

# Mastering Equipment Used In Our Recordings

Digital: Weiss ADC2 Analog to Digital Converter

Mytek ADC192 Modified by Steve Nugent  
of Empirical Audio

Lynx AES16 used for digital I/O

Antelope Audio Isochrone OCX Master Clock

Weiss Saracon Sample Rate Conversion Software

Weiss POW-r Dithering Software

Analog: Studer 810 Reel to Reel with  
JRF Magnetics Custom Z Heads & Siltech wiring

Aria tape head pre-amp by ATR Services

Manley Tube Tape Pre-amps Modified by  
Fred Volz of Emotive Audio

Cables: Purist Audio Design, Pure Note, Siltech

Power Cords: Purist Audio Design,  
Essential Sound Products

Vibration Control: Symposium Acoustics Rollerblocks,  
Ultra platforms, Svelte shelves

Sonic Studio CD.1 Professional CD Burner using  
Mitsui Gold Archival CD's

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## Facts about this Recording

Recorded by Decca

14-17 Sep 1968 at Victoria Hall, Geneva

Produced by John Mordler • Engineer James Lock



HIGH DEFINITION TAPE TRANSFERS



# RACHMANINOV

## Symphony No.3

### Paul Kletzki

### Suisse Romande Orchestra

Sergei Rachmaninoff composed his *Symphony No. 3 in A minor, Op. 44* between 1935 and 1936. The *Third Symphony* is considered a transitional work in Rachmaninoff's output. In melodic outline and rhythm it is his most expressively Russian symphony, particularly in the dance rhythms of the finale. What was groundbreaking in this symphony was its greater economy of utterance compared to its two predecessors. This sparer style, first apparent in the *Rhapsody on a Theme of Paganini*, enhances the emotional power of the work.

The symphony was premiered on November 6, 1936, with Leopold Stokowski conducting the Philadelphia Orchestra. Critical opinion was divided and public opinion negative toward the work. Rachmaninoff remained convinced of the piece's worth, however, and conducted the Philadelphia Orchestra in the first recording of the work in 1939. Following the reevaluation of Rachmaninoff's work in the 1970s, the symphony has been viewed in a more favorable light and has been frequently played and recorded.

The symphony contains only three movements but its central one fulfills the dual role of slow movement and scherzo—a symphonic innovation for Rachmaninoff. The work employs cyclic form, with the subtle use of a motto theme combined, as usual with Rachmaninoff's works, with references to the plain-chant *Dies irae*. Also like Rachmaninoff's motto themes—and thus differing from Tchaikovsky's—it is short and, by tending to assume various shapes, is easily workable for further symphonic development. The piece is approximately 40 minutes long.

1. Lento - Allegro moderato - Allegro
2. Adagio ma non troppo - Allegro vivace
3. Allegro - Allegro vivace - Allegro (Tempo primo) - Allegretto - Allegro vivace.

Rachmaninoff composed his *Third Symphony* after writing his *Rhapsody on a Theme of Paganini* and *Variations on a Theme of Corelli*. He arrived at his newly built Villa Senar on Lake Lucerne in Switzerland in late April 1935 with the prospect of writing a symphony in mind. Satisfied with his new home and in good spirits, Rachmaninoff seemed definitely up to the task. On May 15 he informed Sofiya Satin that he had done “some work,” and during the following weeks was seriously at work with the composition. However, a three-week cure at Baden-Baden in July, along with a two-week hiatus in August, put Rachmaninoff behind. Five days before leaving Senar at the end of his summer holiday, Rachmaninov wrote to Satin with some dissatisfaction, “I have finished two-thirds in clean form but the last third of the work in rough. If you take into account that the first two-thirds took seventy days of intense work, for the last third – thirty-five days – there is not enough time. Travels begin and I must get down to playing the piano. So it looks as though my work will be put aside until next year.”

Near the end of the 1935-36 concert season, recitals in Switzerland enabled Rachmaninoff to pay a brief visit to Senar. He evidently took the score of the symphony with him when he left, since he had it with him in Paris in February 1936 for Julius Conus to mark bowings in the string parts. Work on the last movement had to wait until the composer arrived at Senar on April 16 for the summer holiday. On June 30, the composer reported to Satin, “Yesterday morning I finished my work, of which you are the first to be informed. It is a symphony. Its first performance is promised to Stokowski—probably in November. With all my thoughts I thank God that I was able to do it!” Rachmaninoff arrived in America just in time for final rehearsals of the work's premiere.

### **Paul Kletzki (21 March 1900 – 5 March 1973)**

Born Paweł Klecki in Łódź, Poland he later adopted the German spelling Paul Kletzki. He joined its Philharmonic Orchestra at the age of fifteen. After serving in the Great War he studied philosophy at the University of Warsaw before moving to Berlin in 1921 to continue his studies. During the 1920s his compositions were championed by Toscanini and Wilhelm Furtwängler who permitted Kletzki to conduct the Berlin Philharmonic Orchestra in 1925. Because he was Jewish he left Nazi Germany in 1933 and moved to Italy, however due to the anti-semitism of the Italian Fascist regime he moved to the Soviet Union in 1936 but had to flee during Stalin's Great Terror and went to live in Switzerland.

Kletzki's most notable work is his *Third Symphony*, completed in October 1939, with the subtitle 'In memoriam'. It is an elegiac work interpreted as a moving monument to the victims of Nazism. Other works include two string quartets, a *Sinfonietta* for strings, a *Fantasy for piano*, and a sonata for violin and piano. From 1942 onwards Kletzki wrote no more compositions; he argued that Nazism had destroyed his spirit and his will to compose. During the Holocaust a number of Kletzki's family were murdered by the Nazis including his parents and his sister.

In the post-war years Kletzki was a renowned conductor, especially of Mahler. In 1954 he was appointed chief conductor of the Liverpool Philharmonic Orchestra. Between 1958 and 1961 he was principal conductor of the Dallas Symphony Orchestra. From 1966 until 1970 he was the General Music Director of the Orchestre de la Suisse Romande

