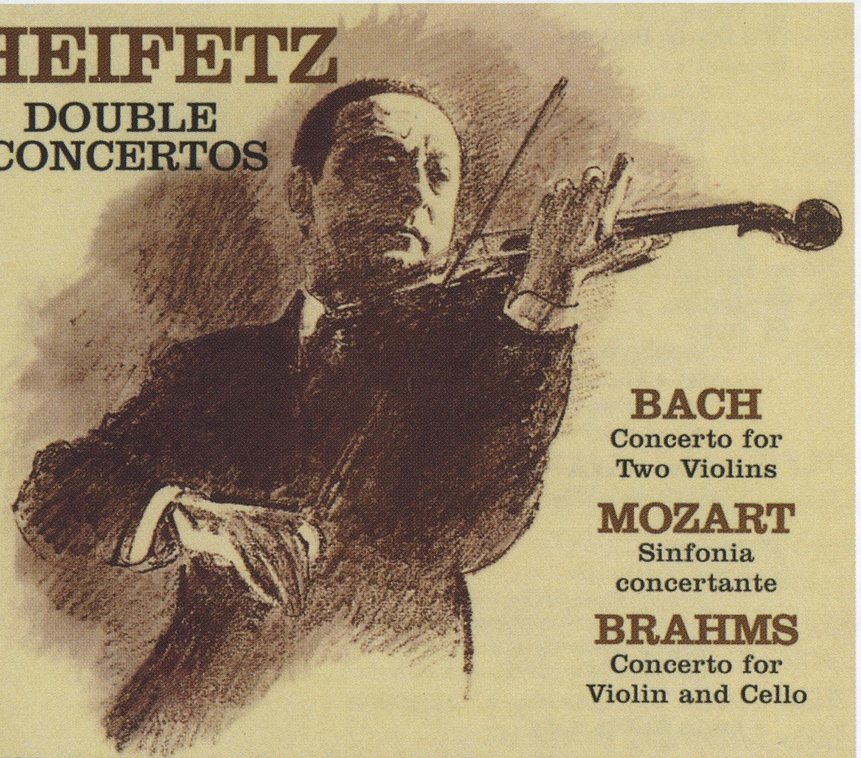88697-04605-2
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LIVING STEREO

SUPER AUDIO CD

HEIFETZ

DOUBLE CONCERTOS

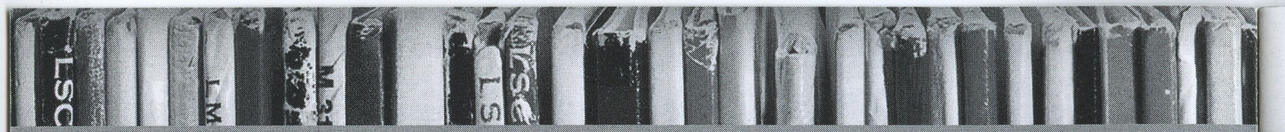


BACH
Concerto for Two Violins

MOZART
Sinfonia concertante

BRAHMS
Concerto for Violin and Cello

ERICK FRIEDMAN • WILLIAM PRIMROSE • GREGOR PIATIGORSKY



JOHANN SEBASTIAN BACH *(1685–1750)*
Concerto in D Minor for Two Violins, BWV 1043*

1 Vivace 3:45
2 Largo ma non tanto 6:04
3 Allegro 4:46

Erick Friedman, *violin*
Thornton Lofthouse, *harpsichord*
New Symphony Orchestra of London
Sir Malcolm Sargent, *conductor*

(Recorded May 19 and 20, 1961, Walthamstow Town Hall, London)

WOLFGANG AMADEUS MOZART *(1756–1791)*
Sinfonia concertante in E-Flat, K. 364

4 Allegro maestoso 12:18
5 Andante 8:50
6 Presto 5:52

William Primrose, *viola*
RCA Victor Symphony Orchestra
Izler Solomon, *conductor*

(Recorded October 2, 1956, Republic Studios Sound Stage 9, Hollywood)

LIVING STEREO

JOHANNES BRAHMS *(1833–1897)*
Concerto in A Minor for Violin and Cello, Op. 102

7 Allegro 14:46
8 Andante 6:49
9 Vivace non troppo 7:43

Gregor Piatigorsky, *cello*
RCA Victor Symphony Orchestra
Alfred Wallenstein, *conductor*

(Recorded May 19 and 20, 1960, Republic Studios Sound Stage 9, Hollywood)

Jascha Heifetz, *violin*

Produced by Eric Smith & John Pfeiffer
Recording Engineers: Leslie Chase, John Crawford & Allan Reeve
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 *two-track and three-track stereo recordings; in Super Audio CD 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 Super Audio CDs, please visit:
http://livingstereo.masterworksseries.com/



FROM NOTES *BY* JAY S. HARRISON *(1961)*

Bach's Concerto for Two Violins and Orchestra in D Minor was written during one of the happiest periods in the composer's life, while he served as *Kapellmeister* for Prince Leopold of Anhalt-Cöthen between the years 1717 and 1723. Since the prince was a fine musician in his own right he was quick to realize the genius of his hired hand and saw to it that all of his music was played almost before the ink had dried on the page. The fact that he was appreciated led Bach to feelings of inner joy, contentment and self-assurance, qualities that glow over every measure of this score, which is, in effect, a kind of *concerto grosso* featuring an alternation of spirited and silken dialogue between the solo violins and the orchestra.

Nothing, I am sure, need be said about Jascha Heifetz's part in this recording, though a word on young Erick Friedman is in order. He is a pupil of Mr. Heifetz and the master himself recommended that he be chosen to join him in the present performance. If there is any higher praise than a teacher acknowledging that his student is ready to become his colleague, I should like it pointed out.

Mozart's ability as a performer on various instruments – organ, clavier (Mozart played that novel instrument, the pianoforte, once and loved it), a clarinet perhaps and violin certainly – has become legendary; that he really was a virtuoso of the violin, "the first violinist in Europe" according to his father, seems certain not only from word-of-mouth testimony, but from the music he left for that instrument. When he was about twenty-three, however, he began to fall in love with the viola;



perhaps even to prefer it, as far as playing for personal pleasure was concerned. We know that when Haydn came to visit him and to play quartets at Mozart's rooms in Vienna, it was Mozart who played viola; Haydn and Dittersdorf attended to the violins. It is entirely possible, although no documentary evidence exists to prove it, that Mozart intended the work recorded here as a vehicle for himself as a violist.

Certainly he went to some pains to make the viola of equal eloquence and of equal importance in this captivating music. You will discern the just assignment of significant melodies, their fair exchange and alternation, and sometimes, as if in a sophisticated conversation, their simultaneous occurrence in thirds or sixths. And, in the mathematically strict canon in the second movement, there is a conspicuous and successful effort to emphasize the equality of the solo instruments.

If the viola, through its natural characteristics, would have "played second fiddle," Mozart, in his love and understanding of the instrument, took steps to prevent it. The *Sinfonia concertante* is written in E-flat, but the solo viola part is written in D. If the violist then tunes his instrument a half tone above normal and plays his part as Mozart wrote it, he will be in tune with the other instruments; but the increased tension of his strings will give the instrument a brilliance approaching that of the violin, and at the same time preserve its solo identity vis-à-vis the violas in the orchestra.

In form this music is basically conventional, yet, without violating protocol, Mozart expands the form and in giving the orchestra so much of significance to say anticipates his Romantic followers. One of his biographers, Otto Jahn, perceives in this work "a more solid foundation and wider scope than usual, in order that the two solo instruments may have free play; the *tutti* passages are longer and more important ... imposing a symphonic character upon the whole, to which the solo instruments add a peculiar brilliancy."

from notes by Charles O'Connell

Brahms's creative work was largely done out-of-doors. While he spent the winters in town, engaged in concert activities and revision of former compositions, he made it a habit to reside from May to September in the country. On the long, solitary walks he undertook after brewing his coffee at dawn, he worked out new compositions up to every minute detail, subsequently putting down on paper what had assumed full shape in his mind. The state of ecstasy which set into motion a creative process of utmost intensity was no doubt dependent on the composer's communion with nature and Brahms himself made it clear that the character of his summer residence had more than a little effect on his productivity. Choosing for the three summers 1886 to 1888 the little Swiss town of Thun proved to be most fortunate; a miraculous burst of creativity occurred here, resulting in outstanding chamber music, superb songs and choral pieces, and the monumental Double Concerto. Apparently Thun had everything Brahms needed. According to the description of the writer Th. Zolling one finds around Lake Thun "a wreath of

villas and villages, gentle vineyards and wooded hills, and behind this idyllic scene the alpine majesty of jagged rocks and grandiose glaciers." Fortunately the composer secured comfortable living quarters affording a beautiful view of the blue lake with its many boats, the limpid green Aare river and, on the other side, the spectacular summits of the Bernese Oberland. From his veranda on the third floor of a simple house Brahms could soak in all this beauty while writing down what he had conceived on his early morning walks.

The messages Brahms sent to his friends express deep satisfaction with his pleasant and fruitful life in Thun. Yet, underneath the happiness there lurked deep perplexity and worry as an important personal problem clamored for solution. To explain the state of matters which also affected Brahms's creative work, it is necessary to shed light on a significant event in the composer's life.

Brahms had an exceptional talent for friendship with men. His keen intellect, his insatiable zest for new adventures of the mind made him a stimulating companion, avidly sharing other men's professional interests. Writers, painters, philologists, musicologists, as well as physicians, counted among his devoted friends. Far greater meaning had, however, the relationship to the outstanding violinist Joseph Joachim whom Brahms had first met in 1853, at the outset of his artistic career. Joachim, introduced to the shy, awkward youth of twenty, instantly recognized the capacity for greatness in the obscure



musician from Hamburg. Before long he had Brahms staying at his home in Goettingen and reported this to the young man's parents in a letter which shed joy among these simple people. Part of the message should be quoted here as a touching testimonial to both the writer and his newly-won friend:

"Allow me, although I am unknown to you, to write and tell you how infinitely blessed I feel in the companionship of your Johannes; for who better than his parents know the joy which their son can give. Your Johannes has stimulated my work as an artist to an extent beyond my hopes. To strive with him for a mutual goal is a fresh spur for me on the thorny path that we musicians have to tread through life. His purity, his independence, young though he is, and the singular wealth of his heart and intellect find sympathetic utterance in his music, just as his whole nature will bring joy to all who come into spiritual contact with him. How splendid it will be when his artistic powers are revealed in a work accessible to all! And with his ardent desire for perfection nothing else is possible. You will understand my wish to have him near me as long as his presence does not interfere with his duty to himself ... How glad I should be if I could ever render my friend Johannes a real service, for it goes without saying that my friendship is always at his disposal. I can only hope that our new bond will find the blessing of your approval."

At this stage both musicians were immeasurably enriched by the other's artistic outlook. They set themselves



difficult theoretical problems which each solved and had criticized by the other, and beyond that every phase of their creative progress came under the careful scrutiny of the sensitive and most exacting friend. Later Joachim, too much in demand as a virtuoso and performer of chamber music, stopped composing, which greatly chagrined Brahms, who had a high opinion of his friend's creative gifts. However, they remained in close contact and Joachim became Brahms's ideal interpreter. No doubt not only the Violin Concerto but also some of the composer's exquisite chamber music works owe their existence to the impact of Joachim's superb playing. Yet, after almost thirty years a tragic break occurred in this relationship. Joachim's wife, the fine contralto Amalie Weiss, also belonged among Brahms's good friends. He watched with sorrow the relationship between husband and wife deteriorate owing to Joachim's (in Brahms's opinion quite unfounded) jealousy. After observing painful scenes between them he wrote her a long, heartfelt letter expressing his conviction that Joachim was doing his wife a grievous wrong. This message, frankly discussing the violinist's fatal tendency towards suspicion, naturally had a confidential character and was meant for the lady alone. But when Joachim insisted on divorce proceedings, Amalie produced Brahms's letter in court as a testimonial on her behalf whereupon the judge acquitted her of any guilt. Joachim, deeply wounded by Brahms's action which he considered a stab in the back, now severed all personal intercourse with his old friend. This in turn was a serious blow to Brahms, to whom contact with the great violinist was one of the essentials

in his life. But it was out of the question for the reserved North-German to go through the ordeal of a heart-to-heart talk and break through the barriers of misunderstandings. Thus several years of silence between the two friends went by until it became clear to Brahms that only as a composer could he hope to reach Joachim whose admiration for the friend's music had not declined in any way.

While he was still pondering this problem, a member of Joachim's string quartet, the outstanding cellist Robert Hausmann, urged the composer to write a concerto for his instrument. Brahms was quite prepared to do so, as Hausmann had beautifully played the cello sonata Op. 99 composed in the first summer at Thun, and suddenly a brilliant idea occurred to him: why not write a double concerto for these close associates, Hausmann and Joachim, and by means of the rehearsals obtain a meeting with the cherished old friend? And so it happened. On July 17, 1887, Brahms merely wrote a postcard to Joachim: "I should like to send you some news of an artistic character, hoping it will somewhat interest you" and on Joachim's affirmative reply, ventured further in a letter typical in its awkward wording: "Your friendly message makes my confession all the more pleasant. But be prepared for a little shock. The idea of writing a concerto for violin and cello had too great an appeal for me, though I tried to resist it. Much about the matter is of indifference to me except the question how you will react. Most of all I ask you in all friendliness to be quite frank. If you send me a postcard simply remarking 'it is not for me,' I know the

reasons. Otherwise, however, I have to proceed with further questions: Do you want to see a copy? I am just writing out the solo parts; would you and Hausmann take the trouble to examine them as to their playability? Would you consider trying out the work somewhere with Hausmann and myself at the piano and, finally, would you rehearse it in some city with an orchestra and ourselves? I would ask you for a word and I repeat that I – Well, maybe you'll write the above-mentioned postcard even after having seen the copy. I don't say loudly and explicitly what I am secretly hoping and wishing. But give my best to Hausmann."

Brahms's hopes were fulfilled. On September 21, 1887, the two soloists met with the composer at Baden-Baden and in the presence of another great lifelong friend, Clara Schumann, the Double Concerto was tried out. A remark in the aged lady's diary is noteworthy: "The concerto is in a way a work of reconciliation – Joachim and Brahms have spoken to one another again after years of silence. The work is fresh, full of interesting themes and development." The public performance followed on October 18 at Cologne with Brahms as conductor and in the next month Wiesbaden, Frankfurt and Basel were privileged to hear the new concerto in the same interpretation.

The peace-offering had been accepted and Brahms was deeply content. On his return to Vienna he remarked (as Florence May tells us): "Now I know what it is that has been wanting in my life for the past few years. I felt something was missing, but could not tell what. It was the sound of Joachim's violin."

Thus his creative genius helped Brahms to untangle a web of misunderstanding dangerous for his peace of mind. Retrospectively one sees the chain of circumstances leading to the composition of the Op. 102 as a fortunate one, for it induced Brahms to enrich the concerto literature by a highly significant, original work.

from notes by Karl Geiringer

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.

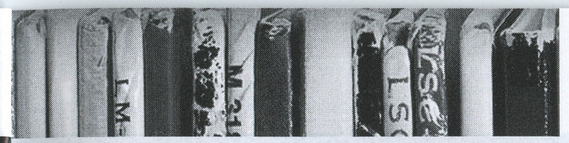
Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent 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 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 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 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 XXIe siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XXe 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 Bjoerling

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

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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