



UMANN—"SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH  
CARIER-SECOND QUARTET • SCHUMAN-QUARTET NO. 1  
HEART OF THE PIANO CONCERTO ~ RUEGINSTEIN



## LUDWIG VAN BEETHOVEN (1770-1827)

### Concerto in D, Op. 61

- 1 Allegro, ma non troppo (Cadenza: Auer-Heifetz) 20:40
- 2 Larghetto 8:45
- 3 Rondo: Allegro (Cadenza: Joachim-Heifetz) 8:23  
(Recorded November 27 & 28, 1955)

## FELIX MENDELSSOHN (1809-1847)

### Concerto in E Minor, Op. 64\*

- 4 Allegro molto appassionato 11:00
- 5 Andante 7:01
- 6 Allegretto non troppo; Allegro molto vivace 5:58  
(Recorded February 23 & 25, 1959)



**Jascha Heifetz**, violin

**Boston Symphony Orchestra**

**Charles Munch**, conductor

(Recorded Symphony Hall, Boston)

Produced by John Pfeiffer

Recording Engineers: Lewis Layton, \*John Crawford

Mastering Engineer: Mark Donahue

DSD Engineer: Philipp Nedel

Remastering Supervisor: John Newton

Reissue Producer: Daniel Guss

Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright

Design: Red Herring Design

Photography: Sara Foldenauer

These were original two-track and \*three-track stereo recordings; in SACD surround mode, the music will be heard only from the front left and right channels (two-track) and front left, center and right channels (three-track).

For more information about Living Stereo and other Living Stereo SACDs, please visit [www.livingstereo-sacd.com](http://www.livingstereo-sacd.com)

## NOTES BY CHARLES O'CONNELL

Robert Schumann, an amiable though penetrating critic as well as an eminent composer, remarked more than once that "the best discourse upon music is silence." A summary statement, and perhaps a bit reckless; yet not without its point. For music is itself a language, the most direct, eloquent and universal; if its meaning, if its communication could be expressed in any other, there would be no need of music. In the present instance, analysis and explanation seem particularly superfluous; and when we are confronted by such a performance as we have here, verbal dissection of either music or its present playing, or even the most praiseful criticism, can be no more than an amplification of the obvious, and quite futile.

The Beethoven Violin Concerto is perhaps spiritually the richest of the four or five greatest works for the instrument. Heifetz has brought to bear upon it the

powers—musical, technical and spiritual accumulated during an extraordinary, full artistic life; powers which, in the considered opinion of many, have been and are without peer in the history of the violin.

The Concerto in D dates from a period of comparative happiness in the life of the composer. His kind of happiness came of accomplishment, and his papers and sketchbooks show that when this music was composed (1806) he was successfully active in various directions. In the same sketchbook one finds notes for the Fifth Symphony and for this concerto, as well as for the Sonata for Cello (A major). And in the same year Beethoven completed his Fourth Symphony and initiated the project which resulted in the "Rasumovsky" Quartets. All this during a period when the Napoleonic forces had occupied Vienna, and even the house where the composer lived. It is recorded that they annoyed and disturbed him, but they could not distract him!



The Violin Concerto was played for the first time, in Vienna, December 23, 1806, by one Franz Clement, a kind of vaudeville musician, a bit of a clown, and a friend of the composer. Clement interrupted the concerto, after the first movement, by playing a sonata of his own composition, on one string and with his fiddle upside down! He then proceeded with the second and third movements of the concerto. This was the "clemency" which Beethoven, in mock humility and a bad pun, had asked of the violinist Clement.

There is an apocryphal story, too, that Clement played the work at sight and with no rehearsal. If this is true, it might help to explain the unenthusiastic and, at best, patronizing attitude of the critics who heard this first performance. The response of the audience, in spite of the burlesque performance, was much warmer, yet a good many years passed before the D Major Concerto

became established in the repertoire of the great violinists. After the Clement performance, there were no notable presentations of the work until the famous Tomasini played it in 1812, Baillot in 1828, Vieuxtemps in 1838; and even these distinguished violinists were not conspicuously successful. It remained for a thirteen-year-old boy to establish, by a single inspired performance, the preeminent position of this mighty music. The boy was the prodigy the world came to know as the sensitive, idealistic, dedicated artist Joseph Joachim, who first played the concerto in London, May 27, 1844. Again at Düsseldorf, May 16, 1853, Joachim gave a memorable performance, again under a conductor of understanding and sensitivity—Robert Schumann. And during his long artistic life, Joachim, boy and man, then considered the greatest violinist in history, made the Beethoven concerto his own, and helped mightily to make it ours. It does



## NOTES BY JOSEPH WECHSBURG

VIENNA, JANUARY 1959

not seem too hazardous to speculate that the present performance, by Heifetz, Munch and the Boston Symphony, will have a similar effect.

The concerto, perhaps the crowning achievement in his musical output of violin literature, is but one example of Beethoven's superb feeling for the instrument. His ten violin sonatas, his Romances for Violin and Orchestra, his various occasional compositions for the violin—not to mention his chamber works—all bear testimony to the fact that Beethoven was master in every field of musical composition and scoring.

Heifetz, in turn, in his interpretation of Beethoven's major violin works—on the concert stage and on records—has done a service to the public that could only have received the blessing of the composer himself.

There can be no doubt today that Jascha Heifetz is the greatest violinist of our generation. When all is listened to and said and done, Heifetz' supremacy as fiddler and musician emerges as one of the few unchallenged facts of our clouded musical age.

I've been an ardent Heifetz fan since I first heard him one night in the 'twenties in Vienna's Konzerthaussaal when he performed the Mendelssohn Concerto. Like other Heifetz fans I've taken a proprietary interest in him and am secretly as pleased with his artistic durability as smart investors are with their IBM shares, which they bought at 100 and watched go up and up all these years. Heifetz has always been a gold plated investment for the listener; no matter what happened to others, he would pay off his regular dividends.

It has become a popular indoor sport in our concert halls to judge a

performer not by the tens of thousands of right notes he plays in one concert but by the four or five false ones. It is almost impossible to hear Heifetz play five false notes in one evening, and some listeners amuse themselves watching out for passages of "cold tonal beauty" or matching him against other prominent fiddlers—as if artists were ballplayers. These indoor sportsmen have to admit that Heifetz' batting average has been consistently high. And although the myth of his "brilliant coldness" persists in certain circles, he can still make it as hot for other fiddlers as some thirty years ago in Carnegie Hall when Leopold Godowsky made his famous crack that it wasn't hot in there during a Heifetz recital—not for pianists.

An artist is the image of his times. Paganini's contemporaries loved his stupendous technique, Kreisler's his warm, glowing tone. Today we take for granted Heifetz' technical prowess and

disciplined emotion (which to some people may sound like "cold tonal beauty") before we ever discuss his spiritual interpretation of a work. I am assured that G. B. Shaw really told young Heifetz "to make a habit of playing one wrong note every night before going to bed." Shaw knew that perfection per se was a dangerous thing because it implied mechanical, soulless virtuosity.

I remember one afternoon in Beverly Hills when I asked Heifetz, after a long talk, how he'd played an extremely difficult passage in a concerto that had puzzled me as well as a lot of fellow fiddlers. Heifetz nonchalantly picked up his Guarneri and performed the atrocious passage for me so quickly and easily that I was unable to see how he'd done it. I asked him whether he would do it once more. He obliged—and again I hadn't the faintest idea how he'd done it. Seeing the blank look in my eyes, he shook his head

sadly at such ignorance. To this day I don't know how he played that passage; and I bet there are a lot of able fiddlers who wouldn't know it either if they saw it. It must be very lonely up there where Heifetz performs.

It isn't difficult to analyze Heifetz' greatness as a violinist but very difficult to get to the core of his art. Heifetz always sounds like himself, on his 1714 Stradivari, made in Cremona, or on a ten dollar factory "Strad," made in Czechoslovakia. He is a great violinist because of his beautiful tone—which has a timbre all of its own—and the depth of his emotion, the incisiveness of his bowing, his impeccable taste and sound instinct. (Asked by young Heifetz how he should play a certain passage, his great teacher, Leopold Auer, once said, "Play it with your nose; you'll make it sound all right.") Heifetz makes even the fascinating hillbilly passage in the Gruenberg Concerto

sound wrong, as it should. No one has ever heard him play a false portamento.

But there's a lot more to Heifetz, the artist. When he performed for the first time Prokofiev's G Minor Concerto No. 2, on December 17, 1937, with the Boston Symphony under Serge Koussevitzky, many listeners are said to have cried during the beautifully lyrical second movement. There are not many performers these days who would bring tears to my eyes, but Heifetz in his moments of lyrical expression is one of them. No artist can do that unless he's found the meaning of the music, the meaning behind the notes.

Strangely enough, Heifetz has recorded the Mendelssohn Concerto only once before, in 1949, with Sir Thomas Beecham; I would have sworn he'd done it at least three times. (In September 1920 he recorded the last movement as a solo piece, accompanied by Samuel Chotzinoff on the piano, but



you will have trouble finding the recording, which is a collector's item.) The Mendelssohn Concerto takes a special place in Heifetz' vast repertoire; he has played it on many important occasions of his career. Probably the first was the evening in 1908, when little Jascha, aged seven, performed the concerto on a half sized violin in Kowno, then in Czarist Russia, before an excited crowd of a thousand listeners. According to his biographers they were quite bewitched "by the smooth round tone he produced and the masterly way in which his little fingers overcame the difficulties of the last movement..."

That was, mind you, fifty-one years ago.

For 83 of his 87 years Jascha Heifetz (1900-87) played the violin, and for over 60 of them in front of audiences the length and breadth of the world. Since his first public concert in St. Petersburg on April 30, 1911, he exposed his art to the world through more than 2,000,000 miles of travel (much of it in front of World War II troops), a prodigious recording program, countless appearances on radio, in several films, an hour long television special and, for a dozen years, a vigorous teaching schedule.

He started to play on a quarter size violin given to him by his father in his native city of Vilna, Russia, and at 7 made his public debut, in Dovno. He entered Leopold Auer's famous class in St. Petersburg at 9 and in three years was acclaimed a child prodigy of unexampled gifts.

"You know," Heifetz said, "child prodigism—if I may coin a word—is a disease which is generally fatal. I was among the few to have the good fortune to survive. But I had the advantage of a great teacher in Professor Auer and a family that instinctively had a high regard for music, very good taste and a horror of mediocrity."

In the years following his St. Petersburg debut, he concertized in Germany, Austria and Scandinavia, and when the Russian Revolution broke out, the family, after many difficulties, traveled to America. Heifetz made his debut in Carnegie Hall on October 27, 1917. The noted critic Samuel Chotzinoff reported: "The 16-year-old violinist seemed the most unconcerned of all the people in the hall as he walked out on the stage and proceeded to give an exhibition of such extraordinary virtuosity and musicianship as had not previously been heard in that historic auditorium."



Overnight Heifetz became the musical idol of America, and during that first year he made 30 appearances in New York alone.

He soon adopted the United States, became an American citizen in 1925 and amply sampled the "American way." In the '40s he settled into a comfortable house atop one of the Beverly Hills in California, where he lived until his death.

When Heifetz reached his 60s, after half a century of concertizing, he began to curtail his appearances gradually and gave his last public recital in 1972.

Heifetz devoted his later life to teaching. Handling his students with steel rod control tempered with humor, he instilled in them respect for discipline ("It's something you have to do, so you might as well do it and get it over with") and the ways and means for making music with the violin. Certainly no one knew them better.

## THE HISTORY OF LIVING STEREO

**O**n October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two-track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereophonic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes. Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc cutting technology. The same year, Living Stereo LP records were launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U-47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three track recordings were realized on tube amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.



## TECHNICAL NOTES

JOHN NEWTON, SOUNDMIRROR INC.

Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent of magnetic recording, to a monaural tape recorder; a copy of that tape was used to produce the LPs which consumers listened to at home.

With stereo, two microphones were placed in the hall. Signals were fed to a stereo tape recorder and consumers, listening back on two speakers, heard a new "depth" of sound. By placing microphones in the left, center, and right of the hall, engineers progressed to 3-channel recordings, which afforded them greater control over the musical

balances that ended up in the stereo mix. Even as CDs replaced LPs, this same process was often followed.

Today, with the advent of SACD and multi-channel playback, the listener can hear the left, center, and right channels exactly as the engineers heard them at the original recording sessions. In this series of Living Stereo reissues on hybrid SACDs, we have used the 3-channel original tapes whenever they existed; when the material was recorded only in stereo, we used that tape. Some of the SACDs will therefore contain 2-channel, or a combination of 2- and 3-channel material. We used only two or three of the available six channels on the SACD disc because that was the vision of the original producers.

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was

connected with premium Siltech cabling directly to specifically chosen dCS converters. This DSD data is directly encoded on the SACD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording—the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extraordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a

## TECHNISCHE ANMERKUNGEN

JOHN NEWTON, SOUNDMIRROR INC.

Seit Beginn der Aufnahmetechnologie streben Tontechniker danach, den Klang der Aufnahme so unmittelbar und ergreifend zu erzeugen, wie der natürliche Klang selbst. Die frühesten elektronischen Aufnahmen wurden mit einem einzigen Mikrofon durchgeführt, das in der Mitte des Aufnahmesaals positioniert war, um eine optimal ausgewogene Balance zu erzeugen. Das Signal wurde zu einer Schnittmaschine, und nach der Einführung von magnetischen Aufnahmen zu einer Bandmaschine geleitet. Eine Kopie dieses Bandes wurde dann für die Produktion der LPs verwendet, welche die Käufer zuhause abspielten.

Seit dem Stereozeitalter wurden zwei Mikrofone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereo-Bandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen

Eindruck der „Tiefe“ des Klanges. Durch eine Anordnung der Mikrofone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzen, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der SACD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid SACDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser SACDs nur 2-Kanal oder



eine Kombination aus 2-Kanal und 3-Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer SACD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

Während des Remastering Prozesses dieser Bänder haben wir den Weg des Signals so kurz wie möglich gehalten. Eine analoge Studer-Aria Bandmaschine wurde durch hochwertige Siltech Kabel direkt mit speziell ausgewählten dCS Konvertern verbunden. Dieses DSD Datenmaterial wurde direkt auf die SACD kodiert. Dadurch ist der Konsument in der Lage, das Ergebnis dieser Konverter exakt so zu hören, wie wir es im Studio gehört haben. Das DSD Programm ist im Wesentlichen identisch mit den analogen Originalbändern. Was Sie hören sind genaue Kopien von jeder der historischen Aufnahmen—die pure Aufführung, präsentiert in ihrem ursprüng-

lichen Glanz. Keine Aufbereitung der Signale war erforderlich, um diese herausragenden Bänder zu „verbessern“.

Im Verlauf dieses außerordentlich reizvollen Projekts wurde Geschichte lebendig, während wir die Stimmen legendärer Tontechniker gehört haben, wie sie den Ort und das Datum der jeweiligen Aufnahmesitzung auf die Bänder gesprochen haben. Wir waren höchst beeindruckt, nicht nur darüber wie wenig die Originalbänder bearbeitet worden waren, sondern auch wie gekonnt die Tontechniker mit dem High-Tech Gerät ihrer Tage gearbeitet haben: einer Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahmetechnologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

## NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

**D**epuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite

de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du SACD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur SACD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces SACD contiennent donc des enregistrements à deux canaux, ou une combinaison

de matériau à deux et trois canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les SACD, car telle était la conception des producteurs de l'époque.

Lors du rematriage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le SACD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur

originelle. Aucun traitement du signal n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXI<sup>e</sup> siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX<sup>e</sup> siècle pour une nouvelle génération d'auditeurs.