

FRANZ LISZT (1811-1886)

- 1 **Hungarian Rhapsody No. 2 in C-Sharp Minor** 8:41

GEORGES ENESCO (1881-1955)

- 2 **Roumanian Rhapsody No. 1 in A, Op. 11** 11:33

BEDŘICH SMETANA (1824-1884)

- 3 **Má Vlast - The Moldau (Vltava)** 12:21
4 **The Bartered Bride - Overture** 7:04

(Recorded February 7 & 18, 1960)

RCA Victor Symphony Orchestra



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RICHARD WAGNER (1813-1883)

- 5 **Tristan und Isolde - Prelude to Act III*** 10:13
Henry Schuman, English horn
- 6 **Tannhäuser - Overture and Venusberg Music*** 25:09
Marilyn Wright, violin; **Arthur Garnick**, viola
Harvey Shapiro, cello; **Ralph Froelich**, horn
Chorus directed by Margaret Hillis
(Recorded April 20 & 21, 1961, and December 28, 1960)
- Symphony of the Air**

Leopold Stokowski, conductor
(Recorded Manhattan Center, New York City)

Produced by Peter Dellheim
 Recording Engineers: Robert Simpson, *Lewis Layton
 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
 Design: Red Herring Design
 Photography: Sara Foldenauer

These were original three-track stereo recordings; in SACD multi-channel mode, the music will be heard only from the front left, center and right channels.

For more information about Living Stereo and other Living Stereo SACDs, please visit www.livingstereo-sacd.com

NOTES BY LEOPOLD STOKOWSKI (1961)

Smetana was truly the Poet Laureate of his country, expressing the joys and sorrows of his people, but instead of writing in a language familiar only to his countrymen, he wrote in the international language of Music. The same is true of Liszt for Hungary, and Enesco for Roumania.

Smetana was a fiery Bohemian patriot, and in the atmosphere of suspicion and danger after the attempt of freedom in the revolution of 1848, he accepted the position of conductor of the orchestra at Gothenburg in Sweden. After five years he returned to Bohemia, and his opera *The Bartered Bride* brought him instant fame. In this period of his stormy life he enjoyed the friendship of Mendelssohn, Schumann and Liszt. Smetana knew well, and loved intensely, the landscape and villages of Bohemia, and in the *Bartered Bride* overture he has pictured the robust rustic dances and the romantic

beauty of the life of the simple people of his country. This music is neither folk nor classical music. It is completely original and unique in its gaiety and spontaneity—sparkling, witty, spontaneous, vital.

In addition to his operas, Smetana composed a string quartet called *Aus meinem Leben* and a cycle of symphonic poems called *Má Vlast (My Country)*. One of the most delightful is *Vltava* or *The Moldau*. Smetana wrote a program to *Vltava*, describing how the river began from two springs, one warm, the other cold, that flowed together into a brook which later became the Moldau. He paints with tones, rhythms, melodic lines and orchestral textures the birth of the river, beginning as a narrow stream in the mountains, flowing through the forests of Šumava where we hear the horns of huntsmen, flowing past the colorful scene of a peasant wedding, followed by a mysterious moonlight scene of water-

nymphs dancing. The river dashes violently over the rapids of St. John and arrives at the place of its greatest breadth, passing the great city of Praha with its ancient monuments. We hear the noble, chivalric Vyšehrad motive, evoking memories of Bohemia's past glories, and then the river fades into the distance.

Smetana's friend Liszt had similar deep feeling for Hungary, the country of his birth. Although Liszt traveled constantly, he loved the typical music of Hungary, with its savage impetuosity and constant change of feeling and tempo and rhythm. He admired the subtle, flexible rhythm of the Hungarian gypsies, and in his Hungarian rhapsodies fused all these tonal elements into a lasting form. His Second Hungarian Rhapsody begins in slow broad rhythm, followed by quick impulsive tempi. This follows the eighteenth-century tradition of the *Verbunkoche*,

danced by soldiers in uniforms with swords and spears—beginning slow and ending fast with a *Friska*. Another characteristic is the virtuoso treatment of the cadenzas for clarinet and flute, with the rubato improvisation beloved by the gypsies of Hungary. The general form is similar to the *Czardas* (*Tschardache*), including the *alla-zoppa* or syncopated rhythm.

Enesco is another artist who traveled constantly and yet always was dreaming of his native Roumania. In all music he is unique in that he excelled in four musical media—as violinist, pianist, conductor and composer. His *Rapsodie* is original music in which the themes have the picturesque quality of the folk music of his country, yet have the authentic direct character of inspired creation. Like Liszt he enjoyed the freedom and improvisational talents of the gypsies, and has introduced the long glissando down-

wards from the traditional *Doina* of the Roumanian shepherd's song. He also gives the impression of the primitive instruments of Roumania in one passage.

Smetana was a lover of nature and the folklore of Bohemia. Liszt was an aristocrat, cultured, a citizen of the world. Enesco was a versatile artist, shy, retiring, with a noble character. But these three personalities, so different, had one thing in common: love of country and the gift of expressing the passions, nostalgia and capricious impulses of their compatriots through the international language of Music.

Stokowski's approach to Wagner's rich, dynamic scores makes possible the full realization of the dramatic qualities inherent in the music. Robert Schumann remarked that "the best discourse upon music is silence." And it does seem an act of supererogation to attempt expository comment upon the music presented here, for Wagner's music, especially—and uniquely—in the hands of Stokowski, speaks for itself.

The lovely song of the English horn constitutes the prelude to the third act of *Tristan and Isolde*. The shepherd sings of longing, of remembrance, of loneliness—and here, under Stokowski's subtle hand, the intent to convey at once intensity and intimacy and distance and loneliness is fully, and with strange and exquisite beauty, realized.

The solemn strains of the pilgrims' chorus that open and close the *Tannhäuser*

overture are familiar in outline to everyone, though not, perhaps, familiar in the rich tonal substance with which they are invested here. The Venusberg music, perhaps the wildest, most abandoned music ever projected by an orchestra, is in exciting contrast—tonally, dynamically and spiritually.

Leopold Stokowski (1882–1977) was one of the great conductors of the 20th Century. Born in London, he received his musical education at the Royal College of Music and later at Oxford, the Paris Conservatoire and in Munich and Berlin. His conducting debut took place in Paris in 1908, and the following year he became conductor of the Cincinnati Symphony Orchestra. From 1912 to 1938 he was music director of the Philadelphia Orchestra, which he made into one of the world's great ensembles. In the years that followed Stokowski guest conducted extensively both here and abroad; he created the All-American Youth Orchestra, the New York City Symphony and the American Symphony Orchestra; he revitalized the Hollywood Bowl Orchestra; he was music director of the Houston Symphony Orchestra (1955–61), and he conducted a notable production of *Turandot* at the

Metropolitan Opera in 1960. Among the motion pictures in which he appeared was Walt Disney's *Fantasia*, for which he received in 1942 a special award from the Academy of Motion Picture Arts and Sciences.

An avid enthusiast for new music, Stokowski conducted the American premiere of a number of works, including Rachmaninoff's *Rhapsody on a Theme by Paganini* (with the composer as soloist), Mahler's Eighth Symphony, Stravinsky's *Le sacre du printemps* and *Les noces*, Schoenberg's *Verklärte Nacht*, *Pierre Lunaire* and *Gurrelieder*, Prokofiev's *Alexander Nevsky*, Shostakovich's First and Sixth Symphonies and many New American scores. He made numerous symphonic transcriptions, most notably of the music of Bach and Wagner, and he was the author of many articles and the book *Music for All of Us*.

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 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 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 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 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 Aufnahmetechnologie 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 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 rematriçage de 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 originale. 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.

82876-61389-2 **STRAUSS:**
Also sprach Zarathustra;
Ein Heldenleben / Fritz Reiner,
 Chicago Symphony Orchestra

82876-61390-2 **BARTÓK: Concerto**
for Orchestra; Music for Strings,
Percussion and Celesta;
Hungarian Sketches / Fritz Reiner,
 Chicago Symphony Orchestra

82876-61391-2 **BEETHOVEN ■**
MENDELSSOHN: Violin Concertos
 Jascha Heifetz

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

82876-61394-2 **MUSSORGSKY:**
Pictures at an Exhibition;
Night on Bald Mountain ■
TCHAIKOVSKY: Marche Slave;
more / Fritz Reiner, Chicago
 Symphony Orchestra

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

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

82876-66376-2 **DVOŘÁK: Symphony**
No. 9 "From the New World";
Carnival Overture; more / Fritz
 Reiner, Chicago Symphony Orchestra

82876-66377-2 **RIMSKY-KORSAKOV:**
Scheherazade ■ STRAVINSKY:
Song of the Nightingale / Fritz
 Reiner, Chicago Symphony Orchestra

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

82876-67894-2 **RACHMANINOFF ■**
PROKOFIEV: Third Piano
Concertos / Van Cliburn

82876-67896-2 **TCHAIKOVSKY ■**
BRAHMS: Violin Concertos /
 Jascha Heifetz

82876-67900-2 **STRAUSS:**
Scenes from Salome & Elektra /
 Fritz Reiner, Chicago Symphony
 Orchestra

82876-67901-2 **MAHLER:**
Symphony No. 4 / Fritz Reiner,
 Chicago Symphony Orchestra

82876-67902-2 **CHOPIN:**
Piano Concertos Nos. 1 & 2 /
 Arthur Rubinstein