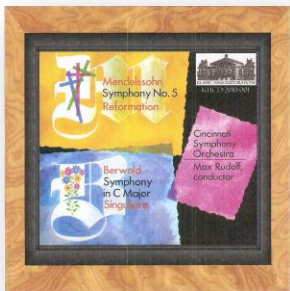
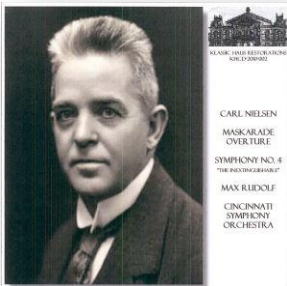


KLASSIC HAUS RESTORATIONS

Comments for CDs on Klasic Haus website - 1st Series 2010

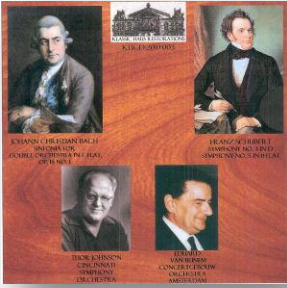


KHCD-2010-001 (STEREO Reel Tape Master) - Berwald: Symphony in C *Singuliere* / Mendelssohn: Symphony No. 5 *Reformation* - This CD release is from a rare Decca (US) Stereotape that was found in seldom-played condition. This recording of Berwald's *Singuliere* symphony and Mendelssohn's *Reformation* symphony is also one of my favorites in the Cincinnati Symphony recordings series Decca made from the early 1960s to the early 1970s. The soundscape faithfully reflects the wonderful acoustics of Cincinnati Music Hall; Max Rudolf's interpretations are thoughtful and well-paced. Highly recommended!

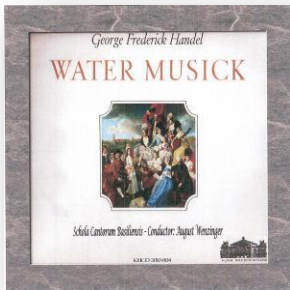


KHCD-2010-002 (STEREO) - Nielsen: Symphony No. 4 *Inextinguishable*/Overture to *Maskarade* - Klasic Haus continues in its Cincinnati Symphony/Decca recording series reissues with Nielsen's *Inextinguishable* symphony, first released in 1965 during the world-wide Nielsen music revival. Once again, Max Rudolf presents a well-paced reading of this intriguing symphony. The CD also features the light-hearted overture to Nielsen's comic opera *Maskarade*. This CD is sourced from a near-mint LP copy; very hard to find in good condition, as domestic Decca surfaces were seldom quiet even when new. An enjoyable disc from start to finish!

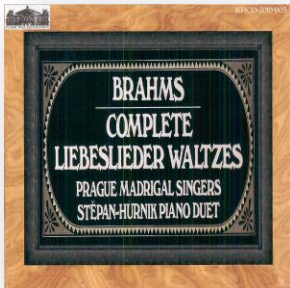
Klassik Haus Website CDs Comments



KHCD-2010-003 (MONO) - JC Bach: Double Sinfonia in E-flat/Schubert: Symphony No. 3 & Symphony No. 5 - Thor Johnson and the Cincinnati Symphony recorded with Decca/London during the early 1950s. This CD release of a mint Decca/London LP features Johann Christian Bach's Double Sinfonia in E-flat, and Schubert's Symphony No. 3 in D. Schubert's Symphony No. 5 is performed by the esteemed Concertgebouw Orchestra conducted by Eduard van Beinum, derived from a very good condition Decca LP. All are very well recorded in wide-range FFRR mono; a rare find, and a real treat!

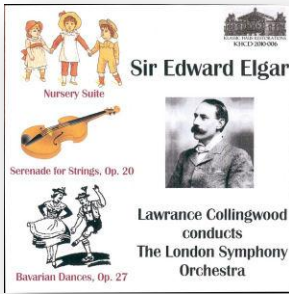


KHCD-2010-004 (STEREO) - GF Handel: Water Music - The early-music revival that began in earnest in the 1950s bore much fruit from the recording industry, most notably in Europe. This CD first release of this DGG/Archive disc of Handel's *Water Music* is by Schola Cantorum Basiliensis, recorded in the spacious acoustics of the Neumünsterkirche in Zurich in 1965. A mint LP provided a perfect source for restoration, and the recording does not show its age at all. Quite a discovery!

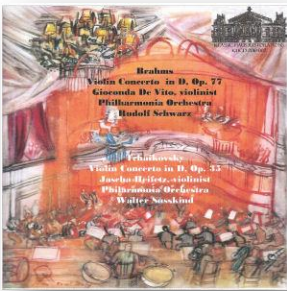


KHCD-2010-005 (STEREO) - Brahms: Liebeslieder Walzer & Neues Liebeslieder Walzer - Crossroads LPs were produced by CBS/Epic Records during the 60s, with most recordings issued drawn from the extensive Supraphon catalogue. This release on CD of Brahms' *Liebeslieder Walzer* and *Neue Liebeslieder Walzer* features the Prague Madrigal Singers, with the Stepan-Hurnik Piano Duet, conducted by Miroslav Venhoda. Sensitive performed in a recording dating from the mid-60s, it is a CD well worth collecting and enjoying!

Klassik Haus Website CDs Comments



KHCD-2010-006 (MONO) - Elgar: *Nursery Suite*; *Serenade for Strings*; *Three Bavarian Dances* - Lawrance Collingwood's recording with the London Symphony of Elgar's *Nursery Suite*, *Serenade for Strings*, and *Three Bavarian Dances* was well received when it was released in 1954. This CD is sourced from a mint Columbia/EMI (UK) LP; some harshness heard on Side 1 of the LP has been tamed, and the restoration provides a warm, open sound that serves Elgar's music well. Another rare find!

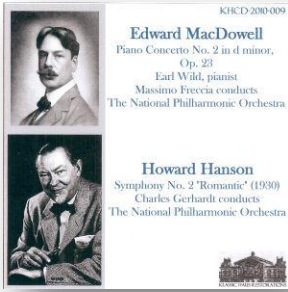


KHCD-2010-007 (MONO) - Brahms: *Violin Concerto, Op. 77*; Tchaikovsky: *Violin Concerto, Op. 35* - Two of the world's favorite violin concerti on one disc, with legendary solo performances coupled with outstanding support from the Philharmonia Orchestra. Brahms' *Violin Concerto* with Gioconda De Vito receives a lyrically passionate reading, with Rudolf Schwarz leading the Philharmonia. Jascha Heifetz's performance in the Tchaikovsky is at once fiery, tender and playful, with Walter Susskind and the Philharmonia providing marvelously limpid accompaniment. Sources are from an RCA/HMV LP (Brahms) and a domestic RCA disc (Tchaikovsky), both in near-mint condition. Well worth a listen!

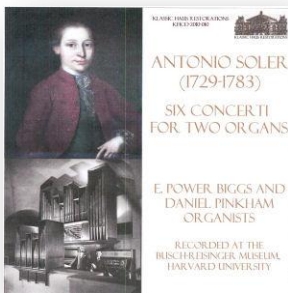


KHCD-2010-008 (MONO) - Boston Pops 25th Anniversary Album - This CD is derived from an album that was issued to commemorate the 25th anniversary of Arthur Fiedler as music director of The Boston Pops Orchestra. The album consists of 16 orchestral selections that were hallmarks of the Pops repertoire, recorded by RCA in fine mono sound. There are quite a few rare gems on this disc, one that is sure to please fans of the Pops, and perhaps create some new fans as well!

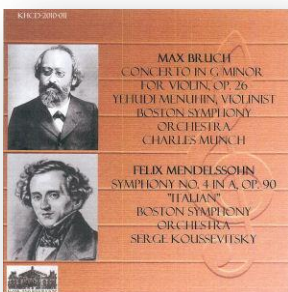
Klassik Haus Website CDs Comments



KHCD-2010-009 (STEREO)- Hanson: Symphony No. 2 *Romantic*; MacDowell: Piano Concerto No. 2 - The Reader's Digest issued several sets of albums consisting of a wide range of classical music during the 60s, most all recorded by the Decca (UK) team headed by the legendary Kenneth Wilkinson. This disc, consisting of Howard Hanson's 2nd Symphony, subtitled *Romantic*, conducted by Charles Gerhardt and Edward MacDowell's 2nd Piano Concerto, with Earl Wild as pianist, and Massimo Freccia conducting, is one of the most exciting of the releases in that series. The National Philharmonic, one of England's great recording orchestras, is featured in both performances. A mint disc was the source for the production of this release. Glorious sonics, coupled with sympathetic readings of these modern masterpieces, make for a thrilling listening experience!

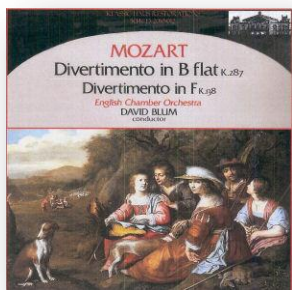


KHCD - 2010-010 (STEREO) - Antonio Soler: Six Concerti for Two Organs - One of the myriad recordings by E. Power Biggs for Columbia, the CD features the Six concerti for Two organs by Antonio Soler. Biggs' colleague Daniel Pinkham joins in this recording, featuring the Flentrop and Hess organs of the Busch-Reisinger Museum, Harvard University. The source for the disc was a seldom-played Columbia 2-eye grey label "360 Sound" disc. Unusual and collectable!

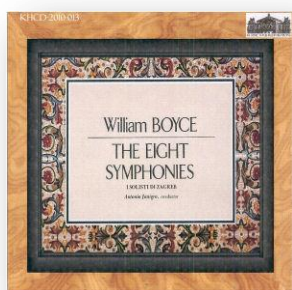


KHCD-2010-011 (MONO) - Bruch: Violin Concerto No. 1; Mendelssohn: Symphony No. 4 *Italian* - At the beginning of the LP era, recording companies often mixed previously recorded material consisting of 78 RPM discs transcribed to LP, as well as newly recorded titles on tape, and issued them together on discs. This instance couples a taped performance of Bruch's Violin Concerto No. 1, with Yehudi Menuhin accompanied by The Boston Symphony Orchestra, conducted by Charles Munch. (RCA had also issued the Bruch as a single 10" LP, LM 122). The older material on this disc is a 1947 traversal of Mendelssohn's *Italian* Symphony, with Serge Koussevitzky conducting The Boston Symphony Orchestra. Both performances are classics not to be missed, and the sound in both performances restored very nicely. Very well worth adding to your collection!

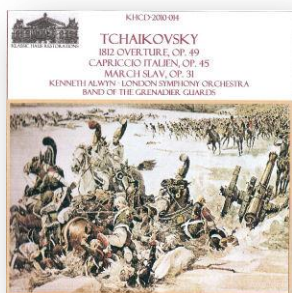
Klassik Haus Website CDs Comments



KHCD-2010-012 (STEREO) - Mozart - Divertimenti in B-flat, K. 287 & in F, K. 138 - Stylish performances by the English Chamber Orchestra, conducted by David Blum, from a near-mint Vanguard disc first issued in 1970. Never reissued in the short-lived Vanguard/Omega CD series in the 1990s, we offer it here as a fine addition to our Klassik Haus catalogue. Quite enjoyable!



KHCD-2010-013 (STEREO) - Boyce: The Eight Symphonies (First recording of the Góberman Edition) - This classic performance set the standard for subsequent recordings of these most enjoyable works, and is still hard to beat! Antonio Janigro leads the hand-picked I Solisti di Zagreb, recorded in the Grossesaal, Musikverein, Vienna, with Mario Mizzaro as engineer (who recorded most all of Vanguard's Vienna-based productions). Derived from an excellent-condition Bach Guild LP, this CD is a basic repertoire addition to any collection!

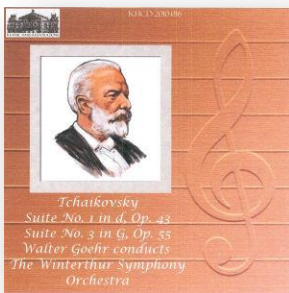


KHCD-2010-014 (STEREO) - Tchaikovsky: 1812 Overture; Capriccio Italien; March Slav/London Symphony Orchestra/Kenneth Alwyn - This Decca/London recording was first stereo disc, released in 1958. It features the London Symphony conducted by Kenneth Alwyn in three of Tchaikovsky's best known works, joined with the Band of the Grenadier Guards in the 1812 Overture. Of course, there are the required (in any stereo recording) cannon shots (actually rifle shots slowed to half-speed; still quite convincing!) All three pieces are presented with verve and enthusiasm, in a recording that belies its age. A stereo spectacular from the Golden Age!

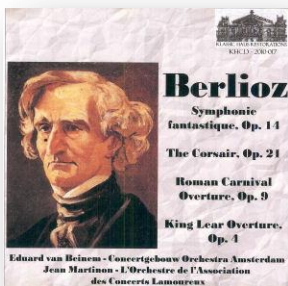
Klassik Haus Website CDs Comments



KHCD-2010-015 (STEREO) - Marches for Orchestra, with The Boston Symphony Orchestra led by Erich Leinsdorf & the Boston Pops Orchestra led by Arthur Fiedler - A "Dyna groove" classic from 1964, with exciting performances of well-known classic orchestral marches by the Boston Symphony and the Boston Pops. Restored from a near-mint LP, this is a perfect CD for those boring commutes in the car or to just sit back and revel in the great sound!

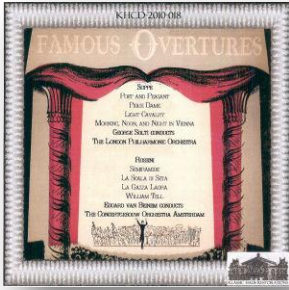


KHCD-2010-016 (MONO)- Tchaikovsky: Suite No. 1 in D & Suite No. 3 in G - Walter Goehr, perhaps the busiest conductor on record during the 1950s, here conducts the Winterthur Symphony Orchestra in two Tchaikovsky Suites for Orchestra. This CD sources its material from two rare Concert Hall Society discs, very difficult to find in restorable condition. These discs yielded good sound, and the result is performances well worth repeated listening!

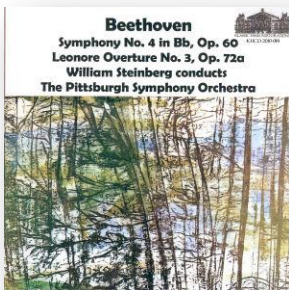


KHCD-2010-017 (MONO) - Berlioz: Symphonie fantastique; The Corsair Overture; Roman Carnival Overture; King Lear Overture - One of the joys of LP collecting is finding rarities that are in such great condition, making a restoration an easier task than is sometimes the case. Both LPs that make up this CD fell into that category, and yielded fine results. Eduard van Beinum conducts the Concertgebouw Orchestra in a terrific account of the Symphonie fantastique, recorded by Decca in September 1951. Jean Martinon leads L'Orchestre de'Association des Concerts Lamoureux in the three Berlioz overtures, from a Urania LP recorded in 1952. Very exciting performances worth preserving!

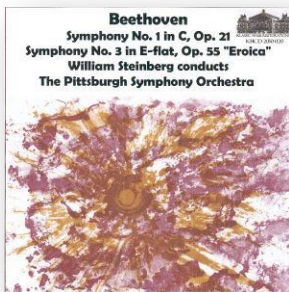
Klassik Haus Website CDs Comments



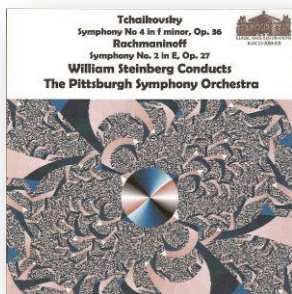
KHCD-2010-018 (MONO) - Suppe Overtures (4) with George Solti/London Philharmonic; Rossini Overtures (4) with Eduard van Beinem/Concertgebouw Orchestra - Another terrific disc of mono FFRR London recordings, this from the *Famous Overtures* collection issued in the mid-Fifties. Two very-good condition discs were used to create this CD, full of wonderful overtures by two masters of the genre. A delight from start to finish!



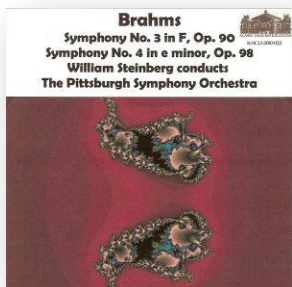
KHCD-2010-019 (STEREO Reel Tape Master) - Beethoven: Symphony No. 4 in B-flat, Op. 60; Leonore Overture No. 3, Op. 72a - The legendary recordings of the Beethoven Symphonies as performed by William Steinberg and The Pittsburgh Symphony are harder to find these days, especially the reel tape editions. Klassik Haus has been fortunate to find this reel with the 4th Symphony, along with the Leonore Overture No. 3. Many listeners consider both of these performances to be among the best ever recorded, and with good reason; state-of-the-art recording (1962) on 35mm tape masters by Enoch Light for his Command Classics label, with enlightening interpretations. Worthy of any collector's shelf!



KHCD-2010-020 - Beethoven: Symphony No. 1 in C, Op. 21 (STEREO LP); Symphony No. 3 in E-flat Eroica (STEREO Reel Tape Master) - The same comments apply as above for this disc. Klassik Haus will continue to issue the Beethoven Symphonies recorded by William Steinberg and The Pittsburgh Symphony as subsequent discs or tapes are available and restored to pristine sound. Keep checking our catalogue for more!



KHCD-2010-021 - (STEREO Reel Tape Masters) Tchaikovsky: Symphony No. 4 in f minor, Op. 36 - Rachmaninoff: Symphony No. 2 in E, Op. 27 (Revised Edition)- William Steinberg/Pittsburgh Symphony Orchestra - Here are two more classic Steinberg/Pittsburgh recordings, from 1961 (Rachmaninoff) and 1962 (Tchaikovsky), both rare reel tapes. The sonics are glorious, and the performances are committed, legendary interpretations. If you have not experienced the Command Classics series of recordings, this disc would be an excellent introduction to the much-missed treasures of the recorded music catalogue. Long out of circulation, now available



KHCD-2010-022 -(STEREO Reel Tape Masters) Brahms: Symphony No. 3 in F, Op. 90; Symphony No. 4 in e minor, Op. 98 - William Steinberg/Pittsburgh Symphony Orchestra - Klassik Haus Restorations continues with the Steinberg/PSO legacy with two Brahms symphonies, recorded in 1962 (No. 3) and 1964 (No. 4). The Third symphony tape is an original Grand Award/Command Classics issue; the Fourth is issued on an Ampex/Command tape master. The 4th Symphony master has a bit more tape hiss (typical of Ampex-mastered tapes of the era), but the hiss been tamed somewhat; the tape itself was new-in-the-box, never played until I mastered it! Admirable sound with sympathetic interpretations, another worthy addition to the catalogue!

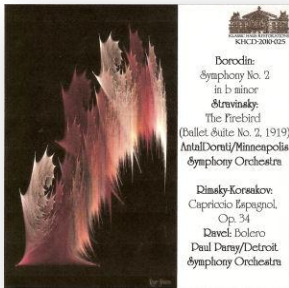


KHCD-2010-023 - (STEREO) - Rachmaninoff: Piano Concerto No. 1 in f# minor, Op. 1; Piano Concerto No. 4 in g minor, Op. 40 - Leonard Pennario, pianist -Andre Previn/Royal Philharmonic - In the period between 1940 and 1970, considered by some as the Golden Age of classical music in America, Leonard Pennario's recordings were very popular. This recording, derived from an RCA Red Seal LP, contains magisterial accounts of the 1st and 4th Piano Concerto of Rachmaninoff. Andre Previn, leading the Royal Philharmonic, provides sympathetic support throughout. A warm, spacious soundstage is presented on this disc. Well worth a listen!



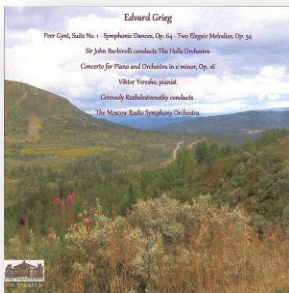
KHCD-2010-024 (MONO) - Mendelssohn: Symphony No. 3 in a minor, Op. 56

"Scotch"/Symphony No. 5 in D, Op. 107 "Reformation" - Dimitri Mitropoulos/New York Philharmonic - Dimitri Mitropoulos' tenure in New York lasted seven years, until the 1956-57 season, when he also shared the podium with Leonard Bernstein, who was to take up full leadership in 1958. This was one of the most exciting periods in the history of the Philharmonic, and produced many memorable recordings for Columbia. This recording, taped in November 1953, has fleet interpretations, with the New York Philharmonic in fine form. A Columbia "6-Eye" disc in seldom-played condition was used for transfer. A worthy addition to the recorded legacy of Dimitri Mitropoulos



KHCD-2010-025 (MONO) - Borodin: Symphony No. 2. in b minor; Stravinsky: The

Firebird (Ballet Suite No. 2, 1919) - Antal Dorati/Minneapolis Symphony; Ravel: Boléro; Rimsky-Korsakov: Capriccio Espagnol, Op. 34 - Paul Paray/Detroit Symphony - The marvelous Mercury mono recordings, with the single Telefunken microphone technique, dazzled audiophiles from the first Living Presence disc released in 1951. This collection of concert favorites is derived from two Mercury mono discs, recorded in 1952 and 1953. Dorati's readings of the Borodin and Stravinsky at once blazing and sensitive; Paray's performances of the Ravel and RK are still demonstration-quality. Historic recordings, not to be missed!



KHCD-2010-026-2CD (STEREO) - Grieg: Peer Gynt, Suite No. 1; Symphonic Dances, Op.

64; Two Elegaic Melodies, Op. 36 - Sir John Barbirolli/Halle Orchestra - Piano Concerto in a minor, Op. 16 - Viktor Yeresko, pianist/Gennady Rozhdetsvensky/Moscow Radio Symphony - The Barbirolli-conducted Vanguard disc is one I found *unopened* in an antique shop in Bellingham, Washington! The performances, recorded by PYE, are robust, straightforward readings, with the Halle Orchestra in fine form. The Piano Concerto is a lyrically-conceived reading, with Viktor Yeresko offering an insightful interpretation, Gennady Rozhdetsvensky leading the Moscow Radio Symphony, from a domestic Melodiya/Angel release.

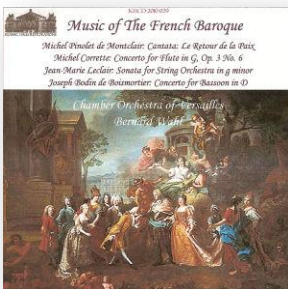
Klassik Haus CD Comments



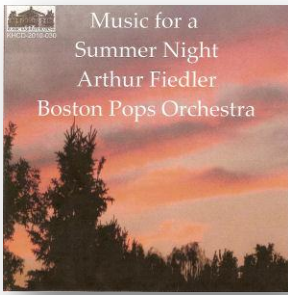
KHCD-2010-027 (MONO) - Beethoven: Creatures of Prometheus, Ballet Music Op. 43; Coriolan Overture, Op. 62; Fidelio Overture, Op. 72c; Leonore Overture No. 3, Op. 72b - Eduard van Beinem/London Philharmonic Orchestra - Authoritative performances, warmly recorded in Decca's ffr trademark technique. The London Philharmonic is in terrific form here, with the legendary Eduard van Beinem at the helm. Two discs in seldom-played condition were used to produce this must-have CD. Historic renditions, lovingly restored by Klassik Haus.



KHCD-2010-028 (STEREO) - An 18th Century Concert - Works by JC Bach, JS Bach, Quantz, Telemann and Vivaldi - The London Harpsichord Ensemble recorded very few LPs during their first incarnation, although they had quite a good reputation as a performing ensemble (as they still do today, with Sarah Francis as leader, daughter of Millicent Silver, the harpsichordist on this CD). This recording was taped in 1961 by PYE, and issued in the USA by Nonesuch as one of the first 20 albums offered. It was soon deleted from the catalogue. The works on the disc include JC Bach's Concerto in E-flat for Harpsichord, Two Violins and 'Cello, JS Bach's Trio in G for Flute, Violin and Continuo, Quantz's Trio in D for Flute, Violin and Continuo, Telemann's Trio in E-flat for Two Violins and Continuo, and Vivaldi's Concerto in a minor for Flute, Two Violins and Continuo. It is my pleasure to offer it on this site so it may be once again enjoyed. Stylish, lively and wonderfully played, this would be a great intro disc for anyone building a core music collection.



KHCD-2010-029 (STEREO) - Music of the French Baroque: Monteclair; Cantata Le Retour de La Paix; Corrette: Concerto for Flute in G, Op. 3 No. 6; Leclair: Sonata for String Orchestra in g minor; Boismortier: Concerto for Bassoon in D - Chamber Orchestra of Versailles/Bernard Wahl - Collectors of Baroque music will relish this collection. Monteclair's Cantata, for solo soprano, trumpet and orchestra, presumably written for an actual (unknown) peacetime celebration, is in the *style precieux* in favor at the time of its publication in 1716. Corrette's Flute concerto is Italian-flavored, with a French-ornamented middle *Adagio*. Leclair's Sonata (sinfonia) is a late Baroque work, more harmonically complex than Corelli and Vivaldi. Boismortier's Bassoon Concerto is in the Italian syle, again, as the Corrette, with a very French *Largo* of graciousness and harmonic complexity. Quite enjoyable!



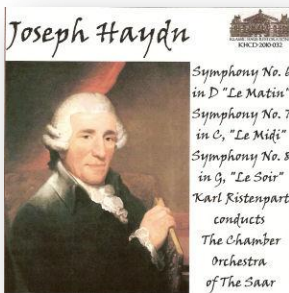
KHCD-2010-030 - Music for a Summers Night - Arthur Fiedler/Boston Pops Orchestra -

This is another well-recorded mono disc, derived from very good condition RCA LP, and can be considered a companion disc to KHCD-2010-008 - Boston Pops 25th Anniversary Album (see above). A fine collection of chestnuts and rare pieces, all played to perfection by the Boston Pops. A confection to be savored during a sultry summer evening, or whenever a soothing musical moment is needed. (Track listing follows)



KHCD-2010-031(STEREO) -Monteverdi: Magnificat for 6 Voices; Schutz: Deutsches

Magnificat "Meine Seele Erhebt Den Herrn"; "Saul, Saul, Was Verfolgst Du Mich"; Psalm 2: Warum Toben Die Heiden" - Kantoei Barmen-Gemarke conducted by Helmut Kahlhofer - Monteverdi's *Magnificat for 6 Voices* forms the conclusion of the monumental "Vespers" cycle of 1610. Schutz's *Deutsches Magnificat*, his last work, was the conclusion to a 13-part cycle created in 1671; the first twelve sections comprise a setting of all 176 verses of the 119th Psalm as well as the 100th Psalm. The *Deutsches Magnificat* is the only piece in this collection that has survived complete. The German conductor, Helmut Kahlhöfer (1914-1988) founded the [Kantorei Barmen-Gemarke](#) Choir in 1946 as the Choir of the Evangelist-Reformed Municipality of Wuppertal. For the next 41 years (until 1987), his Choir became well known mainly in their performances of liturgical music. These recorded performances highlight the Kantorei's capabilities, taped originally by Barenreiter, in a warm, reverberant acoustic.



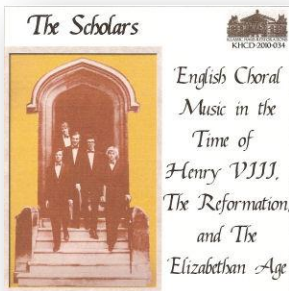
KHCD-2010-032 (STEREO) - Joseph Hadyn: Symphonies No. 6 "Morning"/ No. 7

"Noon"/No. 8 "Night" - Karl Ristenpart/Chamber Orchestra of The Saar - Joseph Haydn's new contract with Prince Paul Anton Esterhazy began in May 1761. The very first works he composed for his small orchestra were these exquisite little symphonies. They were written, as was Bach's first music for his post in Leipzig, to impress and to exploit the talents of the Esterhazy orchestra. These works could be considered Haydn's "doctorate"; he displayed in full not only his consummate musicianship but also his sense of tact - for these works are symphonies and concerti all at once, providing for the solo grouping in the concerto grosso manner, contrasting with the larger body of the orchestra. These gems are wonderfully played by the Chamber Orchestra of The Saar, conducted by Karl Ristenpart, in a warm, spacious recording previously found on a Nonesuch LP.



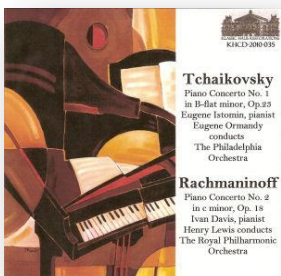
KHCD-2010-033 - Stravinsky: Music for Piano Sonata/Four

Etudes/Ragtime/Serenade/Piano-Rag-Music/Tango/Circus Polka - Noel Lee, piano - The piano is usually thought of as the Romantic instrument without peer. Yet, with certain notable exceptions, the major late-Romantics were content to leave the piano to the salon composers and virtuosi. It was actually the first generation of the 20th century - Debussy, Schoenberg, Stravinsky, Bartok, Prokofiev - that rescued the piano from its sentimental role and restored it to its former place as a major creative medium. Stravinsky was a "piano" composer, having conceived and written most all his output at the piano, yet did not consider the keyboard merely as an instrument of practical necessity. The music on this CD, derived from a very-good condition Nonesuch LP, features Noel Lee interpreting the variegated keyboard works of this giant of 20th century composers with panache and consummate skill.



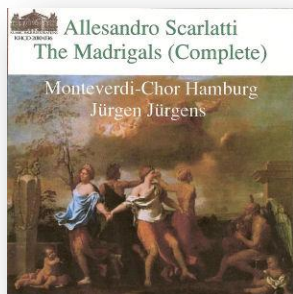
KHCD-2010-034 (STEREO) - English Choral Music in the Time of Henry VIII, The

Reformation, and The Elizabethan Age - The Scholars - The Scholars took their name from the fact that each singer had been a choral scholar in the world-famous choir of King's College, Cambridge. Having given several successful concerts while still at Cambridge, The Scholars decided to continue singing together professionally. Their professional debut in London in 1970 was very successful, and led to the recording of this album. The selections found on this CD represent the earliest in The Scholars' repertoire at the time of the recording (1971). Exquisitely performed, and expertly recorded by Bob Auger for Unicorn in Christ Church, Chelsea. A near-mint LP was the source for this enjoyable collection. (Track Listing Follows)

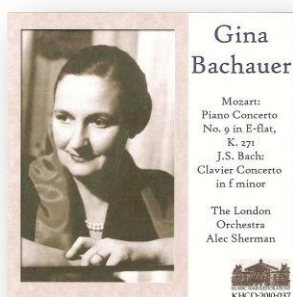


KHCD-2010-035 (STEREO) - Tchaikovsky: Piano Concerto No. 1 in b-flat minor, Op. 23 -

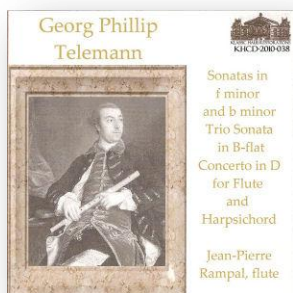
Eugene Istomin, pianist/Eugene Ormandy/Philadelphia Orchestra; Rachmaninoff: Piano Concerto No. 2 in c minor, Op. 18 - Ivan Davis, pianist/Henry Lewis/Royal Philharmonic - This coupling of two of the world's best known piano concerti features wonderful performances from two extraordinarily talented pianists, teamed with world-class orchestras and conductors. The Tchaikovsky recording dates from 1959, with a noteworthy performance from Istomin, accompanied by the legendary team of Ormandy and Philadelphia. Ivan Davis gives a revelatory account of the Rachmaninoff, with sympathetic support from Henry Lewis and the RPO, from a 1970 Decca Phase Four disc. This is a core repertoire CD that should be in everyone's collection.



KHCD-2010-036 (STEREO) - Alessandro Scarlatti: The Madrigals (Complete) - Jürgen Jürgens/Monteverdi-Chor Hamburg - Scarlatti's eight Madrigals are among the most important late works in the genre. The LP from which this Klassik Haus CD is derived was the first recording of the complete Madrigals, masterly pieces of occasional music by an established master composer. Scarlatti retains the vocal patterns of the "classical" madrigal, but brilliantly linking the stylistic techniques used in secular vocal music at the end of the 16th century, with the composing principles of sacred music of the early 18th century. Recorded in the spacious acoustics of the Friedrich Ebert Halle in Hamburg, the Monteverdi-Chor sings with passion and conviction, conducted by Jürgen Jürgens.



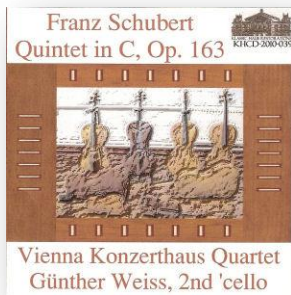
KHCD-2010-037 (MONO) - Mozart: Piano Concerto No. 9 in E-flat, K. 271; J. S. Bach: Concerto in f minor - Gina Bachauer, pianist/Alec Sherman/The London Orchestra - Gina Bachauer (1913-1976) was a Greek pianist, often regarded as the greatest female pianist of the 20th century. A student of Cortot and Rachmaninoff, she enjoyed a long and successful performing career. She did not spend much time before the recording microphone, though, so her recordings are fewer than some of her contemporaries. She recorded for HMV for a period beginning in 1949, and this recording, from a domestic RCA LP released in 1956, is from the early 50s. She performs these two concerti with grace and consummate style. Her husband, Alec Sherman, conducts the London Orchestra (also known as The New London Orchestra in other recordings). A delightful, rare recording worth preserving, in fine mono sound.



KHCD-2010-038 (STEREO) - Telemann: Sonatas in f minor & b minor for Flute and Continuo/Trio Sonata in B-flat for Flute and Harpsichord/Concerto No. 1 in D for Flute and Harpsichord - Jean-Pierre Rampal, flute/Robert Veyron-Lacroix, harpsichord - The four compositions on this CD are, in the Baroque tradition, widely different in style and effect. They range from the most intimate entertainment music to concerto-like textures. And, as is the case with many Baroque pieces, the scoring allows for any combination of instruments to play. In the instance of the Sonata in f minor, it was originally written for bassoon. The Sonata in b minor was part of a subscription series published in 1733; GF Handel was one of the

subscribers, and actually borrowed the two outer movements and used them in his Organ Concerto in d minor. The Trio Sonata allows for the solo keyboard to incorporate the cello/gamba continuo part into the setting. And, finally the Concerto actually is an original Concerto for flute and harpsichord, but offering the possibility of many combinations of other instruments; this recording offers the original setting. Jean-Pierre Rampal and Robert Veyron-Lacroix join to provide an intimate, exciting performance. An excellent-condition Nonesuch LP was the source for this delightful disc.

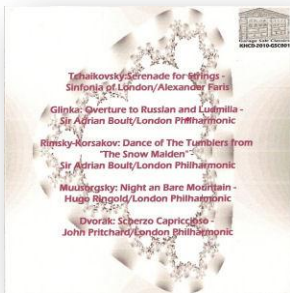
Klassik Haus Website CDs Comments - 2nd Series



KHCD-2010-039 (MONO) - Schubert: Quintet in C, Op. 163 - Vienna Konzerthaus Quartet-Günther Weiss, 2nd 'cello - Schubert's only String Quintet was written in 1828, the year of the composer's death. As is the case with the Eighth and Ninth Symphonies, it was rediscovered many years later. Its shadowy, romantic atmosphere is emphasized by the choice of two 'celli. This disc, derived from a red label Westminster LP, displays the virtuoso abilities of the Vienna Konzerthaus Quartet, with Günther Weiss playing second 'cello. The sound is full and spacious, the performance satisfying, and would be a fine addition to any chamber ensemble CD collection.



KHCD-2010-040 (STEREO) - Battle Music - Biber: Battalia; Dandrieu: Les Caracteres De La Guerre; Neubauer: Sinfonie, Op. 11 (La Bataille) and Marches, Fanfares & Choruses from the Time of Napoleon - Angelicum Orchestra of Milan/Newell Jenkins - Brass, Percussion & Vocal Ensembles of Gardiens De La Paix De Paris/Désiré Dondeyne - As long as there have been composers, there has been music depicting the glories and horrors of war. These tableaux of the struggle and glorification of war are guaranteed to quicken even the faintest of heart. In the Battle Music selections, there are two tone-poems (written before music was designated as such) by Biber and Dandreaux, which describe the preparations of battle (including, in the Biber, the general admonishing his troops) the battle, and the aftermath (again, Biber with the moanings of the wounded). The Neubauer Sinfonie is most sympathetic, lyrical and descriptive. His "general" is depicted as a genial sort, admonishing his troops as played by a bassoon solo with orchestral support, and the battle scene is reminiscent at times of Beethoven's "Wellington's Victory" without the bombast of cannon and muskets. The military brass music heard here is a part of the brilliant but murderous age of Napoleon. The French fanfares, marches and choruses depict the glories of war and displays of power in quasi-Roman pomp and grandeur. This CD compiles two Nonesuch albums, both in quite good condition before restoration, and provides a rare look into a time and place that glorified war in music.

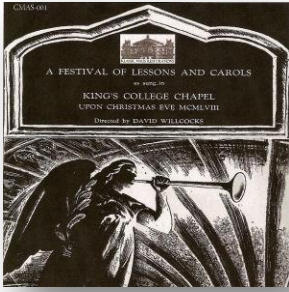


GSC-001 (STEREO) - Tchaikovsky: Serenade for Strings, Op. 48; Glinka: Overture to "Ruslan and Ludmilla"; Rimsky-Korsakov: Dance of the Tumblers from "The Snow Maiden"; Mussorgsky: Night on Bare Mountain; Dvorak: Scherzo Capriccioso - This disc is the first in the Garage Sale Classics series, and features well-known Romantic classics from two unusual LPs. The Tchaikovsky, Glinka and Rimsky-Korsakov selections are from a Columbia Record Club special issue two-disc set (the other disc contained Rudolf Kempe conducting the Royal Philharmonic Orchestra in Rimsky-Korsakov's *Scheherazade*, taped by EMI); these selections were originally recorded by the World Record Club. The Serenade for Strings is sympathetically performed by the Sinfonia of London conducted by Alexander Faris; the sound was a bit lightweight, so some EQ tweaking was done. The Glinka and the Rimsky-Korsakov selections, with the London Philharmonic conducted by Sir Adrian Boult, needed a bit more work. The channels were reversed on the disc, and the general soundscape was a bit cramped. Both issues were corrected, and the results are satisfactory. Surfaces on the disc were OK. The Mussorgsky and Dvorak were recorded by Dick L. Miller's budget Somerset label (later reissued by Alshire, Al Sherman's budget label created after purchasing Dick Miller's catalogue in 1964). Both pieces, well-played by the London Philharmonic, led by Hugo Ringold (Mussorgsky) and John Pritchard (Dvorak), have decent sonic spread, but somewhat cramped sonics in the louder passages. Surfaces were fair; there still is some low level surface noise that could not be tamed, but still listenable.

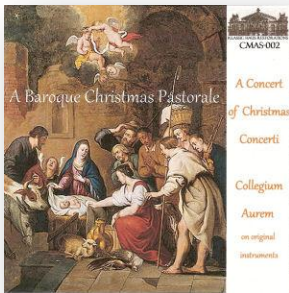


GSC-002 (MONO) - Beethoven Symphony No. 7 in A, Op. 92 - Otto Ackermann/Zurich Tonhalle Orchestra - Schumann: Piano Concerto in a minor, Op. 54 - Noel Mewton-Wood, piano/Walter Goehr/Netherlands Philharmonic - This CD is derived from two 10" Musical Masterpiece Society (MMS) discs. MMS was an offshoot of the Concert Hall Society label, and was a mail-order product that was dedicated to recording more common repertoire. Instead of a monthly selection sent by mail, the customer received a list of available titles and selected those they wished to receive. The label had a very generous return policy; apparently, very few were returned, due to overall customer approval of the performances. The two recordings on this disc are evidence of the quality of the performances available, even taking in account the less-than-pristine record surfaces. Otto Ackermann and the Zurich Tonhalle Orchestra present a compelling Beethoven 7th; even with the distant, reverberant recording, there is much inner voice detail, and the tempi are very well judged. Walter Goehr conducts the Netherlands Philharmonic (actually a pickup orchestra derived from various Dutch radio orchestras' personnel) in a nicely paced recording of Schumann's Piano Concerto, with the Australian pianist Mewton-Wood as soloist. Again, a decent recording, in spite of the hissy surfaces. In both instances, surface flaws have been reduced, but some background noise can still be heard. The MP3 sample gives a good idea of the sound quality. Recommended for the performances, from a label that offered a better product than some sub-budget labels in the 1950s.

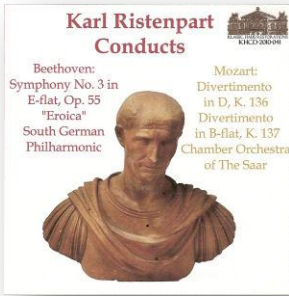
Klassik Haus CD Comments - Christmas CDs



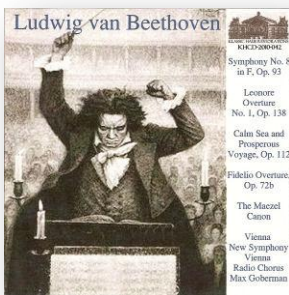
CMAS-001 (STEREO) - A Festival of Lessons and Carols 1958 - Kings College Choir, Cambridge, conducted by David Willcocks - Simon Preston, organ - The form of service known as The Festival of Nine Lessons and Carols has been sung in King's College Chapel for over 90 years. At Cambridge, it symbolizes the bond between the two Foundations of King Henry VI there and at Eton, the goodwill between the University and City, and peace within the whole Church as well as the joy and worship of all at Christmas. This LP recording, from 1958, was the first made in stereo of this Festival (the first recording was made by the same label, Argo, a Decca imprint, in 1954, with Dr. Boris Ord conducting). The number of Lessons and Carols were reduced to accommodate the length of an LP, but preserves the original character of the Service. The unique timbre of the King's College choir is instantly recognizable and unforgettable. A perfect gift for Christmas, or any time of year.



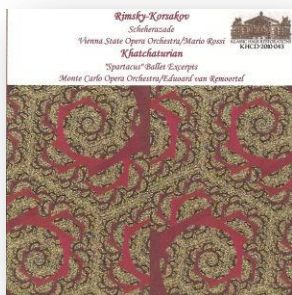
CMAS-002 (STEREO) - A Baroque Christmas Pastorale: Music of Corelli, Manfredini, Pez, and Tartini - Collegium Aureum on original instruments - The four compositions played by the Collegium Aureum on this recording owe their existence to the Italian tradition of performing instrumental music in conjunction with the Mass, and are examples of the sort of music heard at Christmas time. All of these pieces emphasize the role of the shepherds in the story of the Nativity. This CD is derived from a Harmonia Mundi disc from 1966, recorded at Cedernsaal Schloss Kirchhiem, and performed on original instruments. A beautifully-played disc that will bring joy at any time of year.



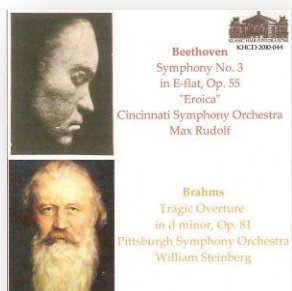
KHCD-2010-041 (STEREO) - Beethoven: Symphony No. 3 in E-flat, Op. 55 "Eroica" - South German Philharmonic/Karl Ristenpart - Mozart: Divertimento in D, K. 136/Divertimento in B-flat, K. 137 - Chamber Orchestra of The Saar/Karl Ristenpart - This Beethoven "Eroica" recording comes from a Checkmate LP, an imprint of the Nonesuch label. Checkmate LPs were mastered at half speed, using master tapes that had been recorded with the then-new Dolby A 301 Audio Noise Reduction System. The result was an LP that had crisper high-frequency reproduction. Indeed, most Checkmate LPs came off sounding a bit brittle, so discreet softening of the extreme highs while remastering resulted in a more pleasing, realistic sound-stage. Ristenpart's interpretation is moderately paced with much inner voice detail throughout; the *Marcia funebre* is particularly memorable in its fervor and lyricism. The Mozart Divertimenti come from a Nonesuch disc, inscribing the last recording sessions he directed in November, 1967. Always insightful, stylish, assured and spontaneous, these recordings reassert Karl Ristenpart's interpretive prowess.



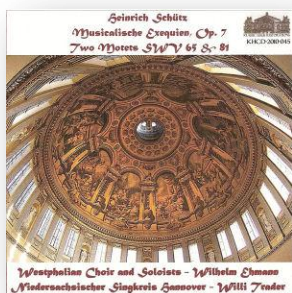
KHCD-2010-042 (STEREO) - Beethoven: Symphony No. 8 in F, Op. 93 - Leonore Overture No. 1, Op. 138 - Calm Sea and Prosperous Voyage, Op. 112 (with the Vienna Radio Chorus) - Fidelio Overture, Op. 72c - The Maelzel Canon for Vocal Quartet - Vienna New Symphony/Max Goberman - Max Goberman (1911 – 31 December 1962) studied conducting with Fritz Reiner. He conducted ballets, Broadway musicals (including the original productions of Leonard Bernstein's *On the Town* and *West Side Story*), and the classical repertoire. He was working on the first recording of the complete symphonies of Joseph Haydn, as well as the music of Vivaldi, but died before these projects were completed. These Beethoven recordings are derived from a Library of Recorded Masterpieces LP (Goberman's subscription series), made in the last three months of 1962 by the same production team that recorded in Vienna for Vanguard Records. Masterful performances of the 8th Symphony, Leonore Overture No. 1 and Fidelio Overture, with the addition of a rousing rendition of the cantata "Calm Sea and Prosperous Voyage" (the Vienna Radio Chorus is miked a bit forward, but balances overall are fine). The Maelzel Canon was originally an improvisation based on the ticking theme of the Allegretto of the 8th Symphony, and performed at an informal dinner with Beethoven's friends, Johann Maelzel among them. Quite an enjoyable program, from a gifted conductor who died much too soon.



KHCD-2010-043 (STEREO) - Rimsky-Korsakov: Scherherazade - Vienna State Opera Orchestra/Mario Rossi - Khatchaturian: Dance of the Shields and Adagio of Spartacus and Phrygia from "Spartacus" Ballet Suite - Monte Carlo Opera Orchestra/Edouard van Remoortel - Vanguard Records issued the "Scheherazade" recording as "Vanguard Stereophonic Demonstration Disc" in late 1959. Half of the LP back cover was devoted to how stereo discs were produced, type of playback equipment required, balance and phasing, and placement of loudspeakers. The recording itself is middle-distance perspective, with subtle highlighting of solo instruments (typical of some early stereo recordings). The CD was produced using a near-mint Stereolab black-label LP. The Khatchaturian recording, derived from a Philips Universo blue-label disc, was a filler for Herbert Kegel's recording of Shostakovich's "Execution of Stepan Rasin". The Monte Carlo orchestra plays with appropriate brashness in the Dance of the Shields, and lyric passion in the Adagio.

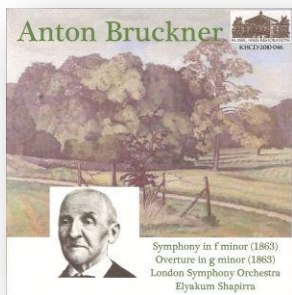


KHCD-2010-044 (STEREO LP) - Beethoven: Symphony No. 3 in E-flat, Op. 55 "Eroica" - Cincinnati Symphony Orchestra/Max Rudolf - (STEREO Reel Tape Master) Brahms, Tragic Overture in d minor, Op. 81 - Pittsburgh Symphony Orchestra/William Steinberg - Continuing the series of Cincinnati Symphony recordings reissues on Klassik Haus is this well-paced, detailed "Eroica" with Max Rudolf conducting. A Decca (USA) LP in very good condition was used for this transfer. The recording itself was made using the then-new Dolby Audio Noise Reduction System, and the result is a very wide-range sound-stage, with great inner voice detail, and Cincinnati's Music Hall's wonderful acoustics embracing the proceedings. The Brahms Tragic Overture is from a Command reel tape, with the Pittsburgh Symphony providing a compelling performance with William Steinberg conducting.



KHCD-2010-045 (STEREO) - Schütz: Musikalische Exequien, Op. 7, SWV 279-281 - Westphalian Choir/Wilhelm Ehmann - Heu mihi, Domine SWV 65/ Cantate Domino, canticum novum SWV 81 - Niedersächsischer Singkreis Hannover/Willi Trader - The *Musickalische Exequien* or "Musical Obsequies" was composed during the desolation of the Thirty Years War, is a masterpiece of Schütz's art at its fullest maturity. It was commissioned by an admirer of

the composer, the Saxon prince Heinrich Posthumus of Reuss, who planned for it to be his own funeral music (as it was, in 1635). This recorded performance, from a Vanguard Everyman disc, follows Schütz's intentions regarding the total performance group, and general early Baroque performance practice as far as the use of instrumentalists. Ehmman leads a very sympathetic, well-blended Westphalian Choir, soloists, and original Baroque instrument ensemble. Two Motets, from a Nonesuch sampler LP of 1965, compliment the longer work.



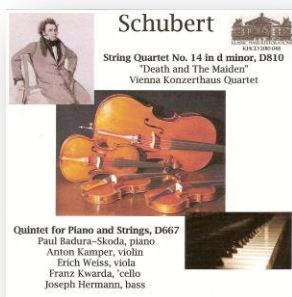
KHCD-2010-046 (STEREO) - Bruckner: Symphony in f minor (Study Symphony 1863) (first commercial recording); Overture in g minor (1862-63) - London Symphony Orchestra/Elyakum Shapirra -

Bruckner's so-called "Study Symphony" composed between February and May 1863, was written before he fell under the spell of Richard Wagner and, in spite of the intelligible influences of Beethoven and Mendelssohn, there are more than mere anticipations of Bruckner's later symphonic form and style. This recording, from an EMI-Electrola LP, inscribes the first commercial release of the Symphony in f minor. The still-seldom recorded Overture in g minor, composed within the same period as the Symphony, is performed with appropriate stylishness by the London Symphony conducted by Elyakum Shapirra.



KHCD-2010-047 (STEREO) - Shostakovich: Symphony No. 7 in C, Op. 60 "Leningrad" -

USSR Symphony Orchestra/Yevgeny Svetlanov - Shostakovich's epic symphony penned during the horrific siege of Leningrad receives a brilliantly blistering account from a Melodiya recording made in the mid-60s, with Yevgeny Svetlanov conducting the USSR Symphony. A one-of-a-kind performance from a domestic pressing Melodiya/Angel 2-LP set in very good condition; a judicious bit of lower bass was added to the mix to add some weight to the sound. The results are quite satisfactory, and restores a unique traversal of this 20th century Russian masterpiece.

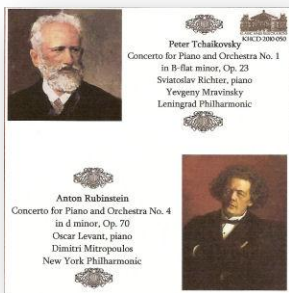


KHCD-2010-048 (MONO) - Schubert: String Quartet No. 14 in d minor, D810 "Death and the Maiden" - Vienna Konzerthaus Quartet - Quintet in A for Piano and Strings, D677 "Trout" - Paul Badura-Skoda, piano, with members of the Vienna Konzerthaus Quartet and Joseph Hermann, double bass - In 1823, Schubert suffered a serious illness which hospitalized him for a time, and which continued to plague him for the remaining six years of his tragically short life.

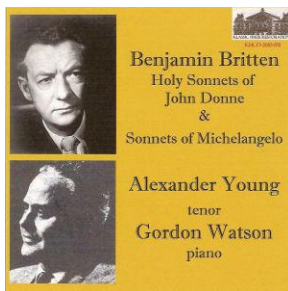
This illness also influenced his general attitude toward life, and was in such a state of mind when he began work on his d minor String Quartet; it was not completed until two years later. The Quintet was written on commission from Sylvester Paumgartner, music lover and amateur 'cellist, who was specific regarding the commission itself; the piece must include the tune "Die Forelle", written by Schubert two years before, as the basis for a variations movement, and the instrumentation must follow the model of a recently published quintet by Hummel. Both of these works receive committed performances, derived from two LPs, the Quartet as Vol. 7 in the complete Schubert Chamber Music on a blue label XWN-series Westminster disc, and the Quintet on an earlier red label WL-series Westminster disc. All were well-recorded in wide-range mono and restorations resulted in a very enjoyable transfer.



KHCD-2010-049 (STEREO) - When Winds Breathe Soft - Gleees from Georgian England - The Scholars - Gleees were the most original musical product of Georgian England, being most popular around 1760 to 1820. Similar to the madrigal, the glee is chamber music for unaccompanied voices. The form can range from the simplest part songs to complex mini-cantatas containing contrasting movements and voiced with as many as eight parts. This album, derived from a mint Decca/L'Oiseux-Lyre LP, provides some of the best examples of the genre, sung with consummate style and precision by The Scholars, one of Europe's foremost vocal ensembles. This reissue has been graciously authorized by The Scholars, and perhaps this collection will rekindle an interest and respect for this most English form of music.

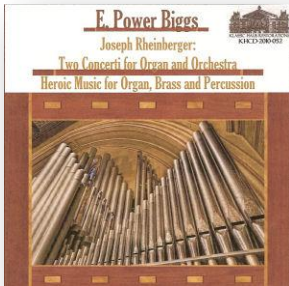


KHCD-2010-050 (MONO) - Tchaikovsky: Concerto for Piano and Orchestra No. 1 in b-flat minor, Op. 23 - Sviatoslav Richter, piano; Leningrad Philharmonic/Yevgeny Mravinsky - Rubinstein: Concerto for Piano and Orchestra No. 4 in d minor, Op. 70 - Oscar Levant, piano; New York Philharmonic/Dimitri Mitropoulos - Two musical giants, Richter and Mravinsky, collaborate in what many think is the best recording ever of Tchaikovsky's 1st concerto for piano. Recorded in 1958 by Melodiya, it transcribes a formidable interpretation, with the Leningrad Philharmonic providing rock-solid support. The rarely-played-and-recorded Rubinstein 4th Piano Concerto features the forceful personality and legendary keyboard skills of Oscar Levant, with Dimitri Mitropoulos leading the New York Philharmonic in sympathetic accompaniment, from a Columbia recording made in 1952.

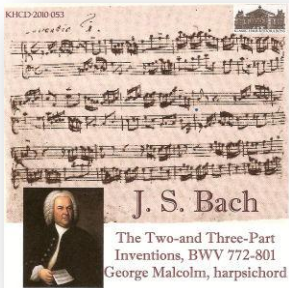


KHCD-2010-051 (MONO) - Britten: Holy Sonnets of John Donne - Sonnets of Michelangelo - Alexander Young, tenor; Gordon Watson, piano - It has been mentioned by some English music critics that Benjamin Britten came to maturity as a composer during his stay in America. The *Sonnets of Michelangelo* were written during that period in November

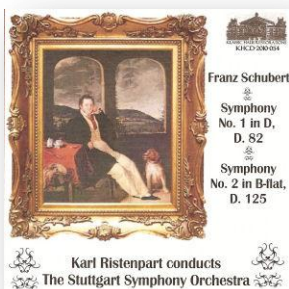
1940, and performed by Peter Pears in the autumn of 1942, the composer as pianist. His extraordinary talent in writing for a foreign language is remarkable, its' very Italian character blending with Britten's maturing musical voice. The *Holy Sonnets of John Donne*, from 1945, find Britten comfortable in his mature idiom, and the dark words of Donne are given special illumination. Alexander Young gives forth a gripping performance of both collections, with Gordon Young as accompanist. The CD is produced from a mono Westminster International/Argo LP. Compelling performances of two of Britten's finest vocal solo collections.



KHCD-2010-052 (STEREO) - Rheinberger: Concerto in F for Organ, Strings and Three Horns, Op. 137 - Concerto in g minor for Organ, Two Trumpets, Two Horns and Timpani, Op. 177 - E. Power Biggs, organ; Columbia Symphony/Maurice Peress - Heroic Music for Organ, Brass and Percussion - E. Power Biggs, organ; New England Brass Ensemble/Richard Burgin - This issue compiles material from 2 near-mint Columbia LPs, featuring E. Power Biggs in the best performances of Joseph Rheinberger's Organ Concerti available, beating out the competition in interpretation and sound. The CD is filled out with exciting flourishes of organ, brass and percussion, performed by the New England Brass Ensemble under Richard Burgin, recorded in 1962. A sonic spectacular worthy of repeated listening.



KHCD-2010-053 (STEREO) - J. S. Bach: The Two- and Three-Part Inventions, BWV 772-801 - George Malcolm, harpsichord - To teach and to systematically collect were dominant traits in JS Bach's musical life. He taught all his life, and much of his music is didactic in purpose; the *Inventions*, begun in 1720 for his eldest son, Wilhelm Freidemann, being a very well known example. Almost everyone who has studied piano seriously has come upon them; they are meant to be especially rewarding to a budding pianist once they are mastered. George Malcolm performs them with purposeful energy and stylishness, in a recording from a Nonesuch LP. Perfect for a beginning keyboardist, or an intro to Bach's singular genius.



KHCD-2010-054 (STEREO) - Schubert: Symphony No. 1 in D, D. 82; Symphony No. 2 in B-flat, D. 125 - Stuttgart Symphony Orchestra/Karl Ristenpart - Franz Schubert's youthful Symphonies No. 1 & 2 are given refreshingly vibrant performances by Karl Ristenpart and the Stuttgart Symphony. This release is transferred from a never-opened Nonesuch disc, the recording itself previously released on the Checkmate label (an imprint of Nonesuch) in the mid-60s, engineered

by Marc Aubort, using the then-new Dolby recording system. This CD reissue, produced by request of several Klassic Haus customers, provides a rare opportunity to hear Ristenpart conducting early Romantic literature.



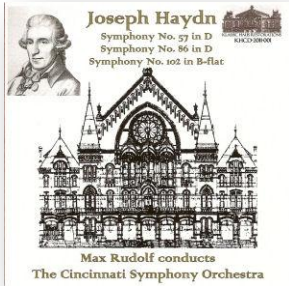
KHCD-2010-055 (STEREO) - Vivaldi: Eight Concerti for Diverse Instruments - Chamber Orchestra of The Saar/Karl Ristenpart - Karl Ristenpart and his Saar Chamber Orchestra shine in this stellar collection of concerti for diverse instruments, including combinations of oboe and violin, viola d'amore and guitar, bassoon, 2 and 3 violins, and the Ripieno Concerto for Strings in A, an early precursor to the classical symphony. An outstanding transfer combining recordings from 2 Nonesuch discs, one having never been opened, the other in good condition. The recordings on this CD, requested by several Klassic Haus customers, were a joy to transfer, and this reissue is a great addition to any collection of Baroque recordings, as well as fans of Karl Ristenpart.

END OF KHCD-2010 SERIES

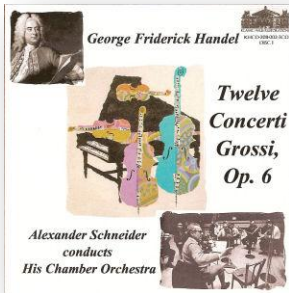
NEW KHCD-2011-SERIES BEGINS JANUARY 2011



Comments for CDs on Klasic Haus website - 1st Series 2011



KHCD-2011-001 (STEREO) - Haydn: Symphony No. 57 in D; Symphony No. 86 in D; Symphony No. 102 in B-flat - Cincinnati Symphony/Max Rudolf - Continuing in the reissuing of Decca (US) tapings with the Cincinnati Symphony is this disc of three Haydn symphonies. Highlighting the stylish, precise playing of the Cincinnati Symphony under Max Rudolf's direction, this transcription also captures the warm, spacious acoustic of Cincinnati Music Hall. Three LPs were used to provide the cleanest restorations available of these very collectable recordings.

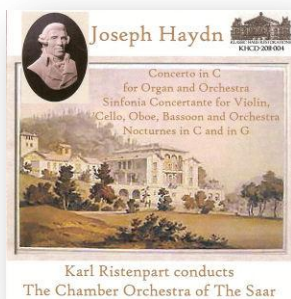


KHCD-2011-002-3CD (STEREO) - Handel: Twelve Concerti Grossi, Op. 6 - Alexander Schneider conducts His Orchestra - Handel's 12 Concerti Grossi Op. 6 are the crown jewels of the genre. This recording, with Alexander Schneider leading a hand-picked ensemble, preserves a performance that gives the feeling of colleagues gathered together to play these masterpieces with sensitivity, style, and consummate respect for the music. The recording itself is close-in, providing an intimate aural contact with the performers. I have preserved the original (artificial) reverb added in post-production by the RCA engineers, but have tamed it somewhat, since it tended to ring on certain harmonics. The result is a collection that is true to the original analog source.

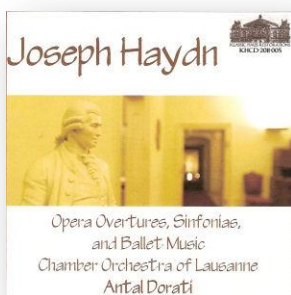


KHCD-2011-003-2CD (STEREO) - J. S. Bach: Brandenburg Concerti, BWV 1046-1051 - Chamber Orchestra of The Saar/Karl Ristenpart - The Brandenburg Concerti represented a careful selection by Bach from what

must have been an extensive output of such works. Quality and variety must have motivated Bach's choice for his presentation to the Margrave Christian Ludwig of Brandenburg. Witnessing the wealth of scorings, forms and styles contained within the Concerti, they are unmatched by any similar collection of their time. Karl Ristenpart's exceptional recording with his Chamber Orchestra of The Saar includes a stellar cast of soloists, including Jean-Pierre Rampal, Pierre Pierlot, Robert Veyron-Lacroix, as well as soloists from within the orchestra itself. This reissue, derived from two mint Nonesuch discs, is in stereo, supplanting the earlier 1990s re-release on Accord (Universal-France) in mono.



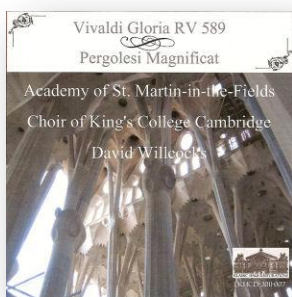
KHCD-2011-004 (STEREO) - Haydn: Concerto in C for Organ and Orchestra; Sinfonia Concertante; Two Nocturnes in C and in G - Chamber Orchestra of The Saar/Karl Ristenpart - Continuing the series of reissues featuring recordings of The Chamber Orchestra of The Saar with Karl Ristenpart conducting, this CD is a collection of early, middle, and late period Haydn that provides the uncomplicated musical pleasures that were the intent of these pieces. In the last half of the 18th century, the organ enjoyed a final burst of secular popularity, before retiring to the church. The Organ Concerto in C, so melodic and in its way unassuming, most assuredly pleased an audience both knowing and appreciative of the young composer's gifts. The Nocturnes are written in full mature Haydn manner with strong themes and energetic rhythms. The Sinfonia Concertante in B-flat for Violin, 'Cello, Oboe, Bassoon and Orchestra is a monumental late-period piece dating from Haydn's first English trip, composed in London in 1792. It is written in the *concertante* style favored by Haydn as a compositional device in some earlier works (see KHCD-2010-032 "Le Matin", "Le Midi" and "Le Soir" Symphonies with Ristenpart conducting). This transcription is from a previously unopened (!) Nonesuch disc, produced as a request from several Ristenpart fans, and is a joyful listening experience.



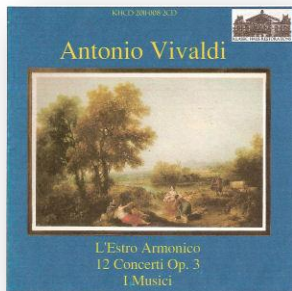
KHCD-2011-005 (STEREO) - Haydn: L'incontro improvviso: Overture and Intermezzo; L'isola disabitata: Sinfonia; La fedelita premiata: Sinfonia; L'infideltà delusa: Overture; Il mondo della luna: Sinfonia and Ballet Music; La vera costanza: Sinfonia; Armida: Sinfonia and March; Orlando Paladino: Sinfonia - Chamber Orchestra of Lausanne/Antal Dorati - The rediscovery of Haydn as an opera composer is from recent years. The overtures were used partly as opening and as closing music. Some are relatively free introductory pieces with no bearing on the ensuing opera; others, such as the overture to "Armida", has much to do with the business at hand, the storm music to come in the "enchanted forest" scene, the opening flourish indicating the struggle between call to duty and the voice of love. This transcription comes from a clean Philips disc, itself a collection of overtures and sinfonias from various complete Haydn opera recordings with Antal Dorati conducting.



KHCD-2011-006 (MONO) - Vaughan Williams: A London Symphony (Symphony No. 2, 1920 revision) - Cincinnati Symphony/Eugene Goossens; Symphony No. 4 in f minor - BBC Symphony/Ralph Vaughan Williams - Two classic 78 sets, that I transcribed directly from the discs to reel tape in 1978. With updated restoration programs, I have cleaned up my earlier side-join and declipping work done in 2002, and feel confident in releasing these recordings on the Klassik Haus label. The "London Symphony" recording preserves the only recording of the 1920 revision, with Eugene Goossens leading the Cincinnati Symphony in a 1941 RCA recording that is fleet as well as appropriately atmospheric. Vaughan Williams' visceral Fourth Symphony, recorded by EMI in 1937, is given a galvanizing reading, with the BBC Symphony playing on the edge of their seats, the composer at the helm. I have added some "air" around the proceedings, to open up the somewhat dry, studio-bound soundstage; otherwise, no reverb or other artificial additions have been made.



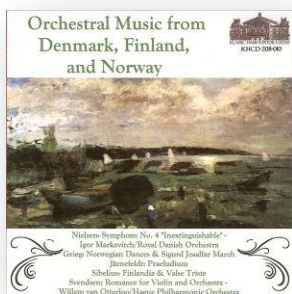
KHCD-2011-007 - Vivaldi: Gloria RV 589; Pergolesi: Magnificat -Elizabeth Vaughan/Janet Baker/Ian Partridge/Christopher Keyte/King's College Choir/Academy of St. Martin-in-the-Fields/David Willcocks - This transcription is from the 1964 Argo recording, the performances using music editions published by Walton Music. Unmistakable in timbre, precise in execution, sensitive in performance practice, these recordings preserve the unique sound of the King's College choir and the superb cathedral acoustics. The LP used for this transcription was never opened before I set stylus-to-vinyl, so little in the way of restoring was needed. A superb addition to a Baroque choral collection!



KHCD-2011-008-2CD - Vivaldi: "L'Estro Armonico" - 12 Concerti Op. 3 - I Musici - Vivaldi's collection "Harmonic Invention" was unique in its diversity of instrumental form and sonority, revealing him as a great craftsman and a tireless experimenter. This 2 CD set is derived from a clean 2 LP Philips set recorded in 1963, and displays I Musici's extraordinary virtuosic talents.



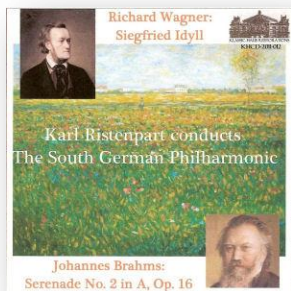
KHCD-2011-009-2CD - J. S. Bach: Brandenburg Concerti BWV 1046-1051 - The Ars Rediviva Ensemble/Milan Munclinger - Another "Brandenburg" set, second a series of planned releases in 2011 of different recordings of these timeless concerti. This recording, from a Crossroads/Supraphon 2 LP set of 1965, features the Ars Rediviva Ensemble of Prague. The Ensemble was originally formed in 1951 by Milan Munclinger (a flutist and conducting student of the great Vaclav Talich) during a revival of Baroque music in Czechoslovakia. The performances display well-chosen tempi, and discreetly miked balances with occasional subtle highlighting of solos. The LPs were in good condition and required little in cleanup; a slight damping of treble was required to eliminate some harshness in several of the concerti. The result is a very satisfying collection, with admirable performances and a fine recording from the well-respected Supraphon label in a licensing collaboration with Epic/Columbia.



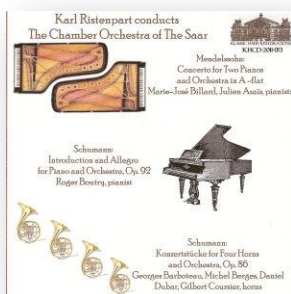
KHCD-2011-010 (STEREO) - Nielsen: Symphony No. 4 "The Inextinguishable" - Igor Markevitch/Royal Danish Orchestra; Grieg: Four Norwegian Dances and Sigurd Jorsalfar March; Järnefelt: Praeludium; Svendsen: Romance for Violin and Orchestra; Sibelius: Valse Triste and Finlandia - Willem van Otterloo/Hague Philharmonic - Orchestral music from Denmark, Finland and Norway fill this disc, with unmatched performances of Scandinavian masters Grieg, Järnefelt, Nielsen, Sibelius and Svendsen. The "Inextinguishable" symphony no Carl Nielsen is given a riveting, passionate performance, with Igor Markevitch conducting the Royal Danish Orchestra, from a Fona recording licensed to Turnabout/Vox. The balance of this CD includes performances by the Hague Philharmonic, conducted by the revered Willem van Otterloo, from a Philips recording of the late 1950s licensed to Mercury. Both recordings were sourced from near-mint LPs. There is some slight congestion in louder passages in the Nielsen symphony, but otherwise sounds better than the original vinyl. The van Otterloo disc was cut at a low level, so I boosted the overall output to a more realistic level, and still maintained a quiet background. This is a very enjoyable collection, with performances that deserve to be reissued.



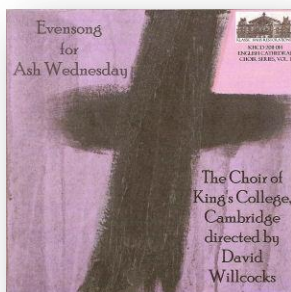
KHCD-2011-011 (STEREO) - J. S. Bach: Concerto for 2 Harpsichords in c minor BWV 1062; Concerto for 3 Harpsichords in d minor BWV 1063; Concerto for 3 Harpsichords in C BWV 1064; Concerto for 4 Harpsichords in a minor BWV 1062 - Fritz Neumeyer, Lily Berger, Konrad Burr and Ilse Urbutiet, harpsichodists; Karl Ristenpart/Chamber Orchestra of The Saar - Karl Ristenpart's recordings of Bach with the Saar Chamber Orchestra are timeless in the seemingly effortless genius of balance and pulse, with warm spacious sound to enhance the experience.



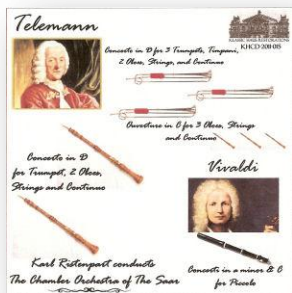
KHCD-2011-012 (STEREO) - Brahms: Serenade No. 2 in A, Op. 16 ; Wagner: Siegfried Idyll - Karl Ristenpart conducts The South German Philharmonic - Karl Ristenpart recorded few Romantic-era pieces, much to our regret, for his particular genius was well-suited for the genre. These two works, recorded for the Checkmate label in 1967, find Ristenpart in sympathy with the moods of quiet contemplation and unassuming gayety found in both of these works. Originally engineered by Marc J. Aubort in Stuttgart, the South German Philharmonic offers a burnished sound to the otherwise dark-hued Brahms, and the Wagner receives a truly chamber orchestra-oriented performance. Both are worthy of restoration to the catalogue after 40 years of neglect.



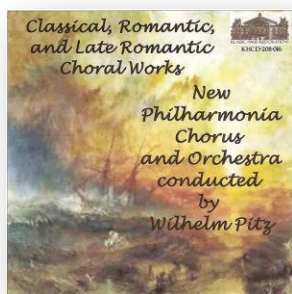
KHCD-2011-013 (STEREO) - Mendelssohn: Concerto for 2 Pianos and Orchestra in A-flat; Schumann: Introduction and Allegro for Piano and Orchestra, Op. 92; Konzertstücke for 4 Horns and Orchestra, Op. 86 - Karl Ristenpart/Chamber Orchestra of The Saar - Another Romantic collection with Karl Ristenpart at the helm, with two piano works by Mendelssohn and Schumann, and his glorious recording of the Schumann Konzertstücke for 4 Horns and Orchestra. Originally taped by Club Françaises du Disques and issued domestically on two different Nonesuch discs, these recordings again reflect Ristenpart's dynamism and precision, and are worthy of reissue.



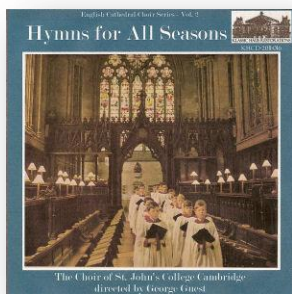
KHCD-2011-014 (STEREO) - English Cathedral Choir Series, Vol. 1: Evensong for Ash Wednesday - Choir of King's College, Cambridge/David Willcocks - First in a series of 5 CDs devoted to the English Cathedral Choir, this recording, derived from an Argo LP from 1964, is a setting of the Ash Wednesday Service as observed by King's College, Cambridge. Works by Allegri, Byrd, Farrant, and Purcell, as well as lesser-known composers Joseph Pring, Matthew Camidge, and Thomas Causton are featured, with readings by the Chaplain, Dean and Director of Music of King's College. The unmistakable sound of King's College Choir, led by Davis Willcocks, provides the perfect setting for a time of solemn contemplation during the season of Lent, or any other occasional where peace and reflection may be enhanced by music.



KHCD-2011-015 (STEREO) - Telemann: Concerto in D for 3 Trumpets, Timpani, 2 Oboes, Strings and Continuo; Concerto in D for Trumpet, 2 Oboes, Strings, and Continuo; Overture in C for 3 Oboes, Strings and Continuo; Vivaldi: Concerto in a minor for Piccolo RV 445; Concerto in C for Piccolo RV 444 - Saar Chamber Orchestra/Karl Ristenpart - Telemann wrote innumerable concerti and orchestral suites. This particular collection, from a mid-60s Nonesuch LP features two "entertainment" concerti and a musically graceful, highly individual Overture. Karl Ristenpart conducts the Saar Chamber Orchestra with an acute sense of form and style, with Mauricé Andre, Michel Lagorce and Jacques Mas on trumpets; Helmut Winschermann, Erich Bolz and Ludwig Trenz on oboes. The Vivaldi Piccolo concerti are from another Nonesuch LP, with Roger Bourdin as piccolo soloist.

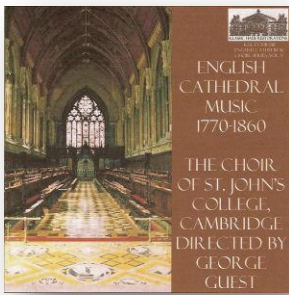


KHCD-2011-016 (STEREO) - Wolf: Morgenhymnus; Van Nuffel: In convertendo Dominus, Op. 32; Brahms: Nänie, Op. 82; Mozart: Ave verum corpus, K. 618; Bruckner: Five Unaccompanied Motets; Beethoven: Die Erhe Gottes aus der Natur, Op. 48 No. 4 - New Philharmonia Chorus and New Philharmonia Orchestra/Wilhelm Pitz - The Philharmonia Chorus, was founded in 1957 by Walter Legge as a choral counterpart to the Philharmonia Orchestra which he had founded twelve years earlier. The Chorus's first concert, a performance on 12th November 1957 of Beethoven's Ninth Symphony, completed a cycle of Beethoven symphonies in London's Royal Festival Hall with the Philharmonia Orchestra conducted by Otto Klemperer and was recorded shortly afterwards with the same performers. To create his chorus, Legge turned to **Wilhelm Pitz**, then chorus master of the Bayreuth Festival. Between first rehearsal in February 1957 and first concert there was a long period of preparation during which Pitz rehearsed the Chorus in not only the scheduled Beethoven but also in choral passages from Wagner's Die Meistersinger von Nürnberg. From that preparatory work emerged a chorus unique for its blend of British choral tradition and German musical training and discipline and for a dramatic quality found more typically in opera than in a symphony chorus. The full yet homogeneous and professionally disciplined sound immediately attracted critical notice. (From the **Wikipedia** entry on the New Philharmonia Chorus). This disc, transferred from a clean blue-label Angel LP, features the New Philharmonia Chorus in Classical, Romantic and Late Romantic works. (Bruckner's Locus iste is the MP3 sample above.)

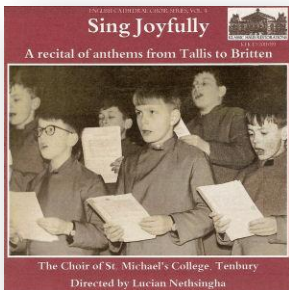


KHCD-2011-017 (STEREO) - English Cathedral Choir Series, Vol. 2 - Hymns for All Seasons - Choir of St. John's College, Cambridge/George Guest - Continuing the English Cathedral Choir Series on Klassic Haus is this collections of hymns representing seasons of the Church year. The album, from an Argo LP recorded in 1964, is lead by George

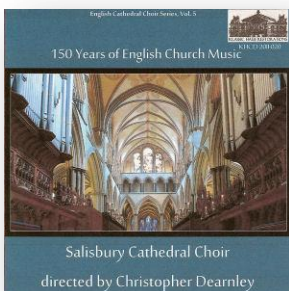
Guest who was organist and choirmaster at St. John's College in Cambridge UK from 1951 to 1991, who transformed the choir into one of the most renowned English choirs, recording more than 60 albums and touring the world. The vocal sound of St. John's has been described as more "cosmopolitan" than the Choir of King's College, Cambridge. Certainly possessing a unique quality unrivaled by others, this selection of hymns is a delight, and useful as a reference as well as inspirational source.



KHCD-2011-018 (STEREO) - English Cathedral Choir Series, Vol. 3 - English Cathedral Music 1770-1860: Thomas Attwood Walmisley: Magnificat and Nunc Dimittis in d minor; John Nares: The souls of the righteous; John Goss: If we believe that Jesus died; Samuel Wesley: In exitu Israel; Samuel Sebastian Wesley: The Wilderness; Thou wilt keep him in perfect peace; Blessed be the God and Father - Choir of St. John's College, Cambridge/George Guest - Church music in England at the beginning of the 19th century had sunk to an appalling state, causing Samuel Sebastian Wesley (represented on this disc with 3 pieces) to publish a pamphlet titled *a few words on Cathedral Music and the Musical System of the Church, and a plan of reform*. The decline of standards of performance were decried, the tearing down and defacing of organs was found abhorrent, and the terrible physical state of church music books bemoaned. Given such an unsympathetic climate, it is surprising that any church music of value was produced during this period, yet the eight pieces on this disc, derived from an Argo LP of 1964, prove that by no means everything was of mediocre quality. Sung with commitment and particular grace and style, the Choir of St. John's College Cambridge bring these minor masterpieces back to life. (*The Goss "If we believe that Jesus died" is sampled as an MP3 above.*)

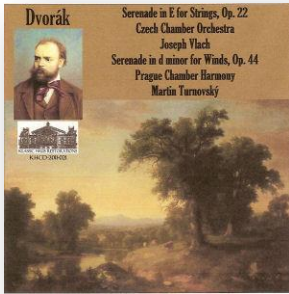


KHCD-2011-019 (STEREO) - English Cathedral Choir Series, Vol. 4 - Sing Joyfully: A recital of anthems from Tallis to Britten - The Choir of St. Michael's College, Tenbury/Lucian Nethsingha - The Chapel of St. Michael's College, Tenbury, is set amongst the orchards of Worcestershire, and it is in this peaceful place that the Choir of St. Michael's College call home. This choir, made up of choristers studying at the college as well as non-choristers, has a lighter sound than the other choirs represented in this series, and the music presented in this recital fits their unique timbre perfectly. Transcribed from an Argo LP of 1965.

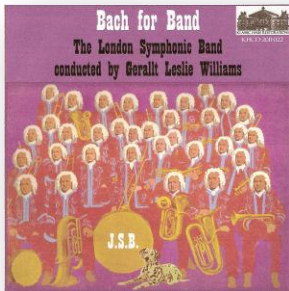


KHCD-2011-020 (STEREO) - English Cathedral Choir Series, Vol. 5 - 150 Years of English Church Music: Works by Battishill, Blow, Boyce, Croft, Greene, Purcell, and Wise - Salisbury Cathedral Choir/Christopher

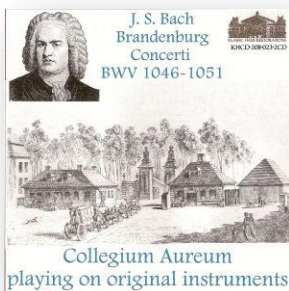
Dearnley - Salisbury Cathedral is one of the finest Gothic buildings in Europe, and it within this superb acoustical setting that the Salisbury Cathedral Choir presents this collection of works by English composers spanning 150 years. The Choir is lead by Christopher Dearnley , who was Assistant Organist, Salisbury Cathedral 1954-57, Music Master, Cathedral School 1954-57, and Organist and Master of the Choristers 1957-67. Taken from an Argo LP of 1961, this recital includes works of great beauty by minor composers as well as the genius of Henry Purcell.



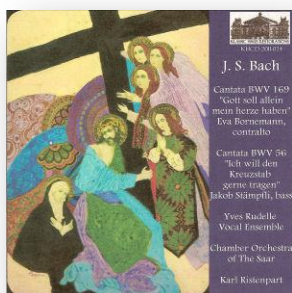
KHCD-2011-021 (STEREO) - Dvorák: Serenade in E for Strings, Op. 22 - Czech Chamber Orchestra/Joseph Vlach; Serenade in d minor for Winds, 'cello, and Bass - Prague Chamber Harmony/Martin Turnovský - Nearly all of Dvorák' artistic traits are evident in these wonderful Serenades. The features that he took from the Czech folk song and which gave his music its decided Slavonic flavor are mixed within each movement. And, as a melodist, Dvorák is unsurpassed. Both of these Serenades are played with the special stylistic flair and timbre that only Czech ensembles can produce. Transcribed from a domestic Crossroads LP, licensed to Epic/Columbia by Supraphon.



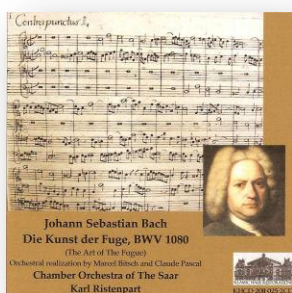
KHCD-2011-022 (STEREO) - Bach for Band - Toccata and Fugue in d minor; Wachtel Auf; Three-Part Invention in D; Minuet in G; Badinerie; Fugue from Toccata in e minor; "Little" Fugue in g minor; Air on the G String; Chorales Nos. 5 & 8 from Cantata No. 80; Bist Du Bei Mir; Sinfonia to Cantata No. 29 - London Symphonic Band/Gerallt Leslie Williams - Bach transmogrified, in this instance by Gerallt Leslie Williams, with his highly skilled arrangements, and forty professional players making up the London Symphonic Band, gathered to put them into splendid effect. Transcribed from a mint Columbia LP recorded in 1971, this is indeed a "splendid noise", with bombast as well as subtlety abounding.



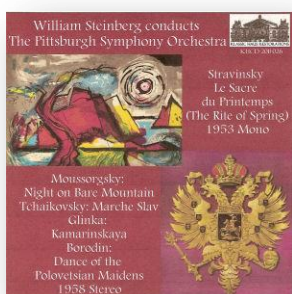
KHCD-2011-023-2CD (STEREO) - J. S. Bach: Brandenburg Concerti BWV 1046-1051 - Collegium Aureum - Third in the continuing series of Bach Brandenburg Concerti releases by Klassic Haus. This performance is by Collegium Aureum, the early-music ensemble formed by the recording company Harmonia Mundi, and was released in 1965 on an RCA Victrola 2-LP set. Soloists include Gustav Leonhardt on harpsichord and Edward H. Tarr on clarin trumpet. Sonics on the discs were a bit bright, so I have tamed the high end a bit to render a more realistic soundstage. Recorded in one of the many Schlosses used as venues by Collegium Aureum, if you listen very carefully at the end of some of the movements' reverb tails, it's possible to hear bird chirping! Not in any way distracting, it actually brings the recording into a more personal state, rendering it more "live", as it were. Very enjoyable performances, not at all ascetic as some other early-music groups.



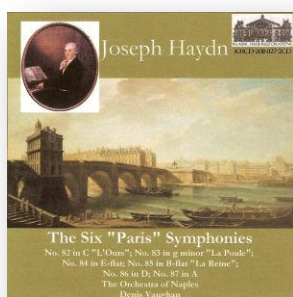
KHCD-2011-024 (STEREO) - J. S. Bach: Cantata BWV 169 "Gott soll mein herze haben" - Eva Bornemann, contalto; Günter Karau, organ; Cantata BWV 56 "Ich will den Kreuzstab gern tragen" - Jakob Stämpfli, bass; Erich Bolz, oboe; Chamber Orchestra of The Saar/Karl Ristenpart - Continuing with reissues of the recorded legacy of Karl Ristenpart, this disc is a transcription of a 1965 traversal of two of Bach's solo cantatas. No. 56 receives a second recording by Ristenpart (the first was an Archiv recording made in June, 1951 with Dietrich Fischer-Dieskau as soloist). Sensitive, intimate performances, well recorded by Club Français du Disque, and first issued on a Nonesuch LP.



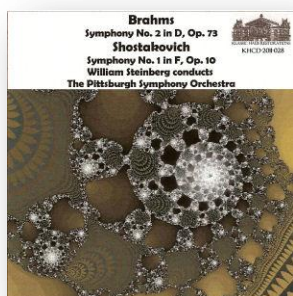
KHCD-2011-025-2CD (STEREO) - J. S. Bach: Die Kunst der Fuge, BWV 1080 (The Art of The Fuge, orchestral realization by Marcel Bitsch and Claude Pascal) - Chamber Orchestra of The Saar/Karl Ristenpart - Karl Ristenpart recorded *Die Kunst der Fuge* with the Saar Chamber Orchestra twice, in stereo; the first on October 29, 1963 for Erato which included Counterpoint 1 through 7, and 12 through 16, arranged for chamber orchestra by Helmut Winschermann. The second recording, from which this transcription was derived, was recorded on June 16-19, 1966, by Club Français du Disque, and issued domestically on a Nonesuch 2-LP set. The orchestral realization was by Marcel Bitsch and Claude Pascal. Their version attempts not to "glorify" the work in an overblown 19th-century orchestration; rather, it renders the internal structure perceptible to the listener by choice of instruments. The result is clarity itself, and is beautifully played by members of the Chamber Orchestra of the Saar.



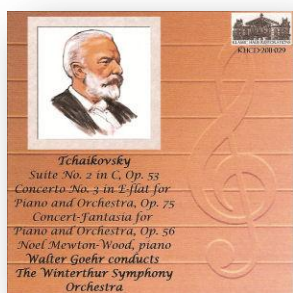
KHCD-2011-026 (MONO/STEREO) - Stravinsky: The Rite of Spring (1953 mono); Moussorgsky: Night on Bare Mountain; Tchaikovsky: Marche Slav; Glinka: Kamarinskaya; Borodin: Dance of the Polovetsian Maidens (1958 stereo) - Pittsburgh Symphony Orchestra/William Steinberg - The Pittsburgh Symphony recorded for Capitol Records from 1952 to 1959 in the Syrian Mosque auditorium, a building once known for its superior acoustics (it was razed in the '90s). This collection consisting of mono and stereo recordings capture the PSO with its music director William Steinberg in compelling traversals of Stravinsky's "Rite" and a Russian concert program, derived from a green label/gold print Capitol mono and a side-logo rainbow circle stereo LP, both in very good condition.



KHCD-2011-027-2CD (STEREO) - Joseph Haydn: The "Paris" Symphonies: No. 82 in C "L'Ours"; No. 83 in g minor "La Poule"; No. 84 in E-flat; No. 85 in B-flat "La Reine"; No. 86 in D; No. 87 in A - The Orchestra of Naples/Denis Vaughan - One of the most important foreign commissions Haydn received in the 1780s came from Paris. About 1784 Haydn was asked to write six symphonies for the concert de la Loge Olympique orchestra. The symphonies seem to have been performed in 1787, and were the smash hits of the Parisian concert season. Although not stated in the program notes, the performing editions used in these recordings include harpsichord. These transcriptions, from an RCA 3-LP set published in 1967, highlight the superbly disciplined Orchestra of Naples, founded and directed by Denis Vaughan, and recorded in the vibrant acoustics of the Palazzo Reale in Naples.

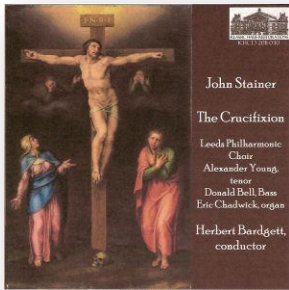


KHCD-2011-028 (STEREO) - Brahms: Symphony No. 2 in D, Op. 73; Shostakovich: Symphony No. 1 in F, Op. 10 - Pittsburgh Symphony Orchestra/William Steinberg - Continuing the series of reissues of the legendary Command Classics recordings made by the Pittsburgh Symphony under William Steinberg, this transfer contains both the first recording made by Enoch Light's team in Soldiers and Sailors Memorial Auditorium, and one of the last in the series. The Brahms was a sonic spectacular from its first release, and this transfer is made from a near mint gold label, heavy platter Command disc. The Shostakovich is a bit more distant in recorded perspective, much as the Beethoven symphonies in the Command series; the disc used has the vibrant sound, low-end depth, and broad soundstage found in first pressings. Interpretations are thoughtful as always, with Steinberg's signature fresh approach to standard classics.



KHCD-2011-029 (MONO) - Tchaikovsky: Suite No. 2 in C, Op. 53; Concerto in E-flat for Piano and Orchestra, Op. 75; Concert-Fantasia for Piano and Orchestra, Op. 56 - Noel Mewton-Wood, piano/Winterthur Symphony Orchestra/Walter Goehr - This disc is a companion to KHCD-2010-016 (Tchaikovsky Suites No. 1 & No. 3) with same forces, recorded by Concert Hall Society in the early 50s. The 2nd Suite is given a fleet and detailed reading; the single movement 3rd Piano Concerto is insightful and masterfully played by young keyboardist Newton-Wood, coupled with the seldom-heard Concert-Fantasia. Two discs were used for the transfer of the Suite No. 2 (one copy, graciously provided by Steve Haller, had a first-issue dark reddish-brown label, red vinyl disc in restorable condition); the Concerto and Concert-Fantasia was transferred from a good-condition

later edition disc. There is some slight congestion in louder passages, but does not detract from the overall soundscape which is quite good mono. The result is a CD that sounds better than the vinyl copies, and preserves performances that deserve to be heard again.



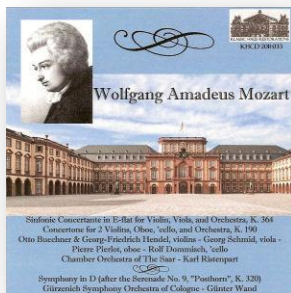
KHCD-2011-030 (STEREO) - John Stainer: The Crucifixion - Alexander Young, tenor; Donald Bell, bass; Eric Chadwick, organ; Leeds Philharmonic Choir/Herbert Bardgett, conductor - Stainer's *Crucifixion* was for generations a staple piece for church choirs and amateur choral societies, especially during the Lenten season. This recording, made in 1961 by EMI, was the first professionally produced taping of this exemplar of 19th century English choral music. Alexander Young gives his solo work the usual exceptionally sweet-toned, musically sensitive performance, and Donald Bell is perfectly cast as the voice of Jesus. The Leeds Philharmonic Choir provides well-disciplined support, producing a superb, balanced sound rivaling professional choirs. Herbert Bardgett conducts with sensitivity, eschewing overtly Romantic tempi and ritardandi in service to the message of the work. This transfer used a domestic blue-label, red leatherette spine Angel release; the recording was cut at a low level (as was the English EMI disc issued in Europe), so I raised the levels to a more realistic soundstage.



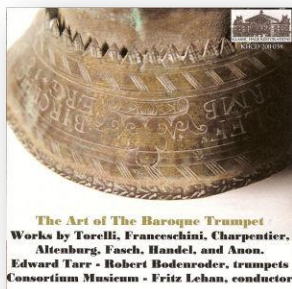
KHCD-2011-031-2CD (STEREO) - Handel - Organ Concerti, Vol. 1: The Baroque Organ of the Parish Church in Körbecke (Concerti Nos. 4 in F, 10 in d minor & 16 in F) and the Gabler Organ of Weingarten Abbey (Concerti Nos. 5 in F, 6 in B-flat, 7 in B-flat, & 8 in A) - Rudolf Ewerhart, organist; Collegium Aureum/Reinhard Peters - These recordings made by Harmonia Mundi were guided by the idea of presenting Handel's Concerti for Organ in performances on several instruments of varying sizes and types. Since Handel's organ style shows elements of the South German - Italian manner as well as French techniques, the instruments chosen for this volume serve well the wealth of forms and variety of structure in Handel's works on these discs. Rudolf Ewerhart chooses tempi and registers appropriate for each movement of the concerti, as well as attention to the venues' acoustics (all four churches recorded in this 2-volume set are very reverberant). The Collegium Aureum on original instruments play with verve and stylistic attention to detail. The source for this collection is a 4-LP Musical Heritage Society set in near-mint condition. A specially priced, 2-CD set.



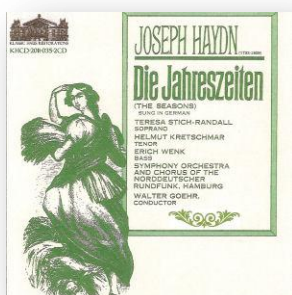
KHCD-2011-032-2CD (STEREO) - Handel - Organ Concerti, Vol. 2: The "Trinity" Organ by Karl Joseph Riepp in Ottobeuren (Concerti Nos. 3 in g minor, 9 in B-flat, 11 in g minor, & 14 in A) and the Cabinet Organ of the Geertkerk in Utrecht (Concerti Nos. 1 in g minor, 2 in B-flat, 12 in F, 13 in B-flat, & 15 in d minor) - Rudolf Ewerhart, organist; Collegium Aureum/Reinhard Peters - Comments for Volume 1 apply as well for this set. Both volumes are specially priced, 2-CD sets.



KHCD-2011-033 (STEREO) - Mozart: Sinfonie Concertante in E-flat for violin, viola, and orchestra K. 364; Concertone for 2 violins, oboe, 'cello, and orchestra K. 190 - Otto Buechner & Georg-Friedrich Hendel, violins; Georg Schmidt, viola; Pierre Pierlot, oboe; Rolf Dommisch, 'cello/Chamber Orchestra of The Saar/Karl Ristenpart; Symphony in D (after "Posthorn" Serenade, K. 320) - Gürzenich Symphony Orchestra of Cologne/Günter Wand - The musical form known as the Sinfonie Concertante enjoyed a short-lived but spectacular popularity approximately between the years 1760 and 1785. Adapting the instrumental makeup of the concerto grosso to the new frame of the sonata form was the special contribution of the Mannheim school, ground-breakers at the time in Europe in the area of symphonic orchestration. It was in Paris, though, that this form flourished. Some of the most glorious music written by Mozart is to be found in the richly orchestrated Sinfonie Concertante in E-flat. The Concertone (translates as "grand concerto") suffers from neglect, unfairly so, for the 17-year-old Mozart imbued it with much charm. The Symphony in D, after the "Posthorn" Serenade No. 9, K. 320, was once thought not have originated from Mozart; due to relatively recent research, it has been determined that it indeed was fashioned by Mozart, or at least he authorized its formation, most likely adapted for a specific performance venue. Karl Ristenpart and his Chamber Orchestra of The Saar provide a stellar accompaniment to the virtuoso soloists in the Concertante and the Concertone, from an early pressing blue label with silver print Musical Heritage LP published in 1966. Günter Wand and the Gürzenich Orchestra perform the Symphony in D with stylish aplomb, from a factory-sealed, late-pressing Nonesuch disc.



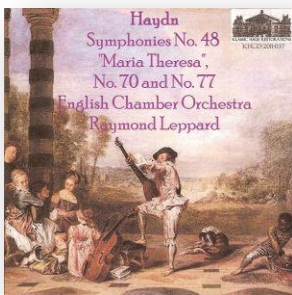
KHCD-2011-034 (STEREO) - The Art of The Baroque Trumpet Works by Torelli, Franceschini, Charpentier, Altenburg, Fasch, Handel, and anon. - Edward Tarr/Consortium Musicum/Fritz Lehann - No musical instrument has undergone more radical changes since the Baroque era than the trumpet. The valved instrument with which we are familiar has a total length somewhat over three feet. The Baroque instruments featured on this disc are valveless and have a total length of about seven feet. On a valveless brass instrument it is possible by lip tension alone to produce a series of tones in a fixed relationship to one another. Only in the fourth octave of this harmonic series do they lie in intervals of a second; and only in this highest register can diatonic melodies be produced on the Baroque trumpet. This transcription, from a Nonesuch LP released in 1969, was one of the first to feature reconstructions of Baroque trumpets. The works of Franceschini, Charpentier, the anonymous German fanfares and the Altenburg chorale setting were recorded using long Baroque trumpets. The Italian sonatinas and the Altenburg concerto were recorded on "Jägertrompeten" (hunter's trumpets in coiled form). The Torelli, Fasch, and Handel works were played on modern high valved trumpets. A listing of personnel in the recording is included on the back cover of the CD. An exhilarating collection, worthy of reissue.



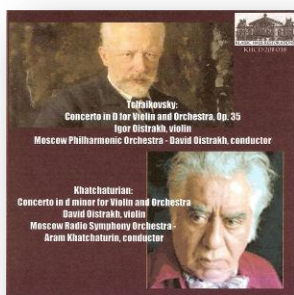
KHCD-2011-035-2CD (STEREO) - Haydn: Die Jahreszeiten (The Seasons) - Teresa Stich-Randall, soprano; Helmut Kreschmar, tenor; Erich Wenk, bass; Symphony Orchestra and Chorus of the Norddeutsche Rundfunk, Hamburg/Walter Goehr - The design of "The Seasons" differs fundamentally from the structure of the Handelian oratorio, which is influenced by the spirit of musical drama. The "Seasons" is in the nature of a cantata cycle, and the illustrative element undoubtedly appealed to Haydn, who had attempted a similar task in 1761 when he wrote the symphonic triptych "Le Matin," "Le Midi" and "Le Soir" (Nos. 6, 7, and 8, see [KHCD-2010-032](#)). The "Seasons" has a distinct autobiographical ring; here speaks a man who was born in the country, lived most of his life in rural surroundings, and was deeply attached to nature. This 2-disc set, derived from a 3-LP set licensed to Nonesuch by Tono (Zürich), is an enthusiastic, well recorded sojourn through the German countryside. The NDR Chorus sings with lusty precision, and the soloists are at their lyrical best. Walter Goehr conducts with vigor and tenderness where required. A welcome reissue of Haydn's pastoral picture book of Seasons.



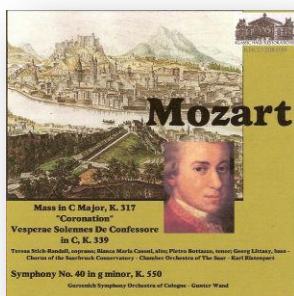
KHCD-2011-036-2CD (STEREO) - Delibes: Coppélia (complete ballet music, Bolshoi Ballet production) - Bolshoi Theater Orchestra/Yuri Fayer - The classic ballet about Coppélius the toymaker and his humanoid doll Coppélia, thought by the village folk to be his daughter. She excites the love of the village swain Frantz, much to the dismay of his girlfriend, Swanhilde. The "live" girl finally gets her man, but only after a succession of balletic high jinks. This recording, first issued domestically on the Melodiya/Angel label in 1970, comprises the complete score conforming to the Bolshoi Ballet production (which deletes several scenes). Transcribed from a near mint late pressing onion-dome logo Melodiya/Angel 2-LP set. Due to the short length of the CDs, this set is specially priced.



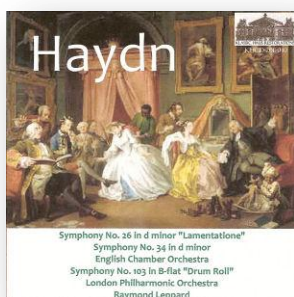
KHCD-2011-037 (STEREO) - Haydn: Symphonies No. 48 "Maria Theresa" in C, No. 70 in D, and No. 77 in B-flat - English Chamber Orchestra/Raymond Leppard - The seclusion of Haydn in his dream job at the palace of Prince Esterházy compelled him to experiment and be original; his gifts, lifted from the restraint of the rococo conventions, were to produce the world's first true symphonies. This disc, transcribed from two mint Philips LPs, showcases the undeniable genius of Haydn and the virtuosity of the English Chamber Orchestra, led by conductor/scholar Raymond Leppard. The sonics are classic Philips; detailed, refined, with subtle low bass response that was a signature of the late 60s/early 70s Philips discs. This disc was produced by request (a service I offer through Klassic Haus); it is a joyful listening experience.



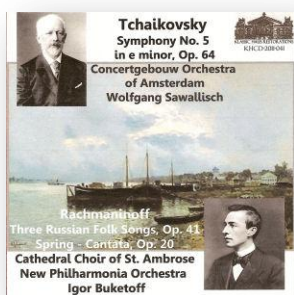
KHCD-2011-038 (STEREO) - Tchaikovsky: Concerto in D for violin and orchestra, Op. 35 - Igor Oistrakh, violin; Moscow Philharmonic/David Oistrakh; Khachaturian: Concerto in d minor for violin and orchestra - David Oistrakh, violin; Moscow Radio Symphony Orchestra/Aram Khachaturian - Two classic recordings, long out of print, featuring father David Oistrakh conducting son Igor Oistrakh in Tchaikovsky's venerable Violin Concerto, from a first series red leatherette-spine, red with black star border label Melodiya/Angel LP. The composer-lead Khachaturian Violin Concerto has David Oistrakh as soloist, from a rare orange label Cyrillic-script Melodiya/Odyssey release. Both recordings are lush, lyrical, and well recorded; the Khachaturian is an older recording, so the soloist is a bit more "up-front", whereas the Tchaikovsky is reminiscent of contemporary (1967) EMI recordings. Both are quite enjoyable, and worthy of reissue.



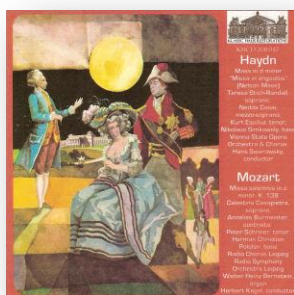
KHCD-2011-039 (STEREO) - Mozart: Mass in C, K. 317 "Coronation"; Vesperae Solennes De Confessore in C, K. 339 - Teresa Stich-Randall, soprano; Bianca Maria Casoni, alto; Pietro Botazzi, tenor; Georg Littasy, bass; Chorus of the Saarbrück Conservatory; Chamber Orchestra of The Saar/ Karl Ristenpart; Symphony No. 40 in g minor, K. 550 - Gürzenich Symphony Orchestra of Cologne/Günter Wand - Choral masterpieces from Mozart's return to Salzburg after an unsuccessful period in Paris. The "Coronation" Mass from 1779 is in celebration of a miraculous image of the Virgin Mary near Salzburg in 1751. The "Vesperae Solennes" is from 1780, Mozart's last composition for the Archbishop Colloredo before his (Mozart's) departure to Vienna. Both works are played with lyrical precision by the Saar Chamber Orchestra, with a fine cast of soloists and a well-trained chorus, led by legendary conductor Karl Ristenpart. It is transcribed from a previously factory-sealed early pressing Nonesuch disc. The CD is completed with a compelling performance of the Symphony No. 40 in g minor, with Günter Wand leading the well-disciplined Gürzenich Symphony Orchestra of Cologne, from a factory sealed, later pressing Nonesuch LP.



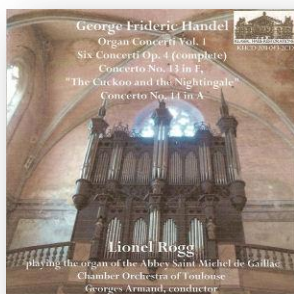
KHCD-2011-040 (STEREO) - Haydn: Symphony No. 26 in d minor "Lamentatione"; Symphony No. 34 in d minor - English Chamber Orchestra/Raymond Leppard; Symphony No. 103 in E-flat "Drum Roll" - London Philharmonic/Raymond Leppard - Two early Haydn gems of the "Stürm und Drang" period, with Raymond Leppard as harpsichordist/conductor; and he leads the London Philharmonic in Symphony No. 103 of 1795 from the extraordinary "London" symphonies series. The early symphonies come from a mint Philips LP of 1970; the Symphony No. 103 is from a near -mint Classics For Pleasure LP in the W.D. & H.O. Willis Master Series (a performance grant to the LPO) from the 1970s. **End of 2011 2nd Series**



KHCD-2011-041 (STEREO) - Tchaikovsky: Symphony No. 5 in e minor, Op. 64 - Concertgebouw Orchestra of Amsterdam/Wolfgang Sawallisch; Rachmaninoff: Three Russian Folk Songs, Op. 41; Spring - Cantata, Op. 20 - John Shaw, bass-baritone; Cathedral Choir of St. Ambrose; New Philharmonia Orchestra/Igor Buketoff - 100th CD RELEASE - Tchaikovsky's 5th Symphony is given a fresh, no nonsense and decisive reading by Wolfgang Sawallisch and the Amsterdam Concertgebouw Orchestra, from a promo white label domestic Philips release, mastered by Mercury in 1964 with an RFR matrix. The LP was a bit bass-shy (typical of domestically released Philips discs), so I have added some depth to the soundscape, revealing a satisfying, subtle bass response. The Rachmaninoff choral pieces, seldom recorded, were not released on CD when the companion *1812 Overture* was reissued on a budget CD by BMG in the 1990s. Both the *Three Russian Folks Songs* and the expansive *Spring* cantata are given authoritative readings by Rachmaninoff expert Igor Buketoff and the New Philharmonia Orchestra, in a warm late 60s RCA recording engineered by Robert Auger.

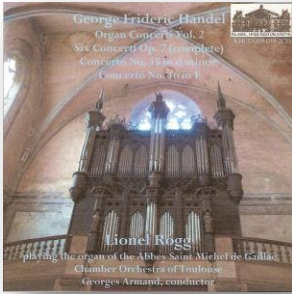


KHCD-2011-042 (STEREO) - Haydn: Mass in d minor "Missa in angustiis" (Nelson Mass) - Teresa Stich-Randall, soprano; Nedda Casei, mezzo-soprano; Kurt Equiluz, tenor; Nikolaus Simkowsly, bass; Vienna State Opera Orchestra and Chorus/Hans Swarowsky - Mozart: Missa solemnis in c minor, K. 139 - Celestina Casapietra, soprano; Annelies Burmeister, contralto; Peter Schreier, tenor; Herman Christian Polster, bass; Radio Symphony Orchestra and Chorus Leipzig/Herbert Kegel - Many recordings made by Tono (Zürich) were licensed during the 1960s to Nonesuch. This recording of the Haydn "Missa in angustiis" in one such fine example, with an excellent quartet of soloists, well-trained chorus, and the ubiquitous Hans Sawarowsky leading the Vienna State Opera Orchestra. The Mozart Missa solemnis is from a brief Mozart Mass series conducted by Herbert Kegel, recorded in the early 70s by VEB Deutsche Schallplatten, based in Berlin (DDR), and released on Philips.

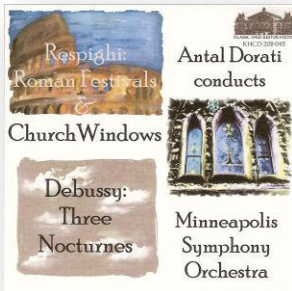


KHCD-2011-043-2CD (STEREO) - Handel: Organ Concerti, Vol. 1- Six Concerti, Op. 4; Concerto No. 13 in F "Cuckoo and the Nightingale"; Concerto No. 14 in A - Lionel Rogg playing the organ of the Abbey Saint Michel de Gaillac/Chamber Orchestra of Toulouse/Georges Armand - It was only natural that the entrepreneur in Handel, one of the first truly independent composers who produced opera and oratorios in public theaters at his own risk, recognized that by capitalizing on his own talent as a virtuoso organist and improviser that he could add one more element that would seduce people to

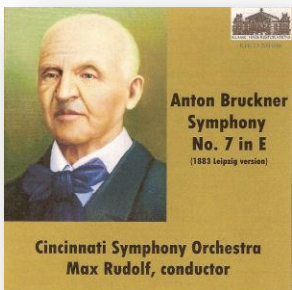
the theaters where his music would be performed. During the interludes, Handel would perform an organ concerto, a secular virtuoso piece; it became his personal innovation. Lionel Rogg performs with the Toulouse Chamber Orchestra in a superb collection of Handel's complete Op. 4 works for organ, plus Concerti No. 13 & 14.



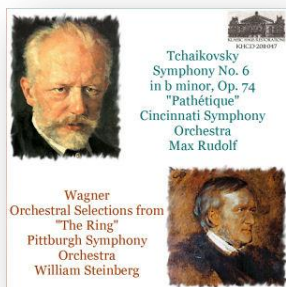
KHCD-2011-044-2CD (STEREO) - Handel: Organ Concerti, Vol. 2 - Six Concerti, Op. 7; Concerto No. 15 in d minor; Concerto No. 16 in F - Lionel Rogg playing the organ of the Abbey Saint Michel de Gaillac/Chamber Orchestra of Toulouse/Georges Armand - Comments as for Vol. 1 apply; this collection includes the complete Op. 7 works for organ, plus Concerti No. 15 & 16.



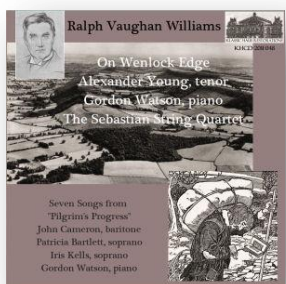
KHCD-2011-045 (MONO) - Respighi: Roman Festivals (1926); Church Windows (1926) - 1954 mono; Debussy: Three Nocturnes - 1953 mono - Minneapolis Symphony Orchestra/Antal Dorati - The recordings on this disc were the ultimate audiophile demo LPs in the early 50s, and for some time after that. The Mercury/Minneapolis Symphony series of recordings with Antal Dorati conducting were groundbreaking in many ways, and the vinyl discs are still coveted for their realistic, wide-range soundstage, not sounding "mono" at all! Two near-mint discs were used for this transfer, and this CD release preserves a sense of discovery in sheer music-making seldom found in present-day recordings.



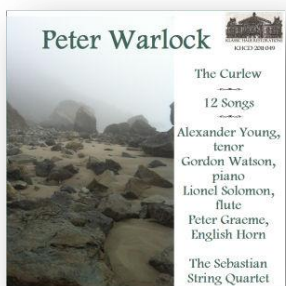
KHCD-2011-046 (STEREO Reel Tape Master) - Bruckner: Symphony No. 7 in E (1883 Leipzig Version edited by Bruckner with percussion) - Cincinnati Symphony Orchestra/Max Rudolf - Continuing the Decca (US) series of recordings of the Cincinnati Symphony, Klassic Haus offers this rare reel-to-reel tape transcription of Max Rudolf's magisterial traversal of Bruckner's popular Symphony No. 7. This reissue faithfully reproduces the broad soundstage preferred by the Decca engineers, and preserves a wonderful account of this late Romantic classic.



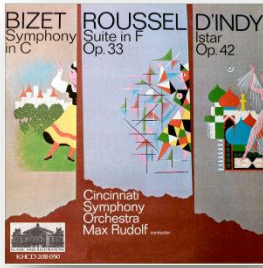
KHCD-2011-047 (STEREO) - Tchaikovsky: Symphony No. 6 in b minor, Op. 74 "Pathétique" - Cincinnati Symphony Orchestra/Max Rudolf - (STEREO Reel Tape Master) Wagner: Selections from "The Ring": Ride of the Valkyries/Magic Fire Music/Entry of the Gods into Valhalla/Dawn and Siegfried's Rhine Journey - Pittsburgh Symphony Orchestra/William Steinberg - Combining releases from Klassic Haus' continuing series featuring the Cincinnati Symphony Orchestra and the Pittsburgh Symphony Orchestra, this disc offers a mint Decca (US) transcription of Max Rudolf's masterly and under-appreciated reading of Tchaikovsky's perennial favorite "Pathétique" symphony. The Wagner selections conducted by William Steinberg are from a Command reel tape master, and are demonstration-quality.



KHCD-2011-048 (MONO) - Ralph Vaughan Williams: On Wenlock Edge - Alexander Young, tenor; Gordon Watson, piano; The Sebastian String Quartet - Seven Songs from "Pilgrims Progress" - John Cameron, baritone; Patricia Bartlett, soprano; Iris Kell, soprano; Gordon Watson, piano - Alexander Young's recordings with Argo, released domestically on Westminster in the 1950s, have been woefully unavailable since the 1960s. Klassic Haus offers his 1953 recording of "On Wenlock Edge", certainly the definitive taping of that 1909 masterpiece. Australian baritone John Cameron is joined by sopranos Patricia Bartlett and Iris Kell in Seven Songs from "Pilgrim's Progress", RVW's morality play set to music and produced in 1951. The LP used for transcription was graciously supplied by Walter Wells.



KHCD-2011-049 (MONO) - Peter Warlock: The Curlew - Alexander Young, tenor; Gordon Watson, piano; Lionel Solomon, flute; Peter Graeme, English horn; The Sebastian String Quartet - Twelve Songs - Alexander Young, tenor - More Argo/Westminster recordings by Alexander Young, this a 1954 traversal of "The Curlew", Warlock's chamber masterpiece, accompanied by the Sebastian String Quartet with flute and English horn, and the cycle of 12 Songs with piano. Masterful readings, brought to life again in a transcription sounding better than the original vinyl. The LP used for transcription was graciously supplied by Walter Wells.



KHCD-2011-050 (STEREO) - Bizet: Symphony in C - Roussel: Suite in F, Op. 33 - d'Indy: Istar, Op. 42 - Cincinnati Symphony Orchestra/Max Rudolf - Another installment in the continuing reissue series featuring the Cincinnati Symphony conducted by Max Rudolf. Derived from a near-mint Decca (US) LP, this disc includes delightful performances of the 17-year-old Bizet's Symphony in C, Roussel's homage to the eighteenth-century Suite in F, and d'Indy's variations on a theme in reverse-order tone-poem Istar.



KHCD-2011-051 (STEREO) - Bach: Magnificat in D, BWV 243 - Teresa Stich-Randall, soprano; Bianca Maria Casoni, alto; Pietro Bottazzi, tenor, Georg Littasy, bass; Chorus of the Saarbrück Conservatory (Herbert Schmolzi, director) - Maurice André, Louis Menardi, C, de Antoni, trumpets - Cantata BWV 51 - Teresa Stich-Randall, soprano; Maurice André, trumpet - Chamber Orchestra of The Saar - Karl Ristenpart - This disc is the result of many requests by Klassik Haus customers. After much searching, I was able to find a restorable, late-pressing copy of this elusive Nonesuch disc, first issued domestically in 1965. Glorious performance of the Magnificat in C, with the ubiquitous soprano Teresa-Stich Randall offering her clarity of voice and attention to detail, along with a well-balanced cast of soloists, and a youthful, well-trained chorus. Trumpeter Maurice André joins Stich-Randall in the solo Cantata No. 51. The proceedings are conducted by Karl Ristenpart, with the Chamber Orchestra of the Saar.



KHCD-ST001 (STEREO) Spartacus - Soundtrack Album - Music by Alex North - North's "Spartacus" score has a truly pagan flavor, as does the film itself. Arming his orchestra with a wonderful array of percussion and an early electronic instrument called an ondioline, North captured the decadence, fantastic excesses, and especially the military precision of the Romans. He also composed a love theme of such delicacy that jazz musicians adopted it as a near-standard. Certainly, "Spartacus" is classic movie music, in a class with the best "modernist" scores by Bernard Herrmann, Jerry Goldsmith, Toshiro Mayuzumi, Ennio Morricone, even Prokofiev. Derived from a near-mint Decca (US) early pressing LP in the deluxe gatefold packing found in first releases, the pomp and tenderness of the film is brought to life in this transcription.



KHCD-ST002 (STEREO) - Man of La Mancha - 1968 London Cast Production - Keith Michell/Joan Diener/Bernard Spear/Oliver Gilbert/Alan Crofoot and supporting cast - Dale Wasserman's non-musical play was transformed into this classic musical, with the brilliant music of Mitch Leigh with lyrics by Joe Darion. This 2-CD set is a transcription of the 2-LP complete musical play as performed by the 1968 London cast, produced for records by Albert Marre, and includes dialog. Never before reissued on CD, now available for repeated listening.



KHCD-2011-052 (STEREO) - Richard Strauss: Der Rosenkavalier - Suite, Op. 59 - Johann Strauss: Die Fledermaus -Overture, Op. 362; Wine, Women, and Song - Waltzes, Op. 333; Thunder and Lightning - Polka, Op. 324 - Cincinnati Symphony/Max Rudolf - Scintillating performances highlight this disc, adding to the growing Klassic Haus collection of Cincinnati Symphony recordings. Highly recommended; an aural delight.



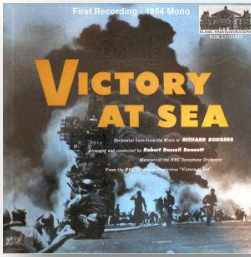
KHCD-2011-053 (STEREO) - Duke Ellington: New World A'Coming/Harlem/The Golden Broom and the Green Apple - with poetic commentary on his works by Duke Ellington - Duke Ellington, piano; Cincinnati Symphony Orchestra/Erich Kunzel - The elusive 1970 Decca (US) disc, a collector's edition that included a 7" LP with The Duke commenting on the symphonic works found on this transcription. This disc was the second recording Erich Kunzel made with the Cincinnati Symphony for Decca, since he began as Resident Conductor with them in 1965. Evocative, powerful performances with The Duke at the piano.



KHCD-2011-054 (STEREO) - Bach: Cantata BWV 35 "Geist und Seele wird verwirren" - Maureen Forrester, alto; Cantata BWV 42 "Am Abend aber desselbigen Sabbats" - Teresa Stich-Randal, soprano; Maureen Forrester, alto; Alexander Young, tenor; John Boyden, bass; Herbert Tachezi, organ; Vienna Academy Chamber Choir; Vienna Radio Orchestra/Hermann Scherchen - Scherchen's Bach recordings were ground-breaking in terms of performance

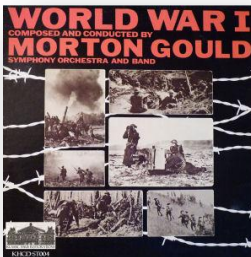
practice; tempi, orchestral, solo and choral balances were given razor-sharp scrutiny, and the results predated many of today's commonly used practices in performing Bach's vocal works.. Coupled with fine production by the Vienna Westminster team, they have withstood the test of time. This disc features a stellar vocal quartet and organist Herbert Tachezi in performances worthy of reissue. The LP used for this transcription was graciously provided by Walter Wells.

Comments for CDs on Klassic Haus website - 3rd Series 2011



KHCD-ST003 (MONO) - Rodgers: Victory At Sea - Symphonic Suite - First Recording (1954)

- **Members of the NBC Symphony/Robert Russell Bennett** - Most LP collectors are familiar with the three-volume RCA stereo recordings of music from the award-winning 1952 epic 26 half-hour episode television documentary "Victory at Sea". This 1954 mono recording, restored from a near-mint LP, was the first taping of the nine-movement symphonic suite. It was recorded at Rockefeller Center Theatre with members of the legendary NBC Symphony. There are telling differences between the stereo performances and this well-recorded mono transcription; perhaps more attention to inner voices, tempi a bit quicker, tighter ensemble. This is a recording well worth preserving, with music by a truly immortal American composer.



KHCD-ST004 (STEREO) - Gould: World War I - Soundtrack to the 1964 CBS Documentary -

Orchestra and Band conducted by Morton Gould - One feature that placed "World War One" far and above other TV documentaries of the time (1964) was the soundtrack composed by Morton Gould. Each episode opens with the introduction which was equal in dramatic quality to the "Song of the High Seas" from "Victory At Sea" composed by Richard Rodgers (see KHCD-ST003). The rest of the music for the series is dramatic, poignant, and simple. RCA records released a soundtrack album soon after the series was run on its classical LSC-series Red Seal label, and also briefly reissued in the 70s on the budget ANL-series label. This transcription offers this wonderful score again to collectors of soundtracks, and also to those who admire Morton Gould's compositions.



CMAS-003 (STEREO) - Schütz: The Christmas Oratorio (1664) - Edith Mathis, Angel;

Georg Jelden, Evangelist; Claus Ocker, Herod; Windsbach Boys' Choir/Hans Thamm - Renaissance Choral Christmas Music: Selections by Desprez, Gallus (Handl), Andrea & Giovanni Gabrieli, Schütz, Walter, Gesius, Praetorius, Vulpius, and Scheidt - The Christmas Oratorio of Heinrich Schütz was composed in 1664, when he was nearing 80 years old, and gradual deafness was driving him towards reclusion and spiritual introspection. It constitutes a perfect example of his mature genius, with its quasi-plainsong recitatives and its Baroque concerted numbers. It is performed with original instruments, and sung with perfection by the Windsbach Boys' Choir, and a trio of wonderful soloists, derived from an red leatherette-spine album, blue-label domestic Angel LP.

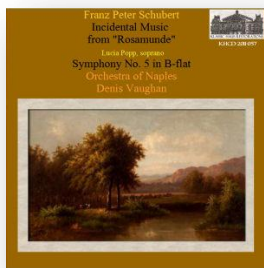
The balance of the disc features three European choral groups performing familiar and not so familiar Renaissance choral works, taken from an early pressing Nonesuch LP from 1966.



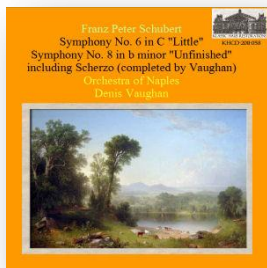
KHCD-2011-055 (STEREO) - Musiques Royales a Notre Dame - Brass and Organ works by Mouret, De Lalande, and Lully - Maurice André, trumpet; Pierre Cochereau, organ; Brand and Wind Ensemble conducted by Armand Birbaum - 17th and 18th Century French Organ Masterworks: Music of Piroye, Marchand, F. Couperin, De Grigny & Clérambault - Pierre Froidebise plays the Great Organ of the Church Saint-Laurent d'Alkmaar - The glorious majesty and pomp of combined brass and organ is irresistible in sonic appeal, as the first half of this reissue reveals. Recorded in the sublime spaciousness of Notre Dame Cathedral, Paris, this recording features Maurice Andre on 1st trumpet, and also the unique brass timbre that only French players can reproduce. The second half of the disc offers rare 17th and 18th century French organ masterpieces, played with suitable verve and sensitivity by organist Pierre Froidebise, performing on the Great Organ of the Church Saint-Laurent d'Alkmaar.



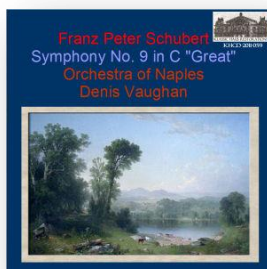
KHCD-2011-056-2CD (STEREO) - Tchaikovsky: The Three Piano Concerti - Gary Graffman, pianist - Concerto No. 1 in B-flat minor, Op. 23 - Cleveland Orchestra/George Szell; Concerto No. 2 in G, Op. 44 - Concerto No. 3 in E-flat, Op. 75 - Philadelphia Orchestra/Eugene Ormandy - The keyboard genius of Gary Graffman is showcased in this collection of the three Tchaikovsky piano concerti, derived from Columbia recordings from the mid-60s. The 1st concerto is given a definitive reading, with razor-sharp detailed accompaniment offered by the Cleveland Orchestra with George Szell. The two seldom performed 2nd and 3rd concerti are sympathetically accompanied by the Philadelphia Orchestra conducted by Eugene Ormandy. Two near-mint Columbia late pressing LPs were used for this 2-CD set, offered at a special price.



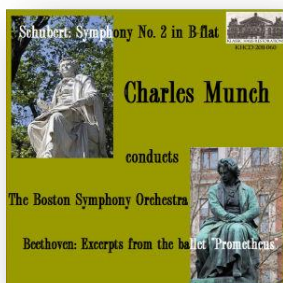
KHCD-2011-057 (STEREO) - Schubert: Incidental Music to "Rosamunde" (Lucia Popp, soprano); Symphony No. 5 in B-flat - Orchestra of Naples/Denis Vaughan - Selections from Schubert's sublime incidental music to the otherwise absurd play "Rosamunde" is featured on this reissue, played to perfection by the Orchestra of Naples, led by its founder Denis Stevens. Lucia Popp, the highly-regarded Slovak lyric soprano, performs the Romanze. (see MP3 sample). The youthful, sunny 5th Symphony is given the same treatment; both previously recorded by RCA in the warm acoustics of the Palazzo Reale in Naples.



KHCD-2011-058 (STEREO) - Schubert: Symphony No. 6 in C "Little"; Symphony No. 8 in b minor "Unfinished" with the Scherzo completed by Denis Vaughan - Orchestra of Naples/Denis Vaughan - Second installment of the Schubert Symphonies with the Orchestra of Naples conducted by Denis Vaughan. The "Unfinished" Symphony includes the Scherzo as completed by the conductor, using the nine bars completed by Schubert and the fragments following as a template. The MP3 sample includes a portion of the Scherzo. A delightful, well-played cycle that had been left out of reissues, until now.



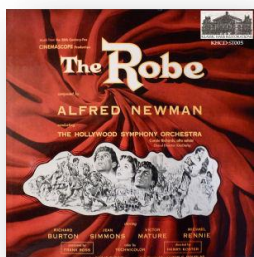
KHCD-2011-059 (STEREO) - Schubert: Symphony No. 9 in C "Great" - Orchestra of Naples/Denis Vaughan - The "Great" C Major Symphony is the third installment in the late symphonies of Schubert as performed by the Orchestra of Naples, conducted by founder Denis Vaughan. This series, recorded by RCA in 1967/1968, has long been left out of reissue cycles. It was a well-performed set, recorded in the Palazzo Reale in Naples, a richly reverberant venue that serves Schubert's music well.



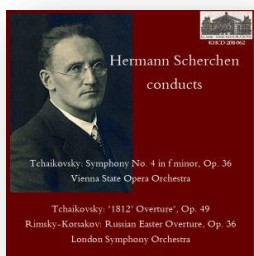
KHCD-2011-060 (STEREO) - Schubert: Symphony No. 2 in B-flat - Beethoven: Orchestral Excerpts from the ballet "Promethus", Op. 43 - Boston Symphony Orchestra/Charles Munch - Charles Munch and the Boston Symphony had previously recorded the Schubert 2nd Symphony in November 1949. RCA then began rerecording repertory with the advent of stereo, producing the LP that contained both Schubert's 2nd, and excerpts from Beethoven's "Promethus" ballet music in 1960. Munch's traversal of Schubert's youthful symphony is big-boned but detailed. The "Promethus" excerpts glow with Munch's special genius in interpreting Beethoven. Robustly recorded by RCA in 1962, transcribed from a "shaded dog" label Living Stereo disc.



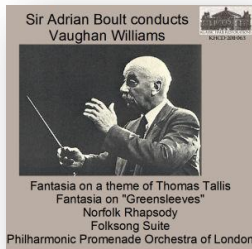
KHCD-2011-061 (MONO) - Rimsky-Korsakov: Scheherazade, Op. 35; Respighi: Pines of Rome - Vienna State Opera Orchestra/Argeo Quadri - Argeo Quadri (1911-2004) was for most of his career an opera "house" conductor and his career was Europe centered and based out of Vienna. His discography is small but certainly vital, consisting of a handful of orchestral issues, full length operas and recital accompaniment albums. Rimsky Korsakov's masterpiece Scheherazade, is truly outstanding, brilliantly interpreted and played. In Quadri's hands, the work comes alive and one can sense that the Viennese musicians are playing on the edge of their seats. The recording is coupled with a magnificent "Pines of Rome". Both pieces were well-recorded in Westminster's "Natural Balance" mono in 1953, and restored very nicely from excellent source LPs. This CD was produced by customer request, a service offered by Klassic Haus (see "Requests" tab on page header).



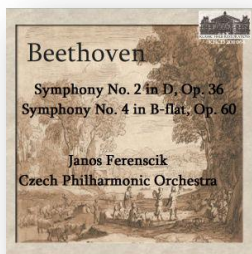
KHCD-ST005 - Newman: The Robe (1953) - Soundtrack to the 20th Century Fox Cinemascope Production - *The Robe* is a 1953 American Biblical epic film that tells the story of a Roman military tribune who commands the unit that crucifies Jesus. The film was made by 20th Century Fox and is notable for being the first film released in the widescreen process [Cinemascope](#). The music was composed by distinguished film composer Alfred Newman. When the original soundtrack album was issued on LP by Decca Records, it used a remix for only monaural sound rather than the stereo sound that was originally recorded. MCA, which acquired the rights to the American Decca recordings, issued an electronic stereo version of the mono tape in the mid-60s. This transcription is from a second-generation rainbow-bar label Decca (US) LP in mint condition. I have remixed the sound to the original mono, which eliminated the ringing caused by the electronic separation and the echo plates used to create reverb. The results are true to the original movie sound source (which subsequently have been reported as deteriorated beyond restoring).



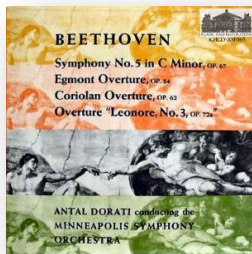
KHCD-2011-062 (MONO) - Tchaikovsky: Symphony No. 4 in f minor, Op. 36 - "1812" Overture", Op. 49 - Rimsky-Korsakov: Russian Easter Overture - Vienna State Opera Orchestra/London Symphony Orchestra/Hermann Scherchen - Hermann Scherchen's volatile 1952 traversal of Tchaikovsky's 4th Symphony, conducting the Vienna State Opera Orchestra, is featured in this release. He leads the London Symphony Orchestra in an exciting (and cannon-less) *1812 Overture* and nicely detailed Rimsky-Korsakov's *Russian Easter Overture*, recorded in 1953. Scherchen approaches each work with a uniquely fresh and bold interpretation, certainly not a standard run-through of orchestral chestnuts. All recordings were transcribed from very good condition Westminster LPs, the Tchaikovsky 4th from a red label WL-series early pressing, the LSO performances from a Westminster Laboratory series LP.



KHCD-2011-063(MONO) - Ralph Vaughan Williams: Fantasia on a Theme of Thomas Tallis - Fantasia on "Greensleeves" - Norfolk Rhapsody - Folksong Suite - Philharmonic Promenade Orchestra of London/Sir Adrian Boult - Sir Adrian Boult's early 1950s Vaughan Williams recordings from Westminster and Decca/London revealed more insightful, even more careful approach than his later EMI recordings of the 60s. This collection, derived from a near-mint Westminster red label LP, is well-paced, detailed, and tempi are carefully judged. Very satisfying performances in good mono sound.



KHCD-2011-064 (STEREO) - Beethoven: Symphony No. 2 in D, Op. 36; Symphony No. 4 in B-flat, Op. 60 - Czech Philharmonic Orchestra/Janos Ferencsik - Well-respected Hungarian conductor Janos Ferencsik recorded several Beethoven symphonies and overtures with the Czech Philharmonic in the early 60s. These two symphonies were taped in 1961 in the reverberant Rudolfinum concert hall. Ferencsik offers sunny, well paced interpretations, with the unique timbre of the CPO burnishing the precedings. This transcription was derived from a Supraphon LP (the 2nd) and a Parliament LP (the 4th), both in excellent condition.



KHCD-2011-065 (MONO) - Beethoven: Symphony No. 5 in c minor, Op. 67; Egmont Overture, Op. 84; Coriolan Overture, Op. 62; Leonore Overture No. 3, Op. 72a - Minneapolis Symphony Orchestra/Antal Dorati - Music making at its most elemental, engaging and focused. Antal Dorati the orchestra builder guides the MSO through some of the most exciting traversals of Beethoven ever recorded. Mercury's heralded single-mike mono sonics captured an event that seldom is heard anymore; musicians playing with heart and soul, digging into the music and revealing new insight. This reissue revives a recording that is a gem in the Dorati recorded legacy.

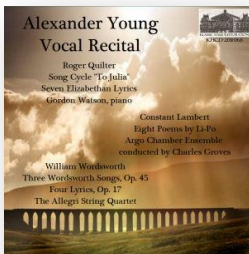


KHCD-2011-066 (STEREO) - Mozart: Symphony No. 36 in C, K. 425 "Linz"; Symphony No. 38 in D, K. 504 "Prague" - Concertgebouw Orchestra, Amsterdam/Eugen Jochum - Mozart was very dear to Eugen Jochum; in his recorded legacy, 91 separate recordings of various Mozart works, studio and live, are listed. These symphonies were recorded in 1961, and released on the then newly-formed Philips USA label (mastered and released by Mercury) in 1964, part of the first series of releases of Philips (Europe) recordings. These performances are lively, punctuated, crisp, and brim with humanity, and set new standards of Mozart performance. A near-mint Philips (USA) LP was used for this transcription; this was a customer request, a service offered by Klassic Haus (see "Request" tab).

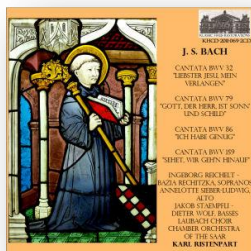
Comments for CDs on Klassic Haus website - 4th Series 2011



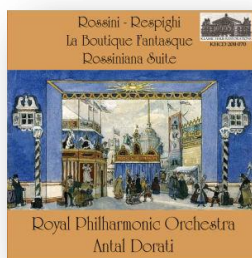
KHCD-2011-067 (STEREO) - Mozart: Symphony No. 35 in D, K. 385 "Haffner"; Symphony No. 41 in C, K. 551 "Jupiter" - Concertgebouw Orchestra, Amsterdam/Eugen Jochum - Second release on Mozart symphonies as conducted by Eugen Jochum, this recorded in 1960 and first released domestically on the newly-formed Philips (USA) label in 1964. Comments apply for this disc as made for KHCD-2011-066 (Mozart Symphonies No. 36/38). Produced by customer request.



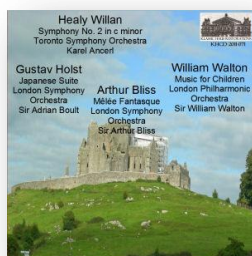
KHCD-2011-068 (MONO) - Alexander Young Vocal Recital - Quilter: Song Cycle: To Julia; Seven Elizabethan Lyrics; Three Songs by P. B. Shelley - Gordon Watson, piano; Constant Lambert: Eight Songs by Li-Po - Argo Chamber Ensemble conducted by Charles Groves; Wordsworth: Three Wordsworth Songs, Op. 45; Four Lyrics, Op. 17 - Allegri String Quartet - This disc, derived from 3 LPs, featured 20th century English vocal music as performed by tenor Alexander Young. Each composers' set is performed with consummate skill and sensitivity. The rather indifferent recordings Argo made in the early 50s from which the Quilter and Lambert performances were taken have been given a bit of ambience, allowing the performances to bloom. The Wordsworth needed less help in that respect. All recordings sound refreshed, and are worthy of reissue. The LPs were graciously provided by Walter Wells from his personal collection.



KHCD-2011-069-2CD (STEREO) - J. S. Bach: Cantata BWV 32 "Liebster Jesu, mein Verlangen" (Bazia Rechitzka, soprano; Dieter Wolf, bass); Cantata BWV 79 "Gott, der Herr, ist Sonn und Schild" (Ingeborg Reichelt, soprano; Annelotte Sieber-Ludwig, alto; Jakob Staemfli, bass); Cantata BWV 86 "Ich habe genug" (Jakob Staemfli, bass); Cantata BWV 159 "Sehet, wir geh'n hinauf" (Ingeborg Reichelt, soprano; Annelotte Sieber-Ludwig, alto; Jakob Staemfli, bass) - Laubach Choir - Chamber Orchestra of the Saar/Karl Ristenpart - Continuing with reissues of recording made originally in 1958 by Club Français du Disque and released domestically on the Music Guild label (an imprint of Westminster) in 1965. Reverent, stylish performances with top-notch soloist and the youthful Laubach Choir. Trivia note - the LP of Cantatas 32 & 79 was given 3 stars (very good sales potential listing) in the September 11th, 1965 edition of Billboard Magazine (USA). The LPs were graciously donated by Walter Wells from his personal collection.



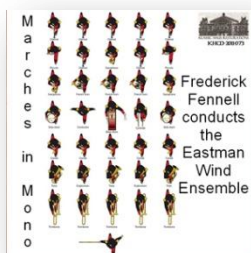
KHCD-2011-070 (STEREO) - Rossini/Respighi: La Boutique Fantasque; Respighi: Rossiniana - Royal Philharmonic Orchestra/Antal Dorati - Lively, very detailed performances elicited from Antal Dorati's direction, with terrific sonics courtesy of Decca's Phase 4 recording technique. This transcription is from a Decca Jubilee reissue; the LP had very quiet surfaces, so little was needed to restore these wonderful recordings to circulation. Produced by customer request.



KHCD-2011-071 (STEREO) - Healy Willan: Symphony No. 2 in c minor (1948) - Toronto Symphony Orchestra/Karel Ancerl; Holst: Japanese Suite - London Symphony Orchestra/Sir Adrian Boult; Bliss: Mêleé Fantasque - London Symphony Orchestra/Sir Arthur Bliss; Music for Children - London Philharmonic Orchestra/Sir William Walton - Primarily known as a composer of choral, vocal, and organ music, Healy Willan also wrote in larger forms, including an opera, a piano concerto and two symphonies. The 2nd Symphony is dedicated to Ettore Mazzoleni, who conducted the first performance in 1950. It eschews the ascerbic, biting soundscapes of contemporaries Schoenberg and Bartok, rather leaning toward the romantic, with free flowing themes with echoes of Tchaikovsky, Elgar and early Vaughan Williams. The rest of this release features recordings originally found on the Lyrita label, issued under license on a Musical Heritage Society LP. Lesser known works of Holst, Bliss and Walton are given definitive performances, two of which are conducted by the composers.

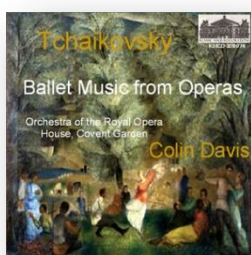


KHCD-2011-072 (STEREO) - Wagner: Orchestral Selections from "Der Ring Des Nibelungen" - National Symphony Orchestra, Washington D. C./Antal Dorati - Dorati conducted the National Symphony from 1970 to 1977, and, always the orchestra builder, brought its performance standards up to higher levels of excellence. During his tenure in DC, Decca/London recorded and released several LPs, most of which have lapsed into obscurity. This Wagner collection is a fine example of the capabilities of the NSO during this period of rebirth, coupled with outstanding sonics by the Decca team recording in Constitution Hall. Demonstration quality, restored from a near mint Decca LP.



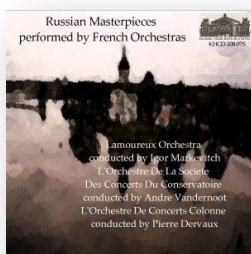
KHCD-2011-073 (MONO) - Marches in Mono - Marches by John Phillip Sousa, F.W.

Meacham, E. F. Goldman, Earl E. McCoy, Karl L. King, J. Alford, John N. Klohr, Henry Fillmore, Harry L. Alford, F. E. Bigelow, and E. E. Bagley - Eastman Symphonic Wind Ensemble/Frederick Fennell - The spectacular mono engineering of the Mercury recording team in the early 50s truly shone in the series transcribing the then-new Eastman Wind Ensemble with its founder Frederick Fennell conducting. This CD, derived from two Mercury LPs recorded in 1953, features a selection of Sousa's legendary marches, as well as a generous sample of the American band music masters art from the early 20th century. Truly marvelous playing, terrific sound, and a program to get you up on your feet and march along!



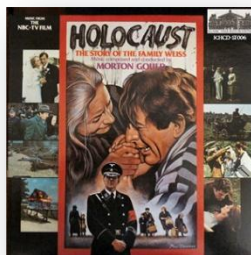
KHCD-2011-074 (STEREO) - Tchaikovsky: Ballet Music from Operas: Selections from

"Eugen Onegin", "The Maid of Orleans", "The Oprichnik", "The Sorceress", and "Tcherevitchki" - Orchestra of the Royal Opera House, Covent Garden/Colin Davis - A fine, well-recorded collection of some lesser-known orchestral selections from Tchaikovsky's operas, transcribed from a mint Philips LP. Magnificent playing by the Orchestra of the Royal Opera House, Covent Garden, sensitively conducted by Colin Davis.

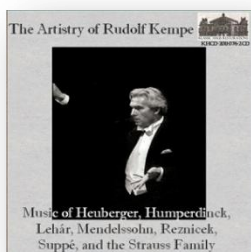


KHCD-2011-075 (STEREO) - Russian Orchestral Masterpieces played by French Orchestras -

Glinka: Ruslan and Lumilla Overture; Liadov: Fragment de l'Apocalypse Op. 66; Tchaikovsky Francesca da Rimini Op. 32 ; Borodin In the Steppes of Central Asia - Igor Markevitch/Lamoureux Orchestra; Rimsky-Korsakov: Capriccio espagnol - Andre Vandernoot/L' Orchestre De La Societe Des Concerts Du Conservatoire; Tchaikovsky: Capriccio Italien - Pierre Dervaux/L' Orchestre Des Concerts Colonne - Three French orchestras are featured in this overview of well-know works by 19th century Russian masters. Igor Markevitch's white-hot interpretation of Tchaikovsky's "Francesca da Rimini" from a 1959 DGG recording clearly trounces his later 1967 version with the New Philharmonia. The other Markevitch-led selections receive admirable performances by the Lamoureux Orchestra. The Rimsky-Korsakov Capriccio Espagnol and the Tchaikovsky Capriccio Italien were transcribed from a Command gold-label disc recorded in 1961, in wide-range 35mm-tape sonics. A great demo disc.



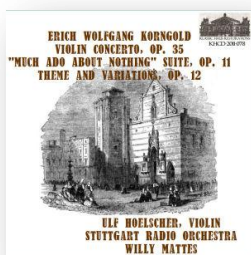
KHCD-ST006 (STEREO) - Holocaust - Soundtrack to the NBC-TV Production (1978) - National Philharmonic Orchestra/Morton Gould - Morton Gould arranged musical cues from the four-part, nine-and-a-half hour movie into an extended suite, following the story-line sequence of the production. Music that is at once chilling, tender, and ultimately triumphant, this CD restores an important soundtrack to circulation. A must-have for Morton Gould admirers and followers of his art.



KHCD-2011-076-2CD (STEREO) - The Artistry of Rudolf Kempe - Music by Heuberger, Humperdinck, Lehár, Mendelssohn, Resnais, Sappé, and the Strauss Family - Royal Philharmonic Orchestra/Vienna Philharmonic Orchestra/Rudolf Kempe - Rudolf Kempe (1910-1976) Principal Conductor to some of the leading orchestras and opera houses in Europe, was one of the last representatives of the great German conducting tradition of the 19th and 20th centuries. Throughout the world he was highly regarded for his baton technique which in its brilliance and clarity was second to none; for the authenticity of his interpretations of an uncommonly wide repertoire in both opera and concert; for his qualities as an educator and guiding spirit of orchestras; and for his integrity as a musician and as a man. This collection is a brief glimpse into the extraordinary talent of Kempe, featuring music of Romantic masters and of members of the Strauss family, in EMI/Angel recordings from the late 50s and early 60s.



KHCD-2011-077 (STEREO) - Brahms: Symphony No. 3 in F, Op. 90; Variations on a Theme of Haydn, Op. 56a - L' Orchestre de la Suisse Romande/Ernest Ansermet - Ansermet recorded the Classical and Romantic repertoire late in his career, much to the surprise of some critics. His interpretations of Brahms' symphonies fit perhaps between Klemperer's dry-eyed approach, and Walter's firmly Romantic view. He eschews broad gestures, and cut right to the heart of the matter, and leaves one satisfied that all has been touched upon correctly. The 3rd Symphony receives a stellar performance, along with a well-paced Haydn Variations. Ansermet's Brahms is due a reassessment, and this disc provides ample rewards.

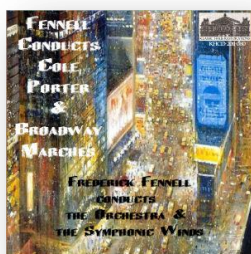


KHCD-2011-078 (STEREO) - Korngold: Concerto in D for Violin and Orchestra, Op. 35 (Ulf Hoelscher, violin); Suite from the Incidental Music to Shakespeare's "Much Ado About Nothing", Op. 11; Theme and Variations, Op. 42 - Willy Mattes/Stuttgart Radio Orchestra - Three brilliant pieces covering Korngold's non-movie-related orchestral pieces, highlighted by the 1947 Violin Concerto. He does borrow from his movie scores in the Concerto, however, but what wonderful music he borrows! Four movies provide themes throughout the Concerto (1st movement borrows from "Another Dawn" and Juarez"; 2nd movement from "Anthony Adverse"; 3rd movement from "The Prince and The Pauper"). The incidental music from "Much Ado About Nothing" is from 1918, while Korngold still resided in Germany. The 1955 "Theme and Variations" was written as a challenge, to provide a work suitable for the limited personnel and skills of school orchestras. Transcribed from an EMI/Angel LP, recorded in collaboration with Süddeutscher Rundfunk, Stuttgart.

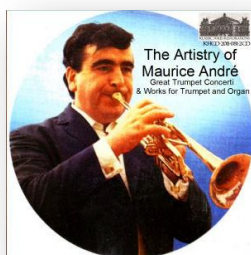


KHCD-2011-079-2CD (STEREO) - Rózsa conducts Rózsa - Overture to a Symphony Concert, Op. 26/a; Three Hungarian Sketches, Op. 14; Notturmo Ungherese, Op. 26; Theme, Variations and Finale, Op. 13; Concerto for String Orchestra, Op. 17; Kaleidoscope, Op. 19a (Six Short Pieces for Small Orchestra); Variations on a Hungarian Peasant Song, for violin and orchestra, Op. 4 (with Denes Zsigmondy, violin) - RCA Italiana Orchestra/Vienna State Opera Orchestra/Miklos Rózsa -

Although recognized primarily as a film composer, Rózsa wrote extensively for the concert stage throughout his career. This collection is an overview of some of his most recognized concert pieces, recorded by RCA and Westminster, and conducted by the composer. Rare LPs in mint condition were used for this CD set.



KHCD-2011-080 (STEREO) - Fennell conducts Cole Porter - Frederick Fennell and Orchestra /Fennell conducts Broadway Marches Frederick Fennell/Eastman --Rochester Orchestra Winds, Brass, and Percussion - Mercury records utilized the 35mm film recording technique in both classical and orchestral pop sessions from 1959 on through the 60s, just as Command, and Everest. The "Perfect Presence Sound" series featured orchestral pop arrangements produced by Fine Recording, and recorded in their converted ballroom at Bayside Studios on Long Island, New York. They utilized up to 18 mics (unlike the minimalist 3-mic technique used in their classical series). The packaging was a laminated gatefold cover, and the LPs were pressed by RCA. The Cole Porter selections were arranged by Ray Wright for the first half of this disc. The Broadway Marches selections were recorded by Mercury's classical unit, with arrangements by John Krantz (a former member of the Eastman Wind Ensemble, coincidentally). Members of the Eastman-Rochester Orchestra were used for the sessions, recorded in the Eastman Theater.



KHCD-2011-081-2CD (STEREO) - The Artistry of Maurice André - Trumpet Concerti by Haydn, Hummel, Vivaldi Telemann, Albinoni & Torelli - Jean-François Chamber Orchestra/Lamoureux Orchestra/Die Wiener Solisten; Music for Trumpet and Organ - Selections by Bach, Gervaise, Viviani & Torelli - Marie-Claire Alain, organ -

The quintessential classical virtuoso trumpeter, he rose to international prominence in the 1960s and 1970s with a large series of recordings of Baroque works on piccolo trumpet for Erato and other labels. Not content to limit himself to the standard Baroque trumpet repertoire, he also performed many transcriptions of works for oboe, flute, and even voice and string instruments. These recordings were (and remain) very popular, and were a strong component of the rebirth of interest in Baroque music in the 1960s. Fellow trumpeters and music lovers the world over have praised André for his clear, bright, ringing tone on the piccolo trumpet. His flawless and graceful performances have inspired many brass musicians, young and old. He has over 300 audio recordings to his name, from the mid 1950s to the present. This collection is derived from an RCA set licensed by Erato, and an original Erato LP, with recordings dating from the mid-60s to 1972. A delightful set, with much to enjoy from André's extraordinary talent.



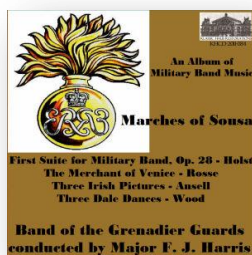
KHCD-2011-082 (STEREO) - Beethoven: Missa Solemnis in D, Op. 123 - Leonore Kirchstein, soprano; Jeanne Deroubaix, alto; Peter Schreier, tenor; Günter Morbach, bass; Gürzenich Symphony Orchestra and Chorus/Gunter Wand -

Beethoven's personal blending of dogma and drama in his *Missa Solemnis* resulted in an outpouring of human emotion, a towering masterpiece from a composer often accused of lacking the gift of writing for the human voice. Gunter Wand leads a stellar performance of this profound work, recorded originally by Club Français du Disque, and licensed to Nonesuch. A near-mint 2-LP set was used for this transcription.

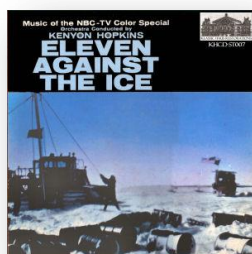


KHCD-2011-083-3CD (STEREO) - J. S. Bach: Orgelbüchlein, BWV 599-644 - Organ Choral Preludes for the Church Year, Cantata Chorales, and other Chorale settings - Chorus of the Gedächtniskirche, Stuttgart - Helmuth Rilling, organist and conductor -

Bach's original intention for the *Orgelbüchlein* was to compose 164 preludes on the 161 chorale melodies he listed on the 92 introductory pages of the manuscript (three titles are entered twice). He got around to finishing only 46, but managed to hit the high spots of the church year, coming close to achieving his purpose, if only at a smaller scale. The finely etched miniatures of the *Orgelbüchlein* chorales in this recording are paired with choral settings by Bach and others to demonstrate the relationship of the organ pieces to their models in the Lutheran liturgy. Reverently performed by the Chorus of the Gedächtniskirche, Stuttgart, and led by Bach expert Helmuth Rilling, this 3-CD set is derived from a 4-LP Nonesuch set, originally recorded by Barenreiter.



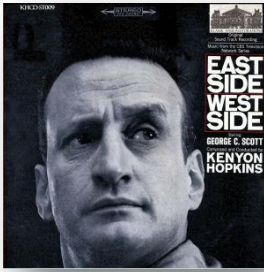
KHCD-2011-084 (MONO) - An Album of Military Band Music - Music by Sousa; Holst: First Suite for Military Band, Op. 28; Rosse: The Merchant of Venice; Ansell: Three Irish Pictures; Wood: Three Dale Dances - Band of the Grenadier Guards - The regiment of the Grenadier Guards was founded by King Charles II in 1656 as "The Royal Regiment of Guards". They have always been regarded as the most loyal, valiant and professional of soldiers. Not the least of their distinctions, however, is their fine tradition of martial music. Familiar marches by Sousa, as well as Holst's First Suite for Military Band and less well-known pieces by Rosse, Ansell and Wood are featured, with the precise playing and unique timbre of the Band of the Grenadier Guards. Recorded with Decca/London's *ffrr* technique, this is a terrific introduction to the British military band sound, so different from the sometimes "aggressive" American wind band sound many of us know.



KHCD-ST007 (MONO) - Eleven Against The Ice - Soundtrack from the 1957 NBC-TV Special - Music by Kenyon Hopkins - "Eleven Against the Ice" was an NBC-TV Color Special documentary broadcast in September 1957. The show followed 11 men who trailed the 640 mile safe route across the Antarctic to build the original Byrd Station. Operation Deep Freeze was an annual mission from 1956 to 1969 for geophysical scientists and topographic personnel of the National Science Foundation in Antarctica in remote areas of the South Pole. The soundtrack for the show was scored by Kenyon Hopkins (1912-1983) and released as a mono LP on RCA LPM-1618 in 1958. Some of the score is variations on a song, "Ballad of the Cowboy-Sailor" with lyrics by Robert Emmett Ginna (sung by Jimmy Simmons). Kenyon Hopkins remains one of the most unrepresented score composers on CD, and his mostly jazz influenced scores remain prized collectibles. An excellent-condition LP was used for this transcription, and was produced by customer request.

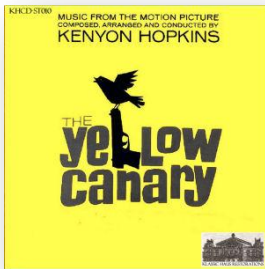


KHCD-ST008 (STEREO) - The Hustler - Soundtrack from the 1961 Movie - Music by Kenyon Hopkins - Kenyon Hopkins, formerly an arranger for Paul Whiteman, became prominent as a film composer best known for writing music for Tennessee Williams films that did not become classics. Probably the most memorable aspects of films such as *This Property Is Condemned*, *The Fugitive Kind*, and *Baby Doll* were Hopkin's scores. There were a few acknowledged classics that featured his music, and director Robert Rossen's 1961 film *The Hustler* is one such classic. This film's music is in what would be later dubbed the "Crime Jazz" style, fitting the noir elements of the story. The English horn, oboe and flute are prominent instruments throughout the score, underscoring the more calm moments of the story, along with the usual jazz instrumentation. A top-flight roster of musicians sit in on the sessions, including trumpeters Joe Wilder and Doc Severinson, trombonist Jimmy Cleveland, reedmen Phil Woods and Jerome Richardson, with pianists Hank Jones and Bernie Leighton. This reissue is transcribed from a near-mint Kapp LP, and was produced by customer request.



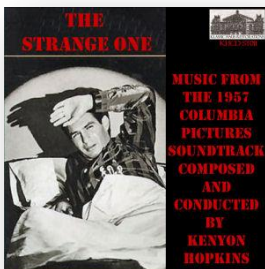
KHCD-ST009 (STEREO) - East Side-West Side - Soundtrack from the 1963 CBS-TV

Production - Music composed and conducted by Kenyon Hopkins - This dramatic series featured stories about child abuse, drug abuse, rip-offs of the welfare system, crime; all of the problems of the inner city. The series centered on George C. Scott in the role of Neil Brock, a New York City social worker who worked for the private agency Community Welfare Service, with his secretary, Jane Foster, played by African-American actress Cicely Tyson. The series aired for only one season, despite the high quality of both the writing and acting, because of the show's penchant for taking on touchy topics forcing many potential advertisers to avoid sponsorship of the show. The music fit the mood and scenes of the show admirably, as composed by Kenyon Hopkins. The CD is derived from a clean Columbia stereo LP, and this reissue brings the exciting, biting score back to life.



KHCD-ST010 (MONO) - The Yellow Canary - Music from the Soundtrack of the 1963 20th

Century Fox Movie Production - Music composed and conducted by Kenyon Hopkins - Soundtrack from the 1963 thriller starring Pat Boone as a nightclub singer whose child is kidnapped (Boone's performance surprised many a moviegoer with his focused intensity) and Barbara Eden as his wife. Kenyon Hopkins' score fits the searing mood of the film plot, with a world-class collection of session players on the recording: Clark Terry, trumpet; Billy Byers, Dick Lieb, Jimmy Cleveland, trombones; Zoot Sims, tenor sax; Romeo Penque, Jerome Richardson on reeds; Bill Costa on vibes; Lalo Schiffrin, piano; Kenny Burrell, guitar; Milt Hinton, bass; and Ed Shaughnessy on drums. This CD is a transcription of a mono Verve LP; if I happen across a stereo copy, I will remaster this disc. In the mean time, this wonderful soundtrack rarity is brought back into circulation.

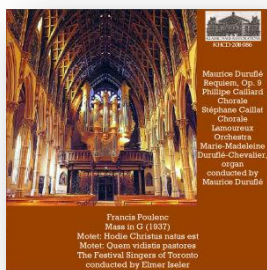


KHCD-ST011 (MONO) - The Strange One - Music from the Soundtrack of the 1957

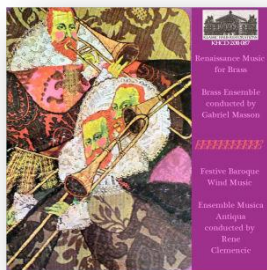
Columbia Pictures Movie Production - Music composed and conducted by Kenyon Hopkins - The film, based on the story "End as a Man" by Calder Willingham, is about the strange power that a cadet has over underclassmen at a Southern military academy. This film marked the debuts of Ben Gazzara (the star of the film) and George Peppard. Kenyon Hopkin's score blends jazz with some (then) emerging rock and rockabilly styles with a searing touch, befitting the film's unsettling storyline. The mono Coral LP used for this transcription was in fair condition, but the end result, after some careful restoration, is very satisfying. Click on the thumbnail for an MP3 sample. A welcome reissue.



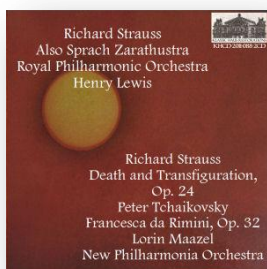
KHCD-2011-085 (STEREO) - Psalm Settings by Mendelssohn & Vivaldi - Mendelssohn Psalm 42 - Wie der Hirsch schreit, Op. 42; Psalm 95 - Kommt, lasst uns anbeten, Op. 46; Vivaldi: Psalm 109: Dixit Dominus, RV 594 - Symphonic Chorus and Orchestra of the Gulbenkian Foundation of Lisbon - Michel Corboz, conductor - The Mendelssohn psalm settings are the fruit of a particularly happy and productive period in his life, the years 1837-8. Mendelssohn had married in March 1837, and during his wedding journey through the Rhineland and the Black Forest, he composed the Psalm 42 setting, dedicated to his wife, Cécile. The favorable reception of the first performances of this work led him to compose a second setting, Psalm 95, for tenor soloist, chorus and orchestra. Both are sweetly performed by the Gulbenkian Foundation Chorus and Orchestra, from a near-mint Erato LP. The Vivaldi Psalm 109, Dixit Dominus, is composed for two choruses and two orchestras, and strikes a balance and unity in spite of the varying keys, tempi, and instrumentation found in the ten-movement work. The Gulbenkian Foundation forces join again to perform this monumental setting, transcribed from a Musical Heritage Society 2-LP set, licensed by Erato.



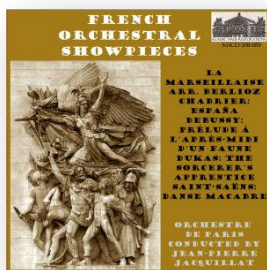
KHCD-2011-086 (STEREO) - Maurice Duruflé: Requiem, for Soloists, Chorus and Orchestra, Op. 9 - Hélène Bouvier, mezzo-soprano; Xavier Depraz, bass; Phillipe Caillard Chorale; Stéphane Caillat Chorale;; Marie-Madeleine Duruflé-Chevalier, organ; Lamoureux Orchestra - conducted by Maurice Duruflé; Francis Poulenc - Mass in G (1937); Motet: Hodie Christus natus est; Motet: Quem vidistis pastores - The Festival Singers of Toronto conducted by Elmer Iseler - Duruflé's Requiem is one of the few settings that gently accompanies a loved one to the threshold of eternal rest, without bombast or threat of eternal damnation. Much as Fauré in his own Requiem, Duruflé uses the heritage of Gregorian plain-song, preserving its color and line. This recording, made in November 1958, has the authority of the composer himself conducting. A mint Erato LP was used in transcription. The Poulenc works reflect that composer's humanistic, vernacular settings of religious texts. The Mass is like no other setting; some of it, such as the Gloria and the two Hosannas, seem more suited for brass and timpani than voices, but the effect proves very well judged. The Motets reflect the same style of the Mass in miniature, perhaps with a bit more lyricism. The Poulenc works are deftly performed by the Toronto Festival Singers, led by its founder, Elmer Iseler, from an early pressing Seraphim LP.



KHCD-2011-087 (STEREO) - Brass - Music by Melchior Franck, Heinrich Scheidemann, Heinrich Schütz, Thomas Stölzer, Pierre Attaingnant, John Adson, Giovanni Gabrieli, Andrea Gabrieli, Adriano Banchieri - Brass Ensemble conducted by Gabriel Masson; Festive Baroque Wind Music - Music by Johann Heinrich Schmelzer, Johann Schultz, Melchior Franck, Valentin Hausmann, Daniel Speer, Samuel Scheidt, Johann Hermann Schein, Valentin Hausmann, Andreas Berger, Johann Georg Christian Störl, & Anonymous - Ensemble Musica Antiqua conducted by René Clemencic - A rousing, festive collection of music for brass and winds. The Renaissance brass collection, derived from an early pressing Nonesuch LP licensed by Club Français Du Disque, features a typically bright, biting French ensemble, perfect for the music at hand. The Baroque pieces receive scholarly but still lively performances transcribed from a silver label Archiv LP published in 1966. A wonderful selection of music to brighten a dull day.

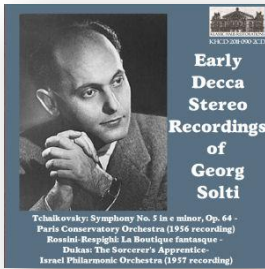


KHCD-2011-088-2CD (STEREO) - Richard Strauss; Also Sprach Zarathustra - Royal Philharmonic Orchestra/Henry Lewis; Richard Strauss; Death and Transfiguration, Op. 24; Peter Tchaikovsky: Francesca da Rimini, Op. 32 - Lorin Maazel/New Philharmonia Orchestra - Two London Phase 4 LPs were used to create this special-priced 2 CD set. Henry Lewis' recording with the Royal Philharmonic of Strauss' Also Sprach Zarathustra received good reviews when it was released in 1968, but after the Phase 4 series was completed, never was re-released on CD (from what research I have done); this is the first CD issue of this sympathetically-played taping. Lorin Maazel's performances of Strauss' Death and Transfiguration and Tchaikovsky's Francesca also receive well-balanced performances, with some subtle highlighting of solos and instrumental groupings, typical of the Phase 4 technique, but not glaringly so as in earlier Phase 4 recordings. Sonic blockbusters, ably performed, spectacularly recorded.



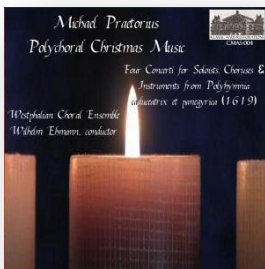
KHCD-2011-089 (STEREO) - French Orchestral Favorites: La Marseillaise, arr. Berlioz for Chorus, Soloists and Orchestra; Chabrier: España; Debussy: Prélude à l'après-midi d'un faune; Dukas: The Sorcerer's Apprentice; Saint-Saëns: Danse Macabre; Lalo: Scherzo - Orchestre de Paris/Jean-Pierre Jacquillat - The Orchestre de Paris held its first concert on November 14, 1967 in the Théâtre des Champs-Élysées, with Charles Munch, its Artistic Director, conducting. Within a short period it began recording for EMI, releasing 3 albums in 1968. This set was the second in the Angel series, featuring the conducting assistant to Charles Munch, Jean-Pierre Jacquillat. La Marseillaise is the big piece here, with the Berlioz setting for

chorus, soloists and orchestra. The other well-known works are performed idiomatically and with much charm, from a near-mint red-spine, blue label domestic Angel LP.



KHCD-2011-090-2CD (STEREO) - Early Decca Stereo Recordings of Georg Solti:

Tchaikovsky: Symphony No. 5 in e minor, Op. 64 - Paris Conservatory Orchestra (1956 recording); Rossini-Respighi: La Boutique fantasque; Dukas: The Sorcerer's Apprentice - Israel Philharmonic Orchestra (1957 recording) - conducted by Georg Solti - An interesting compilation of works conducted by George Solti, recorded at the dawn of stereo by Decca in 1956-57. The Tchaikovsky 5th is played better than one would suspect, given the wayward temperament of the Paris Conservatory Orchestra. Solti belays any nonsense, bringing forth a recording that is suitably straightforward, with moments of great beauty. The Tchaikovsky is transcribed a blue-back sleeve, semi-matte finish red with silver print label CS-series London LP. The Rossini-Respighi La Boutique fantasque recording is one of the best ever made (from 1957), and shines once again in this transcription, derived from an early orange full-size label Stereo Treasury Series LP. The Dukas is played with the correct amount of tongue-in-cheek, without any showy displays, serving the music well, as well as does Decca's marvelous early stereo reproduction.

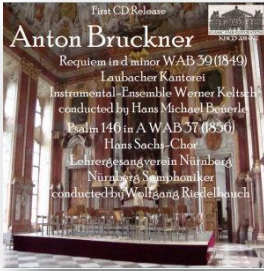


CMAS-004 (STEREO) - Michael Praetorius: Polychoral Christmas Music - Four Concerti for Soloists, Choruses & Instruments from Polyhymnia caduceatrix et panegyrica (1619) - Westphalian Choral Ensemble - Wilhelm Ehmann, conductor - Michael Praetorius was one of the first musicians outside Italy to become a partisan of the musical revolution launched there at the end of the 16th century. Although he never left Germany, he amassed an imposing knowledge of the most advanced trends, which he sought with boundless energy to transplant to his native soil. Praetorius' work as a composer reached its peak in 1619 with the publication of his Polyhymnia caduceatrix et panegyrica (roughly, "Polyhymnia [the muse of oratory and sacred poetry], herald and bearer of praise"). This collection of four selections from that publication was released on a Nonesuch LP under license by Cantate. A complete listing of performing personnel is included on the inside cover of the CD. Enjoyable listening for the Christmas season, and any other time during the year.



KHCD-2011-091 (STEREO) - Tchaikovsky: Concerto No. 1 in b-flat minor for Piano and Orchestra, Op. 23 - Ilana Vered, piano; Kazimierz Kord/London Symphony Orchestra; Stravinsky: Three Pieces from "Petrushka" - Ilana Vered, piano - Very detailed, yet passionate performance of Tchaikovsky's beloved Piano Concerto No. 1 with Ilana Vered accompanied by the London Symphony with Kazimierz Kord conducting. London/Decca's Phase 4 multi-mic technique is

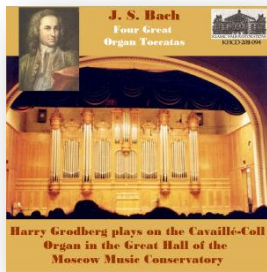
used discreetly throughout. Ilana Vered also plays selections from Stravinsky's "Petrouchka", arranged originally by Stravinsky for Arthur Rubenstein. Wonderful performances long out of circulation, now made available.



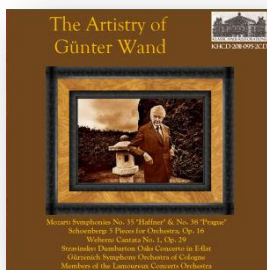
KHCD-2011-092 (STEREO) - KHCD-2011-092 (STEREO) - Requiem in d minor, WAB 39 (1849 - Edition: Haas/Orel) - Herrad Wehrung, soprano; Hildegard Laurich, alto; Friedreich Melzer, tenor; Günter Reich, bass; Laubacher Kantorei; Instrumental-Ensemble Werner Keltsch - Conducted by Hans Michael Beuerle - Psalm 146 in A, WAB 37 (ca. 1856 - Fair copy in Bruckner's hand) - Ursula Wendt, soprano; Ingebord Russ, alto; Freider Stricker, tenor; Siegmund Nimsgern, bass; Hans Sachs-Chor; Lehrergesangverein Nürnberg (second chorus on Track 15; Wolfram Röhrig, rehearsal conductor); Nürnberg Symphoniker - Conducted by Wolfgang Riedelbauch - First CD Release - Landmark recordings of early Bruckner works. The Requiem was composed in memoriam to Franz Sailer, the notary of the St. Florian monastery. The Requiem was premiered on September 15, 1849, a year after Sailer's death. This performance of the Requiem, recorded by Cantate in 1972, was once briefly available on a Nonesuch LP in the early 70s. This transcription uses the superior pressing Cantate LP as its source. The Psalm 146 was a product of Bruckner's study with Simon Sechter, presumably around 1856. It exists as a yet unpublished manuscript, and the manuscript materials were used in the first modern performance in November 1971, and the subsequent recording made by Colosseum in 1973. A mint LP of that recording was used for this disc. Both of these recordings are being released for the first time on CD. I wish to thank John Proffitt for suggesting this project; and John F. Berky, of the Anton Bruckner Discography (www.abruckner.com) for the lending of the archival LPs used in producing this CD. The MP3 sample includes excerpts from the Requiem (Dies irae) and Psalm 146 (Final Chorus - Allelujah, lobet den Herrn).



KHCD-2011-093 (STEREO) - Stravinsky: The Rite of Spring - USSR Symphony Orchestra/Yevgeny Svetlanov; Schubert: Symphony No. 8 in b minor, D. 759 "Unfinished; Weber: Oberon Overture; Brahms, Tragic Overture, Op. 81 - USSR Symphony Orchestra/Paul Kletzki - Svetlanov's reading of Stravinsky's "Rite" is extraordinary in its power, grit, and lyricism, in a wide-range Melodiya/Angel recording. Kletzki's Schubert 8th is surprisingly well-behaved, the winds and brass reigning in the vibrato and the string body very smooth and refined; a winning interpretation. The Weber "Oberon" overture is very well done, and the Brahms "Tragic" Overture reminds one of Charles Munch's approach from the first emphatic chords; but Kletzki's trademark grip on tempi is felt throughout. A satisfying collection of Melodiya recordings from late 60s.

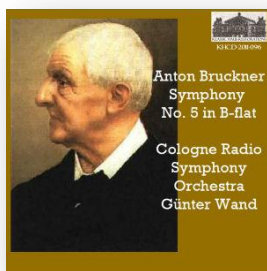


KHCD-2011-094 (STEREO) - J. S. Bach Four Great Organ Toccatas: Toccata and Fugue in d minor, S. 565; Toccata, Adagio, and Fugue in C, S. 564; Toccata and Fugue in d minor, S. 538 "Dorian"; Toccata and Fugue in E, S. 566 - Harry Grodberg plays on the Cavaillé-Coll Organ in the Great Hall of the Moscow Music Conservatory - Well-know Toccatas from the Baroque master, played on the last opus of Cavaillé-Coll by Harry Grodberg. The straightforward approach to the music is refreshing; no Romantic give-and-take, rather presenting the music as it is on the page. Well recorded by Melodiya, circa 1970, and transcribed from a near-mint Melodiya/Angel late pressing LP.

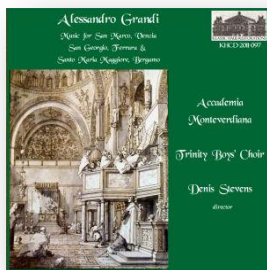


KHCD-2011-095-2CD (STEREO) - The Artistry of Günter Wand - Mozart: Symphony No. 35 in D, "Haffner", K. 385; Symphony No. 38 in D, "Prague", K. 504; Schoenberg: Five Pieces for Orchestra, Op. 16; Webern: Cantata No. 1, Op. 29 (Anna Westhoff, soprano; Gürzenich Chorus) - Gürzenich Symphony Orchestra of Cologne; Stravinsky: Dumbarton Oaks Concerto in E-flat for Chamber Orchestra - Members of the Lamoureux Concerts Orchestra - Günter Wand, conductor - A collection of long out of print Nonesuch LPs, licensed by Club Français Du Disque, with whom Wand had a long and fruitful collaboration.

The Mozart performances are among the best to be heard, truly historic readings worth preserving. The Schoenberg/Webern/Stravinsky disc is also a contender for best performances of these well-known, seminal 20th century masterpieces. Both discs were factory sealed; the Mozart a mid-run pressing from the late 60s, the 20th century pieces a later-press disc.



KHCD-2011-096 (STEREO) - Anton Bruckner: Symphony No. 5 in B-flat - Cologne Radio Symphony Orchestra/Günter Wand - Günter Wand in his later years became a supreme advocate of Bruckner's symphonies, recording the cycle of 9 twice; the first time in the mid-70s with the Cologne Radio Symphony, arguably the better of the two cycles. His supreme grasp of the overall structure and flow of tempi in this symphony, perhaps the most problematic in the cycle, is evident throughout. The Cologne Radio Symphony responds wonderfully to Wand's demands. Derived from a mint Pro Arte 2-LP set, licensed by Harmonia Mundi.



KHCD-2011-097 (STEREO) - Alessandro Grandi: Music for San Marco, Venezia, San Giorgio, Ferrara & Santo Maria Maggiore, Bergamo - Accademia Monteverdiana/Denis Stevens - Alessandro Grandi (1586 – after June 1630, but in that year) was a northern Italian composer of the early Baroque era, writing in the new concertato style. He was probably born in Ferrara and spent the first part of his life there, likely studying with Giovanni Gabrieli at Venice, which was nearby. He was one of the most inventive, influential and popular composers of the time, probably second only to Monteverdi in northern Italy. His works were published throughout Italy, Germany and the Low Countries, and continued to be reprinted long after his death. He wrote motets, psalm settings, madrigals, as well as some of the earliest compositions to be called "cantata." This disc, from a 1970s Nonesuch LP licensed by Accademia Monteverdiana, features expert performances led by Monteverdi scholar Denis Stevens.



KHCD-2011-098 (STEREO) - Brahms: Symphony No. 1 in c minor, Op. 68 - William Steinberg/Pittsburgh Symphony Orchestra; Wagner: Prelude to Act III/Dance of the Apprentices/Entrance of the Meistersingers from "Die Meistersinger"; Prelude to "Die Meistersinger" - Eugene Ormandy/Philadelphia Orchestra - Last in the Steinberg/PSO Brahms Symphony cycle (*the others are KHCD-2010-022 Brahms Symphonies Nos. 3 & 4; KHCD-2011-028 Brahms Symphony No. 2 & Shostakovich Symphony No. 1*), finally released after a judicious remastering. I had first remastered the reel tape in 2009, but was not satisfied with the results, so I put the project aside until this year (2011). After spending some time relistening and readjusting, I was happy with the final remaster. It is a faithful reproduction of the reel tape. Steinberg's performances are to-the-point, well-recorded with a wide soundstage, and are most worthy of reissue. The Wagner selections with Ormandy and the Philadelphia Orchestra are breathtaking in beauty and grandeur. Most of Ormandy's Wagner recordings on Columbia have been ignored by the current copyright holders, which is a sad state of affairs. His interpretations are less fussy and much more beautiful than many currently in print. A wonderful release!

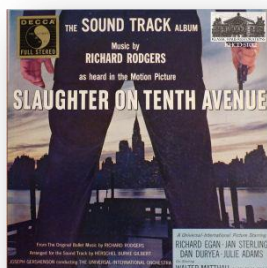


KHCD-2011-099 (STEREO) - Americana - Leonard Bernstein: Overture to "Candide"; Elie Siegmeister: Western Suite; Morton Gould: American Salute; Vaclav Nelhybel: Etude Symphonique - Utah Symphony Orchestra /Maurice Abravanel; Ferde Grofé: Grand Canyon Suite - Morton Gould and His Orchestra - Maurice Abravanel recorded extensively with his Utah Symphony Orchestra, and Vox/Turnabout produced many fine recordings of that ensemble during the 70s. This particular Turnabout LP was never released on CD (from what research I have done to date). It's a fine collection of familiar (Bernstein & Gould) and not so familiar (Siegmeister & Nelhybel) works by American composers, nicely recorded (no credit for production is listed, but more than likely it is the Elite Recordings team Marc Aubort and Joanna Nickrenz who produced the recording). The Grofé was a "sonic spectacular" recorded in 1960 by RCA, and some subtle gimmickery was used to highlight or color some passages, but in the end it served the music very well. The Turnabout LP used for this transcription was a late pressing, purple label disc; the Grofé was a Quintessence LP reissue of the RCA recording.

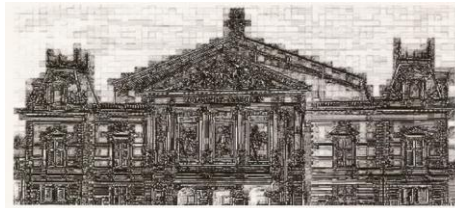


KHCD-2011-100 (STEREO) - Trumpet Concerti by Johann Wilhelm Hertel, Leopold Mozart & Johann Nepomuk Hummel - Edward Tarr, trumpet; Helmut Hucke, oboe; Consortium Musicum/Fritz Lehan - With the exception of Joseph Haydn's Concerto for Trumpet from 1796, the musical literature for solo trumpet from the second half of the 18th century has been known until recently only to a handful of specialists. This disc features two relatively unknown concerti by Hertel and Leopold Mozart, as well as the more well-known Hummel concerto. The Hummel concerto is played in its proper, original key of E. Edward Tarr uses a Bb piccolo trumpet with 4 valves in the Hertel and Mozart; and an E trumpet in the Hummel. Stylistically correct performances, played with panache from a true scholarly trumpeter. Originally recorded by EMI-Electrola, issued domestically on a Nonesuch LP; a late pressing was used for this transcription.

End of 2011-Series - New Series Begins January 2012



KHCD-ST012 (STEREO - Slaughter On Tenth Avenue - Soundtrack to the 1957 Universal-International Motion Picture - Music by Richard Rodgers - Joseph Gershenson/Universal-International Orchestra - The book "The Man Who Rocked The Boat" by William J. Keating and Richard Carter was the basis of this movie, dubbed a "documentary" drama about New York City docks. The music by Richard Rodgers was taken from the 1936 ballet score of the same name (which is featured at the end of Rodgers and Hart's musical comedy On Your Toes) but has nothing to do plot-wise with the movie. The music adapted very well, though, to the film's "mayhem, mobsters and murder" theme. This transcription is from a near-mint (pre-MCA) Decca (US) black with silver print label LP; I've added a bit of "air" to the sound to compensate for the rather dry studio-bound acoustic.. The result is quite satisfying, and brings an important movie score back into circulation. Produced by customer request.



KLASSIC HAUS RESTORATIONS

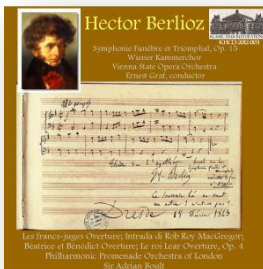
Comments for CDs on Klassic Haus website - 1st Series 2012



KHCD-2012-001 (STEREO) - Telemann: Overture in D for Trumpet, Oboe, Strings and Continuo (1733) - Maurice André, trumpet; Pierre Pierlot, oboe; Jean-Pierre Wallez & Nicole Laroque, violins; Annette Queille, viola; Henri Martinerie, 'cello; Laurence Boulay, harpsichord; Vivaldi: Concerto for 2 Horns, Strings and Continuo, RV. 539 (P. 321); Concerto in F for 2 Horns, Strings and Continuo, RV 538 (P. 320) - Georges Barboteu, Gilbert Coursier, horns; Henri Martinerie, 'cello; Laurence Boulay, harpsichord - Collegium Musicum of Paris - Roland Douatte, conductor - The three works on this CD have in common the splendid sound of 18th century Baroque brass; a trumpet in the Telemann Overture, and two valveless French horns in the Vivaldi concerti. Transcribed from a near-mint Nonesuch disc, it is a wonderfully satisfying foray into the soundscape of Baroque brass.



KHCD-2012-002 (MONO) - Respighi: Pines of Rome (1923-24); Fountains of Rome (1916); Tchaikovsky : "1812" Overture, Op 49 (original scoring) - Minneapolis Symphony Orchestra/Antal Dorati - Magnificent mono recordings from 1953/1954, still hard to beat in terms of sheer visceral sound and never-to-be repeated performances. The unique sound of the Minneapolis Symphony under Antal Dorati exposed many a budding music enthusiast to the world of classical repertoire, not soon to be forgotten. Derived from two mint Mercury LPs with FR matrices, these continue to be benchmark recordings.



KHCD-2012-003 (MONO) - Berlioz: Les francs-juges, Overture, Op. 3; Intrata di Rob Roy MacGregor ; Béatrice et Bénédicte Overture ; Le roi Lear Overture, Op. 4 - Philharmonic Promenade Orchestra of London/Sir Adrian Boult; Symphonie Funèbre et Triomphale, Op. 15 (H 80) - Wiener Kammerchor/Vienna State Opera Orchestra/Ernest Graf - One doesn't usually associated Sir Adrian Boult as a Berlioz conductor, but these performances of four Berlioz overtures soon dispel that notion. Taped originally by Nixa, licensed to Westminster, these are exciting performances, very well recorded. The rarely performed *Symphonie Funèbre et*

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Triumphale was the result of a commission by the French government to Berlioz in 1840, to write a piece in celebration of the Revolution of July 1830, to accompany the transfer of remains of fifty victims of the Revolution to the Place de la Bastille. This performance, decidedly Teutonic in approach regarding tempi and demeanor, nevertheless is a spectacular rendition in good mono sound. This transcribed Urania recording uses the second version of the score, modified by Berlioz for a separate concert held in August 1840 which utilizes strings (in a subtle manner) as well as the original large wind band scoring, with a chorus singing words written by Antoni Deschamps in the final movement.



KHCD-2012-004 (1958 & 1976 STEREO) - Berlioz: Symphonie Funèbre et Triomphale, Op. 15 (H 80, 1st and 2nd versions) - Recordings from 1958 & 1976 by Musique des Gardiens de la Paix de Paris/Chorale Populaire de Paris (in the 1958 recording)/Désiré Dondeyne, conductor (First time release together on CD) - Historic, idiomatic performances of Berlioz's wind band symphony, in recordings considered definitive by many wind band enthusiasts. Recorded both times (1958 & 1976) in the spacious acoustic of l'Église Notre-Dame du Liban à Paris, the Musique des Gardiens de la Paix de Paris offer a unique timbre so well suited to the ceremonial and celebratory atmosphere this music demands. Both the 1st and second versions are offered on this disc; the MP3 sample offers a taste of the last movement with and without chorus. A must-have CD for any wind ensemble recording collector.



KHCD-2012-005 (STEREO) - Beethoven: Symphony No. 5 in c minor, Op. 67; Symphony No. 8 in F, Op. 93 - Philadelphia Orchestra/Eugene Ormandy - Ormandy's recordings were mostly ignored during the rush to reissue recordings onto CD during the late 80s/early 90s. Two Columbia/Sony CD sets were briefly available, but soon pulled from the catalogue. This LP transfer offers a more authentic "vinyl" experience (minus the clicks!), much warmer in soundstage than the clinical 90s digital remasterings. The Philadelphia Orchestra is unmatched in sonority these "big band" Beethoven performances, worthy mates to other recordings utilizing large orchestras.



KHCD-2012-006 (STEREO) - Franz Berwald: Symphony capricieuse (Symphony No. 2 in D) - Stockholm Philharmonic Orchestra /Antal Dorati - Hugo Alfvén: Symphony No. 2 in D, Op. 11- Stockholm Philharmonic Orchestra/Leif Segerstam - Berwald was a Swedish Romantic composer who was generally ignored during his lifetime. He made his living as an orthopedic surgeon and later as the manager of a saw mill and glass factory. His music is inventive, sometimes playful, occasionally quirky, always enjoyable. The Symphony No. 2 was not premiered until 1914. Alfvén's Symphony No. 2 from 1899

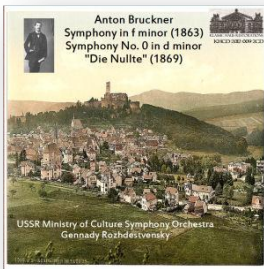
established him as a serious composer of note in Sweden. The Berwald is derived from a European pressing RCA Victrola LP; the Alfvén is from a Swedish Society Discophil disc, both in near-mint condition.



KHCD-2012-007 (STEREO) - Bruckner; Symphony No. 0 in d minor "Die Nullte" - Hortense von Gelmini/Nürnbeger Symphoniker; Mass in C - Ingeborg Russ, alto; Shozo Aida & Otto Rohrmeier, horns; Wolfgang Riedelbauch, organ - Outstanding performance of the "Zero" Symphony by female conductor Hortense von Gelmini and the Nürnbeger Symphoniker. According to timings, this performance looks to be one of the most fleet interpretations recorded; upon listening, the tempi are very well gauged, and never rushed. The last movement is especially fine; the introductory Moderato leading to the Allegro vivace is among the best readings I have heard. The Mass in C is a companion to the Psalm 146 recording first introduced on CD by Klassik Haus (see KHCD-2011-092), issued here also for the first time on CD. Both recordings are transcribed from mint Colosseum LPs, recorded in the 1970s.



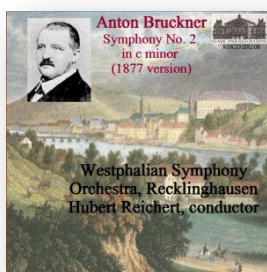
KHCD-2012-008 (STEREO) - Bruckner: Complete Organ Works; Mendelssohn: 3 Preludes and Fugues, Op. 37 - Heinz Lohmann on the Klais Organ of the Jesuitenkirche, Mannheim - Authoritative readings of the Bruckner organ works, dating primarily from his early compositional study days (1837-1846, 1852-1861) and one Prelude from 1884. The three Mendelssohn Preludes and Fugues from 1837 are also expertly presented, in a very reverberant recording from an RBM LP. A complete listing of the organ's disposition is listed on the CD inside cover.



KHCD-2012-009-2CD (STEREO) - Bruckner: Symphony in f minor (1863); Symphony No. 0 in d minor "Die Nullte" (1869) - USSR Ministry of Culture Symphony Orchestra/Gennady Rozhdestvensky - Bruckner recordings from Russia, from the second cycle recorded by Rozhdestvensky and the USSR Symphony. A very ruminative approach is taken for both symphonies, an interesting interpretational vision that ultimately works on the whole. The acoustic is lush, a bit distant, with some subtle highlighting, typical of late analog recordings from Melodiya. Transcribed from two seldom-played Le Chant Du Monde LPs.



KHCD-2012-010 (STEREO) - Palestrina: Missa de Beata Vergine; 3 Motets: Tu es Petrus - Lauda Sion Salvatorem - O magnum mysterium - Spandauer Kantorei - Martin Behrmann, conductor - Palestrina was one of the greatest masters of liturgical music, the composer who carried communal religious music to its greatest refinement. Never an innovator, his music was rather the culmination of a long line of Medieval liturgical music. The Missa de Beata Vergine is an example of a paraphrase Mass, using as its basis an elaborated version of cantus firmus. The motet Tu es Petrus come from a second book of motets published in 1572. Lauda Sion Salvatorem is based on sequence texts of Corpus Christi retained by the liturgy. O magnum mysterium is a reponsory for the feast of Nativity. Superlatively serene music, performed beautifully by the Spandauer Kantorei, transcribed from a near-mint turquoise-and -silver label Turnabout LP.

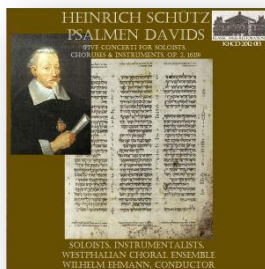


KHCD-2012-011 (STEREO) - Bruckner: Symphony No. 2 in c minor (1877 version) - Westfälisches Sinfonieorchester Recklinghausen/Hubert Reichert - Thoughtful, solid performance of early Bruckner by a German regional orchestra. This recording, first issued domestically in 1971, uses the 1877 first critical version, edited by Robert Haas in 1938. The LP used for this transcription, an early pressing turquoise-and-silver label Turnabout LP, has some vinyl roar present at the beginning of the CD (typical of these early Turnabout discs), but it subsides as the recording proceeds. First time on CD.



KHCD-2012-012 (STEREO) - Dvořák: Symphony No. 9 in d minor, Op. 95 "New World"; Miaskovsky: Symphony No. 21 in f-sharp minor, Op. 51 - Philadelphia Orchestra/Eugene Ormandy - Historic Columbia mono recordings from 1956 and 1946, respectively. Columbia's monos have been largely ignored, especially Ormandy's legacy with the Philadelphia Orchestra. The 1956 Dvořák is a much finer recording than his later stereo version with the London Symphony on Columbia, with detail abounding amongst the serenity of the Largo and the fire of the Scherzo. The Miaskovsky symphony is given a typically careful reading, in fine 1946 mono. Certainly worth preserving, and worthy of repeated listening.

Comments for CDs on Klassic Haus website - 1st Series 2012



KHCD-2012-013 (STEREO) - Schütz: Psalmen Davids (Five Concerti for Soloists, Choruses & Instruments, Op. 2, 1619) - Soloists, Instrumentalists, Westphalian Choral Ensemble/Wilhelm Ehmann - The Psalmen Davids revealed the full extent to which Schütz had absorbed from his teacher Giovanni Gabrieli's heritage and adapted it to his own purposes. An extraordinary variety of color, harmony, and rhythm matches the wide range of emotion and imagery in the Psalms themselves. Performed from editions prepared by the conductor Wilhelm Ehmann, the Psalms come alive with expert, emotional performances by the Westphalian Choral Ensemble. Transcribed from a Nonesuch LP, originally recorded by Cantate, this CD was produced by customer request.



KHCD-2012-014 (STEREO) - Schütz: Motets from "Cantiones Sacrae" - Niedersächsischer Singkreis, Hannover/Willi Träder - Heinrich Schütz published his Cantiones Sacrae in Dresden in 1625, designating them as his Opus 4. At the time of their publication, Germany was in the midst of the terrible Thirty Years War, which caused widespread suffering and created intense hatred between Catholics and Protestants. Schütz, although a devout Lutheran, dedicated this great collection of motets to a Catholic prince, Baron Hans Ulrich of Eggenburg. The Cantiones Sacrae, then, were probably intended as a gesture of peace in those troubled times, a hope for ecumenical understanding transcending the bonds of specific devotional practices. 16 of the 40 motets in the collection are sensitively performed by the Niedersächsischer Singkreis, Hannover, conducted with authority by Willi Träder, from a Canadian pressing Nonesuch LP originally recorded by the German label Camarata. Produced by customer request.

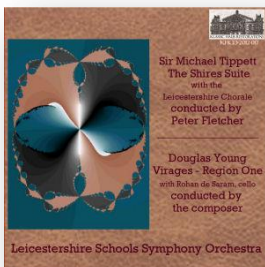


KHCD-2012-015 (STEREO) - Eric Coates: London & London Again Suites; Sleepy Lagoon; London Bridge; Footlights (Concert Waltz) - Eric Johnson and His Orchestra - Eric Coates (1886-1957) was a composer of "light" music best known for the pieces on this discs, although he was quite prolific, writing in many genres. His simple, memorable melodies were also effectively used as theme music for radio and television shows in Britain during the 1940s and 50s. This CD showcases some of his most memorable music, with fine performances by Eric Johnson and His Orchestra, from a mint 1964 Westminster black label with orange "STEREO" imprint on the bottom quarter.

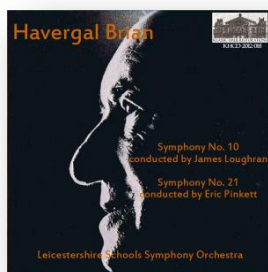
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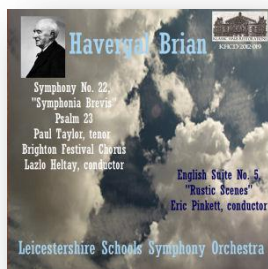
KHCD-2012-016 (STEREO) - Debut Recordings (1967) of British Orchestra Music - Michael Tippett: Suite for the Birthday of Prince Charles (Suite in D), conducted by the composer; Alan Ridout: Concertante Music for Orchestra, conducted by the composer; William Mathias: Sinfonietta, conducted by the composer; Malcolm Arnold: Divertimento, conducted by Eric Pinkett - Leicestershire Schools Symphony Orchestra - Accessible 20th century British orchestral music, played by a talented orchestra, sounding very much the professional ensemble. The Tippett work, perhaps his most tuneful, was written originally for the BBC in 1948. (It was Tippett who had put forth that the LSSO orchestra was fully capable of making a record.) The other pieces on this album were written for the Leicestershire ensemble. The Ridout was written for the recording, from blank paper to rehearsal, in the space of two weeks; it perhaps is the most astringently modern of the four pieces, but doesn't fail to please in its excitement. The Mathias is perhaps the most serious work, with a brooding, almost noir middle movement. The Arnold is suitable outgoing, full of signature riffs, and some fun is had along the way. A very satisfying collection, and a proper introduction to some unfamiliar British works receiving first recordings in 1967. Derived from a PYE LP transcribed by John Whitmore, digitally remastered by Klassic Haus.



KHCD-2012-017 (STEREO) - Tippett: The Shires Suite - Leicestershire Schools Symphony Orchestra with the Leicestershire Chorale/Peter Fletcher, conductor; David Young: Virages - Region One - with Rohan de Saram, cello - Leicestershire Schools Symphony Orchestra/David Young, conductor - Tippett's "The Shires Suite", originally written for the Leicestershire Schools Symphony, was written in stages between 1965 and 1970, and is a snapshot into his stylistic developments during the period. Despite its pastoral title, it contains a richness of texture that has jazz influences, pungent and jagged sounds combined with well-known canons or rounds (ably sung by the Leicestershire Chorale). The Young Virages (meaning "cornerings" or "turning-points") has influences of Messiaen and Xenakis, and explores the ways in which time and space interact in music. The solo cello serves a focal point, from which sound clusters and disparate groups of instruments spin off in and around each other. An excellent condition Unicorn LP transcribed by John Whitmore was the basis of this digital remastering by Klassic Haus. Extraordinary music played by an exceptional group of performers.



KHCD-2012-018 (STEREO) - Havergal Brian: Symphony No. 10 (conducted by James Loughran); Symphony No. 21 (conducted by Eric Pinkett) - Leicestershire Schools Symphony Orchestra - Historically significant recordings made in 1972 by the UK independent label Unicorn. The original LP release in 1973 was considered by some critics as the most significant classical release of that time in the UK. The Symphony No. 10 on this disc was a first recording for that work. Havergal Brian's music at the time was woefully neglected, with few commercial recordings made of his music. He was the last of the generation of English composers, following the lineage of Vaughan Williams, Holst, Bridge, and Ireland. His musical language was wholly unique, peer to Elgar, Mahler, Nielsen and Sibelius. The music on this CD is possibly some of the most approachable of Brian's vast catalogue of compositions. The remarkable Leicestershire Schools Symphony Orchestra play with commitment and surprising polish. This disc is self-recommending to any Brian enthusiast, and a great introduction to anyone interested in 20th century English music who may be unfamiliar with this most creative musical mind of unusual power. The excellent transcription of the Unicorn LP was by John Whitmore (former member of the LSSO). I performed the digital remastering with little intervention to the original source material.

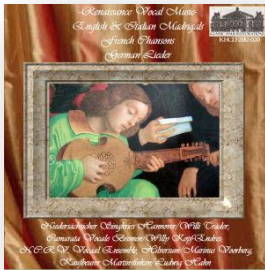


KHCD-2012-019 (STEREO) - Havergal Brian: Symphony No. 22 "Symphonia Brevis"; Psalm 23 (Paul Taylor, tenor; Brighton Festival Chorus) - Leicestershire Schools Symphony Orchestra/Lazlo Heltay; English Suite No. 5 "Rustic Scenes" - Leicestershire Schools Symphony Orchestra/Eric Pinkett - Companion disc to KHCD-2012-018, recorded by CBS (UK) in 1974. The "Symphonia brevis", consisting of two brief movements plus epilogue, characteristically kaleidoscopic in approach, is one of Brian's most enjoyable later works. The Psalm 23 is relatively short, yet expansive, and a remarkable example of early 20th century choral music. The Rustic Suite is surprisingly tuneful, especially for Brian, lightweight yet memorable. The Leicestershire Schools Symphony Orchestra plays with discipline and commitment; the Psalm 23 receives a most effective performance, joined with the Brighton Festival Chorus and the fine tenor Paul Taylor. A must-have for the Brian collector, and a fine addition to any collection of 20th Century English music. Transcription of the CBS LP was by John Whitmore (former member of the LSSO). I performed the digital remastering with little intervention to the original source material.

One's musical journey through life crosses paths with others on the same journey, though perhaps not coming from the same direction. Sometimes, a collaboration from this meeting at the crossroads will develop, leading to a mutual sharing of goals with a larger audience. In this case, the collaboration that developed between a member of the Havergal Brian Society and myself initially through my website has borne fruit that, hopefully, will reach not only the appreciative group of the Society, but extend out toward those who will find great reward in the music presented. In this case, we have before us the restorations I have prepared of two LPs of Havergal Brian's music, his Symphonies No. 10, 21 and 22, along with the setting of Psalm 23, and the English Suite No.5, performed by the Leicestershire Schools Symphony Orchestra. John Whitmore had contacted me initially via email in late December 2011 when he had come across my website, Klassic Haus Restorations, asking if I could make available some of my titles as MP3 downloads. I started Klassic Haus in August 2010 with the goal of reissuing out-of-print historic and special interest classical LPs and reel-to-reel tapes on CD. John gave me the impetus to offer MP3 downloads. In passing, he had asked if I had any interest in Havergal Brian's work. I said I did, very much so, and had owned at one time as many LPs of his music I could find in the US. I also had a reel tape copy of the 1980 Ole Schmidt/LSO "Gothic" which I lost during a move cross country. John forwarded me web links to the LSSO LPs that are the subject of this restoration, and also put me in touch with Johan Herrenberg of Delft, Netherlands, who graciously provided me with a list of other recommended Brian recordings which I have already sought out. From this point on, I became involved in

restoring the remarkable recorded documents of the LSSO. The LPs John transcribed were in excellent condition, requiring minimal click removal, while preserving the analogue ambience of the recordings by Unicorn in 1972 (Symphony No. 10 & 21) and CBS in 1974 (Symphony No. 22, Psalm 23, and the English Suite No.5). Many of you probably know the genesis of these recordings, so I will not belabor the point here. Suffice to say, I am honored to have worked on this project and I hope those who cherish this music will be pleased with the results. Havergal Brian's music deserves a larger audience, and the restoration of these recordings will hopefully help preserve his musical legacy.

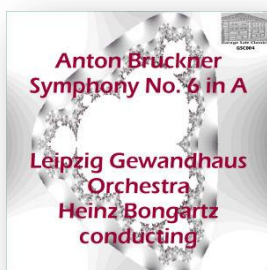
- Curt Timmons, owner/producer, Klassic Haus Restorations



KHCD-2012-020 (STEREO) - Renaissance Vocal Music - English and Italian Madrigals, French Chansons, and German Lieder - Niedersächsischer Singkries Hannover/Willi Träder; Camarat Vocale Bremen/Willy Kopf-Endres; N.C.R.V. Vocaal Ensemble, Hilversum/Marinus Voorberg; Kaufbeurer Martinsfinken/Ludwig Hahn - The performance of secular music was one of the primary sources of entertainment in the late Renaissance. The generation after Josquin began to explore a new style, ushering in the last great era of polyphonic music. The French early on developed the chanson; a group of Netherlanders in Italy began to match the French sophisticated style with Italian lyric poetry, thus creating the madrigal. The English were late to catch on, but had a unique approach that was different from the Italian models. In musically conservative Germany, the musicians seemed inclined toward informal songs about drinking, student festivities and the like. This collection, derived from a factory-sealed early label Nonesuch LP, features four performing ensembles in an enticing slice of Renaissance madrigals, chansons, and lieder.



KHCD-2012-021 (STEREO) - Rameau: Castor et Pollux - Ballet Suite; Gluck: Orphée - Ballet Suite - London Symphony Orchestra/Sir Charles Mackerras - Lively performances, aided by a crisp early 60s Philips recording and the London Symphony at their best. Sir Charles Mackerras lends an air of performance correctness; the harpsichord firmly placed on the right channel, and solo winds discreetly miked. A joyful romp through the Baroque and early Classical eras, and worthy of repeated listening.

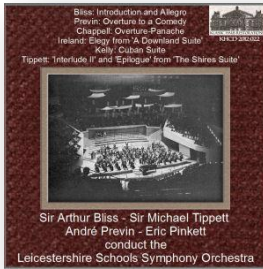


GSC003 (STEREO) - Bruckner: Symphony No. 6 in A (Original version, ed. Haas) - Leipzig Gewandhaus Orchestra/Heinz Bongartz - This recording is considered by some as the "Holy Grail" of Bruckner 6ths, a revelatory reading (especially the Adagio) that has been difficult to find this side of Europe. I had owned a copy of the Philips (US) World Series LP (a copy of which was used for this CD), and was captivated by the performance, my first exposure to Bruckner. This was, apparently, Heinz Bongartz's only Bruckner recording. Pity; it would be quite interesting to have heard more Bruckner with this conductor. The LP vinyl surfaces left much to be desired, though, then as now; gritty and swishy. The climaxes tend to go a bit opaque, as well, but overall, there is still a sense of space, aided by the reverberant hall (the old Gewandhaus). The performance transcends the mediocre LP medium. Were it not for the surfaces (tamed, but still a little swish during the Adagio), this would be a full-price issue. At Garage Sale prices, this is a true bargain.

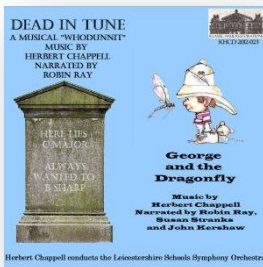


GSC004 (STEREO Reel Tape Master) - Brahms: Variations on a Theme by Haydn, Op. 56a; Beethoven: Fidelio Overture, Op. 72b; Mendelssohn: Hebrides Overture (Fingal's Cave); Wagner: Siegfried Idyll - Sinfonia of London/Colin Davis - Taped at the dawn of Colin Davis's recording career by World Record Club, these are favorite orchestra pieces played with flair, if a bit shy of heft. The reel tape sonics were a bit thin (much as was the LP version, WRC TP-61), so I added discreet bit of low end, and tamed some of the high end harshness. The louder passages still tend to cloud a bit, but overall the sound is better than the original tape. A bargain for the CD as well as the MP3 download.

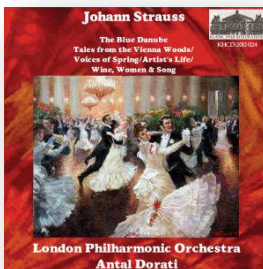
Comments for CDs on Klassic Haus website - 2nd Series 2012



KHCD-2012-022 (STEREO) - Bliss: Introduction and Allegro - conducted by Sir Arthur Bliss; Previn: Overture to a Comedy - conducted by André Previn; Chappell: Overture-Panache - conducted by André Previn; Ireland: Elegy from 'A Downland Suite' - conducted by André Previn; Kelly: Cuban Suite - conducted by Eric Pinkett; Tippett: 'Interlude II' and 'Epilogue' from 'The Shires Suite' - conducted by Sir Michael Tippett - Leicestershire Schools Symphony Orchestra - First recordings of 20th Century British orchestral works with a stellar cast of conductors leading the extraordinarily talented Leicestershire Schools Symphony. One need not shy from this collection, as both the quality of the music and the playing are quite enjoyable. Derived from a near-mint Argo LP, a judicious bit of balance correction and ambience was done to enhance the experience. Thanks to John Whitmore for suggesting this reissue, and providing archival materials regarding the recording and its performers.



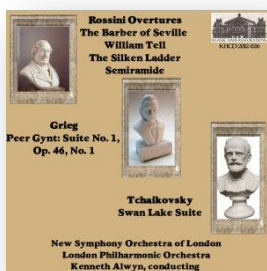
KHCD-2012-023 (STEREO) - Chappell: Dead In Tune - a musical "whodunnit" - written and narrated by Robin Ray; George and the Dragonfly - written by John Kershaw; narrated by Robin Ray, Susan Stranks and John Kershaw - Leicestershire Schools Symphony Orchestra/Herbert Chappell - Originally issued by Argo in 1970, the audience targeted was primarily children, teaching them the basics of music and the instruments of orchestra. *Dead In Tune*, originally written for the (British) Rediffusion TV series *Sounds exciting*, is a musical "whodunnit" about four orchestral families living by the sea (middle C); of the Canon who was nearly strangled by a chord, but who survives and officiates at the wedding of Viola to one of her beaux. Although the puns on musical words will tend to be real groaners for musically educated adults, it's all quite fun. *George and the Dragonfly* is a story about a boy, his dog, a dragonfly, a military band, a string quartet, and the instruments of the orchestra become individual people (rather than groups as in *Dead*). Again, all in fun, and a fine companion to Britten's *Young Person's Guide to the Orchestra*, although a little less serious in intent. Thanks to John Whitmore for suggesting this reissue, and providing archival materials regarding the recording and its performers.



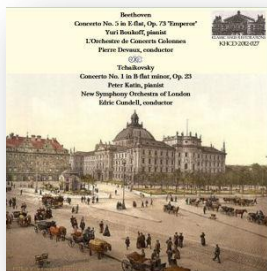
KHCD-2012-024 (STEREO Reel Tape Master) - Johann Strauss: The Blue Danube, Op. 314; Tales from the Vienna Woods, Op. 325; Voices of Spring, Op. 410; Artist's Life, Op. 316; Wine, Women and Song, Op. 333 - London Philharmonic Orchestra/Antal Dorati - This collection, from a 7 1/2 ips reel tape, is Strauss at his most invigorating, with Antal Dorati's emphasis on robust execution of light rhythms. This not sentimental Strauss, nor is for dancing; it is for listening. Recorded in multi-miked Phase 4 in 1966, the LPO plays wonderfully well under Dorati's assertive conducting.



KHCD-2012-025 (STEREO) - Iannis Xenakis: Jonchaies; Douglas Young: Third Night Journey under the Sea; Rain, Steam & Speed - Leicestershire Schools Symphony Orchestra/Peter Fletcher - Xenakis' *Jonchaies* (plantation of rushes) was commissioned by Radio France in 1977 for L'Orchestre National de France, and is representative of what Douglas Young has described (through Xenakis' compositional technique) as "what we actually hear in music; by what types of musical behavior which are discernable by the ear alone and which engage our interest at all levels". This is music at its most elemental by the engineer/architect/composer who sought to "track down...the mental operations for all music". Douglas Young was greatly influenced by Xenakis' music, as witnessed in the two piece that represent that Young's work. In *Third Night*, it evokes an underwater seascape, but also draws on the symbolism of the "Quest" through dark waters, seeking the epiphany of dawn. In *Rain, Steam & Speed*, influenced by a painting of Turner, evoking movement, growth and development is accomplished without traditional thematicism. These very difficult works are played with commitment by the Leicestershire Schools Symphony, recorded live in 1982 and transcribed from a Performance LP. Thanks to John Whitmore for supplying materials in preparation of this restoration.



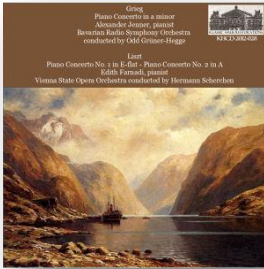
KHCD-2012-026 (STEREO Reel Tape Masters) - Rossini Overtures: The Barber of Seville/William Tell/The Silken Ladder/Semiramide - New Symphony Orchestra of London/Kenneth Alwyn; Peer Gynt Suite No. 1; Tchaikovsky: Swan Lake Suite - London Philharmonic Orchestra/Kenneth Alwyn - A delightful concert of favorites, played with dash and no lack of enthusiasm from both orchestras and the conductor. Transcribed from two seldom-played Richmond 7 ½ ips reel tapes. There is some slight overloading that was tamed near the end of Semiramide Overture; otherwise the CD is faithful to the original tapes.



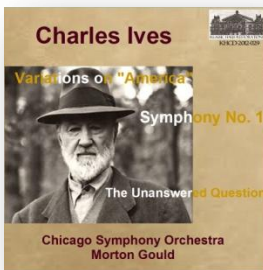
KHCD-2012-027 (STEREO LP/Reel Tape Master) - Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73 - Yuri Boukoff, pianist - L'Orchestre des Concerts Colonnnes/Pierre Dervaux (LP); Tchaikovsky: Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23 - Peter Katin, pianist - New Symphony Orchestra of London/Edric Cundell (Reel Tape) - Exceptional performances in both concerti; surprising discipline and warmth from the French orchestra, with some truly distinctive woodwind playing (especially the bassoons), beautifully burnished strings, and the French horns control the vibrato admirably. Yuri Boukoff plays with dignity and forthrightness, in a recording originally taped by Grand

Award/Command. The Tchaikovsky is a crackerjack recording, with all concerned putting in a detailed, well-paced showing, from an Richmond 7½ ips reel tape.

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KHCD-2012-028 (MONO) - Grieg: Concerto in a minor for Piano And Orchestra, Op. 16 - Alexander Jenner, pianist - Bavarian Radio Symphony Orchestra/Odd Grüner-Hegge; Liszt: Concerto No. in E-flat for Piano and Orchestra; Concerto No. 2 in A for Piano and Orchestra - Edith Farnadi, pianist - Vienna State Opera Orchestra/Hermann Scherchen - Austrian pianist Alexander Jenner made few recordings during his career, but those that are extant are of high quality in performance. He recorded two LPs for Don Gabor's Remington Label, as well as Concert Hall Society, Classique, Ariola, and Bertlesmann. It is the latter label that recorded the Grieg concerto, reissued on World Record Club in mono (from which this CD is transcribed). Detailed and well played, it is also quite a good recording. Thanks to John Whitmore for his transcription of the WRC Grieg disc. The two Liszt concerti feature Hungarian pianist Edith Farnadi, who recorded primarily for Westminster. These performances were taped by Westminster in 1952 in robust mono, and this transcription is from a red label LP in good condition.



KHCD-2012-029 (STEREO) - Ives: Variations on "America" (orch. Schuman); Symphony No. 1 in d minor; The Unanswered Question - Chicago Symphony Orchestra/Morton Gould - This recording, a Grammy Award winner in 1967, was the first recording by a major orchestra of Ives's Symphony No. 1, a student work of surprising sweetness and beauty that belies its creator. Ives's earliest works were for the organ; the *Variations, Etc. on a National Hymn*, written at 17, was one such piece, rejected when first submitted for publication. E. Power Biggs reassembled the piece in 1949 with Ives' help. Bigg's performance in 1962 at the dedication of the Philharmonic Hall organ, Lincoln Center prompted William Schuman to transcribe it for orchestra. The Unanswered Question is from 1906-08, and is a good demonstration of Ives' pioneering selection of material. This transcription is derived from an very good condition RCA Red Seal Dynagroove LP.



KHCD-2012-030 (STEREO) - Mozart: Serenade No. 9 in D, K. 320 "Posthorn"; Symphony No. 28 in C, K. 200 - Cincinnati Symphony Orchestra/Max Rudolf - Continuing the reissuing of Decca Gold Label recordings of the Cincinnati Symphony, this release features the warm acoustic of Cincinnati Music Hall filled with the amiable music of Mozart. The "Posthorn" Serenade uses an actual posthorn and soprano recorder in the 6th movement. Symphony No. 28, composed when Mozart was 17, receives a stylish performance, with subtle highlights in the winds and horns.



GSC005 (STEREO) - Beethoven: Symphony No. 3 in E-flat, Op. 55 "Eroica" - London Philharmonic Orchestra/Sir Adrian Boult - Originally taped by Dick L. Miller's Somerset label in 1962, this recording was reissued on the Alshire label when the Somerset catalog was sold to Al Sherman in 1964. No big surprises here, at least in performance, everything very tidy and well done. What is surprising, is the addition of reverb, making it sound as though it was played back in one of Columbia's infamous stairwells. It doesn't intrude (except for a moment, in the Marcia funebrae, where a descending unison figure creates a dissonant chord in the reverb tail!), but I have performed some judicious tweaking to lessen the obvious addition of space.



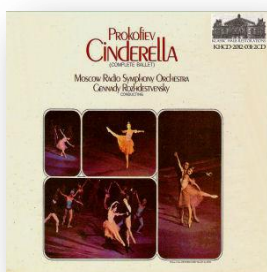
GSC006 (MONO) - Massenet: "Le Cid" Ballet Suite; Rimsky-Korsakov: "Tsar Saltan" Suite - Netherland Philharmonic Orchestra/Henk Spruit - Concert Hall Society recordings often used pickup orchestras with personnel taken from various Dutch radio orchestras, naming them the "Concert Hall Symphony Orchestra" or, in this case the "Netherlands Philharmonic" (no relation to the Netherlands Philharmonic, formed in 1985 when the Amsterdam Philharmonic, Utrecht Symphony, and the Amsterdam Chamber Orchestra joined forces). In any event, the present disc is a fine mono recording of two well-know orchestral suites. A few reverb tails were inexpertly shorn (typical on this label), and have been restored. Thanks to John Whitmore for transcribing the LP.



GSC007 (MONO) - Chopin: Concerto No. 2 in f minor for Piano and Orchestra, Op. 21 - Carmen Vitos, pianist - Vienna Festival Orchestra/Hans Swarowsky; Mozart: Sinfonia Concertante for Violin and Viola, K. 364 - Walter Schneiderhahn, violin; Paul Angerer, viola; Vienna Festival Orchestra/Franz Litschauer - Music Treasures of the World was one of many subscription labels that popped up during the Golden Age of the LP. Some of the recordings offered were of lesser quality than other labels, but occasionally a real gem would appear, such as this collection of Chopin and Mozart, its tie-in being the Vienna Festival Orchestra as the accompanying ensemble. The Chopin receives a wonderfully radiant performance from pianist Carmen Vitos, with the ubiquitous Hans Swarowsky conducting. The Mozart Sinfonia Concertante is also a quite enjoyable run-through, ably accompanied by the Vienna Festival Orchestra (more than likely a pseudonym for the Vienna State Opera Orchestra, used for licensing purposes). Thanks to John Whitmore for transcribing the LP.



GSC008 (MONO) - Tchaikovsky: Polonaise and Waltz from "Eugene Onegin"; Grieg: Wedding Day at Troldhaugen; Homage March from "Sigurd Jorsalfar" - Bamberg Symphony Orchestra/Wilhelm Schuchter; Sibelius: Finlandia; Valse Triste - Berlin Symphony Orchestra/Werner Schmidt-Boelke - The German label Ariola provided several other labels, including World Record Club (which released the LP found here), with licensed materials for circulation in other areas in Europe. This collection of oft-recorded fare is in very good mono sound, with yeoman performances from two orchestras often found on subscription labels. Well worth a listen, and enjoyable selections sounding better than the original vinyl. Thanks to John Whitmore for the transcription of the LP.

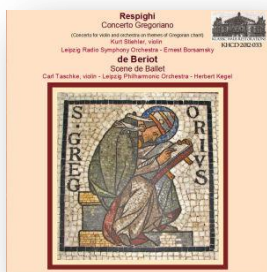


KHCD-2012-031-2CD (STEREO Reel Tape Master) - Prokofiev: Cinderella, Op. 87 - Complete Ballet - Moscow Radio Symphony Orchestra/Gennady Rozhdestvensky - Benchmark recording of Prokofiev's ballet score, recorded by Melodiya in the late 1960s, and made available domestically on the Melodiya-Angel label. This transcription is of a mint 3 3/4 ips reel tape; I have added a bit of bass to the restoration to fill out the sound, which was quite good to start. Very much recommended.



KHCD-2012-032 (STEREO Reel Tape Master) - Stravinsky: The Rite of Spring; Prokofiev: "Classical" Symphony (Symphony No. 1) - New Philharmonia Orchestra/Rafael Frühbeck de Burgos - Derived from a mint Angel 3 3/4 ips reel tape, this compilation of Stravinsky's elemental *Rite of Spring* and Prokofiev's joyous "Classical" Symphony brings out the lyrical aspects in both pieces. Maestro de Burgos leads both pieces with insight and vigor, without grating bombast in the *Rite*, nor forced humor in the "Classical" Symphony. The New Philharmonia was well-recorded, and no intrusive repair was needed, as the tape was well-preserved. Highly enjoyable, and worth many playings.

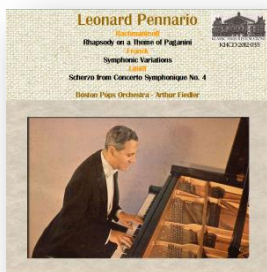
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KHCD-2012-033 (MONO) - Respighi: Concerto Gregoriano - Kurt Stiehler, violin; Leipzig Radio Symphony Orchestra/Ernest Borsamsky; de Beriot: Scene de Ballet - Carl Taschke, violin; Leipzig Philharmonic Orchestra/Herbert Kegel - Rare, one-of-a-kind recordings of unusual solo violin work with orchestra. The Respighi Concerto Gregoriano was composed in 1921, inspired by Gregorian chant, and an attempt by the composer to incorporate the purity of temperance and form peculiar to the religious music of the Middle Ages. Charles Auguste de Beriot was regarded in his prime as the heir to Paganini. His Scene de Ballet is redolent of Auber, Bellini, and Donizetti. Few violin pieces are as elegant and infused with melody as this piece. Both pieces were recorded by Urania in the early 1950s. This transcription is of the Varese Sarabande LP issued in the 70s; the disc itself was seldom played. Produced by customer request; thanks to Marc Ludig for suggesting this reissue.



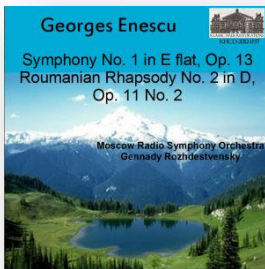
KHCD-2012-034 (STEREO) - Rossini: String Sonatas: No. 1 in G; No. 5 in E-flat; No. 6 in D - Toulouse Chamber Orchestra/Louis Auriacombe - Youthful works of great melodic invention and joy, played with precision and lilt by the Toulouse Chamber Orchestra. Transcribed from a factory-sealed Nonesuch disc.



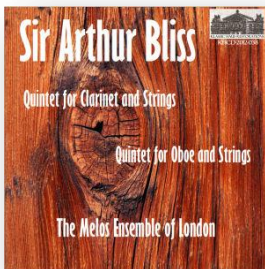
KHCD-2012-035 (STEREO) - Rachmaninoff: Rhapsody on Theme by Paganini; Franck: Symphonic Variations; Litloff: Scherzo from Concerto Symphonique No. 4 - Leonard Pennario, pianist; Boston Pops Orchestra/Arthur Fiedler - The LP from which this CD is transcribed marked the RCA Red Seal debut of Leonard Pennario, released in 1963. A keyboard tour de force, with outstanding accompaniment from the Boston Pops, recorded in the glowing acoustic of Boston Symphony Hall, and mastered in RCA's trademark Dynagroove. Demonstration-quality sound, and great performances.



KHCD-2012-036 (STEREO - Rameau: La Guirlande (The Enchanted Flowers) - A Ballet with Vocal Music - Zélide, the Shepherdess - Claudie Sanéva, soprano; Mirtil, the Shepherd - Jean-Jacques Leseur, tenor Chorus under the direction of Elisabeth Brasseur; Versailles Chamber Orchestra conducted by Bernard Wahl - Rameau wrote this charming work in 1751, at the height of his fame, as a ballet-divertissement for the revival of his opera "Les Indes Galantes", which had its debut some 16 years earlier. The addition of a new stage piece to an old one was standard practice; in fact, it was considered almost obligatory, in this case adding some new to the old. The plot, of course, is mere gossamer, a symbolic story of love, simply used to build a framework on which the glorious music may be held upon. Gorgeous solo work by both soloists enrich the proceedings, amply accompanied by the Versailles Chamber Orchestra. Transcribed from a factory-sealed Nonesuch LP, originally recorded by Club Français du Disque.



KHCD-2012-037 (STEREO) - Enescu: Symphony No. 1 in E-flat, Op. 13; Roumanian Rhapsody No. 2 in D, Op. 11 No. 2 - Moscow Radio Symphony Orchestra/Gennady Rozhdestvensky - The first of his five mature symphonies (having before written four "school" symphonies between the ages of 12 and 18), the Symphony No. 1 in E Flat Major was completed in 1905 and first performed in Paris in the following year. The work is in three movements, without a Scherzo, following the pattern of César Franck, and is an extension of the symphonic tradition of Brahms, while showing the influence of Berlioz and of Wagner. It is a noble, energetic and fiery work, best represented by this transcription; the MSRO under Rozhdestvensky brings out the lyrical fire and rhythmic intensity spread throughout the symphony. The Second Romanian Rhapsody composed at 19 years (together with the first one, both bearing the opus number 11) gained worldwide fame for its lovely folk tunes and vivid Roumanian rhythms. Here it is performed with an infectious empathy. A near-mint Melodiya LP was sourced for this CD. Thanks to Rob Barnett for suggesting this reissue.



KHCD-2012-038 (STEREO) - Bliss: Clarinet Quintet - Oboe Quintet -The Melos Ensemble of London - Gervase de Peyer, clarinet; Peter Graeme, oboe - These two exquisite chamber pieces by Bliss were originally written for clarinetist Frederick Thurston and oboist Leon Goossens. Even more fortunate is the pairing in this early 60s recording of the extraordinary clarinetist Gervase de Peyer, and former student of Goossens, oboist Peter Graeme. Virtuosity in the many aspects of both compositions (phrasing, articulation, breath control) is handled singly and collectively with aplomb and great beauty. Bliss's vitality, charm, and lyricism abound in both pieces, and the soloists are most ably supported by their string colleagues in the Melos

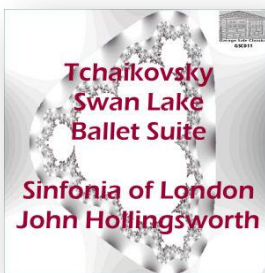
Ensemble. The recording itself is quite good; close balances typical of early 60s stereo do not deter from the proceedings. An intimate atmosphere of heady music-making prevails throughout. Thanks to John Whitmore for the transcription of the World Record Club LP.



GSC009 (STEREO) - Beethoven: Symphony No. 6 in F, Op. 68 “Pastoral”; Symphony No. 1 in C, Op. 21 - Royal Philharmonic Orchestra/ Sir Charles Groves - Fabbri and Partners, Ltd. , an Italian publisher, released licensed recordings during the 1960s in the UK under a subscription service; every week, a new title would be made available on a 10” disc, with a sleeve brochure describing the music. In collaboration with composer/writer/producer Robert Simpson, the Royal Philharmonic was engaged with conductor Sir Charles Groves to record the Beethoven 1st and 6th Symphonies, apparently the only original recordings actually made for the series. Both symphonies are given sympathetic performances, in an obviously studio-bound acoustic. I have added a bit of low end response and some “air” to the sound, opening up the otherwise close-quarter ambience. Well worth the cost of the CD or high-quality MP3 download. Thanks to John Whitmore for the LP transcription.



GSC010 (MONO) - Bruckner: Symphony No. 0 in d minor “Die Nullte” - Concert Hall Symphony Orchestra/Henk Spruit - First commercial recording (1951) of Bruckner’s “Zero” Symphony, written in 1869 between the First and Second Symphonies. Quite a good performance by the Concert Hall Symphony, in actuality the Netherlands Philharmonic (itself a pick-up orchestra), and tempi well-judged overall by conductor Henk Spruit. I have done an extensive cleanup on the red vinyl Concert Hall disc; there are still bits of artifacts that are evident in quiet passages. The mono recording gets congested in louder passages, but considering the source, eminently listenable.



GSC011 (STEREO) - Tchaikovsky: Swan Lake - Ballet Suite - Sinfonia of London/John Hollingsworth - English conductor John Hollingsworth is known primarily as a documentary and film conductor, especially in the mid-50s as Music Director for Hammer Films. He had associations with the Royal Ballet and Royal Opera House, Covent Garden, and occasionally made recordings of ballet music. This particular recording, from 1959, is quite enjoyable, and has moments of great beauty. I have added some bass and ambience to the recording, as it sounded a bit too studio-bound. The result is a more open quality, allow the music to bloom. Quite a bargain for both the CD and MP3 download. Thanks to John Whitmore for the LP transcription.



GSC012 (MONO) - Gounod: Ballet Music from "Faust"; Verdi: Ballet Music from "Aida"; Ponchielli: Dance of The Hours; Saint-Saëns: Bacchanale; Rimsky-Korsakov: Hymn to the Sun - Vienna State Opera Orchestra/Alberto Aliberti - Fine collection of opera ballet favorites, recorded in wide-range mono by Westminster, licensed to World Record Club. Thanks to John Whitmore for the LP transcription.



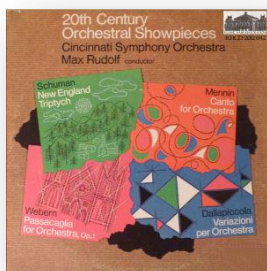
GSC013 (STEREO) - Berlioz: King Lear, Op. 4 (1831)- Vaclav Smetacek conducting the Prague Symphony Orchestra; Benvenuto Cellini (1838) - Zoltan Fekete conducting the Prague Symphony Orchestra; Reverie et Caprice, Op. 8 (1841) - Aaron Rosand, violin - Rolf Reinhardt conducting the Southwest German Radio Orchestra; Roman Carnival (1843) - Karel Ancerl conducting the Czech Philharmonic Orchestra; Le Corsaire (1844) - Zoltan Fekete conducting the Prague Symphony Orchestra; Hungarian March from The Damnation of Faust (1846) - Fritz Maraczek conducting the Stuttgart Philharmonic Orchestra - Recordings licensed to Fabbri & Partners, Ltd. by Supraphon and Vox, issued by subscription in the late 60s. Good to excellent performances in decent stereo sound, derived from two clean 10" discs, and a good bargain for the price of the CD or MP3 download. Thanks to John Whitmore for the LP transcriptions.



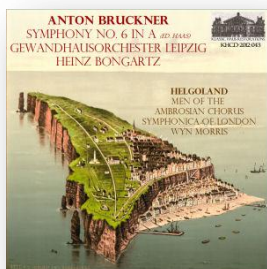
KHCD-2012-040-2CD (STEREO) - Handel: Orlando (Opera in 3 Acts) First Recording 1970
- Sofia Stefan, mezzo; Graziella Scutti, soprano; Bernadette Greevy, contralto; Carole Bogard, soprano; Marius Rintzler, bass; Vienna Volksoper Orchestra; Martin Isepp, harpsichord; Stephen Simon, conductor - Orlando is one of Handel's magic operas. Based on Ariosto's *Orlando Furioso*, its poetry and visual spectacle appealed to Handel's imagination. This opera includes Handel's first attempt to depict human madness in music, which he was to do again in his oratorio Saul. The part of Zoroastre is sumptuous, solemn, grand, and imposing. This noble magician seeks to protect Orlando and the rest of the characters from the consequences of their actions. His music holds the opera together, and imbues it with mystery and life. As the opera progresses, passions of the heart tear Orlando to pieces, and as his emotional state becomes wilder and frenzied, the magic of Zoroastre saves him from complete insanity. In order to create this impression of emotional instability, the music becomes rhythmically complex and contains the first instance of the use of quintuple time. This 2-CD set is of the first recording made of this masterpiece, made under the auspices of the Handel Society of New York, and has a great cast of vocalists under the direction of Stephen Simon.



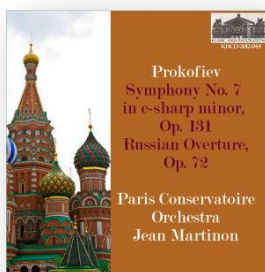
KHCD-2012-041 (STEREO) - Rimsky-Korsakov: Scheherezade - USSR Symphony Orchestra/Yevgeny Svetlanov - Exciting, lavish interpretation with wide-range sonics make this a must-have recording, set down by Melodiya in the late 60s. A near-mint LP was used to create this most enjoyable CD. All fans of the USSR Symphony with Svetlanov will remember this issue, part of the very popular Melodiya/Angel series; this was one of the greats in the series.



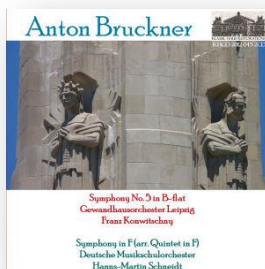
KHCD-2012-042 (STEREO) - Schuman: New England Triptych; Mennin: Canto for Orchestra; Webern: Passaglia for Orchestra, Op. 1; Dallapiccola: Variazioni per Orchestra - Cincinnati Symphony Orchestra/Max Rudolf - Continuing in the series of reissues of the Decca (US) recordings of the Cincinnati Symphony is this disc of 20th Century orchestral showpieces. The source for this CD was a good condition Decca LP; there was some surface noise that was difficult to contain (typical of Decca surfaces), but otherwise this is a great showcase for the CSO under its long-time director Max Rudolf.



KHCD-2012-043 (STEREO) - Bruckner: Symphony No. 6 in A (ed. Haas) - Gewandhausorchester Leipzig/Heinz Bongartz; Helgoland - Men's Voices of the Ambrosian Chorus/Symphonica of London/Wyn Morris (High-Quality reissue of GSC003, which is to be deleted) - This recording is considered by some as the "Holy Grail" of Bruckner 6ths, a revelatory reading (especially the Adagio) that has been difficult to find this side of Europe. I had owned a copy of the Philips (US) World Series LP, and was captivated by the performance, my first exposure to Bruckner. This was, apparently, Heinz Bongartz's only Bruckner recording. Pity; it would be quite interesting to have heard more Bruckner with this conductor. *Helgoland* was composed in 1893 for the Men's Choir of Vienna to celebrate its 50th birthday. It is not known if Bruckner chose the subject of the work, or if he yielded on this point to satisfy the order. The sung text is a poem of August Silberstein (Bruckner had already put the work of this author to music with [Germanenzug](#) in 1864): the Saxon people of the island of [Heligoland](#) are threatened by the invasion of the Romans, but divine intervention saves them. The piece is full of strength and enthusiasm, and—even more than his other works—carries the mark of the influence of Wagner. It is perhaps the closest Bruckner would come to writing operatic-like music for voices. Thanks to John Proffitt for suggesting this reissue.



KHCD-2012-044 (STEREO) - Prokofiev: Symphony No. 7 in c-sharp minor, Op. 131; Russian Overture, Op. 72 - Paris Conservatoire Orchestra/Jean Martinon - Classic early Decca stereo performances transcribed from an unplayed Stereo Treasury LP. Martinon is sensitive to every aspect of the music, with a lightness of touch appropriate for the Symphony, and the PCO responds remarkably well to his demands.



KHCD-2012-045 (STEREO) - Bruckner: Symphony No. 5 in B-flat (1878 version, ed. Nowak) - Gewandhausorchester Leipzig/Franz Konwitschny; String Symphony in F (arranged from the Quintet in F) - Deutsche Musikschulorchester/Hanns-Martin Schneidt - This is an outstanding performance of the Bruckner 5th, to be ranked among the best of this symphony. Konwitschny's sense of structure, his sensitive and flexible use of rubatos, his ability of pulling together the music even in its relatively weaker moments, make this recording quite magical. It is unfortunate that this great conductor, though famous in Eastern Europe, was overlooked by the great recording companies. The recording, made in 1961, is quite open and is a model of clarity. The companion piece is an arrangement of the Quintet in F for a full string orchestra, played in a very professional manner by the Deutsche Musikschulorchester, in a warm, reverberant acoustic. Thanks to John Proffitt for suggesting this release and providing archive materials to produce the CD.



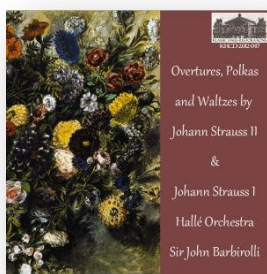
KHCD-2012-046 (STEREO) - Mozart: Symphony No. 24 in B-flat, K. 182; Symphony No. 28 in C, K. 200; Symphony No. 34 in C, K. 338 - Chamber Orchestra of the Saar/Karl Ristenpart - Another fine set of Mozart symphonies as recorded by the Chamber Orchestra of the Saar conducted by its esteemed founder, Karl Ristenpart. Derived from a mint Musical Heritage Society LP, recorded by Club Français du Disque in the early 60s. Wonderful interpretations by an acknowledged master of the conducting art.



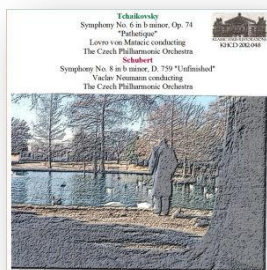
GSC014 (STEREO) - Rimsky-Korsakov: Russian Easter Overture; Moussorgsky; Polonaise from *Boris Godounov*; Borodin: Polovetsian Dances; Rimsky-Korsakov: Dance of the Buffoons; Glière: Russian Sailors' Dance - Virtuoso Symphony of London/Arthur Winograd - In the summer of 1958, Audio Fidelity recorded 13 classical LPs in London's Walthamstow Town Hall. The orchestra was the specially-formed Virtuoso Symphony of London, which consisted of top London orchestral players and instrumentalists. However, once these recording sessions were over, it was never heard of again. Six of the LPs were conducted by Alfred Wallenstein, who concentrated on the symphonic repertoire (Brahms's 4th Symphony, Tchaikovsky's *Pathétique*, Berlioz's *Symphonie Fantastique* and others) and six by Arthur Winograd (both conductors were ex-cellists) who recorded lighter fare, such as Operatic Marches, Popular Overtures, and this disc featured here. The LPs were expensively produced and retailed at a very high price but reviews of the time were divided between critics who found the stereo sound immensely vivid and others for whom it was over-modulated to the point of distortion. There is a tendency toward over-modulation in the loud passages, but the performances are top-notch, and a bargain at Garage Sale prices.



GSC015 (STEREO) - Johan Strauss, Jr. : Emperor Waltz, Op. 437; Vienna Life, Op. 354; By the Beautiful Blue Danube, Op. 314; Tales from the Vienna Woods, Op. 325 - Virtuoso Symphony Orchestra of London/Emanuel Vardi - In the summer of 1958, Audio Fidelity recorded 13 classical LPs in London's Walthamstow Town Hall. The orchestra was the specially-formed Virtuoso Symphony of London, which consisted of top London orchestral players and instrumentalists. However, once these recording sessions were over, it was never heard of again. Six of the LPs were conducted by Alfred Wallenstein, who concentrated on the symphonic repertoire (Brahms's 4th Symphony, Tchaikovsky's *Pathétique*, Berlioz's *Symphonie Fantastique* and others) and six by Arthur Winograd (both conductors were ex-cellists) who recorded lighter fare, such as Operatic Marches, Popular Overtures. The 13th LP in the series was this transcription, conducted by violist/producer Emanuel Vardi. It was to be the last recording session for this otherwise fine ensemble. The LPs were expensively produced and retailed at a very high price but reviews of the time were divided between critics who found the stereo sound immensely vivid and others for whom it was over-modulated to the point of distortion. There is a tendency toward over-modulation in the loud passages, but the performances are top-notch, and a bargain at Garage Sale prices



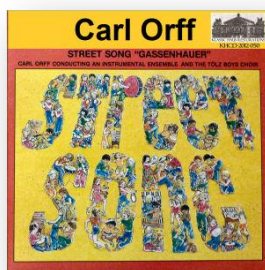
KHCD-2012-047 (STEREO) - Overtures, Polkas and Waltzes by Johann Strauss II and Johann Strauss I: Die Fledermaus Overture; Pizzicato Polka; Perpetual Motion; Tales of the Vienna Woods; Gypsy Baron Overture; Annen Polka; Radetzky March; Blue Danube Waltz - Hallé Orchestra/Sir John Barbirolli - "Viennese Night at the Proms" was the original title of the Mercury LP from which this transcription was created. A festive atmosphere prevails, in trademark golden age Mercury stereo from 1958. An enjoyable album from start to finish.



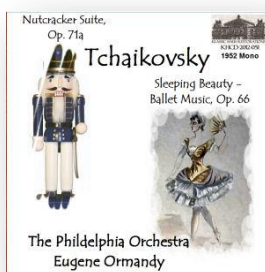
KHCD-2012-048 (STEREO) - Tchaikovsky: Symphony No. 6 in b minor, Op. 74 "Pathétique" - Czech Philharmonic Orchestra/Lovro von Matačić; Schubert: Symphony No. 8 in b minor, D. 759 "Unfinished" - Czech Philharmonic Orchestra/Vaclav Neumann - Two symphonic giants played by the great Czech Philharmonic Orchestra. Von Matačić's interpretation is remarkable in the fact that it is generally free from personal idiosyncrasies, allowing the music to speak for itself. Neumann's Schubert, too, flows with a freedom from unnecessary fiddling with details. Both recordings were well recorded by Supraphon in 1968 (Tchaikovsky) and 1966 (Schubert), and the LPs themselves were near-mint condition.



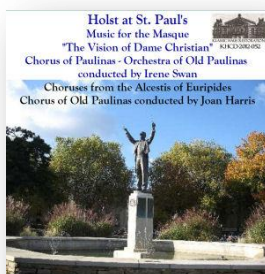
KHCD-2012-049 (STEREO) - Glazunov: The Seasons (Complete Ballet) - USSR Symphony Orchestra/Boris Khaikin; Liadov: Eight Russian Folk-Songs for Orchestra, Op. 58 - USSR Symphony Orchestra/Yevgeny Svetlanov - The Seasons, written for the Russian Imperial Ballet, is a one-act ballet divided into four scenes, which depict the succession of the season of the year. Boris Khaikin's lively interpretation is one by which other recordings may be measured, recorded in robust Melodiya stereo. The companion Liadov miniatures are an encyclopedia on Russian folk-songs, played with native sensitivity by the same USSR Symphony Orchestra, lead by the legendary Yevgeny Svetlanov. Thanks to Rob Barnett for suggesting this reissue.



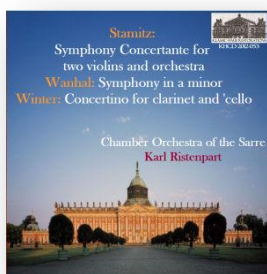
KHCD-2012-050 (STEREO) - Orff: "Street Song ("Gassenhauer") and other pieces from "Schulwerk" - Instrumental Ensemble and the Tölz Boys Choir/Carl Orff - Orff's "Schulwerk" composed between 1930 and 1933, was an outgrowth of his teaching experiences and is mainly aimed at young children. He believed that any person could learn musicianship if one could separate the musical elements of rhythm, melody, harmony, form and dynamics, then learn to combine them. This collection serves as a sampler of the wide variations of rhythm that Orff developed around the unique instruments created for this music. An effective learning tool, as well as an entertaining, intriguing album of unusual music. Thanks to Jim Rockhill for suggesting this reissue.



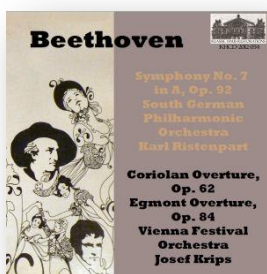
KHCD-2012-051 (MONO) - Tchaikovsky: The Nutcracker: Suite, Op. 71a; Sleeping Beauty: Ballet Music, Op. 66 - Philadelphia Orchestra/Eugene Ormandy - Many of the best recordings Columbia produced during the Golden Age of the LP, when mono sound reigned. Largely ignored now, the Columbia monos are an untapped source for some of the most satisfying interpretations of the classics. Ormandy's Tchaikovsky recordings from the early 50s often are superior to his later stereo retapings, as evidenced here with these two standards of the ballet repertoire. Recorded in 1952 in fine mono sound, this is a very satisfying collection of familiar music, in engaging interpretations.



KHCD-2012-052 (STEREO) - Holst: Music for the Masque "The Vision of Dame Christian", Op. 27a; Chorus of Paulinas/Orchestra of Old Paulinas conducted by Irene Swann; Three Choral Movements from The Alcetis of Euripides - Chorus of Old Paulinas conducted by Joan Harris - An unusual, rare collection of choral music accompanied by orchestra, performed by members of the St. Paul's Girl's School, at which Holst was Director of Music from 1905 to 1934. Recorded live in concert in celebration of the Holst Centenary in 1974 by private label John Hassell Recordings. Included with the music is a quite interesting talk by Imogen Holst about Gustav Holst at St. Paul's. Thanks to John Whitmore for the LP transcription.



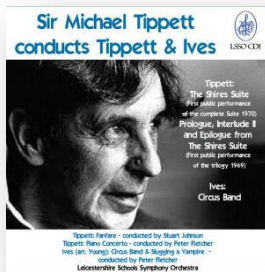
KHCD-2012-053 (STEREO) - Stamitz: Symphony Concertante for two violins and orchestra; Wanhall: Symphony in a minor; Winter Concertino for clarinet and 'cello - Chamber Orchestra of the Sarre/Karl Ristenpart - Another treasure in the continuing series of reissues featuring Karl Ristenpart leading the Chamber Orchestra of the Sarre and talented soloists. "The Legacy of the Mannheim School" was the title of the Nonesuch album from which this CD was created, including music of masters from that most extraordinary period of Western musical development. Originally recorded by Club Français Du Disque in a warm reverberant acoustic, an seldom played LP was used to transcribe this wonderful collection.



KHCD-2012-054 (STEREO) - Beethoven: Symphony No. 7 in A, Op. 92 - South German Philharmonic/Karl Ristenpart; Coriolan Overture, Op. 62; Egmont Overture, Op. 84 - Vienna Festival Orchestra/Josef Krips - At last, the elusive Checkmate recording of Beethoven's 7th, with Karl Ristenpart conducting the South German Philharmonic (the Stuttgart Philharmonic Orchestra under a contractual name), restored to pristine sound. Marc J. Aubort was the original engineer of the hard -to-find LP (as well as the rest of the Checkmate series); a discreet bit of low end was added to the otherwise pleasant acoustic. Lyrical, with plenty of inner voice details abounding, and a simply well-rounded interpretation make this a true find worth keeping. The disc is filled out with Josef Krips' compelling readings of the Coriolan and Egmont overtures, derived from a Vanguard LP. Great music making!

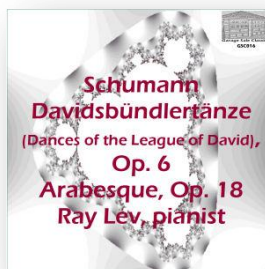


KHCD-2012-055-2CD (STEREO) - JS Bach: Orchestral Suites, BWV 1066-1069 - Roger Bourdin, flute; Maurice André, Marcel Lagorce, Jacques Mas, trumpets; Chamber Orchestra of the Sarre/Karl Ristenpart - Another rare find, the Orchestral Suites of JS Bach as recorded by Karl Ristenpart are among the best of the modern instrument ensemble interpretations, with a stellar cast of soloists. Recorded by Club Français Du Disque in 1960, this set was originally found domestically on the Counterpoint/Esoteric label. Mint copies were used for this 2-CD set.



LSSO-CD1 (STEREO) - Leicestershire Schools Symphony Orchestra - Live performances

Vol. 1 - Tippett: Fanfare for Brass - conducted by Stuart Johnson - recorded live in Italy 1986; Ives : Circus Band - with the Schola Cantorum of Oxford - conducted by Sir Michael Tippett recorded live, Cheltenham Festival 1970; Tippett: The Shires Suite (complete) - conducted by Sir Michael Tippett - recorded live, Cheltenham Festival 1970 (first public performance of complete Suite); The Shires Suite: Prologue, Interlude II and Epilogue - with a choir drawn from Leicestershire schools - conducted by Sir Michael Tippett - recorded live, Bath Festival 1969 (first performance of the trilogy); Tippett: Piano Concerto - Yitkin Seow, piano; conducted by Peter Fletcher - recorded live, Clifton Cathedral, Bristol 1982; Ives (arr. Douglas Young): Circus Band and Slugging a Vampire - conducted by Peter Fletcher - recorded live in Austria 1984 - The Shires Suite was written for the Leicestershire Schools Symphony Orchestra during a five year period spanning 1965 to 1970. Sir Michael Tippett became the orchestra's patron in 1965 and the suite's Prologue and Epilogue were first performed that year at the Leicestershire Schools Music Festival under the direction of the composer. Interlude II was composed in 1969 and the three completed movements, Prologue, Interlude II and Epilogue were premiered in a programme of Anglo-American music given by the LSSO at the Bath Festival under Tippett's direction. The trilogy was also performed later in the year at the Berlin Philharmonie during the orchestra's tour of Germany with Tippett appearing as guest conductor. Interlude I and Cantata were added in 1970 and the complete suite was given its first public performance at the 1970 Cheltenham Festival to critical acclaim. The atmosphere of this historic occasion is well captured on the recording included on this disc. A riotous version of Circus Band by Charles Ives opened the concert in Cheltenham and the piece was immediately encores. The Shires Suite was recorded commercially by the LSSO in 1980 and that performance can now be heard on another Klassic Haus release (KHCD-2012-017). It makes a fascinating comparison to the live 1970 version. Tippett's exquisite Piano Concerto was taped at a concert given by the LSSO in Bristol in 1982. The orchestra's programme also included works by Douglas Young and Xenakis and these have been restored and issued by Klassic Haus (KHCD-2012-006). The CD of music presented here opens with a brief Fanfare recorded outdoors in the cloisters of Campo Santo in Pisa in 1986 and ends with two rousing arrangements by Douglas Young of Circus Band and Slugging a Vampire by Charles Ives given during the LSSO's tour of Austria in 1984. Thanks are due to the former LSSO players who unearthed these tapes from their own personal collections and made them available for this compilation - John Whitmore 2012

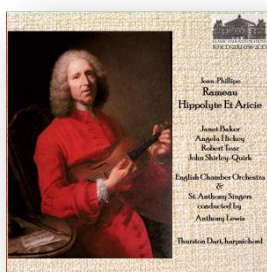


GSC016 (MONO) - Schumann: Davidsbündlertänze (Dances of the League of David), Op. 6;

Arabesque, Op. 18 - Ray Lev, piano - Davidsbündlertänze is a group of eighteen pieces for solo piano composed by Robert Schumann in 1837, named them after his imaginary *Davidsbündler*. The low opus number is misleading: the work was written after *Carnaval*, Op. 9, and the *Symphonic Studies*, Op. 13. The pieces are not true dances, but characteristic pieces, musical dialogues about contemporary music between Schumann's characters Florestan and Eusebius. This collection, played by the controversial American pianist Ray Lev, was recorded in 1951 by Concert Hall. The album is filled out with a fine interpretation of the Arabesque, Op. 18. Thanks to John Whitmore for the transcription of the LP.



GSC017 (MONO) - Chausson: Concerto in D for piano, violin and string quartet - Artur Balsam, piano; Louis Kaufman, violin; The Pascal String Quartet - The Pascal Quartet was a French ensemble which took shape during the early 1940s and emerged after World War II to become a leading representative of the French performance tradition. It was named after its founder, the viola player Léon Pascal, and was occasionally termed the Leon Pascal Quartet. In this rare recording of the Chausson Concerto in D they are joined by American violinist Louis Kaufman, possibly the most recorded violinist in musical history, and Polish-American pianist-pedagogue Artur Balsam. This performance comes from a Concert Hall LP, recorded sometime between 1949-1951 (no definitive date). The mono sound tends to favor the strings, with the piano in the distance, but overall the sonics are quite pleasant in an old-fashioned way.



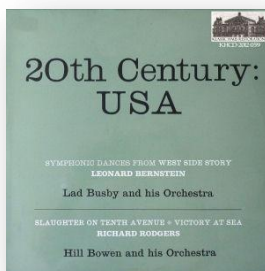
KHCD-2012-056-2CD (STEREO) - Rameau: Hippolyte Et Aricie - Opera in 5 Acts (1733 version, revisions by Vincent d'Indy) - Angela Hickey, Janet Baker, Robert Tear, John Shirley-Quirk - English Chamber Orchestra & St. Anthony Singers/Anthony Lewis - Thurston Dart, harpsichord - Landmark 1965 recording of Rameau's first opera, with a legendary cast and exemplary orchestral support. The 1733 edition, revised by Vincent d'Indy, was used in this performance, and the 2-CD set that resulted was transcribed from a 3-LP L'Oiseau Lyre edition provided by Harvey Greisman. A .pdf file of the extensive booklet that came with the LP set is available for download. A true recorded treasure, in pristine sound.



KHCD-2012-057 (MONO) - Villa-Lobos: Caixinha de Boas Festas (The Surprise Box); de Falla; Homenajes (Homage) - Rome Symphony Orchestra/J. J. Castro; Albéniz: Iberia (orch. Arbós) - Paris Conservatory Orchestra/Ataulfo Argenta - *The Surprise Box* is a ballet for children, composed by Villa-Lobos in 1923. It tells the story of Nini, a poor little girl who never had any toys even at Christmas time. The score contains numerous hints and reflections of the Brazilian folk style for which Villa-Lobos is famous. This is the only known recording (from 1954) of this delightful ballet, released on a shaded-dog RCA LP in 1957. *Homage* is de Falla's only work for orchestra alone, and was his last composition. It consists of four movements, dedicated to the musicians E.F. Arbós, Debussy, Dukas and Felipe Pedrell. Five movements of Albéniz's nine-movement *Iberia* were orchestrated by Arbós around 1914, and are presented here in a wide-range 1952 Decca recording. Produced by customer request.



KHCD-2012-058 (STEREO) - JS Bach: Concerto in D for 3 Violins and Orchestra (after BWV 1064); Concerto in a minor for Flute, Violin and Harpsichord BWV 1044 - Georg Friedrich Hendel, Klaus Schlupp, Hans Bunte, violins; Kurt Cromm, flute; Silvia Kind, harpsichord - Chamber Orchestra of the Sarre conducted by Karl Ristenpart - Another delightful Bach CD with the legendary Karl Ristenpart leading the Chamber Orchestra of the Sarre, transcribed from a never-before played Nonesuch LP, originally recorded by Les discophiles français in 1962.



KHCD-2012-059 (STEREO) - Leonard Bernstein: Symphonic Dances from West Side Story - Lad Busby and His Orchestra; Richard Rodgers: Victory At Sea Symphonic Suite; Slaughter on Tenth Avenue Symphonic Suite - William Hill-Bowen and His Orchestra - The two British conductors and their orchestras represented on this disc are usually associated with light orchestral music, and, in fact recorded several popular and light classical LPs included in Reader's Digest albums available by mail-order during the early 60s. This particular transcription is from a British Readers' Digest/RCA LP, and features quite impressive performances of well-known American symphonic suites, in outstanding sonics. Thanks to Glen Gill for suggesting this reissue.



KHCD-2012-060 (STEREO) - Aaron Copland - Dance Symphony; Morton Gould: Spirituals for Orchestra; Maurice Ravel: Bolero - Chicago Symphony Orchestra/Morton Gould - Three sonically impressive performances, two of which are American classics, and the other so well known there's no need for introduction. The Copland and Gould pieces are from an RCA LP published in 1965; the Ravel is from a 1959 RCA "stereo spectacular" LP (with hyperbolic program notes on the sleeve back, expounding in exaggerated fashion the virtues of the recording). A very enjoyable disc.



KHCD-2012-061 (STEREO) - FIRST CD RELEASE - Havergal Brian: Violin Concerto in C (1935) - Ralph Holmes, violin; New Philharmonia Orchestra/Stanley Pope - Symphony No 28 in c minor (1967) New Philharmonia Orchestra/Leopold Stokowski

It is by now almost common knowledge among the cognoscenti of classical music that Havergal Brian (1876-1972) wrote 32 symphonies – starting with the enormous and still-controversial *Gothic* – and suffered decades of neglect. This situation only began to change in the 1950s, mainly through the untiring efforts of fellow composer Robert Simpson at the BBC. Another architect of the ongoing Brian ‘Renaissance’ has been the brilliant music critic Malcolm MacDonald, whose seminal three-volume survey of Brian’s symphonies ranks as the single most important contribution to our understanding of Havergal Brian in general. Finally, the Havergal Brian Society has done a lot to keep public awareness alive through, among other things, sponsoring performances and recordings.

Brian was born in the same decade as composers like Ravel, Scriabin and Ralph Vaughan Williams, but his style belongs to no discernable school. Of course, he had his influences – Berlioz, Wagner, Elgar and Strauss spring to mind – but he digested them thoroughly and never really sounds like anyone else. The two works on this CD offer ample evidence of this. The Violin Concerto, from 1935, one could call ‘early mature’ Brian. He was already in his fifties. He had served his apprenticeship between 1900 and 1914 with a series of choral works and colourful symphonic poems. Then World War I broke out, and everything changed, not least his luck as a composer. But, although many decades of neglect lay in store for him, Brian found himself, too. By 1935, therefore, he had written four massive symphonies and an opera, *The Tigers*, all of them works of power and originality (and all of them unplayed for many years to come).

The Violin Concerto is Havergal Brian in a more lyrical vein, though it has its share of intense and polyphonically-dense moments, too. The story around its creation is typical – Brian lost a first concerto on the train a year earlier and reconstructed the current one from themes he could remember... The work, as it is, has three movements. The Allegro moderato is in a free sonata form. Brian manages to mix the simple and the complex in expert fashion. No lack of hummable tunes here. The second movement, Lento, is a *passacaglia*, fifteen variations on a grave theme, ending in utter serenity. The final movement, Allegro fuoco, gives us the most overtly ‘English’ music of the whole concerto, and goes out in a (rather pithy) blaze of glory.

Symphony No. 28 in C minor was written in 1967, when Havergal Brian was 91. His style had changed, his music was being played. All of the symphonies post-World War II are characterized by a dramatic rapidity of thought, counterpoint, extreme brevity of expression, obliquity. They are densely-packed bombs of information and need repeated hearings. No. 28 is no exception. It is in four linked movements which create their own form. The orchestra Brian uses is large, with an extended percussion section, which isn’t there just for embellishment. The symphony may start innocuously enough, but what follows is mercurially unpredictable, a progression of intensifying moods and visions, from movement to movement, which builds to a Varèse-like explosion in the final Allegro vivo. One can analyze this symphony, as Malcolm MacDonald does with his usual excellence in the middle volume of his survey, but in the final analysis, this music literally defies description and has to be experienced.

The recordings on this CD appear to be first performances. The Violin Concerto is played by Ralph Holmes with the New Philharmonia Orchestra, conductor Stanley Pope, recorded on 1 June 1969. Symphony No. 28 was recorded on 7 June 1973, with Leopold Stokowski conducting the same orchestra. - Notes by Johan Herrenberg 2012



LSSO-CD2 (MONO) - Sir Michael Tippett: A Child of Our Time - Soloists/Leicestershire Chorale/Leicestershire Schools Symphony Orchestra/Peter Fletcher - Sir Michael Tippett had a close relationship with the Leicestershire Schools Symphony Orchestra, regularly conducting them in the UK and on tour in Europe. He conducted the LSSO almost exclusively in twentieth-century music - from Holst's *The Planets* to Charles Ives's *Three Places in New England* and many new works by English composers. His first involvement with the LSSO was in 1965 when he became patron of the Schools Music Festival and conducted two concerts at the De Montfort Hall, Leicester. These concerts included Michael's *Concerto for Double String Orchestra* and *A Child of Our Time*. He also composed two new pieces for the occasion: *Prologue* and *Epilogue*. These were to become the first and fifth movements of *The Shires Suite* (Available in a studio performance on KHCD-2012-017 and a live version on KH LSSO CD1). The 1965 staging of *A Child of Our Time* was a huge undertaking, featuring as it did the LSSO and massed children's choirs. It's to Tippett's huge credit that he was prepared to attempt the work with a group of such young musicians. In August 1976, the *Europa Cantat* festival was hosted in Leicester. This major choral festival attracted choirs from all over Europe. The culmination of the event was a performance of *A Child of Our Time* with Willi Gohl conducting the LSSO in the presence of the composer. The very make-up of the 200 strong chorus was a fulfillment both of the compassionate nature of the oratorio and of the ideals of *Europa Cantat*. For here, side by side, were members of German choirs and of the Israel kibbutz choir to join in the singing of music whose composition was triggered off by a young Jewish refugee's killing of a German diplomat and by the Nazi programme of revenge which followed. The 1965 and 1976 concerts were not recorded for posterity. The performance featured on this CD was given by the LSSO as part of the 1982 Leicestershire Schools Choral Festival in De Montfort Hall, Leicester. The chorus was made up of choirs drawn from various schools in the county of Leicestershire and the adult singers of the Leicestershire Chorale conducted by Peter Fletcher. - notes by John Whitmore 2012



GSC018 (MONO) - Rimsky-Korsakov: Quintet in B-flat, Op. 20 - Jesús María Sanromá, piano; Members of the Boston Woodwind Quintet - Janáček: Capriccio - Leonid Hambro, piano; The Boston Brass Ensemble/James Pappoutsakis, flute/piccolo/Erin Simon, conductor - An unusual collection of two seldom-heard pieces, from a rare mono LP. R-K's youthful *Quintet* from 1876 is tuneful, well-constructed, and was considered the work that announced the end of his apprenticeship as a composer. Puerto Rican pianist Jesús María Sanromá is joined with members of the Boston Woodwind Quintet in a spirited run-through, recorded in a very reverberant acoustic (no venue is listed). Janáček's *Capriccio* of 1926 is a magically strange work, containing a quality of starkness and lack of artifice. There is a craggy beauty to this work, aptly realized by American pianist Leonid Hambro (perhaps best known as Victor Borge's sidekick in Borge's shows from 1961 to 1970) and the Boston Brass Ensemble.

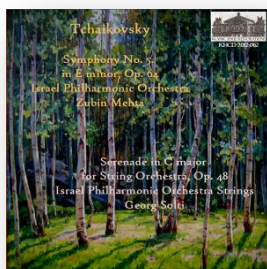


GSC019 (STEREO) - Roussel: Bacchus and Ariadne, Ballet Suites Nos. 1 & 2, Op. 43 - French National Radio Orchestra/Jean Martinon - A staple of the Erato catalogue for many years, Roussel's 1931 unsentimental treatment of the story, in his typical lean style, receives a spirited reading from Martinon and the FRNO, in warm sonics. This particular CD is derived from a near-mint World Record Club LP transcribed by John Whitmore. A true bargain!

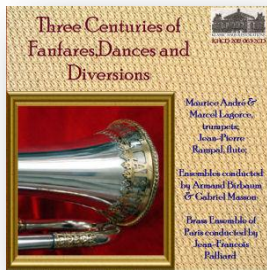


KHCD-ST013-2CD (MONO/STEREO) - Armstrong Circle Theatre Presents: Brigadoon (broadcast ABC TV 1966); Carousel (broadcast ABC TV 1967); Kiss Me, Kate (broadcast ABC TV 1968) - Starring Robert Goulet and supporting casts - Three classic American musical theatre productions, starring Robert Goulet in his prime, with stellar supporting casts. Armstrong produced four television musicals during the 60s (there was no soundtrack produced for "Kismet"), and the three restored soundtracks found here were originally produced by Columbia Special Products, available as LPs only sold by Armstrong Floor Products dealers. The LPs themselves are very rare, and I was fortunate to find near-mint copies of all three with which to work. The first two musical soundtracks are in mono; if there were ever stereo versions produced, they no longer exist, as the mono copies are all that show up in extensive searches. The mono selections have good sound, but quite a bit of reverb was added post-production by Columbia; I have tried to tame it a bit, to calm the harmonics that pop up on certain passages. The stereo "Kiss Me, Kate" is the typical 60s wide-spread separation sound-stage found on non-classical productions, with pointed highlighting of instruments and voices. The performances shine through, and will bring back memories for those who were fortunate enough to have seen these one-time broadcasts, or had the LPs in their collection in the past. Thanks to Glen Gill for suggesting this project.

Comments for CDs on Klassik Haus website - 4th Series 2012



KHCD-2012-062 (STEREO) - Tchaikovsky: Symphony No. 5 - Israel Philharmonic Orchestra/Zubin Mehta; Serenade for Strings - Israel Philharmonic Orchestra/Georg Solti - This CD is the product of 2 separate near mint Decca-UK LPs. The 5th Symphony was recorded in the summer of 1968 in Kingsway Hall during the IPO's visit to London, and was released in 1969 to good reviews. The sonics are typical late-60s Decca, with a natural soundstage; the timpani in particular have a wonderful presence. Mehta's tempi are well balanced, and this performance is a bit more satisfying than his later recording with the Los Angeles Philharmonic (on Decca as well). The Serenade has Solti at his most ingratiating, and the IPO strings respond well to his demands. Sonics are classic late 50s Decca, close-in but with surprising depth and vividness.



KHCD-2012-063 STEREO) - Three Centuries of Fanfares, Dances Diversions - Maurice André & Marcel Lagorce, trumpets; Jean-Pierre Rampal, flute; Ensembles conducted by Armand Birbaum; Brass Ensemble of Paris conducted by Jean-Francois Palliard - 3 LPs were used to create this 2-CD collection by customer request. A satisfying overview of original works for brass and arrangements for brass, woodwinds and strings, covering the 17th to the 20th centuries. All performances feature French ensembles with world-class players. A track listing is available for perusing and downloading here. Produced by customer request; thanks to Dr Bernd Seidl for suggesting two of the LPs used for this reissue.



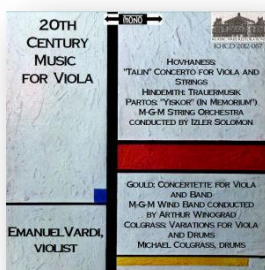
KHCD-2012-064 (STEREO) - Baroque Brass Fanfares and Sonatas; Works by Speer, von Eisenach, Pezel, Hammerschmidt, and Massiano - London Brass Players/Joshua Rifkin - The unique tonal properties of the trumpet and trombone strongly attracted Baroque composers and gained these instruments a significant place in the music of the era. Trumpets and trombones not only participated in ensembles that included other instruments but also enjoyed a repertoire of their own. They frequently lent their splendor to political and ecclesiastical celebrations. This CD, derived from a Nonesuch LP, offers a sampling of the brass music heard on state occasions, in wealthy homes, in churches and in musician's circles for the member's entertainment. Track listing and personnel can be perused and downloaded here.



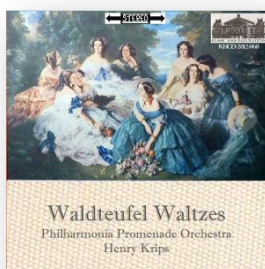
KHCD-2012-065-2CD (STEREO) - First Recordings: Shostakovich: Symphony No. 2 in C, Op. 14/Symphony No. 3 in E-flat, Op. 20 - Royal Philharmonic Orchestra and Chorus/Morton Gould (1968); Symphony No. 15 in A, Op. 141 - Moscow Radio Symphony Orchestra/Maxim Shostakovich (1972) - Three world premier recordings of Shostakovich symphonies, the two early symphonies coming from a seldom played RCA unshaded dog LP of 1968, and the 15th from a Melodiya-Angel onion-dome label domestic pressing of 1972. The early symphonies are from the explosive 1920, the young Shostakovich flexing his orchestral muscles with music complex and sophisticated, before such music was labled by Stalin as "formalistic", yet can be termed "socialist" in concept. The 15th Symphony, Shostakovich's last such work, was premiered to a standing-room-only audience on January 8 1972, with his son Maxim conducting. It is very much the work of an established master, breathtaking in its beauty, intimacy, and celebration of the human spirit. Produced by customer request; thanks to Brad Anderson for suggesting the 15th symphony reissue.



KHCD-2012-066 (STEREO) - Vladimir Sommer: Vocal Symphony(Nancy Williams, mezzo-soprano; Peter Ustinov, narrator); **Jan Klusák: First Invention**; **Luboš Fišer: 15 Prints after Dürer's "Apocalypse"** - London Symphony Orchestra & Ambrosian Singers/Igor Buketoff - Music composed during the mid-60s, recorded by RCA in 1971. The Vocal Symphony of Sommer is representative of that composer's preoccupation with the drama of life, its tensions and conflicts. Jan Klusák's First Invention is scored for 17 solo players, and title suggests the musical freedom the composer wished to express, rather than emulating Bach. Luboš Fišer's 15 Prints after Dürer's "Apocalypse" progresses along precisely determined time indications, but allows considerable freedom of interpretation by the players. Produced by customer request; thanks to Glen Gill for suggesting this reissue.



KHCD-2012-067 (MONO) - 20th Century Works for Viola: Hovhannes: "Talin" Concerto for Viola; **Hindemith: Trauermusik**; **Odeon Partos: "Yiskor" (In Memoriam)** ; **Morton Gould: Concertette for Viola**; **Michael Colgrass: Variations for Viola and Drums** - Emanuel Vardi, viola - An unusual, satisfying collection of modern works for viola, showcased by virtuoso violist Emanuel Vardi. Consisting of tracks transcribed from two M-G-M mono LPs this customer-requested CD contains music of great depth and beauty from leading 20th century composers. Thanks to Brad Anderson for suggesting this reissue.



KHCD-2012-068 (STEREO) - Waldteufel Waltzes: Les Patineurs; Mon Rêve; Estudiantina; Grenadiers; Pomone; España - Philharmonia Promenade Orchestra/Henry Krips - Emile Waldteufel had intended to become a composer of serious music, but indulging in a whim he composed two waltzes, published at his own expense, and their success was so immediate he devoted himself to producing dances. Waldteufel's rise to fame coincided with one of the most resplendent periods Paris had seen during its long history. He modelled his waltzes in the style of Johann Strauss, with a quasi-symphonic introduction followed by a chain of four or five waltzes. Elegant and refined, with a French flair, these waltzes, at once familiar, are among the best that Waldteufel produced, and are quite enjoyable. Transcribed from a domestic early pressing blue-label Angel LP with a red leatherette sleeve spine.



KHCD-2012-069 (STEREO) - Rimsky-Korsakov: Sinfonietta on Russian Themes, Op. 31; Sadko, Musical Tableau, Op. 5; Overture on Russian Themes, Op. 28 - Moscow Radio Symphony Orchestra/Maxim Shostakovich - Early works of Rimsky-Korsakov, with tunes that remind one much of Borodin, with rich orchestration. Played with authority and panache with the wonderfully vibrant Russian tone quality, with wide-range sonics. Derived from a near-mint Le Chant du Monde LP, recorded by Melodiya.

Opera



KHCD-BOP2CD (STEREO) - British Opera Rarities: Music by Holst, Stanford, Delius, Naylor, Smyth, McCunn, d'Erlanger, Corder, Boughten, Goring Thomas & Cowen - Soloists and Orchestra of Opera Viva/Leslie Head, conductor - Opera Viva was founded in 1963 to provide young singers with opportunities to prepare themselves for careers in opera houses, as well as providing attendees of London opera the opportunity to see many operas otherwise not performed often or even at all. This 2-CD set, derived from a 2-LP set (transcribed for this release by John Whitmore), provides an overview of the range of talent showcase by Opera Viva, as well as hearing excerpts from rarely performed works, including one premier (the Holst *Sita* scene). A .pdf file of the LP booklet notes is available for download [here](#).

Garage Sale Classics - August 2012 Releases



GSC020 (STEREO) - Tchaikovsky: Concerto No. 1 for Piano and Orchestra/Rachmaninoff: Concerto No. 2 for Piano and Orchestra - Jacques Klein, piano; Europa Orchestra/Hein Jordans - Standard concerto fare, played with authority and sensitivity from performers who are far from household names. The recording, from the mid-60s, needed a bit of bass boost, and the surfaces (from a Fontana LP) were less than quiet, but overall quite enjoyable, and worth the bargain price.



GSC021 (STEREO) - Medtner: Piano Quintet; Piano Sonata; Acht Stimmungsbilder - New London Quintet/Malcolm Binns, piano - Nicolai Medtner was a younger contemporary to Rachmaninoff and Scriabin, and wrote a substantial number of works, all of which included the piano. The Piano Quintet was published after the composer's death. He had worked on the piece from 1903 to its completion in 1949, and contains some of his finest music. The Piano Sonata is actually one of two works that share the same opus number, and is also known as *Sonata-Skazka* (Sonata-Fairy Tale). The Acht Stimmungsbilder (8 Mood Pictures) composed between 1895 and 1902, was the first of Medtner's works to be published. The CD features Malcolm Binns, a modern-day champion of Medtner, and is accompanied by the New London Quintet, in a very close-in recording that provides a special level of detail and intimacy.



GSC022 (STEREO) - Schubert: Quintet in C D 956 - Aeolian String Quartet/Bruno Schrecker, second 'cello - Schubert's final work for chamber ensemble, considered to be one of the finest in the repertoire, receives an expansive, sensitive reading from the renowned Aeolian String Quartet, with Bruno Schrecker on 2nd 'cello. Transcribed from a Saga LP, the surfaces were less than stellar, but a bit of work and some judicious EQ helped tame some of the noise. Quite a remarkable performance, and well worth the asking price.

Soundtracks 2012



KHCD-ST013-2CD (MONO/STEREO) - Armstrong Circle Theatre Presents: Brigadoon (broadcast ABC TV 1966); Carousel (broadcast ABC TV 1967); Kiss Me, Kate (broadcast ABC TV 1968) - Starring Robert Goulet and supporting casts - Three classic American musical theatre productions, starring Robert Goulet in his prime, with stellar supporting casts. Armstrong produced four television musicals during the 60s (there was no soundtrack produced for "Kismet"), and the three restored soundtracks found here were originally produced by Columbia Special Products, available as LPs only sold by Armstrong Floor Products dealers. The LPs themselves are very rare, and I was fortunate to find near-mint copies of all three with which to work. The first two musical soundtracks are in mono; if there were ever stereo versions produced, they no longer exist, as the mono copies are all that show up in extensive searches. The mono selections have good sound, but quite a bit of reverb was added post-production by Columbia; I have tried to tame it a bit, to calm the harmonics that pop up on certain passages. The stereo "Kiss Me,

Kate" is the typical 60s wide-spread separation sound-stage found on non-classical productions, with pointed highlighting of instruments and voices. The performances shine through, and will bring back memories for those who were fortunate enough to have seen these one-time broadcasts, or had the LPs in their collection in the past. Thanks to Glen Gill for suggesting this project.



KHCD-ST014 (STEREO) - Music from the "ALCOA Presents" Television Series "One Step Beyond" - Music composed and conducted by Harry Lubin - Harry Lubin composed the music for the series with a soundtrack album ("Music from 'One Step Beyond'") released by Decca Records in 1959. (Lubin also composed music for second season of the ABC-TV series "The Outer Limits".) The most well known track of the series were *Weird* (originally composed by Lubin for the score of an April 1955 *Loretta Young Show* episode, "Feeling No Pain"), usually played when the supernatural aspect of the episode was being discussed and *Fear* that became the musical theme of the series. It also was played in an altered form in the second season during the end credits of the "The Outer Limits". Hauntingly beautiful music, as well as some standard fare, obviously written to accompany TV drama, but quite good nevertheless, recorded with a large orchestra in late 50s stereo.