



SUPER AUDIO CD



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BERLIOZ OVERTURES ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
WHAT WONDROUS LOVE ~ ROBERT SHAW CHORALE

OPERA ~ RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN, PALERMO
J. S. BACH ~ SUITE NO. 2 • BRANDENBURG CONCERTO

SHCHUKIN ~ VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY
SONSKY RAVEL-PICTURES AT AN EXHIBITION ~ TOSCANINI

ENNETT ~ ARMED FORGERS SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA
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MANNSPRING SYMPHONY • MANFRED OVERTURE ~ MUNCH
CHAMBER SECOND QUARTET • SCHUMAN-QUARTET NO
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~

2399 MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON
416 OPERATIC CHORUSES ~ ROBERT SHAW CHORALE

UBERT-SONATA IN D. OP. 53 ~ GILELS

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~
GALINA VISHNEVSKAYA

2393 MARIO LANZA, SINGS CARUSO FAVORITES

BRAHMS-PIANO QUARTET IN G-MINOR, OP. 25 ~ FESTIV
MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE CL
OWSKI-LISZT • ENESCO • SMETANA ~ RCA VICTOR SYMPHONY

CÉSAR FRANCK (1822-1890)

Symphony in D Minor

- 1 Lento 18:02
- 2 Allegretto 10:37
- 3 Allegro non troppo 10:21

(Recorded January 7, 1961, Orchestra Hall, Chicago)

Chicago Symphony Orchestra

IGOR STRAVINSKY (1882-1971)

Pétrouchka*

Scene I: The Shrove-Tide Fair

- 4 Vivace 5:37
- 5 The Magic Trick 1:57
- 6 Russian Dance 2:32
- 7 Scene II: Pétrouchka's Room 4:10



Scene III: The Moor's Room

- 8 Feroce stringendo 3:21
- 9 Dance of the Ballerina 0:44
- 10 Valse 3:30

Scene IV: The Fair Toward Evening

- 11 Con moto 1:03
- 12 Wet Nurses' Dance 2:40
- 13 Peasant with Bear 1:28
- 14 Gypsies 0:53
- 15 Dance of the Coachmen 2:09
- 16 Masqueraders 1:41
- 17 Scuffle 0:44
- 18 Death of Pétrouchka 1:36
- 19 Pétrouchka's Ghost 0:43

(Recorded January 25, 26 & 28, 1959, Symphony Hall, Boston)

Bernard Zighera, piano

Boston Symphony Orchestra

Pierre Monteux, conductor

Produced by Richard Mohr & *John Pfeiffer
 Recording Engineers: Lewis Layton & *John Crawford
 Mastering Engineer: Mark Donahue
 DSD Engineer: Dirk Sobotka
 Remastering Supervisor: John Newton
 Reissue Producer: Daniel Guss
 Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright
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NOTES BY ROGER DETTMER

MUSIC AND THEATER CRITIC, CHICAGO AMERICAN (1960)

Pierre Monteux was already a sixteen-year-old student of the violin at the Paris Conservatoire when, in 1891, Theodore Thomas founded the Chicago Symphony Orchestra.

Another half century was destined to pass before conductor and orchestra met officially, in 1941, for a week of summer concerts in Ravinia Park, 30 miles north of the Chicago "Loop." That meeting, however, was love at first rehearsal, boundless and reciprocal, promptly seconded by North Shore audiences. Ever since, with the sole exception of 1959, Monteux concerts have been an annual event at Ravinia, where he reigns as the indubitable and unchallenged dean of conductors.

However, Monteux has led the Chicago Symphony Orchestra only twice in home concerts during its long history—in 1949, and then again for two weeks during the 1960–61 season, a visit that included an orchestral

"tusch," a brass fanfare, for the veteran French *maître*, and the kind of audience delight that means re-engagement for as long as Monteux cares to work.

His cherished performance of the Franck D Minor, a model of rectitude and dignity, has been a staple on programs conducted everywhere in a distinguished podium career that began in 1894. Record collectors here and abroad first learned his interpretation from 78 rpm discs, published two decades ago by RCA Victor (M/DM840)—the first of two recordings he made with the San Francisco Symphony Orchestra. Now, the Monteux performance has been perpetuated in the latest high fidelity—stereo and monaural—through the medium of a great and sympathetic orchestra, recorded in a hall of outstanding acoustic properties.

At 9:30 a.m. on the day of the recording, Monteux arrived hatless at the front entrance of Orchestra Hall, a

briefcase in his hand, an assistant at his elbow, and the Franck in his mind and heart. Throughout the day, he used a score only for consultation with Producer Richard Mohr.

Inside the hall, on a ledge above the stage, were two playback speakers, there to save tiring trips back and forth to the lobby (where listening is usually done) or, which is still more taxing, to basement quarters where the RCA Victor staff makes its "office" in Chicago. Shortly before 10 o'clock, Monteux took his place on a high podium stool. The orchestra had assembled to his specifications: violins divided, low strings on the left, woodwinds and horns stage center, brass to the rear, timpani on the right with the second violins and violas. His instructions were concise and to the point, spoken in a voice whose firmness and projection belie the passing of so many years—"Don't force, just play. But full tone!"

Level tests were completed and recording proper began at the second movement—the Allegretto, with its beautiful melody for English horn. Then the first movement; and after lunch, refreshed and rested, Monteux and the orchestra returned for the finale. The result of the day's work? Splendid Franck; I think of such distinction that it will become the yardstick by which all other recordings are measured for the next two decades.

Although Belgian-born, César Franck lived and worked in Paris from his 13th year until his death at 67. He undertook the writing of his single symphony in 1886, when he was 63, completing it two years later. The premiere was a fiasco. The musicians made no secret of the fact that they disliked the work; the audience was apathetic, and the leading musicians in Paris were disapproving. Franck, however, was unconcerned with public acclaim. When asked how the performance went, he calmly replied: "Oh, it

sounded well, just as I thought it would." The first performance in America was given in February 1899, in Chicago, by Theodore Thomas. The D Minor eschews the traditional four-movement division in favor of three, a departure deplored by vested academicians of the period. In the middle movement Franck explained his wish to combine the elements of an andante and a scherzo. In the finale, he brought together thematic materials from the preceding movements, in so-called "cyclical" fashion.

NOTES BY ALFRED FRANKENSTEIN

MUSIC AND ART EDITOR, SAN FRANCISCO CHRONICLE (1960)

Igor Stravinsky tells us in his autobiography that *Pétrouchka* was originally conceived as a piece for piano and orchestra wherein the solo instrument would play the role of a puppet "suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The accompanying ensemble would retaliate with menacing trumpet blasts, and the whole would reach its climax and end "in the sorrowful and querulous collapse of the poor puppet."

At this time, in the summer of 1910, Stravinsky was supposedly at work on *Le sacre du printemps* for Serge Diaghilev's Ballet Russe. Diaghilev came to hear sketches of *Le sacre*, heard parts of *Pétrouchka* instead, and conceived the idea of turning them into a ballet. The scenario was worked out by composer and producer together; Stravinsky expanded the score to meet its require-

ments, and Diaghilev presented the work in Paris in June 1911. The choreography was by Michel Fokine; the décor was by Alexandre Benois, and the principal roles were danced by Tamara Karsavina, Vaslav Nijinsky and Alexander Orlov. Pierre Monteux conducted and achieved, according to the composer, "a very clean and finished execution" of the music wherein his intentions were carried out to the letter. This was the beginning of a collaboration between Stravinsky and Monteux that lasted for nearly half a century. Throughout his memoirs Stravinsky praises the authority and penetration of Monteux's performances and credits him with having made the first "conquest of the public" with both *Pétrouchka* and *Le sacre du printemps* when he directed their first concert presentations in Paris in 1914. Six years later Monteux introduced *Pétrouchka* to American concert audiences when he conducted the Boston

Symphony Orchestra in the suite from the ballet. Nearly forty years later he again programmed the work in Boston—this time the complete score—for performances and recording.

Pétrouchka takes place during the Shrovetide Fair in Admiralty Square, St. Petersburg, about 1830. A Charlatan has a little booth in which he exhibits three puppets—the Ballerina, *Pétrouchka* and the Moor. *Pétrouchka* "bitterly resents the Charlatan's cruelty, his own slavery... his ugliness and ridiculous appearance. He seeks consolation in the love of the Ballerina...but she is only frightened by his strange ways." The Moor "is stupid and evil, but his sumptuous clothes attract the Ballerina."

The score is one of the most specifically pictorial and descriptive in the entire literature. There are four scenes. The first opens with music suggesting the jostling and confusion of the carnival. A hurdy-

gurdy player appears, with a dancer who accompanies herself on a triangle. Then two drummers step before the Charlatan's puppet theater, calling the crowd with rolls on their drums; the Charlatan takes his flute and pipes for attention. The curtain of the little theater goes up, and the three puppets do a stiff, angular Russian dance, to the great astonishment of the crowd. It is apparent, too, that both *Pétrouchka* and the Moor love the Ballerina.

Scene II is called "*Pétrouchka's Room*." It is actually a cell dominated by a frowning picture of the Charlatan. *Pétrouchka* is kicked into his room and the door closes behind him. "Maledictions of *Pétrouchka*. The Ballerina enters. The Ballerina leaves. *Pétrouchka's* despair." At the end of the scene *Pétrouchka*, beating his fists against the picture of the Charlatan, knocks a hole in the wall and falls through it. This scene, with its

"diabolical cascades of arpeggios" from the piano and its menacing blasts of the trumpets, clearly embodies the music of Stravinsky's first inspiration.

Scene III is "The Moor's Room." The Moor dances with a coconut to a wandering, quasi-Oriental melody of the clarinets. The Ballerina enters and dances daintily on tiptoe to the sound of her own trumpet-playing. The Ballerina and the Moor waltz. Pétrouchka appears, furious with jealousy, and he and the Moor fight to music full of puppet curses and fisticuffs.

The final scene, "The Fair Toward Evening," is the longest and most complex of the four. It begins with a diffused, generalized impression of the night sounds of a jam-packed carnival, but at length a rather graceful melody asserts itself for a dance of nursemaids. A peasant with a dancing bear crosses the scene; this incident seems actually to be

visualized in the music, with its hooty tuba and its high, squealing clarinets. A drunken merchant dances with gypsies and scatters banknotes among the crowd. There is a dance of coachmen and grooms to whom the nursemaids attach themselves. At the height of the festivities the scene is illuminated with red fire as maskers costumed as devils, goats and pigs make their appearance. Suddenly the tremendous, pounding rhythm is interrupted by a long, painful cry from a trumpet. Pétrouchka runs from the puppet theater and is killed by the pursuing Moor. The Charlatan appears, and the crowd disperses. The Charlatan is left alone with the body of his puppet. Pétrouchka's ghost menaces his erstwhile master from the roof of the little theater. "The frightened Charlatan lets the puppet body fall and disappears rapidly, glancing in fear over his shoulder" as the music comes to its quiet, enigmatic end.

Pierre Monteux (1875–1964) was one of the most celebrated and beloved figures in the music world. Renowned as a conductor of the symphonic literature, opera and ballet, he conducted virtually every great orchestra both here and abroad. Born, raised and trained in Paris, he won his reputation as conductor of Diaghilev's Ballets Russes; between 1911 and 1914 he thereby presided over the world premieres of such notable scores as Stravinsky's *Pétrouchka* and *Le sacre du printemps*, Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. Monteux's first visit to the United States (1914–24) included two seasons at the Metropolitan Opera and five years conducting the Boston Symphony Orchestra. After 12 years of activity in Europe he returned to America as conductor of the San Francisco Symphony Orchestra. In 1952 he resigned that post in order to do more

guest conducting; however, in 1961, at the age of 86, he accepted the directorship of the London Symphony Orchestra, a position he held at the time of his death. Concerned with young talent throughout his career, Monteux had founded the École Monteux in Paris in 1932, and he continued that concern in America, at his home in Hancock, Maine, where in 1943 he established the Pierre Monteux School for advanced conductors and orchestral players.