

# IMMORTAL PERFORMANCES

[www.immortalperformances.org](http://www.immortalperformances.org) ✧ email: [recordings@immortalperformances.org](mailto:recordings@immortalperformances.org)

May 22, 2020

ANOTHER REMASTER

LOUISE

The Heritage Series (IPCD 1103-2)

Hello,

We have enclosed replacements of the two CDs you received in our release of the Dream *Louise*. Our sound engineer habitually returns to our produced work and occasionally discovers objectionable aspects in the digital to disc transfer, or, more often, in his own work. In the instance of *Louise*, he discovered that the bottom end was thick and the top end touched with shrillness, factors he did not recall from his final masters. He also heard an imbalance of levels in Julien's entry in Act II and in the conclusion of Act II, Scene II which have now been corrected.

While experimenting, he heard that filtering away the light grit of the 78s lost some overtones in Vallin's enchanting portrayal, diminishing the youthful tone she takes. As a result he left in some of the light grit hearable in the opening passages up to the entry of La Mere.

In any event, he felt the improvements important enough to make them and deliver them gratis to previous purchasers.

In addition, he sent over his explanation as to why he used the 1930s' Odeon recording conducted by Gustav Cloëz of the Act III Prelude, something a major music critic estimating this release questioned. Mr. Caniell writes:

"As the Beecham performance filled in all the missing portions of the Vallin – Thill 1935 78s I was ready to use Beecham for the third Act Prelude except that it had been altered to segue into *Depuis de jour* which Moore required to be reduced a half tone. It was also gravely marred by coughing, first by a man, then twice by a woman, plus Grace Moore vocally practiced the line *Du puis de jour* audibly behind the curtain before the Prelude ended. These factors led me to abandon it. As a replacement the 78-rpm 10 inch Odeon #165180 had never been transferred to LP or CD and it stemmed from the era when *Louise* was popular at French Opera houses and so it was redolent with the charm and atmosphere I wanted.

"The second CD was not so much in need of re-master as the first but it was helped by sporadic filtering and occasional clarification of tones evident if you compare the act III Prelude with our first release and then this. There were also some levels which could be improved."

"I should say of this remastering that the upper range of CD 1 sounded good to my old and tired ears but, much later, coming at it with refreshed hearing I felt quite differently. So you will have two versions and be able to choose which suits your hearing best."

The remastered discs will bear a gold dot under our label logos.

Scott Cherry  
Mailing