



Comments for CDs on Klasic Haus website - January Releases Series 2013



KHCD-2013-001 (STEREO) - Havergal Brian: Symphony No. 2 in E minor (1930-31) - BBC Symphony Orchestra/Sir Charles Mackerras - 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. He 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. Between 1900 and 1914, Brian briefly came to notice 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 the end of World War II, therefore, he had written five symphonies, a Violin Concerto, an opera, *The Tigers*, and a big oratorio, *Prometheus Unbound* (the full score of which is still lost), all of them works of power and originality, and all of them unplayed for many years to come. Havergal Brian was already in his seventies. His life's work was done, so it seemed. The opposite was the case.

Symphony No. 2 in E minor was written in 1930-31. In it Brian tackles the purely instrumental symphony for the first time, after the choral colossus which is the *Gothic*. *Symphony No. 2* is a massive work, in four movements, deploying large orchestral forces, including two pianos, three sets of timpani and, in the *Allegro assai*, no fewer than sixteen horns. The work seems to have been inspired by Goethe's play *Götz von Berlichingen*; at the end of his life, though, Brian denied any programme, asserting that if it was 'about' anything at all it was about 'Man in his cosmic loneliness', and that the four movements corresponded to 'ambitions, battles, loves and death'. The first movement, *Adagio solenne – Allegro assai*, is in an unconventional sonata form. After a long and powerful introduction, the main allegro erupts with two subjects each subdivided into three themes. The atmosphere is tense and oppressive, and the musical textures are often densely and chromatically polyphonic. The slow movement, *Andante sostenuto e molto espressivo*, was written first. The melancholy opening theme, on cor anglais, provides the main material for this passionate, very freely developing movement, which rises to a glittering final climax, only to die away wistfully. The third movement, *Allegro assai*, was nicknamed the 'battle scherzo' by Brian scholar Malcolm MacDonald. The two pianos come to the fore for the first time, aided by the sixteen horns. This short movement is a Dionysian study in multiple ostinati and antiphonal effects (and really deserves to be heard live in the concert-hall). The finale, *Lento maestoso e mesto*, is a big funeral march with Wagnerian overtones. Cast in rondo form, it contains the symphony's deepest music. After the apocalyptic climax, we return to where the whole work started – a bare fifth chord of E.

This first professional performance and recording, on 9 March 1979, with the BBC Symphony Orchestra under Sir Charles Mackerras, completed the BBC's broadcasting of all of Havergal Brian's 32 symphonies. MP3 sample from 1st & 3rd movements Notes by Johan Herrenberg ©2013

KHCD-2013-002 (STEREO) - Havergal Brian: Symphony No. 3 in C-sharp minor (1931-32) - Ronald Stevenson, David Wilde, pianos; New Philharmonia Orchestra/Stanley Pope

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. He 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. Between 1900 and 1914, Brian briefly came to notice 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 the end of World War II, therefore, he had written five symphonies, a Violin Concerto, an opera, *The Tigers*, and a big oratorio, *Prometheus Unbound* (the full score of which is still lost), all of them works of power and originality, and all of them unplayed for many years to come. Havergal Brian was already in his seventies. His life's work was done, so it seemed. The opposite was the case.



Symphony No. 3 in C sharp minor was written in 1931-32. Brian started sketching this heroic and iridescent symphony only six days after finishing, on 6 April 1931, the full score of *Symphony No. 2*. The orchestral forces are even larger (doing without the extraordinary sixteen horns of the earlier work, though). The two pianos this symphony also requires, are used in an almost *concertante* fashion in the first movement, betraying the origin of the symphony in an abortive concerto. *Symphony No. 2* began and ended in darkness, its successor sets out, very purposefully, on a great journey, which for the listener is a journey through the most fantastic and thrilling soundscapes. The introduction of the first movement, *Andante moderato e sempre sostenuto e marcato*, has an unusual *habanera* rhythm, which in Brian's hands has nothing seductively Carmen-like about it. A peculiarity of the two subjects of the bewilderingly expanded sonata design that follows, is that both are rather lyrical, the first slightly 'dour' (as Brian aficionado David Brown once aptly characterised it), but the second is unashamedly romantic. The stern centre of the movement is reached with a curious *cadenza* for the two pianos and the two sets of timpani, followed by a powerful coda. The slow movement, *Lento sempre marcato e rubato*, is among Brian's most beautiful and atmospheric. Meditative intimacy and passionate outbursts are here in equal measure. In the third movement, *Allegro vivace*, which Brian wrote last, we get a 'real' scherzo, brilliantly-scored, and in the obligatory trio more than a nod to waltzing Vienna. Brian being Brian, however, things get grimmer and weightier as we near the end, an excellent preparation for the serious finale, *Lento solenne*. 'The movement has the approximative shape (though not the detail) of a sonata-form' (Malcolm MacDonald). And so we encounter two themes, one sad, the other dark but imbued with an unstoppable dynamism, which leads us finally to a crushingly triumphant 'Epilogue'.

This historic first performance and recording (12 January 1974) features the New Philharmonia Orchestra under Stanley Pope. The pianists are Ronald Stevenson and David Wilde. MP3 sample from 1st & 3rd movements



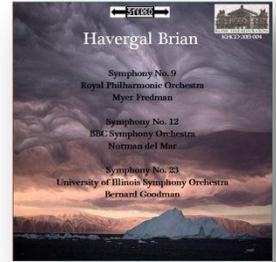
KHCD-2012-003 (STEREO) - Havergal Brian: Symphony No. 4 "Das Siegeslied" (1932-33) - Felicity Palmer, soprano; BBC Singers; BBC Choral Society; Goldsmiths Choral Union; London Philharmonic Orchestra/John Poole; Symphony No. 5 "Wine of summer" (1937) - Brian Rayner Cook, baritone; New Philharmonia Orchestra/Stanley Pope - 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. He 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. Between 1900 and 1914, Brian briefly came to notice 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 the end of World War II, therefore, he had written five symphonies, a Violin Concerto, an opera, *The Tigers*, and a big oratorio, *Prometheus Unbound* (the full score of which is still lost), all of them works of power and originality, and all of them unplayed for many years to come. Havergal Brian was already in his seventies. His life's work was done, so it seemed. The opposite was the case.

This CD contains two vastly different works. *Symphony No. 4*, 'Das Siegeslied' (Psalm of Victory), written in 1932-33, is Havergal Brian's most violent and most Germanic work, employing orchestral and choral forces that are only eclipsed by the *Gothic*. *Symphony No. 5*, 'Wine of Summer', for baritone and orchestra, written in 1937, is one of Brian's most English efforts, austere and coldly lyrical. It is also his first one-movement symphony, and a very successful and tightly-argued one at that. 'Das Siegeslied' is a setting, in German, of Psalm 68, 'Let God arise, let his enemies be scattered'. Brian was an admirer of Germany, in particular of its cultural achievements, and followed developments in that country closely. He must have been aware of Hitler's ascension to power, but whether this barbaric symphony is a prescient critique cannot be answered. As it is, the Fourth is in three movements – *Maestoso* (verses 1-12), *Lento* (13-18), *Allegro* (19-35). A ceremonial march opens and closes the work, but when we reach the end the music has traversed a very dark world indeed, putting a very ironic question mark over all the pomp and circumstance. Much of the atmosphere is harsh, frenzied and bloodthirsty, though there are oases of tranquility. The middle movement features a soprano (Felicity Palmer), with music of a cool beauty, typically shattered by an apocalyptic outburst. The symphony is as fascinating as it is uncomfortable. Its successor, 'Wine of Summer', lives in another world entirely. It is a haunting setting, for a more regular orchestra, of a melancholy poem by Lord Alfred Douglas (Oscar Wilde's Bosie), where an unspecified male 'I' reflects on transience and lost love. The music is astringent and wonderfully suggestive, and rather at odds with Douglas's flowery fin-de-siècle style. The whole symphony, wrote Brian in a programme-note, is based on 'the theme announced by the soloist to the opening words of the poem'. That concision points ahead to symphonic achievements still in the future.

Symphony No. 4 is performed by the London Philharmonic Orchestra, conductor John Poole, *Symphony No. 5* by the New Philharmonia Orchestra under Stanley Pope, soloist: Brian Rayner Cook. MP3 sample from 1st movement of 4th Symphony and beginning of 5th Symphony

KHCD-2013-004 (STEREO/MONO) - Havergal Brian: Symphony No. 9 in A minor (1951) - Royal Philharmonic Orchestra/Myer Fredman; Symphony No. 12 in one movement (1957) (1966 mono recording) - BBC Symphony Orchestra/Norman Del Mar; Symphony No. 23 (1965) - University of Illinois Symphony Orchestra/Bernard Goodman - 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. He 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. Between 1900 and 1914, Brian briefly came to notice 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 the end of World War II, therefore, he had written five symphonies, a Violin Concerto, an opera, *The Tigers*, and a big oratorio, *Prometheus Unbound*, all of them works of power and originality, all of them unplayed for many years to come. Havergal Brian was already nearing his seventies, his life's work was done, so it seemed. The opposite was the case, as this CD with three of his late symphonies eloquently attest.

Symphony No. 9 in A minor, in three movements, was written in 1949. The introduction, *Adagio*, stern and forbidding, establishes the serious atmosphere immediately. The music of the *Allegro Vivo*, cast in sonata-form, is fluid and polyphonic. Brian strikes an excellent balance, though, between mercurial busyness and necessary relief. In the coda the whole edifice is magically dissolved, leading to the beautiful *Adagio*, where the melancholy tranquility is darkened by an angry outburst, recalling the first movement. In the finale, *Allegro Moderato*, the symphony finally wins through to a huge triumph. Nine years on, in 1957, Brian wrote *Symphony No. 12*. Already 81, he had immersed himself in Aeschylus' *Agamemnon*, and the play seems to have inspired both this symphony and the opera of that name he was to compose later that year. *Symphony No. 12* is one of Brian's most compressed symphonies, only 11 minutes, a one-movement design with four clearly discernable sections. As Malcolm MacDonald says, the symphony seems 'to embody the very *idea* of tragedy in its most solemn, exalted, and terrifying terms'. The work's imaginative opening is at first reminiscent of Mahler's First, but any similarity is very quickly dispelled, and the listener is plunged headlong into the fray of a hard-bitten *Allegro Moderato*. Before long we reach the heart of the symphony, *Marcia Lento*, one of Brian's finest funeral marches. Its progress is inexorable and menacing. A mountainous climax is followed by a very curtailed 'slow movement', only 23 bars long, and the symphony closes with an exuberant *Allegro vivo*. Eight years later, in 1965, Brian wrote his *Symphony No. 23* in two movements, the middle panel of a triptych, the 'coiled spring' (Malcolm MacDonald). Densely contrapuntal, full of conflict, it ends as abruptly as it starts. *Symphony No. 23* is a hard nut to crack, one of Brian's more uncompromising creations, and needs repeated hearings.

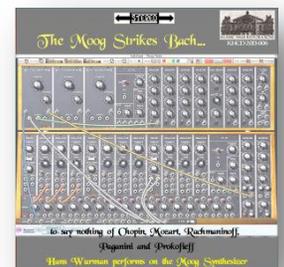
Symphony No. 9 is played by the Royal Philharmonic Orchestra, conductor Myer Fredman; *Symphony No. 12* by the BBC Symphony Orchestra under Norman Del Mar; and *Symphony No. 23* by the University of Illinois Symphony Orchestra, conducted by Bernard Goodman. MP3 sample of 3rd movement 9th Symphony; beginning of 12th Symphony; 2nd movement of 23rd Symphony. Notes by Johan Herrenberg ©2013



KHCD-2013-005 (STEREO) - Choir Music from St. Lorenzkirche Nürnberg - music of Palestrina, Lechner, Schütz, Bach, Distler, Kraft, Reda, Bruckner and Mendelssohn - St. Lorenz Bach-Chor - Hermann Harrassowitz, director - The Bachchor of St. Lorenz Nürnberg was founded in 1923 by the Lorenz Kantor Professor Walther Körner. With more than 100 singers, it is one of the major church and concert choirs of Nuremberg, and is the largest Protestant church in Bavaria. The choir is dedicated to the musical events of the Lorenz' worship; on the other hand, maintains the repertoire of all oratorio eras. From 1962 to 1995 the Bachchor St. Lorenz was directed by the German choral conductor and organist, Hermann Harrassowitz. He studied church music at the Staatlichen

Musikhochschule in Frankfurt (including with Professor Helmut Walcha). This was followed by studies of oboe, music education and old philology in Frankfurt and Marburg. In 1957 he received scholarship of the Culture Prize of the Federal Association of German Industry. In 1959-1960 he belonged to the federal selection of concerts by young artists as oboist. Since 1946 Hermann Harrassowitz has been continuously active as an organist. This disc, transcribed from a near-mint Carus LP, offers a selection of the capabilities of this fine German Choir, recorded in the sympathetic acoustics of Nürnberg Südwest-Tonstudio, Stuttgart. Track listing is available for download [here](#). MP3 sample is of Palestrina *Sicut cervus desiderat*.

KHCD-2013-006 (STEREO) - The Moog Strikes Bach...to say nothing of Chopin, Mozart, Rachmaninoff, Paganini and Prokofieff - Hans Wurman performs on the Moog Synthesizer - Following the popularity of *Switched-On Bach* (released by Columbia in March 1968), RCA Records in 1969 commissioned Sonart Productions and keyboardist/conductor/composer Hans Wurman to create an album using the then-new Moog Synthesizer. Bach's Toccata and Fugue in D Minor was the big draw for the album (to tie-in with Columbia's "Switched-On..."), but the LP also contained works by Chopin, Mozart, Rachmaninoff, Prokofieff, and Wurman's own "Thirteen Variations on a Theme of Paganini", using the same theme as the familiar Rachmaninoff work.



Critical and consumer response was moderately favorable, generating another album, titled *Chopin À La Moog*, in 1970. Wurman's approach to his interpretations is more intimate and reserved compared to Walter/Wendy Carlos' over-the-top presentation. Quite fun to listen to, especially after over forty years since its release. Track listing may be downloaded [here](#). **MP3 sample is Chopin Black Key Etude, Op. 10 No. 5.**



Garage Sale Classics - January 2013 Release



GSC031 (MONO) - Lalo: Concerto in F for Violin and Orchestra, Op. 20; Schubert: Rondo in A for Violin and String Orchestra - Miriam Solovieff, violin; Vienna State Opera Orchestra/Henry Swoboda - Continuing in the series reissuing Concert Hall Society LPs is this fine early 50s recording of the seldom-recorded Lalo Violin Concerto in F, played with sensitivity and dramatic flair by the great violinist Miriam Solovieff. Coupled is another rarely-played piece by Schubert, his Rondo in A, thought by some to be a movement of an unfinished violin concerto. Recording quality is quite good for Concert Hall, although a few flaws had to be fixed; shorn reverb tails, a common problem with this label, and some spots where recording levels varied. I also added a bit of

reverb to give the recording some space; the results are quite pleasing. Thanks to John Whitmore for the transcription. **MP3 sample is beginning of the Lalo Concerto.**



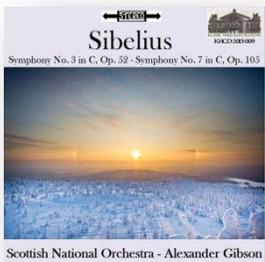
Comments for CDs on Klasic Haus website - February Releases Series 2013



KHCD-2013-007 (STEREO) - 19th Century American Ballroom Music 1840-1860 - Smithsonian Social Orchestra and Quadrille Band - James Weaver, director - Surviving dance cards, illustrations in periodicals and on sheet music covers bear out the popularity of social dancing in mid-19th century America. The balls, sometimes lasting from 9 PM to 4 am began with a grand march followed by a number of quadrilles, cotillions, and reel dances, interspersed with couple dances such as the waltz, polka, schottisch, mazurka, and galop. Leaders for instrumental groups often composed or arranged their own music to fit the instruments available, sometimes adapting popular songs and current operatic hits to the various dance forms. In the period between 1840

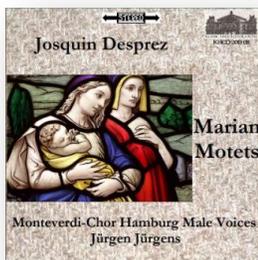
to 1860 represented in this collection, arrangers included popular musicians like Allen Dodworth, Stephen Foster, and the black band leader Francis Johnson, as well as lesser-known leaders such as B.A. Burditt, E.K. Eaton, G.W.E. Friedrich, Simon Knaebel, and J. Schatzman. This recording, taped in 1974 as a joint effort between the Division of Musical Instruments of the Smithsonian Institution and Nonesuch Records, uses instruments from the Smithsonian collection, preserving performance practices and the unique sounds of an age long past. Transcribed from a clean Nonesuch LP. MP3 sample is "The Star-Spangled Banner". Track listing may be downloaded [here](#).

KHCD-2013-008-3CD (STEREO) - Handel: Rodelinda (HWV 19) - Opera in 3 Acts - Teresa Stich-Randall; Maureen Forrester; Alexander Young; Hilde Rössl-Majdan; Helen Watts; John Boyden; Vienna Radio Orchestra conducted by Brian Priestman; Martin Isepp, harpsichord - Handel's 1725 opera of intrigue, passion, jealousy and rescue from prison, warmly recorded by Westminster in 1964 with a stunning vocal cast. This performance is certainly not a dry, every-note-accounted-for inscription; rather it is a heartfelt occasion, recorded in a large hall (Baumgarten, Vienna) with extraordinary vocal talent not to be heard again. Very much recommended. **MP3 sample is from the end of Act 3.**



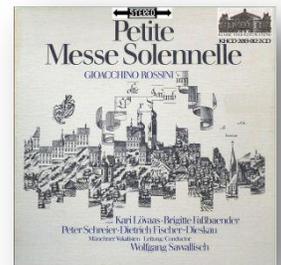
KHCD-2013-009 (STEREO) - Sibelius: Symphony No. 3 in C, Op. 52; Symphony No. 7 in C, Op. 105 - Scottish National Orchestra/Alexander Gibson - Gibson's 1965 exploration of two of Sibelius's lesser-played symphonies, warmly recorded by Waverley Records and licensed to Saga. Gibson's approach is non-intrusive, letting the music flow from the page, and the Scottish National Orchestra prove a sympathetic ensemble. Thanks to John Whitmore for the LP transcription and initial click edits. A fine addition to any Sibelius collection. **MP3 sample is from the last movement of Symphony No. 3 & an excerpt from No. 7.**

KHCD-2013-010 (STEREO) - Pancho Vladigerov: First and Second Suites from the ballet "Legend of the Lake", Op. 40 - Bulgarian National Radio Symphony Orchestra/Alexander Vladigerov - Pancho Vladigerov (1899-1978) is considered the founder and grand master of the Bulgarian school of composing. He was a child prodigy pianist, earning fame at an early age, and his emergence into the composing field soon heralded him as a brilliant creator of works in all musical genres. The ballet "Legend of the Lake" was completed in 1946, but due to some weak points in the libretto, was set aside and not performed until 1962. The story is based on folk legends, of the love by a maid named Vida of a soldier named Vlad, who guards the city fortress. A raiding band of enemy soldiers destroy the fortress, but before they can leave, Vida manages to get to the secret water-gate holding river water back, and the enemy as well as the brave girl are swallowed by the water, leaving a big lake. Vida later returns as a water-nymph who guides Vlad and his soldiers to a place near the lake to build a new town. Vladigerov's music reminds one of Glière, Miasovsky, and Glazunov, with some personal touches along the way. Two LPs from a Balkanton set were used in this transcription; thanks to Alan Becker for the lending of them from his personal collection. **The MP3 sample is from the beginning of the 3rd movement of the First Suite.**



KHCD-2013-011 (STEREO) - Josquin Desprez: Marian Motets - Monteverdi-Chor Hamburg Men's Voices/Jürgen Jürgens - Josquin Desprez (ca. 1440-ca. 1521) occupies an important position among the figures in cultural history at the time the Middle Ages gave way to the Renaissance. Highly extolled by his contemporaries, honored by his successors, he decisively influenced musical development. This CD, derived from a near-mint Archiv LP recorded in 1971, contains a selection of Motets based on Marian texts, composed during various times during the master's creative periods. The recording features a choir of only male voices, with the addition of a colle-partie instrumental group, following the long-lost practice of church choirs of the past. This CD is the result of a customer request. The MP3 sample is of the beginning of *Benedicta es caelorum regina*.

KHCD-2013-012-2CD (STEREO) - Rossini: Petite Messe Solennelle (original orchestration for solo quartet, double quartet chorus, two pianos and harmonium) - Kari Lövaas, soprano; Brigette Faßbaender, alto; Peter Schreier, tenor; Dietrich Fischer-Dieskau, baritone; Der Münchner Vokalsolisten - Director: Hans Ludwig Hirsch; Reinhard Raffalt, harmonium; Hans Ludwig Hirsch, piano II; Wolfgang Sawallisch, director and solo piano - Although Rossini was primarily an opera composer, he had been composing sacred music since his youth. This Mass was composed in 1863, very much in the bel canto style, and first performed on April 24th, 1865. It is an extended work of lovely simplicity and natural piety. Rossini had also completed a full orchestration in 1865, performed on February 28th, 1869; but it was this original version that Rossini seemed to prefer. This recording was the first of the original version, performed by a world-class roster of singers, led by Wolfgang Sawallisch. Thanks to Alan Becker for lending his Eurodisc LP set for this transcription. The MP3 sample is of the beginning of the Kyrie.





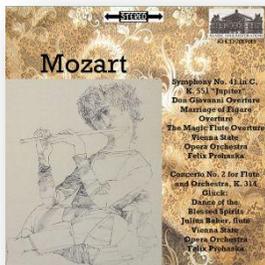
Garage Sale Classics - February 2013 Release



GSC032 (STEREO) - String Orchestra Favorites - Music by Mozart, Haydn, Mendelssohn, Grieg, Boccherini, Johann/Josef Strauss, McDowell, Bach, & Tchaikovsky - Jaques Orchestra/Alan Barlow - A fine, well-played and recorded collection of chestnuts for strings (track listing here), performed by the Jaques Orchestra (founded by composer/arranger/conductor Reginald Jaques in 1936). Originally recorded by Music For Pleasure/EMI, the LP was transcribed by John Whitmore. **The MP3 sample is of the Grieg "Last Spring"**.

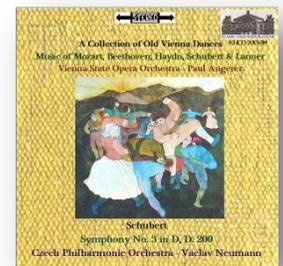


Comments for CDs on Klassik Haus website - March Releases Series 2013



KHCD-2013-013 (STEREO) - Mozart: Symphony No. 41 in C, K. 551 "Jupiter"; Overtures to Don Giovanni/Marriage of Figaro/Magic Flute; Concerto No. 2 in D for Flute and Orchestra, K. 314; Gluck: Dance of the Blessed Spirits - Julius Baker, flute; Vienna State Opera Orchestra/Felix Prohaska - Classic Vanguard recordings, with the Vienna State Opera Orchestra in fine form with Felix Prohaska at the helm. The Symphony No. 41 and Overtures was transcribed from a mint black label RCA pressing, from the early Stereolab demonstration series; the Flute Concerto No. 2 comes from a later 1967 silver-beige label pressing. Excellent sonics and performances; this was produced by customer request. **MP3 sample is from the last movement of the Symphony and of the Flute Concerto**

KHCD-2013-014 (STEREO) A Collection of Old Vienna Dances: Music of Mozart, Beethoven, Haydn, Schubert and Lanner; Schubert: Symphony No. 3 in D, D. 200 - Czech Philharmonic Orchestra/Vaclav Neumann - In the time of the Viennese classics, the modern distinction between "serious" music and "entertainment" music had scarcely begun to make itself felt. Serious music, for the most part, was entertaining, and entertainment music was taken seriously - by composers as well as listeners. This collection of "entertainment" music, four established masters and a lesser luminary, comes from a near-mint Nonesuch LP. Schubert's youthful Symphony No. 3 comes from the most fruitful period in that composers' career, and is melodically charming but not immature. It is given a carefully balanced and polished performance by the Czech Philharmonic led by its longtime music director Vaclav Neumann, derived from a clean Crossroads/Supraphon LP from 1967. **MP3 sample is from the Beethoven Dances and the last movement of the Schubert symphony. Track Listing may be downloaded here**



KHCD-2013-015 (STEREO) - Salieri: Sinfonia Veniziana ("La Scuola De' Gelosi"); Sinfonia "Il Giorno Onomastica"; Variazioni Sull'Aria "La Follia Di Spagna" - London Symphony Orchestra/Zoltán Peskó - Antonio Salieri was considered one of the most respected and prestigious Italian composers in the period between 1700 and 1800. Known during his time as primarily an opera and religious music composer, he managed to create a notable volume of purely instrumental works in between the others. The symphonies on this CD are the only two recognized by the composer. The first work is actually the overture to the opera "La Scuola De' Gelosi" (The School of Jealousy) from 1778 while the second, "Il Giorno Onomastico" (The Name Day) was from 1775. The last work, Variazioni Sull'Aria "La Follia Di Spagna", based on a 17th century Portuguese folk tune, is considered to be the first example of nineteenth century orchestral variations before Brahms' celebrated work. Transcription was from a near-mint Columbia LP, licensed by Fonit-Cetra S.p.A. **MP3 sample is from the Variazioni.**



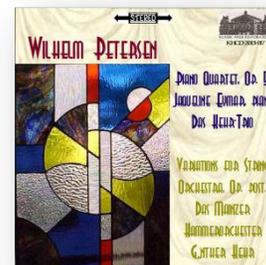
KHCD-2013-016 (STEREO) - Fanfares Royales: Music by Charpentier, Lully, Delalande and Francœur - Adolf Scherbaum, 1st Trumpet; Stanislav Simek, 2nd Trumpet;

Paul Kuentz Chamber Orchestra conducted by Paul Kuentz - A fine collection of fanfares and celebratory music, including a pastiche of other composers work woven into a symphony of sorts by Francœur. It's all quite enjoyable, with a (very) slight nod to early music practice, performances more into the spirit of the music rather than the last word in every-note-in-place. Thanks to Harvey Greisman in lending the DGG LP for transcription. **Track listing may be downloaded here. MP3 sample is from the Francœur Symphonie.**

KHCD-2013-017 (STEREO) - Wilhelm Petersen: Piano Quartet in c minor, Op. 42

- Jaqueline Eymar, piano; Günter Kehr, violin; Bodo Hersen, viola; Bernhard Braunholz, 'cello; Variations for String Orchestra, Op. post. - Das Mainzer Kammerorchester/Günter Kehr - 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 recording comes from a German Da Camera Magna 2-LP set. (A companion CD, **KHCD-2012-073**, contains the Petersen Sinfonietta for Strings, derived from the same LP set.)

MP3 sample is the beginning of the Piano Quartet and an excerpt from the Variations.



KHCD-2013-018 (STEREO) - J. J. Bach: Chorale Preludes - Edouard Commette playing the organ of the Cathedral of St. Jean at Lyon -

Édouard Commette (1883–1967) was an organist from Lyon in France of international fame who served the Archdiocese of Lyon and was organist at Basilique Notre Dame de Fourvière for over 50 years. Place Édouard Commette at the foot of the hill on which the Basilica of Notre-Dame de Fourvière is built is named in his honor. A student of Charles Widor and Victor Neuville, his recordings beginning in 1929 were known worldwide, and he was also known as a composer of accessible and tuneful organ music in his own right. This CD is derived from an early pressing, red leatherette spine, blue label Angel LP originally recorded by EMI in 1962. **Track listing with organ**

disposition may be downloaded here. MP3 sample is Chorale Prelude BWV 667



Garage Sale Classics - March 2013 Release



GSC033 (STEREO) - Rossini/Respighi: La Boutique fantasque - London Philharmonic Orchestra/René Leibowitz - Ruminative, very balletic interpretation of Respighi's cleverly scored pastiche of Rossini melodies. This recording from 1959 found itself on several independent labels during the early to mid-60s; it showed up on the Parliament label here in the US around 1962. This transcription by John Whitmore was from a Saga (UK) LP in restorable condition published in 1965. Fine playing from the London Philharmonic, with decent sonics; quite a bargain for the CD or MP3 download (FLACs by request).

Soundtracks - March 2013 Release

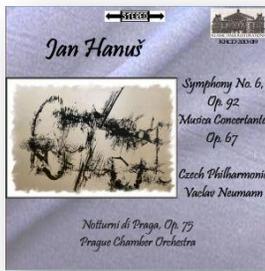


KHCD-ST016 (MONO) - Cinerama Holiday Soundtrack (1955) - Original score by Morton Gould; Additional music by Jack Shaindlin and Nathan Van Cleave; Orchestra conducted by Jack Shaindlin - First released in February 1955, this movie was the second Cinerama release (the first being "This Is Cinerama", released in 1952). This second movie was very popular, so much so that reserved tickets were almost always recommended by theater owners to prevent long waits in line. Flyers were printed to remind movie goers to reserve tickets, and special reminders were mailed to customers who had filled out surveys on the first movie. The music is upbeat and sophisticated; not world-beating, but much better than the usual travelogue fare. This transcription

was derived from a pristine Australian Mercury LP pressing. **Synopsis of movie and Track listing here. MP3 sample is the Overture.**



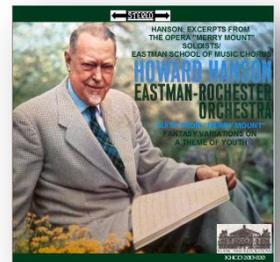
Comments for CDs on Klassic Haus website - April Releases Series 2013



KHCD-2013-019 (STEREO) - Jan Hanuš: Symphony No. 6, Op. 92; Musica Concertante, Op. 67 - Czech Philharmonic/Vaclav Neumann; Notturmi di Praga, Op. 75 - Prague Chamber Orchestra - Jan Hanuš (1915-2004) was a prolific 20th century Czech composer, writing compositions in almost every musical category. Many works are overtly political, expressing in turn anti-Nazi, anti-Fascist, and anti-Communist sentiments. His two-movement 6th symphony, dedicated to Vaclav Neumann, has a dramatic flow, tinged with lyricism. *Musica Concertante*, for cello, piano and orchestra, has a meditative quality contrasted with passages of percussive vehemence. *Notturmi di Praga*, written for the conductorless Prague Chamber Orchestra, is made up of five "canvases"

portraying the changing features of the composer's native city. This transcription, made by customer request, is from two LPs provided by John Proffitt from his personal collection. MP3 sample is excerpted from the 6th Symphony, *Musica Concertante*, and *Notturmi*.

KHCD-2013-020 (STEREO) - Hanson: Excerpts from the opera "Merry Mount"; "Merry Mount" Suite; Fantasy Variations on a Theme of Youth (David Burge, piano) - Eastman-Rochester Symphony Orchestra/Howard Hanson - Forgotten Mercury recordings, first reissued in the 70s on the Phonogram label ERA (Eastman-Rochester Archives). Hanson's 1934 opera *Merry Mount* depicts the outward conflict between Puritan and Cavalier colonists in New England, and the inward struggle between religion and carnal love in the breast of a fanatical Puritan clergyman. This CD includes the Suite derived from the opera, first recorded by Mercury on issued on the LP "The Composer and His Orchestra". The *Fantasy Variations* was written for the Northwestern University (Evanston, Illinois) centennial (1951), based on a theme from a *concerto da camera* for piano and string orchestra that Dr. Hanson wrote during his studies there. This CD was produced by customer request, with LPs provided by John Proffitt from his personal collection. Track listing and performing personnel may be downloaded [here](#).





KHCD-2013-021 (MONO/STEREO) - Deems Taylor: Through The Looking Glass (Five Pictures from Lewis Carroll), Op. 12; Bernard Rogers: Leaves from the Tale of Pinocchio (Marjorie Truelove MacKown, narrator); Harold Triggs: The Bright Land; George Templeton Strong: Chorale on a Theme of Leo Hassler; Horatio Parker: Prelude to Mona - Eastman-Rochester Symphony Orchestra/Howard Hanson - Another round of forgotten Mercury recordings from the 50s, first reissued in the 70s on the Phonogram label ERA (Eastman-Rochester Archives), from which these recordings are derived. Deems Taylor (1885-1966) was best known to many as a

gifted and urbane commentator on classical music. He was also a very gifted composer, although his music is seldom, if ever, played these days. *Through The Looking Glass* began life as a work for chamber orchestra, minus "The Garden of Live Flowers" (which became the second section of the later full orchestral version of 1923). Rogers' *Leaves from the Tale of Pinocchio* is described as "an entertainment for orchestra and reciter", following the classic childhood story by G. Collodi. Triggs' *The Bright Land* describes the composer's life as a child in West Colorado. The final decades of the 19th century saw an upsurge of gifted American composers, including Strong and Parker. Strong's *Chorale* is closer in temperament to the 16th century of Hans Leo Hassler than to the century of Brahms and Wagner. Parker's *Prelude to Mona* owes some obeisance to Wagner, but Parker's Bayreuth clearly was in New England. This CD was produced by customer request, with LPs provided by John Proffitt from his personal collection.

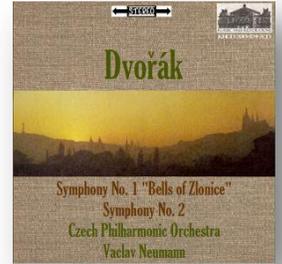
KHCD-2013-022 (STEREO) - Martinů: Kytice (Bouquet of Flowers), cantata, H. 260 - Czech Philharmonic Orchestra; Prague Philharmonic Choir; Kühn Children's Choir/Libor Pešek, conductor; Sinfonietta Giocosa, H. 328 - Stanislav Knor, piano; Prague Symphony Orchestra/Vaclav Smetacek - Bouquet of Flowers is a cycle of compositions based on folk texts that Martinů composed in his then-neoclassic style during his long stay in Paris during the 1930s. The cantata is dedicated to the painter Jan Zrzavý, whose painting "Krucemburk" is on the original Pantone LP sleeve, and on the CD artwork of this reissue. The *Sinfonietta* was written in autumn of 1940, just before Martinů fled to the United States. This work stands apart from other works from this period (the *Third Symphony*, and *Memorial to Lidice*), reflecting cautious optimism and joy, rather than the ruthlessness and chaos that engulfed his homeland at the time. This CD was produced by customer request, with LPs provided by John Proffitt from his personal collection.



KHCD-2013-023 (STEREO) - Baroque Masterpieces for Trumpet and Organ - Edward H. Tarr, trumpet/Baroque trumpet; George Kent, organ; Bengt Eklund, trumpet; Helmut Böcker, bassoon - Stölzel: Concerto Grosso Trumpets, Winds, Strings and Harpsichord; Telemann: Concerto for Three Trumpets, Two Oboes, Strings and Percussion - Roger Delmotte, trumpet; René Daraux, oboe; Denise Chirat, harpsichord; The Chamber Orchestra of Versailles/Bernard Wahl - Works for trumpet and organ by Greene, Boyce, Prentzl, Krebs, Pezel, Purcell and Stanley are featured with musicologist/performer Edward Tarr, from a 1973 Nonesuch LP originally recorded by EMI. The power and brilliance of the trumpet/organ combination is

brought forth in this great recording. The companion Stölzel and Telemann pieces are derived from a 1964-released Nonesuch LP, played with verve by Roger Delmotte and colleagues. Track listing may be downloaded here.

KHCD-2013-024-2CD (STEREO) - Dvořák: Symphony No. 1 in c minor, Op. 3, "The Bells of Zlonice"; Symphony No. 2 in B-flat, Op. 4 - Czech Philharmonic Orchestra/Vaclav Neumann - Neumann recorded two sets of Dvořák's symphonies with the great Czech Philharmonic, an analog version in 1972, and digitally in the 1980s. The analog recordings were issued briefly in the early 1980s in the US on the Arabesque label as an LP set, as well as a cassette set, but both disappeared almost as soon as they were issued. Symphonies 7, 8, and 9 have shown up on subsequent domestically-issued LPs (Vanguard on their brief Supraphon SU-series, for one) and Supraphon CD reissues, but the early symphonies have not enjoyed the same fate. Neumann's earlier approach to these works is a bit swifter, with a soft but detailed mid-hall focus from Supraphon's analog engineer. Klassic Haus brings these wonderful recordings back into circulation at a special price. (*Symphonies No. 3/4/5 will be reissued in May 2013*)





Garage Sale Classics - April 2013 Releases



GSC034 (STEREO) - Ketèlbey: In a Chinese Temple Garden; Bank Holiday; In the Mystic Land of Egypt; Jungle Drums; In a Persian Market; In a Monastery Garden; Bells Across the Meadow; With Honour Crowned - Vienna State Opera Orchestra/Armando Aliberti - Another collection of Ketèlbey's blend of Orientalisms and Englishness, again from an unlikely source, this time from Vienna. Maestro Aliberti (sometimes listed as "Alberto" as well as "Armando" on some recordings) leads the ubiquitous VSOO in these well-known pieces, eschewing the choruses in the works usually featuring voices. This transcription, from a World Record Club LP, recorded in 1957 and licensed to WRC by Westminster, came from long-time Klassic Haus

contributor John Whitmore. Klassic Haus performed the digital repairs and remastering.

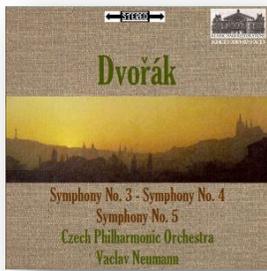
GSC035 (STEREO) - Bizet: Carmen Suite; Gounod: Faust ballet music; Funeral March of a Marionette - Royal Opera House Orchestra, Covent Garden/Alexander Gibson -

Robustly recorded versions of familiar suites, originally issued here in the US on an RCA LSC-series LP, subsequently reissued in 1965 on Victrola. The disc used for this transcription was an early pressing, plum label Victrola disc. No recording venue listed, but sounds very much as though it was set in Kingsway Hall. Very enjoyable, and well worth the CD and MP3 price.





Comments for CDs on Klassik Haus website - May Releases Series 2013

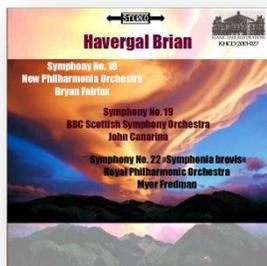


KHCD-2013-025-2CD (STEREO) - Dvořák: Symphony No. 3 in E-flat, Op. 10; Symphony No. 4 in d minor, Op. 13; Symphony No. 5 in F, Op. 24 - Czech Philharmonic Orchestra/Vaclav Neumann - Companion set to KHCD-2013-024-2CD (above). Neumann recorded two sets of Dvořák's symphonies with the great Czech Philharmonic, an analog version in 1972, and digitally in the 1980s. The analog recordings were issued briefly in the early 1980s in the US on the Arabesque label as an LP set, as well as a cassette set, but both disappeared almost as soon as they were issued. Symphonies 7, 8, and 9 have shown up on subsequent domestically-issued LPs (Vanguard on their brief Supraphon SU-series, for one) and Supraphon CD reissues, but the early

symphonies have not enjoyed the same fate. Neumann's earlier approach to these works is a bit swifter, with a soft but detailed mid-hall focus from Supraphon's analog engineer. Klassik Haus brings these wonderful recordings back into circulation at a special price.

KHCD-2013-026 (STEREO) - Jan Hanuš: Little Suite (Mala Suita) for Nine Instruments - Soloists of the Prague Chamber Orchestra; Sonata Seria for Violin and Percussion; Sonata Variata for Clarinet and Piano; Two Movements for Timpani and Tape - Viktor Kalabis: Symphony No. 5 "Fragment", Op. 43 - Czech Philharmonic/Vaclav Neumann - **Jan Hanuš** (1915-2004) was a prolific 20th century Czech composer, writing compositions in almost every musical category. Many works are overtly political, expressing in turn anti-Nazi, anti-Fascist, and anti-Communist sentiments. The Little Suite, composed in 1973, is an easy, optimistic work for chamber orchestra using a combination of winds and strings in a dance suite style recalling the early 19th century. The Sonata Variata for clarinet and piano is based on a theme by pedagogue Jan Amos Comenius (1592-1670), adorning it with 20th expression, but not disturbing the archaic atmosphere of the original tune. The Sonata Seria for solo violin and percussion was composed in 1974, conveying new possibilities in sound combinations for two vastly different instruments. The Concertino for solo Timpani and Tape, composed in 1971, was created for solo timpani players in which the taped accompaniment would be derived from the artist's own instrument, effectively using timpano elements to create "musique concrete". **Viktor Kalabis** (1923-2006) was a 20th century Czech composer who composed in most all musical forms, being best known for his symphonic and chamber works. The Symphony No. 5 was composed in 1976, and exhibits elements of Stravinsky, Hindemith, Honegger, Bartók, and Martinů. Thanks goes to John Proffitt for lending the Serenus and Panton LPs from his personal collection used in this production. Track Listing may be downloaded [here](#).



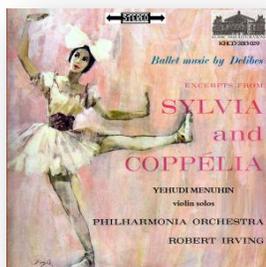
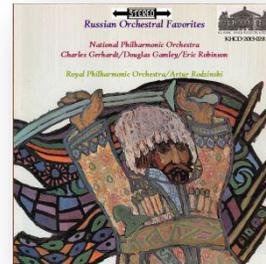


KHCD-2013-027 (STEREO) - Havergal Brian: Symphony No. 18 - New Philharmonia Orchestra/Brian Fairfax; Symphony No. 19 - BBC Scottish Orchestra/John Canarina; Symphony No. 22 "Symphonia brevis" - Royal Philharmonic Orchestra/Myer Fredman - First CD Releases - It is by now almost common knowledge among 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. He was born in the same decade as composers like Ravel, Scriabin and Ralph Vaughan Williams, but his style belongs to no discernible school. Of course, he had his influences

(Berlioz, Wagner, Elgar and Strauss spring to mind), but he digested them so thoroughly, he never really sounds like anyone else. Between 1900 and 1914, Brian briefly came to notice 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 the end of World War II, therefore, he had written five symphonies, a Violin Concerto, an opera, *The Tigers*, and a big oratorio, *Prometheus Unbound*, all of them works of power and originality, all of them unplayed for many years to come. Havergal Brian was already nearing his seventies, his life's work was done, so it seemed. The opposite was the case, as this CD with three of his late symphonies eloquently attest.

The 18th and 19th Symphonies, both from 1961, have formally a lot in common. In them – according to leading Brian scholar Malcolm MacDonald – the octogenarian composer tried his hand at a ‘classical’ symphony for the first time: clear structures, varied repetition, continuous tempo. The sudden pauses and lightning switches of mood that marked the earlier symphonies are, for the time being, rejected. *Symphony No. 18*, in three movements, is a masterly illustration. An unyielding, hard-bitten march is the main matter of the opening *Allegro moderato*. The atmosphere is by turns militaristic and grimly humorous. The music then quietsens down for a tragic *Adagio*. Haltingly, searchingly it grows and grows until, via sorrowful solos on viola and flute, it reaches a shattering climax. Surprisingly, the concluding *Allegro e marcato sempre* is almost strenuously jaunty, but gets more and more angry as it progresses, ending the work as harshly as it began. *Symphony No. 19*, in E Minor, by contrast, is mostly very genial and sunny. The outer movements have their reflective moments, but they are permeated by dance rhythms. The middle movement, *Adagio – Allegretto*, hints at greater depth and darkness. The final symphony on this CD, the 22nd (*Symphonia Brevis*), from 1964/65, is Brian's shortest ever. It is the first panel in a triptych of sorts, and the problems it poses are worked through and resolved only in the next two symphonies. In *Symphony No. 22* Havergal Brian dispenses again with his new-won ‘classical’ decorum. The first movement, *Maestoso e Ritmico*, hurls the listener headlong in a raging stream of polyphony. Brian, fortunately, knows when to relax and when to heighten the tension. Still, the music is far from easy listening. An almost desperately lyrical theme sings against the enveloping darkness and after a pause, the *Tempo di Marcia e Ritmico – Adagio* begins, a nocturnal march. We travel through weird, wonderfully-scored, landscapes. Then the opening figure again rears its angry head. The work ends menacingly, with a great question mark. *Symphony No. 18* is played by the New Philharmonia Orchestra, conductor Bryan Fairfax; *Symphony No. 19* by the BBC Scottish Symphony Orchestra, under John Canarina; and *Symphony No. 22* is played by the Royal Philharmonic Orchestra, conductor Myer Fredman.

KHCD-2013-028 (STEREO) - Russian Orchestral Favorites: Glinka: Ruslan & Ludmilla Overture; Tchaikovsky: Waltz from Serenade for Strings; Borodin: Polovtsian Dances; Moussorgsky: Gopak from Act III of "Sorotchinsky Fair"; Tchaikovsky: Cossack Dance from "Mazeppa"; 1812 Overture, Op. 49 (with massed brass bands, cannon, bells and chorus) - National Philharmonic Orchestra/Charles Gerhardt/Douglas Gamley/Eric Robinson; Tchaikovsky: Romeo and Juliet Fantasy-Overture; Rimsky-Korsakov: Russian Easter Overture - Royal Philharmonic Orchestra/Artur Rodzinski - A fine collection of Russian orchestral works, serving up familiar music in great sound. Readers Digest lavished wonderful sound production values (via Decca UK) in its various classical music series, and it is evident in the first six tracks on this CD. The final two tracks were among Artur Rodzinski's last recordings, made before his death on November 27, 1958. Again, great sonics and no-nonsense interpretations; there is vestigial vinyl noise at the beginning of Track 7, but disappears soon after. A generously filled program.



KHCD-2013-029 (STEREO) - Delibes: Ballet Music from Coppelia & Sylvia - Philharmonia Orchestra/Robert Irving - Vibrant, wide-range soundstage and brilliant playing are featured on this CD release, derived from an early pressing Capitol LP with a vertical rainbow strip label.

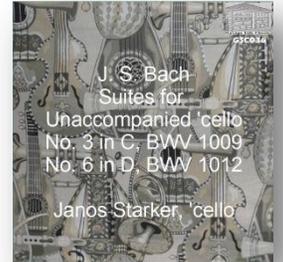
KHCD-2013-030 (STEREO) - Shostakovich: Symphony No. 13 "Babi Yar" - Tom Krause, baritone; Male Chorus of the Mendelssohn Club, Philadelphia; Philadelphia Orchestra/Eugene Ormandy - First professional recording of Shostakovich's controversial 1962 "song-cycle" choral symphony, with settings of vernacular poems by Yevgeny Yevtushenko. This recording set the benchmark for subsequent performances and recordings, and remains the best available. A mint, very rare early pressing "thick" Dynaflex RCA LP was used for this transcription. This issue includes a .pdf download of the LP libretto insert - [download here](#).





Garage Sale Classics - May 2013 Release

GSC036 (MONO) - J.S. Bach: Suites for Unaccompanied 'cello, No. 3 BWV 1009; No. 6 BWV 1012 - Janos Starker, 'cello - Starker recorded the 'cello suites 5 times during his long career. The recordings on this disc were the first, originally recorded by Period in the early '50s (only 1,3,4 & 6 were recorded at that time). These suites are possibly the most challenging and passionate of Bach's work, and Starker's approach, with long, arching phrasing and rich resonate tone, is a centerpiece of the mid-20th century style of playing. This is Starker at the beginning of his chamber career, and the performances are unforgettable. Transcription of the Saga LP reissue was by John Whitmore.





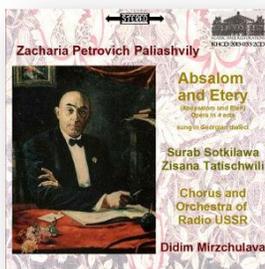
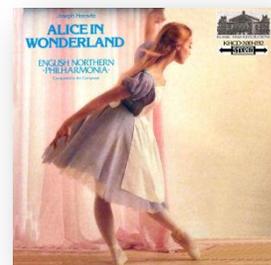
Comments for CDs on Klasic Haus website - June Releases Series 2013



KHCD-2013-031 (STEREO) - Pancho Vladigerov: Concerto No. 1 in F minor for Violin and Orchestra, Op. 11; Bulgarian Rhapsody for Violin and Orchestra, Op. 16 - Georgi Badev, violin; Bulgarian National Radio Symphony Orchestra/Alexander Vladigerov - Pancho Vladigerov (1899-1978) is considered the founder and grand master of the Bulgarian school of composing. He was a child prodigy pianist, earning fame at an early age, and his emergence into the composing field soon heralded him as a brilliant creator of works in all musical genres. The Violin Concerto No. 1, first performed in 1921 by Gustav Havermann with Fritz Reiner conducting, is the first composition of its kind written in Bulgaria, and is representative of Vladigerov's early creative

period. The piece was influenced by late Romanticism (primarily Richard Strauss) and Impressionism (Ravel). The piece is written in a traditional 3-movement form, but the movements blend into each other, forming an overall arch of energetic, emotional drama. The Bulgarian Rhapsody is considered one of Vladigerov's masterpieces, based on folk melodies. Both pieces are extraordinarily beautiful, and deserve repeated hearings. Thanks to Alan Becker for lending the mint Balkanton LP used for this transcription.

KHCD-2013-032 (STEREO) - Joseph Horowitz: Alice in Wonderland - Ballet Music - English Northern Philharmonia/Joseph Horowitz - Joseph Horowitz (born 1926 in Vienna) is a British composer and conductor, perhaps best known for his Jazz Concerto for Harpsichord. His compositions are many and quite varied in genres, including music for film and TV, as well as concerti, chamber works, music for orchestra, and ballet. *Alice in Wonderland* was composed by commission for the Festival Ballet in celebration of the Coronation Year 1953, and was continuously performed through 1956 to great success. This transcription is derived from a limited-production Max Sound (Leeds) LP, recorded under the auspices of several high-end audio manufacturers and patrons of the arts in Leeds, England. The mint LP was pressed by Nimbus. Thanks to Alan Becker for lending the rare LP from his personal collection. The LP insert may be downloaded [here](#). The MP3 sample is from the beginning of the ballet.



KHCD-2013-033-2CD (STEREO) - Paliashvily: Absalom and Etery (Abessalom und Eteri) - Opera in 4 Acts, sung in Georgian dialect - Surab Sotkilawa/Zisana Tatischvili/Chorus and Orchestra of Radio USSR/Didim Mirzchulava - Zacharia Petrovich Paliashvily (1871-1933) was a composer from the nation of Georgia. He is regarded as a founder of Georgian classical music. As a young boy, he sang in a choir and learned to play the organ in the St. Mary Catholic Church of Kutaisi. His first tutor was his brother Ivan, who later became a conductor. Paliashvili moved to Tbilisi in 1887 as a chorister in the St. Mary Assumption Catholic Church of Tbilisi, eventually entering the music school there, studying French horn and composition. During 1900-1903, he studied composition under Sergei Taneyev at the Moscow Conservatory. Upon returning to his native land,

studied composition under Sergei Taneyev at the Moscow Conservatory. Upon returning to his native land,

Paliashvili began to play a strong role in developing national music in Georgia. He collected Georgian folk songs, co-founded the Georgian Philharmonic Society, and became head of the Tbilisi Conservatory. Paliashvili composed works for symphony orchestra (e.g., Georgian Suite on Folk Themes), but is probably best known for his vocal music, which includes choruses and songs.

The opera *Absalom and Eteri* was composed in 1918, and was the first such composition by a Georgian composer of note. The folk epic "Abessalom da Eteri", a tale of magic, was written down anonymously at the beginning of the 19th century. Its subject exists in several different versions, some in verse and some in prose. There are a number of tribal variants, Cachetian, Pshavian, Chevesian, Gurian and Khartlisian. All of them emphasize the lowly origins of Eteri, a child who has long been wanted by her impoverished parents. Her unique beauty is striking, and when Prince Abessalom sees her he at once desires to marry her. However, the court official Murman also loves the maiden. Murman has sold - according to some versions - his own soul, and according to others the soul of his mother to the devil, and at the instigation of the evil one he has sprinkled millet on Eteri. As a result of this Eteri, who was already promised to Abessalom, is attacked by noxious insects and becomes seriously ill. Abessalom, too, falls mortally sick, asks to see his beloved again, and dies after their last meeting. At that Eteri kills herself with the dagger Abessalom once gave her. Since then there have blossomed on Eteri's grave a violet and a rose, separated by a thorn bush symbolizing Murman.

This well-recorded and beautifully sung performance was originally recorded by Melodiya in 1971, and issued in the West by DGG in 1979; it is the DGG 3-LP set that was used for this transcription. Thanks to Alan Becker for the use of the DGG LP set from his personal collection.

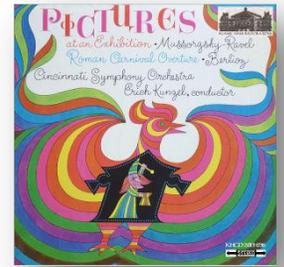
KHCD-2013-034 (STEREO) - Franz Schmidt: Piano Quintet in G; Weihnachtspastortale - Jörg Demus, piano; Variations and Fugue on a Original Theme for Organ and Brass Ensemble (only available recording) - Brass ensemble/Alois Forster playing the organ of the Wiener Hofburgkapelle

- Franz Schmidt's musical style is firmly rooted in the late Austrian Romantic era, with a unique stylistic harmonic signature. The Piano Quintet was originally written for left-hand-alone piano and string quartet; this recording uses the 1954 arrangement by Friedrich Wuhrer for both hands. The recording is from a Preiser LP. The Variations on an Original Theme (based on "King's Fanfares" from the opera *Fredigundis*) and Fugue for Organ and Brass from 1925 received its first and only recording on an Elite Special LP, from which this transcription is taken. Both rare LPs used for this CD/download are from the personal collection of John Proffitt.



KHCD-2013-035 (STEREO) - Paganini: Concerto No. 2 in B minor for Violin and Orchestra, Op. 7; Saint-Saëns: Concerto No. 1 in A for Violin and Orchestra, Op. 20 - Ruggiero Ricci, violin; Cincinnati Symphony Orchestra/Max Rudolf - Continuing the release of Decca (US) recordings featuring the Cincinnati Symphony Orchestra is the first recording made in the series (from 1965), with virtuoso violinist Ruggiero Ricci playing two rarely performed concerti by well-known composers. The recording is top-notch; one of the best in the brief Cincinnati Symphony tapings by Decca, capturing the warmth and depth of the gorgeous Music Hall acoustic. A rare seldom-played early pressing LP was used to create this enjoyable CD/download.

KHCD-2013-036 (STEREO) - Mussorgsky (arr. Ravel): Pictures at an Exhibition;
Berlioz: Roman Carnival Overture - Cincinnati Symphony Orchestra/Erich
Kunzel - Very rare Cincinnati Symphony Orchestra recording, last in the short-lived series taped by Decca (US) in 1970, and the second recording with Erich Kunzel conducting (the first was a collaboration with Duke Ellington, available on Klassic Haus KHCD-2011-053). The surfaces on the later Decca/MCA LPs were indifferent at best, and horrible most of the time (which unfortunately probably helped end the series). The disc used for this transcription looked pristine, but there were still random places that defied restoration; some quiet passages late in "Pictures" have vestiges of its vinyl origins. The recording itself is quite good, spectacular in the "Hut on Fowl's Legs" and "Great Gate of Kiev" (from which the MP3 sample is derived). The Berlioz overture is quite exciting as well, and fortunately the vinyl behaved itself during recording. Collectors of the CSO series will find this a welcome addition, and those who have not listened to the Cincinnati Symphony series will find this a great intro.





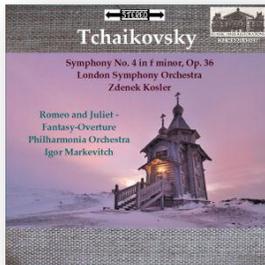
Garage Sale Classics - June 2013 Release



GSC037 (MONO) - Dvořák: Symphony No. 6 in D, Op. 60 - Cleveland Orchestra/Erich Leinsdorf - Recorded on February 24, 1946, Leinsdorf whips the still then regional-sounding Cleveland Orchestra into line, with a swift interpretation of Dvořák's first internationally successful symphony. The LP was created from 78 masters transcriptions, so the surface noise from the original source was minimal, and the LP itself was near-mint. Good overall sound for 1946, and an interesting addition to the recorded Dvořák symphony canon.



Comments for CDs on Klassik Haus website - August Releases Series 2013

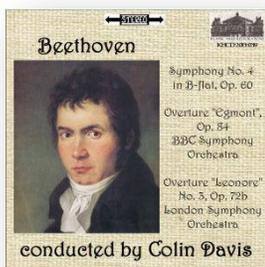
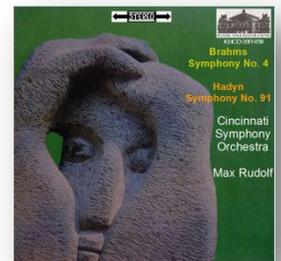


KHCD-2013-037 (STEREO) - Tchaikovsky: Symphony No. 4 in f minor, Op. 36 - London Symphony Orchestra/Zdenek Kosler; Romeo and Juliet Fantasy-Overture - Philharmonia Orchestra/Igor Markevitch - Kosler's interpretation of the Tchaikovsky 4th is lyrical and unforced; the opening brass statement is understated, and the symphony unfolds with a beautiful sense of balance and underlying tension, without highlighting. The original recording, on the Connoisseur Society Label, was engineered by Bob Auger; the venue is not listed, but is probably one of several church sanctuaries used by the various independent recording labels during the 70s. The Romeo and Juliet Overture

with the Philharmonia is simply stunning. Markevitch emphasizes inner voice detailing and phrasing that truly adds interest to this otherwise overdone work. Marvelously recorded by EMI ca. 1958, and derived from an early pressing domestic blue-label Angel LP with a red leatherette spine sleeve.

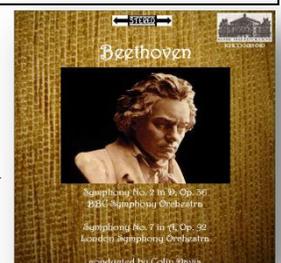
KHCD-2013-038 (STEREO) - Brahms: Symphony No. 4 in e minor, Op. 98; Haydn: Symphony No. 91 in E-flat - Cincinnati Symphony Orchestra/Max Rudolf

- This CD completes the series of restorations of the Decca (US) recordings of the Cincinnati Symphony with Max Rudolf. The Brahms 4th is given a no-nonsense, very sensitively played account, with some subtle spotlighting of instrumental groups in the warm acoustic of Cincinnati Music Hall. The rare Decca gold label LP used for this restoration was in near-mint condition. Haydn's Symphony No. 91 compliments the Brahms, from another Decca recording, the mastering and LP pressing actually done by Capitol Records for MCA/Decca in 1970 (The companion symphony from that LP, Symphony No. 102, and be found on Klassik Haus KHCD-2011-001, Orchestral Page 2 tab).



KHCD-2013-039 (STEREO) - Beethoven: Symphony No. 4 in B-flat, Op. 60; Overture "Egmont" in f minor, Op. 84; BBC Symphony Orchestra/Colin Davis; Overture "Leonore" No. 3, Op. 72b - London Symphony Orchestra/Colin Davis - Colin Davis' mid-70s Philips recordings of Beethoven symphonies have been largely ignored, and that's quite a shame, as his readings are quite compelling, and exhibit his careful attention to detail and tempi. This is the first of three discs/downloads featuring these recordings; the mint LP from which this restoration is derived was supplied by Toby Hoffman from his personal collection.

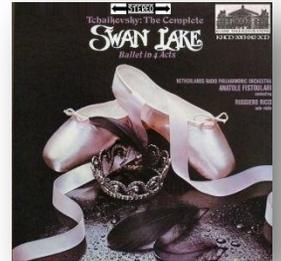
KHCD-2013-040 (STEREO) - Beethoven: Symphony No. 2 in D, Op. 36 - BBC Symphony Orchestra/Colin Davis; Symphony No. 7 in A, Op. 92 - London Symphony Orchestra/Colin Davis - Colin Davis' mid-70s Philips recordings of Beethoven symphonies have been largely ignored, and that's quite a shame, as his readings are quite compelling, and exhibit his careful attention to detail and tempi. This is the second of three discs/downloads featuring these recordings. The 7th Symphony is from a mint LP supplied by Toby Hoffman from his personal collection; the 2nd Symphony comes from a mint LP in the Klassik Haus archives.





KHCD-2013-041 (STEREO) - Beethoven: Symphony No. 6 in F, Op. 68 "Pastoral" - BBC Symphony Orchestra/Colin Davis - Colin Davis' mid-70s Philips recordings of Beethoven symphonies have been largely ignored, and that's quite a shame, as his readings are quite compelling, and exhibit his careful attention to detail and tempi. This is the third of three discs/downloads featuring these recordings. This restoration comes from a mint LP in the Klassic Haus archives.

KHCD-2013-042-2CD (STEREO) - Tchaikovsky: Swan Lake - Ballet in 4 acts, Op. 20 - Netherlands Radio Philharmonic Orchestra/Anatole Fistoulari - Ruggiero Ricci, solo violin - Rare 3-LP recording of the complete Swan Lake ballet, with legendary ballet conductor Anatole Fistoulari leading the very responsive Netherlands Radio Philharmonic in a compelling interpretation. This recording features the restoration (by Peter March of the Tchaikovsky Foundation) of a pas de deux sequence in Act III. The Phase Four recording varies in balances, and, of course, replete with spotlighting of solo work, especially Ruggiero Ricci's otherwise sensitively played portions. I have added a discreet bit of reverb, mostly to offset the obviously artificial Phase Four reverb that tended to ring off into the right channel - something I have never understood Decca/London condoning in the Phase Four series. Thanks to Toby Hoffman for lending the LP set from his personal collection.



KHCD-2013-043-2CD (STEREO) - Gershwin: Rhapsody in Blue; An American in Paris; Concerto in F for Piano and Orchestra; Rodgers: Slaughter on Tenth Avenue; Addinsell: Warsaw Concerto; Rösza: Spellbound Concerto - Malcolm Binns/William Davies (in *Spellbound Concerto*), pianists; The Sinfonia of London/Kenneth Alwyn/Morgan Lewis (in *Spellbound Concerto*) - Very satisfying, exuberantly played by both pianists and The Sinfonia of London in vibrant, wide sound-stage recordings from the mid-60s, offered through Columbia Record Club as a 2-LP member exclusive. The rare LP set used was in very good condition, and yielded terrific results.

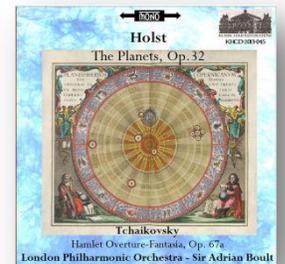


Comments for CDs on Klassik Haus website - September Releases Series 2013



KHCD-2013-044 (STEREO) - Traditionsmärsche der Fußtruppen 1 & 2 (Traditional Marches of the Infantry 1 & 2) - Stabsmusikkorps der Bundeswehr (Central Band of the Federal Defence) - Oberstleutnant Gerhard Scholz, director; Das Heeresmusikkorps der 1. Gebirgsdivision (Army Band, 1st Mountain Division) - Oberstleutnant Werner Zimmermann, director - Derived from two EMI/Electrola LPs published in 1974, this collection of rousing German marches provides a satisfying contrast to the English and American bands represented in the Klassik Haus catalogue. Thanks to Toby Hoffmann for supplying the LPs from his personal collection. Track listing may be downloaded [here](#). Sample is Alexander-Marsch (Andreas Leonhardt) A.M. II, 161

KHCD-2013-045 (MONO) - Holst: The Planets (1953 Nixa recording); Tchaikovsky: Hamlet Overture-Fantasia, Op. 67a (1952 Decca recording) - London Philharmonic Orchestra/Sir Adrian Boult - Boult's first recording of Holst's orchestral suite is possibly the most impressive still after 60 years. The London Philharmonic is in fine form, and there is much energy and emotion felt through this quite stunning mono recording. Thanks to John Whitmore for transcribing the PYE LP version; I went on to find a good-condition original Nixa disc, as well as a domestic Westminster issue (all three LP sleeves are featured on the CD sleeve and the download files). I used a combination of all three LPs to produce the final product. The Tchaikovsky work is from an early 1960s Richmond reissue of the original 1952 Decca recording. I added a bit of bass to fill out the sound (the Richmond LPs of the 60s tended to sound a bit thin), producing a quite satisfying mono reproduction. Highly recommended, especially for the Holst.



KHCD-2013-046 (MONO) - Tchaikovsky: Symphony No. 3 in D major, Op. 29 "Polish" (1956 Decca recording); Overture "1812", Op. 49 (1952 Decca recording) - London Philharmonic Orchestra/Sir Adrian Boult - The Symphony No. 3 was taped by Decca in both mono and stereo in 1956. The stereo version, while giving perhaps a wider soundstage perspective, tends to sound drier overall. I am quite fond of the mono Decca sound, which has a warmer bloom and has a better representation of Kingsway Hall. Boult's interpretation is quite engaging. It is coupled with the 1952 Decca recording of the "1812", decently and respectfully played by the LPO.



Garage Sale Classics - September 2013 Releases



GSC038 (MONO) - Mendelssohn: The Hebrides, Op. 26; Wagner: The Flying Dutchman Overture; Rossini: The Thieving Magpie Overture; Beethoven: Overture "Coriolan", Op. 63 - Soviet State Radio Orchestra/Alexander Gauk - This collection of Famous Overtures is surprising well-played and recorded, considering the sources. The Mendelssohn and the Rossini pieces alone are well worth the budget price for the CD or download. The entire disc is worthy of many playings.

GSC039 (STEREO) - Offenbach: Gaîté Parisienne Ballet Suite - London Philharmonic Orchestra/René Leibowitz; Grofé: Grand Canyon Suite - Oslo Philharmonic Orchestra/Øivin Fjeldstad - The Offenbach ballet recording on this disc made the rounds on super-budget LPs in the early 60s (Parliament, and the super-obscure Penny label, for example), and found its way onto a Saga disc in the mid-60s. It's a quite good performance, although the very low cutting level on the LP made for some less-than-exceptional vinyl noise, which I have tamed to reasonable levels. The Grofé is actually quite exciting, and very nicely recorded, RCA having lavished its "Living Stereo" technique on the series it recorded in Oslo in the late-50s/early 60s and released on the budget Camden label. Surfaces were typical RCA budget fare, but cleaned up quit well.

