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LIVING STEREO

SUPER AUDIO CD

高清视讯 QQ：76733263
提供海量的高质量音乐：DSD、SACD-R、24bit数码母带、WAV、APE音乐

MANUEL DE FALLA *(1876–1946)*

El amor brujo

1 Introduction and Scene 0:36
2 In the Cave 2:39
3 Song of Love's Sorrow 1:48
4 The Ghost 0:13
5 Dance of Terror 1:56
6 The Magic Circle 2:59
7 Midnight 0:44
8 Ritual Fire Dance 4:15
9 Scene 1:05
10 Song of the Will-o'-the-Wisp 1:46
11 Pantomime 5:21
12 Dance of the Game of Love 2:58
13 The Bells of Morning 1:31

Leontyne Price, soprano

(Recorded March 4, 1963)

The Three-Cornered Hat

14 The Neighbors' Dance 3:21
15 The Miller's Dance 2:40
16 Final Dance 6:10

La vida breve

17 Interlude 2:56
18 Dance 3:41

ISAAC ALBÉNIZ *(1860–1909)*

(trans. Enrique Arbós)

Iberia, Book 2

19 Triana 5:06

ENRIQUE GRANADOS *(1867–1916)*

Goyescas

20 Intermezzo 5:40

ALBÉNIZ

(trans. Arbós)

21 **Iberia, Book 1**
Fête-Dieu à Seville 8:01
22 **Iberia, Book 4**
Navarra 5:39

(Recorded April 26, 1958)

Chicago Symphony Orchestra
Fritz Reiner, conductor
(Recorded in Orchestra Hall, Chicago)

Produced by Richard Mohr
Recording Engineer: Lewis Layton
Mastering Engineer: Mark Donahue
DSD Engineer: Dirk Sobotka
Remastering Supervisor: John Newton
Project Direction & Research: David Foil & Warren Wernick

Editorial Direction: Elizabeth A. Wright
Original Series Design: Red Herring Design
Photography: Sara Foldenauer

These were original three-track recordings; in Super Audio CD multi-channel mode, the music will be heard only from the front left, center and right channels.

For more information about Living Stereo and other Living Stereo Super Audio CDs, please visit:
http://livingstereo.masterworksseries.com/

NOTES BY JAY. S. HARRISON
EDITOR OF MUSICAL AMERICA

Manuel de Falla was fond of saying, with mock seriousness, that the greatest Spanish works were all written by the French! He was thinking, no doubt, of Debussy and Ravel to whom Spain was an exotic land that challenged and enkindled their imaginations. But Falla was wrong. The greatest Spanish music is, was and presumably always will be written by Spaniards. And among these Spaniards there is none greater than Manuel de Falla himself.

The tang of the country, the swirl of its landscape, the passion of its people are proudly stamped on every note he wrote. So, too, are the twists of its rhythms, the fragrance of its harmony and the evocative splendor of its color. Falla's music *is* Spain; he is their most famous native-born composer, and he captures in tone all that his homeland means to his kin and countrymen.

Originally a Ballet

This is especially apparent in the ballet *El amor brujo*, despite the fact that Falla utilized no folk music but depended instead on his own sources of originality. The work was first produced in 1915 as a ballet with songs in one act comprising two scenes with a scenario by Martinez Sierra, who had been told the story by the mother of Pastora Imperio, the singer-dancer for whom the score had been composed. (Unfortunately, the title is so quintessentially Spanish that it does not translate successfully into English. Along this line some of the attempts that have been made are "Love, the Wizard," "Wedded by Witchcraft," "Wedded in Spite of Witchcraft" and "The Demon Lover." Today, when

translation is called for, the majority of listeners are satisfied with the loose approximation "Love, the Magician.")

The Story

At any rate, the work, which Falla transformed into a vocal-orchestral suite, tells of a beautiful gypsy, Candelas, who, when her evil lover dies a violent death, soon becomes interested in another man. But she is haunted by the ghost of her previous partner. Thus, she prevails upon another gypsy to seduce the specter of her first love. The other gypsy does and thereby leaves Candelas to follow her heart in all matters romantic.

As can be seen, this is no masterpiece of plot construction, but that is unimportant since it provided Falla with a base on which to raise a scaffold of ringing songs and dashing orchestral interludes. All of them rip at the nerves – whether it is Candelas' Song of Love or the Ritual Fire Dance, which is certainly the most famous section in the entire work. The point is that in *El amor brujo* Falla has created a work that crackles with intensity. All that is vigorous (or languorous) about Spanish music is summed up in this suite. It is not casual, everyday music; it invites the hearer's participation, thrusts him headlong into a world of searing sentiment. It is music that soars, dances and glows.

NOTES BY VINCENT SHEEAN

The Iberian peninsula has been cut off from Europe by more serious barriers than the Pyrenees. Through centuries it was in part (and sometimes totally) possessed by the Arab conqueror, and when it returned to a united sovereignty under Ferdinand and Isabel, not long before the discovery of America, it had become subtly and permanently different from its neighbors to the north. The close dynastic relations between Bourbons of Paris and Madrid, Hapsburgs of Vienna and Madrid, during the next four hundred years, never substantially mitigated this apartness. Spain is the segment of the Roman world which never wholly returned, although it was once the most Roman of all outside of Rome.

To the historic separation we owe that high degree of "Spanishness" which characterizes every distinctive achievement in Spanish art and casts its special glow even over the Spanish landscape. *Don Quixote* is a world masterpiece and is read with equal delight in every language, but it is at the same time profoundly Spanish, unimaginable as a product of any other culture. The Spanishness of Spain is far more striking, dramatic, unescapable than the national cultures of other European countries: it wears its national colors inside and out. We might sit at a concert of unfamiliar new music without being able to guess the origins of the composers, unless one or more happened to be Spanish.

Easy enough to say that this special characteristic is Arab or "Moorish": that is a slapdash analysis amounting to untruth. It is not Arab any more than it is French. The Spanish quality is made up of others in a very old amalgam, long since stabilized. It is

so strong, and perpetuates itself so naturally, that it is felt throughout Latin America through countless racial admixtures and historical developments, entwining itself easily with the rhythms and melodic patterns of far-off peoples who have never dreamed of Granada. In our own times, composers who never saw Spain – such as Debussy – have drawn off some of its fire in their own music, which was even easier for the half-Spanish Maurice Ravel.

The Spain to which the composers turn, and from which some of them come, is most of all the south, the arid and grandiose province of Andalusia, cut off from the rest by the high Sierra. Baked in summer and swept by icy winds in winter, the deforested Andalusian plain offers its bare rocky bosom to a population which can scarcely scratch a subsistence out of it.

Into the cities of Andalusia the southern peasants have crowded for centuries past almost as if taking refuge against weather and work. Aside from the tobacco factories which began to flourish in the eighteenth century there never was much inducement for the workers on the land to go to Seville, but they went just the same, perhaps only to get warm in winter or cool in summer. One area of Seville – the quarter of Triana – very poor and overcrowded, full of the sound of castanets and the far-off yell of the flamenco, became a kind of hothouse or forcing plant for the production of bullfighters, singers and dancers, many of whom have gone on to fame and fortune throughout the Spanish-speaking world. As Granada, even in its sleepy age-long decay, has produced poets and composers and philosophers, Seville has burgeoned in

these violently distinctive expressions of the Andalusian people. The bullfighters, *bailarinas* and flamenco singers of Seville preserved, exemplified and passed on all the intricate skills and originalities of their folk creation, the great dance art of southern Spain with its utterly self-sufficient music, using scales, modes, intervals and rhythms otherwise unknown to Europe. The unrelieved violence of much Andalusian folk music cannot fit into European forms; our scale of tones and half-tones is inadequate to show the glittering shades of flamenco singing, for instance, which seems to slide over eighth-tones or possibly even less in its constant ornamentation; but aside from these age-old laments, with their suggestions of Asian sorrow, there are simpler rhythms and patterns which came into European music in the nineteenth century and felt at home there from the the beginning. Such are all the *sevillanas* and *seguidillas*, the *malagueñas* and *habaneras* which have fascinated the last few generations.

The landscape of Spain has given forth other music, of course, distinct in style and content, much of it remote from the sharp rhythms of Andalusia. There is a bagpipe music in the hills of Galicia, of Navarre; there is a melancholy strain of folk singing in Castile; there are special rhythms in Catalonia. The hills of Aragon produced the *jota*, one of the favorite dances of the peninsula. But there is something irresistible in the sheer individuality of Andalusian music, its assertion of identity, its singular beauty unlike any other. All of the music in this present album derives directly or indirectly from the south, as do so many Spanish composers, poets and other writers of modern times.

THE HISTORY OF LIVING STEREO

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

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

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

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

TECHNICAL NOTES

JOHN NEWTON, SOUNDMIRROR INC.

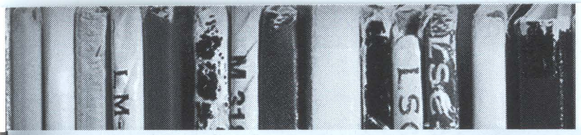
Since the earliest days of recording, engineers have strived to make recorded sound as immediate and thrilling as natural sound. The earliest electrical recordings were made with a single microphone positioned in the hall for optimum balance. The signal was fed to a cutting lathe, and with the advent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

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

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

In remastering these tapes, we kept the signal path as short as possible. A Studer-Aria analog tape recorder was connected with premium Siltech cabling directly to specifically chosen dCS converters. This DSD data is directly encoded on the Super Audio CD. Thus the listener is able to hear the output of these converters exactly as we heard it in the studio. The DSD program is essentially identical to the analog tape. What you hear are faithful copies of each historic recording—the pure performance, presented in its original splendor. No signal processing was necessary to "improve" these extraordinary tapes.

Throughout this very exciting project, history came alive as we heard the voices of legendary engineers verbally slating the tapes with the location and date of each session. We were greatly impressed not only with how little the original tapes were edited, but how skillfully engineers edited with their high-tech tool of the day, namely, a razor blade! Applying the best in 21st-century remastering technology, we believe we have done justice to the best in 20th-century recording technology for a new generation of listeners.



TECHNISCHE ANMERKUNGEN

JOHN NEWTON, SOUNDMIRROR INC.

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

Seit dem Stereozeitalter wurden zwei Mikrophone im Aufnahmesaal platziert. Die Signale wurden zu einer Stereobandmaschine geleitet, und die Konsumenten, die die LP auf zwei Lautsprechern abspielten, bekamen einen neuen Eindruck der „Tiefe" des Klanges. Durch eine Anordnung der Mikrophone links, mittig und rechts im Aufnahmesaal, gelangten die Tontechniker zu 3-Kanal Aufnahmen. Diese erlaubten ihnen eine größere Kontrolle über die musikalische Balance, was im Stereo Mix aufging. Noch als CDs die LPs ersetzten, wurde dieses Verfahren oft verwendet.

Heute, seit der Einführung der Super Audio CD und Multi-Kanal Wiedergabe, kann der Konsument den linken, mittleren und rechten Kanal exakt so wahrnehmen und hören, wie der Tontechniker sie während der ursprünglichen Aufnahmesitzung gehört hat. Für diese Serie von Living Stereo Wiederveröffentlichungen auf hybrid Super Audio CDs haben wir die originalen 3-Kanal Bänder verwendet, wann immer diese existent waren. Sofern nur in Stereo aufgenommen wurde, haben wir diese Bänder verwendet. Deshalb enthalten einige dieser Super Audio CDs nur 2-Kanal oder eine Kombination aus 2-Kanal und 3-Kanal Aufnahmen. Wir haben darum auch nur zwei oder drei der sechs auf einer Super Audio CD verfügbaren Kanäle benutzt, da dies die Vision der ursprünglichen Produzenten war.

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

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

NOTE TECHNIQUE

JOHN NEWTON, SOUNDMIRROR INC.

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

Pour la stéréophonie, on a installé deux microphones dans la salle. Les signaux étaient transmis à un magnétophone stéréophonique, ce qui conférait un nouveau « relief » sonore à l'enregistrement écouté par le consommateur sur ses deux haut-parleurs. En positionnant des micros à gauche, au milieu et à droite de la salle, les ingénieurs ont évolué vers un enregistrement à trois canaux leur assurant un meilleur contrôle de l'équilibre musical du mixage stéréophonique final. Ce procédé a souvent continué à être utilisé alors même que le CD remplaçait progressivement le disque noir.

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

Lors du 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 Super Audio CD. L'auditeur peut ainsi entendre la sortie de ces convertisseurs exactement telle que nous l'avons entendue en studio. Le flux DSD est essentiellement identique à la bande analogique. Ce que vous entendez est une copie fidèle de chacun des enregistrements historiques : l'interprétation à l'état pur, présentée dans sa splendeur originelle. Aucun traitement du signal n'a été nécessaire pour « améliorer » ces bandes extraordinaires.

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

LIVING STEREO ON SUPER AUDIO CD

82876-82621-2 **PUCCINI: *La Bohème*** / Anna Moffo, Richard Tucker

82876-82622-2 **PUCCINI: *Madama Butterfly*** / Leontyne Price, Richard Tucker

82876-82624-2 **PUCCINI: *Turandot*** Inge Borkh, Jussi Bjoerling

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

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

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

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

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

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

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

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

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

82876-71615-2 **VIENNA Waltzes and Polkas** / Fritz Reiner, Chicago Symphony Orchestra

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

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

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

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

82876-66375-2 **DVOŘÁK ■ WALTON: Cello Concertos** Jascha Heifetz

82876-67903-2 **RHAPSODIES** Leopold Stokowski

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

LIVING STEREO

FALLA

El amor brujo • The Three-Cornered Hat

Leontyne Price

Chicago Symphony Orchestra

Fritz Reiner

RCA RED SEAL

88697-04607-2

COMPACT disc DIGITAL AUDIO

SUPER AUDIO CD

DSD Direct Stream Digital

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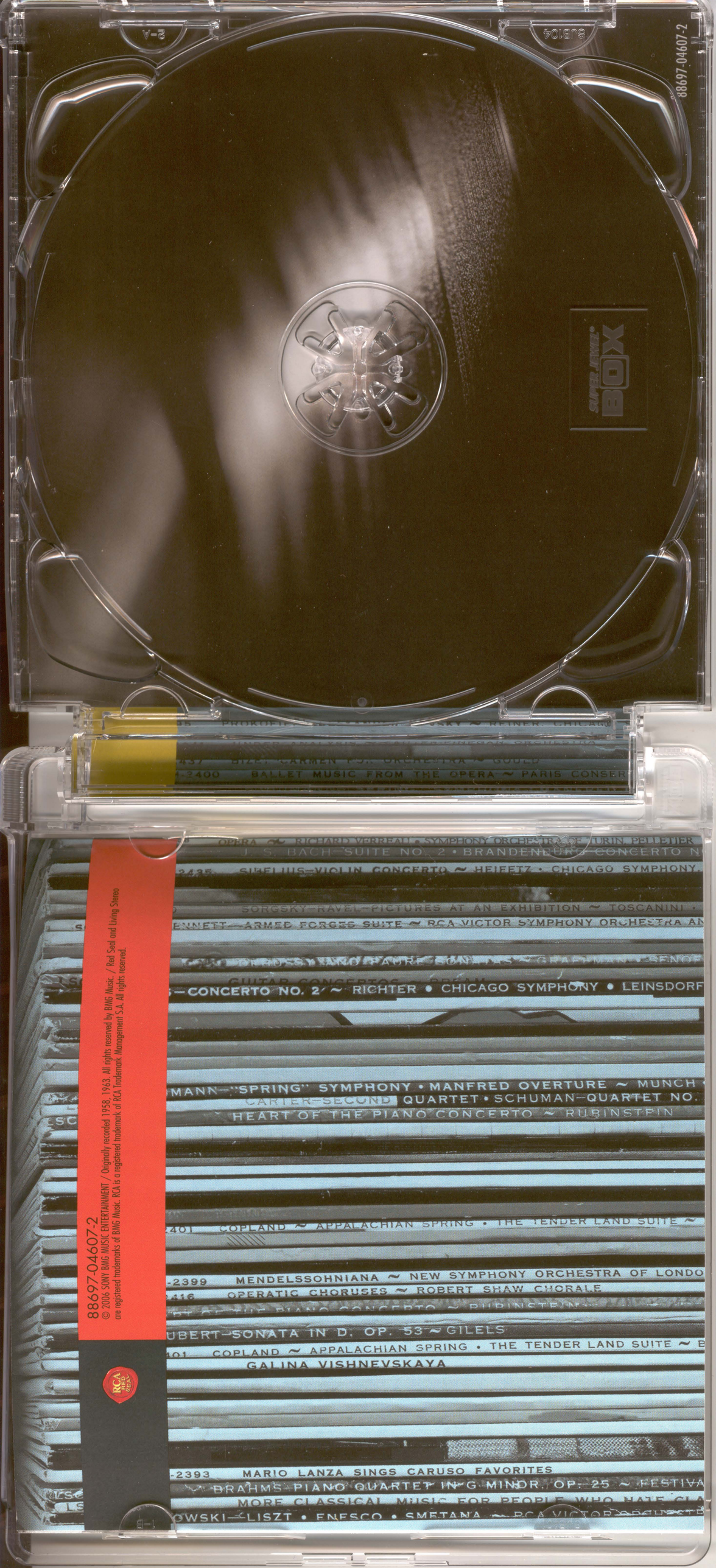
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RCA RED SEAL
J. S. BACH—SUITE NO. 2 • BRANDENBURG CONCERTO N
SIBELIUS—VIOLIN CONCERTO ~ HEIFETZ • CHICAGO SYMPHONY
SORGSKY-RAVEL—PICTURES AT AN EXHIBITION ~ TOSCANINI
—CONCERTO NO. 2 ~ RICHTER • CHICAGO SYMPHONY • LEINSDORF
MANN—"SPRING" SYMPHONY • MANFRED OVERTURE ~ MUNCH
CARTER—SECOND QUARTET • SCHUMAN—QUARTET NO.
HEART OF THE PIANO CONCERTO ~ RUBINSTEIN
COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~
MENDELSSOHNIANA ~ NEW SYMPHONY ORCHESTRA OF LONDO
OPERATIC CHORUSES ~ ROBERT SHAW CHORALE
UBERT—SONATA IN D, OP. 53 ~ GILELS
COPLAND ~ APPALACHIAN SPRING • THE TENDER LAND SUITE ~
GALINA VISHNEVSKAYA
MARIO LANZA SINGS CARUSO FAVORITES
BRAHMS—PIANO QUARTET IN G MINOR, OP. 25 ~ FESTIVA
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OWSKI—LISZT • ENESCO • SMETANA ~ RCA VICTOR ORCHESTR

RCA RED SEAL

The Chicago Symphony Orchestra at its finest, under the impeccable leadership of Fritz Reiner, brings elegance and fire to some of Spain's greatest orchestral music, with Leontyne Price in a volatile performance of *El amor brujo*.

MANUEL DE FALLA *(1876–1946)*

1-13 **El amor brujo*** 27:51

14-16 **The Three-Cornered Hat** 12:11

17-18 **La vida breve** 6:37

ISAAC ALBÉNIZ *(1860–1909)*

19 **Iberia, Book 2: Triana** 5:06

ENRIQUE GRANADOS *(1867–1916)*

20 **Goyescas: Intermezzo** 5:40

ALBÉNIZ

21 **Iberia, Book 1: Fête-Dieu à Seville** 8:01

22 **Iberia, Book 4: Navarra** 5:39

***Leontyne Price,** soprano
Chicago Symphony Orchestra
Fritz Reiner, conductor
*(Recorded in *1963 and 1958)*

CD AUDIO \ SUPER AUDIO CD STEREO \ SUPER AUDIO CD SURROUND SOUND

COMPACT disc DIGITAL AUDIO

SUPER AUDIO CD

DSD Direct Stream Digital

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

www.sonybmgmasterworks.com

TOTAL PLAYING TIME: 71:05

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LIVING STEREO

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