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LIVING STEREO



SUPER AUDIO CD



BERLIOZ REQUIEM

CHARLES MUNCH BOSTON SYMPHONY ORCHESTRA

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WHAT YOUNG LOVE ~ ROBERT SHAW CHORALE

OPERA ~ RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN, PELLETTI
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MORE CLASSICAL MUSIC FOR BEBOI EMILO HATE "21

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HECTOR BERLIOZ (1803–1869)

Requiem, Op. 5

DISC 1

- 1 Requiem et Kyrie 11:36
- 2 Dies irae 12:31
- 3 Quid sum miser 3:29
- 4 Rex tremendae 5:45
- 5 Quaerens me 4:48

DISC 2

- 1 Lacrymosa 10:34
- 2 Offertorium 8:23
- 3 Hostias 3:21
- 4 Sanctus 11:16
- 5 Agnus Dei 11:54

(Recorded April 26 & 27, 1959)



Boston Symphony Orchestra New England Conservatory Chorus

Lorna Cooke de Varon, director

Léopold Simoneau, tenor

Charles Munch, conductor

(Recorded Symphony Hall, Boston)

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STATEMENT BY CHARLES MUNCH

Music always suggests something to me: just a color or a landscape or perhaps a sensation that can be felt and expressed only in sound. My taste for painting often brings visual images to mind to mix with sounds.

Consider Berlioz. With all his clumsiness and his bad basses, he succeeds in making the tempestuously romantic impression he strove for. In France we do not set 'I love you' in invertible counterpoint. Berlioz owes his genius to his spontaneity. He became the Delacroix of music not by building according to rigid specifications but by working in big frescoes spattered with broad splashes of color. Everything is more than life-size. It would be frustrating to listen to this music the way one looks at an exquisite miniature. *La Grande Messe des Morts* is a vast canvas of the *Last Judgment* by a great painter.

From his book *I am a Conductor*, published by Oxford University Press. © Charles Munch 1955

NOTES BY JOHN N. BURK ©1960

Mr. Burk is the program annotator of the Boston Symphony Concert Bulletin and author of *Mozart and His Music*.

HECTOR BERLIOZ Grande Messe des Morts Op. 5

*At the round earth's imagined corners, blow
Your trumpets, Angels, and arise, arise
From death, you numberless infinities
Of souls.*

JOHN DONNE

Berlioz found his one opportunity to compose a Requiem Mass when a commemorative service was planned for 1837 in Paris to honor those who had fallen in the Revolution of 1830. His susceptible imagination was stirred probably not so much by religious conviction as by the opportunity to depict in tones the most overwhelming of all subjects—the "Day

of Wrath," the Last Judgment itself. Composing his *Great Mass for the Dead* meant to him something far more vast than anything to be found in the Requiem Masses of Mozart, Cherubini, Méhul or Gossec, which he had heard. He envisioned a chorus which might number "seven or eight hundred," matched it with an orchestra larger than normal and directed that four additional brass orchestras be placed at the four corners of the

performing forces as if to give a recessive expansion to the mighty scene of the last reckoning. He indicated in the score that the total number of performers should be conditioned by the size of the auditorium, while the proportion should be maintained. In the Eglise St. Louis of the Invalides, where the event took place on December 5, 1837, there were about five hundred. This music was the utmost

reach of Berlioz in his dreams of tonal magnitude.

The urge for the "colossal" was by no means peculiar to Berlioz in an epoch addicted to superlatives. It was popularly assumed that multiplication of performing forces meant a corresponding increase of impressiveness. Berlioz had too fine and discriminating an ear not to realize that the tone of winds and strings, when multiplied beyond a certain point, becomes merely coarse and heavy. This very score shows such discernment. The power of the additional brass choirs is directional; he labels them according to the points of the compass, uses them only in the *Dies irae*, *Tuba mirum* and *Lacrymosa*, and there gives us the impression of expanding horizons as well as inexorable might.

The Day of Judgment as a subject was certain to appeal to the popular imagination in the era of Delacroix and Doré.

Berlioz had long planned an oratorio, and later an opera, on man's final accounting. There is no doubt that when he was assigned the Requiem he carried out a congenial task with the greatest enthusiasm and conviction. He wrote to his friend Ferrand years later (January 11, 1867): "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the Requiem." The music made a striking impression upon its first hearers at the Hotel des Invalides, and elsewhere too. But it was no doubt the masterly planning of contrasts, the shrewd mixing of orchestral colors to produce weird and unearthly effects that captured the audiences as a new, monstrous and exciting addition to known musical ways.

BERLIOZ AND THE MINISTRIES

To assure his commission for the Requiem and its eventual performance, Berlioz

had to face the devious ways of bureaucratic control. He tells us in his Memoirs how he encountered the influence of his political and musical enemies as well as his friends, how he was long kept in doubt whether the piece would be performed at all and whether the labor and expense of arduous rehearsals would even be paid for.

He heard in a roundabout way that the Comte de Gasparin, the Minister of the Interior, intended to order a Requiem for the anniversary of the July Revolution. Berlioz relied on the Count, to whom he would ultimately dedicate this score, and paid a call upon him. Gasparin professed enthusiasm, but also surprise that Berlioz had not received the order. Berlioz found out that M. de Gasparin was about to leave the ministry and figured that the Director of Fine Arts, Edmond Cave, who cared little for music and who had no particular use for Berlioz, would be able to stop the commission.

Berlioz, a diplomatic mole where a project dear to his heart was at stake, persuaded Gasparin to rush the order through. Thus the composer got his signed commission, but he had little more than three months to accomplish his task.

"Once armed with my order," writes Berlioz, "I set to work. For a long time the text of the Requiem had been to me an object of envious longing, on which I flung myself with a kind of fury when it was put within my grasp. My head seemed ready to burst with the pressure of my seething thoughts. No sooner was one number sketched than another presented itself. Finding it impossible to write fast enough, I adopted a sort of shorthand, which helped me greatly, especially in the *Lacrymosa*. Every composer knows the anguish and despair occasioned by forgetting ideas which one has not time to write down, and which thus escape forever."

Berlioz finished his score on June 29, had the parts copied, recruited 200 singers, engaged and rehearsed the "monstrous" instrumental forces, this on the understanding that the costs would be met. At almost the last moment the entire musical part of the service was countermanded. Who was responsible for this sudden "*arrête*" could only be guessed at. Nothing was mentioned about reimbursement for the performance, the copyists, the composer himself. "Ten thousand plagues upon their heads!" he wrote to a friend. "The devil must be in it—the scoundrels choose to stop me now. It's outrageous!"

The distraught Berlioz awaited—and found—his moment! On October 23, 1837, Paris was electrified by the news that Constantine had been taken in the Algerian campaign, and that Damrémont, the general in command, had been killed in the action. Berlioz made another round

of visits, and persuaded Bernard, the Minister of War, that a great ceremony should honor the fallen hero. Even now, according to the *Memoirs*, the intrigues had not ended. Cherubini, who had a new Requiem Mass of his own, and who bitterly resented being usurped in his privileges by the young and obstreperous ex-pupil of the Conservatoire, sent Halévy to the Ministry to intercede in his behalf. The pleas were in vain, and except that Habeneck, who was both unfriendly and untrustworthy as a Berlioz conductor, was put in charge, the performance took place as planned, on December 5. When Berlioz collected, in the face of much reluctance, his due costs, he may be said to have consummated his political and artistic purposes. "The success of the Requiem was complete," in his own words, "in spite of all the conspiracies—cowardly, atrocious, officious, and official—which strove to hinder it."

The nature of the Requiem has led to strange incidents when it has been performed, but none quite so impressive as that first one at the bier of General Damrémont in the chapel of the Invalides in 1837. The service took place at noon before the royal family, before diplomatic, social and musical Paris. According to a description by P. Hallynck: "The windows were blacked, the walls draped in black. Around the coffin flickered six hundred candles and incense boats. Four thousand other pinpoints of light dotted the gloomy shell. Major Lehoux headed the cortege with twenty-four muffled drums beating in the name of the twelve Paris legions." There could be no applause but there was no doubt of the result. Alfred de Vigny, who was an amateur musician as well as a poet, heard the dress rehearsal on the day before: "The music was beautiful and strange, wild, convulsed, and dolorous."

THE EPISODE OF THE PINCH OF SNUFF

Of the many colorful anecdotes in Berlioz' *Memoirs*, none has been more discussed, more questioned (while also defended) than the story of how Habeneck nearly wrecked the first Requiem performance.

Here is the story as it appears in the *Memoirs*:

"The sectional and general rehearsals were conducted with great care. Habeneck spoke to me as if our relations with each other had never been interrupted, and all seemed likely to go well.

"The day of the performance arrived in the Church of the Invalides, before all the princes, peers, and deputies, the French press, the correspondents of foreign papers, and an immense crowd. It was absolutely essential for me to have a great success; a moderate one would have been fatal, and a failure would have annihilated me altogether.

"Now listen attentively.

"The various groups of instruments in the orchestra were tolerably widely separated, especially the four brass bands introduced in the *Tuba mirum*, each of which occupied a corner of the entire orchestra and chorus. There is no pause between the *Dies irae* and the *Tuba mirum*, but the pace in the latter movement is reduced to half what it was before. At this point the whole of the brass enters, first all together, and then in passages that challenge and answer each other—each entry being a third higher than the last. It is obvious that it is of the greatest importance that the four beats of the new tempo should be distinctly marked, or else the terrible explosion, which I had so carefully prepared with combinations and proportions never attempted before or since, and which, rightly performed, gives such a picture of the Last Judgment as I believe

is destined to live, would be a mere enormous and hideous cacophony.

"With my habitual distrust, I had stationed myself behind Habeneck, and, turning my back on him, overlooked the group of kettledrums, which he could not see, when the moment approached for them to take part in the general mêlée. There are, perhaps, one thousand bars in my Requiem. Precisely in that of which I have just been speaking, when the movement broadens out, and the brass burst in with their terrible fanfare; in fact, just in the one bar where the conductor's direction is absolutely indispensable, Habeneck *puts down his baton, quietly takes out his snuff-box, and proceeds to take a pinch of snuff*. I had never taken my eyes off him: instantly I turned rapidly on one heel, and springing forward before him, I stretched out my arm and marked the four great beats of the new movement. The orchestras followed me,

each in order. I conducted the piece to the end, and the effect which I had dreamed of was produced. When, at the last words of the chorus, Habeneck saw that the *Tuba mirum* was saved, he said: 'What a cold perspiration I have been in! Without you we should have been lost.' 'Yes, I know,' I answered, looking fixedly at him. I did not add another word ... Had he done it on purpose? ... Could it be possible that this man had dared to join my enemy, the Director, and Cherubini's friends, in plotting and attempting such rascality? I don't wish to believe it ... but I cannot doubt it. God forgive me if I am doing the man injustice!"

The commentators are disposed to doubt this story and Adolphe Boschot goes so far as to call it "an invention" perpetrated when the conductor, ten years dead, was beyond defending himself. Jacques Barzun, after weighing

the evidence, decides that the account in the *Memoirs* can be "neither proved nor disproved, though the balance of probabilities favors its being true."

One can well believe that Berlioz' account is exaggerated. If Habeneck was a casual conductor, he was also an experienced one. Any conductor, whatever his abilities, is on the lookout for the danger spots, especially where a sudden change in tempo involves vital entrances. Habeneck's habit of taking snuff was well known, but he was hardly likely to fumble for his *tabatière* at the very moment when cohorts of brass at the four corners of the universe were about to be brought in. Berlioz, of course, was more than apprehensive, expecting the worst. In case Habeneck should fail, he may well have leaped in and doubled without being noticed by the audience in the candle-lighted church. That "he conducted the piece to the end"

thereby publicly branding the conductor as wanting in the first requirements of his calling, is too much to ask of our credulity. That Habeneck had "done it on purpose," as Berlioz suggests, is patently absurd. The blame for a complete catastrophe would have fallen, first of all, upon his own head. Some disputes will never be resolved. Barzun quotes Wellington's adjuration to the historians: "I recommend you to leave the battle of Waterloo as it is."

**QUOTATIONS OF FAMOUS
CONTEMPORARIES ON
BERLIOZ' REQUIEM**

HEINRICH HEINE

"Even the dullest minds were carried along by the force of the genius that is manifest in all the great master's works. Here is a wing beat that reveals no ordinary song bird. It is a colossal nightingale, a lark as big as an eagle, such as must have existed in the primeval world. Yes, for me, Berlioz' music in general has something primeval about it if not something antediluvian: it reminds me of extinct species of animals, of fabulous kingdoms and fabulous sins, of sky-storming impossibilities, of the hanging gardens of Semiramis, of Nineveh, of the wonderful constructions of Mizraim."

HANS VON BÜLOW

"The Michelangelo of French music."

FRANZ LISZT

"This prodigious and indeed sublime work."

CAMILLE SAINT-SAËNS

"I had read the score and was dying to hear the effect. The *Tuba mirum* surpassed my expectations—it seemed as if each separate slim column of each pillar in the church became an organ pipe and the whole edifice a vast organ. Yet even more I admired the poignant feeling of this marvelous work, the constant and incredible elevation of style—far more perceptible by ear than by reading, as is true of all the works of this composer."

NOTES ON THE SCORE

REQUIEM ET KYRIE (*Introitus*) (with woodwinds, horns and strings) An instrumental introduction (*andante un poco lento*) leads to a gentle three part chorus. The *et lux perpetua* is intoned in a rhythmic *pianissimo*, and likewise the *Kyrie eleison*, which reaches a climax before the whispered instrumental close.

DIES IRAE (*Prosa*)
(with woodwinds and strings)

TUBA MIRUM (with full orchestra and four additional brass orchestras) The *Dies Irae* is developed in liturgical suggestion rising to power. The chorus suddenly breaks off, and the upsweeping strings announce a great chord and fanfares from the brass on all sides. The kettle drums, in rolling chords, are first heard as the basses make known the *Tuba Mirum* and proclaim it in unison, the other voices introduced at the climaxes. The movement subsides on *Mors stupebit et natura*,

as Death stands dismayed before Eternity.

QUID SUM MISER After the stupendous (and long prepared) climax, this movement comes as a complete contrast. The male chorus, sung in a quiet unison, "*avec un sentiment d'humilité et de crainte*," according to a score direction, is accompanied by bass instruments only. Jacques Barzun calls this a "pre-impressionist tone poem."

REX TREMENDAE (with full orchestral forces) This solemn movement has the majesty which the text proclaims. The tempo increases gradually and at the *Confutatis* rushing string figures add to the tension. There is a return to the original *andante maestoso* and the supplementary wind choirs enter to bring the climax.

QUAERENS ME (a cappella) Again a contrasting movement, a prayer sung softly by the chorus, unaccompanied, in six parts.

LACRYMOSA (with full orchestral forces) The Day of Judgment was to Berlioz a spectacle, mighty but also all-inclusive, a heterogeneous assemblage of the blessed and the damned. Berlioz once wrote to Ferrand when contemplating an oratorio on this subject that the brass should be saved for the end. "But give me contrasts—religious choruses mixed with dancing carols."

OFFERTORIUM (with the principal orchestra) This is an example of the fine writing, the delicacy of detail, the economy which is perhaps the fundamental characteristic of the Requiem. Schumann considered this movement as "surpassing" all the rest. The prayer gathers strength in a pulsating accompaniment, and diminishes to a *pianissimo Amen*.

HOSTIAS (with trombones, flutes and strings) This brief movement is sung in chords by the male chorus in alternation

with chords from the deep trombones. Flutes blending in the high harmonics produce a weird color effect.

SANCTUS (with the principal orchestra, added tenor solo and four solo violin parts) The *Sanctus* is sung by the tenor, with choral responses. The *Hosanna* is a choral fugue, with strong accompaniment. The *Sanctus* is repeated, and then the *Hosanna*, freely fugued.

AGNUS DEI (with the principal orchestra and additional trombones) The last movement is a summation in that it recalls both the opening *Requiem* and the *Hostias*. It is gentle and contemplative, a suitable ending to a score which after all attempts only at strategic moments to astound and overwhelm. The final *Amen* is a prolonged *pianissimo* over string arpeggios.

REQUIEM ET KYRIE

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
ad te omnis caro veniet.

Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis.

Kyrie eleison.
Christe eleison.

DIES IRAE

Dies irae, dies illa,
solvet saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus
quando iudex est venturus,
cuncta stricte discussurus.
Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura.
Cum resurget creatura
judicanti responsura.
Liber scriptus proferetur
in quo totum continetur
unde mundus judicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.

REQUIEM ET KYRIE

Eternal rest grant unto them, O Lord,
and may perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.

Hear my prayer;
to Thee all flesh shall come.

Eternal rest grant the dead, O Lord,
and may perpetual light shine upon them.
Lord, have mercy upon us.
Christ, have mercy upon us.

DIES IRAE

The day of wrath, that day
Will consume the world in ashes,
As David and the Sibyl prophesied.
How great will be the terror
when the Judge will come
who will thresh out everything.
The trumpet, scattering an awesome sound
among the graves in every land,
will summon all before the throne.
Death and nature will stand amazed
when creation rises again
to answer to the Judge.
A written book will be brought forth
that contains everything
for which the world shall be judged.
So when the Judge takes his seat,
whatever is hidden will be made manifest,
nothing will remain unavenged.

QUID SUM MISER

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?
Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Oro supplex et acclinis
cor contritum quasi cinis,
gere curam mei finis.

REX TREMENDAE

Rex tremendae majestatis
qui salvandos salvas gratis;
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuae viae
ne me perdas illa die.
Confutatis maledictis, Jesu,
flammis acribus addictis,
voca me et de profundo lacu.
Libera me de ore leonis,
ne cadam in obscurum.
Ne absorbeat me Tartarus.
Qui salvandos salvas gratis;
salva me, fons pietatis.
Rex tremendae majestatis.

QUID SUM MISER

What shall I, wretch, say?
Whom shall I ask to plead for me,
when scarcely the righteous will be safe?
Recall, merciful Jesus,
that I am the reason for thy earthly journey;
do not destroy me on that day.
I pray, kneeling in supplication,
my heart as contrite as ashes:
take Thou mine ending into Thy care.

REX TREMENDAE

King of dreadful majesty,
thou who freely dost save the redeemed,
save me, O fount of pity.
Recall, merciful Jesus,
that I am the reason for thy earthly journey;
do not destroy me on that day.
When the damned are confounded
And consigned to keen flames,
call me from the deep pit.
Deliver me from the mouth of the lion,
that I may not fall into the darkness.
Let hell not swallow me up.
Thou who freely dost save the redeemed,
save me, O fount of pity.
King of dreadful majesty.

QUAERENS ME

Quaerens me sedisti lassus;
redemisti crucem passus.
Tantus labor non sit cassus.
Juste Judex ultionis
donum fac remissionis,
ante diem rationis.
Ingemisco tanquam reus:
supplicantī parce, Deus.
Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Non sum dignus,
non sed tantus labor non sit cassus.
Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

LACRYMOSA

Lacrymosa dies illa
qua resurget ex favilla
homo reus judicandus.
Pie Jesu Domine:
dona eis requiem aeternam.

OFFERTORIUM

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum

QUAERENS ME

Seeking me, Thou didst sit down weary;
Thou didst redeem me by enduring the Cross:
let not such great suffering be in vain.
Just Judge of vengeance,
grant me the gift of redemption
before the day of reckoning.
I groan as one guilty.
Spare the suppliant, O God.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire.
I am not worthy
of such grace.
Thou who didst absolve Mary [Magdalen]
and didst hear the prayer of the thief
hast given me hope too.
Give me a place among sheep,
and separate me from the goats,
placing me at Thy right hand.

LACRYMOSA

On that day of weeping
again from the ashes will arise
guilty man, to be judged.
Merciful Lord Jesus,
grant them eternal rest. Amen.

OFFERTORIUM

O Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed

de poenis inferni et de profundo lacu.
Libera eas et sanctus Michael signifer
repraesentet eas in lucem sanctam:
quam olim Abrahae et semini eius promisisti,
Domine Jesu Christe. Amen.

HOSTIAS

Hostias et preces tibi, laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

SANCTUS

Sanctus, sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.
Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis,
Requiem aeternam dona eis, Domine
et lux perpetua luceat eis,
cum sanctis tuis in aeternam, Domine,
quia pius es. Amen.

from the pains of hell and from the deep pit.
Deliver them and let Michael the holy standard-bearer
bring them into the holy light,
as thou didst promise of old to Abraham and his seed.
Lord Jesus Christ, Amen.

HOSTIAS

Sacrifices and prayers do we offer unto thee:
do Thou receive them on behalf of those souls
whom we remember this day.

SANCTUS

Holy, holy, Lord of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

AGNUS DEI

Lamb of God,
that takest away the sins of the world,
grant them eternal rest.
A hymn, O God, becometh Thee in Sion;
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
to Thee all flesh shall come.
Eternal rest grant the dead, O Lord,
and may perpetual light shine upon them.
Eternal rest grant them, O Lord,
and may perpetual light shine upon them,
with Thy saints for ever, O Lord,
for Thou art merciful. Amen.

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**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 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 Rasierklingel. 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.