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MUSIC ENTERTAINMENT

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SUPER AUDIO CD



MANN-SPRING SYMPHONY • MANFRED OVERTURE ~ MUNCH •
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

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

OPERA ~ RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN PELLETER
J. S. BACH SUITE NO. 2 • BRANDENBURG CONCERTO NO. 1
SIBELIUS VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY

SONGSKY-RAVEL PICTURES AT AN EXHIBITION ~ TOSCANINI
ENNET-ARMEE FORCES SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA ANN

CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF

MANN-SPRING SYMPHONY • MANFRED OVERTURE ~ MUNCH •
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~ E

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

OBERT-SONATA IN D. OP. 53 ~ GILELS
101 COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~ B
GALINA VISHNEVSKAYA

2393 MARIO LANZA SINGS CARUSO FAVORITES
BRAHMS PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVA

MORE CLASSICAL MUSIC FOR PEOPLE WHO HAVE CL

CAMILLE SAINT-SAËNS (1835–1921)
Concerto No. 2 in G Minor, Op. 22

- 1 Andante sostenuto 11:08
- 2 Allegro scherzando 5:56
- 3 Presto 6:20

(Recorded January 14, 1958, Manhattan Center, New York City)

CÉSAR FRANCK (1822–1890)
Symphonic Variations

- 4 Poco allegro 9:33
- 5 Allegro non troppo 3:52

(Recorded January 15, 1958, Manhattan Center)



FRANZ LISZT (1811–1886)
Concerto No. 1 in E-Flat*

- 6 Allegro maestoso 5:07
- 7 Quasi adagio 4:16
- 8 Allegretto vivace 3:51
- 9 Allegro marziale animato 4:06

(Recorded February 12, 1956, Carnegie Hall, New York City)

Arthur Rubinstein, piano

Symphony of the Air

***RCA Victor Symphony Orchestra**

Alfred Wallenstein, conductor

Produced by John Pfeiffer
 Recording Engineers: Lewis Layton, John Crawford
 Mastering Engineer: Mark Donahue
 DSD Engineer: Dirk Sobotka
 Remastering Supervisor: John Newton
 Project Direction & Research: David Foil
 Editorial Direction: Elizabeth A. Wright
 Design: Red Herring Design
 Photography: Sara Foldenauer

These were original *two-track and three-track stereo recordings; in Super Audio CD multi-channel 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 Super Audio CDs, please visit: <http://livingstereo.masterworksseries.com/>

The idea of a French literature of piano/orchestra music is so well established that it is hard to believe there was a time when such a thing did not exist, or that one individual was its innovator, or that the whole of its history totals less than a hundred years. We are so accustomed to its colors and contours from Franck and Fauré to d'Indy and Ravel down to the contemporary Françaix and Poulenc that a "time of origin" would seem beyond recall.

Yet there is very good reason to believe that its date and place were April 1868 at the Salle Pleyel in Paris, when Saint-Saëns at the age of thirty-two played his C Minor Concerto in public for the first time. Some might think, instinctively, of Chopin's two concerti as forerunners of the French idiom because of the composer's lengthy association with Paris. Both, however, were written

before he left Poland, and they remain *sui generis*. Saint-Saëns, however, showed his countrymen a new, sophisticated approach to the old problem, to which few who followed did not profess a debt of gratitude.

For, whatever it is called, the French piano/orchestra work is rarely a three-movement, four-square score in the German tradition. It may be a Ballade such as Fauré wrote, or the Symphonic Variations of Franck, or the *Symphony on a French Mountain Air* of d'Indy, or Debussy's *Fantaisie*, or Ravel's Concerto for the Left Hand or Françaix's *Concertino*, but it is almost always what every Frenchman regards as his birthright: individual, personalized and, more often than not, full of *joie de vivre*.

The late Sigismond Stojowski, pianist, pedagogue, composer and intimate of Paderewski, provided the best summary of Saint-Saëns' Second Concerto when

he said (as recalled by Oscar Levant in *A Smattering of Ignorance*): "It begins with Bach and ends with Offenbach." In this there is more than a good joke, for it suggests the scholarship which Saint-Saëns brought to his task; also an awareness of that bright flair and musical wit which typified the Second Empire's most typical entertainer.

The gravity of the opening, with its rolling arpeggios and brilliant figurations, is a reminder that Saint-Saëns was a master organist as well as a virtuoso of the piano, and some of his pianistic style is undoubtedly related to his instant command of improvisation at the console.

Yet the improvisatory element is so happily integrated with a framework of orchestral reference that so discriminating a student of the concerto literature as Franz Liszt declared its form "new and very happy" when Saint-Saëns sent him a score in 1869. "The prelude on the

pedal G is striking and imposing" wrote Liszt in a letter of commendation to the composer; "you do wisely to reproduce it at the end of the first movement and to accompany it this time with some chords." At the recurrence, Saint-Saëns also gave it a more dramatic accent which provides the sense of fulfillment desired.

Were Mendelssohn a *boulevardier*, he might have conceived such an Allegro scherzando as Saint-Saëns provided next. In any event it is improbable that he could have balanced his typical kind of skittish figuration with the operatic-minded trio Saint-Saëns invented. Liszt described it as "piquant," no doubt pleased by the variations of treatment Saint-Saëns devised for its two recurrences, the last with a hunting horn fanfare in the distance.

The finale reverts for a moment to the G minor atmosphere of the opening, but the presto pace and the figures for the

piano point to quite a different destination. As if the former reference to Mendelssohn were prophetic, one is arrested by some accentuations recalling the finale of the earlier man's Concerto No. 1 in the same key. The piano maintains a kind of perpetuo mobile pattern throughout, lightfooted enough to test any virtuoso's dexterity, yet always concerned with basic musical values – momentum, variety, balance and congruity of elements.

Those who like to typify composers in terms of certain salient characteristics would be hard put to reconcile the mystical César Franck of the Prelude, Aria and Finale and Prelude, Choral and Fugue for piano, the choral *Les Béatitudes* and *Rédemption*, or the orchestral *Chasseur maudit* with the man who invented the jaunty resolution of the Symphonic Variations. If it is any consolation to those who demand more than pleasure of their musical experience, they may be assured that these variations embody as intricate a plan as the cyclical Symphony, though differently formulated.

It is, for example, no mere straightforward simple set of variations such as any great composer could write, or even such an unsimple example as Schumann's *Études Symphoniques*. It is, rather, the equivalent of a three-

movement concerto without interruption, such as a truly inspired Frenchman would conceive as the proper scheme for a collaboration of piano and orchestra, using "variations" as the catchword. And, for all his birth in Liège, Franck had been for fifty years a resident of Paris when he wrote his Symphonic Variations in 1885 at the age of sixty-three.

In his choice of what Alfred Cortot has described as "a theme with a double subject," Franck set up a chain of events in which the introduction has the quality of a first movement, a succeeding sequence could be interpreted as a slow movement, and the joyous transformation thereafter fulfills every requirement of a finale. The "double subject" to which Cortot alludes is readily recognizable from the start, with the strings articulating a rising rhythmic motive, and the solo instrument answering with a more lyric descending one.

The plan of the six variations embraces: 1) a conversation between piano and orchestra; 2) a cello statement of the theme; 3) the piano dominant, with pizzicato strings, then woodwind assistance; 4) a fortissimo elaboration, with modulations; 5) an expansion of the foregoing; and 6) a piano embellishment over cello reflections that attain considerable eloquence. Résumé and revaluation dominate the finale, in which a sense of sheer joy in music making transcends all interesting manifestations of learning, of which there are many.

Taken together, the names of Liszt and Arthur Rubinstein span not merely an era of piano playing but an epoch of keyboard artistry that attained a culmination in a series of concerts Rubinstein gave in Carnegie Hall – a public seminar in the literature of "piano with orchestra" that has had no parallel in our time. The seventeen concertos he played in five concerts left little doubt on two points: a) there is a continuity and interrelation among the masterpieces of this literature; b) that no pianist of our time has had a broader comprehension of the likenesses as well as the differences in these works than Rubinstein.

In the more than a hundred years that have elapsed since the Liszt E-flat Concerto was first performed by the composer, with Berlioz conducting, its popularity has become so widespread that it is almost impossible to realize that

at one time the work was "controversial" – its form was puzzling, and the use of the triangle was condemned.

There is no reason to doubt that Liszt was the pre-eminent interpreter of his own music. For Arthur Rubinstein to make himself equally persuasive in this work is to match a challenge few pianists of our time would care to confront.

THE HISTORY OF LIVING STEREO

On 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 Super Audio CD 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 Super Audio CDs, 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 Super Audio CDs 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 Super Audio CD 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 Super Audio CD. 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

razor blade! Applying the best in 21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.

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 Mikrophon 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 Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen Eindruck der

„Tiefe“ des Klanges. Durch eine Anordnung der Mikrophone 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 ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der Super Audio CD 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 Super Audio CDs 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 Super Audio CDs 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 Super Audio CD 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 Super Audio CD 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 ursprünglichen 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 Aufnahme-technologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

NOTE TECHNIQUE

JOHN NEWTON, *SOUNDMIRROR INC.*

Depuis 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 Super Audio CD 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 Super Audio CD 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 Super Audio CD 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 Super Audio CD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage 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 Super Audio CD. 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^e siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX^e siècle pour une nouvelle génération d'auditeurs.

82876-71619-2 **BEETHOVEN:**
Sonatas (Moonlight ■ Les Adieux
■ Pathétique ■ Appassionata) /
 Arthur Rubinstein

82876-61391-2 **BEETHOVEN: Violin**
Concerto / MENDELSSOHN: Violin
Concerto / Jascha Heifetz

82876-66378-2 **BRAHMS: Piano**
Concerto No. 1 / Arthur Rubinstein

82876-71622-2 **BRUCH:**
Violin Concerto No. 1 ■ Scottish
Fantasy ■ Vieuxtemps: Violin
Concerto No. 5 / Jascha Heifetz

82876-61396-2 **CHOPIN: Ballades**
& Scherzos / Arthur Rubinstein

82876-67902-2 **CHOPIN: Piano**
Concertos / Arthur Rubinstein

82876-66375-2 **DVOŘÁK: Cello**
Concerto / WALTON: Cello
Concerto / Gregor Piatigorsky

82876-67897-2 **FRANCK:**
Symphony in D Minor /
STRAVINSKY: Petrouchka /
 Pierre Monteux, Boston Symphony

82876-61393-2 **GERSHWIN:**
Rhapsody in Blue ■ Concerto in F ■
An American in Paris ■ Variations
on "I Got Rhythm" / Earl Wild,
 Arthur Fiedler, Boston Pops Orchestra

82876-66372-2 **GLAZUNOV: Violin**
Concerto / PROKOFIEV: Violin
Concerto No. 2 / SIBELIUS: Violin
Concerto / Jascha Heifetz

82876-67894-2 **PROKOFIEV:**
Piano Concerto No. 3 /
RACHMANINOFF: Piano
Concerto No. 3 / Van Cliburn

82876-61392-2 **RACHMANINOFF:**
Piano Concerto No. 2 /
TCHAIKOVSKY: Piano Concerto
No. 1 / Van Cliburn

82876-66374-2 **RAVEL: Boléro ■**
La Valse ■ Rhapsodie espagnole /
DEBUSSY: Images for Orchestra /
 Charles Munch, Boston Symphony
 Orchestra

82876-61388-2 **RAVEL: Daphnis et**
Chloé / Charles Munch, Boston
 Symphony Orchestra

82876-61387-2 **SAINT-SAËNS:**
Symphony No. 3 "Organ" /
DEBUSSY: La Mer / IBERT:
Escales / Charles Munch, Boston
 Symphony Orchestra

82876-67903-2 **Rhapsodies /**
 Leopold Stokowski

88697-04606-2 **Popular Classics for**
Spanish Guitar / Julian Bream

88697-04605-2 **Double Concertos**
by Bach, Brahms & Mozart /
 Jascha Heifetz

82876-71626-2 **Encores / Virgil Fox**

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With unique style and grace, the legendary pianist Arthur Rubinstein reawakens the fire and glamor in a trio of sophisticated Romantic works for piano and orchestra by Franck, Liszt and Saint-Saëns.

CAMILLE SAINT-SAËNS (1835-1921)

1-3 **Concerto No. 2 in G Minor, Op. 22** 23:24

CÉSAR FRANCK (1822-1890)

4-5 **Symphonic Variations** 13:25

FRANZ LISZT (1811-1886)

6-9 **Concerto No. 1 in E-Flat*** 17:16

Arthur Rubinstein, piano

Symphony of the Air

***RCA Victor Symphony Orchestra**

Alfred Wallenstein, conductor

(Recorded in 1958 and 1956)



SUPER AUDIO CD

DSD
Direct Stream Digital

SONY BMG
MUSIC ENTERTAINMENT

CD AUDIO | SUPER AUDIO CD STEREO | SUPER AUDIO CD SURROUND SOUND

Produced by John Pfeiffer
Recording Engineers:
Lewis Layton, John Crawford
Remastered at Soundmirror, Inc.

www.sonybmgmasterworks.com

TOTAL PLAYING TIME: 54:18

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AND & ARPAACHIAN SPR