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LIVING STEREO

SUPER AUDIO CD

HEIFETZ CONCERTOS

SIBELIUS / PROKOFIEV / GLAZUNOV



高清视讯 QQ : 76733263

提供海量的高质量音乐：DSD
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UBERT-SONATA IN D, OP. 53 ~ GIGLE

2403 COPLAND ~ APPALACHIAN SPRING ~ AND SUITE ~

2404 GALINA VISHNEVSKAYA



JEAN SIBELIUS (1865-1957)

Violin Concerto in D Minor, Op. 47

- 1 Allegro moderato 13:37
 - 2 Adagio di molto 6:18
 - 3 Allegro ma non tanto 6:45

(Recorded January 10 & 12, 1959)

SERGEI PROKOFIEV (1891-1953)

Violin Concerto No. 2 in G Minor, Op. 63*

- 4 Allegro moderato 9:02
 5 Andante assai 7:59
 6 Allegro ben marcato (11)

Allegro Ben Marco 8.1
(Recorded February 24, 1959)



ALEXANDER GLAZUNOV (1865-1936)

Violin Concerto in A Minor, Op. 82^t

- 7 *Moderato* 3:59
 8 *Andante sostenuto* 3:24
 9 *Tempo I* 6:04
 10 *Allegro* 5:29

(Recorded June 3 & 4, 1963)

Jascha Heifetz, violin

Chicago Symphony Orchestra

Walter Hendl conductor

(Recorded Orchestra Hall, Chicago)

*Boston Symphony Orchestra

Boston Symphony Orchestra Charles Munch, conductor

(Recorded Symphony Hall, Boston)

[†]RCA Victor Symphony Orchestra

Walter Hendl, conductor

(Recorded Santa Monica Civic Auditorium, California)

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 Recording Engineers: Lewis Layton, John Crawford,
 John Norman, Leslie Chase
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 Photography: Sara Foldenauer

These were original three-track 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

FROM THE ORIGINAL LP LINER NOTE

Jean Sibelius once said of his own works: "Scarcely one of my best works has met with the right comprehension when first performed. They took at least twenty years to succeed." And indeed, the Violin Concerto in D Minor had to reach its majority, so to speak, before it achieved its rightful place in the concerto repertoire and in the affection of the public.

It is fitting that the soloist in this present recording is Jascha Heifetz, who championed Sibelius' concerto season after season when others chose to play safe with the standard repertory. He first recorded it in the late 1930s with Sir Thomas Beecham and the London Philharmonic. Now he has joined forces with the Chicago Symphony, one of our finest orchestras, to record the work again. The highly developed science of modern recording has fully captured the brilliance, depth and detail of Heifetz' performance and the well-controlled,

beautifully played accompaniment of the Chicago Orchestra—a partnership which ideally realizes the atmosphere and iridescent beauties of the Sibelius score.

Written in 1903, the concerto was first performed in Helsinki on the 8th of February, 1904, with Victor Nováček as soloist and the composer himself conducting. Sibelius revised the score, as he did with so many of his works, making alterations in the area of orchestral interest. The work was heard in its final form in 1905, in Berlin, with Karl Haliř as soloist and the orchestra under the direction of Richard Strauss. As revised and published, the concerto "lies gratefully under the soloist's fingers and favors his musicianship," but it is not a work for a violinist interested primarily in exhibiting his technical skill.

Sibelius looked with speculative eye upon the possibilities of the violin, for it was, as musicians say, "his instrument"; he had specialized in it as a student.

Yet, in another sense, the violin in its usual manifestations was not Sibelius' instrument at all. We are accustomed to warmth and sensuousness and brilliance from the violin, and Sibelius made it utter speech of a quite different, though not less interesting, character. If it was "his instrument," it was his in a peculiarly individual way, for, whether it sings solo or happens to be in intimate union with the orchestra, the violin utters things here which it has spoken for no other composer.

Sibelius' romanticism, here as always, suggests the reflections of a remote and detached mind; instead of the gypsylike ardors of the usual violin showpiece, we have a somewhat aloof and serious utterance. The first movement is broad and free, its material more quasi fantasia than in anything resembling strict form. The traditional two themes are there, but they are treated in a rhapsodic rather than formal way. The melodic second

movement contains one of the most ingratiating passages in all the music of Sibelius, one in which he comes almost to the point of becoming sentimental, one that is richly colored and lyrically emotional.

Sibelius often achieved in his music a curious dark brightness, a fire without warmth, emotion without passions, and mysterious implications attached to clear and simple devices. He accomplishes such effects in the aggressive third movement—for example, in the stubborn reiterations of the timpani and strings, in the strangely rhythmed figures for the solo violin, and, near the end, in the glassy octaves assigned to that instrument. There is little here that violinists have not been asked to do before, yet one feels that new possibilities of the instrument have been revealed. The coincidence of Sibelius' inscrutable harmony and peculiar melodic line, applied to the violin and orchestra,



extend to the solo instrument the singular quality of this composer's music and, in so doing, provide the soloist with a unique opportunity for the exploitation of his instrument.

That Heifetz is equipped through his training, his experience, his great musical insight and his unsurpassed technique to accomplish a uniquely authoritative recording of the Sibelius Violin Concerto is an assertion that no one in the musical world today will contest.

FROM NOTES BY JOSEPH WECHSBERG

VIENNA, JANUARY 1959

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 even 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 mechanized, 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'd 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 fasci-



nating 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.

The Prokofiev Concerto No. 2, which Heifetz recorded once before (with the Boston Symphony under Koussevitzky), seems custom-made for him, with its lyrical sweep and incisive rhythms. This is the

music of the new Russia—thumping steel hammers and blasting engine whistles instead of *Ej Uchnjem Weltschmerz* and Kremlin bells. The concerto is immensely alive, full of emotion—disciplined emotion, to be sure—and stimulating rhythm. The composer's brilliance for once is matched by the interpreter's brilliance. Watch out for the soaring sound of the solo violin in the first part and the devilishly difficult passages in 7/4 and 5/4 time in the finale. Or better, don't watch for anything. Turn off the light, close your eyes and enjoy yourself.

FROM THE ORIGINAL LP LINER NOTE

Since its completion in 1905, the Glazunov Violin Concerto has held a beloved position in the repertoire. With its rhapsodical bursts of melody, sensuous harmonies and technical fireworks, it offers a particularly challenging and rewarding vehicle for the virtuoso performer.

A product of the Russian national school of composition which included his teachers Balakirev and Rimsky-Korsakov, Alexander Glazunov (1865–1936) seemed destined to continue his creative life in this tradition. But a new group arose, known as the Belayev Circle, with Glazunov as its central figure. No longer did the nationalist spirit predominate. A growing recognition and acceptance of a more cosmopolitan musical tradition blunted the edges of the earlier, militant Russian nationalism, merging it with the general nineteenth-century European style. Scriabin and

Taneyev were active in the new group, but it was Glazunov who achieved the most notable success.

His interests lay almost entirely in instrumental music, including the composition of some chamber music and music for the piano; at least three successful ballet scores, including *Raymonda* and *The Seasons*; a brace of symphonic poems—*Stenka Razin*, *The Forest* and *The Kremlin*; concerti for both violin and piano, and eight symphonies. There seems to be no doubt that Glazunov was influenced by Brahms, though the Russian master's musical speech more often echoed the world of people, of actuality.

Glazunov's musical speech is a richly melodic one, and much of his work, while following no definite program, is highly descriptive. His Violin Concerto is one of his most brilliant and effective accomplishments. Although cast in three movements, the Concerto is intended



for performance without interruption. Its opening movement exposes two themes of considerable similarity, both of which reappear in the cadenza of the second movement. The conclusion of this brilliant passage sets the scene for a trumpet fanfare and the final movement.

Glazunov's melodic gifts are most evident in moods of melancholy restraint, as in the slow movement. His talent for instrumentation shows up to singular advantage in the opening movement and the finale, in which the orchestral texture provides a lush frame for the pyrotechnics of the solo instrument.

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.

THE HISTORY OF LIVING 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



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