



82876-71622-2

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LIVING STEREO



SUPER AUDIO CD

HEIFETZ

Bruch

SCOTTISH FANTASY
CONCERTO No. 1

Vieuxtemps

CONCERTO No. 5

New Symphony Orchestra of London

Sir Malcolm Sargent, Conductor



MAX BRUCH (1838-1920)



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Violin Concerto No. 1 in G Minor, Op. 26

- 1 Vorspiel: Allegro moderato 7:41
- 2 Adagio 7:51
- 3 Finale: Allegro energico 6:38

(Recorded May 14 & 16, 1962)

Scottish Fantasy, Op. 46

- 4 Introduction: Grave; Adagio cantabile 7:48
- 5 Allegro 4:38
- 6 Adagio: Andante sostenuto 6:34
- 7 Finale: Allegro guerriero 6:43

Osian Ellis, harp

HENRY VIEUXTEMPS (1820-1881)

Violin Concerto No. 5 in A Minor, Op. 37

- 8 Allegro non troppo 12:32
- 9 Adagio 3:36
- 10 Allegro con fuoco 1:09

(Recorded May 15 & 22, 1961)

Jascha Heifetz, violin
New Symphony Orchestra of London
Sir Malcolm Sargent, conductor

(Recorded Walthamstow Town Hall, London)

Produced by Eric Smith
Recording Engineers: K.E. Wilkinson, Allan Reeve
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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Photography: Sara Foldenauer

These were original two-track recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left and right channels.

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FROM NOTES BY SAMUEL CHOTZINOFF

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When Brahms's only violin concerto was first played, someone said that it was written *not* for the violin, but *against* it. No one, of course, nowadays holds to that opinion. But it cannot be denied that some concertos are better suited to the instrument they were written for than others. And among the former, Max Bruch's G Minor Violin Concerto holds a prominent place.

The works of Bruch, numerous and of a variety that encompasses most musical forms, are now, unfortunately perhaps, largely neglected. The G Minor Concerto—followed at a discreet distance by the violin concerto in D Minor and *Kol Nidrei* for cello—is still loved and admired by violinists and the musical public in general. It is sometimes as difficult to account for the continued popularity of certain music as for the neglect of others. However, there can be no mystery about the reasons

for the survival of the G Minor Concerto. Its staying qualities are obvious. The simple beauty of its material, the sincerity of its emotions and the honesty of its workmanship have successfully weathered the changing musical fashions of almost a century.

On the surface, the G Minor is a three-movement concerto, but the opening Allegro is in the nature of a long, free-wheeling introduction which leads without pause into the Adagio. The Concerto is, as a whole, essentially melodic. Its virtuoso elements are not entities in themselves but spring directly from the themes, sometimes causing them to break up into their component parts, sometimes flowering into technical foliage but with the melodic juices always in evidence, and more often sustaining or lending them weight by the employment of imaginative violinistic probings and enlargements. The melodies themselves are lovely, warm and roman-

tic, but within proper bounds. They are easily remembered, even haunting, and the sincerity with which they are exploited transcends the often harmonic familiarities of the Victorian age. The Concerto is, in fact, a work of inspiration. And the honesty of its feelings and the equal honesty of its workmanship lift it from a period piece into the timeless category of artistic expression.

Though Bruch was not a violinist himself, the G Minor Concerto is completely "violinistic," in the sense that it would not "sound" on any other instrument. With a few exceptions the lasting examples of instrumental music seem to be allergic to transplantation. The Bruch Concerto is absolutely of the violin. It is as suited to the genius of the instrument as it is geared to the dexterity of the accomplished interpreter. Needless to say the accomplished interpreter in this recording is in a class by himself, for Jascha Heifetz

possesses in the highest degree every element and every ornament of the supreme musical artist. And in the Bruch Concerto he lavishes effortlessly, and to the extent of his capacity, the incredible resources of his art.

NOTES BY CHARLES O'CONNELL

A literal translation of the Hebrew word "*heifetz*" is "gem," "jewel" or "treasure." Any and every performance by this prodigious musician becomes a precious memory, to be sure; but when it is, so to speak, captured and crystallized by the miracle of modern recording techniques, it does in truth become a jewel, a treasure and, in a very real sense, a Heifetz.

This is particularly true of this recording, and for a number of reasons. As many a jewel "of purest ray serene" has been glitteringly displayed and then hidden, lost, even half-forgotten, so it is to a certain degree with this fascinating music—particularly with the Vieuxtemps concerto. With Vieuxtemps? Surely, every lover of the violin has heard and been charmed by a Vieuxtemps concerto. Yes, but not this one! Even the orchestra with the greatest and most active repertoire in the world has had few if any occasions

to play it in more than sixty years.

A musician of incomparable resources, Vieuxtemps in his own lifetime was regarded not only as the leading virtuoso of the day, but also as the direct successor of Paganini. There were differences, however, between the two men as musicians: with Paganini, the great musical effect lay almost solely in the technique and mechanics of the instrument; with Vieuxtemps, technical brilliance was utilized only as a means to express definite musical ideas which have an emotional strength of their own.

The Vieuxtemps concerti for violin, though stylistic to a degree, did not always comply with the conventional three-movement form. The fifth, for instance, originally had only two movements, a third being added later. Actually, the musical material of the two original movements is rich and compact enough for a full-scale symphony and

provides the soloist with a plethora of opportunities. The A Minor was completed in 1858 when Vieuxtemps was in Paris, shortly after his return from a second American tour. Its performance calls for endurance, musicianship, poetry and technique, attributes which Heifetz furnishes in abundance in this recording. For dramatic intensity and virtuosity, there are few concertos to match it.

Heifetz chose to include, on this same disc, a lovely and somewhat more familiar work, perhaps for the purpose of demonstrating—apart from musical attractions—the tendency in the nineteenth century to move away from the severely stylistic toward the more romantic approach. This was perhaps not unnatural for Max Bruch, for though we tend to think of him as an “old master” (he was born in 1838), he was always a romantic at heart.

Fantasy on Scottish Folk Tunes for Violin, Orchestra and Harp is certainly one of the most engaging large-scale works for the violinist to conquer and for us to enjoy. Romantic it is, and a little sentimental as properly it should be; technically it is absolutely dazzling. It is characteristic of Heifetz, however, that, possessing a technique the equal of which may never before have existed, musical values are always forward and dominant, as they must be with any truly great musician, even when they are more implicit than explicit in the music he plays for us.

The Fantasy begins somewhat ominously and proceeds rather more seriously than we might expect. Here the harp justifies its being mentioned in the title of the work, contrasting with and supporting the soloist. The lovely cantabile section is based on the exquisite melody of “Auld Rob Morris.” The second movement

serves the function of a gay scherzo and is developed around the tune “Hey, the Dusty Miller.” Upon the folk-dance rhythms of this ancient melody some of the most dazzling technical structures are erected by the soloist.

The andante movement is based on the appealingly tender Scotch air, “I’m a-Doun for Lack o’ Johnnie.” There is some fantastic technical embroidery here too but the ultimate devilment of the violin is reserved for the finale. At the very outset the solo is launched with a passage in triple-stopping. The finale, with its insistent rhythms and melody based on the old Scot war song “Scots Wha Hae,” is the most brilliant of the four movements and winds up the work with a blaze of virtuoso excitement.

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 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 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.

82876-67899-2 **BERLIOZ:**
Symphonie fantastique /
Charles Munch, Boston Symphony
Orchestra

82876-67904-2 **COPLAND:**
Billy The Kid / Morton Gould
and His Orchestra

82876-71614-2 **RESPIGHI:**
Pines of Rome / Fritz Reiner,
Chicago Symphony Orchestra

82876-71615-2 **Vienna** / Fritz Reiner,
Chicago Symphony Orchestra

82876-71616-2 **MENDELSSOHN:**
Symphonies Nos. 4 & 5 /
Charles Munch, Boston Symphony
Orchestra

82876-71618-2
Pops Caviar / Arthur Fiedler,
Boston Pops Orchestra

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

82876-71622-2 **BRUCH: Violin**
Concerto No. 1 / Jascha Heifetz

82876-71625-2 **Mario Lanza**
at his Best / Mario Lanza

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

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

82876-67895-2 **Hi-Fi Fiedler** /
Arthur Fiedler, Boston Pops Orchestra

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

82876-67897-2 **FRANCK: Symphony**
in D Minor / Pierre Monteux,
Chicago Symphony Orchestra

82876-67898-2 **BEETHOVEN:**
Symphonies Nos. 5 & 6 /
Charles Munch, Boston Symphony
Orchestra

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

82876-67903-2
Stokowski Rhapsodies /
Leopold Stokowski, RCA Victor
Symphony Orchestra

82876-67905-2
Opera Arias / Anna Moffo