



SUPER AUDIO CD



VAN CLIBURN
RACHMANINOFF
CONCERTO No. 3
PROKOFIEV
CONCERTO No. 3
KONDRASHIN / HENDL



82876-67894-2

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58 OPERA ~ RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN, PELETTIER
J. S. BACH—SUITE NO. 2 • BRANDENBURG CONCERTO NO. 3
2435 SWEETUS—VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY
SONGSKI—NAVEL—PICTURES AT AN EXHIBITION ~ TOSCANINI • N
ENNETT—ARMED FORCES SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA AND
GILFILLAN—CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF
MANN—"SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH • B
CARTIER—SECOND QUARTET • SCHUMAN—QUARTET NO. 3
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN
UBERT—SONATA IN D, OP. 53 ~ GILELS
101 COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~ BO
2399 MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON
2416 OPERATIC CHORUSES ~ ROBERT SHAW CHORALE
THE PIANO CONCERTO ~ RUBINSTEIN
UBERT—SONATA IN D, OP. 53 ~ GILELS
101 COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~ BO
GALINA VISHNEVSKAYA

2393 MARIO LANZA SINGS CARUSO FAVORITES

BRANHAM—PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVAL
MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE CLASSICAL
OWSKI—LISTZ • ENESCO • SMETANA ~ RCA VICTOR SYMPHONY ORCHESTRA

SERGEI RACHMANINOFF (1873–1943)

Piano Concerto No. 3 in D Minor, Op. 30

- 1 Allegro ma non tanto 17:32
- 2 Intermezzo: Adagio 10:38
- 3 Finale: Alla breve 14:57

(Recorded live May 19, 1958, Carnegie Hall, New York City)

Symphony of the Air

Kiril Kondrashin, conductor

SERGEI PROKOFIEV (1891–1953)

Piano Concerto No. 3 in C, Op. 26*

- 4 Andante 9:44
- 5 Theme: Andantino; Five Variations 10:01
- 6 Allegro ma non troppo 10:09

(Recorded October 22 & 24, 1960, Orchestra Hall, Chicago)

Chicago Symphony Orchestra

Walter Hendl, conductor



Van Cliburn, piano

Produced by John Pfeiffer & *Richard Mohr

Recording Engineers: Edwin Begley & *John Crawford

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

DAVID SARNOFF

**CHAIRMAN OF THE BOARD, RADIO CORPORATION OF AMERICA
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The Radio Corporation of America takes great pride in presenting to the public a recording that we feel is a living document of a historic musical event. Van Cliburn consented to have RCA Victor recording technicians go into Carnegie Hall with their equipment to tape his concert on May 19, 1958. This was only two days after his return to the United States from a triumphant and hectic tour of the Soviet Union.

Those of us present in Carnegie Hall as well as the millions of Americans who remember reading about that occasion can certainly understand how challenging this concert was—and appreciate how challenging this pianist is. If one seeks an explanation for Van Cliburn's magnetism, I would simply say it is musical control coupled with spontaneous beauty.

Shortly before the first anniversary of his Carnegie hall triumph, Van Cliburn reviewed the tape of his performance of the Rachmaninoff Concerto No. 3 and consented to its release.

Contributing to the vitality of this actual concert performance on records is the eminent Russian conductor, Kiril Kondrashin, directing the Symphony of the Air.

Through the miracle of electronics in the recording art, RCA Victor is able to present this unique accomplishment as a permanent document.

NOTES BY JOHN BRIGGS (1961)

For the Prokofiev Third Piano Concerto to be performed by the Chicago Symphony Orchestra seems particularly appropriate, since it was this orchestra which presented the world premiere of the work in 1921.

Prokofiev, after studying with Rimsky-Korsakov, Liadov and Tcherepnin at the St. Petersburg conservatory, had graduated there in 1914 with three diplomas and the Anton Rubinstein Prize in piano. His music for a ballet, *Chout*, commissioned by Diaghilev established him as a young composer of promise.

Immediately following World War I and the Russian Revolution, Prokofiev barnstormed about Europe as a concert pianist and eventually made his way to the United States.

New York, then as always bursting at the seams with musical talent, was not overly impressed by the young Russian visitor. Chicago proved more hospitable,

and for several years Prokofiev made that city his base of operations in this country. His opera *The Love for Three Oranges* was commissioned and first performed by the Chicago Opera Company.

During his industrious lifetime Prokofiev wrote eight concertos—one for cello, two for violin and five for piano, one of the latter for left hand alone. By the time he arrived in Chicago, the first and second piano concertos were already written.

Prokofiev, then at the peak of his powers as a concert performer, received numerous invitations to appear with orchestras. He was a little tired of his two concertos, and feared audiences might be too. Moreover, he had been accumulating fresh ideas for years. The musical subject which became the principal theme of the second movement of the C Major Concerto had been in the back of his mind since 1913 when he was still a student at the conservatory.

In the summer of 1921 Prokofiev, then in France, set to work in earnest on the Third Concerto, finishing it that October. The world premiere took place December 16, 1921, with the composer as soloist and Frederick Stock conducting the Chicago Symphony Orchestra.

The concerto has never really been out of the repertoire since. It is a bold, sweeping work which achieves exactly what the composer set out to do—to write an effective display piece for piano and orchestra. The first and last movements afford ample opportunity for bravura display, and the beauties of the Theme and Variations second movement have charmed listeners in many countries. Stylistically, the Third Concerto resembles its near predecessor, the "Classical" Symphony, more than Prokofiev's later works.

Van Cliburn is a true legend. Vaulting to fame at age 23 in 1958 as the winner of the first Tchaikovsky Competition in Moscow, he captured the hearts of millions who responded to his magnetic personality and the true virtuosity of his music making. Never before had a classical musician been honored by a ticker-tape parade in New York City—nor had a classical piano record sold a million copies. Other honors behind him included first prize in a Texas statewide piano competition at age 12, the Chopin Award of the Kosciuszko Foundation and the coveted Leventritt Award—all before he was 20.

Born in Shreveport, Louisiana, on July 12, 1934, he studied from age 3 with his mother, Rildia Bee O'Bryan Cliburn, a fine pianist and student of a Liszt pupil. He first played in public at age 4. The family moved to Kilgore,

Texas, when Van was 6, and at 17 he started his studies at the Juilliard School in New York. At the urging of his teacher there, Mme. Rosina Lhévinne, he entered the Tchaikovsky Competition. Annual world tours and rigorous recording activities in the years following his Russian triumph did not prevent him from fulfilling his lifelong desire to aid the development of young artists, and the first Van Cliburn International Piano Competition was held in 1962.

An "intermission" in his concert and recording activities that started in 1978 gave him the opportunity to restore creative energies. In 1986 he moved to Fort Worth, Texas, home of the piano competition bearing his name. He resumed his concert career in December 1987 at a White House State Dinner in honor of Mikhail Gorbachev. A concert at the Mann Music Center in Philadelphia, triumphal appearances in Moscow and

Leningrad and the opening of the Morton H. Meyerson Symphony Center in Dallas completed his 1989 return to the stage and prompted the New York *Times* to headline: "A Celebrity Returns, Undimmed." It further commented: "It is reassuring...to know after all these silent years that he is not deficient in the mysterious impulses that keep gifted artists active after the fires of youth burn low."

Walter Hendl was born in West New York, New Jersey, in 1917. He studied both piano and conducting at the Curtis Institute of Music in Philadelphia, the latter with Fritz Reiner. During three years of service in the United States Army in World War II he kept up his musical studies and after his discharge was chosen by Artur Rodzinski as pianist and assistant conductor of the New York Philharmonic. In 1949 he became music director of the Dallas Symphony Orchestra, a post he held for 9 years; he then accepted Reiner's invitation to become associate conductor of the Chicago Symphony Orchestra. From 1964 until 1973 he was director of the Eastman School of Music in Rochester, New York, and maintained a busy schedule of guest conducting in the United States, South America, Europe and Russia; he also served on

the jury of several competitions, including the Tchaikovsky Competition in Moscow. He settled in Pennsylvania in 1976 when he became music director of the Erie Philharmonic.

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

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.

JOHN NEWTON, SOUNDMIRROR INC.

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.

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.