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SUPER AUDIO CD



RUBINSTEIN
BEETHOVEN SONATAS
MOONLIGHT
LES ADIEUX
PATHÉTIQUE
APPASSIONATA

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

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 14 in C-Sharp Minor, Op. 27 No. 2 "Moonlight"

- 1 Adagio sostenuto 6:13
- 2 Allegretto 2:40
- 3 Presto agitato 6:45

Sonata No. 26 in E-Flat, Op. 81a "Les Adieux"

- 4 Adagio; Allegro 7:42
- 5 Andante espressivo 3:24
- 6 Vivacissimamente 5:40

Sonata No. 8 in C Minor, Op. 13 "Pathétique"

- 7 Allegro di molto e con brio 8:49
- 8 Adagio cantabile 5:41
- 9 Rondo: Allegro 4:49

(Recorded April 6, 1962)

Sonata No. 23 in F Minor, Op. 57 "Appassionata"

- 10 Allegro assai 9:29
- 11 Andante con moto 6:32
- 12 Allegro ma non troppo 7:57

(Recorded January 25 & 30, 1963)



Arthur Rubinstein, piano

(Recorded Manhattan Center, New York City)

Produced by Max Wilcox

Recording Engineers: Anthony Salvatore & Lewis Layton (10-12)

Mastering Engineer: Mark Donahue

DSD Engineer: Dirk Sobotka

Remastering Supervisor: John Newton

Additional Music Editing: Dirk Sobotka

Reissue Producer: Daniel Guss

Series Coordination: Tim Schumacher

Special thanks for consultation: Max Wilcox

Editorial Supervision: 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 www.livingstereo-sacd.com

NOTES BY LOUIS BIANCOLLI

AUTHOR OF THE CONCERT COMPANION,
THE MOZART HANDBOOK AND THE OPERA READER

Across a chasm of years two masters meet in profound rapport on this record—a composer second to none and a pianist who is his living counterpart at the keyboard. One would have to search far, and in vain, for two temperaments more suited to each other. They have in common a giant vitality and lavish emotional range. In the playing of Arthur Rubinstein, no less than in the music of Beethoven, an irresistible urgency, as of the whole man, is at work. For both, music is not only a way of life; it is the only true mirror of the life of the spirit. Once again Beethoven has found the perfect spokesman and kindred soul. One is even tempted to say that if there is but one god in piano music—Beethoven—his prophet is Rubinstein. Whatever others may disclose of the master, Mr. Rubinstein always divulges a few secrets of his own.

Here, then, are three of Beethoven's most beloved sonatas recorded with

typical reverence and passion by the most beloved pianist of our time. Many may marvel that Mr. Rubinstein had never recorded the *Moonlight* Sonata before, indeed never played it in public at all. But they will marvel still more at the poetic depth and consummate beauty with which he now performs it. An eager romantic glow of discovery and renewal suffuses the reading. Even a hardened sophisticate, long immune to the *Moonlight* Sonata, will sit up and listen—and, of course, dream.

Whether he dreams of moonlight falling on the still waters of Lake Lucerne or of some unrequited love is all up to the listener. The title was not Beethoven's, and although the score is dedicated to the Countess Guicciardi, there is no real proof that she was the mysterious "immortal beloved," or that anyone in particular was. What is certain is that the *Moonlight* Sonata is a masterpiece—

its first movement an anguished reverie of beauty that creates an indefinable aura of trance, its last, an unleashed tumult of passion. Between them nestles the deceptive repose of an Allegretto which Liszt called "a flower between two abysses." The Sonata received its name five years after Beethoven's death. Rellstab, who so tagged it, was reminded by the first movement of Lake Lucerne at night. Can anyone suggest a better name for the bemused radiance of this opening Adagio? *Moonlight* may not have been on Beethoven's mind, but it has remained, for better or for worse, on everybody else's. One can no more think of the *Moonlight* as the C-Sharp Minor Sonata than one can think of Schubert's *Unfinished* as the B Minor Symphony.

For the titles of the other sonatas in this album—the *Pathétique* and the *Les Adieux*—Beethoven was himself responsible, though he preferred the German

Das Lebewohl to the French *Les Adieux* as closer, in personal warmth, to the spirit of the music. Here again all sorts of romances and legends have grown around the title. Wasn't this another instance of "parting is such sweet sorrow" and the implied Juliet another candidate for the role of "immortal beloved?" The facts are much less poetic and quite specific. To escape Napoleon's army the Archduke Rudolph fled Vienna with his entourage—hence the first movement, "Farewell." Beethoven missed His Highness—hence the andante espressivo, subtitled "Absence." A year later the Archduke was back in Vienna—ergo, vivacissimo, "The Return." This is both program music and personal music. Rudolph combined in one the roles of cherished pupil, patron and friend. That Beethoven felt the separation acutely is beyond question. That Beethoven, in his sonata, universalized the parting of

friends is perhaps more to the point; that he made great music of it is, in the end, all that need concern us.

At the heart of the *Les Adieux* Sonata is a nobility of feeling—warm, open, generous. From it flows music by turns poignant and exultant, pensive and agitated. After the wistful meditation of the Andante, the Finale bursts on the listener in a staggering explosion of joyous energy. It is one of those Beethoven finales that unlocks the heroic grandeur of man's spirit. To it Mr. Rubinstein brings the scope and capacity of a nature qualified by innate gift and training for breathtaking utterance.

It is this same quality that imparts new freshness and excitement to Mr. Rubinstein's performance of the *Pathétique*. Long years of intimacy with the music have mellowed its message, yet recaptured its early glow in startling reaffirmation. Rejuvenation in music is a two-way process in which music and performer—

provided he is an Arthur Rubinstein—grow young together. What the pianist does here, among other things, is to take the fiery young Beethoven at his word. *Pathétique*, he called the sonata, implying some sorrowful crisis of spirit, rather than a ritual convention of pathos. As such, in all its woeful defiance, Mr. Rubinstein revives the *Pathétique*. As with the *Moonlight* Sonata, we are left to surmise the cause—if specific cause there was—of the tragic train of thought and event that found release in music.

Here again Beethoven has transmuted a state of mind into a state of art. Listening to Mr. Rubinstein, we may read our own thwarted hopes and grievings in the music and come away refreshed by a glimpse of human heartache surmounted and reenacted in lasting terms of beauty and strength. About Mr. Rubinstein's reading of the *Pathétique* there is nothing of the sham torment and

delusive rhetoric so often imputed to this music. But for the radiant tenderness of the Adagio cantabile—second only to the "Moonlight" Adagio in the world's affection—the Sonata rings forcefully of young hope denied and rebellious pain. The burden of that Adagio is anybody's guess. "Chastely beautiful as a Greek statue," suggests one astute biographer; "softly glowing as a southern love scene," ventures another. By whatever image, the Adagio of the *Pathétique* is that thing of beauty, unravaged by time and fashion, which the poet Keats called "a joy forever." Arthur Rubinstein, in his incomparable way, shows us why.

NOTES BY JOHN BRIGGS AUTHOR OF THE COLLECTOR'S BEETHOVEN, AMONG OTHER BOOKS

By 1806 Beethoven had become a Viennese celebrity. His playing was in demand at the palaces of the nobility; his works were being performed with increasing frequency and success. And he had as many well-connected pupils as he could find time for.

Nevertheless, Beethoven found himself in a state of turmoil. His increasing deafness, though it had not yet ended his career as a solo performer, made communication with his fellow men more and more difficult. And he was in love with not one girl but two—the Countess Therese von Brunswick and her sister Josephine.

Accordingly, we can imagine Beethoven's state of mind when he began to sketch the sonata that has come to be known as the *Appassionata*. (The subtitle was not Beethoven's; it was apparently supplied by the publisher Cranz of Hamburg.)

By now Beethoven was sufficiently sure of himself to ignore the Haydnesque tradition of form. He wrote sonatas with three movements, two movements or whatever suited his musical purpose; he wrote them (the *Moonlight*, for example) with opening movements not in sonata form. He experimented tirelessly in all directions, as Haydn had done before him.

The *Appassionata* Sonata opens fortissimo with a powerful statement of the principal subject. It is characteristic of Beethoven's genius that he is able to suggest, by so simple a musical means as a descending and ascending F Minor arpeggio, that momentous things are about to happen. The contrasting second subject is an ascending phrase in A-Flat, the relative major. The working-out of the development section not only utilizes the themes already stated, but also introduces fresh material. A recapitulation of the themes previously heard and a coda complete the movement.

The Andante is in theme-and-variations form. The theme is stated immediately and repeated. Four variations follow. A pause on two arpeggiated chords leads without a break into the Finale. The form of this movement is irregular. It has been variously described as sonata form, rondo form and *perpetuum mobile*. Its explosive energy, however, makes credible the story told by Beethoven's pupil Ferdinand Ries that Beethoven conceived the Finale during a violent thunderstorm. A coda, in which the tempo quickens to presto and the bravura playing surpasses all that has gone before, completes the sonata.

THE HISTORY OF LIVING STEREO

On October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereophonic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes.

Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc cutting technology. The same year, Living Stereo LP records were launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U 47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three track recordings were realized on tube amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.

TECHNICAL NOTES

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 Super Audio CD 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 Super Audio CDs, 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 Super Audio CDs 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 Super Audio CD 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 Super

Audio CD. 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 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 Super Audio CD 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 Super Audio CDs 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 Super Audio CDs 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 Super Audio CD 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 Super Audio CD 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 conférerait 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 Super Audio CD 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 Super Audio CD 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 Super Audio CD 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 Super Audio CD, 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 Super Audio CD. 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 SUPER AUDIO CD

82876-67899-2 **BERLIOZ:**
Symphonie fantastique /
 Charles Munch, Boston Symphony
 Orchestra

82876-67904-2 **COPLAND:**
Billy The Kid / Morton Gould
 and His Orchestra

82876-71614-2 **RESPIGHI:**
Pines of Rome / Fritz Reiner, Chicago
 Symphony Orchestra

82876-71615-2 **Vienna** / Fritz Reiner,
 Chicago Symphony Orchestra

82876-71616-2 **MENDELSSOHN:**
Symphonies Nos. 4 & 5 /
 Charles Munch, Boston Symphony
 Orchestra

82876-71618-2
Pops Caviar / Arthur Fiedler,
 Boston Pops Orchestra

82876-71619-2 **BEETHOVEN:**
Piano Sonatas: Moonlight
Les Adieux ■ **Pathétique** ■
Appassionata / Arthur Rubinstein

82876-71622-2 **BRUCH: Violin**
Concerto No. 1 / Jascha Heifetz

82876-71625-2 **Mario Lanza**
at his Best / Mario Lanza

82876-71626-2 **Encores** / Virgil Fox

82876-67894-2 **RACHMANINOFF** ■
PROKOFIEV: Third Piano
Concertos / Van Cliburn

82876-67895-2 **Hi-Fi Fiedler** /
 Arthur Fiedler, Boston Pops Orchestra

82876-67896-2 **TCHAIKOVSKY** ■
BRAHMS: Violin Concertos /
 Jascha Heifetz

82876-67897-2 **FRANCK: Symphony**
in D Minor / Pierre Monteux, Chicago
 Symphony Orchestra

82876-67898-2 **BEETHOVEN:**
Symphonies Nos. 5 & 6 /
 Charles Munch, Boston Symphony
 Orchestra

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

82876-67903-2
Stokowski Rhapsodies /
 Leopold Stokowski, RCA Victor
 Symphony Orchestra

82876-67905-2
Opera Arias / Anna Moffo