



CHOPIN FOR ORCHESTRA

Beloved Favorites played by the Symphony Orchestra

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XWN 18920**NATURAL BALANCE**

True high fidelity creates "the illusion that the listener's chair is the most favored seat, acoustically, in the concert hall." This demands clarity, range and, most vital of all, *balance*, the *natural balance* of the original music, faithfully recreated. This is Westminster's "NATURAL BALANCE." Listen—and Compare.

CHOPIN FOR ORCHESTRA

Side I

1. ETUDE IN B MINOR, Op. 10, No. 3
2. POLONAISE NO. 3 IN A MAJOR, Op. 40, No. 1
(Military)
3. NOCTURNE NO. 2 IN E FLAT MAJOR, Op. 9, No. 2
4. ETUDE IN C MINOR, Op. 10, No. 12
5. WALTZ NO. 7 IN C SHARP MINOR, Op. 64, No. 2
6. POLONAISE NO. 6 IN A FLAT MAJOR, Op. 53
("Heroic")

Side II

1. FANTASIE IMPROMPTU NO. 4 IN C SHARP
MINOR, Op. 66
2. MARCHE FUNEBRE (from Sonata No. 2
in B Flat, Major, Op. 35)
3. PRELUDE NO. 7 IN A MAJOR, Op. 28
4. MAZURKA NO. 5 IN B FLAT MAJOR, Op. 7, No. 1
5. WALTZ NO. 3 IN A MINOR, Op. 34, No. 2
6. GRANDE VALSE BRILLIANTE IN E FLAT MAJOR,
Op. 18, No. 1

ERIC JOHNSON AND HIS ORCHESTRA

THE MUSIC

The magnificent melodies of Chopin have long been favorites among music lovers the world over; now Eric Johnson and his Orchestra, who have given us the unforgettable Westminster recordings of the music of Irving Berlin and of Rodgers and Hart, present Chopin for Orchestra, played in the mellow, dreamy manner that is the Johnson trademark.

In the course of searching out ever-new treasure spots around the world, American tourists discovered a few years ago the island of Majorca, off the coast of Spain. Here, they announced, was an island of paradise, a warm, sunny Mediterranean island where the living was easy and delightfully cheap.

Any number of artists, writers and other visiting residents who had already discovered the charms of Majorca quite some time before could only nod their heads in agreement and speculate sadly that from now on the cost of living in Majorca was not likely to be as delightfully cheap as before.

Among the historical attractions which the native Majorcan can point out to the insatiable tourist is the fact that Chopin slept there, though the native who is anxious to please might well omit the further fact that all of his bedding was burned immediately and indignantly thereafter.

Chopin, the novelist George Sand, her son and daughter and maid went to Majorca early in November of 1838. Chopin and George Sand were just beginning the alliance that was to last almost ten years. They wanted to be alone

and, so far as Chopin was concerned, at least, to keep their relationship a secret. Both Chopin and George Sand's son Maurice were ill and needed the recuperative benefits of a warm, sunny climate. Thus they choose Majorca, hoping to find there not only health and seclusion but peace and happiness.

At first they were enchanted with the place. After a few nights in the primitive rooms of the only available inn, George Sand found a villa to rent. There in the soothing sunshine and the long, quiet evenings Chopin began to feel better. All that he needed to make him completely happy was the arrival of the piano which he had had shipped from France.

His happiness was short-lived. In the middle of November he caught a chill, the weather turned to rain and the villa became damp and drafty. Alarmed at his fits of coughing, Sand sent for the town's three doctors, but they were unable to do anything for him.

In two weeks Chopin was better again, but by this time word had spread through the town that he had a contagious lung disease, and the tenants were ordered by their landlord to move out immediately. The bedding was then burned and the house disinfected.

They found refuge in a ruined monastery, the Charterhouse of Valldemosa, high in the mountains. Here again was enchantment for a few short weeks, and here again came rain and cold, depression and illness. In January, Chopin's long-awaited piano was finally delivered, and for a while he was able to forget his misery in his absorption with his work, which consisted mainly in polishing the manuscripts for his monumental twenty-four Preludes.

Finally, even his music could not overcome his increasing illness and his deepening aversion to the monastery and the island. And so in February of 1839 a wretched and unhappy Chopin left Majorca with George Sand and her family and made the return trip to France, a trip that so aggravated his weakened condition that he nearly died in Marseilles.

Chopin's life has been described by somebody as "an immense discord." Continually seeking health and happiness and peace, he found only momentary fragments of each of them, and though a few of those fragments were still in store for him after the fateful winter in Majorca, that winter also marked the beginning of the long physical decline which ended finally in his death ten years later.

To the lovers of Chopin's music, the happiness, the peace and the perfection which Chopin could not capture for himself he captured in his music. He was a lyric poet whose music was his poetry. Into it he poured his dreams, his moods, his search for beauty and his life.

THE RECORD

This is a MONOPHONIC recording, processed according to the R.I.A.A. characteristic from a tape recorded with Westminster's exclusive "Panorthophonic" ® technique. It may be played on any phonograph — either monophonic or stereophonic — designed to play microgroove (33 $\frac{1}{3}$ RPM) recordings. The multiple channels of stereophonic equipment will enhance the sound of this monophonic recording, making it richer and more brilliant. To achieve the greatest fidelity, each Westminster record is mastered at the volume level technically suited to it. Therefore, set your volume control at the level which sounds best to your ears and, for maximum listening pleasure, we recommend that you sit at least six feet from the speaker. Variations in rooms and playback equipment may require additional adjustment of bass and treble controls to obtain NATURAL BALANCE. Play this recording only with an unworn, microgroove stylus, preferably diamond.

HEAR THESE OTHER OUTSTANDING WESTMINSTER RECORDINGS BY ERIC JOHNSON AND HIS ORCHESTRA:

BLUE SKIES and Other Irving Berlin Favorites WP 6098

WITH A SONG IN MY HEART
and Other Rodgers and Hart Favorites WP 6099



To keep records static and dust free, we recommend the use of the DIS-CHARGER, manufactured by Mercury Scientific Products Corp., Dept. W, 1725 West 7th Street, Los Angeles 17, California.

NATURAL BALANCE



CHOPIN FOR ORCHESTRA

XWN 18920

SIDE
1
AW 2364
Made in USA

- band 1. ETUDE IN B MINOR, Op. 10, No. 3
- band 2. POLONAISE NO. 3 IN A MAJOR,
Op. 40, No. 1 ("Military")
- band 3. NOCTURNE NO. 2 IN E FLAT MAJOR,
Op. 9, No. 2
- band 4. ETUDE IN C MINOR, Op. 10, No. 12
("Revolutionary")
- band 5. WALTZ NO. 7 IN C SHARP MINOR,
Op. 64, No. 2
- band 6. POLONAISE NO. 6 IN A FLAT MAJOR,
Op. 53 ("Heroic")

ERIC JOHNSON AND HIS ORCHESTRA

33 $\frac{1}{3}$ RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

NATURAL BALANCE



Westminster
LONG PLAY HI-FI RECORDS

CHOPIN FOR ORCHESTRA

XWN 18920

SIDE

2

AW 2365
Made in USA

- band 1. FANTAISIE IMPROMPTU NO. 4
IN C SHARP MINOR, Op. 66
- band 2. MARCHE FUNEBRE (from Sonata No. 2
in B flat Major, Op. 35)
- band 3. PRELUDE NO. 7 IN A MAJOR, Op. 28
- band 4. MAZURKA NO. 5 IN B FLAT MAJOR,
Op. 7, No. 1
- band 5. WALTZ NO. 3 IN A MINOR,
Op. 34, No. 2
- band 6. GRANDE VALSE BRILLANTE NO. 1
IN E FLAT MAJOR, Op. 18

ERIC JOHNSON AND HIS ORCHESTRA

33 $\frac{1}{3}$ RPM

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