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SUPER AUDIO CD



Richard Strauss in High Fidelity
Also sprach Zarathustra • Ein Heldenleben
Fritz Reiner/Chicago Symphony

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

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

SHCHUKIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY
SURGSKI - NAVEI-PICTURES AT AN EXHIBITION ~ TOSCANINI •
BENNETT - ARMED FORGES SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA

GLUBA - CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDOR
MANN - SPRING SYMPHONY • MANFRED OVERTURE ~ MUNICH
CARTIER SECOND QUARTET • SCHUMAN - QUARTET NO.

HEART OF THE PIANO CONCERTO ~ RUBINSTEIN
UBERT - SONATA IN D. OP. 53 ~ GILETS
GOPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~
MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON
OPERATIC CHORUSES ~ ROBERT SHAW CHORALE

THE PRINCE OF THE DANCE • RUBINSTEIN
UBERT - SONATA IN D. OP. 53 ~ GILETS
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RICHARD STRAUSS (1864-1949)



Also sprach Zarathustra, Op. 30

- 1 Sunrise 1:34
- 2 Of the people of the unseen world 3:10
- 3 Of the great longing 1:44
- 4 Of joys and passions 1:50
- 5 Dirge 2:15
- 6 Of science 4:00
- 7 The convalescent 5:00
- 8 Dance Song and Night Song 7:36
- 9 Night Wanderer's Song 4:40

(Recorded March 8, 1954)

Ein Heldenleben, Op. 40

- 10 The hero 4:18
- 11 The hero's adversaries 3:04
- 12 The hero's companion 11:57
- 13 The hero's battlefield 8:45
- 14 The hero's works of peace 4:39
- 15 The hero's retreat from the world and fulfillment 10:54

John Weicher, violin

(Recorded March 6, 1954)

Chicago Symphony Orchestra

Fritz Reiner, conductor

(Recorded Orchestra Hall, Chicago)

Produced by John Pfeiffer

Recording Engineer: Leslie Chase

Mastering Engineer: Mark Donahue

DSD Engineer: Philipp Nedel

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 two-track stereo recordings; in SACD surround mode, the music will be heard only from the front left and right channels.

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

lins...in "The convalescent," the energetic working up to another full orchestral climax, and the glittering glockenspiel decorations in the following scherzo...in the "Dance Song" the transparency of even the most richly "divided" string passages...in the "Night Song," the lyrical arabesques for solo violin...in "Night Wanderer's Song," climaxing the entire work, the midnight-tolling deep bell...and in the Epilogue, the enigmatic antiphonies of the very ending, with pizzicato basses reiterating the "World-Riddle" theme in C major against the upper strings' and winds' B major chords...

The "meaning" of this ending, and indeed all the philosophical connotations of the programmatic attempt to "depict the development of the human race...up to Nietzsche's idea of the Superman," have been debated endlessly—and futilely. But for most listeners today such extra-musical considerations have scant interest in comparison with that

of the music itself, heard for its own sake: a sonic experience in which Strauss's imagination and skill, those of Fritz Reiner and his players, and those of both stereo and high fidelity technology all combine to make *Also sprach Zarathustra* not only incomparably thrilling on first hearing but—no matter how often repeated—inexhaustably rich in new revelations of sheer sound-sorcery.

NOTES BY R. D. DARRELL

Although High Fidelity's sensational rise to general fame has come only in the last few years, the notion itself—if then only as a distant ideal—was by no means unfamiliar to record makers and collectors back in the Forties and even the Thirties. As a frequently recorded composer and occasional recording conductor, Richard Strauss must have known the term, or its German equivalent, long before his death on September 8, 1949. Yet it is extremely unlikely that he ever realized the extent to which he was this new sound-gospel's lifelong prophet and evangelist.

It was Richard Strauss who most consistently and brilliantly explored the extremities of the audible spectrum—forcing individual instruments to play at the very top or bottom of their ranges, combining old and new timbres in strikingly novel sonority blends and contrasts, and stirring up an immense variety of

the most potently intoxicating aural stimulants.

The present recording updates a long tradition of collaborative effort between RCA Victor technicians and distinguished interpreters of Strauss literature. Conductor Fritz Reiner and the personnel of the Chicago Orchestra are musicians deservedly famous for Straussian readings and Dr. Reiner himself is no less esteemed for his practical insight into the complexities of audio engineering.

Ein Heldenleben (A Hero's Life)

(Symphonic Poem, composed in 1898 and first performed in 1899.)

Perhaps the most consistently and completely characteristic of all Strauss' orchestral works, *A Hero's Life* reveals to perfection the contradictory elements which have given rise to so many controversies about both the composer and his music. Purportedly a symphonic

Fritz Reiner (1888-1963) was recognized as the world's foremost interpreter of the works of Richard Strauss, with whom he enjoyed both an artistic association and a personal friendship for nearly 35 years. In 1914, 25 years old and fresh from his native Budapest, Reiner was appointed principal conductor of the Royal Opera in Dresden, which vied with Berlin for top place among the theaters of Germany. Strauss's favor had much to do with the preeminence of Dresden, where *Salome*, *Elektra* and *Der Rosenkavalier*—and, in all, nine of his 16 operas—received their premieres. During his seven years in Dresden, Reiner worked with Strauss on productions of the early operas and conducted the German premiere of *Die Frau ohne Schatten*. He made his Metropolitan Opera debut on February 4, 1949, with *Salome*, and during his decade as music director of the Chicago Symphony Orchestra (1953-63) he

conducted many notable performances of Strauss scores.

Strauss performances have also been one of the chief glories of the Chicago Symphony since the founding of the orchestra. Theodore Thomas, its first conductor, gave the American premieres of *Zarathustra* (1897), *Don Quixote* (1899) and *Heldenleben* (1900). And during the 1903-04 season, the composer himself conducted a program of his own music, with his wife, Pauline, as vocal soloist.

Devotion to the compositions of Strauss is reflected in Reiner's discography, which includes *Ein Heldenleben*, *Also sprach Zarathustra* (two versions), *Don Quixote* (with Antonio Janigro), *Don Juan* (two versions), *Burleske* (with Byron Janis), *Symphonia domestica*, *Tod und Verklärung*, scenes from *Elektra* and *Salome* (with Inge Borkh), the suite from *Le bourgeois gentilhomme* and the waltzes from *Der Rosenkavalier*.

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 con-

verters. 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 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.

LIVING STEREO ON SACD

82876-61387-2 **SAINT-SAËNS:**
Symphony No. 3 ■ DEBUSSY:
La Mer ■ Ibert: Escapes / Charles
Munch, Boston Symphony Orchestra

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

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

82876-61395-2 **VERDI ■ PUCCINI:**
Arias / Leontyne Price

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

82876-61397-2 **TCHAIKOVSKY:**
Symphony No. 6 "Pathétique" /
Pierre Monteux, Boston Symphony
Orchestra