



BMG
CLASSICS

82876-61387-2

BMG Classics is a unit of BMG Music. ® & © 2004 BMG Music, RCA Tmk ® Registered. Marca Registrada
RCA Trademark Management S.A. BMG and Red Seal are registered trademarks of BMG Music.
Manufactured and distributed by BMG Distribution, a unit of BMG Music, 1540 Broadway, New York, NY
10036. All rights reserved. Unauthorized duplication is a violation of applicable laws. Printed in the USA.



LIVING



STEREO



SUPER AUDIO CD

A Hi-Fi Spectacular!

SAINT-SAËNS Symphony No. 3
DEBUSSY La Mer • IBERT Escales

BOSTON SYMPHONY/MUNCH

Berj Zamkochian, Organ



高清视讯 QQ : 76733263

提供海量的高质量音乐 : DSD
、SACD-R、24bit数码母带、
WAV、APE音乐

CAMILLE SAINT-SAËNS (1835-1921)

Symphony No. 3 in C Minor, Op. 78 "Organ"

- 1 I Adagio; Allegro moderato 9:53
- 2 Poco adagio 9:36
- 3 II Allegro moderato; Presto 7:33
- 4 Maestoso; Allegro 7:40

Berj Zamkochian, organ (2, 4)

Bernard Zighera & Leo Litwin, pianos (3, 4)

(Recorded April 5 & 6, 1959)

CLAUDE DEBUSSY (1862-1918)

La Mer

- 5 De l'aube à midi sur la mer 8:37
- 6 Jeux de vagues 6:15
- 7 Dialogue du vent et de la mer 7:58

(Recorded December 9, 1956)



3

JACQUES IBERT (1890-1962)

Escales (Ports of Call)

- 8 Rome-Palermo: Calme 6:34
- 9 Tunis-Nefta: Modéré très rythmé 2:42
- 10 Valencia: Animé 6:04

Ralph Gomberg, oboe solo

(Recorded December 10, 1956)

Boston Symphony Orchestra
Charles Munch, conductor
(Recorded Symphony Hall, Boston)

Produced by Richard Mohr
 Recording Engineer: Lewis Layton
 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 three-track stereo recordings; in SACD surround 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 R. D. DARRELL (1959)

Not the least singular phenomenon of our high fidelity age is its phonographic rejuvenation of music once considered revolutionary, which complacent concert audiences have allowed to fade into near obscurity. A striking example of such restorations has been the recent popularity among audiophiles of the mighty "Organ" Symphony by Camille Saint-Saëns.

Yet this work's scope is so broad, its performance and recording problems so complex (especially in maintaining sonic equilibrium between organ and orchestra at both the lowest and highest of dynamic levels, while still preserving distinctive individualization of kaleidoscopically varied tonal colors), that the most skillful of monophonic engineering techniques never has captured the full range of sonorities achievable in "live" performances, and even the best of these latter seldom can command the acoustical balance and transparency of which the

composer perhaps over-ambitiously dreamed.

It has remained for the stereophonic era, in demonstrating its artistic as well as technological coming-of-age, not only to discover solutions to these problems, but also to electrify home listeners with a belated realization of Saint-Saëns' goal—a transcendently new and quite incomparable musical-dramatic experience.

The music's wealth of melodic and rhythmic attractions, like its dramatic range and power, always has been obvious at first hearing. The secret of their redemption from the fate of so much ultra-romantic tone-poetry, which has come to be disdained by cognoscenti as old-fashionedly lush and grandiloquent, is simply their revitalization in both sonic expressiveness and interpretative eloquence: for Charles Munch, himself a compatriot of the composer and heir to the latter's tradition, not only has

long been a supreme exponent of this particular work, but here is enabled to draw upon resources in engineering and orchestral virtuosity never before available to him in re-creating this symphony for records as freshly and passionately as if it were being heard for the first time.

The means of accomplishing this are fascinatingly novel. When it was proved that optimum spatial breadth and sound-source differentiations, as well as maximum exploitation of the superb acoustics of Boston's Symphony Hall, were impossible to achieve with the conventional stage-seating pattern, the entire orchestra was boldly spread out over the front half and full width of the auditorium itself, from which of course the normal audience seats had been removed. And although the organ's pipe chambers are permanently located behind the decorative pipe-work at the upper rear of the stage itself, the use

of a separate three-channel microphone array in the recording effectively shifts the apparent sources of the organ tones right into and all across the space physically occupied by the orchestra, and so ensures both perfect clarity of even *pianissimo* organ passages and their *fortissimos'* sonic equilibrium with even the most thunderous of orchestral *tuttis*.

But it is the end-result which really counts—and the recording enables the home stereo-listener, who closes his eyes and obeys Shakespeare's injunction to "Look with thine ears!" to vividly "see" the orchestra before him:

Left, front: the massed first and (behind them) second violins, with the piano still farther back and to the extreme left.

Right, front: the massed violas, violoncellos, and (rear) basses.

Farther back and spread across the center: the woodwinds (3 flutes—the third doubling with piccolo, 2 oboes and English horn, 2 clarinets and bass

clarinet, 2 bassoons and double-bassoon); behind them, the brasses (4 horns, 3 trumpets, 3 trombones and tuba); still farther back and to the extreme right, the percussion section (3 timpani, bass drum, triangle, and cymbals.)

And, permeating all of these (when it is called for, in the second halves of both the first and second movements), the organ, with its deepest pedal tones (the 36.7-cps low D-flats of Side 1, and 32.6-cps low Cs of Side 2) providing the rock-solid foundations on which the whole towering, sonic structure is securely based.

The C Minor Symphony's architecture long has been esteemed for its cunningly patterned design, its thematic "transformations," and its programmatic triumph of a "calm and lofty" motive over a "restless, diabolical element"—features stressed by the composer himself in his often-quoted annotations for the first performance of the work in 1886, but which seldom if ever have been as

plastically delineated in actual sound as they are here, or made as evident to the untrained auditor as they long have been to the technically trained score-reader.

Yet what most spectacularly "rejuvenates" the "Organ Symphony"—and will keep present day listeners replaying it again and again, long after they know every melody by heart—is the magical appeal of its imaginative combinations and permutations of instrumental timbres and dynamics. Heard in the matchless lucidity of the stereo medium, few if any other symphonic works more richly illustrate the art of soundweaving in its dual aspects of *instrumentation* (writing idiomatically for individual instruments) and *orchestration* (combining instrumental choirs to achieve both maximum sonic diversity and maximum overall sonority).

To enumerate all the aural high spots here would demand a bar-by-bar analysis of the 176-page written score; but, thanks to the latest advances in

audio technology, the listener can *hear* each one. All that is necessary is responsive attentiveness—from the *Adagio* introduction's first plaintive phrases for contrasting string and woodwind timbres, with vibrant low-string *pizzicati*...to the thunderous last words hammered out by the timpani just before the full orchestra and organ conclude the entire work on an apocalyptic cadential chord which surely represents the ultimate in both sonic and dramatic impact.

The great Symphony Hall organ was designed by G. Donald Harrison, built by the Aeolian-Skinner Company, and installed in 1949. The particular registrations employed by Mr. Zamkochian here are, in the symphony's *Poco adagio*, first the Diapason and Flute stops of the Swell Organ; then the latter's Viole-de-Gambe and Viole-Celeste stops with the subterranean 32-foot Pedal Contre Violone; and, in the *morendo* ending of this movement, the barely audible

ethereal tones of the 8-foot Aeoline stop of the Swell Organ. In dramatic contrast, the second half of the second movement calls for the unleashing of the tremendous resources of the full organ, sonically dominated by its Bombarde division, which comprises six ranks of Plein Jeu, 16-foot Bombarde, 8-foot Trompette Harmonique, and 4-foot Clairon Harmonique.

NOTES BY JOHN BURK (1959)

There could be no denying Debussy's fondness for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon *La Mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a milieu which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer*, it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that

I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

The work was first performed at the Concerts Lamoureux in Paris, October 15, 1905.

It would be hard to think of a score more elusive to minute analysis than *La Mer*. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for bass, also in the opening sketch, becomes an integral part of the final peroration. Music to

set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds—a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. Here is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally

mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical—the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

The Mediterranean which Debussy knew as a boy in Cannes (although his musical sea is certainly unidentifiable) furnished Ibert with musical thoughts which became *Escapes* (*Ports of Call*). Like Debussy's *La Mer*, *Ports of Call* grew out of the sights and sounds its composer had experienced; Ibert was

reluctant to fasten geographical labels upon his music and did not furnish any in the score. But when *Ports of Call* was first performed in Paris in 1924, Ibert admitted to the French publication *Courrier Musical* that the composition had emerged after a Mediterranean cruise where he had visited the ports of Palermo in Sicily, Tunis-Nefta on the African coast, and Valencia in Spain. He further explained that, although the musical material was entirely his own, he had willingly subjected himself to the tarantella rhythms of Sicily and to the dance music he had heard in the Spanish cabarets. For the second movement he had borrowed the Oriental rhythms and characteristic musical color which had attracted him in Tunis.

"Inspiration with elegance—that's Charles Munch," wrote Moss Hart of the man who was music director of the Boston Symphony Orchestra from the fall of 1949 until he resigned in the spring of 1962 at the age of 70. Born in 1891 in Strasbourg, Munch made his first appearance on the podium in Paris in 1932 at the age of 41. His rise to fame was meteoric. Just six years later he was appointed to the most coveted conductorial post in France, the directorship of the Orchestre de la Société des Concerts du Conservatoire. After World War II Munch appeared as guest conductor in Europe, the Near East, South America and the United States, where he made his debut in 1946 with the Boston Symphony. Upon the retirement of Serge Koussevitzky, he became its music director. Following his own retirement from the Boston post Munch appeared frequently as a guest conductor and in the fall of 1967 became music

director of the newly created Orchestre de Paris; he was touring the United States with that orchestra at the time of his death, November 6, 1968. He was a conductor of the widest musical culture, noted particularly for his interpretations of the music of France and Germany, inspired by his Alsatian heritage.

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.