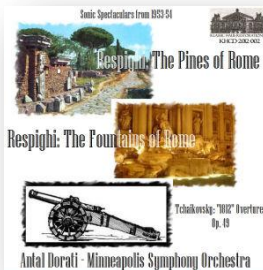




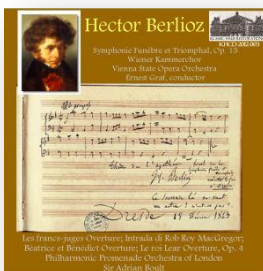
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KHCD-2012-001 (STEREO) - Telemann: Overture in D for Trumpet, Oboe, Strings and Continuo (1733) - Maurice André, trumpet; Pierre Pierlot, oboe; Jean-Pierre Wallez & Nicole Laroque, violins; Annette Queille, viola; Henri Martinerie, 'cello; Laurence 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 Bénédict 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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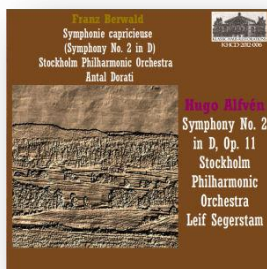
Triumphale was the result of a commission by the French government to Berlioz in 1840, to write a piece in celebration of the Revolution of July 1830, to accompany the transfer of remains of fifty victims of the Revolution to the Place de la Bastille. This performance, decidedly Teutonic in approach 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.

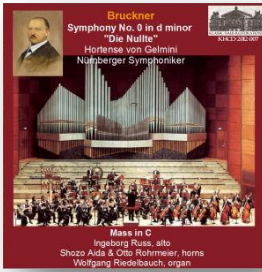


KHCD-2012-005 (STEREO) - Beethoven: Symphony No. 5 in c minor, Op. 67; Symphony No. 8 in F, Op. 93 - Philadelphia Orchestra/Eugene Ormandy - Ormandy's recordings were mostly ignored during the rush to reissue recordings onto CD during the late 80s/early 90s. Two Columbia/Sony CD sets were briefly available, 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.

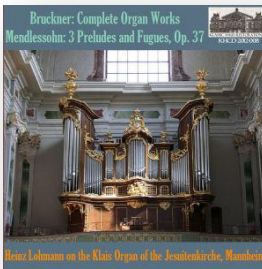


KHCD-2012-006 (STEREO) - Franz Berwald: Symphony capricieuse (Symphony No. 2 in D) - Stockholm Philharmonic Orchestra /Antal Dorati - Hugo Alfvén: Symphony No. 2 in D, Op. 11- Stockholm Philharmonic Orchestra/Leif Segerstam - Berwald was a Swedish Romantic composer who was generally ignored during his 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.

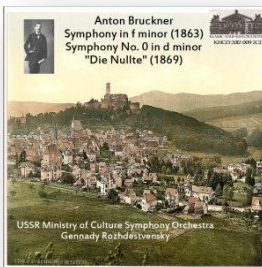
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KHCD-2012-007 (STEREO) - Bruckner; Symphony No. 0 in d minor "Die Nullte" - Hortense von Gelmini/Nürnbeger Symphoniker; Mass in C - Ingeborg Russ, alto; Shozo Aida & Otto Rohrmeier, horns; Wolfgang Riedelbauch, organ - Outstanding performance of the "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 Klassic 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.

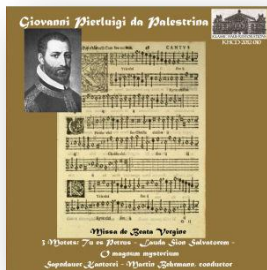


KHCD-2012-008 (STEREO) - Bruckner: Complete Organ Works; Mendelssohn: 3 Preludes and Fugues, Op. 37 - Heinz Lohmann on the Klais Organ of the Jesuitenkirche, Mannheim - Authoritative readings of the Bruckner organ works, dating primarily from his early compositional study days (1837-1846, 1852-1861) 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.

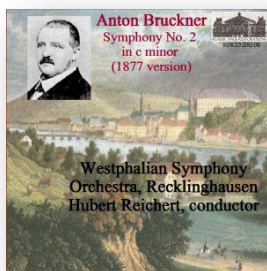


KHCD-2012-009-2CD (STEREO) - Bruckner: Symphony in f minor (1863); Symphony No. 0 in d minor "Die Nullte" (1869) - USSR Ministry of Culture Symphony Orchestra/Gennady Rozhdestvensky - Bruckner recordings from Russia, from the second cycle recorded by Rozhdestvensky and the USSR Symphony. A very ruminative 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.

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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 comes 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.

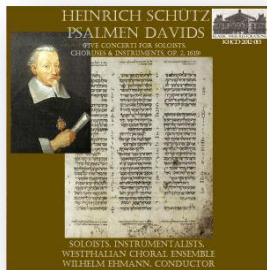


KHCD-2012-011 (STEREO) - Bruckner: Symphony No. 2 in c minor (1877 version) - Westfälisches Sinfonieorchester Recklinghausen/Hubert Reichert - Thoughtful, solid performance of early Bruckner by a German regional orchestra. This recording, first issued domestically in 1971, uses the 1877 first critical 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.

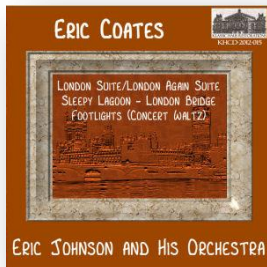
Comments for CDs on Klassic Haus website - 1st Series 2012



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.

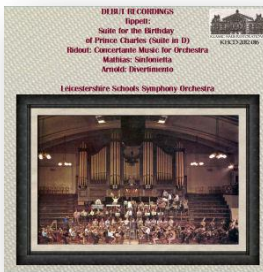


KHCD-2012-014 (STEREO) - Schütz: Motets from "Cantiones Sacrae" - Niedersächsischer Singkreis, Hannover/Willi Träder - Heinrich Schütz published his Cantiones Sacrae in Dresden in 1625, designating them as his Opus 4. At the time of their publication, Germany was in the midst of the terrible Thirty Years 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.

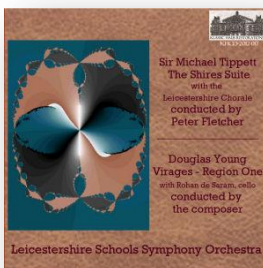


KHCD-2012-015 (STEREO) - Eric Coates: London & London Again Suites; Sleepy Lagoon; London Bridge; Footlights (Concert Waltz) - Eric Johnson and His Orchestra - Eric Coates (1886-1957) was a composer of "light" music best known for the pieces on this discs, although he was quite prolific, writing in many 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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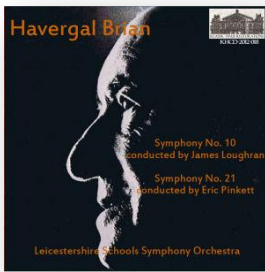


KHCD-2012-016 (STEREO) - Debut Recordings (1967) of British Orchestra Music - Michael Tippett: Suite for the Birthday of Prince Charles (Suite in D), conducted by the composer; Alan Ridout: Concertante Music for Orchestra, conducted by the composer; William Mathias: Sinfonietta, conducted by the composer; 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.

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



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.

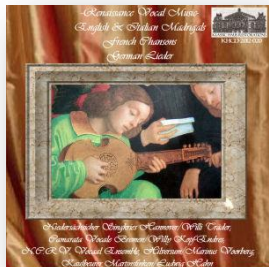


KHCD-2012-019 (STEREO) - Havergal Brian: Symphony No. 22 "Symphonia Brevis"; Psalm 23 (Paul Taylor, tenor; Brighton Festival Chorus) - Leicestershire Schools Symphony Orchestra/Lazlo Heltay; English Suite No. 5 "Rustic Scenes" - Leicestershire Schools Symphony Orchestra/Eric Pinkett - Companion disc 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.

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



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.

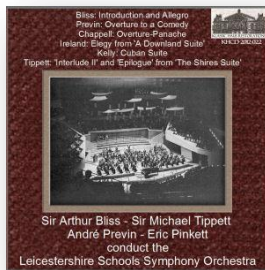


GSC003 (STEREO) - Bruckner: Symphony No. 6 in A (Original version, ed. Haas) - Leipzig Gewandhaus Orchestra/Heinz Bongartz - This recording is considered by some as the "Holy Grail" of Bruckner 6ths, a revelatory reading (especially the Adagio) that has been difficult to find this side of Europe. I had 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.

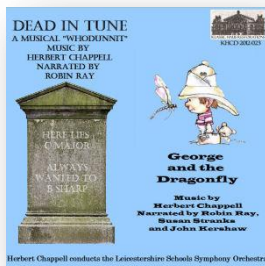


GSC004 (STEREO Reel Tape Master) - Brahms: Variations on a Theme by Haydn, Op. 56a; Beethoven: Fidelio Overture, Op. 72b; Mendelssohn: Hebrides Overture (Fingal's Cave); Wagner: Siegfried Idyll - Sinfonia of London/Colin Davis - Taped at the dawn of Colin Davis's recording career by World Record Club, 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.

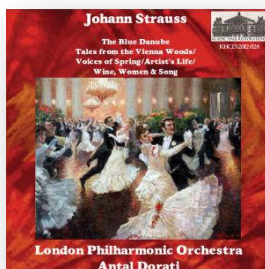
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KHCD-2012-022 (STEREO) - Bliss: Introduction and Allegro - conducted by Sir Arthur Bliss; Previn: Overture to a Comedy - conducted by André Previn; Chappell: Overture-Panache - conducted by André Previn; Ireland: Elegy from 'A Downland Suite' - conducted 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.

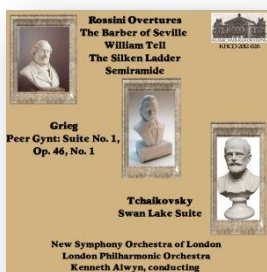


KHCD-2012-024 (STEREO Reel Tape Master) - Johann Strauss: The Blue Danube, Op. 314; Tales from the Vienna Woods, Op. 325; Voices of Spring, Op. 410; Artist's Life, Op. 316; Wine, Women and Song, Op. 333 - London Philharmonic Orchestra/Antal Dorati - This collection, from a 7 1/2 ips reel tape, is Strauss 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.

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



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 pieces 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.



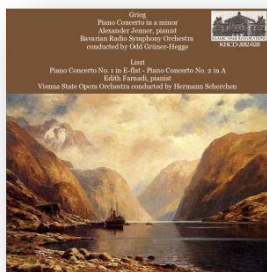
KHCD-2012-026 (STEREO Reel Tape Masters) - Rossini Overtures: The Barber of Seville/William Tell/The Silken Ladder/Semiramide - New Symphony Orchestra of London/Kenneth Alwyn; Peer Gynt Suite No. 1; Tchaikovsky: Swan Lake Suite - London Philharmonic Orchestra/Kenneth Alwyn - A delightful concert of favorites, 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.



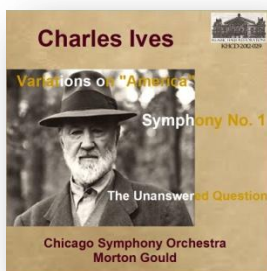
KHCD-2012-027 (STEREO LP/Reel Tape Master) - Beethoven: Concerto No. 5 in E-flat for Piano and Orchestra, Op. 73 - Yuri Boukoff, pianist - L'Orchestre des Concerts Colonne/Pierre Dervaux (LP); Tchaikovsky: Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23 - Peter Katin, pianist - New Symphony 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.

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



KHCD-2012-028 (MONO) - Grieg: Concerto in a minor for Piano And Orchestra, Op. 16 - Alexander Jenner, pianist - Bavarian Radio Symphony Orchestra/Odd Gruner-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' Symphony No. 1, a student work of surprising sweetness and beauty that belies its creator. Ives' 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.

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



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 funebre, 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.

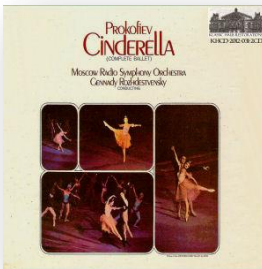


GSC007 (MONO) - Chopin: Concerto No. 2 in f minor for Piano and Orchestra, Op. 21 - Carmen Vitos, pianist - Vienna Festival Orchestra/Hans Swarowsky; Mozart: Sinfonia Concertante for Violin and Viola, K. 364 - Walter Schneiderhahn, violin; Paul Angerer, viola; Vienna Festival Orchestra/Franz Litschauer - 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.

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



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.

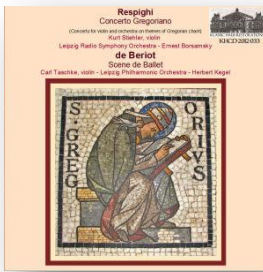


KHCD-2012-031-2CD (STEREO Reel Tape Master) - Prokofiev: Cinderella, Op. 87 - Complete Ballet - Moscow Radio Symphony Orchestra/Gennady Rozhdestvensky - Benchmark recording of Prokofiev's ballet score, recorded by Melodiya in the late 1960s, and made available domestically on the Melodiya-Angel label. 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.

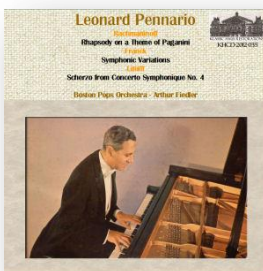
Comments for CDs on Klassic Haus website - 2nd Series 2012



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.

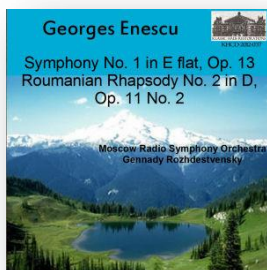


KHCD-2012-035 (STEREO) - Rachmaninoff: Rhapsody on Theme by Paganini; Franck: Symphonic Variations; Litloff: Scherzo from Concerto Symphonique No. 4 - Leonard Pennario, pianist; Boston Pops Orchestra/Arthur Fiedler - The LP from which this CD is transcribed marked the RCA Red Seal debut of Leonard Pennario, 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.

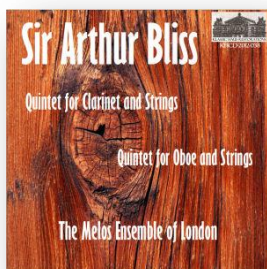
Comments for CDs on Klassic Haus website - 2nd Series 2012



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.



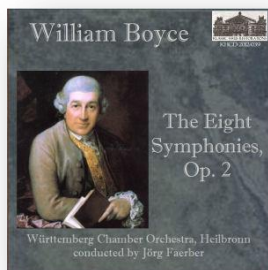
KHCD-2012-037 (STEREO) - Enescu: Symphony No. 1 in E-flat, Op. 13; Roumanian Rhapsody No. 2 in D, Op. 11 No. 2 - Moscow Radio Symphony Orchestra/Gennady Rozhdestvensky - The first of his five mature symphonies (having before written four "school" symphonies between the ages of 12 and 18), the Symphony 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.

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



KHCD-2012-039 (STEREO) - Boyce: The Eight Symphonies, Op. 2 - Württemberg Chamber Orchestra, Heilbronn/Jörg Faerber - Companion recording to the Antonio Janigro/I Solisti di Zagreb reissue of the Boyce Symphonies (KHCD-2010-013), released in 1968 on the Turnabout label. There is some debate between collectors as to which recording between these two is the best. Honestly, they both are very good in terms of playing and recording. The Janigro is perhaps more precisely played, and a more reverberant recording; whereas the Faerber is a bit more robust and earthy, and recorded in a more chamber-like acoustic, although certainly not dry in sound. This disc was transcribed from a factory-sealed, torquiose-and-silver Turnabout LP, and was produced by request.



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.

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



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) - Gonouid: 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.

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



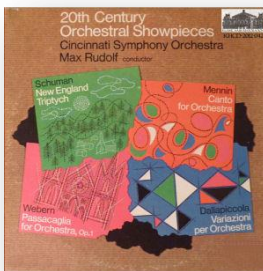
KHCD-2012-040-2CD (STEREO) - Handel: Orlando (Opera in 3 Acts) First Recording 1970

- 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.

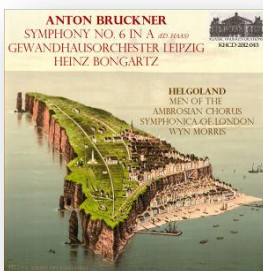
Comments for CDs on Klassic Haus website - 3rd Series 2012



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.

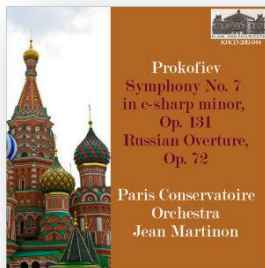


KHCD-2012-042 (STEREO) - Schuman: New England Triptych; Mennin: Canto for Orchestra; Webern: Passaglia for Orchestra, Op. 1; Dallapiccola: Variazioni per Orchestra - Cincinnati Symphony Orchestra/Max Rudolf - Continuing in the series of reissues of the Decca (US) recordings of the Cincinnati Symphony 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.

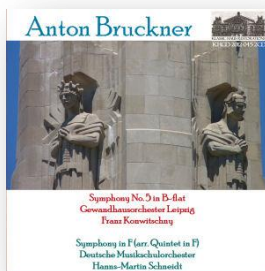


KHCD-2012-043 (STEREO) - Bruckner: Symphony No. 6 in A (ed. Haas) - Gewandhausorchester Leipzig/Heinz Bongartz; Helgoland - Men's Voices of the Ambrosian Chorus/Symphonica of London/Wyn Morris (High-Quality reissue of GSC003, which is to be deleted) - This recording is considered by some as the "Holy 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.

Comments for CDs on Klassic Haus website - 3rd Series 2012



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.

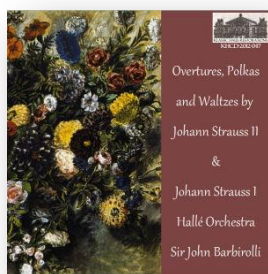


GSC014 (STEREO) - Rimsky-Korsakov: Russian Easter Overture; Moussorgsky; Polonaise from *Boris Godounov*; Borodin: Polovetsian Dances; Rimsky-Korsakov: Dance of the Buffoons; Glière: Russian Sailors' Dance - Virtuoso Symphony of London/Arthur Winograd - In the summer of 1958, Audio Fidelity recorded 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.

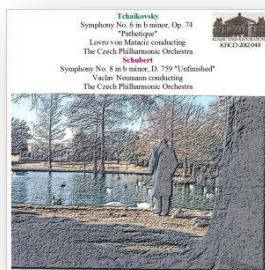


GSC015 (STEREO) - Johan Strauss, Jr. : Emperor Waltz, Op. 437; Vienna Life, Op. 354; By the Beautiful Blue Danube, Op. 314; Tales from the Vienna Woods, Op. 325 - Virtuoso Symphony Orchestra of London/Emanuel Vardi - In the summer of 1958, Audio Fidelity recorded 13 classical LPs in London's Walthamstow 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

Comments for CDs on Klassic Haus website - 3rd Series 2012



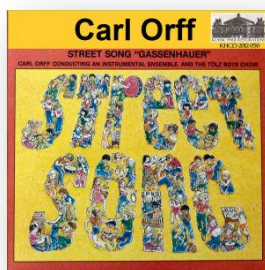
KHCD-2012-047 (STEREO) - Overtures, Polkas and Waltzes by Johann Strauss II and Johann Strauss I: Die Fledermaus Overture; Pizzacato Polka; Perpetual Motion; Tales of the Vienna Woods; Gypsy Baron Overture; Annen Polka; Radetzky March; Blue Danube Waltz - Hallé Orchestra/Sir John Barbirolli - "Viennese 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.



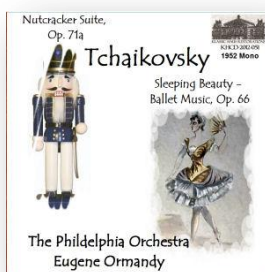
KHCD-2012-048 (STEREO) - Tchaikovsky: Symphony No. 6 in b minor, Op. 74 "Pathétique" - Czech Philharmonic Orchestra/Lovro von Matačić; Schubert: Symphony No. 8 in b minor, D. 759 "Unfinished" - Czech Philharmonic Orchestra/Vaclav Neumann - Two symphonic giants played by the great Czech Philharmonic Orchestra. 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.



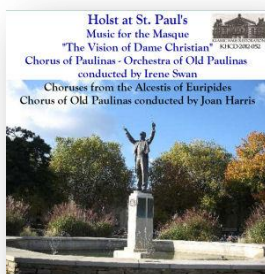
KHCD-2012-049 (STEREO) - Glazunov: The Seasons (Complete Ballet) - USSR Symphony Orchestra/Boris Khaikin; Liadov: Eight Russian Folk-Songs for Orchestra, Op. 58 - USSR Symphony Orchestra/Yevgeny Svetlanov - The Seasons, written for the Russian Imperial Ballet, is a one-act ballet divided into four scenes, 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.

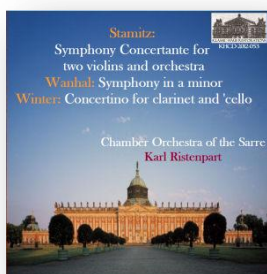


KHCD-2012-051 (MONO) - Tchaikovsky: The Nutcracker: Suite, Op. 71a; Sleeping Beauty: Ballet Music, Op. 66 - Philadelphia Orchestra/Eugene Ormandy - Many of the best recordings Columbia produced were during the Golden Age of the LP, when mono sound reigned. Largely ignored now, the Columbia monos are 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.

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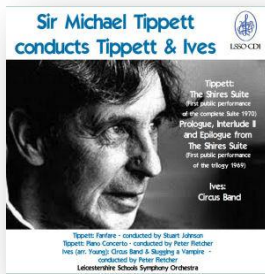
KHCD-2012-053 (STEREO) - Stamitz: Symphony Concertante for two violins and orchestra; Wanhall: Symphony in a minor; Winter Concertino for clarinet and 'cello - Chamber Orchestra of the Sarre/Karl Ristenpart - Another treasure in the continuing series of reissues featuring Karl Ristenpart leading the 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!

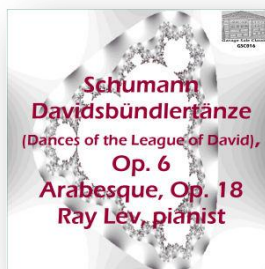


KHCD-2012-055-2CD (STEREO) - JS Bach: Orchestral Suites, BWV 1066-1069 - Roger Bourdin, flute; Maurice André, Marcel Lagorce, Jacques Mas, trumpets; Chamber Orchestra of the Sarre/Karl Ristenpart - Another rare find, the Orchestral Suites of JS Bach as recorded by Karl Ristenpart are among the best of 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 Philharmonic 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

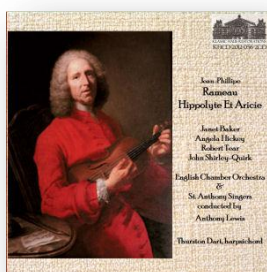


GSC016 (MONO) - Schumann: Davidsbündlertänze (Dances of the League of David), Op. 6;

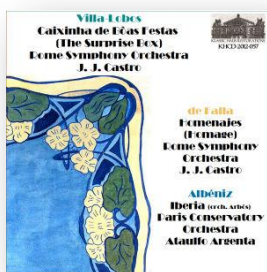
Arabesque, Op. 18 - Ray Lev, piano - Davidsbündlertänze is a group of eighteen pieces for solo piano composed by Robert Schumann in 1837, named them after his imaginary *Davidsbündler*. The low opus number is misleading: the work was written after *Carnaval*, Op. 9, and the *Symphonic Studies*, Op. 13. 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.



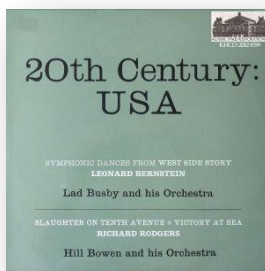
KHCD-2012-056-2CD (STEREO) - Rameau: Hippolyte Et Aricie - Opera in 5 Acts (1733 version, revisions by Vincent d'Indy) - Angela Hickey, Janet Baker, Robert Tear, John Shirley-Quirk - English Chamber Orchestra & St. Anthony Singers/Anthony Lewis - Thurston Dart, harpsichord - Landmark 1965 recording of 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 Handel, 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.

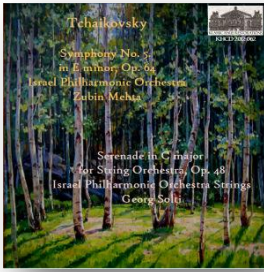
Brian was born in the same decade as composers like Ravel, Scriabin and Ralph Vaughan Williams, but his style belongs to no discernable school. Of course, he had his influences – Berlioz, Wagner, Elgar and Strauss spring to mind – but he digested them thoroughly and never really sounds like anyone else. 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.

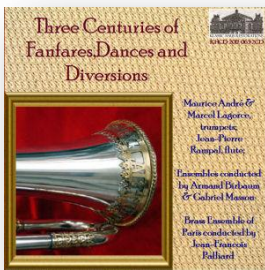
Symphony No. 28 in C minor was written in 1967, when Havergal Brian was 91. His style had changed, his music was being played. All of the symphonies post-World War II are characterized by a dramatic rapidity of thought, counterpoint, extreme brevity of expression, obliquity. They are densely-packed bombs 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

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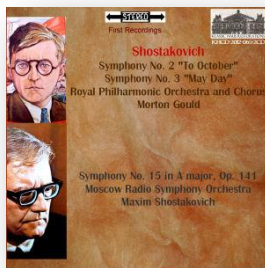
KHCD-2012-062 (STEREO) - Tchaikovsky: Symphony No. 5 - Israel Philharmonic Orchestra/Zubin Mehta; Serenade for Strings - Israel Philharmonic Orchestra/Georg Solti - This CD is the product of 2 separate near mint Decca-UK LPs. The 5th Symphony was recorded in the summer of 1968 in Kingsway Hall during 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.



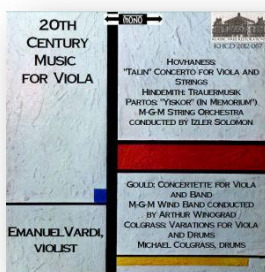
KHCD-2012-064 (STEREO) - Baroque Brass Fanfares and Sonatas; Works by Speer, von Eisenach, Pezel, Hammerschmidt, and Massiano - London Brass Players/Joshua Rifkin - The unique tonal properties of the trumpet and trombone strongly attracted Baroque composers and gained these instruments a significant 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.



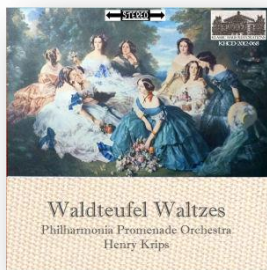
KHCD-2012-065-2CD (STEREO) - First Recordings: Shostakovich: Symphony No. 2 in C, Op. 14/Symphony No. 3 in E-flat, Op. 20 - Royal Philharmonic Orchestra and Chorus/Morton Gould (1968); Symphony No. 15 in A, Op. 141 - Moscow Radio Symphony Orchestra/Maxim Shostakovich (1972) - Three world premier recordings 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 1920s, the young Shostakovich flexing his orchestral muscles with music complex and sophisticated, before such music was labeled 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.



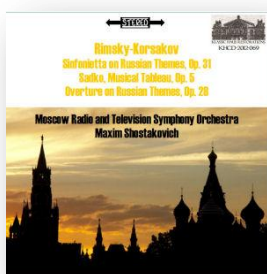
KHCD-2012-066 (STEREO) - Vladimir Sommer: Vocal Symphony(Nancy Williams, mezzo-soprano; Peter Ustinov, narrator); Jan Klusák: First Invention; Luboš Fišer: 15 Prints after Dürer's "Apocalypse" - London Symphony Orchestra & Ambrosian Singers/Igor Buketoff - Music composed during the mid-60s, recorded 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) - M-G-M String Orchestra/Izler Solomon; Morton Gould: Concertette for Viola - M-G-M Wind Band/Arthur Winograd; Michael Colgrass: Variations for Viola and Drums - Michael Colgrass, percussion - 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.

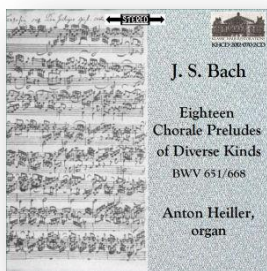


KHCD-2012-068 (STEREO) - Waldteufel Waltzes: Les Patineurs; Mon Rêve; Estudiantina; Grenadiers; Pomone; España - Philharmonia Promenade Orchestra/Henry Krips - Emile Waldteufel had intended to become a composer of serious music, but indulging in a whim he composed two waltzes, published at his own expense, 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.

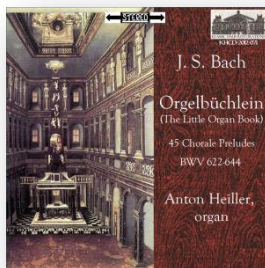


KHCD-2012-069 (STEREO) - Rimsky-Korsakov: Sinfonietta on Russian Themes, Op. 31; Sadko, Musical Tableau, Op. 5; Overture on Russian Themes, Op. 28 - Moscow Radio and Television Symphony Orchestra/Maxim Shostakovich - Early works of Rimsky-Korsakov, with tunes that remind one much of Borodin, with rich 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.

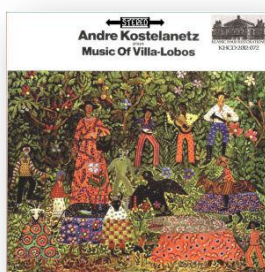
KHCD-2012-Series September Releases



KHCD-2012-070-2CD (STEREO) - JS Bach: Eighteen Chorale Preludes BWV 651-688 - Anton Heiller playing the 1964 Metzler und Sonne organ at Netsal, Switzerland - The breadth of styles and forms represented by the Great Eighteen Chorale Preludes is as diverse as that of Bach's Well Tempered Clavier for the keyboard. The pieces are on a large and often epic scale, compared with the miniature intimacy of the choral preludes of the Orgelbüchlein. This 2-CD collection, originally found on two separate Vanguard Cardinal LPs, is considered by some to be as definitive. Played by Anton Heiller with consummate authority, well-recorded in a spacious acoustic. Thanks to Dr Anthony Godzieba for suggesting this reissue.



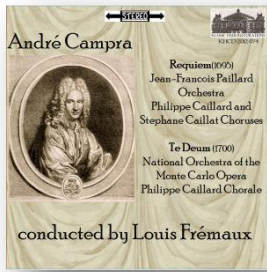
KHCD-2012-071 (STEREO) - JS Bach: Orgelbüchlein (Chorale Preludes Nos. 1-45) BWV 599-644 - Anton Heiller playing the 1964 Metzler und Sonne organ at Netsal, Switzerland - The chorale preludes form the first of Bach's masterpieces for organ with a mature compositional style in marked contrast to his previous compositions for the instrument. Although each of them takes a known Lutheran chorale and adds a motivic accompaniment, Bach explored a wide diversity of forms in the *Orgelbüchlein*. This recorded collection, originally found on two separate Vanguard Cardinal LPs, is considered by some to be as definitive. Well-recorded in a spacious acoustic, and most enlightening and engaging. Thanks to Dr Anthony Godzieba for suggesting this reissue.



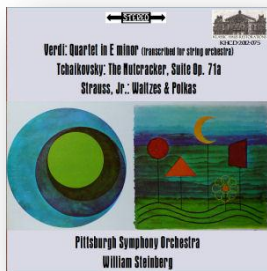
KHCD-2012-072 (STEREO) - Villa-Lobos: Suite from "Magdalena"; Bachianas Brasileiras No. 5; Little Train of the Caipira; Prelude - Introduction from Bachianas Brasileiras No. 1; Modinha Preludio - Andre Kostelanetz and His Orchestra - "Magdalena" tells the story of an uprising among the Indians of the Colombian river against their exploitation by the owner of the emerald mines where they labor. A musical play was adapted by the team of Robert R. Wright and George Forrest, who had produced "Song of Norway" (based on music of Grieg), this time to be laid out along the great Magdalena River in Colombia, with music by Heitor Villa-Lobos. It premiered in Los Angeles in 1948. 25 years later, a suite was produced by the production team after being requested by Andre Kostelanetz. The rest of the disc is filled with Villa-Lobos' unique formulation of Brazilian music, including Kostelanetz performing Bachianas Brasileiras No. 4 on piano. A clean Columbia LP was used to produce this CD. Thanks to Dean Frey for suggesting this reissue.



KHCD-2012-073 (STEREO) - Karl Franz Müller: Bach Variations for String Orchestra - Austrian Broadcast Symphony Orchestra/Carl Melles; Wilhelm Petersen: Sinfonietta for String Orchestra, Op. 5 - Mainz Chamber Orchestra/Günter Kehr - Music for string orchestra by two relatively obscure German composers, coming from two equally obscure record labels. Karl Franz Müller was a 20th century composer whose works have had virtually no performances in modern concert halls. The "Bach Variations" is perhaps the best known of his output, which includes at least 4 symphonies and chamber music, of which more has been discovered in recent times. Originally written with a small ensemble of strings in mind, the Variations benefit greatly performed with a large string orchestra. This performance was transcribed from a factory-sealed Classical Excellence LP. Wilhelm Petersen (1890-1957) was born in Athens, Greece to German parents. His family moved back to Germany, settling in Darmstadt, and he studied in Munich with Friedrich Klose for composition and Felix Mottl for conducting. He wrote poetry as well as music but eventually devoted himself exclusively to composition. He was a lecturer in the Music Academy at Darmstadt then became professor of music in Mannheim. He composed an opera, orchestral, chamber and choral works. The Petersen Sinfonietta recording comes from a German Da Camera Magna 2-LP set. Thanks to John Proffitt for suggesting this coupling.



KHCD-2012-074 (STEREO) - André Campra: Requiem (1695); Te Deum (1700) - Jean-François Paillard Chamber Orchestra (in Requiem); Monte Carlo Opera Orchestra (in Te Deum) Philippe Caillard & Stéphane Caillat Chorales/Louis Frémaux - Best known as an opera composer during his lifetime, whose music bridged the gap between Lully's death (1687) and Rameau's first opera (1733), André Campra's music exemplified French secular music, although differing somewhat in style when composing music set to sacred text. The Requiem may have been written for the funeral service of Archbishop François de Harley in 1695. It is an example of a Mass written in the concerto style, with a predominance of chorus and reserved solo voice writing. The Te Deum is an example of the "grand motet" style popular in the late Baroque in France, with parts for at least one choir, soloists and orchestra. This disc, derived from two black label with blue "stereo" inset Westminster LPs originally recorded by Erato, features outstanding performances by French choirs and orchestras, led by Louis Frémaux.



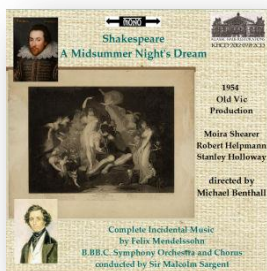
KHCD-2012-075 (STEREO/MONO) - Verdi: Quartet in E minor (arr. for strings); Tchaikovsky: Nutcracker, Suite Op. 71a (1964 Command stereo); Strauss: Waltzes & Polkas (1953 Capitol mono) - Pittsburgh Symphony Orchestra/William Steinberg - Forgotten later Command stereo and early Capitol mono performances by the PSO led by long-time music director William Steinberg. Robert Fine was recording engineer for the Command sessions, with mastering done by George Piros, both of Mercury Living Presence fame. The mono Capitol Strauss sessions were recorded in the superior acoustic of the no longer standing Syrian Mosque in Pittsburgh. Wide-range, robust recording both from the stereo and mono LP sources, and satisfying performances all around.



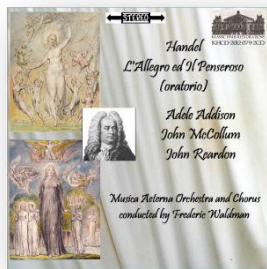
KHCD-2012-076-2CD (STEREO) - Franz Schmidt: Oratorio: Das Buch mit Sieben Siegeln (Book with Seven Seals) - Julius Patzak, tenor & soloists; Graz Cathedral Choir/Munich Philharmonic/Anton Lippe - Perhaps best known now for his 4 symphonies, Austrian composer Franz Schmidt (1874-1939) Schmidt's crowning achievement was the oratorio *Das Buch mit sieben Siegeln* (1935-37), a setting of passages from the Book of Revelation. Considering the looming spectre of world war at the time it was written, the choice of text was certainly prophetic. He was the first to write an oratorio on the subject of the Book of Revelation, rather than writing of the Last Judgment as many before had. This 2-CD set is from an out-of-print limited private edition CD set produced by "Austrian Amadeo", from the January 1962 recording originally released on an Amadeo 2-LP set. Thanks to John Proffitt for suggesting this reissue, and for providing the program notes (which may be downloaded here). Text of the oratorio is available as a pdf file - [download here](#).



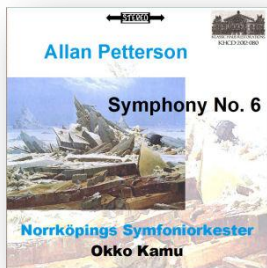
KHCD-2012-077 (STEREO)- Havergal Brian: Symphony No. 8 - Royal Philharmonic Orchestra/Myer Fredman; Symphony No. 14 - London Symphony Orchestra/Sir Edward Downes - It is by now almost common knowledge among the cognoscenti of classical music that Havergal Brian (1876-1972) wrote 32 symphonies – starting 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. The Symphony No. 8 was composed between January and March 1949, with some revisions done in April 1949, and the full score completed in May 1949. First performance was February 1st, 1954 with the London Philharmonic Orchestra conducted by Sir Adrian Boult. This performance was taken from a studio recording made June 27th, 1969. Symphony No. 14 was completed in February 1960, and the performance on this CD was also the first performance, recorded on January 14, 1969.



KHCD-2012-078-2CD (MONO) - Shakespeare: A Midsummer Night's Dream - Old Vic 1954 performance with Moira Shearer/Robert Helpmann/Stanley Holloway and supporting cast; Complete incidental music by Felix Mendelssohn - BBC Symphony and Chorus/Sir Malcolm Sargent - First complete recording of Shakespeare's play about the adventures of four young Athenian lovers and a group of six amateur actors, who are controlled and manipulated by the fairies who inhabit the forest in which most of the play is set, coupled with the complete score written by Felix Mendelssohn. A truly unique performance derived from a 2-LP RCA "New Orthophonic" mono recording from 1954; a stellar cast and admirable playing and singing make this set a true delight. Thanks to Alan Becker for lending the near-mint LP set used in this transcription. A complete list of the cast may be downloaded [here](#).



KHCD-2012-079-2CD (STEREO) - Handel: L'Allegro ed Il Penseroso - Adele Addison/John McCollum/John Reardon - Musica Aeterna Orchestra and Chorus/Frederic Waldman - First modern recording of Handel's 1740 pastoral ode based on the poetry of John Milton. This recording features the extraordinary voice of Adele Addison, the clarion tenor of John McCollum, and the warm, agile voice of John Reardon. The Musica Aeterna Orchestra and Chorus perform admirably with Frederic Waldman conducting. This reissue was a customer request; thanks to Alan Becker for providing the rare near-mint Decca (US) LP set for transcription.

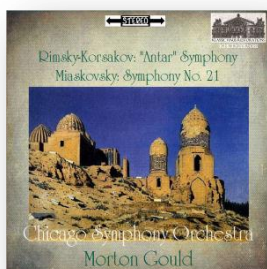


KHCD-2012-080 (STEREO) - Allan Pettersson: Symphony No. 6 - Norrköpings

Symfonieorkester/Okko Kamu - Composed between 1963 and 1966, during which Pettersson dealt with a serious illness, this symphony is among his most personal works. It is, along with the gigantic 9th symphony, the greatest in length and breadth. Many details hark to the more romantic symphonic composers, such as Sibelius, Tchaikovsky, and Brahms, along with Pettersson's treatment of themes within heavy layers of musical blocks. The percussion play a very important role within this symphony, adding tension to an already emotional outpouring of sound. This recording was made in concert April 11, 1976, and comes from a near-mint CBS (UK) LP. Committed music making, and a rewarding experience for Pettersson followers.

End of 4th Series 2012

Comments for CDs on Klassic Haus website - 5th Series 2012



KHCD-2012-081 (STEREO) - Rimsky-Korsakov: Symphony No. 2 ("Antar"); Miaskovsky:

Symphony No. 21 - Chicago Symphony Orchestra/Morton Gould - Rimsky-Korsakov's early Symphony No. 2 exhibits his overall compositional approach to music with programmatic themes in both his early and late periods; robust "Russian" theme for the male protagonist (Antar), and a more sinuous "Eastern" theme for the female Gul-Nazar, along with the "primary color" feeling of a grand mosaic in the orchestration. Miaskovsky's best-known orchestral work was commissioned by Frederick Stock for the Chicago Symphony's fiftieth anniversary, although it was given its first performance in Moscow in November 1940. Its inspiration is purely abstract, the fast and slow sections sharing the same thematic material. Both works receive muscular readings in excellent sonics, derived from an "unshaded dog" RCA Dynagroove® recording from 1968. Thanks to Glen Gill for suggesting this reissue.



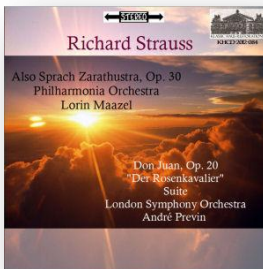
KHCD-2012-082 (STEREO) - Martinon: Symphony No. 4 ("Altitudes"); Mennin: Symphony

No. 7 ("Variation-Symphony") - Chicago Symphony/Jean Martinon - Both of the symphonies on this CD were commissioned pieces; the Martinon for the Chicago Symphony in 1964 for its 75th anniversary, and the Mennin for the Cleveland Orchestra in 1963. Martinon said of his Symphony No. 4, "In my mind, 'Altitudes' implies diverse heights, heights that man with muscle and stamina can attain by his own strength and perseverance". It is an extraordinarily colorful, muscular symphony, with a percussion-driven last movement. Mennin's Symphony No. 7 is cast as a single movement work, yet there are five major sections that make up its expressive development. This was one of Martinon's last recordings as Music Director of the Chicago Symphony, and it is audiophile quality. An "unshaded dog" RCA Dynagroove® LP was used for the transcription.

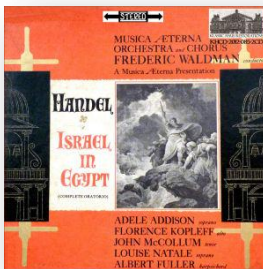
Comments for CDs on Klassic Haus website - 5th Series 2012



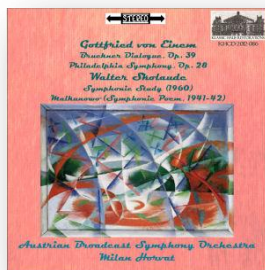
KHCD-2012-083 (STEREO) - Gould: Venice (Audiograph for Double Orchestra and Brass Choirs); Vivaldi Gallery (for Divided String Orchestra and String Quartet) - Seattle Symphony Orchestra/Milton Katims - These two works were commissioned for the Seattle Symphony by its Music Director at the time, Milton Katims, and given world premiere recordings by RCA in 1969. "Venice" uses two discreet orchestras to great effect, weaving in and out of themselves and creating a chiaroscuro effect throughout the piece. Brass choirs are used much in the same way as Mussorgsky's "Pictures at an Exhibition" to go from one scene to another, setting the mood for the next movement. "Vivaldi Gallery" utilizes a divided orchestra (ripieno) with a string quartet (concertino), and weaves familiar Vivaldi thematic material with some decidedly modern touches. Well recorded on a RCA new logo (1968) label, thick platter LP; Dynagroove ® is listed on the record sleeve, but not on the then-new RCA red with white lettering labels. A must-have for followers of Morton Gould; very enjoyable all around.



KHCD-2012-084 (STEREO) - Strauss: Also Sprach Zarathustra, Op. 30 - Philharmonia Orchestra/Lorin Maazel; Der Rosenkavalier, Suite Op. 59; Don Juan, Op. 20 - London Symphony Orchestra/André Previn - Perhaps the most beautifully recorded "Also" at the time (1962) and certainly giving the legendary 1954 RCA Chicago SO/Reiner some competition. Lucious playing by the Philharmonia, coupled with warm EMI sonics makes this a satisfying performance, however one feels about the work itself. RCA also lavished the LSO with wonderful recordings during their "love affair " with André Previn; the two Strauss selections here are no exceptions. "Don Juan" has the bonus of eight French horns playing the main theme; very thrilling, and must have been a blast to witness! Terrific demo-quality sound, from a seldom-played RCA new logo (1970) label, thick platter LP; Dynagroove ® is listed on the record sleeve, but not on the then-new RCA red with white lettering labels.

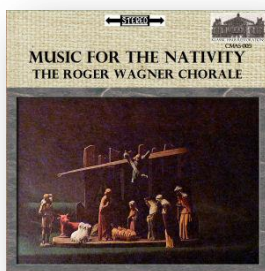


KHCD-2012-085-2CD - Handel: Israel in Egypt (oratorio) - Addison/Kopleff/McCollum/Natale; Albert Fuller, harpsichord; Musica Aeterna Orchestra and Chorus/Frederic Waldman - First stereo recording (1963) of Handel's biblical oratorio of 1739, with a libretto by Charles Jennens based on passages from the Hebrew Bible. Beautifully sung and played by the same forces that performed in the Decca (US) recording of Handel's "L'Allegro ed Il Penseroso" (see **KHCD-2012-079-2CD**). The libretto is available as a pdf download [here](#).



KHCD-2012-086 - von Einem: Bruckner Dialogue, Op. 39; Philadelphia Symphony, Op. 28; Skolaude: Symphonic Study (1960); "Malkunowo" (Symphonic Poem - 1941-42) - Austrian Broadcast Symphony Orchestra/Milan Horvat - Gottfried von Einem (1918-1996), a 20th century Austrian composer, was best known for a handful of operas, and was widely praised for the deftness with which he captured the atmosphere and drama of the often dark librettos that attracted him. His early style combined a contemporary rhythmic spikiness with elements of atonality, yet he was never considered an excessively dissonant composer. He made full use of the dynamic breadth and color of the modern orchestra, and sometimes drew on jazz rhythms and improvisatory elements. The two works of his on this CD, from a Classical Excellence LP, are perhaps the best known of his orchestral works. Walter Skolaude (1910-1989), also an Austrian composer, was best known as an organist and for his choral and solo voice compositions. His catalogue of compositions for orchestra, wind ensemble and chamber music is quite extensive, yet little of his music is performed, and almost nothing is written about him or his music. The two pieces representing this obscure composer show a mastery of the orchestral medium. Both the "Symphonic Study" of 1960 and the earlier symphonic poem "Malkunowo" of 1941-42 have an emotional, almost cinematic quality, with occasional glimpses of Sibelius, Hindemith and Tchaikovsky. Both pieces come from a rare factory sealed Classical Excellence LP. The probing performances of all the music on this CD is by the Austrian Broadcast Symphony Orchestra under its Music Director Milan Horvat. Thanks to Russ Oppenheim for suggesting this release, and for lending his copy of the von Einem LP.

Christmas 2012 - September Releases



CMAS-005 (STEREO) - Music for the Nativity: Works by Palestrina, Andrea & Giovanni Gabrieli, Regnart, Flor Peeters and Daniel Pinkham - Roger Wagner Chorale - Classic Capitol recording, reissued on Angel, of music celebrating the birth of Christ, performed by the master choral ensemble, The Roger Wagner Chorale, conducted by its founder. The music flows from the rejoicing in God, to the announcement of the birth of Christ. The juxtaposition of old and new reflects the spirit of Christmas in this fine collection.

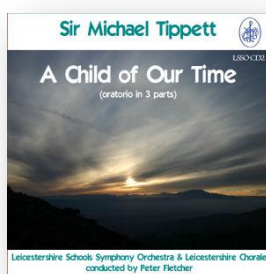


CMAS-006 (STEREO) - A Festival of Lesson and Carols as sung on Christmas Eve 1964 - King's College Choir, Cambridge/David Willcocks - Companion disc to CMAS-001 (a Klassic Haus best seller since its reissue in 2010). Follows the sequence of Lessons and Carols as performed on Christmas Eve at King's College Chapel. In this recording, a specially invited congregation drawn from Choirs of the Ely Diocese join in on the hymns. A wonderful experience restored to circulation, derived from a near-mint Argo LP.

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](#).

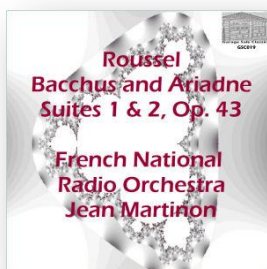


LSSO-CD2 (MONO) - Sir Michael Tippett: A Child of Our Time - Soloists/Leicestershire Chorale/Leicestershire Schools Symphony Orchestra/Peter Fletcher - Sir Michael Tippett had a close relationship with the Leicestershire Schools Symphony Orchestra, regularly conducting them in the UK and on tour in Europe. 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.

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GSC019 (STEREO) - Rousset: 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, Rousset'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!



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 in C; Piano Sonata in C minor, Op. 25 No. 1; Acht Stimmungsbilder, Op. 1 - 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.

Garage Sale Classics September 2012 Releases



GSC023 (STEREO) - Brahms: Symphony No. 1; Smetana: Music from "The Bartered Bride"; Moldau from "Ma Vlast" - London Philharmonic Orchestra/Sir Adrian Boult - Boult's 1961 Somerset recording of the Brahms 1st Symphony, reissued on Alshire in 1964, has quite a bit to commend it, in spite of the odd balances and the occasional brittle sound in louder passages. I have added some heft to the low end, as the LP sounded a bit thin. Surfaces on the Alshire LP were OK (much better than the Somerset LP), but there is a spot at around 5 minutes in that sounds as though the tape master may have had a flaw (a "violining" effect) that could not be fixed; it passes quickly. The Smetana selections were found on a Columbia Special Products LP, issued to Columbia Record Club members as a bonus disc in 1968. Again, much to commend, and, again, I added some bass to the thinnish sound. Well worth having for the Brahms, and the Smetana serves as a pleasant filler.

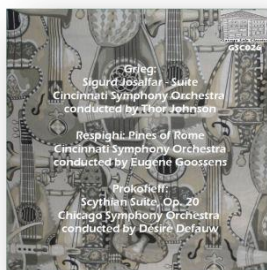


GSC024 (MONO) - Goldmark: Rustic Wedding Symphony, Op. 26 - Vienna State Opera Orchestra/Henry Swoboda - A quite good run-through of Goldmarks' 5-movement suite -as-a-symphony, which received praise from Brahms when premiered in 1876. The Concert Hall LP used for this transcription (provided by John Whitmore) was in very good condition, and the sonics are decent early 50s mono, better than the usual Concert Hall fare.



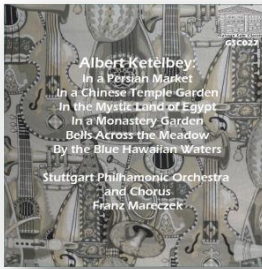
GSC025 (MONO) - Dvořák: In Natures Realm; Carnival Overture; Othello Overture: Nocturne for Strings - Vienna State Opera Orchestra/Henry Swoboda - Dvořák's "Nature, Love and Life" trilogy of overtures, the first recording of them together in sequence on one disc, are given thoughtful performances, in spite of the occasional passage that gives the impression that the VSOO were sight-reading (which was probably the case!) Sonic are much the same as the Goldmark Rustic Wedding Symphony (see above), and actually sound more as though Westminster had recorded the sessions, rather than usual congested Concert Hall sound one expects. Not note-perfect, but enjoyable nevertheless. Thanks to John Whitmore for the transcription.

Garage Sale Classics October 2012 Release



GSC026 (MONO) - Grieg: Sigurd Jorsalfar Suite - Cincinnati Symphony Orchestra/Thor Johnson (1954 Decca UK); Respighi: Pines of Rome - Cincinnati Symphony Orchestra/Eugene Goossens (1947 RCA); Prokofieff: Scythian Suite - Chicago Symphony Orchestra/Désiré Defauw (1945 RCA) - The Cincinnati Symphony recorded for Decca (UK) between 1952 and 1954, and produced some quite good recordings during the series (see KHCD-2010-003 - JC Bach Double Sinfonia/Schubert Symphony No. 2). The Sigurd Jorsalfar Suite, recorded in 1954, receives a robust performance that has some impressive low-end sonics. RCA's Cincinnati series from the 1940s was a bit more distantly recorded (see also KHCD-2011-006 - RVW: A London Symphony); this traversal of Respighi's well-know tone poem was recorded in 1945. The sonics are quite good considering the age of the recording. The same can be said, too, about Désiré Defauw's recording with the Chicago Symphony of Prokofieff's Scythian Suite, recorded in 1947. Both of the RCA recordings come from an RCA Bluebird LP reissue from the early 1950s. A bit of low-end boosting was performed on these two, and the upper-end harshness found on the LP was tamed.

Garage Sale Classics November 2012 Release



GSC027 (STEREO) - Ketelbey: In a Persian Market; In a Chinese Temple Garden; In the Mystic Land of Egypt; In a Monastery Garden; Bells across the Meadow; By the Blue Hawaiian Waters - Stuttgart Philharmonic Orchestra and Chorus/Franz Maraczek - Unlikely source for English composer Albert Ketelbey's unique brand of popular music; it comes off very well, if a bit more seriously than usually heard. Well recorded Contour LP, with some surface noise issues that were tamed; the transcription was by John Whitmore.



GSC028 (STEREO) - Beethoven: Leonore Overture No. 3, Op. 72b; Wagner: Tannhauser Overture - Royal Philharmonic Orchestra/René Leibowitz; Rossini: Thieving Magpie Overture; Josef Strauss: Pizzicato Polka; Johann Strauss: Perpetuum Mobile; Josef Strauss: Music of the Spheres Waltz - Beecham Promenade Orchestra/Gilbert Vinter - Collection of Reader's Digest/RCA recordings that hadn't previously made the transition to CD. The Beethoven "Leonore" No. 3 and the Wagner overture are given thoughtful performances. René Leibowitz is a familiar name to those who collected the Readers Digest/RCA RPO Beethoven Symphony cycle in the early 60s; whereas Gilbert Vinter is not a name as well known, at least here in the US. He was an English conductor and composer, most celebrated for his compositions for brass bands. The Rossini/Strauss recordings here show him as a sympathetic conductor with an ear for inner details. Transcription was performed by John Whitmore.

Soundtracks July/August 2012

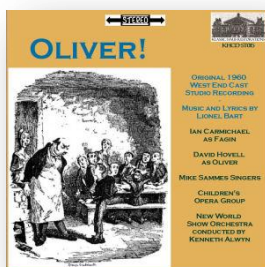


KHCD-ST013-2CD (MONO/STEREO) - Armstrong Circle Theatre Presents: Brigadoon (broadcast ABC TV 1966); Carousel (broadcast ABC TV 1967); Kiss Me, Kate (broadcast ABC TV 1968) - Starring Robert Goulet and supporting casts - Three classic American musical theatre productions, starring Robert Goulet in his 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.

Soundtracks October 2012



KHCD-ST015 (STEREO) - Oliver! - 1960 West End Cast studio recording with Ian Carmichael as Fagin/David Hovell as Oliver - Mike Sammes Singers/Children's Opera Group/New World Show Orchestra/Kenneth Alwyn - The classic British musical, with script, music and lyrics by Lionel Bart, based on *Oliver Twist* by Charles Dickens. Lively, spirited performances, bolstered by a robust recording led by Kenneth Alwyn, make this a perfect alternative to the big-budget versions. Thanks to John Whitmore for the World Record Club LP transcription.