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LIVING STEREO



SUPER AUDIO CD



DVOŘÁK & WALTON CELLO CONCERTOS
PIATIGORSKY/MUNCH
Boston Symphony Orchestra

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

ANTONÍN DVOŘÁK (1841–1904)

Concerto in B Minor, Op. 104

- 1 Allegro 15:45
- 2 Adagio ma non troppo 13:13
- 3 Finale: Allegro moderato 13:03

(Recorded February 22, 1960)

WILLIAM WALTON (1902–1983)

Cello Concerto*

- 4 Moderato 8:13
- 5 Allegro appassionato 6:43
- 6 Tema ed improvvisazioni: Lento; Allegro moderato 14:23

(Recorded January 28, 1957)



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Gregor Piatigorsky, cello
Boston Symphony Orchestra
Charles Munch, conductor
(Recorded Symphony Hall, Boston)

Produced by Max Wilcox
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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.

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It is not surprising that all cello virtuosos have a special fondness for Dvořák's Concerto. The sum of really good cello concertos is scanty in any case; those of true musical stature can be counted on one hand. This one has a direct and constantly fluent melodic charm, a warm play of color, a particularly agreeable confluence of solo and orchestra which sets it quite apart. Dvořák's Concerto would naturally be close to the heart of Gregor Piatigorsky as a discerning and imparting musician, and indeed it has figured importantly in his many memorable concerts since he first came to this country thirty years ago. It was his choice when he first submitted his art to the American public in Carnegie Hall on December 29, 1929.

This is an engaging concerto, unmistakably Slavonic, with episodes of dramatic fire. But there is nothing cosmic about it, nor was there anything cosmic about its composer. Antonín

Dvořák had no desire to challenge the world or change the face of music. Music was to him a genuine heartfelt impulse, lyrical, communicative. Themes came to him at almost anytime. If the fountain ceased now and then, he was not disturbed, but waited confidently for its return. The spontaneity of Dvořák, his buoyant invention, was rare, and quickly made its way. The traditional musical structure conveniently contained it. He developed an apt sense of color without elaboration which gave a special flavor and freshness to his style.

World fame never changed Dvořák's fundamental simplicity. "You are not speaking to a demigod," he once wrote to an admirer who had sent him, at the height of his fame, a worshipful letter. "I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely mistaken. I remain what I was: a plain and simple Bohemian *Musikant*."

This is a perfect self-description.

Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music-making, playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's *Life of Dvořák* are those in his introduction which describe the "Bohemian *Musikant*" as a type: "Picture him to yourself, this fiddler, clarinetist, trombone player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailling rhythm, infec-

tious temperament. Nobody and nothing can withstand this thralldom ... Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry—all that early world of a lovable, unspoiled people."

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he came to America in 1891 and undertook teaching duties in New York, the "great man" disarmed his pupils by talking to them as if he were one of them. He sought the rural comforts of home each summer in Spillville, Iowa, a small Bohemian community. He continued to compose, and despite his good intentions of writing

truly "American" music in his new surroundings, he produced scores which were still Czech in flavor for the simple reason that he was an inborn Czech and could not be anything else. These included the Cello Concerto, the "New World" Symphony and the "American" String Quartet.

When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, wanting to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. Since he could not gain access to the railway platforms without a ticket, he would journey as far as 155th Street to watch the trains head

ed west for Chicago. At Spillville he was far more in his element than in Manhattan. He was delighted to find that the local butcher there also had the name of Dvořák. Much beloved in the town, he was addressed by a Czech term which could be translated as "Squire Dvořák."

This way of life was neither affectation, nor "back to the people" fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was—a Bohemian villager, simple-hearted, enjoying homely country pleasures and wanting no others, childlike in his faith and in his optimism. Completing a manuscript score, he never failed to write at the end, "Thank God." When his publisher, Simrock, held out stubbornly for smaller works, which were against his inclinations at the time, Dvořák ended a lengthy argument by writing, "I shall simply do what God imparts to me to do. That will certainly be the best thing."

NOTES BY JOHN N. BURK (1964)

A composer who undertakes to write a concerto for the cello is faced with a problem in combining this solo instrument with the surrounding orchestra. In expressive beauty the cello more nearly approaches the human voice than any other instrument. It has a magnificent range and variety of color. It is indeed the aristocrat among string instruments, requiring special treatment if its subtleties are to be preserved. Its low notes can be "covered" by too heavy an orchestra; its high ones—in the violin range—are still delicate and velvety. They do not "cut through" as the violin does.

Sir William Walton, approaching a cello concerto for the first time, has done so with a full command of the problem. To begin with, he has made the most of the cello's cantabile style by giving us what are in effect two slow movements instead of the single one of classical

tradition, and he has maintained the balance by putting a swift scherzo between them for complete contrast.

The matter of relationship between solo and tutti he has solved with wonderful craftsmanship. Through the first movement the orchestra is subdued to set off the singing cello to best advantage. The orchestra remains light and transparent, but still furnishes more than "background." The development, if so it can be called, consists of constant shifts of color, the solo voices of the winds brought forward in turn to match that of the cello, the strings divided into glowing chords, the percussion offering delicate variety from the xylophone, celesta, vibraphone, bass drum, suspended cymbal.

The second movement is an allegro appassionato in triple time, in Walton's words "technically more spectacular." It is based on a rapid rhythmic figure by the soloist, a sort of *perpetuum mobile*.

The composer describes the finale as a "*tema ed improvisazioni*—there are four 'improvisations,' the second and fourth being for solo cello only—the latter leads into the epilogue, which is based on themes from the first and last movements." In other words, in four sections, freely treated, he gives two to the orchestra alone in its full voice and two to the soloist in what could have been called cadenzas if they were merely bravura (which they are not). The "epilogue" is an adagio bringing the concerto to a close.

Sir William Walton composed his Cello Concerto at his villa on the island of Ischia in the Bay of Naples between February and October 1956. His first essay in this particular combination, it was preceded by a concerto for piano, one for viola, one for violin. Indeed, it is characteristic of this composer to husband his forces and put all that he has into a single effort with each form. There is one

oratorio (*Belshazzar's Feast*), one symphony, one opera (*Troilus and Cressida*), each an outstanding achievement.

Gregor Piatigorsky, to whom the Cello Concerto is dedicated, gave the first performance as soloist with the Boston Symphony Orchestra under the direction of Charles Munch on January 25, 1957.

The leading cellist of his generation, Gregor Piatigorsky was born in Russia in 1903 and began his musical studies at age 7. He was admitted to the Moscow Conservatory two years later with a full scholarship, and at age 16 was invited by Lev Tseytlin to join the Lenin Quartet. At the same time he was appointed principal cellist of the Bolshoi Theater Orchestra. Already famous for his exquisite tone and masterful phrasing, Piatigorsky began to seek other outlets for his creative genius; recognized by his European contemporaries as a matchless interpreter of the Romantic cello repertoire, he was engaged by Wilhelm Furtwängler as principal cellist of the Berlin Philharmonic in 1924. After four years in that prominent position, he resigned from the orchestra to pursue his burgeoning solo career. For the next five decades Gregor Piatigorsky played with the world's

leading orchestras and collaborated (both in concerts and recordings) in chamber ensembles with Heifetz and Rubinstein; he also recorded with Milstein and made numerous solo recordings, all to unanimous critical acclaim. His premieres of concertos by Castelnuovo-Tedesco (with Toscanini, 1935), Hindemith (1941), Walton (with Munch, 1957) and Prokofiev (first American performance, 1940) earned him the reputation as a leading proponent of contemporary music.

Piatigorsky was as famous for his aristocratic grandeur and commanding presence as for his supreme musicianship. Wherever he played, his concerts created a sensation. He died August 6, 1976 in Los Angeles, California.

"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 Strassbourg, 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.

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