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LIVING STEREO



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

UBERT - SONATA IN D. OP. 53 ~ GILELS
1 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 HATE CL
OWSKI - LISZT • ENFSCO • SMETANA ~ RCA VICTOR

NIKOLAI RIMSKY-KORSAKOV (1844–1908)

Scheherazade, Op. 35

- 1 The Sea and Sinbad's Ship 9:06
- 2 The Story of the Kalender Prince 11:35
- 3 The Young Prince and the Young Princess 12:02
- 4 Festival in Bagdad; The Sea; The Ship Goes to Pieces on a Rock
Surmounted by a Bronze Warrior (Shipwreck); Conclusion 11:47

Sidney Harth, violin (Recorded February 8, 1960)

IGOR STRAVINSKY (1882–1971)

Song of the Nightingale

- 5 Presto 2:38
- 6 Chinese March 3:41
- 7 Song of the Nightingale 4:06
The Mechanical Nightingale
- 8 The mechanical nightingale 0:57
- 9 The Emperor's displeasure at the departure of the real nightingale 1:07
- 10 The Emperor's sickroom 3:57
- 11 The real nightingale returns to thwart Death 2:52
- 12 Funeral march and Finale 2:59

(Recorded November 3, 1956)



Chicago Symphony Orchestra

Fritz Reiner, conductor

(Recorded Orchestra Hall, Chicago)

Produced by Richard Mohr

Recording Engineer: 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

Deems Taylor once wrote that thrice-familiar staples of the concert repertoire should periodically be placed under a five-year moratorium, during which time their existence would be conveniently forgotten. The five-year ban elapsed, one would presumably return to them with ears refreshed and musical appetite eager to relish them again.

There are those who argue that *Scheherazade* merits a moratorium. In musical literature, it is one of the cornerstones, irreverently referred to as a "warhorse" or worse by the sophisticate, rapturously embraced by the newcomer to "serious music," thoroughly respected by the professional musician and currently represented in record catalogs by well over two dozen versions. Faced with such contradiction, one might well ask, "Why another recording, why bother with it?" The answer is simple: *Scheherazade* is good music and good entertainment, true

in its impulse and unwavering in its conception from start to finish. "Age cannot wither her, nor custom stale her infinite variety"; like her sister siren of the Nile, *Scheherazade* continues to fascinate us all—and will in all likelihood continue to do so for a great many more years to come.

The present recording was made in Orchestra Hall, Chicago, on February 8, 1960, immediately following two concert performances by Dr. Reiner and the Chicago Symphony Orchestra—not "pops" concerts, but concerts in the regular subscription series. *Scheherazade* may be familiar, but she neither breeds nor deserves contempt.

Some weeks before the actual recording was made, most of the existing recordings of the music were studied, re-studied, judged and re-judged. The best were very good, but short of that perfection for which all mortals strive. One version reveled in buttery sound and not always accurate execution; another proffered

razor-sharp execution and equally ear-rending decibel content; still a third beckoned you from afar with a "concert-hall" pickup, and so it went. To capture the Arabian temptress in all her glittering changes was not a simple task. More than one factor had to be considered.

The acoustic quality of Chicago's Orchestra Hall is produced by a number of factors. The stage is comparatively wide and shallow with the result that the orchestra is horizontally spread out more than usual. Sound is reflected from the stage in a relatively sudden and upward projection that fills the house with rich and homogeneous tone. However, because of this wide and shallow stage, orchestra personnel can experience difficulty hearing each other. Judging the ensemble of their performance, the precision of their attack, the proper dynamic of their tone, rests naturally upon the conductor, but also upon an intuitive, extra-sensory perception on the part of

the players. Under such conditions, the performances achieved are all the more tribute to the forces involved.

The first *Scheherazade* session began at nine-thirty in the morning, not an hour conducive to sensuous music-making. An hour earlier, the lower regions of the hall gradually took on an air of activity. The purling of a flute in practice floated on the air, to be joined by a violin in the throes of double-stop and spiccato. The tuba mournfully tried over its part, an oboe reed was adjusted innumerable times. Over all this titillating mélange of sound there brooded the faint and rhythmic slap-slap of the endless card game in which all musicians indulge during their free time.

The call bell rang and the orchestra assembled. A series of tests had already been agreed upon, just to make certain that advance theory bore some relation to demonstrable fact. First the quietest section of the score was heard, then the

loudest. Controls and microphones were adjusted so that no monitoring of dynamics would be necessary. Then followed balance tests, innumerable ones: balance between solo violin and harp, balance among the woodwinds, calculation to a hairsbreadth of the weight of sustaining doublebasses against a bassoon solo, placement of solo trumpet as echo effect for solo trombone.

Once all was heard, music-making was in order. During the morning session the first two movements were recorded, the last two during the afternoon period. Throughout the six hours required, there was constant exhortation on the part of Dr. Reiner to the men in the orchestra "to play with glow, not perspiration." The performance had to be supple and sensuous, the sound alternately to shimmer and stun, with clarity in its definition, sonority and intensity in its climaxes. It is particularly noteworthy that the final movement in this recording is a complete

performance, without benefit of splicing, an orchestral achievement rarely equaled.

This automatically leads one, with self-enforced restraint, to the members of the Chicago Symphony Orchestra whose brilliant virtuosity and solid musicality have given Dr. Reiner, and all of us, this performance. To single out only the most prominent soloists, mention must be made of Sidney Harth, concertmaster; Frank Miller, cello; Donald Peck, flute; Ray Still, oboe; Laurence Thorstenberg, English horn; Clark Brody, clarinet; Leonard Sharrow, bassoon; Philip Farkas, horn; Adolph Herseth, trumpet; Robert Lambert, trombone, and Edward Druzinsky, harp. They and their colleagues under Dr. Reiner's direction have achieved what can only be termed musical revelation, and that in the most literal sense of the words.

Igor Stravinsky's concern with the problem of *Le rossignol* (Song of the Nightingale) absorbed him on both sides of the period in which he emerged from obscurity to rank among the musical elite of his time. He was 26 and about to make his mark as an artist pupil of Rimsky-Korsakov when he began setting the Anderson fairy tale for operatic purposes in 1908. It was interrupted by a call from Diaghilev to do the work on *Firebird*, which launched him into the world of ballet, and such subsequent masterworks as *Petrouchka* and *Sacre du printemps*.

By the time he was able to resume work on *Rossignol*, Stravinsky understandably felt that he had altered considerably as a musician in the intervening years. Thus he welcomed the opportunity provided by a Diaghilev project for 1919 to discard the earlier music of Act I and integrate the second and third acts (1912-13) into an independent orchestral work

suitable for ballet purposes. Oddly enough, it was premiered as a concert work (December 6, 1919, in Geneva) before its theater presentation (February 2, 1920, in Paris). In both instances the conductor was Ernest Ansermet.

It is perhaps essential justice to the intricate colorations and finely juxtaposed tonal values of *Rossignol* that its life in the concert hall has been longer and more profitable than in the theater. Doubtless Stravinsky worked with all good faith for balletic purposes, but what he wrought is obviously entitled to the best possible musical realization without subordination to, or distraction by, visible action. Needless to say, that can best be accomplished in the playing by such an orchestra of the first rank as the Chicago Symphony under a director whose understanding of Stravinsky's purpose is as keen as Fritz Reiner's.

The philosophic basis of *Rossignol* is the appeal of a mechanical nightingale

versus a real one. The opening section describes the arrival of the real, eloquent-voiced nightingale at the court of the Chinese Emperor. Bell-flowers tinkle in the orchestra, lamps shine and glisten. A delicately colored march heralds the approach of the Emperor. The enchanted song of the nightingale has hardly died away when its mechanical rival, a gift of the Emperor of Japan, appears to perform. This reasonable facsimile proceeds, as the real nightingale flies away, back to the fisherman to whom it belongs.

Illness afflicts the Emperor, and Death comes to take him away. Unexpectedly, the real nightingale returns, and its voice beguiles all, even the possessive Reaper. The Emperor falls into a refreshing sleep, and upon awakening greets his astonished courtiers with a cheerful "*Bonjour*." His mission accomplished, the nightingale flies back to his faithful fisherman.

The musical expression of this scenario contains some interesting elements. The

real nightingale is first portrayed by a flute cadenza, then by solo violin with delicate figurations from the harp, piano and celesta. The artificial bird is expressed by piccolo, flute and oboe. A muted trombone conveys the royal displeasure when the real nightingale disappears.

The atmosphere of the Emperor's sickroom is conveyed with equal vividness. The colorations are somber, the surroundings gray. Flute and piccolo join in an ecstasy that even Death cannot deny.

The approach of the courtiers mourning the supposedly dead Emperor calls for an appropriately mock *cortège solennel*, interrupted by harp glissandos. An octave phrase parallels the "*Bonjour à tous*" with which the Emperor greets the courtiers in the opera. Distantly, at the end, the song of the fisherman is heard in greeting to the nightingale returned from his mission of mercy.

Fritz Reiner was internationally recognized as one of the foremost conductors of his time. Born in 1888 in Budapest, he received his musical education at the Academy of Music there. At the age of 23 he became conductor of the Budapest Volksoper and two years later was appointed principal conductor of the Royal Opera in Dresden; while there he worked with Richard Strauss on productions of his early operas and conducted the German premiere of *Die Frau ohne Schatten*. In 1922 Reiner became conductor of the Cincinnati Symphony Orchestra; nine years later he went to the Curtis Institute of Music in Philadelphia to head the orchestral department. After a decade (1938–48) as music director of the Pittsburgh Symphony Orchestra, he joined the Metropolitan Opera. Then in 1953 he became music director of the Chicago Symphony Orchestra, which he built into one of the world's

great ensembles. Ill health forced him to resign his post in 1962, and he died the following year.

Reiner was extraordinary not only as an orchestra builder but also for his broad range of repertoire, both symphonic and operatic. He was equally the master of the delicately balanced sonorities of Mozart and the massive richness of Richard Strauss; he was a champion of 20th-century music, and he could give incomparably lilting performances of the waltzes of Johann Strauss

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.

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

82876-66371-2 **BRASS &**
PERCUSSION / Morton Gould and
 his Symphonic Band

82876-66372-2 **SIBELIUS ■**
PROKOFIEV ■ GLAZUNOV:
Violin Concertos / Jascha Heifetz

82876-66373-2 **BERLIOZ: Requiem**
 Charles Munch, Boston Symphony
 Orchestra, New England
 Conservatory Chorus

82876-66374-2 **RAVEL: Boléro;**
La valse; Rapsodie Espagnole ■
DEBUSSY: Images for Orchestra
 Charles Munch, Boston Symphony
 Orchestra

82876-66375-2 **DVOŘÁK ■**
WALTON: Cello Concertos /
 Gregor Piatigorsky; Charles Munch,
 Boston Symphony Orchestra

82876-66376-2 **DVOŘÁK: Symphony**
No. 9 "From the New World";
Carnival Overture ■ SMETANA:
The Bartered Bride-Overture ■
WEINBERGER: Schwanda-Polka
and Fugue / 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;
 Fritz Reiner, Chicago Symphony Orchestra

82876-66419-2 **OFFENBACH: Gaîté**
parisienne ■ ROSSINI-RESPIGHI:
La boutique fantasque / Arthur
 Fiedler, Boston Pops Orchestra

82876-61387-2 **SAINT-SAËNS:**
Symphony No. 3 ■ DEBUSSY:
La Mer ■ IBERT: Escales / 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