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CABLE ADDRESS "MARJALB"

December 12, 1973

Mrs. Arthur Rubinstein
22 Square de l'Avenue Foch
Paris 16°, France

Dear Mrs. Rubinstein:

Abe Bienstock suggested that we obtain from RCA a written resume of the proposal RCA wishes Mr. Rubinstein to consider, and you will find enclosed a xerox of letter from RCA dated December 7, 1973 and the enclosures.

In brief summary, RCA is requesting Mr. Rubinstein's permission to be included in a joint venture of RCA and the Book and Record division of Time-Life, to be known as "Great Men of Music". Time-Life, as you probably know, publishes Time Magazine and it is planned that the "Great Men of Music" will consist of a series of records to be sold only by direct mail.

RCA and Time-Life are not committed at this time to producing or offering any records for distribution and no records have been manufactured yet. In order for them to decide whether or not to proceed with the project, they wish to make a market test, using a brochure and a miniature record. They want to use Mr. Rubinstein's name and likeness in the brochure and to use a short segment of his recording of the Chopin Polonaise in the miniature record. (The other performing artists proposed for the miniature record are Van Cliburn, the Boston Symphony, Leontyne Price and Jascha Heifetz, with works of Beethoven, Tchaikovsky, Mahler, Mozart, Brahms and Handel as set forth in the enclosed document headed Exhibit "D".)

If the market test is not successful, no records will be manufactured and Mr. Rubinstein will have been used in promotional material for which he will not receive any compensation or royalties.

If the market test is successful, RCA and Time-Life then will manufacture and sell by direct mail a series of six volumes of four records each. One volume will be devoted to Beethoven and they want to include Mr. Rubinstein's performance of the Emperor Concerto as one complete record in that four record volume. A second volume will be devoted to Mozart and they want to include Mr. Rubinstein's performance of the Piano Concerto in A, K.488 in that volume. The details of the other works and artists in these volumes and the other four volumes in which he would not be represented are set forth in the enclosed document headed "Exhibit B".

As to Mr. Rubinstein's records in the above six volumes, RCA and Time-Life want Mr. Rubinstein to accept the mail order club royalty rate (which is half his retail royalty rate) and they will assure him a minimum royalty of $25,000.

If additional records are manufactured over and above the first six volumes, RCA and Time-Life again want Mr. Rubinstein to accept the mail order club royalty rate and they will guarantee him an additional $25,000 as a minimum royalty. They want these additional records, if manufactured, to include Mr. Rubinstein's recordings of works by Chopin, Dvorak, Liszt, Rachmaninoff, Ravel, Saint-Saens, Schumann and Schubert as set forth in the enclosed document headed "Exhibit C".

Thus, if records are manufactured, the guarantee to Mr. Rubinstein would be $25,000 if the first six volumes only are manufactured, or $50,000 if more than six volumes are manufactured.

If Mr. Rubinstein is interested in participating, RCA believes his suggestions as to his repertoire would be respected, as well as his desires as to payment of the amount guaranteed.

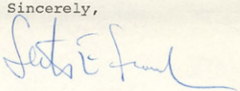
I trust this letter will be helpful in summarizing the essential facts of the RCA and Time-Life proposal.

Please let us know Mr. Rubinstein's reaction so that we may inform RCA appropriately. As RCA would like to know Mr. Rubinstein's response as soon as possible, perhaps you could cable reading either "RCA PROPOSAL APPROVED" or "RCA PROPOSAL NOT APPROVED".

Of course, should you or Mr. Rubinstein have any questions or wish any additional information, please let us know.

With kindest regards to both of you,

Sincerely,



SEF:DM
Enclosures

AIR MAIL

RCA Records | 1133 Avenue of the Americas | New York, NY 10036 | Telephone (212) 598-5900

Abraham L. Bienstock, Esq.
30 Broad Street,
New York, N. Y.

Dear Mr. Beanstock: December 7, 1973

Mr. Frank suggested that I reduce to writing the information which Mr. Max Wilcox reviewed with him by telephone today.

This letter, and the attachments thereto, is an attempt to do this.

I have additional material in the form of rough layouts prepared by Time-Life's Promotion Department which I would like to show you when we meet to discuss this project further.

The scope of the project is set forth on Exhibit A attached, certain portions of which I have underlined for emphasis.

Exhibit B contains the repertoire which Mr. Rubinstein would be described as represented by in the market test brochure, the advertising copy of which is now in preparation. I do, however, have photostats of layouts prepared by Time-Life's Promotion Department, as mentioned above, but the essential information as it relates to Mr. Rubinstein, is as contained on Exhibit B.

Exhibit C is a projected repertoire device by Time-Life's music editors for albums that would be included in the series in addition to the first 6, if the market test is successful. You will note that Mr. Rubinstein would be heavily represented in the volumes on Chopin, Dvorak, Liszt, Rachmaninoff, Ravel, Saint-Saens, Schumann, Schubert, with the repertoire as proposed. This is not firm, however, in terms of content, but again, I am quite sure that the Time-Life group would be guided by suggestions as regards representation of Mr. Rubinstein.

Finally, Exhibit D, which is a Xerox of the narration that would be used for the miniature plastic record which indicates the promotional style that Time-Life will employ throughout.

In order for this project to work successfully commercially, both from Time-Life's standpoint as well as our own, we have been asked to negotiate the following points with Mr. Rubinstein:

1. The right to include his name and likeness in the test, even though no records will be manufactured.

2. The right to include reference to him in the miniature plastic disc, including a short segment of the Chopin Polonaise as performed by him.

3. Acceptance of the mail order club royalty rate for Rubinstein's performances that would be included in the volumes to be manufactured if the test is successful. I have specific details about that, including assurance from Time-Life that Mr. Rubinstein's participation in the Beethoven and Mozart volumes, if manufacture is undertaken, will assure him royalties of no less than $25,000, and his representation in succeeding albums will guarantee him an additional amount of no less than $25,000. So, in effect, the guarantee, regardless of the number of albums distributed once manufacture commences, would be at least $50,000, and payments of the guarantee amount can be arranged at the convenience of Mr. Rubinstein.

We consider this a tremendously important project and urge that it be given sympathetic and favorable consideration. Classical music sales at retail have been disappointing in recent years. We believe that this method of promoting and marketing classical music can revitalize the sale of records, which is why we are so eager to secure his consent.

I will be available at short notice to come down to your office and go into all other details that this information may generate in the form of questions.

Cordially,

Alan Kayes

Alan Kayes
Manager, Business Affairs
RCA Music Service

EXHIBIT "A"

We are exploring with Time-Life's Book and Record division the possibility of developing a comprehensive mail order program devoted to classical music recordings drawn from RCA's Red Seal catalogs. The project, if it materializes, would be offered only by direct mail under the title "GREAT MEN OF MUSIC" and would be identified as a project of Time-Life Records in association with RCA.

Time-Life has had considerable success with direct mail sales of special recording projects. A recent example of this was their Beethoven Bicentennial Series, a 17-volume compendium comprising the recorded literature of Beethoven, including symphonies, concertos, chamber music, vocal and solo instrumental works. This was a huge undertaking which had very good public acceptance.

The success of the Beethoven project has encouraged them to come to us with the proposal for the "GREAT MEN OF MUSIC" series, which would consist of between 16 and 24 volumes comprising four records in each volume, with each volume containing representative works by one composer.

The first six volumes would be devoted to Bach, Beethoven, Brahms, Mozart, Prokofiev and Tchaikovsky.

Thereafter, if the market test is successful, they propose to expand the series to include the recorded music of Bartok, Berlioz, Chopin, Copland, Debussy,

Dvorak, Handel, Haydn, Charles Ives, Liszt, Mahler, Mendelssohn, Rachmaninoff, Ravel, Saint Saens, Schubert, Schumann, Richard Strauss, Sibelius, Stravinsky, Vivaldi, Wagner, Verdi and Puccini, although not in the above order.

The exciting aspect of this project is that they want to develop and execute it by utilizing your recordings and others in our catalogs. We see it as a valuable and important means of expanding the sale of your records without conflicting in any way with their retail record sales, since our experience in the Record Club and related direct mail activities has long since convinced us that direct mail is an entirely separate market from retail selling. It calls for fresh and different marketing and promotion techniques to reach the mail-order oriented record buyer, who rarely goes into retail record stores.

We have agreed, subject to the following conditions, to permit Time-Life to undertake a limited market test to determine whether the project can be developed into a full-scale effort.

The market test will not involve either the manufacture, sale, or distribution of phonograph records. The test will be conducted by means of mail-order advertising brochures, describing the scope of the "GREAT MEN OF MUSIC" project, listing the performing artists whose recorded works will be included, specific repertoire, and describing an accompanying booklet of essays and biographical sketches of the composers and performing artists. A miniature mailable plastic disc containing short excerpts of some of the repertoire in the proposed project also will be included.

Time-Life considers this a very important project and they want the test to succeed, as we do. They have assigned a team of music editors and writers to the preparation of the test brochure and the selection of the repertoire, which they believe must be available in stereophonic recordings, since their earlier projects have indicated to them that the record-buying audience they have developed is stereo-oriented.

Based on the test results, Time-Life would enter into an agreement with RCA covering the use of the repertoire, manufacture, and, if required, recording by RCA of certain compositions by composers whose recorded works in the RCA catalog are not sufficiently representative to encompass a volume in the series.

Naturally, we would work out with you any contractual details that may be required involving your own representation in the project.

When the market test brochure is ready for mailing, I will send one to you so that you will be aware of the manner of presentation. We will, of course, keep you informed of the progress of the test.

We know from our previous dealings with Time-Life that they will execute the test with taste and discretion, both editorially and musically, and we hope, as I am sure you do, that the test is successful so that planning can go forward to realize the project in its entirety.

Sincerely,

Alan Kayes
Manager, Business Affairs
RCA Music Service

EXHIBIT B

Repertoire to be described in Time-Life's market test.

Record Album #1

Mr. Rubinstein's performance of the Beethoven Emperor Concerto would be one complete record in the 4 records devoted to Beethoven.

The other performances in this volume include Beethoven's Symphony No. 6, Reiner conducting Chicago Symphony Orchestra; Egmont Overture, Ormandy and the Philadelphia Orchestra; String Quartet No. 9, Guarneri Quartet; Missa Solemnis, Cleveland Orchestra and Chorus, Robert Shaw conducting; Fidelio Overture, Reiner and Chicago Orchestra; Fidelio Abscheulicher, Leontyne Price, Soprano; Sonatas Nos. 24 and 31, Claude Frank; Symphony No. 5, Chicago Symphony, Ozawa conducting.

Contents of the Mozart album

Rubinstein's performance of the Mozart Piano Concerto in A, K.488.

Other performances in the volume:

String Quintet in G Minor, Heifetz, Piatigorsky, Primrose; Arias from Don Giovanni, Magic Flute and Marriage of Figaro, Leontyne Price; Piano Sonata in C, K.330, Cliburn; Clarinet Concerto, Benny Goodman, Boston Symphony Orchestra; Violin Concerto in D, Heifitz; Symphony #41 (Jupiter), Ormandy, Philadelphia Orchestra;

Note:

The other 4 composers being used for the market test are Bach, Brahms, Prokofiev, and Tchaikovsky, and as presently constituted, Mr. Rubinstein would not be represented in these volumes. However, the music editors of Time Life would certainly be willing to revise the repertoire content in accordance with Mr. Rubinstein's suggestions if he approves participation in the project.

Exhibit C.

* 1. BACH	Detailed repertory already in hand.
2. BARTOK	Repertory could include: Concerto for Orchestra; Piano Concerto No. 3; Music for Strings, Percussion and Celesta; The Miraculous Mandarin: Suite; Violin Concerto, etc. Representative repertory should include one of the six string quartets. THIS WOULD HAVE TO BE RECORDED OR LEASED. With Guarneri Quartet under contract to RCA this should not be difficult. Artists likely to be represented in this album include Leinsdorf, Ozawa, Peter Serkin, Reiner, Jean Martinon, Alexis Weissenberg, Ormandy, Boston, Chicago and Philadelphia orchestras.
* 3. BEETHOVEN	Detailed repertory already in hand.
* 4. BERLIOZ	Repertory to be chosen from: Roman Carnival Overture, Nuits d'ete song cycle, Harold in Italy, Romeo and Juliet, Requiem and L'Enfance du Christ. Artists include Munch, Leontyne Price, Reiner, Georges Prêtre, Walter Trampler, William Primrose, Boston, Chicago and London Symphonys.
* 5. BRAHMS	Detailed repertory already in hand.
X 6. CHOPIN	Repertory would include one of the two piano concertos, Sonata No. 2 ("Funeral March"), selected Ballades, Etudes, the Fantasy in F Minor, Impromptus, Mazurkas, Nocturnes, Polonaises, Scherzos, Waltzes and possibly Cello Sonata. Artists likely to be represented: Rubinstein, Cliburn, Ormandy, Philadelphia Orchestra, New Symphony of London, Gregor Piatigorsky.
7. COPLAND	Repertory would include Appalachian Spring, Billy the Kid, Rodeo, El Salon Mexico, Suite from the opera The Tender Land, Dance Symphony, Fanfare for the Common Man, Piano Trio Vitebsk, songs. MATERIAL FOR THIS ALBUM WILL HAVE TO BE LEASED OR RECORDED TO FILL OUT ALBUM. Artists would include Copland as conductor, Morton Gould, Arthur Fiedler, Ormandy, Shirley Werrett, Boston Symphony Chamber Players, Boston, Chicago and Philadelphia Orchestras.
* 8. DEBUSSY	Repertory would include such works as the Prelude to the Afternoon of a Faun, Nocturnes for Orchestra, La Mer, Ibberia, the String Quartet, and selected piano music (Clair de lune, L'Isle Joyeuse, Reflets dans l'eau, Feux d'artifice, etc.) Songs too. Artists would include Cliburn, Ormandy, Munch, Reiner, Anna Moffo and Cesare Valletti, the Juilliard String Quartet, Boston, Chicago and Philadelphia Orchestras.
* 9. DVORAK	Repertory would include works such as Symphony No. 9 ("New World"), Cello Concerto, Carnival Overture, some Slavonic Dances, Piano Quintet, Dumky Trio, Concerto Capriccioso. Artists would include Leinsdorf, Reiner, Reifets, Piatigorsky, Perlman, Rubinstein, the Guarneri Quartet, Munch, the Boston, Chicago and Philadelphia Orchestras.

10. HANDEL — Repertory would include excerpts from Messiah, Solomon, Julius Caesar; one of the twelve Concerti Grossi, one or two of the organ concertos, the Royal Fireworks Music. Artists include Robert Shaw Chorale, Beverly Sills, Norman Treigle, Stokowski, Alexander Schneider, Carl Weinrich, Judith Raskin, Julius Rudel.

11. Haydn — Repertory would include two or three symphonies drawn from among No. 60 ("Il Distratto"), Nos. 92 through 93, 95, 96 and 101 ("Clock"), a piano sonata (No. 33, 50 or 62), the Theresia Mass, Quartet for Lute and Strings, and a string quartet. RCA HAS NO STRING QUARTETS RECORDED IN STEREO THAT WE ARE AWARE OF, SO ONE WOULD HAVE TO BE RECORDED OR RECORDED. Since RCA has the Guarneri Quartet in their stable KR strongly feels quartet should be recorded by them. Quartet should preferably be one from Op. 76 (Nos. 2, 3 (Emperor), 4 (Sunrise)) or Op. 77. But practically any one from Op. 33 on would do (Haydn wrote 82 quartets in all). Artists would include Reiner, Leinsdorf, David Vaughan, Anshel Brusilow, Julian Drean, Weissenberg, Boston Symphony, Philadelphia Chamber Symphony, Naples Orchestra.

12. [illegible] — Repertory would include Symphonies Nos. 1 and 3, Robert Browning Overture, Orchestral Set No. 2, Piano Sonata No. 1, The Unanswered Question, Variations on "America", Harvest Home Chorales. MATERIAL DOES NOT QUITE FILL FOUR RECORDS, SO SIDE OF SO OR MUSIC WOULD HAVE TO BE ERASED OR RECORDED. Artists would include Ormandy, Gould, William Masselos, Robert Shaw Chorale, Chicago and Philadelphia Orchestras.

13. LISZT — Repertory would include Les Preludes, Mazeppa, Hungarian Rhapsodies (both piano and orchestral variety), one or both of the piano concertos, the piano sonata, transcriptions of opera and song, Mephisto Waltz and the Hungarian Fantasia. Artists would include Cliburn, Rubinstein, Fiedler, Stokowski, Ormandy, Reiner, Jorge Bolet, Earl Wilds, Leonard Pennario, Raymond Lewenthal, Philadelphia and Boston Pops Orchestras.

14. MAHLER — Repertory would include Symphonies Nos. 1 and 5, the Songs of a Wayfarer or Kindertotenlieder, and Das Lied von der Erde. Artists would include Reiner, Leinsdorf, Ormandy, Maureen Forrester, Boston, Chicago and Philadelphia Orchestras.

15. MENDELSSOHN — Repertory could include Symphony No. 4 (Italian), Violin Concerto, the Midsummer Night's Dream Overture and Incidental Music, Piano Concerto No. 1, excerpts from Elijah, the Octet. Artists: Andre Previn, Heifetz, Ormandy, Leinsdorf, Martinon, Munch, Joseph Kalichstein, the Boston, Chicago and Philadelphia Orchestras and London Symphony.

16. [illegible] — Detailed repertory in hand.

* 17. PROKOFIEV	Detailed repertory in hand.
18. PUCCINI	Repertory to include acts, scenes and individual arias and ensembles from operas including La Boheme, Tosca, Madama Butterfly, Turandot, Manon Lescaut, etc. Artists would include Leontyne Price, Birgit Nilsson, Richard Tucker, Robert Merrill, Placido Domingo, Sherrill Milnes, Zinka Milanov, Jussi Bjoerling, Leonard Warren, Renata Tebaldi, Leinsdorf, Rome Opera House Orchestra and Chorus, New Philharmonia Orchestra and London Symphony.
19. RACHMANINOFF	Repertory to include Second or Third Piano Concerto, Rhapsody on a Theme of Paganini, Symphony No. 2, The Bells cantata, selection of piano preludes, the Isle of the Dead. Artists would include Rubinstein, Cliburn, Ormandy, Reiner, Weissenberg, Previn, London, Chicago and Philadelphia orchestras.
20. RAVEL	Repertory would feature Bolero, Piano Concerto in G, complete Daphnis et Chloe ballet, Mamard de la Nuit, Mother Goose Suite, Pavane for a Dead Princess, Quartet, Rapsodie Espagnole, Valses Nobles et Sentimentales. Featured artists: Ormandy, Munch, Reiner, Martinon, Browning, Rubinstein, Boston, Chicago and Philadelphia Orchestras.
SAINT-SAENS	Repertory to include Danse Macabre, Rouet d'Omphale, excerpts from Samson and Dalila, Piano Concerto No. 2, Carnival of the Animals, Introduction and Rondo Capriccioso, Havanaise, and Symphony No. 3 ("Organ"). Artists: Rubinstein, Munch, Ormandy, Fiedler, Rise Stevens, Mario Del Monaco, David Oistrakh, Leonid Kogan, Pierre Monteux, Boston Symphony, Philadelphia Orchestra and Boston Pops Orchestra, Metropolitan Opera Chorus and Orchestra.
* 22. SCHUMANN	Repertory includes Symphony No. 1 (Spring), Carnaval, Piano Concerto, Piano Quintet, song cycles Frauenliebe und Leben and Dichterliebe, Symphonic Etudes. Artists represented: Rubinstein, Cliburn, Browning, Carlo Maria Giulini, Leontyne Price, the Guarneri Quartet, Munch, Boston and Chicago Symphonys.
* 23. SCHUBERT	Repertory would probably include Symphony No. 8 (Unfinished), Quartet No. 14 (Death and the Maiden), excerpts from Rosamunde, one of the piano sonatas, a selection of lieder, etc. Artists would include Ozawa, Ormandy, Reiner, Rubinstein, the Juilliard Quartet, Elly Ameling, Emil Gilels, Peter Serkin, Guarneri Qt., Boston, Chicago and Philadelphia Orchestras.
* 24. STRAUSS, R.	Repertory would include Also Sprach Zarathustra, Death and Transfiguration, Burleske for Piano and Orchestra, Le Bourgeois gentilhomme Suite, excerpts from Salome, Elektra and Rosenkavalier. Artists include: Reiner, Leinsdorf, Leontyne Price, Montserrat Caballe, Previn, Monteux, Byron Janis, Christa Ludwig, Boston, Chicago, San Francisco and London Symphonys.

25. SIBELIUS — Repertory could include Symphonies Nos. 2 and 5; various tone poems such as Finlandia, The Swan of Tuonela, Pohjola's Daughter, Night Ride and Sunrise; the violin concerto and some songs. Artists likely to be featured: Ormandy, Pretre, Heifetz or Perlman, Leinsdorf, Nilsson, Morton Gould, the Philharmonia and Philadelphia Orchestras.

* 26. STRAVINSKY — Repertory would include the Firebird Suite, Petrushka, The Rite of Spring, Symphony of Psalms, Fireworks, Jeu de Cartes, the Divertimento from Le Baiser de la fee and Agon. Artists would include Ozawa, Reiner, Munch, Leinsdorf, the Boston and Chicago Symphonys, the Robert Shaw Chorale.

* 27. TCHAIKOVSKY — Detailed repertory in hand.

28. VERDI — Repertory to include arias, ensembles, overtures, whole scenes and acts from various operas, such as Aida, La Traviata, Il Trovatore, Rigoletto, Otello, Un Ballo in Maschera, La Forza del Destino and Macbeth, plus excerpts from the Requiem. Artists include Leontyne Price, Montserrat Caballe, Placido Domingo, Grace Bumbry, Sherrill Milnes, Carlo Bergonzi, Robert Merrill, Richard Tucker, Shirley Verrett, Tito Gobbi, Cornell MacNeil, Leonie Rysanek, Leonard Warren, Jon Vickers, Birgit Nilsson, Anna Moffo, Fiorenza Cossotto, Zubin Mehta, Erich Leinsdorf, Thomas Schippers, Georg Solti, Georges Pretre, the Rome Opera Chorus and Orchestra, the Metropolitan Opera Chorus and Orchestra, the London Symphony and New Philharmonia Orchestra, the Boston Symphony.

29. VIVALDI — Repertory could include The Four Seasons, the Gloria, various concertos for cello, lute, viola d'amore, bassoon, the Stabat Mater, Beatus Vir, excerpts from Juditha Triumphans. Artists would include Julian Bream, Antonio Janigro, Shirley Verrett, Walter Trampler, the Societa Corelli, the Virtuosi di Roma, the Robert Shaw Chorale, I Solisti di Zagreb, Heifetz and Piatigorsky.

30. WAGNER — Repertory would include orchestral and vocal excerpts from The Flying Dutchman, Tannhäuser, Lohengrin, Tristan und Isolde, Die Meistersinger, Götterdämmerung plus the Siegfried Idyll. Artists would include Eileen Farrell, Jess Thomas, Jerome Hines, Leinsdorf, Stokowski, Ormandy, Munch, Monteux, Boston and San Francisco Symphonys, the Philadelphia Orchestra and the Bavarian State Opera Chorus and Orchestra.

"D"

EXHIBIT

Script Approved By: Editorial _____ (All comments should be directed to Paul Stewart and Gus Daniels)

Sales _____

Promotion _____

SCRIPT FOR "GREAT MEN OF MUSIC" DEMO DISC

MUSIC -- Beethoven Fifth Symphony: transition from scherzo to finale, Full

"The sky is huge and black... but there comes a tiny point of light.... As it expands with frightening speed and mounting energy we do not know whether to hope or to fear...until the whole universe is abruptly ablaze."

music under voice

A thrilling moment from the Fifth Symphony of Ludwig van Beethoven; in just a few seconds he carries us from brooding darkness to radiant triumph. With its intensity and stark drama, Beethoven's Fifth is a compelling example of great music -- music which touches the soul and excites the emotions -- the kind of music you will find in TIME-LIFE RECORDS' superb new series: GREAT MEN OF MUSIC.

music up full..
then under voice...

Each sumptuously produced album in this collection contains some of the best and most important works of a great man of music. Through five centuries of great music, you'll explore and enjoy the music of Beethoven, Bach, Brahms, Mozart, Mahler, Tchaikovsky...all played by some of the finest artists of our day. Here is Van Cliburn playing the sweeping introduction to Tchaikovsky's First Piano Concerto....

and out,

MUSIC -- Tchaikovsky First Piano Concerto: introduction, final statement of big tune. Under voice

music up full...
then under voice...

...and out.

The emotional range of great music is limitless. There is the extraordinary power of Gustav Mahler. Listen as the Boston Symphony under Erich Leinsdorf plays the gripping finale of his first symphony.

MUSIC -- Mahler First Symphony; Finale, beginning full then under voice...

...and out.

GREAT MEN OF MUSIC will bring you an enormous variety of fine music. Complete symphonies, concertos, sonatas. Highlights from the greatest oratorios

very voice of soprano Leontyne Price, heard here in an aria from Mozart's opera The Marriage of Figaro.

MUSIC -- Mozart's Marriage of Figaro; Dove sono, beginning full, then under voice and out

You'll hear one superb performance after another in GREAT MEN OF MUSIC. Chopin -- played incomparably by pianist Artur Rubinstein.....

MUSIC -- Chopin Polonaise in A flat, final statement of big tune.

then under voice and out.

You'll hear violin concertos by Mendelssohn, Tchaikovksy, Prokofiev, played by such virtuosos as Jascha Heifetz. He performs Brahms Violin Concerto as Brahms himself might have dreamed it could be played....

MUSIC -- Brahms Violin Concerto: First Movement, first statement of big tune, under voice...

up full...
then under voice and out.

You'll also come to know some of the world's towering choral masterpieces -- like Handel's profoundly moving Messiah with its jubiliant Hallalujah Chorus....

MUSIC -- Handel's Messiah: Hallalujah Chorus under voice...

then full....
under voice...

...and out.

This is only a tantalizing glimpse of the musical pleasures and discoveries that await you in GREAT MEN OF MUSIC. Audition the first volume -- Free, for ten days...in your own home. Its four stereo LP's, produced to Time-Life Records exacting standards, are devoted to the melodic masterpieces of one of the world's most beloved composer, and come with a colorfully illustrated booklet about the man and his music, with extensive program notes to further enhance your enjoyment.

MUSIC -- Tchaikovsky

From TIME-LIFE RECORDS... GREAT MEN OF MUSIC!

up full to end.