



SONY BMG
MUSIC ENTERTAINMENT

88697046042

© 2006 SONY BMG MUSIC ENTERTAINMENT / Originally recorded 1954, 1959. / 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.



LIVING STEREO



SUPER AUDIO CD

FRITZ REINER CHICAGO SYMPHONY



STRAUSS DON QUIXOTE DON JUAN

BERLIOZ OVERTURES ~ MUNCH • BOSTON SYMPHONY ORCHESTRA
WHAT WONDERS LOVE ~ ROBERT SHAW CHORALE

OPERA ~ RICHARD VERREAU • SYMPHONY ORCHESTRA OF TURIN, PELLEGRINI
J. S. BACH SUITE NO. 2 • BRANDENBURG CONCERTO I
SIBELIUS VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY

SCHUBERT TRAVEL PICTURES AT AN EXHIBITION ~ TOSCANINI
ENNET ARMED FORCES SUITE ~ RCA VICTOR SYMPHONY ORCHESTRA

CHICAGO SYMPHONY • LEINSDORF
CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF

MANFRED OVERTURE ~ MUNCH
HEART OF THE PLANO CONCERTO ~ RUBINSTEIN

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~

MEINDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDON
OPERATIC CHORUSES ~ ROBERT SHAW CHORALE

ROBERT SONATA IN D, OP. 35 ~ GILETS

COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~
GALINA VISHNEVSKAYA

MARIO LANZA SINGS CARUSO FAVORITES

BRAHMS PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVE
MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE CLASSICAL MUSIC
GWSKI LISZT • ENESCO • SMETANA ~ RCA VICTOR SYMPHONY ORCHESTRA

RICHARD STRAUSS (1864–1949)

Don Quixote, Op. 35
Fantastic Variations on a Theme of Knightly Character

- 1 Introduction 6:05
- 2 Theme: Don Quixote, the Knight of the Sorrowful Countenance 1:06
- 3 Sancho Panza 1:15
- 4 Variation I: The Adventure with the Windmills 2:43
- 5 Variation II: The Battle with the Sheep 1:49
- 6 Variation III: Dialogue of Knight and Squire 8:52
- 7 Variation IV: The Adventure with the Penitents 1:53
- 8 Variation V: The Knight's Vigil 4:21
- 9 Variation VI: The False Dulcinea 1:18
- 10 Variation VII: The Ride through the Air 1:02
- 11 Variation VIII: The Adventure with the Enchanted Boat 1:37
- 12 Variation IX: The Combat with the Two Magicians 1:07
- 13 Variation X: The Defeat of Don Quixote by the Knight of the White Moon 4:02
- 14 Finale: The Death of Don Quixote 5:54

Antonio Janigro, cello

Milton Preves, viola

John Weicher, violin

(Recorded April 11, 1959)

- 15 **Don Juan, Op. 20** 16:30
(Recorded December 6, 1954)



Chicago Symphony Orchestra

Fritz Reiner, conductor

(Recorded in Orchestra Hall, Chicago)

There is a substantial change in the orchestral set-up between the two selections on this disc. Don Juan was among Dr. Reiner's first recordings with the Chicago Symphony Orchestra. At that time he arranged the orchestra with first violins to his left, second violins right, violas right center, cellos left center and double basses behind the cellos, far left. By the time Don Quixote was recorded, he had changed the arrangement so that all the violins were on his left, violas right center, cellos right and double basses at the rear of the cellos, far right. These differences will be apparent in the stereo imaging of these recordings.

Produced by Richard Mohr ■ Recording Engineer: Lewis Layton ■ Mastering Engineer: Mark Donahue ■ DSD Engineer: Dirk Sobotka ■ Remastering Supervisor: John Newton ■ Project Direction & Research: David Foil & Warren Wernick

Editorial Direction: Elizabeth A. Wright ■ Original Series 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: <http://livingstereo.masterworksseries.com/>

NOTES BY WALTER STARKIE

© 1960 BY THE AUTHOR

At a village of La Mancha lived one of those gentlemen who are wont to keep a lance in the rack, an old buckler, a lean horse and a swift greyhound.

"He was about fifty years of age, of a sturdy constitution, but wizened and gaunt-featured, an early riser and a devotee of the chase. In his leisure moments (which was most of the year) he gave himself up with so much gusto to reading books of chivalry that he almost entirely neglected the exercise of the chase and even the management of his domestic affairs ...

"His imagination became filled with a host of fancies he had read in his books – enchantments, quarrels, battles, challenges, wounds, courtships, love, tortures and other absurdities. At last having lost his wits completely he stumbled upon the oddest fancy that ever

entered a man's brain. He thought that it was necessary, both for his own honor and for the service of the state, that he should become a knight-errant and roam through the world with his horse and armor in quest of adventures ..."

Don Quixote has appeared more often in music than any other Spanish literary character. According to Victor Espinós, over 50 composers throughout the world have treated the theme, including Purcell, Telemann, Massenet, Falla and Rodrigo as well as Richard Strauss. Don Quixote is the sixth of Strauss's tone poems; his musical interpretation of Cervantes's novel is subtitled "Fantastic Variations on a Theme of Knightly Character." It was composed in Munich in 1897 and given its first performance in Cologne on March 8, 1898. The work consists of an introduction, a theme with ten variations and a finale.

The introduction anticipates the character and the chivalrous yearnings of Don Quixote. The following theme characterizes his ideal woman and gradually entwines itself with the Don's longing for adventure. Confusion, which sets into the mind of the knight as a result of his extensive reading, is reflected in the orchestra until, at the climax, Don Quixote's mind snaps like a strained spring. It is clear that his quest of chivalry is about to begin.

The contrasting themes of Don and squire will remain the same throughout the colorful variations. The knight's theme is announced by cello solo, Sancho Panza's by bass clarinet and tenor tuba, then taken up by viola solo – music that faithfully depicts the potbellied Manchegan peasant mounted on a donkey, following his lanky master as he rides in full armor on the dowdy horse Rozinante.

Each variation tells of an adventure: in the first the Don sees a field of windmills as menacing giants. As he prepares to battle them we hear the theme of his ideal lady, Dulcinea del Toboso, in the violins and woodwinds. The Don charges the "giants," ramming his lance into the sails of the first mill in his path. The wind twists the mill with such force that his spear is severed; knight and horse drop to the ground and roll. We hear their downfall in descending harp glissandos and heavy drumbeats.

Suddenly Don Quixote sees a large cloud of dust drawing near to him. Turning to Sancho he says, "Do you see yon dust cloud, Sancho? Know then that it is churned up by a mighty army composed of sundry and innumerable peoples that are marching this way." Then, spurring Rozinante, he rides down the hill as in a flash of

lightning and winds up within what turns out to be a flock of sheep. Muted brass imitate the animals' bleating and contrast with the staunch determination of the Don, who charges and leaves seven of them dead in the road. The shepherds stone the intruder, who loses three or four teeth in the ordeal and once again falls to the ground.

The third variation is a musical dialogue between cello and viola (Don and squire): Sancho prates fussily while his master, whose calm, philosophical mood is inspired by his ideal love, dissertates passionately on glory. The dialogue spreads to full orchestra with the breadth of the knight's aspirations. Sancho tries to recall him to reality, but the knight only silences him with indignation.

A procession of penitents whom Don Quixote mistakes for infidels is pictured

by bassoons and muted brass in Variation IV. He attacks them, but one of the men who had been bearing the statue puts the knight in his place with a blow of the forked pole with which he had held the litter. We hear chanting as the pilgrims move onward. Quixote slowly returns to consciousness; Sancho, assured now that his master is alive, lies down beside him to sleep.

But Cervantes tells us that "Don Quixote did not sleep, for he kept thinking of the lady of his dreams, Dulcinea." The horn recalls the Dulcinea motif. A rhapsody for solo cello, ornamented with a cadenza for harp and violins, reveals the ecstasy reigning in the Don's mind. When Don and squire reach El Toboso, the hometown of the lady Dulcinea, Sancho decides to play a trick on his master by convincing him that the first peasant

wench they meet is she. To describe the false Dulcinea in Variation VI, the music parodies the theme of the ideal woman. Quixote, tormented and refusing to believe in her despite his squire's insistence, responds sadly, "How the enchanters must loathe me! They even try to deprive me of the happiness of seeing my lady in her own proper form."

The Don and Sancho sit blindfolded on a "magic" wooden horse and are fanned by a huge bellows. They imagine they are being wafted through the air by the gale we hear in the orchestra. (The whistling of the celebrated wind machine caused a sensation at the premiere.) Then there is a dramatic pause – a sustained note by the bassoon recalls the riders to reality.

Don Quixote comes upon a small boat without oars on the bank of the river Ebro and is convinced that it was sent by Providence to take him to the aid of some distressed knight (Variation VIII). The two embark as the Don's theme changes into a gentle barcarolle. They drift downstream toward a watermill Quixote imagines to be a fortress where the knight is imprisoned. He brandishes his sword against millers who try to keep the boat from plunging into the millrace, but the boat capsizes, tossing knight and squire into the river. They are rescued and, once ashore, offer thanks for their escape, which wind instruments express *religioso*.

Next, on the road, the adventurers meet two monks mounted on large mules, with a coach accompanied by horsemen and grooms walking alongside. Quixote takes them for

magicians who are abducting a princess, charges them, and they flee.

The final variation tells of Samson Carrasco, Bachelor of Arts of Salamanca University and a fellow-townsmen of Don Quixote, who decides to bring the old man home and back to his senses. Disguised as "The Knight of the White Moon," Carrasco follows the Don to Barcelona. There they meet and battle; he unhorses Quixote, who, vanquished, is compelled to accept the conditions of the victor and return home for one year.

Melancholy and bitterly reflecting on his unfortunate overthrow, Don Quixote rides homeward followed by Sancho. This is the pathetic climax of both novel and tone poem: there is not only the tragedy of the hero but also the grief of his faithful squire, who sees his master's glory eclipsed and, with it, his

own hopes of greatness banished like smoke. The English horn recalls the pastoral theme of the sheep episode as Don Quixote fancies himself a shepherd, roaming the woods and mountains with Sancho. The variation thus ends serenely.

The finale depicts the Don lying in his bed at home. His physician believes melancholy has brought him close to death. Peaceful music reflects the resignation of the knight, who, about to die, has become sane and wise. The cello speaks his final words as the music dies away:

"He was exhal'd; his great
Creator drew
His spirit, as the sun the
morning dew."

*Quotations from Walter Starkie's translation of
Don Quixote
© Macmillan & Co., Ltd.
London, 1954*

The legendary figure of Don Juan has been used through the centuries by workers in practically all the arts. And the conception of the hero has evolved over the years from that of a fearless rogue, ruthless in his amatory conquests, to that of an idealist ever pursuing the exemplary woman and always falling back in disgust as each experience fills him with satiety and disillusion.

Don Juan, written in free fantasia style after the poem by Nicholas Lenau, which has as its hero the latter concept of the idealist hero, was published as Richard Strauss's first tone poem, although he had written a previous one on Macbeth. The work, completed in 1888 when the composer was 24 years old, is perhaps the first opus in which Strauss successfully found and utilized his own métier; any derivative

influences were thrown aside, and he wrote music of unique beauty and what was then daring harmony. His sure sense of orchestration added the final touch to a masterpiece.

(1955)

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.

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 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 Aufnahme-technologie 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 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 de 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

82876-82621-2 **PUCCINI:**
La Bohème / Anna Moffo,
Richard Tucker

82876-82622-2 **PUCCINI:** *Madama
Butterfly* / Leontyne Price, Richard
Tucker

82876-82624-2 **PUCCINI:** *Turandot*
Inge Borkh, Jussi Bjöerling

82876-82623-2 **VERDI:**
La traviata / Anna Moffo,
Richard Tucker

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

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

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

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

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

82876-66377-2 **RIMSKY-**
KORSAKOV: *Scheherazade* ■
STRAVINSKY: *Song of the
Nightingale* / 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

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

82876-71615-2 **VIENNA Waltzes
and Polkas** / Fritz Reiner, Chicago
Symphony Orchestra

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

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

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

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

82876-66375-2 **DVOŘÁK** ■
WALTON: *Cello Concertos*
Jascha Heifetz

82876-67903-2 **RHAPSODIES**
Leopold Stokowski

82876-67899-2 **BERLIOZ:**
Symphonie fantastique ■ *Love
Scene from Roméo et Juliette*
Charles Munch, Boston Symphony
Orchestra