

PIOTR ILICH TCHAIKOVSKY (1840-1893)

Piano Concerto No. 1, Op. 23, in B-Flat Minor

- 1 Allegro non troppo e molto maestoso 20:48
- 2 Andantino semplice 7:03
- 3 Allegro con fuoco 6:48

(Recorded May 30, 1958, Carnegie Hall, New York City)

RCA Symphony Orchestra

Kiril Kondrashin, conductor

Van Cliburn, piano



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SERGEI RACHMANINOFF (1873-1943)

Piano Concerto No. 2, Op. 18, in C Minor*

- 4 Moderato; Allegro 10:56
- 5 Adagio sostenuto 11:27
- 6 Allegro scherzando 11:44

(Recorded March 31 & April 2, 1962, Orchestra Hall, Chicago)

Chicago Symphony Orchestra

Fritz Reiner, conductor

Van Cliburn, piano

Produced by John Pfeiffer
 Recording Engineer: John Crawford
 *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 originally 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 ALAN KAYES

With his thrilling victory in the first International Tchaikovsky Competition in Moscow in April of 1958, Van Cliburn, 23-year-old pianist from Kilgore, Texas, captured the imagination of the international music world.

According to reports from Russia, where he performed a series of concerts in leading cities immediately following the Moscow competition, "not within living memory has a musician, regardless of nationality, had such an impact on the critical, sophisticated Soviet metropolitan audiences."

From his first appearance in the Tchaikovsky Competition preliminaries, Cliburn caused a sensation, and the word spread through all Moscow that the six-foot-four-inch, 160-pound Texan with the shock of sandy hair was *kharashó* (good) indeed. After the semi-finals, Muscovites were referring to him affectionately as "Ványa," and the popular verdict was

ótchin (very) *kharashó*. And in the finals, when on April 11th he played Tchaikovsky's First Concerto and Rachmaninoff's Third with the Moscow Radio Symphony under conductor Kiril P. Kondrashin, the crowd went wild, chanting in unison, "First-prize! First-prize!" for their adored favorite, who by now had become universally known as "Vanyúsha" or "Ványitchka".

His Russian triumph was repeated shortly thereafter with a series of concerts in the United States which resoundingly corroborated the judgment of the Tchaikovsky Competition's prize jury. Arriving in New York City on May 16th, Cliburn plunged into a series of arduous rehearsals for a Carnegie Hall concert on May 19th, duplicating the award-winning program he had played in Moscow. Maestro Kondrashin, a conductor of genuine stature who holds top rank in his native country as Honored Artist of the Republic, again was on the

podium, having come to the United States at Mr. Cliburn's invitation for the concerts in New York, Philadelphia and Washington.

In Carnegie Hall Cliburn performed twice before capacity audiences which received him with thunderous applause. In Philadelphia his concert resulted in a standing ovation, unprecedented in the history of the Academy of Music. In Washington, D.C., his concert was a brilliant triumph. The reaction of the American public and the critical press in the cities where Cliburn played was summed up by Winthrop Sargeant in *The New Yorker* following the first Carnegie Hall concert.

Mr. Cliburn, he wrote, "proved to be a pianist in the grand manner. In saying this, I am referring to a special, rare, and profoundly impressive kind of piano playing.... He is a living representative of the great nineteenth- and

early-twentieth-century school of virtuosity, which included such formidable artists as Sergei Rachmaninoff, Josef Lhévinne, and Josef Hofmann, and it is indeed heartening to find the traditions of this school flourishing again in one so young. Mr. Cliburn has plenty of technique. His octave passages are electrifying; he can produce a tremendous volume and variety of tone; and he could, if he desired, make a magnificent impression as a master of the showier side of his art. But the most arresting thing about his playing is his mastery of other things—the tasteful and assured use of rubato in the style of the distinguished virtuosos of the past, the delicacy in executing pianissimos, the sure sense of musical phraseology, the feeling for restraint as well as climax, and all the remaining elements of musical sensitivity that go to make up a superb keyboard artist."

NOTES BY JOHN ROSENFELD

MUSIC CRITIC, THE DALLAS MORNING NEWS ©1962

The Romantic movement and the term "Romantic" showed up first in the literary school of the late 1700s and for the next century assumed the proportions of a "Zeitgeist" in all the arts. Reaching music at the transitional period of Beethoven, Romanticism sped toward fulfillment. Composers broke with traditional forms and invented their own—which needed only a few years to become traditions themselves. Many composers found it plausible to observe the outward forms but to imbue them with Romanticism, this being the personal, emotional statement.

The method took advantage of the richer musical voice that came out of the nineteenth century, the larger and more colorful orchestra, the spectacularly perfected virtuosity—Paganini and Liszt—the more sophisticated sense of unification and stylistic consistency.

On such terms the late Sergei Rachmaninoff (1873–1943) was almost the last of the Romantics. Much of his music, however, has worn so well in contemporary repertoire that he stimulates the inquiring philosophical mind to reconsider the belief of E.T.A. Hoffmann. This author, musician and subject of Offenbach's *The Tales of Hoffmann*, proclaimed that all music is Romantic and always has been. What makes some of it "Classical" is that the person-to-person speech lost its idiomatic cogency, like a soliloquy from a play by Terence.

The musical Romanticism of the last 150 years constitutes, by far, the staples of today's concert halls. It is the music that moves audiences most; it is the most familiar and, therefore, the better liked, and consequently creates the widest interest among professionals. However, masterful interpreters of this

music are not plentiful. Frequently they are too callow emotionally no matter how gifted technically. Many performances now heard in concert halls and on records compensate with shallow bravura for what they lack in emotional depth.

There are two performers, though, who meet the requirements of both the scene and the music. One is none other than Van Cliburn, the tall Texan, who has the spirit, digital vitality and yet an emotional maturity. The other is the incomparable Fritz Reiner, who is an unexcelled podium stylist. Theirs is not just a partnership of best-selling names but a matching of something more subtle—the Romantic mind and spirit. Already they have given three definitive Romantic concerto performances to the world of records—the Beethoven “Emperor,” the Schumann A Minor and the Brahms B-Flat. Now comes the beloved Rachmaninoff Second.

Rachmaninoff himself was a sensa-

tional pianist, who subordinated his powers to a fervent musicality. His Concerto No. 2 demands spectacular keyboard prowess, but a prowess that does not overshadow the musical message of the work. Scholastically pegged as the descendant of the Brahms-Tchaikovsky school, Rachmaninoff was much more. He envisioned a piano concerto as a veritable symphony, with his instrument as dominant voice in continuous high relief. Extended passages for an exposed piano served him not for technical display but for soloistic expression such as might have been composed for violin, flute, cello or other instruments.

There is a legend that the C Minor Concerto was in part musical therapy to cure Rachmaninoff’s protracted period of “apathy and pessimism.” He did have recourse to a Dr. Dahl, who practiced a form of autosuggestion on him, and in appreciation the work is dedicated

to Dr. Dahl. But to hear the Concerto is to conclude that it is the result, not the cause, of restored good health. The composer wrote the last two movements first and performed them in Moscow in 1900. The complete work, with a first movement that certainly was not a casual afterthought, was performed in 1901 by the Moscow Philharmonic with Rachmaninoff again at the piano.

The C Minor Concerto holds its place well into the century which produced it. The artistic temperaments that can realize both its exuberance and its seriousness have it in hand for this recording.

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 cap-

tured 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 Mikrofon 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 ursprüng-

lichen 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: 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