



88697-08280-2

© 2007 SOLIV BANG MUSIC ENTERTAINMENT / Originally recorded 1958, 1959. All rights reserved by BMG Music. / Red Seal and Living Stereo are registered trademarks of BMG Music. RCA is a registered trademark of RCA Trademark Management S.A. All rights reserved.



LIVING STEREO



SUPER AUDIO CD



BERLIOZ
HAROLD IN ITALY
OVERTURES
BOSTON SYMPHONY / MUNCH / PRIMROSE

MANN-SPRING- SYMPHONY • MANFRED OVERTURE ~ MUNCH
HEART OF THE PIANO CONCERTO ~ RUSINSTEIN

BERLIOZ OVERTURES ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
WHAT YOUNG LOVE ~ ROBERT SHAW CHORALE

OPERA ~ RICHARD VERRELL • SYMPHONY ORCHESTRA OF TURIN, PALLER
J. S. BACH- SUITE NO. 2 • BRANDENBURG- CONCERTO N

2435 SIBELIUS- VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY
SONG- TRAVEL- PICTURES AT AN EXHIBITION ~ TOSCANINI •
ENNET- ARMED FORCES SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA AN

CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF
MANN-SPRING- SYMPHONY • MANFRED OVERTURE ~ MUNCH
HEART OF THE PIANO CONCERTO ~ RUSINSTEIN

2401 COPLAND ~ APPALACHIAN SPRING
2399 MENDELSSOHNIANA ~ NEW S
418 OPERATIC CHORUSES ~ ROBE
BERT-SONATA IN D, OP. 33 ~ G

2401 COPLAND ~ APPALACHIAN SPRING
GALINA VISHNEVSKAYA

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

2393 MARIO LANZA SINGS CARUSO FAVORITES
BRAHMS- PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVA
MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE CLAM

HECTOR BERLIOZ (1803-1869)

Harold in Italy / Harold en Italie, Op. 16*

- 1 Harold in the Mountains / Harold aux montagnes 12:12
- 2 March of the Pilgrims / Marche des pèlerins 6:46
- 3 Serenade 6:33
- 4 Orgy of the Brigands / Orgie des brigands 12:30
(Recorded March 31, 1958)

5 Béatrice et Bénédict Overture 7:22

(Recorded December 1, 1958)

6 The Corsair Overture / Le Corsaire, Op. 21 8:02

7 Benvenuto Cellini Overture, Op. 23 10:28

(Recorded April 6, 1959)

8 Roman Carnival Overture / Le Carnaval romain, Op. 9 8:05

(Recorded December 1, 1958)



3

***William Primrose, viola**
Boston Symphony Orchestra
Charles Munch, conductor

(Recorded Symphony Hall, Boston)

Produced by Richard Mohr
Recording Engineer: Lewis Layton
Mastering Engineer: Mark Donahue
DSD Engineer: Dirk Sobotka
Remastering Supervisor: John Newton
Project Direction & Research: David Foil

Editorial Direction: Elizabeth A. Wright
Design: Red Herring Design
Photography: Sara Foldenauer

These were original three-track recordings; in Super Audio CD 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 Super Audio CDs, please visit: <http://livingstereo.masterworksseries.com/>

How Berlioz came to write a piece for viola and orchestra is related by the composer in his memoirs. He tells us that Paganini accosted him after a performance of the "Fantastic" Symphony in the winter of 1833 and asked him for a viola concerto which he needed for a beautiful Stradivarius instrument he had acquired. Berlioz demurred, pointing out that Paganini rather than he was qualified by experience to write a virtuoso work which would presumably be in the bravura style of Paganini's violin concertos.

Paganini insisted and Berlioz, who would have been constitutionally incapable of composing a typical show piece became, nevertheless, intrigued with the assignment. He knew the viola and loved it for its possibilities, and he knew that these possibilities did not include cutting through an orchestra with the brilliance of a violin. His problem was to complement orchestral

power with the essentially melodic character and special dark tone color of the instrument in such a way as to show both to the best advantage. He found himself writing "for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold*. Hence the title, *Harold en Italie*. As in the *Symphonie fantastique*, a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie fantastique*, the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra

with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* was not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic comment to the scenes which passed before his eyes.

When Paganini was shown the sketches for the first movement, he complained that there were "too many rests" for the soloist. As a matter of fact there are no long rests for the soloist in that movement. His playing pervades it and could not have been brought in more often without weakening the effect of the part. Paganini should have noticed how the viola is introduced over a gentle chain of harp and clarinet chords, which support its color with the utmost delicacy; how cleverly Berlioz solves the problem by dramatic alternation in the brilliant allegro section.

Paganini should not be put down as obtuse. He knew what he wanted for his own uses, and that this was not what he was looking for. He nevertheless was susceptible to the extraordinary beauties of *Harold in Italy* – so much so that, when at last he heard the completed work, he was deeply moved and presented the composer with a bank draft for twenty thousand francs, thus freeing him from monetary cares and enabling him to compose a third "symphony" – *Romeo and Juliet*. A true pledge of recognition!

"The player," says the score, "must stand forward, near the public and apart from the orchestra." The direction is more psychological than acoustical. The voice of the viola has a special apartness, a mirror-like relation more quickly perceived by the hearer than described. The "melancholy" orchestral introduction begins with a sinuous theme in the basses which is treated with fugal imitation and generates what is to be

the prevalent viola theme. The orchestra is suddenly silent, and the viola, softly accompanied, sings the plaintive song which is to be its special property and will recur in each movement.

The "March of the Pilgrims" which takes the place of a symphonic slow movement is a long crescendo to a climax followed by a long diminuendo, as if the voices of the singers were heard approaching, passing and disappearing into the distance – the beginning of what was destined to be a favorite device. The song, first heard in the strings, echoed by a characteristic horn note, is varied in repetition. The soloist first adds his own theme, and then provides a weaving figure of accompaniment. At last he plays a series of arpeggios in the peculiar metallic timbre made by using the bow close to the bridge (*sul ponticello*). Under this a gentle religious chant continues, with a bass derived from the

march theme. The suggestion of a tolling bell is produced by high harp and wind harmonics.

The Serenade, an approximation of a scherzo, opens with a lively dance-like theme on the oboe and piccolo, in obvious suggestion of the *pifferi*, a species of rustic oboes Berlioz had described as inseparable from the "volcanic rocks and black pine forests" of the Abruzzi. The English horn brings back the viola theme in altered form, and the soloist takes it up in augmentation.

The last movement is orgiastic, not because brigands were essential to Berlioz's "symphony," but because he wanted a rousing finale in flamboyant style, with full brass. He binds the movement into his whole concept by making the orchestra pause for reminiscences of what has gone before, adroitly led in by the solo viola. The first interruption is a part of the introduction,

with its fugato bass, and presently the pilgrims' chant is played by the soloist. The development, extensive and without soloist, dies away into a suspenseful silence, and two violas and a cello, offstage, intone a distant echo of the march theme. The close is orchestral.

Every great conductor has his "specialty" – that one composer above all others whose art, in performance by the conductor, is brought to a state of complete, glorious and unique reality. With Charles Munch, I believe, that one composer is Hector Berlioz.

There are those, with the wide experience which entitles them to so bold a judgment, who claim that Charles Munch was the finest conductor of Berlioz in his time. I readily agree with that opinion. The music of Berlioz, as I can testify from frequent experience, summons all the emotional ardor of Munch, his finest attributes of technique and imagination as an interpreter of sensitivity and passion. Munch is never more French and never more the recreative musician than when he is dealing with Berlioz, and from the Boston Symphony Orchestra emerges a fabulous

intensity and splendor. Munch's flair for Berlioz may in part be attributed to a national affinity, certainly, and also completely to an affinity of temperament.

Munch became music director of the Boston Symphony Orchestra in 1949. He probably has conducted more Berlioz – and oftener – than any other musician in the United States. *The Symphonie fantastique*, *Harold in Italy*, *The Damnation of Faust*, *L'Enfance du Christ*, *Romeo and Juliet* and the Requiem, have all been performed by Munch and, incidentally, all recorded for RCA Victor. He further presented a Berlioz rarity, the song-cycle *Les Nuits d'Été*. Shorter pieces, such as the overtures and the symphonic fragment from *Les Troyens*, he has done frequently.

Jacques Barzun points out in his *Berlioz and the Romantic Century* that the original stimulus for all the works included on this disc came from Berlioz's

encounter with Italy. Winner of the Prix de Rome, the twenty-seven-year-old composer left Paris in December 1830 to take up the study in Italy awarded him under the terms of the prize.

To take these overtures in order of their creation, the one composed for the comic opera *Benvenuto Cellini* would be the first. (Although sketched earlier, *The Corsair* was completed many years later.)

Today and in this country, at least, *Benvenuto Cellini* is an unknown opera, and even the collected edition of Berlioz does not contain its full score; however, the overture is in the repertoire of most symphony orchestras. The story, set in Rome at Carnival time in 1532, deals with the artistic and amatory vicissitudes of the great goldsmith and rascal Benvenuto Cellini. The opera was produced in Paris on September 10, 1838.

The *Roman Carnival* overture, composed in 1844, was an afterthought

opening for the second act of *Benvenuto Cellini*. While the opera as a whole never became widely popular, the *Roman Carnival* overture at once captured favor and has retained it for well over a century, having become a concert "war-horse."

The Corsair was intimately bound up with the feverish period of Berlioz's life when he was desperately (the word well-chosen) in love with a young pianist, Camille Marie Moke. Infuriated by news from her mother that Marie was about to marry someone else, Berlioz set out in a rage for Paris, intending to kill the two women. In April 1831, while on the way, he attempted suicide at Genoa, was fished out of the Mediterranean, started for Paris again, and then thought better of his plan.

Beatrice and Benedict, finished in 1862, was Berlioz's last music-drama. Barzun, in the book cited above, has a fitting summary of the overture: "The well-known overture presents and

develops two of the main melodies of the work and establishes the recurring contrast between lively coquetry and gentle melancholy – the melancholy of humor. The instrumentation is filigree work, tonal pointillism which acts upon us like champagne and prepares us for a drama that occurs in fantasy. . . .”

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 stereo-phonetic 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.

88697-08280-2

**NEWLY REMASTERED
HYBRID SUPER AUDIO CD**

**PLAYS ON SUPER AUDIO CD
AND CD PLAYERS**

35 PROKOFIEV-ALEXANDER

SYMPHONY NO. 5

MAESTRO VIKTOR

OF THE SYMPHONY

RECORDING

COLORED

RECORDING



Charles Munch and the Boston Symphony Orchestra bring their ineffable elegance to Berlioz's atmospheric Byronic fantasy *Harold in Italy* and to four of the composer's quicksilver concert overtures.

HECTOR BERLIOZ (1803-1869)

1-4 *Harold in Italy* / *Harold en Italie*, Op. 16* 38:01

5 *Béatrice et Bénédiction Overture* 7:22

6 *The Corsair Overture* / *Le Corsaire*, Op. 21 8:02

7 *Benvenuto Cellini Overture*, Op. 23 10:28

8 *Roman Carnival Overture* / *Le Carnaval romain*, Op. 9 8:05

*William Primrose, viola
Boston Symphony Orchestra
Charles Munch, conductor
(Recorded in 1958 and 1959)

Produced by Richard Mohr
Recording Engineer:
Lewis Layton
Remastered at Soundmirror, Inc.

www.sonybmgmasterworks.com
TOTAL PLAYING TIME: 72:12

"Super Audio CD," "Direct Stream Digital" and their logos are trademarks of Sony Corporation. THIS DISC IS DESIGNED FOR USE IN BOTH CD-COMPATIBLE AND SUPER AUDIO CD PLAYERS. These were original three-track recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left, center and right channels.



SUPER AUDIO CD



DSD

CD Audio \ SUPER AUDIO CD STEREO \ SUPER AUDIO CD SURROUND SOUND

88697-08280-2

© 2007 SONY BMG MUSIC ENTERTAINMENT / Originally recorded 1958, 1959. All rights reserved by BMG Music. / Red Seal and Living Stereo are registered trademarks of BMG Music. RCA is a registered trademark of RCA Trademark Management S.A. All rights reserved. / Manufactured and Distributed in the U.S.A. by SONY BMG MUSIC ENTERTAINMENT / 550 Madison Avenue, New York, NY 10022-3211 / WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws. / Printed in the U.S.A.

**FBI Anti-Piracy
Warning:
Unauthorized
copying is punishable
under federal law.**



8 8697-08280-2 4

88697-08280-2

88697-08280-2

LIVING STEREO

BERLIOZ/HAROLD IN ITALY
Boston Symphony ■ Munch

COMPACT
DIGITAL AUDIO

LIVING STEREO

BERLIOZ HAROLD IN ITALY OVERTURES

Boston Symphony Orchestra
Charles Munch



88697-08280-2



SUPER AUDIO CD

DSD

Direct Stream Digital

© 2007 SONY BMG MUSIC ENTERTAINMENT /
Originally recorded 1958, 1959. All rights reserved by
BMG Music. / Red Seal and Living Stereo are registered
trademarks of BMG Music. RCA is a registered trademark of RCA
Trademark Management S.A. All rights reserved.

THIS DISC IS DESIGNED FOR USE IN BOTH
CD-COMPATIBLE AND SUPER AUDIO CD PLAYERS.

CD AUDIO \ SUPER AUDIO CD STEREO \ SUPER AUDIO CD SURROUND SOUND



FBI Anti-Piracy Warning:
Unauthorized copying is
punishable under federal law.



LIVING STEREO



SUPER AUDIO CD



BERLIOZ
**HAROLD IN ITALY
OVERTURES**
BOSTON SYMPHONY / MUNCH / PRIMROSE

BERLIOZ OVERTURES ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
MAINFRED OVERTURE ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

MAINFRED OVERTURE ~ MUNCH
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN
SCHUMANN QUARTET NO. 1
SCHUMANN QUARTET NO. 2
SCHUMANN QUARTET NO. 3
SCHUMANN QUARTET NO. 4
SCHUMANN QUARTET NO. 5
SCHUMANN QUARTET NO. 6
SCHUMANN QUARTET NO. 7
SCHUMANN QUARTET NO. 8
SCHUMANN QUARTET NO. 9
SCHUMANN QUARTET NO. 10
SCHUMANN QUARTET NO. 11
SCHUMANN QUARTET NO. 12
SCHUMANN QUARTET NO. 13
SCHUMANN QUARTET NO. 14
SCHUMANN QUARTET NO. 15
SCHUMANN QUARTET NO. 16
SCHUMANN QUARTET NO. 17
SCHUMANN QUARTET NO. 18
SCHUMANN QUARTET NO. 19
SCHUMANN QUARTET NO. 20
SCHUMANN QUARTET NO. 21
SCHUMANN QUARTET NO. 22
SCHUMANN QUARTET NO. 23
SCHUMANN QUARTET NO. 24
SCHUMANN QUARTET NO. 25
SCHUMANN QUARTET NO. 26
SCHUMANN QUARTET NO. 27
SCHUMANN QUARTET NO. 28
SCHUMANN QUARTET NO. 29
SCHUMANN QUARTET NO. 30
SCHUMANN QUARTET NO. 31
SCHUMANN QUARTET NO. 32
SCHUMANN QUARTET NO. 33
SCHUMANN QUARTET NO. 34
SCHUMANN QUARTET NO. 35
SCHUMANN QUARTET NO. 36
SCHUMANN QUARTET NO. 37
SCHUMANN QUARTET NO. 38
SCHUMANN QUARTET NO. 39
SCHUMANN QUARTET NO. 40
SCHUMANN QUARTET NO. 41
SCHUMANN QUARTET NO. 42
SCHUMANN QUARTET NO. 43
SCHUMANN QUARTET NO. 44
SCHUMANN QUARTET NO. 45
SCHUMANN QUARTET NO. 46
SCHUMANN QUARTET NO. 47
SCHUMANN QUARTET NO. 48
SCHUMANN QUARTET NO. 49
SCHUMANN QUARTET NO. 50
SCHUMANN QUARTET NO. 51
SCHUMANN QUARTET NO. 52
SCHUMANN QUARTET NO. 53
SCHUMANN QUARTET NO. 54
SCHUMANN QUARTET NO. 55
SCHUMANN QUARTET NO. 56
SCHUMANN QUARTET NO. 57
SCHUMANN QUARTET NO. 58
SCHUMANN QUARTET NO. 59
SCHUMANN QUARTET NO. 60
SCHUMANN QUARTET NO. 61
SCHUMANN QUARTET NO. 62
SCHUMANN QUARTET NO. 63
SCHUMANN QUARTET NO. 64
SCHUMANN QUARTET NO. 65
SCHUMANN QUARTET NO. 66
SCHUMANN QUARTET NO. 67
SCHUMANN QUARTET NO. 68
SCHUMANN QUARTET NO. 69
SCHUMANN QUARTET NO. 70
SCHUMANN QUARTET NO. 71
SCHUMANN QUARTET NO. 72
SCHUMANN QUARTET NO. 73
SCHUMANN QUARTET NO. 74
SCHUMANN QUARTET NO. 75
SCHUMANN QUARTET NO. 76
SCHUMANN QUARTET NO. 77
SCHUMANN QUARTET NO. 78
SCHUMANN QUARTET NO. 79
SCHUMANN QUARTET NO. 80
SCHUMANN QUARTET NO. 81
SCHUMANN QUARTET NO. 82
SCHUMANN QUARTET NO. 83
SCHUMANN QUARTET NO. 84
SCHUMANN QUARTET NO. 85
SCHUMANN QUARTET NO. 86
SCHUMANN QUARTET NO. 87
SCHUMANN QUARTET NO. 88
SCHUMANN QUARTET NO. 89
SCHUMANN QUARTET NO. 90
SCHUMANN QUARTET NO. 91
SCHUMANN QUARTET NO. 92
SCHUMANN QUARTET NO. 93
SCHUMANN QUARTET NO. 94
SCHUMANN QUARTET NO. 95
SCHUMANN QUARTET NO. 96
SCHUMANN QUARTET NO. 97
SCHUMANN QUARTET NO. 98
SCHUMANN QUARTET NO. 99
SCHUMANN QUARTET NO. 100