

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 5 in C Minor, Op. 67

- 1 Allegro con brio 6:02
- 2 Andante con moto 10:46
- 3 Allegro 5:32
- 4 Allegro 9:20

(Recorded May 2, 1955)

Symphony No. 6 in F, Op. 68 "Pastoral"*

- 5 Awakening of serene impressions upon arriving in the country: 9:03
Allegro ma non troppo
- 6 Scene by the brookside: Andante molto mosso 12:26
- 7 Jolly gathering of country folk: Allegro 2:48
- 8 Thunderstorm: Allegro 3:30
- 9 Shepherd's Song – Gladsome and thankful feelings after the storm: 9:04
Allegretto

(Recorded August 16, 1955)



Boston Symphony Orchestra
Charles Munch, conductor
(Recorded Symphony Hall, Boston)

Produced by Richard Mohr & John Pfeiffer • *John Pfeiffer
Recording Engineer: John Norman
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 two-track stereo recordings; in SACD multi-channel mode, the music will be heard only from the front left and right channels.

For more information about Living Stereo and other Living Stereo SACDs, please visit www.livingstereo-sacd.com

There is in the world music of more sophistication, but none that more surely, more powerfully makes itself understood. There is music exploiting orchestral resources Beethoven did not know, but none that so inexorably commands us. There is simpler music, but none that so clearly and with such terrible intensity exposes the tempests and the triumphs of the human soul. Here is the potent, concentrated, ultimate distillation of the genius that was Beethoven. Here the forces that moved this strange and wonderful man are focused upon and welded into one superb structure: the godlike yet so human rages that possessed him; the tenderness that he could feel and radiate; the wry and wicked humor that could sting like scorpions; the superb courage, the impatience, and finally the heroic and unreasoning defiance so often so hotly breathed from so many of his utterances.

All are here, in this mighty, comprehensible and human music.

Yet Beethoven is first of all, or at least most important of all, the artist, and this is disciplined music. "Upon his will he binds a radiant chain," and imposes upon his heroic outcry the restraints of a form that is clear, and symmetrical, and beautiful in itself. Perhaps this artistic continence is one of the endearing things in the Fifth, and makes it touch us the more intimately in its suggestion that we are all hedged about by the tricks and trials of Fate, by the stark necessities and iron disciplines of living. In uttering so superbly this very self, within self-imposed restraints, Beethoven speaks for all of us.

The savage phrase of four notes which begins the symphony is one of those "germinal ideas" so often employed in Beethoven's music. If one can think of it abstractly, and prescind from it the

elements of melody and tempo to the consideration of rhythm only, then it is perfectly reasonable to say that this figure motivates, dominates, unifies and makes viable all four movements of the symphony. People who like to romanticize music—that is, to attach incidents, accidents, pictures and stories to musical utterances—have a certain justification in this instance. Beethoven himself gave us the cue—though long after the symphony had been performed, and perhaps as an *arrière-pensée*. He said of this "motto": "*So pocht das Schicksal an die Pforte*"—"Thus Fate knocks at the door."

There is an answering voice, to be sure; but once the "Fate" motif reaches the relative major (E-flat), not even the antithetical phrase—an almost feminine utterance that seems to talk to itself—can inhibit the fierceness nor forestall the domination of the basic idea. There is never, in this movement, sustained

peace or gentleness; and the very last measure contains nothing but two violent chords, raised like mailed fists against a lowering sky.

A rhythmic analysis of the second movement, a theme and variations played *andante* and written so deftly that one is hardly conscious of the form, shows the inescapable influence of the "Fate" motif. But now we have a suave cantilena, *dolce*, though there are moments of impatience and studied rudeness. The compactness and density of the movement happily prevent its being long drawn out—a fault not unobserved in some slow movements of Beethoven. Here the emotional situation, if not of absolute serenity, is continent and stable. The restiveness of the first movement is not in evidence, except that at the end there is an outburst suggesting that violence and ruthlessness are not dead, but dormant.

The third movement is mocking but not merry. The introduction is innocent and brief, and then arrogantly, almost insultingly, comes Fate in the horns' most aggressive accents. Doom again? No indeed; the deliberately irritating strings, *pizzicati*, burlesque Fate and reduce him to his proper dimensions. Their answer is laughter, a bitter laughter perhaps; but even the solemn and pompous basses join, for Beethoven invents for them a grotesque choreography, and they dance.

The transitional passage between the third and fourth movements is hypnotic in its savagely restrained quiet, and in its suggestions of portentous things. There are low thunders of pulsing drums; there are flickerings of tone from the strings, like summer lightning; and finally there is the outburst of the full orchestra, fortified by the trombones which Beethoven had reserved for this moment. Depth is added by the basses,

brilliance by the piccolo. And the rhythm of Fate (but a happy and triumphant Fate) is injected into every bar of the music, and into every pulse of our hearts.

NOTES BY LOUIS BIANCOLLI

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In the heart of every music-lover there is a cherished place for the "Pastoral" Symphony of Beethoven. Should some malign occult power ever banish it from our midst, it would leave an aching void in the artistic consciousness of the world. Ever since its premiere in 1808, the "Pastoral" has been the great revelation of Nature in music. To it have come those seeking refreshment and strength and escape. Here, for some precious forty minutes, they have found a healing power for the torment of spirit and the stress of daily living. Those who have learned to love every measure of this monument to the outdoors have come to cherish still more the message of profound solace and beauty that Beethoven gleaned from the smiling face of Nature.

And this is as it should be—and as Beethoven willed it. For him Nature was more than a seasonal pageantry of

marvels to hear and to see; in the gathering turmoil and turbulence of the years it had become the great healer, the center of repose, the confidante. Flowers, clouds, running brooks, forests of firs, rolling vistas of green spoke to this troubled pilgrim of the countryside. At times it was of man they spoke, of his immemorial dream of world brotherhood and love; at more sublime moments they were the very voice of God. "What sovereignty in a forest like this!" he exclaims. "On the heights there is rest—to serve Him."

It is scarcely surprising to find his English friend, Charles Neate, founder of the London Philharmonic Society, reporting that "Nature was almost meat and drink to Beethoven." Obviously it was that—and more—to a man who days on end, while visiting his brother in a suburb of Vienna, would leave the house at six in the morning, roam the

nearby woods and meadows hatless and shouting and flinging his arms about in a frenzy of joy, and return late at night with a headful of musical ideas. And let us remember it was a deaf man who sallied forth on these blissful and fruitful pilgrimages.

When he at length confided his impressions to writing, it was an uncanny inner sense of poetic recall that restored the twofold power of the outer sound and the memory of what it gave rise to within him. There had evolved an inward landscape upon which the panorama of sight and sound had made an indelible imprint. Here were babbling brooks and murmurous thickets, the ominous roll of thunder, the ceaseless hum and buzz of tiny things—all recollected from an audible past and now transmuted by the miracle of art and creation into a new community of sound. It had taken

complete deafness, perhaps, to bring Beethoven, the solitary seeker, to the very heart of Nature. If he could no longer "hear" the voice of this other "immortal beloved," he could at least "overhear" what was more important—the abiding marvel of her profound peace and spiritual strength. The sights and sounds, fascinating in their springtime literalness, became in their new context another vast symbol of the affirmation of life.

Yet the sights and sounds are there, however we may choose to dismiss any attempt to read into the "Pastoral" Symphony a literal transcript of Nature. We have, of course, Beethoven's own word that the symphony is an expression of feeling rather than a painting. Again and again he cautions against the precise delineation in music of an object or an event. A note on one of his

sketches reads: "The hearer is left to find out the situations for himself." On the other hand, he admitted always having a picture of some kind in mind when he composed—a picture, and almost certainly a sound of Nature or the lingering echo of a cry or gasp or sigh of human feeling. And there is the irrefutable testimony of the title "Pastoral" and the symphonic guideposts of the movement-by-movement subtitles—all Beethoven's own.

So, as the symphony opens we have every right to close our eyes and behold the spreading Maytime bloom of a noonday countryside; to hear, in the second movement, the purling of the water in the lower strings, the fret and tingle of a spring day in the gathering murmurs of the orchestra; the sounds of nightingale, cuckoo and quail. Can we disavow the picture of frolicking

peasants in the third movement, the "glimpse" of a grotesque village bassoonist muttering his three notes each time the town band gives him a charitable opening? Certainly we may be pardoned if, mentally, we run for cover as the drums give us the first sinister rumblings of foul weather ahead. And the calm that follows the storm is the calm of the piping shepherd and the broadening benediction of the sun. It is a "Pastoral" symphony, after all. It is a picture...but a picture "seen" by the eyes of the mind and the soul and thus transformed into a revelation of man's wonder before the unfathomable mystery and miracle of Nature.

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.

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.

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 *xx^e* siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du *xx^e* siècle pour une nouvelle génération d'auditeurs.

82876-61389-2 **STRAUSS:**
Also sprach Zarathustra;
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 Chicago Symphony Orchestra

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for Orchestra; Music for Strings,
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MENDELSSOHN: Violin Concertos
 Jascha Heifetz

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RACHMANINOFF: Piano
Concerto No. 2 / Van Cliburn

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Pictures at an Exhibition;
Night on Bald Mountain ■
TCHAIKOVSKY: Marche Slave;
more / Fritz Reiner, Chicago
 Symphony Orchestra

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Concerto ■ PROKOFIEV: Violin
Concerto No. 2 ■ GLAZUNOV:
Violin Concerto / Jascha Heifetz

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WALTON: Cello Concertos /
 Gregor Piatigorsky

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No. 9 "From the New World";
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 Reiner, Chicago Symphony Orchestra

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Scheherazade ■ STRAVINSKY:
Song of the Nightingale / Fritz
 Reiner, Chicago Symphony Orchestra

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PROKOFIEV: Third Piano
Concertos / Van Cliburn

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BRAHMS: Violin Concertos /
 Jascha Heifetz

82876-67900-2 **STRAUSS:**
Scenes from Salome & Elektra /
 Fritz Reiner, Chicago Symphony
 Orchestra

82876-67901-2 **MAHLER:**
Symphony No. 4 / Fritz Reiner,
 Chicago Symphony Orchestra

82876-67902-2 **CHOPIN:**
Piano Concertos Nos. 1 & 2 /
 Arthur Rubinstein