorded August 27,  
1982 at Bishop White Memorial Library of the Washington  
Memorial Chapel, Valley Forge Pennsylvania Transferred from  
the 15ips 2 track master tape

Released with the Cooperation and Permission of DTR Recordings

# SYRINX

## HARP AND FLUTE DUO

Laurel Wyckoff, flute  
Anne Sullivan, harp

**HD TT**  
HIGH DEFINITION TAPE TRANSFERS



**DSD256**  
**DSD**  
Direct Stream Digital

Mastered in DSD256

**DTR**  
DIRECT-TO-TAPE  
RECORDING COMPANY

HENRI TOMASI (1901-1971) was awarded the *Prix de Rome* for conducting in 1927 and was a celebrated conductor in the early days of French Radio. *Le Petit Chevrier*, Corsic describes the exuberant, dreamy and gay moods of the little Corsican shepherd.

*Berceuse* ("Cradle Song"), by Gabriel Faure (1845-1924), is the title *Bolly Suite*, which was originally written for piano duet. It was dedicated to Dolly Bardac, born Emma Maysa, who became the second wife of Claude Debussy.

ERIC SATIE (1866-1925) was a student of Medieval plainsong and became known in the mystic fraternity known as the *Salon de la Rose-Croix*. His interest in classic Greek art may be the influence in the set of three *Gnosiennes*. The title probably refers to the Greek island of Knossos. Satie was an intimate friend of Debussy and also became friends with Jean Cocteau. He collaborated with him and Maurice Ravel on the *Jeux* ballet project. An example of his ballet music is performed on this recording under the title *Petit Overture e Danse*.

Born the son of a small Belgian farmer, FRANCOISE GOSSEC (1734-1829) particularly loved the violin. There is a story that while herding cows as a child, he made himself a fiddle out of a wooden shoe with strings of horse hair. He moved to Paris in 1751 to conduct an orchestra which was established to perform only the new music of Rameau. *Tambourin* is named after a "tambourin", which is an old Provençal dance originally accompanied by pipe and drum.

The *Lai* is a 13th Century musical and poetic form. Its narrative and contemplative character is very different from the lyrical ballad which it follows. *Lai et Retrouveur*, originally titled "Ja nuns nons pris", was written by the troubadour Richard Coer de Leon, who was proclaimed King Richard I of England in 1187. Legend tells how Richard was taken prisoner by Duke Leopold of Austria. His loyal friend, the minstrel Blondel, sang every night outside a different castle along the Danube until the King's voice answered with the second verse of his song.

CHARLES GOUNOD (1818-1893) was descended from a family of artists. His father won the second *Prix de Rome* for painting in 1783. He studied theology, but later renounced the idea of becoming a priest in favor of music. He did write a great deal of church music as well as opera and chamber music. *Le Pifferari* ("The Pipers") is from an impromptu written in 1861.

After playing the flute and oboe in the Queen's Theater in Haymarket, JEAN BAPTISTE POEILLET (1680-1730), who wrote *Allegro*, retired to the lucrative position of fashionable music teacher in London. He held concert series in his house and has been credited with

introducing the transverse flute to England.

*La fille aux cheveux de lin* ("The maid with the flaxen hair") is from CLAUDE DEBUSSY's (1862-1918) first book of preludes written in 1910. In his youth, he wrote a song by the same title for the beautiful young wife of M. Vashier, an early supporter of his work. In music of this prelude, he resembles the work of the earlier period when he wrote *Claro de Lune*.

The *Deux Impressions* ("Two Impressions") by EUGENE BOZZA (1905-) are entitled "La Fontaine de la Villa Medici" and "La Danse D'Elke". Bozza became the conductor of the Opera-Comique in 1939 and won prizes for both his violin playing and his conducting. He wrote opera, ballet, concerti, several sacred choral pieces and numerous chamber works.

One of a large family of musical men and women, FRANCOISE COUPERIN (1688-1733) played organ in the Chapel Royal in the court of Louis XIV and at church courts. *Le Valet et Flottant* ("The Floating Veil") is from Book 9 of the 27 volume "Primer Livre de Clavicin". It is a pastoral piece based on dance movement, but not specifically in dance form.

MAURICE RAVEL (1875-1937), like many of his French contemporaries, was influenced by the local color of Spanish music and culture. His *Bohemo* has become the equivalent of a musical best-seller. The *Piece en forme de habanera* ("Piece in the Form of a Habanera") is patterned after a sensuous partner dance brought to Spain from Havana, having been introduced there from Africa.

She is one of eight children of Antoine Leclair, master lute maker at Lyon. JEAN-LOUIS LECLAIR (1697-1764), composer of *Gigue*, came from a family of composers and violinists. No fewer than six became professional musicians. He began his career as a ballet master and took up the violin after composing several ballets. He was found murdered at his home, and although no motive or criminal was found, his estranged wife may be suspected. She was the publisher and engraver of his music and the murder weapon may have been a sharp engraving tool.

---Laurel Myckoff

SYRINX was the beautiful acadian nymph of Greek legend who turned herself into a reed to escape Pan's amorous advances. Of this reed, Pan made his pipes, crying: "Now I shall have this with the plover".

SYRINX is an exquisite musical blend of two of the world's most beautiful instruments -- harp and flute -- played by two extraordinary musicians, Anne Sullivan and Laurel Myckoff. They have delighted audiences everywhere, both in recital and when sharing the stage with guest artists or symphony orchestras. Their public and private performances have won them the

acclaim of music lovers and critics alike. Daniel Webster, of the *Philadelphia Inquirer* has called them "expert individual players who blend together in deft and highly musical ensemble".

ANNE SULLIVAN is currently the principal harpist with the Delaware Symphony. An active performer and soloist, she has toured with the Pennsylvania Ballet and makes frequent appearances with the Opera Company of Philadelphia, the Baltimore Symphony, the Philadelphia Orchestra and the Trenton Symphony. She made her concert debut with the Philadelphia Orchestra at the age of twelve. First place winner of the Hobin Harp Scholarship and a participant in the 1979 International Harp Competition in Jerusalem, Miss Sullivan is a graduate of the Curtis Institute of Music where she is now a member of the faculty. She also serves as the vice president of the Philadelphia Chapter of the American Harp Society.

Philadelphia's premier *Avant Garde* flutist, LAUREL MYCKOFF has performed numerous recitals and compositions written expressly for her. She is actively involved with *Relache*, the ensemble for contemporary music, as featured soloist and ensemble member. She has recorded with them on the Mikrokosmic label. Recital appearances have taken her all over the United States and to London, including a recent solo performance at Carnegie Recital Hall. Miss Myckoff has performed with the Concerto Soloists, the Orchestra Society and the Music Group of Philadelphia and has worked with dance and theater productions in the area. After her musical studies in London, she earned a degree from the Philadelphia College of the Performing Arts.

#### ACKNOWLEDGEMENTS

This recording was recorded in the Bishop White Memorial Library of the Washington Memorial Chapel, Valley Forge, Pennsylvania, on August 27, 1982. Direct-to-Tape would like to thank the staff of the Chapel for their assistance, and especially Frank P. Law, carillonner of the Washington Memorial National Carillon.

This DIRECT-TO-TAPE RECORDING was made using two Schoeps microphones. No compression, equalization, or limiting was used during its recording or manufacture. There are no pieces made within any movements or pieces. All tapes are manufactured at playing speed (REAL TIME DUPLICATION) for maximum fidelity to the original recording.

For a free catalog of all Direct-to-Tape Recordings available on reels, cassettes, and digital cassettes, write to Direct-to-Tape Recording Co., 18 Station Ave., Haddon Heights, NJ 08035 USA

---Bob Seltman

Direct-to-Tape Recording Company (DTR) was founded in 1979 with the goal of capturing the sound of a performance as you would hear it if "you were there".

Although the recording media have changed from the open reel and cassette tapes we originally used in 1979 to PCM digital in 1982 and later to Digital Audio Tape (DAT) and now to hard disk recorders, our philosophy has remained the same. DTR recordings are normally recorded with two microphones to capture a natural sound and the acoustic space of a performance. We use no equalization, compression, limiting, or other electronic tricks and gimmicks that can spoil the sound. Very few splices (if any) are used within each movement or piece in order to capture the musical "soul" of a performance. The results of these efforts are recordings which duplicate, as closely as possible, the sound you would hear if you were at a live performance.

The music we are recording (primarily classical, jazz, and light classical) is served best by our recording techniques. By using only two microphones we avoid the myriad problems which occur with multi-track recording. Some of these problems are basic, such as microphones placed closer to an instrument than normal listening would dictate. An example you may have seen on some pictures of recording sessions is microphones placed under the lid of a piano! Have you ever tried to listen to a piano that way? The sound is not good--the piano was made to be listened to at a distance. When you listen to a group of instruments, whether an orchestra or even just two instruments performing together, you need to be back far enough to hear the "ensemble" created by the sounds of the instruments blending. Yet as part of that ensemble the instruments still retain their individual character while contributing to the whole sound. Multi-miking destroys that ensemble which occurs in a performance, since instruments (or sections of instruments) are separated. The "blending", if you can call it that, only occurs in the electronic mixing.

DTR recordings capture the ensemble of the instruments, the room acoustics, and the integration of the room acoustics with the sounds of the instruments. The result is a recording which sounds very close to what you would have heard at a live performance. It is the best way to record acoustic performances of any type of music as far as obtaining a more musically and esthetically satisfying recording. But the burden is that the "fixing" that can be done with multi-track recordings is no longer available, so more skill is required of the performers.

Music is an emotional experience. Our recording technique helps convey that emotional experience from the performer directly to you, the listener. A performer has to be good to record using our method of a total of only two mikes, since the opportunities available with typical multi-track recordings to "fix" the recording are not readily available with our method. The results are worth it. We call it conveying the "soul" of the music. Multi-track recording is a valid solution for music specifically intended for it, such as rock and roll, but classical and at least some jazz, folk, and various other types of music benefit from the use of only two microphones.

We originally offered DTR recordings on real time duplicated cassettes and a wide variety of open reel formats. We later added PCM digital tapes and were, in fact, the label with the largest available PCM digital recorded tape catalog in the world. Later we changed to DAT and had the same distinction with the DAT format. Our primary format, however, is now the compact disc.

Our goal remains the same after these many years: to produce recordings that capture as closely as possible the sound as you would hear it at a performance.

# SYRINX

## HARP AND FLUTE DUO

**Laurel Wyckoff, flute**  
**Anne Sullivan, harp**

Transferred from a 15ips master tape

- 01 Le Petit Chevrier Corse
- 02 Berceuse
- 03 Gnoissienne
- 04 Tambourin
- 05 Lai et Rotrouenge
- 06 Les Pifferari
- 07 Allegro
- 08 La fille aux cheveux de lin
- 09 Deux Impressions - Lafontaine de la Villa Medicis
- 10 Deux Impressions\_ La Danse D'Elke
- 11 Petit Overture e Dancer
- 12 Le Bavolet Flottant
- 13 Piec en forme de habaners
- 14 Gigue

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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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