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STEREO



SUPER AUDIO CD



BRAHMS TCHAIKOVSKY

VIOLIN CONCERTOS

HEIFETZ

CHICAGO SYMPHONY

REINER

JOHANNES BRAHMS (1833–1897)

Violin Concerto in D, Op. 77

- 1 Allegro non troppo 18:55
(Cadenza: Heifetz)
- 2 Adagio 8:15
- 3 Allegro giocoso, ma non troppo vivace 7:19
(Recorded February 21 & 22, 1955)

PIOTR IL'YICH TCHAIKOVSKY (1840–1893)

Violin Concerto in D, Op. 35*

- 4 Allegro moderato 15:51
- 5 Canzonetta: Andante 5:31
- 6 Allegro vivacissimo 8:12
(Recorded April 19, 1957)



Jascha Heifetz, violin
Chicago Symphony Orchestra
Fritz Reiner, conductor
(Recorded Orchestra Hall, Chicago)

Produced by John Pfeiffer
Recording Engineer: Lewis Layton
Mastering Engineer: Mark Donahue
DSD Engineer: Dirk Sobotka
Remastering Supervisor: John Newton
Reissue Producer: Daniel Guss
Series Coordination: Tim Schumacher

Editorial Supervision: Elizabeth A. Wright
Design: Red Herring Design
Photography: Sara Foldenauer

These were original two-track and *three-track stereo recordings; in SACD multi-channel mode, the music will be heard only from the front left and right channels (two-track) and front left, center and right channels (three-track).

For more information about Living Stereo and other Living Stereo SACDs, please visit www.livingstereo-sacd.com

Johannes Brahms must have been in a genial mood when he paid his second visit to the little Carinthian mountain resort of Pörschach-am-Wörthersee in the summer of 1878. He wrote to Eduard Hanslick, the critic, that the air was so full of melodies he had to "be careful not to tread on them." That was the summer of the Violin Concerto, the G Major Sonata for Piano and Violin, and the start of the Second Piano Concerto.

Although the Violin Concerto was written for and with some help from the renowned violinist Joseph Joachim, to whom it was dedicated and who gave it its first performance, another virtuoso, Eduard Remenyi, should get a little credit. Remenyi was a Hungarian firebrand who fled his native land because he was involved in the revolution of 1848-49, which gave Christopher Fry the background for his play, *The Dark Is Light Enough*. Remenyi was once solo violinist

to Queen Victoria, and he died while playing a concert in San Francisco. He also rescued poverty-stricken young Brahms from a miserable life of piano-playing at taverns frequented by sailors, and giving music lessons, which he loathed, for about twenty-five cents. Remenyi took him on tour as pianist, and the tale is told that when Brahms encountered a piano a semitone flat, he transposed a Beethoven sonata at sight. Remenyi reciprocated, not necessarily by intention. He introduced Brahms to Joachim.

It was about twenty-five years later, when Brahms was forty-five and secure in fame if not from reprobation, that he wrote the Violin Concerto. It is customary to say that it could not have existed without Beethoven's example, though that is but a part of the story. Brahms himself said, "To follow in Beethoven's footsteps transcends one's strength." The same Brahms hung Bach's portrait over his bed "like a patron saint's." He planned the concerto

in four movements, discarded the scherzo, and revised the slow movement. Joachim contributed advice and a cadenza.

On New Year's Day, 1879, the concerto was introduced at the Gewandhaus in Leipzig, on a program with an overture from a suite by Franz Lachner, an aria from Mozart's *Die Entführung aus dem Serail* and some Chopin songs sung by Marcella Sembrich, the chaconne from Bach's D Minor Sonata for Solo Violin, and Beethoven's Seventh Symphony. Brahms conducted, but he seems to have been delayed in arrival, with no time to make a full change. He displayed gray street trousers, unbuttoned suspenders, and an unconventional expanse of waistline shirt.

The concerto's reception was typically Brahmsian in that it was simultaneously praised and damned. Joachim had said that the piece, "especially the first movement, pleases me more and more." Tchaikovsky, writing to Mme. von Meck, called the introduction "an admirable

pedestal for a statue," adding, "but the statue is not there; we get merely a second pedestal placed on the first." Brahms must have taken it all in stride. He had said in advance, "I may say that Joachim is quite keen on playing the concerto, so it may come off after all." This sanguine candor may remind those who respect artists in all arts of the great chef who wrote in a recipe, "This omelette, if successful..."

The words change with the decades, not what artists mean by them. Said Fritz Reiner of this newest recording made by Jascha Heifetz with the Chicago Symphony Orchestra: "You cannot pass off things lightly." With the infinite pains of perfectionists the thing was done. This time Heifetz furnished the cadenza. Perhaps Joachim would say of that what Brahms once said of the fiery Hungarian Arthur Nikisch's conducting of this concerto. Brahms said, with interest, admiration, and perhaps a touch of surprise, "So—it can be done that way, too."

When in the spring of 1878 Tchaikovsky completed his Violin Concerto, he dedicated it and presented it to Leopold Auer, who was perhaps the most noted virtuoso and certainly the greatest teacher of his time. The composer must have been bitterly disappointed when the master would not undertake the concerto, declaring it unplayable—so terrifying were its difficulties. The result was that, for three years, everyone was afraid; no one would play it until Adolf Brodsky defied its perils in Vienna, December 4, 1881. After a while Auer reconsidered his verdict, and the concerto, however adequately or inadequately it may have been played, became established among the five or six absolute masterpieces in the literature of the violin. Ironically, perhaps, it was Leopold Auer, aging but still the master teacher, who introduced the music to the young prodigy of whom he was so proud—Jascha Heifetz.

There is no particular need to discuss this incandescent music analytically. It is not, and is not intended to be, a projection of the profound and passionate feelings of a Beethoven, the calculated dramatics or Olympian aloofness of a Brahms, though to be sure it is passionate, dramatic—at moments—full of sentiment, and in the narrowest and most precise sense, philosophical. Its purpose is to exploit—in and against a setting of voluptuous orchestral splendor—the ultimate tonal and technical resources of the violin. It succeeds.

It is impossible to dissociate Tchaikovsky's music from the folk music of his country, just as it was impossible and undesirable for the composer to dissociate himself from the Russian *melos*. Nevertheless, its influence is filtered through the mind and spirit of an urbane, a sophisticated artist; the resultant flavor is delicately touched with eschalot rather than with the earthier flavor of garlic.

Melancholy, sometimes progressing to abysmal depths, is another quality of Tchaikovsky's music so frequent as to be characteristic, but one finds little of it here. In the *canzonetta* (second movement) there is sometimes a certain wistfulness, but it is certainly not sad, nor persistent, though it is clearly Russian and typically Tchaikovsky. And in the final movement, the solitary flame of the solo violin sets off a conflagration of tone over rhythms of healthy violence and impetuous drive. One is convinced that the solo violin and the orchestra, alone or together, can do no more.

The possessor of this album holds in his hands a musical document of historical importance, a vessel containing a potent distillation of what is noblest and loveliest in human spirit and human achievement, and the means of evoking that loveliness whenever his own spirit hungers for it. Astronomers, and other scientists, are fascinated when two stars, or two living

organisms, come into conjunction *while each maintains its separate identity*, and to this strange and rare phenomenon they apply one of the most curious and rarest words in the English language—"syzygy." In the field of music, and in its history, the present recording is precisely a parallel: for the constellation, in permanent form, of stars of the magnitude of Heifetz and Reiner is rare and memorable. And the line of syzygy, that both connects and separates these luminaries, is the great Chicago Symphony Orchestra.

Heifetz, a figure of towering eminence in the long history of the violin, approaches this concerto with a degree of intimacy and enthusiasm that is, perhaps, his alone, and Reiner brings to bear upon the work presented here the master-musicianship that has distinguished him among the world's most notable conductors of symphonic, operatic and other concerted music.

For 83 of his 86 years Jascha Heifetz (1901–87) played the violin, and for over 60 of them in front of audiences the length and breadth of the world. Since his first public concert in St. Petersburg on April 30, 1911, he exposed his art to the world through more than 2,000,000 miles of travel (much of it in front of World War II troops), a prodigious recording program, countless appearances on radio, in several films, an hour-long television special and, for a dozen years, a vigorous teaching schedule.

He started to play on a quarter-size violin given to him by his father in his native city of Vilna, Russia, and at 7 made his public debut, in Kovno. He entered Leopold Auer's famous class in St. Petersburg at 9 and in three years was acclaimed a child prodigy of unexampled gifts.

"You know," Heifetz said, "child prodigism—if I may coin a word—is a

disease which is generally fatal. I was among the few to have the good fortune to survive. But I had the advantage of a great teacher in Professor Auer and a family that instinctively had a high regard for music, very good taste and a horror of mediocrity."

In the years following his St. Petersburg debut, he concertized in Germany, Austria and Scandinavia, and when the Russian Revolution broke out, the family, after many difficulties, traveled to America. Heifetz made his debut in Carnegie Hall on October 27, 1917. The noted critic Samuel Chotzinoff reported: "The 16-year-old violinist seemed the most unconcerned of all the people in the hall as he walked out on the stage and proceeded to give an exhibition of such extraordinary virtuosity and musicianship as had not previously been heard in that historic auditorium." Overnight Heifetz became the musical

idol of America, and during that first year he made 30 appearances in New York alone.

He soon adopted the United States, became an American citizen in 1925 and amply sampled the "American way." In the '40s he settled into a comfortable house atop one of the Beverly Hills in California, where he lived until his death.

When Heifetz reached his 60s, after half a century of concertizing, he began to curtail his appearances gradually and gave his last public recital in 1972.

Heifetz devoted his later life to teaching. Handling his students with steel-rod control tempered with humor, he instilled in them respect for discipline ("It's something you have to do, so you might as well do it and get it over with") and the ways and means for making music with the violin. Certainly no one knew them better.

Fritz Reiner was internationally recognized as one of the foremost conductors of his time. Born in 1888 in Budapest, he received his musical education at the Academy of Music there. At the age of 23 he became conductor of the Budapest Volksoper and two years later was appointed principal conductor of the Royal Opera in Dresden; while there he worked with Richard Strauss on productions of his early operas and conducted the German premiere of *Die Frau ohne Schatten*. In 1922 Reiner became conductor of the Cincinnati Symphony Orchestra; nine years later he went to the Curtis Institute of Music in Philadelphia to head the orchestral department. After a decade (1938–48) as music director of the Pittsburgh Symphony Orchestra, he joined the Metropolitan Opera. Then in 1953 he became music director of the Chicago Symphony Orchestra,

which he built into one of the world's great ensembles. Ill health forced him to resign his post in 1962, and he died the following year.

Reiner was extraordinary not only as an orchestra builder but also for his broad range of repertoire, both symphonic and operatic. He was equally the master of the delicately balanced sonorities of Mozart and the massive richness of Richard Strauss; he was a champion of 20th-century music, and he could give incomparably lilting performances of the waltzes of Johann Strauss.

On October 6, 1953, RCA Victor made its first experimental "binaural" recordings. At New York's Manhattan Center, Leopold Stokowski conducted a pick-up orchestra in Enesco's *Roumanian Rhapsody No. 1* and Tchaikovsky's Waltz from *Eugene Onegin*. In December RCA continued stereo tests in Manhattan Center with Pierre Monteux and members of the Boston Symphony Orchestra. Then, in February 1954, RCA took equipment to Boston's Symphony Hall, where Charles Munch and the Boston Symphony were recording Berlioz's *The Damnation of Faust*. For the first time, RCA engineers captured the performance on both mono and two-track tape. These experiments, combined with further technological refinements employed in Chicago's Orchestra Hall in March 1954, were the first forays into the world of stereo.

THE HISTORY OF LIVING STEREO

At the time that RCA initiated multi-track sessions, disc mastering and consumer playback technology were monaural. RCA Victor proceeded to use two- and three-track equipment to record the world's greatest artists—Heifetz, Piatigorsky, Reiner, Munch, Rubinstein, Fiedler—in anticipation that home technology would catch up to stereo sound. Finally, in 1955, 1/4" 7 1/2ips stereophonic tape players arrived on the consumer market, and RCA released its first Stereo Orthophonic tapes.

Stereo Orthophonic tapes redefined high fidelity. In 1958, the Western Electric Company produced the breakthrough Westrex stereo disc cutter, thereby revolutionizing master disc production. Stereo playback equipment was developed to coincide with the new disc-cutting technology. The same year, Living Stereo LP records were

launched, ushering in the golden age of stereo high fidelity.

RCA Victor's first two-track sessions in late 1953 and early 1954 were captured on proprietary RCA RT-21 1/4" 30ips tape machines, wired to a pair of mono mixers, each dedicated to one tape track. Neumann U-47 cardioid and M-49/50 omnidirectional microphones were favored, as were RCA-designed LC-1A 15" duo-cone speakers in the control room. Three-track recordings were realized on tube-amplifier Ampex 300-3 1/2" machines running at 15ips and in later years at 30ips, and were mixed down to 1/4" two-track masters. No equalization was used in the original tracking process; the microphone signals were summed through passive electronics and printed straight to tape. In addition, no equalization was used to alter playback takes for artist approval.

TECHNICAL NOTES

JOHN NEWTON, SOUNDMIRROR INC.

Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent of magnetic recording, to a monaural tape recorder; a copy of that tape was used to produce the LPs which consumers listened to at home.

With stereo, two microphones were placed in the hall. Signals were fed to a stereo tape recorder and consumers, listening back on two speakers, heard a new "depth" of sound. By placing microphones in the left, center, and right of the hall, engineers progressed to 3-channel recordings, which afforded them greater control over the musical balances that ended up in the stereo mix. Even as CDs

replaced LPs, this same process was often followed.

Today, with the advent of SACD and multi-channel playback, the listener can hear the left, center, and right channels exactly as the engineers heard them at the original recording sessions. In this series of Living Stereo reissues on hybrid SACDs, we have used the 3-channel original tapes whenever they existed; when the material was recorded only in stereo, we used that tape. Some of the SACDs will therefore contain 2-channel, or a combination of 2- and 3-channel material. We used only two or three of the available six channels on the SACD disc because that was the vision of the original producers.

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was connected with premium Siltech cabling

directly to specifically chosen dCS converters. This DSD data is directly encoded on the SACD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording—the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extraordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a razor blade! Applying the best in

21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.

TECHNISCHE ANMERKUNGEN

JOHN NEWTON, SOUNDMIRROR INC.

Seit Beginn der Aufnahmetechnologie streben Tontechniker danach, den Klang der Aufnahme so unmittelbar und ergreifend zu erzeugen, wie der natürliche Klang selbst. Die frühesten elektronischen Aufnahmen wurden mit einem einzigen Mikrophon durchgeführt, das in der Mitte des Aufnahmesaals positioniert war, um eine optimal ausgewogene Balance zu erzeugen. Das Signal wurde zu einer Schnittmaschine, und nach der Einführung von magnetischen Aufnahmen zu einer Bandmaschine geleitet. Eine Kopie dieses Bandes wurde dann für die Produktion der LPs verwendet, welche die Käufer zuhause abspielten.

Seit dem Stereozeitalter wurden zwei Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen Eindruck der „Tiefe“ des Klanges. Durch eine Anordnung

der Mikrophone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der SACD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid SACDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser SACDs nur 2-Kanal oder eine Kombination aus 2-Kanal und 3-

Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer SACD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

Während des Remastering Prozesses dieser Bänder haben wir den Weg des Signals so kurz wie möglich gehalten. Eine analoge Studer-Aria Bandmaschine wurde durch hochwertige Siltech Kabel direkt mit speziell ausgewählten dCS Konvertern verbunden. Dieses DSD Datenmaterial wurde direkt auf die SACD kodiert. Dadurch ist der Konsument in der Lage, das Ergebnis dieser Konverter exakt so zu hören, wie wir es im Studio gehört haben. Das DSD Programm ist im Wesentlichen identisch mit den analogen Originalbändern. Was Sie hören sind genaue Kopien von jeder der historischen Aufnahmen—die pure Aufführung, präsentiert in ihrem ursprünglichen Glanz. Keine Aufbereitung der

Signale war erforderlich, um diese herausragenden Bänder zu „verbessern“.

Im Verlauf dieses außerordentlich reizvollen Projekts wurde Geschichte lebendig, während wir die Stimmen legendärer Tontechniker gehört haben, wie sie den Ort und das Datum der jeweiligen Aufnahmesitzung auf die Bänder gesprochen haben. Wir waren höchst beeindruckt, nicht nur darüber wie wenig die Originalbänder bearbeitet worden waren, sondern auch wie gekonnt die Tontechniker mit dem High-Tech Gerät ihrer Tage gearbeitet haben: einer Rasierklinge! Für eine neue Generation von Hörern glauben wir der Aufnahmetechnologie des 20. Jahrhunderts gerecht geworden zu sein, unter Verwendung der besten Remastering Technologie des 21. Jahrhunderts.

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

Depuis les tout débuts de l'enregistrement discographique, les ingénieurs rivalisent d'efforts pour que le son enregistré soit aussi immédiat et électrisant que le son naturel. Les premiers enregistrements électriques étaient réalisés avec un seul micro placé dans la salle pour une balance optimale. Le signal était transmis à un graveur, et, avec l'avènement de l'enregistrement magnétique, à un magnétophone monophonique ; une copie de cette bande magnétique était utilisée pour produire les microsillons que le consommateur écoutait chez lui.

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à

droite de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

Aujourd'hui, avec l'avènement du SACD et de la restitution multicanaux, l'auditeur entend les canaux gauche, central et droite exactement comme les entendaient les ingénieurs lors des séances d'enregistrement originales. Dans cette collection de rééditions « Living Stereo » sur SACD hybrides, nous avons utilisé les bandes originales à trois canaux chaque fois qu'elles existaient ; lorsque le matériau n'était enregistré qu'en stéréophonie, c'est cette bande que nous avons utilisée. Certains de ces SACD contiennent donc des enregistrements à deux canaux, ou une combinaison de matériau à deux et

trois canaux. Nous n'avons utilisé que deux ou trois des six canaux disponibles sur les SACD, car telle était la conception des producteurs de l'époque.

Lors du rematriçage des ces enregistrements, nous avons veillé à ce que le parcours du signal soit aussi court que possible. Nous avons directement connecté un magnétophone analogique Studer-Aria à des convertisseurs dCS spécifiquement choisis, au moyen de câbles Siltech haut de gamme. Ce matériau DSD est encodé directement sur le SACD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur originelle. Aucun traitement du signal

n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

Tout au long de ce projet enthousiasmant, l'histoire est redevenue vivante pour nous grâce à la voix de ces ingénieurs de légende repérant verbalement les bandes en indiquant le lieu et la date de chaque séance d'enregistrement. Nous avons été très impressionnés non seulement par le petit nombre d'interventions sur les bandes originales, mais aussi par le talent avec lequel ces ingénieurs réalisaient le montage nécessaire à l'aide de l'outil de pointe de l'époque : la lame de rasoir ! Utilisant le meilleur de la technologie de mixage numérique du XXI^e siècle, nous pensons avoir rendu justice au meilleur de la technologie d'enregistrement du XX^e siècle pour une nouvelle génération d'auditeurs.

82876-61389-2 **STRAUSS:**
Also sprach Zarathustra;
Ein Heldenleben / Fritz Reiner,
 Chicago Symphony Orchestra

82876-61390-2 **BARTÓK: Concerto**
for Orchestra; Music for Strings,
Percussion and Celesta;
Hungarian Sketches / Fritz Reiner,
 Chicago Symphony Orchestra

82876-61391-2 **BEETHOVEN ■**
MENDELSSOHN: Violin Concertos
 Jascha Heifetz

82876-61392-2 **TCHAIKOVSKY:**
Piano Concerto No. 1 ■
RACHMANINOFF: Piano
Concerto No. 2 / Van Cliburn

82876-61394-2 **MUSSORGSKY:**
Pictures at an Exhibition;
Night on Bald Mountain ■
TCHAIKOVSKY: Marche Slave;
more / Fritz Reiner, Chicago
 Symphony Orchestra

82876-66372-2 **SIBELIUS: Violin**
Concerto ■ PROKOFIEV: Violin
Concerto No. 2 ■ GLAZUNOV:
Violin Concerto / Jascha Heifetz

82876-66375-2 **DVOŘÁK ■**
WALTON: Cello Concertos /
 Gregor Piatigorsky

82876-66376-2 **DVOŘÁK: Symphony**
No. 9 "From the New World";
Carnival Overture; more / Fritz
 Reiner, Chicago Symphony Orchestra

82876-66377-2 **RIMSKY-KORSAKOV:**
Scheherazade ■ STRAVINSKY:
Song of the Nightingale / Fritz
 Reiner, Chicago Symphony Orchestra

82876-66378-2 **BRAHMS: Piano**
Concerto No. 1 / Arthur Rubinstein

82876-67894-2 **RACHMANINOFF ■**
PROKOFIEV: Third Piano
Concertos / Van Cliburn

82876-67896-2 **TCHAIKOVSKY ■**
BRAHMS: Violin Concertos /
 Jascha Heifetz

82876-67900-2 **STRAUSS:**
Scenes from Salome & Elektra /
 Fritz Reiner, Chicago Symphony
 Orchestra

82876-67901-2 **MAHLER:**
Symphony No. 4 / Fritz Reiner,
 Chicago Symphony Orchestra

82876-67902-2 **CHOPIN:**
Piano Concertos Nos. 1 & 2 /
 Arthur Rubinstein