



In recordings of inimitable grace and probing depth from conductor Charles Munch and the Boston Symphony Orchestra, Schubert's two most beloved symphonies are coupled **for the first time in the Living Stereo series on CD.**

FRANZ SCHUBERT (1797-1828)

- 1-2 **Symphony No. 8 in B Minor, D759**
"Unfinished" * 24:00

- 3-6 **Symphony No. 9 in C, D944**
"The Great" 44:45

Boston Symphony Orchestra
Charles Munch, conductor
(Recorded in 1955 and 1958)

Produced by Richard Mohr
Recording Engineer:
Lewis Layton
Remastered at
Soundmirror, Inc.

www.sonybmgmastworks.com

TOTAL PLAYING TIME: 68:45

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***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).**

SONY BMG MUSIC ENTERTAINMENT SUPER AUDIO CD DSD Direct Stream Digital

CD AUDIO / SUPER AUDIO CD STEREO / SUPER AUDIO CD SURROUND SOUND

88697 04603 2

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36 TENDER ANNALES ~ GALTIER-FINEGAN ORCHESTRA
437 DANCE CAWMEN FOR ORCHESTRA ~ GOULD
1-2400 BALLET MUSIC FROM THE OPERA ~ PARIS CONSERV
SCHUMANN—"SPRING" SYMPHONY ~ MANFRED O
NAVNIEVSKAYA
IT OF THE SYMPHONY ~ REINER CHICAGO SYMPHONY OR
OBILAND ~ ABBAI ACHIAN SIBINI ~ THE TENDER LAND SUITE ~

88697 04603 2

LIVING STEREO

SCHUBERT
Symphonies Nos. 8 & 9
Boston Symphony Orchestra
Charles Munch



SONY & BMG
MUSIC ENTERTAINMENT

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SUPER AUDIO CD

DSD
Direct Stream Digital

THIS DISC IS DESIGNED FOR USE IN BOTH
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CD AUDIO | SUPER AUDIO CD STEREO | SUPER AUDIO CD SURROUND SOUND



SONY **BMG**
MUSIC ENTERTAINMENT

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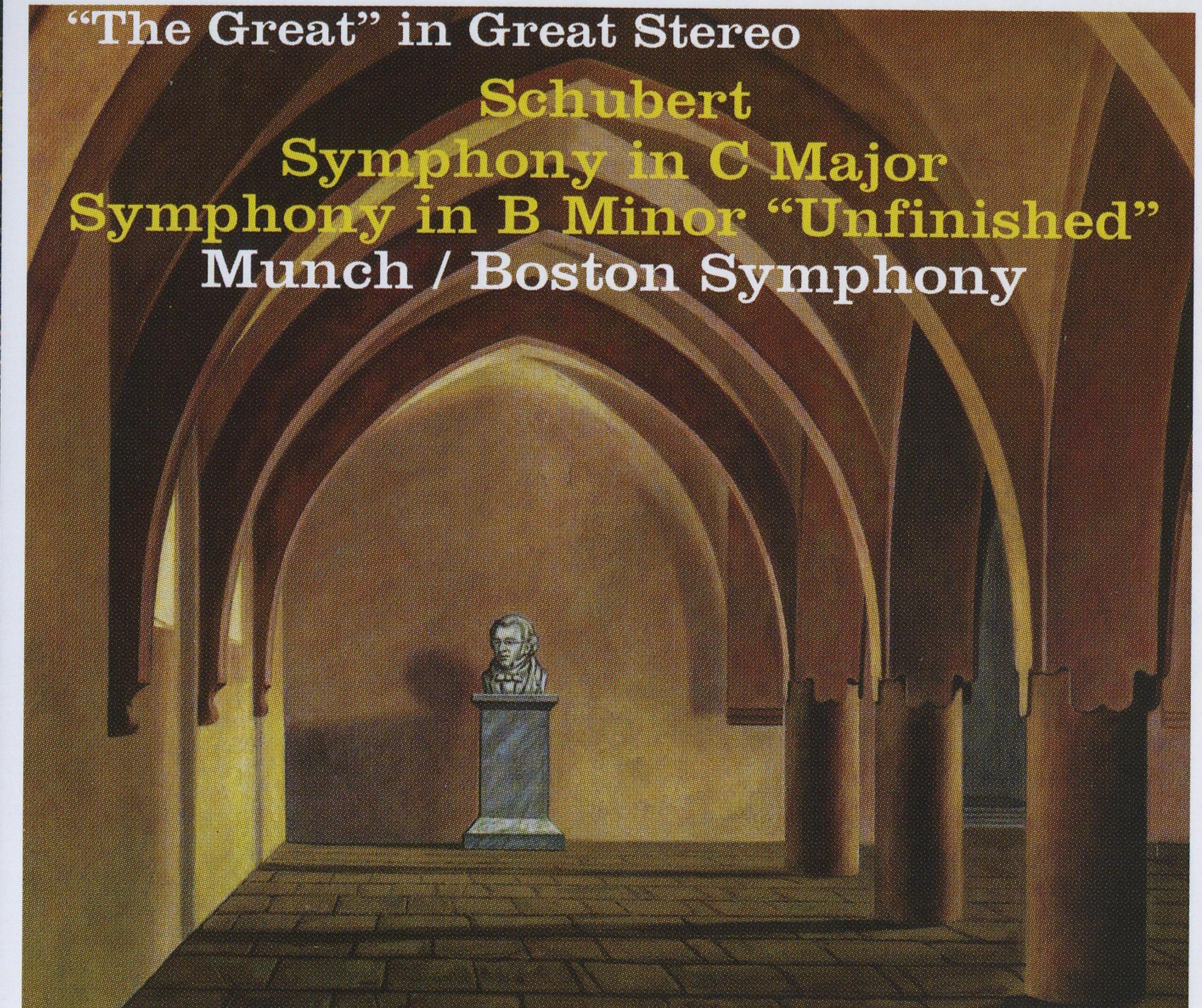
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- 2393 MARIO LANZA SINGS CARUSO FAVORITES
- 2401 BRAHMS PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVAL
- 2416 MORE CLASSICAL MUSIC FOR PEOPLE WHO HATE IT
- 2401 COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~ GALTINA VISHNEVSKAYA

LIVING STEREO

SUPER AUDIO CD

“The Great” in Great Stereo
Schubert
Symphony in C Major
Symphony in B Minor “Unfinished”
Munch / Boston Symphony



MANN - SPRING SYMPHONY • MANFRED OVERTURE ~ MUNCH
 CARRIER - SECOND QUARTET • SCHUMAN - QUARTET NO.
 HEART OF THE PIANO CONCERTO ~ RUBINSTEIN

LSC

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FRANZ SCHUBERT (1797-1828)

Symphony No. 8 in B Minor, D759 "Unfinished"*

- 1 Allegro moderato 12:19
- 2 Andante con moto 11:41

(Recorded February 2, 1955, Symphony Hall, Boston)

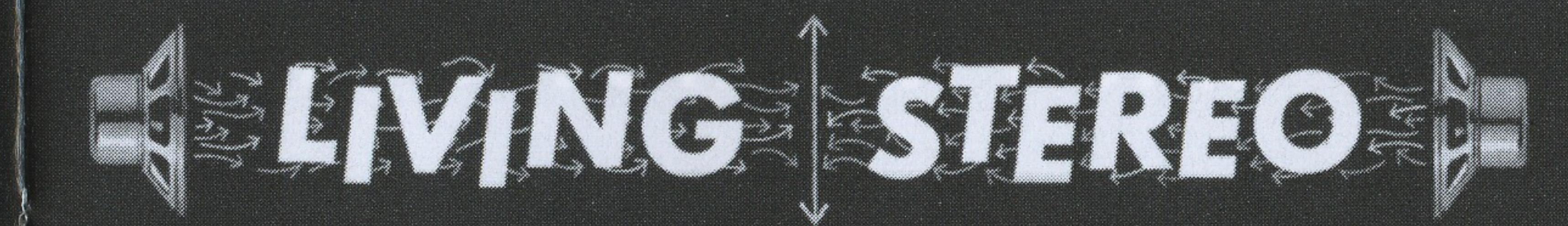
Symphony No. 9 in C, D944 "The Great"

- 3 Andante; Allegro ma non troppo 12:39
- 4 Andante con moto 13:15
- 5 Scherzo: Allegro vivace 7:58
- 6 Finale: Allegro vivace 10:53

(Recorded November 19, 1958, Symphony Hall, Boston)

Boston Symphony Orchestra

Charles Munch, conductor



3

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 *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/>

When Schubert wrote his B minor Symphony (or the movements which he completed), he was twenty-five and an awed worshipper of Beethoven. Beethoven could have known nothing of the "Unfinished" Symphony, which was to be buried among old papers in Graz, having been presented to the musical society there, until it was dug out and made known to the world forty-three years later.

Schubert's Symphony has been often described as "lyric," as if it were only that or even principally that. It has its tragic pages too — it is by no means all serenity. The first movement resembles the first movement of Beethoven's Fifth, if in no other way than in its directness and close construction. The climaxes are less dramatic in their handling and

preparation. The Symphony is not as ground-shaking, but it speaks as directly to the heart.

Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? The opinion here stated that Schubert put down his pen with a sense that he had sufficiently unburdened his heart for the time being is open to contradiction, but the apparent satisfaction of countless listeners ever since tends to assure us that he knew what he was doing and that it was right.

(1955)

NOTES BY JOHN N. BURK

When Schubert died at the age of thirty-one, even his closest circle of music-making friends in Vienna never thought of him as a symphonist. They knew him as a shy and rather unpossessing but lovable fellow who wrote quantities of beautiful songs and piano waltzes or chamber pieces for their gatherings. They knew of the six symphonies which he had written before his twenty-first year for the orchestra of the Imperial Choir School, which he attended, and later for an amateur group. In the course of the ten years that followed he composed the "Unfinished" Symphony (in 1822), and in the last months of his life completed the great C Major Symphony. These were probably never seen by his friends; they did not even know of the existence of the "Unfinished." Both symphonies lay for

many years unperformed before a sluggish world was awakened to the fact that Schubert was something more than a delightful miniaturist — indeed, that he was a symphonist in the immortal line.

The "Unfinished" Symphony, which he casually presented to the Styrian Society at Graz in 1822 and promptly forgot, may be said to be the first which he wrote entirely at the prompting of his free musical inclinations and not to the constricted proportions of a group of half-skilled friends who could with difficulty muster a trumpet or a set of kettledrums. Six years later he completed the symphony which has been called his "swan song." Again he had no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in

his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings. In this wise did the great *Symphony in C Major* come into being – the symphony which showed a new and significant impulse in a talent of unsuspected stature; the symphony which it became the privilege and triumph of Robert Schumann eleven years after the composer's death to resurrect and make known to the world.

The history of these two posthumous symphonies is a commentary on the snail-like emergence of Schubert's instrumental music into the daylight of performance, publication and general attention. The "Unfinished" lay in

a cupboard of old manuscripts at Graz for forty-three years before it was brought to light. The C Major Symphony was never wholly unknown. It was mentioned in the obituaries as having been presented to the Viennese Society of Friends of Music in 1828, when Schubert had hoped for an early performance. The music was then tried out and set aside as too difficult. We can well imagine that the composer, having faced the inept scrapings of the "amateur" society, hastily withdrew the symphony before the wings of his Pegasus could be entirely clipped.

The symphony lay unperformed and forgotten until 1839, when Schumann found the score (or a copy) in the possession of Ferdinand Schubert, the brother of Franz. Ferdinand had offered his brother's scores to less than lukewarm publishers, who would not

have looked twice at a symphony of unprecedented length and considerable difficulty. It could not have fallen into better hands; Schumann was the foremost musical prophet of his era, the one who had proclaimed Chopin to the world and would later proclaim an obscure young man named Brahms. In great excitement, he had the music copied and sent to his friend Mendelssohn, then the conductor in Leipzig. Mendelssohn gave it several performances at the Gewandhaus concerts, to great acclaim. Breitkopf and Härtel published the parts in the following year. (Thus it became the seventh symphony in order of publication.) Even after this introduction of a masterwork, acceptance was slow. Habeneck tried it with his Conservatory Orchestra in Paris in 1842, when it was laughed out of court by the musicians because of the long reiteration of a

rhythmic figure in the last movement. When Mendelssohn tried to rehearse it with the Philharmonic Orchestra in London, two years later, the players similarly rebelled. This rhythmic pattern as we now know it gives the impression of swift and effortless flight. To the players the rhythm is physically fatiguing, the more so because it must be made to sound effortless. However, the great symphony eventually lived down its bungling detractors and proved Schumann's axiom that "what is strong will make its way."

According to a recent biography by Mosco Carner, the result of careful investigation of all the Schubert data, the great C Major Symphony and the lost "Gastein" Symphony are one and the same. The identification of the apocryphal "Gastein" Symphony is a mystery of long standing. While Schubert



was visiting at the mountain resort of Gastein in 1825, letters of his friends mention that he was working on a symphony. Sir George Grove, in the first edition of his famous *Dictionary*, assumed that a symphony composed at Gastein in 1825 had been irretrievably lost. Such recent authorities as Alfred Einstein and O. E. Deutsch have not seriously questioned this assumption. Another theory, supported by Donald F. Tovey, has it that the Piano Duo in C was the result of sketches for the symphony projected at Gastein.

For the composer's return to Mosco Carner challenges both of these theories, and builds a likely case that the so-called "Gastein" Symphony was in reality a preliminary draft for the great C Major, a draft revised, fully scored and presented as we now know it to the Viennese Society of Friends of Music in 1828. The enigma may never be solved. But it is hard to believe that

a score to which Schubert gave considerable attention at that point in his life either turned out to be entirely pianistic or simply dropped into oblivion. It is, on the other hand, entirely plausible that he for once gave prolonged thought and effort to what was to emerge as his largest, most challenging and most ambitious work.



Charles Munch

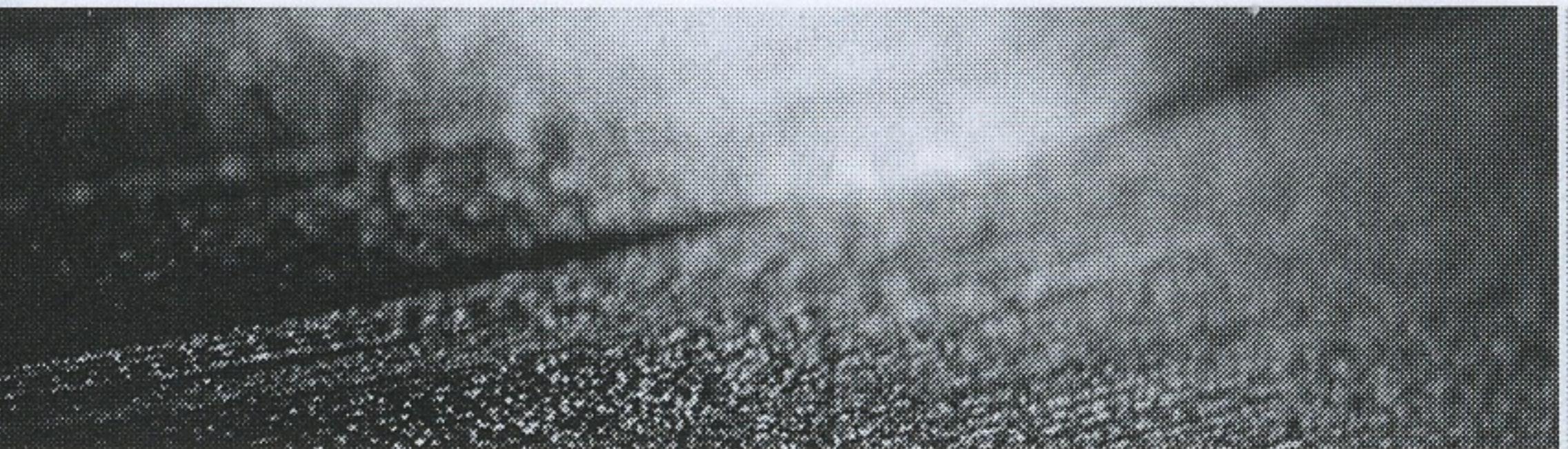
THE HISTORY OF LIVING STEREO

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

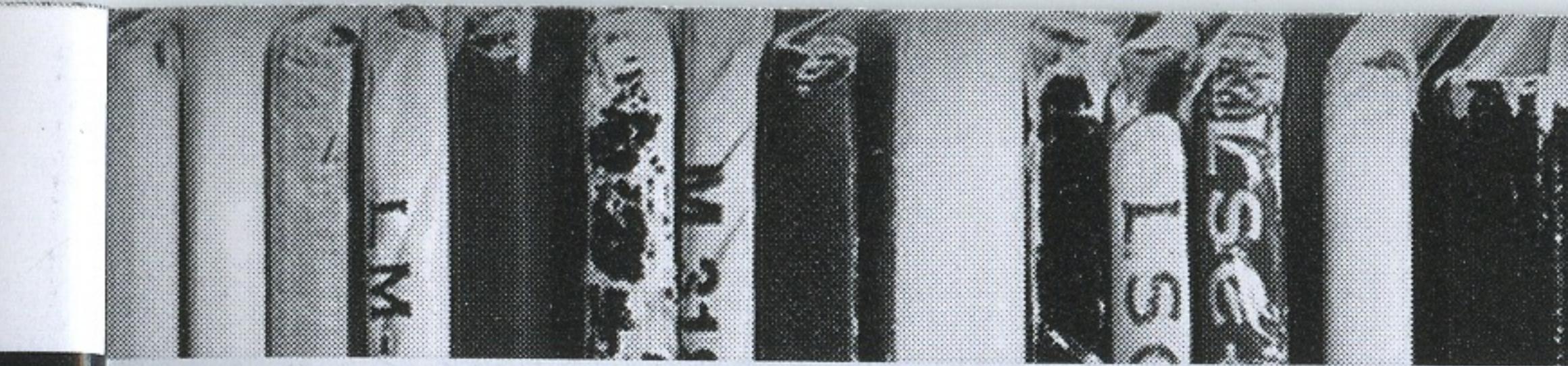
JOHN NEWTON, SOUNDMIRROR INC.

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 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 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 rematriage 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

82876-82621-2 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 Björling

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

82876-67900-2 STRAUSS: **Scenes from *Salomé* 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 DVORÁK:
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 DVORÁK ■
WALTON: Cello Concertos
 Gregor Piatigorsky

82876-67903-2 RHAPSODIES
 Leopold Stokowski

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