82876-67902-2
℗ & © 2005 SONY BMG MUSIC ENTERTAINMENT. 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. "SONY" and "BMG," as used in the name "SONY BMG MUSIC ENTERTAINMENT," and in the SONY BMG MUSIC ENTERTAINMENT logo, are trademarks of, and are used under license from, Sony Corporation and Bertelsmann AG. Manufactured and distributed by SONY BMG MUSIC ENTERTAINMENT, 550 Madison Avenue, New York. NY 10022-3211. Warning: All Rights Reserved. Unauthorized duplication is violation of applicable laws.

LIVING STEREO

SUPER AUDIO CD

RUBINSTEIN

CHOPIN CONCERTOS Nos. 1 & 2

SKROWACZEWSKI · WALLENSTEIN



FRÉDÉRIC CHOPIN *(1810–1849)*

Piano Concerto No. 1 in E Minor, Op. 11

1 Allegro maestoso 19:41
2 Romance 10:45
3 Rondo 10:03
(Recorded June 8 & 9, 1961, Walthamstow, London, England)

New Symphony Orchestra of London
Stanislaw Skrowaczewski, conductor

Piano Concerto No. 2 in F Minor, Op. 21*

4 Maestoso 13:20
5 Larghetto 8:37
6 Allegro vivace 8:09
(Recorded January 20, 1958, Carnegie Hall, New York City)

Symphony of the Air
Alfred Wallenstein, conductor

LIVING STEREO

Arthur Rubinstein, piano

Produced by Max Wilcox & *John Pfeiffer
Recording Engineers: K.E. Wilkinson & *Lewis Layton
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 and *three-track stereo recordings; in SACD multi-channel mode, the music will be heard only from the front left and right channels (two-track) and front left, center and right channels (three-track).

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

NOTES BY S. HUROK (1961)

This recording was released to coincide with the series of ten Carnegie Hall concerts given by Artur Rubinstein, between October 30th and December 10th, 1961, to mark the 25th anniversary celebration of his return to the United States and his collaboration with impresario S. Hurok. In connection with this event, Mr. Hurok has written the following essay:

It has been my privilege and my pleasure to have known Artur Rubinstein for forty years, to have been his manager for twenty-five.

The custom, now, is to speak of him as a legend, but to me he was always legendary. I first heard him in New York's old Aeolian Hall during the season 1921–22. The power of his personality and the sense of grandeur and poetry that enveloped his playing filled me with almost unbearable excitement. I knew that I was in the presence of the unique, the fabulous.

I wooed Rubinstein that season and borrowed him from his manager for concerts in the New York Hippodrome and in the Academy of Music in Brooklyn and Philadelphia, but he was not happy in America. Already the toast of Paris, London, Rio de Janeiro and Madrid, he felt, and I believe rightly so, that this country had not really accepted him, not really appreciated him for what he was. Of course, we were a different people then. At any rate Rubinstein didn't return to the United States until 1927, and after that tour left these shores, he said, forever.

From 1928 until 1937 I pursued the pianist across Europe and South America using my not inconsiderable powers of persuasion, but to no avail. Finally in 1937 I convinced him that America was ready for him at last. Artur and his lovely wife, Nela, arrived on the Queen Mary in November of that year. By the end of the season and the beginning of the next it was clear that America had taken him to its heart, and he had accepted America. He became a citizen of this country in 1946.

So vivid, so vital, so charming is Artur Rubinstein that it is impossible to describe him. His vast audiences around the world need no description of his personality; it comes overwhelmingly across the footlights to them, in sound, in sight, in aura.

There is something lordly about him on the concert stage. There he is a great gentleman receiving his friends and sharing with them the things closest to his heart. There is something lordly, too, in his bearing everywhere. One instinctively rises when he enters the room. He knows who he is and what he can do, but he also has a marvelous capacity for laughing at himself as well as at the foibles of the world around him. Wherever he is, he is the center of a group listening with rapt attention to his wonderful stories.

Rubinstein is one artist in music who, despite the strict demands of his art and the deep passion he accords to it, is never limited to it. His world stretches out in all directions and his art feeds on that rich world. He is interested in life, in people, in food, cigars, painting, politics, literature, philosophy and conversation. He has deep affections for the many persons to whom he is specially attached. He always has the time to speak at length to his thousands of acquaintances in the seven languages he calls his own. He always takes the time to listen with rapt attention to the young.

Sometimes I think that Artur Rubinstein is the last civilized man.



NOTES BY LOUIS BIANCOLLI (1958)

The history of Chopin's two piano concertos is a series of paradoxes and inconsistencies. To begin with, the numbering is wrong. The F Minor, in point of composition, came first, but was published second. Then, though the concertos constitute, in scope and structure, Chopin's two largest concert works, they date from his nineteenth and twentieth year, long before he became the composer of those priceless miniatures that made him to succeeding generations "Mr. Piano" himself. Moreover, it has been a recurring fashion, among critics and composers over the last century and a quarter, to treat the concertos either with contempt or a benign indulgence. Despite this, they have remained stalwarts of the working repertory, never long from public view, and again and again the medium of supreme pianism, as demonstrated repeatedly by the Artur Rubinstein who has poured such vitality and warmth into this recording of the F Minor.

There is still another paradox. The orchestration of these concertos has found few if any champions. Everybody agrees that Chopin, however masterly his grasp of the piano, was relatively a child in the way he handled the orchestra. Those better equipped, or deeming themselves better equipped, have "improved" the scoring time and again. In bolder editorial times, even the piano portions of the concertos have been spruced up. Yet the two concertos survive, substantially as Chopin wrote them, and perhaps they need no fancier orchestral garments to make them presentable for the concert hall. The genius of Chopin suffices, and few would now deny its compelling role in the two concertos that he wrote as a teenager.

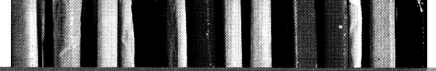
Generally regarded as the superior of the two, the F Minor Concerto bears the stamp of that genius from the first page to the last. Chopin may have felt uncomfortable in the wide open sea of the concerto form. That he did so is supposed to be proved by the fact that he never returned to this type of composition, even after his craftsmanship had crystallized and strengthened. Uncomfortable or not, Chopin is always the cherished poet of the twilight mood in this music. Whatever his faltering when the orchestra assumes sway, there is none the moment the piano speaks. It is there that the soul of Chopin lies, and it is there that he unbosoms himself. The piano was Chopin's language of communication. Through it he plumbed depths and scaled heights beyond his reach, or desire, in any other medium. It was the confession in which he confided his innermost thoughts and secret longings. And it was, inevitably, there that he told of his love for Constantia.

For it is impossible to write of the F Minor Concerto without introducing this young Polish charmer, who, if only from a distance, conquered the young heart of Chopin. We have Chopin's own word for it that his thoughts were with Constantia when he composed the Larghetto. One has only to hear Mr. Rubinstein unfold the intimacies of this movement to know that it is the music of a young man in love. A breathless enchantment lies upon this Larghetto as it flowers into being. If anything in music deserves the name of "love letter," it is this moonlit reverie unwinding with quiet rapture and tenderness from the keys. With what delicacy Chopin embroiders the haunting theme! And how well he makes the orchestra a part of this intimate soliloquy! The orchestra never intrudes on the inner sanctum. It is there as an interested bystander, observant and responsive, yet never trespassing. If it does not rise to the exalted speech of the piano, it at least stands by in awe. In a tremolo passage against which the

piano weaves a tense web of mystery Chopin achieves one of his most arresting flashes of inspiration. One can understand Schumann's ecstatic outcry, on hearing this Larghetto for the first time: "What are ten editorial crowns compared with one such slow movement!"

If the Larghetto of the F Minor Concerto could evoke such an encomium from a composer who had not yet lost his reason, let no one reprimand Chopin for using extravagant language about the Constantia whose memory is enshrined in this sublime movement. Constantia was a voice pupil at the Warsaw Conservatory when Chopin, from afar, fell hopelessly in love with her in 1829. "Tell her," he wrote to a mutual friend, "that even after my death my ashes shall be strewn under her feet." He dreamed of her every night. He tingled with pleasure whenever a pocket handkerchief or napkin marked "Constantia" fell into his hands.

Nor is it astonishing to learn that Chopin was no less in love with Constantia's voice than he was with the enchantress herself. Zielinski, another friend, hearing Constantia sing an operatic aria at a concert, told Chopin: "Her low B alone is worth a thousand ducats." It was only fitting that the love letter of Chopin's Larghetto should be a love song too. For however gifted a singer the Polish girl was, she was nothing beside the singer that Chopin could be in his own realm of inspired lyricism. The romance, such as it was, remained largely an epistolary affair—between Chopin and his friends. The ardent young composer soon left Warsaw, and Constantia became the wife of a Polish tradesman. A few years later we find the susceptible youth once more playing the role of rejected suitor, the girl this time being Maria Wodzinska. In the end he had to be satisfied with a lady



known as George Sand, who was not famous for her beautiful voice.

Still another lady belongs in this gallery of charmers—the Countess Delphine Potocka, a rich and cultivated singer who maintained a lavish salon in Paris. It is to her, rather than to the Constantia whose image haunts the dreamlike Larghetto, that the F Minor Concerto is dedicated. A loyal friend through the troubled years that lay ahead for Chopin, she proved herself more than worthy of the dedication. When she heard of Chopin's fatal illness early in October, 1849, the Countess rushed back to Paris from Nice to be at his bedside. Gallant to the end, Chopin exclaimed, as she entered the room: "Now I know why God has delayed so long in calling me to Him. He wanted me to have the pleasure of seeing you once more." Urged by the dying man, the Countess sang—perhaps an aria by Bellini, perhaps a psalm, perhaps a song by Pergolesi. No one knows for sure. The point is she sang—and Chopin listened gratefully—a touching last link in a chain that led back to the entrancing young singer who inspired the most beautiful movement of the two piano concertos.

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 multitrack 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 Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahmetechnologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

Depuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du SACD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur SACD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces SACD contiennent donc des enregistrements à deux canaux, ou une combinaison de matériau à deux et trois canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les SACD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le SACD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur originelle. Aucun traitement du signal n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXI^{e} siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX^{e} siècle pour une nouvelle génération d'auditeurs.

82876-61389-2 **STRAUSS: Also sprach Zarathustra; Ein Heldenleben** / Fritz Reiner, Chicago Symphony Orchestra

82876-61390-2 **BARTÓK: Concerto for Orchestra; Music for Strings, Percussion and Celesta; Hungarian Sketches** / Fritz Reiner, Chicago Symphony Orchestra

82876-61391-2 **BEETHOVEN ■ MENDELSSOHN: Violin Concertos** Jascha Heifetz

82876-61392-2 **TCHAIKOVSKY: Piano Concerto No. 1 ■ RACHMANINOFF: Piano Concerto No. 2** / Van Cliburn

82876-61394-2 **MUSSORGSKY: Pictures at an Exhibition; Night on Bald Mountain ■ TCHAIKOVSKY: Marche Slave; more** / Fritz Reiner, Chicago Symphony Orchestra

82876-66372-2 **SIBELIUS: Violin Concerto ■ PROKOFIEV: Violin Concerto No. 2 ■ GLAZUNOV: Violin Concerto** / Jascha Heifetz

82876-66375-2 **DVOŘÁK ■ WALTON: Cello Concertos** / Gregor Piatigorsky

82876-66376-2 **DVOŘÁK: Symphony No. 9 "From the New World"; Carnival Overture; more** / Fritz Reiner, Chicago Symphony Orchestra

82876-66377-2 **RIMSKY-KORSAKOV: Scheherazade ■ STRAVINSKY: Song of the Nightingale** / Fritz Reiner, Chicago Symphony Orchestra

82876-66378-2 **BRAHMS: Piano Concerto No. 1** / Arthur Rubinstein

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

82876-67896-2 **TCHAIKOVSKY ■ 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