

# LINER NOTES

ONLINE CLASSICAL MUSIC QUARTERLY

*with a special focus on historical artists & recordings  
and a homage to the golden age of the LP*

ISSUE N° 17-2026

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Lilli Lehmann as Woglinde in the inaugural 1876  
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For more than 25 years, Chelsea Rialto Studios has preserved the legacy of the great film scores from the "golden age" of Hollywood, in particular those of Max Steiner. Here, we meet the label's founder, Ray Faiola, and explore CRS's extraordinary catalog.

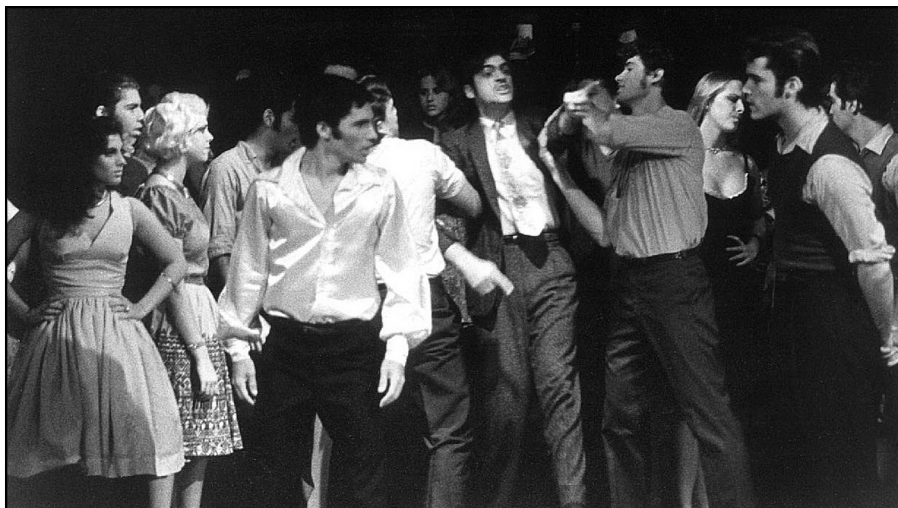
No label has done more to preserve the musical legacy of Max Steiner than Chelsea Rialto Studios (CRS), founded in 1998 by Ray Faiola. Other film composer greats from the golden age of Hollywood are also represented in their catalog, including Dimitri Tiomkin, Alfred Newman and Hugo Friedhofer. Faiola has sought to "restore classic motion picture music from the best available elements, and then compile the cues into continuous symphonic scores with sustained ambience for the best possible listening experience that can be produced." In the case of Max Steiner, for example, this has involved the restoration of the actual acetate playback discs in the composer's archive held at the Harold Lee Library at Brigham Young University. These discs were, for the most part, recorded live on the sound stage for immediate playback at the original scoring sessions.

Born in 1956 in the seaside town of Larchmont, New York, about 18 miles northeast of Midtown Manhattan, Ray Faiola was captivated by the big screen from a young age, recalling in a 2017 interview: "When I was five years old, my sister gave me an abridgement of *Abbott and Costello Meet Frankenstein* as a Christmas present. And I was hooked." Perhaps his favorite film, it was the first celluloid (8 mm) he ever owned, the beginning of collection that now encompasses more than 2,500 feature films as well as thousands of shorts, cartoons and trailers. One of the things he loved most about that 1948 Abbott and Costello classic was the score by 5-time Oscar Nominee Frank Skinner (1897-1968). This led to another of Ray's great passions: music for films and the incomparable scores from the golden age of Hollywood. However,

**Right:** *Abbott and Costello Meet Frankenstein*, the 1948 horror comedy that sparked Ray Faiola's love of film and film music.



he was never content to be solely a listener or a viewer – the entire medium fired his own imagination and creativity, first finding outlet in theater, studying drama with David Feldman before graduating from Coral Gables High School. He would earn a BFA in Theater from the University of Miami, mentored by Robert "Buckets" Lowery, teacher of Sylvester Stallone, Ray Liotta and Steven Bauer, among others. During this period, Ray appeared in numerous productions, including one of Steinbeck's "Of Mice and Men".



**Above:** Actors Steven Bauer, Ray Liotta and Ray Faiola in a 1977 production of *West Side Story*, staged at the Miami Beach Center for Performing Arts.



Returning to New York in 1979, Ray continued his stage work while finding employ with the CBS Television, embarking on a 40-year career with the storied network. Working in the CBS Broadcast Center offices at 524 West 57th Street in Midtown, Ray rose to Director of the Audience Services Department, a post he held for his last 31 years with the network.

Ray's career spanned one of the most sweeping eras in television history. He began when three major networks and familiar sitcoms brought the country together at a set hour each night. He then witnessing first-hand the transformational rise of cable programming, 24-hour news networks, and reality television, all of which would reshape the medium and the nation's entertainment landscape.

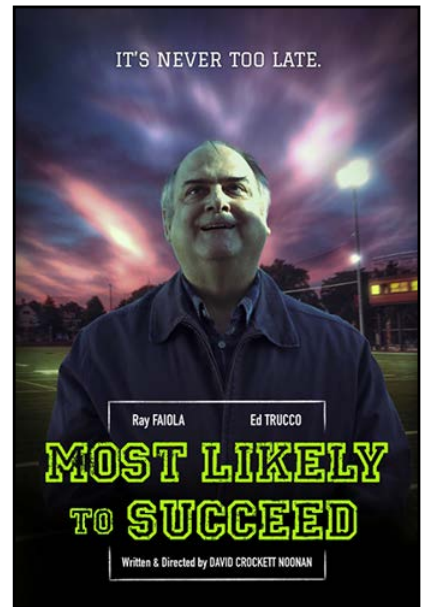
For some 25 years he and his wife lived in a loft they had renovated themselves on 27th Street in Manhattan, raising two children. Later, they would divide their time between homes in the Bronx and Ellenville, the latter a small town 90 miles north-west of Manhattan. Ellenville's picturesque environs belie a vibrant arts community, including the renowned Shadowland Stages, a 190-seat, 1920s art deco vaudeville-era movie theatre. In addition to performing in numerous productions, Ray has served on its board of directors and hosted popular screening of rare and classic films – visit their website [here](#). His acting credentials are not limited to the stage, however; Ray has appeared on television, namely in two episodes of the series "A Crime to Remember" (playing legendary attorney Marvin Belli in one of them), as well as in TV commercials for Orange Bank & Trust and even Burger King.



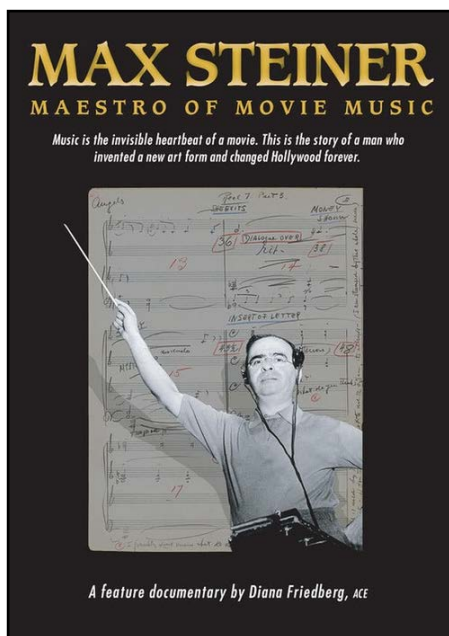
**Above:** Ray with fellow actor Henry Brandon. The latter had played the villainous Silas Barnaby in the 1934 Laurel & Hardy classic *Babes in Toyland*. The occasion was a 1985 dinner at New York's Coq au Vin hosted by the Founding Tent of the Sons of the Desert (the International Laurel & Hardy Fan Club).



Ray has been with the Sons since 1972 and in 2009 established Oasis 281 "Them Thar Hills" in Ellenville.



**Above Left:** Ray Faiola, as the acerbic Ticket Man in "Guest Artist". This three-character play, co-starring John Astin and Anthony Blaha, was written by Jeff Daniels and was produced at Shadowland Stages in Ellenville in 2010. **Above Right:** Ray in the lead role of Tom Rogers in the 2021 short film "Most Likely to Succeed". Enjoy it at ShortedFilms.com by clicking [here](#).



**Far Left:** Ray voiced the composer Max Steiner in the Cannes Festival award-winning 2019 documentary of the composer's life. Read the IMDb page for it [here](#). This film can be viewed, with a subscription, at several of the major streaming platforms, including Amazon Prime, Hulu, HBO Max and YouTube.

**Left:** Ray singing "Take it From an Old Man" from the Sara Bareilles' musical Waitress, which was produced at Shadowland Stages as recently as August 2025. Shown opposite him is actress Madeline Fansler. Ray's moving rendition of this lovely song can be heard on YouTube by clicking [here](#).

In addition to supporting roles in several feature films, Ray has starred in the short "Most Likely to Succeed". A member of SAG-AFTRA / AEA, Ray's filmography can be viewed online (click [here](#)), as well as at the Internet Movie Database (click [here](#)).

And yet all this is but a part of Ray's multifaceted activities and artistry. He can be heard singing "Take it From an Old Man" from Sara Bareilles' musical Waitress, staged at The Shadowlands in August 2025 – click [here](#). Ray has also done voice work, including audio books for the Jewish Braille Institute, voicing the composer Max Steiner in the 2019 Cannes Film Festival award-winning documentary *Max Steiner: Maestro of Movie Music*. In 2023, Ray directed and appeared in a live-on-stage radio performance of H.G. Wells' *The War Of The Worlds* at the Barrymore Film Center in Ft. Lee, New Jersey. As eloquent in prose as he is on stage, Ray has penned the liner notes for several of the Max Steiner issues in Marco Polo's "Classic Film Score" series. View Ray's Discogs page by clicking [here](#).



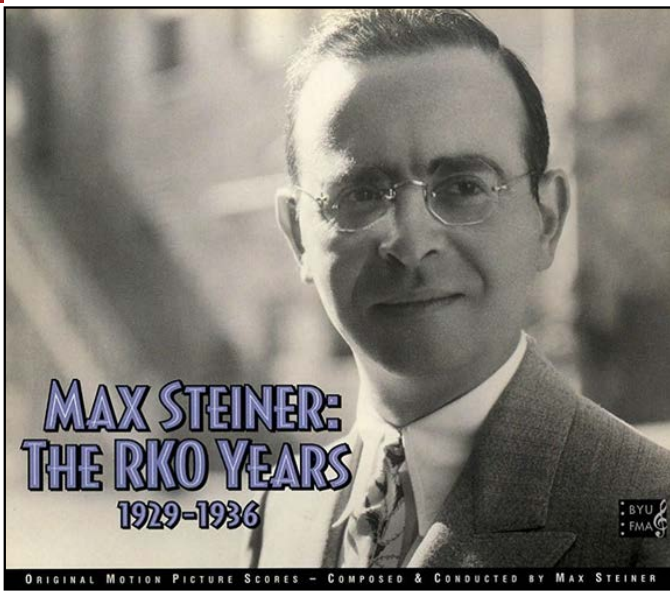
**Above:** © Marco Polo 8.223763. Max Steiner's complete score to the legendary 1933 film classic *King Kong*. Listen to it on YouTube [here](#). Ray provided expert line notes to this superb issue.

**Above:** © FMA/MS102. Chelsea Rialto Studios' very first issue, featuring Max Steiner's score to the 1950 film "The Flame and the Arrow", starring Burt Lancaster. Click [here](#) to listen to it on YouTube.

Amidst all this myriad activity, classic film scores remains a central, enduring passion: "I always had more of an oral, meaning – a, u, r, a, l – appreciation of film than merely a visual appreciation. And so my love of film led to my love of film music." In a recent interview for radio station WELV (107.9 FM), Ray explained his process: "When I produce a film soundtrack. I will generally work from either raw acetate disc recordings or let's go back to what is an acetate disc. An acetate disc is when they record a musical score in an old Hollywood picture. The music is recorded on optical soundtrack film, and it has to be developed before it can be cut into the you know, to be used in the picture. So for the composer or the musical director to be able to listen to what they've just recorded immediately, they simultaneously will record an acetate reference playback disc. It's acetate bass with a lacquer coating, they can record it on the spot and play it back immediately."

Ray carries out this painstaking restoration at his home in Ellenville, where he maintains a studio and climate-controlled warehouse. Chelsea Rialto Studios' first issue featured Max Steiner's brilliant score to *The Flame and the Arrow*, Warner Brothers' 1950 swashbuckler classic starring Burt Lancaster, Virginia Mayo and Nick Cravat. This was released through Screen Archives Entertainment in 1998. Since then, CRS has restored dozens of scores for Brigham Young University (BYU) and has co-produced, with Screen Archives, a steady succession of albums featuring scores licensed from 20th Century-Fox, Richard Feiner and Co. and the Dimitri Tiomkin family archive. CR Studios has also provided its sound restoration services for a number of other labels, including Rhino Records, Percepto Records, Ryko-Disc and Monstrous Movie Music.

CRS's state-of-the-art sonics are matched by standard-setting production values, which extend to the liner notes and layout. BYU Film Archivist James D'Arc, who masterminded the BYU/FMA Soundtrack CD series, has overseen every facet of production, including liner notes and layout. All of the BYU releases include full-color souvenir booklets that not only reproduce the original publicity artwork, but also provide historical essays on both the film and the score, biographical information on the composer and technical notes on the album production. To cite just one example, both the *Dodge City / Oklahoma Kid*



**Left:** © FMA-MS110 (3CD set). The lavish 72-page booklet for this set, a joint production between Brigham Young University Film Music Archives and Chelsea Rialto Studios, is almost alone worth the price of admission.

"Max Steiner: The RKO Years - 1929-1936" includes excerpts and extended sequences from the films *Cimarron*, *Symphony of Six Million*, *Bird of Paradise*, *Sweepings*, *Morning Glory*, *Of Human Bondage*, *Little Women*, *The Little Minister*, *The Lost Patrol*, and *The Informer*.

Listen to the Soundtrack Suite from *The Enforcer*, which won the Academy Award for Best Original Score on YouTube [here](#).

View the set's entire contents at Discogs by clicking [here](#).

double-album and the three-disc "Max Steiner: The RKO Years" are packaged with deluxe 72-page booklets. Indeed, CRS' beautiful issues are a team effort. The West Coast-based musician Pat Russ was instrumental in securing the rights to the Tiomkin archives, while Craig Spaulding, founder and owner of Screen Archives Entertainment (SAE), the leading retailer and distributor of film music CDs and Twilight Time Blu-ray releases, including niche film scores and soundtracks. We profile SAE in this quarter's Shop Focus – click [here](#).

More recently, Chelsea Rialto Studios' restorations have involved film scores originally preserved on magnetic tape. Says CRS Founder Ray Faiola:

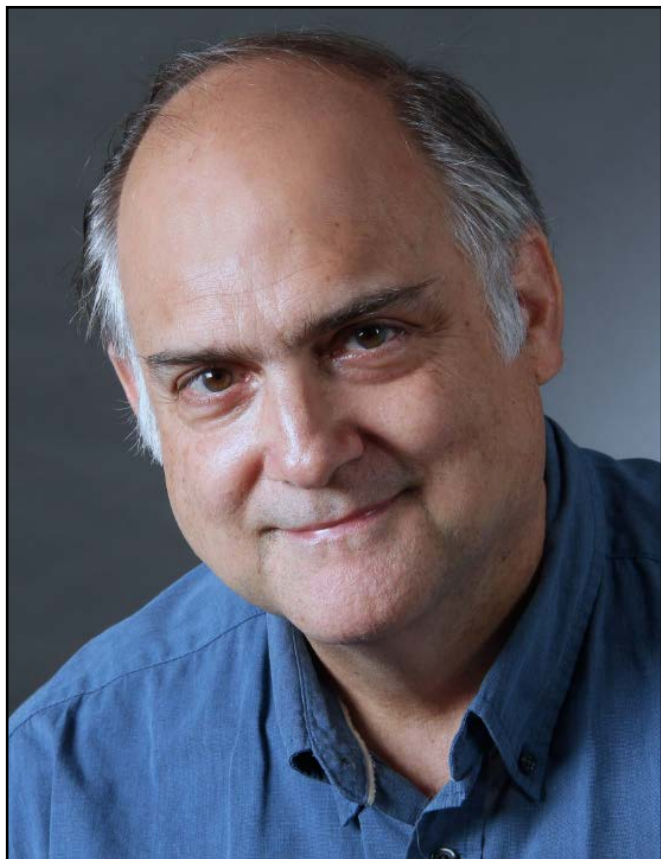
"Overall, mag masters provide an exponentially better aural experience, but they also have their own share of problems. As magnetic tape or 35mm magnetic film ages, the oxides can dry and flake, causing audio mottling and dropouts. Here again we have to find matching audio to replace that which has been lost to the ravages of time. All audio processing for Chelsea Rialto Studios restorations is done on the Sound Forge Industrial Editing system. The master audio materials are digitized and then individual pieces of music, be they full cues or partial cues, are sequenced as they appear in the film. Audio anomalies such as pops, clicks and crackle are removed. Skips or major blemishes are replaced with matching bars of music whenever possible. Underlying surface noise is carefully analyzed and reduced to the extent that such reduction does not compromise the brightness, clarity or ambiance of the original recording.

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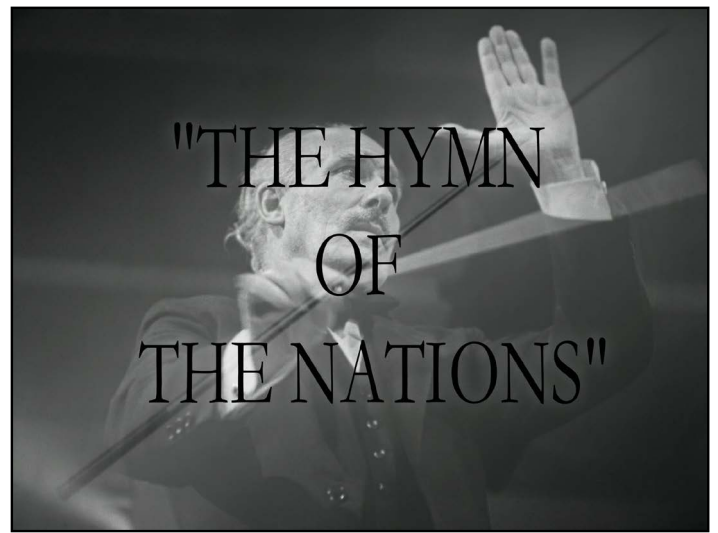
The results are truly revelatory, the legendary film scores of Alfred Newman, Dimitri Tiomkin and Max Steiner emerging with thrilling richness and amplitude.

CRS's artistic endeavors are not limited to just sound restoration, however. Their catalog now boasts an exclusive line of classic films made newly available on Blu-ray discs. This enterprising series has rescued historically important films abandoned by the major studios and now in the public domain. These high-definition re-issues have been lavished with the same careful restoration and processing afforded CRS's soundtrack releases.

Ray Faiola's keen eye and wide-ranging sympathies have resulted in a number of remarkable rescues, such as the first issue of the original soundtrack recording of Tex Ritter singing "Do Not Forsake Me" from the legendary 1952 Western "High Noon". CRS has also produced what remains the finest restoration of the Toscanini sequence from the 1944 Office of War Information film "Hymn of the Nations" – click [here](#) to view it. This, along with many other fascinating restorations, can be found at Chelsea Rialto Studios' YouTube channel – click [here](#). See "Further Watching / Listening" to view Yet another impeccable restoration is Ray's re-creation of the 23 February 1964 CBS Television "Camera Three" episode "This Was Toscanini", on of the earliest documentaries about the great Italian maestro.



Actor, Director, Producer, Writer and Founder and Owner of Chelsea Rialto Studios, Ray Faiola. Visit his personal webpage at [rayfaiola.com](http://rayfaiola.com).



**Above:** The 1944 Office of War Information film "The Hymn of the Nations". Chelsea Rialto Studios' restoration remains the finest to date. Click [here](#) or above to view it on YouTube.

Ray Faiola remains as busy as ever, with numerous projects in various stages of production. With two new Max Steiner albums in release and another on the way, CRS is now primarily involved in restoring soundtracks for classic films being released on Blu-ray. In addition to the entire Hal Roach *Our Gang* sound shorts library, feature films such as *Jack and the Beanstalk*, *Meet John Doe*, the early *Hopalong Cassidy* Films all for ClassicFlix, Ray has restored the audio for scores of shorts produced by Max Fleischer in the early 1930's. These shorts, whose restorations are spearheaded by Fleischer's granddaughter Jane Reid, are now playing film festivals around the world. And the project continues.

Visit Chelsea Rialto Studios' webpage [here](#) to explore their extraordinary catalog of classic film scores from a bygone era.

The official distributor for Chelsea Rialto Studios CDs and DVDs is Screen Archives Entertainment, based in Linden, Virginia. Their website, [www.screenarchives.com](http://www.screenarchives.com) remains the first and last stop in any quest for motion picture soundtrack CDs.

— Joe Moore

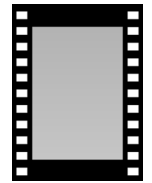
### Acknowledgements

The author would like to thank Ray Faiola for taking the time to help with this profile of his career and Chelsea Rialto Studios.

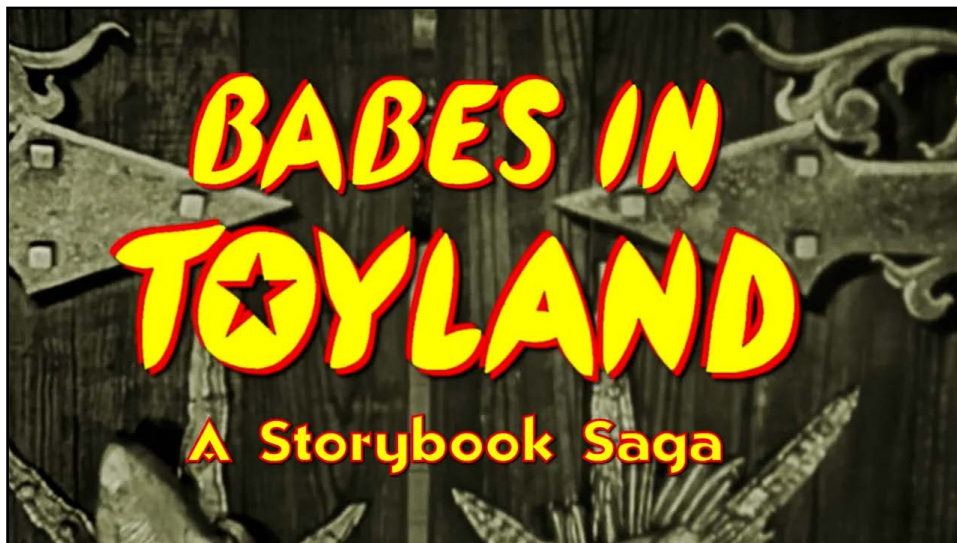
Ray Faiola would like to thank his lovely wife Ariela for giving him 2 beautiful children and 44 years of splendid marriage.



# CHELSEA RIALTO STUDIOS



Select Film Productions and Restorations

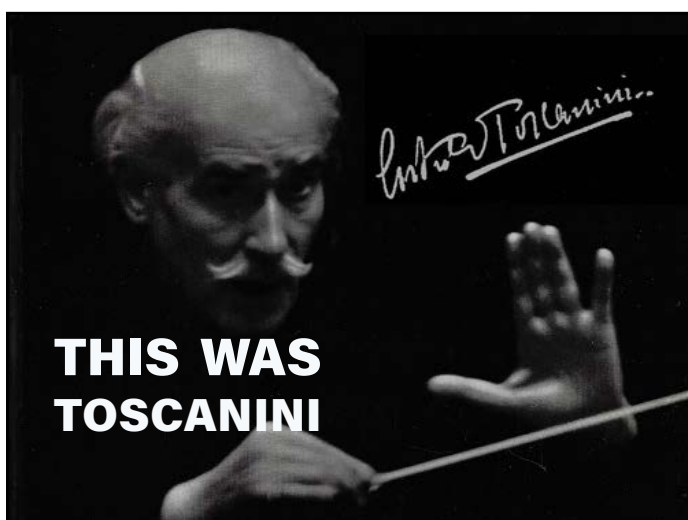


**Left:** In 2018, Ray Faiola produced this fascinating 30-minute documentary on the making and after life of Hal Roach's musical Christmas film starring Lael and Hardy. Released on November 30, 1934, it was originally produced in sepia tone and later colorized. Walt Disney personally approved the appearance of Mickey Mouse along with the use of the song "Who's Afraid of the Big Bad Wolf?" A unique and delightful film classic whose remarkable story is recounted by Rayl Faiola. Click on the image above or on the logo at right to freely enjoy on Vimeo.

A still of Laurel and Hardy from *Babes in Toyland*



"**THIS WAS TOSCANINI**" · A 30-minute segment broadcast over the CBS Television Network on 23 February 1964.



**Left:** Ray Fiola of Chelsea Rialto Studios has painstakingly recreated "This Was Toscanini", which was broadcast on 23 February 1964 over CBS Television as part of its "Camera Three" anthology series. Devoted to the arts and literature, these half-hour programs ran on Sunday mornings from 1956-1979. (In its final season, it was broadcast over PBS). Click [here](#) or on the image at left to view it. Click [here](#) to visit [chelsearialtostudios.com](http://chelsearialtostudios.com).

# Chelsea Rialto Studios on the Web



## CHELSEA RIALTO STUDIOS

### HOME OF CLASSIC SOUNDTRACK RESTORATIONS



Track 01 00 | Track 02 00 | Track 03 00 | Track 04 00 | Track 05 00 | Track 06 00 | Track 07 00 | Track 08 00 | Track 09 00 | Track 10 00 | Track 11 00 | Track 12 00 | Track 13 00 | Track 14 00

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The masthead for the Chelsea Rialto Studios website click on the logo or any of the menu items to be taken directly to that page.



Visit CRS's facebook page by clicking on any of the above logos or images above



## Chelsea Rialto Studios

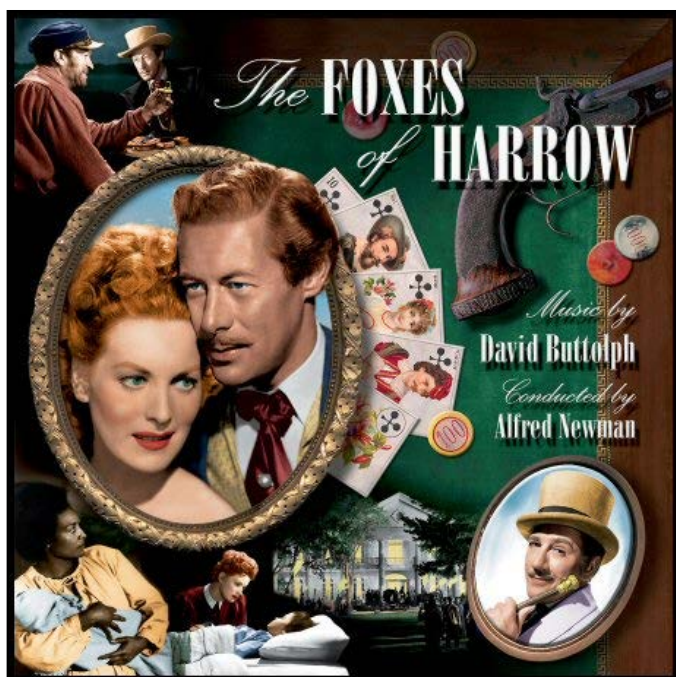
@ChelseaRialtoStudios · 11.9K subscribers · 334 videos

More about this channel ...more

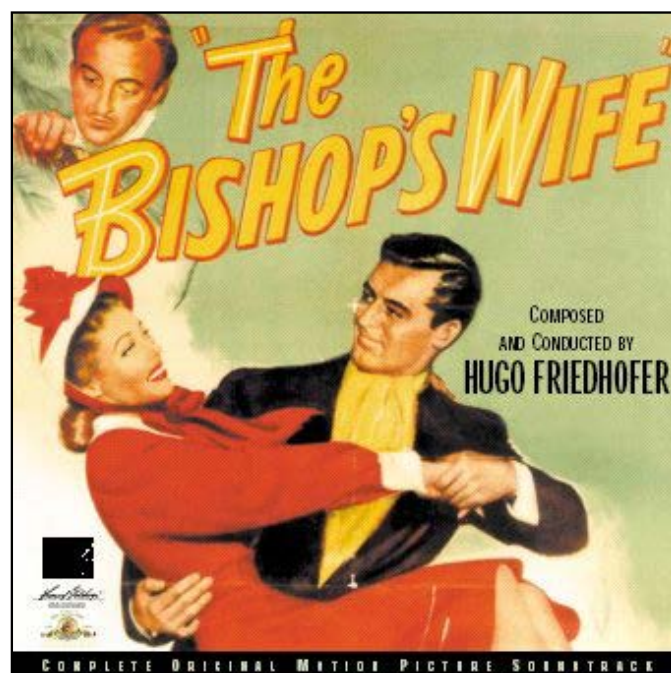


Visit CRS's amazing YouTube page by clicking on any of the logos or images in this section.

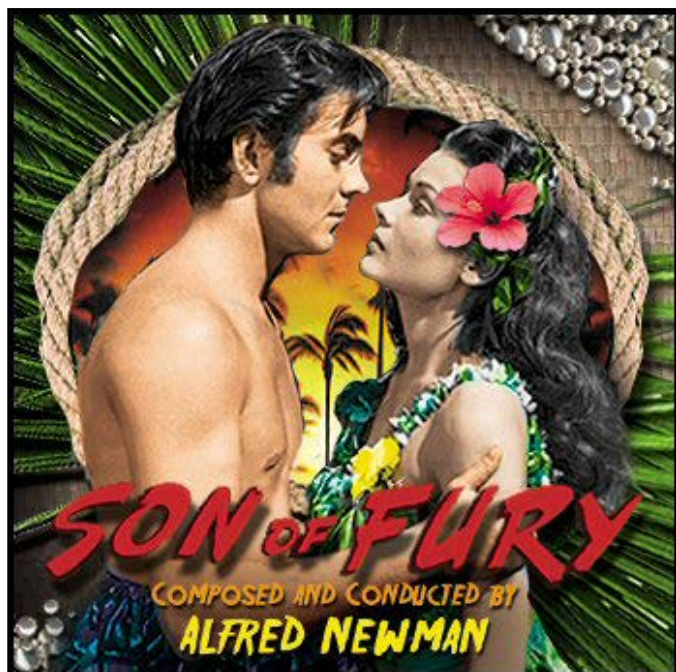
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**Above:** © REDMANSAEGRS012. The score to the 1947 film conducted by Alfred Newman. CD includes a 32-page booklet with notes by Jon Burlingame and Ray Faiola.



**Above:** © BYUFMA109. Friedhofer (1901–1981) worked as an assistant to both Max Steiner and Erich Wolfgang Korngold before emerging as a composer in his own right.



**Above:** © SAECRS013. Alfred Newman composed the score to this 1942 swashbuckling-esque adventure. Ray also contributed liner notes to this near 80-minute CD.



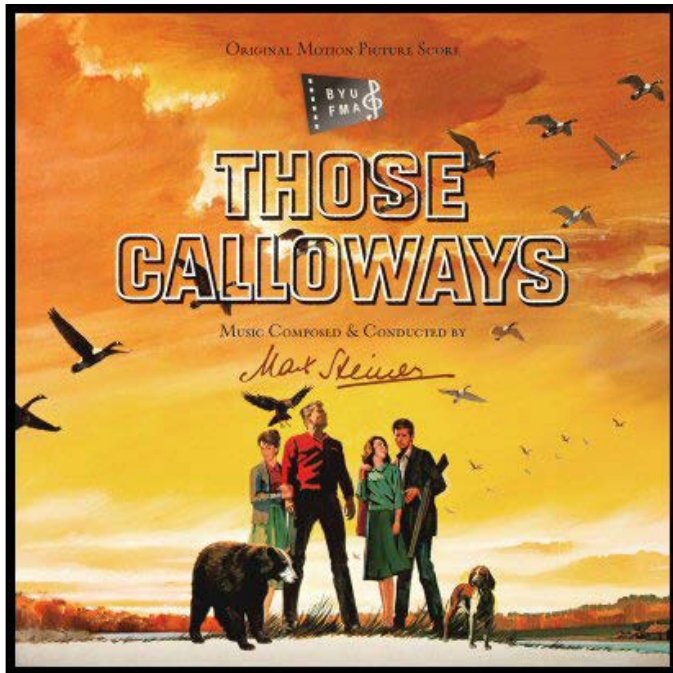
**Above:** © BYUFMA113. Max Steiner's complete score to the 1955 film, including cut sections. This 2-CD set boasts a deluxe 28-page color booklet.



# CHELSEA RIALTO STUDIOS

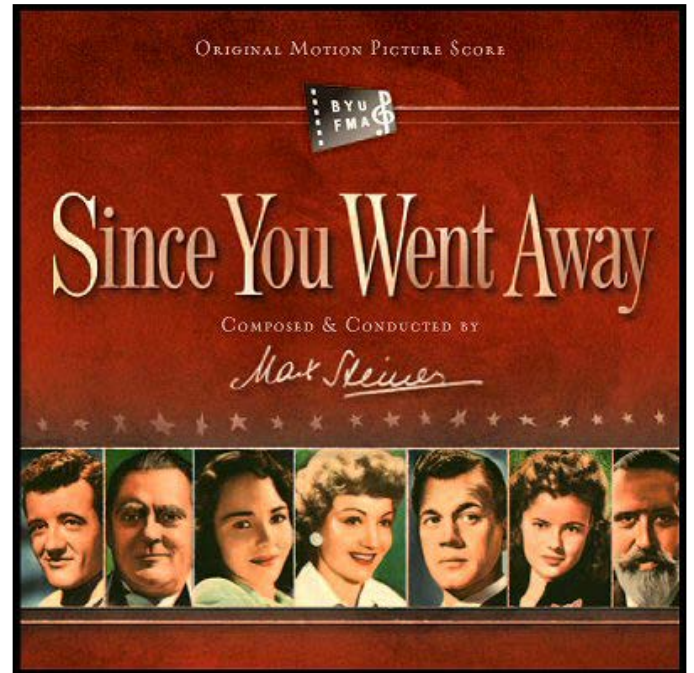
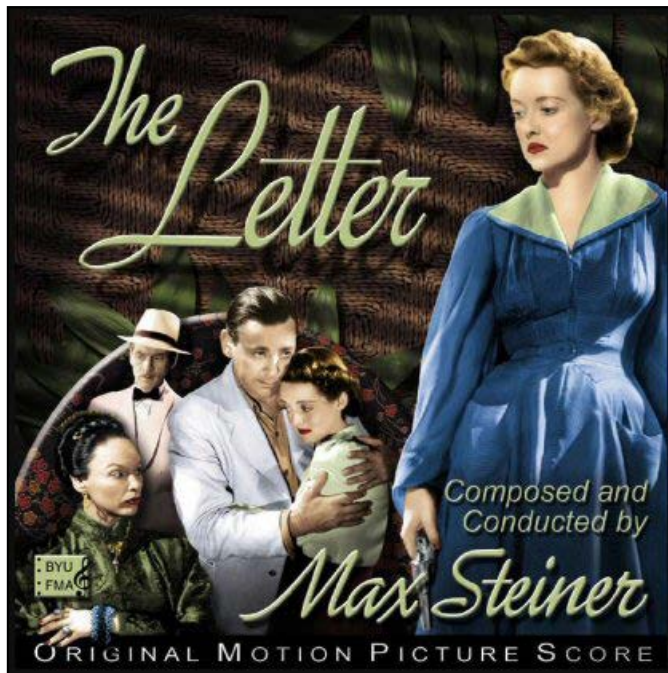


Selections from their CD Catalog – Click on the image to view that listing



Above: © BYUFMA/MS120. Produced by Walt Disney in 1965, *Those Calloways* is one of the producer's least-known live-action features. Music by Max Steiner.

Above: © BYUFMA116. This CD comes with a 36-page deluxe color booklet with notes by film historian Rudy Behlmer and producer Ray Faiola. Music by Max Steiner.



Above: © BYUFMA118. Ray not only contributed liner notes to this set, but also handled the re-mastering. This 1940 film was directed by William Wyler.

Above: © BYUFMAMS119. This 2-CD set presents the complete thematic score drawn from Max Steiner's personal acetates. Audio restoration by Ray Faiola.



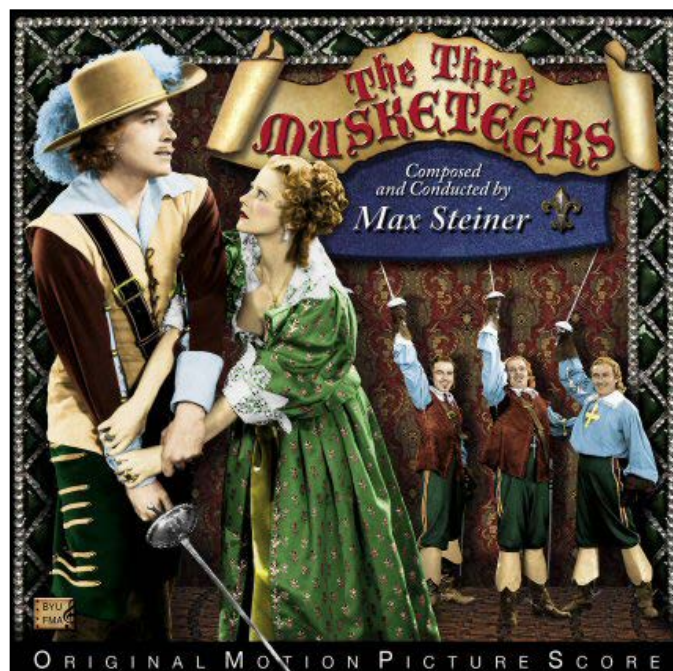
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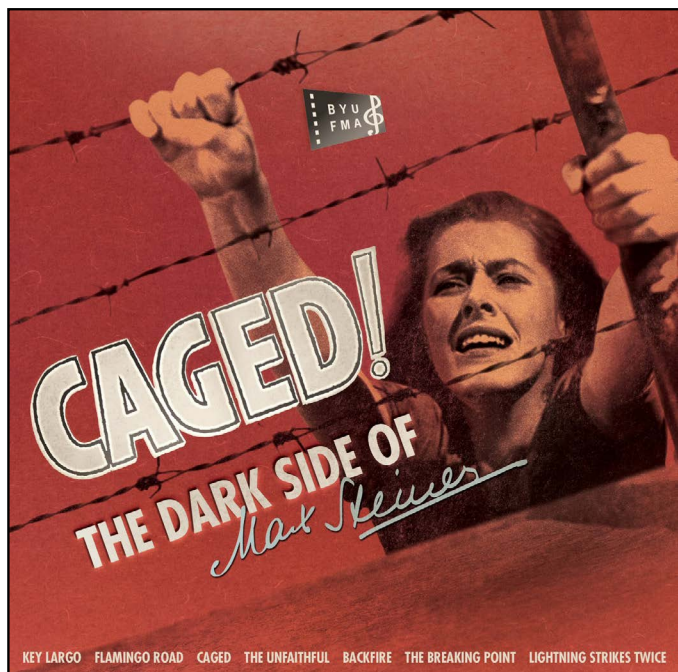
Selections from their CD Catalog – Click on the image to view that listing



**Above:** © BYUFMA/MS-125. David O. Selznick’s 1937 film classic with music by Max Steiner. Ray restored the score, produced the CD master and contributed the notes.



**Above:** © BYUFMA117. Music composed and conducted by Max Steiner. Audio restoration of the score to this 1935 RKO Pictures release was done by Ray Faiola.



**Above:** © BYUFMA/MS-123. This 3-CD set features music from seven of Max Steiner’s post-war films noir. Included is a lavish 36-page full color booklet.



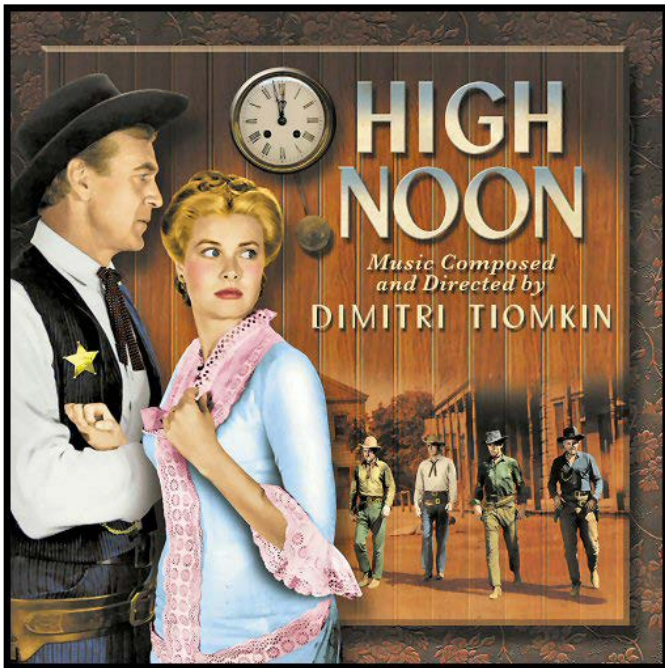
**Above:** © SAECRS017. Dimitri Tiomkin’s score to D.O.A. (1950) has been meticulously restored using acetate reference discs from the composer’s own collection.



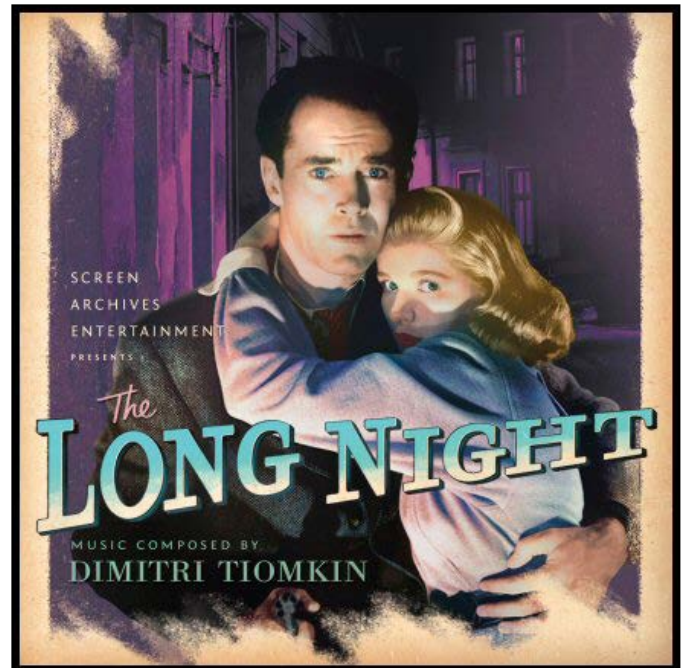
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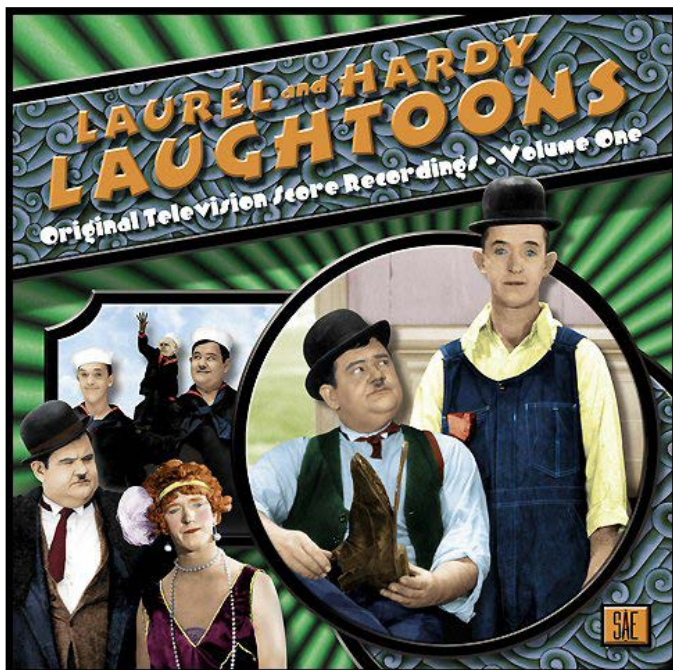
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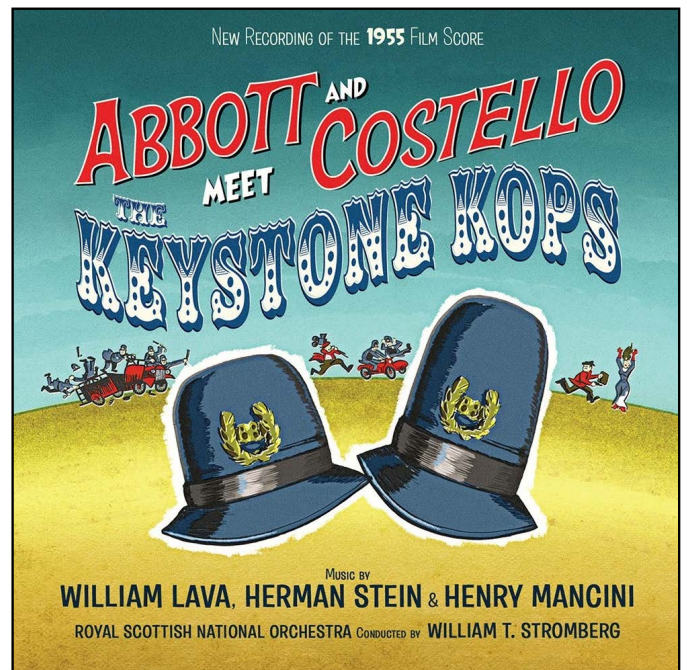
Above: © SAECRS018. A complete set of score recordings was kept by Tiomkin and it is these acetate discs that provided the audio materials used for this CD release.



Above: © SAECRS020. This restoration includes music not used in the final film, drawn from RKO acetates in the Tiomkin Collection at the USC Cinema & Television Library.



Above: © SAECRS016. Delightful music by George Korngold to accompany cartoon-length adaptations of silent two-reelers. Suites created and mastered by Ray.



Above: © Intrada INT7183. New recordings of Abbott and Costello Meet The Keystone Cops (and Frankenstein). Ray carried out the re-mastering and supplied the liner notes.



# CHELSEA RIALTO STUDIOS



Selections from their Blu-ray Catalog – Click on the image to view that listing



Above: 🎬 CRSBR007. Captain Celluloid battles the evil Master Duper and his criminal gang, the League of Film Pirates, who plan to steal classic films, copy them and sell them to desperate film collectors. View the trailer [here](#).



Above: 🎬 CRS000GH. 1944 film noir about a tragic love triangle starring Anne Baxter, Scott McKay and Ralph Bellamy. Conductor and composer Werner Janssen wrote the Oscar-nominated score. View the trailer [here](#).



Above: 🎬 CRSBR001. The 1945 American comedy film directed by Richard Oswald. The score was written by composer Daniel Amfitheatrof. View the trailer [here](#).



Above: 🎬 CRSBR008. This 1942 film, directed by Sydney Lumet and written by Arch Opler, was the first ever made about a Nazi takeover of the USA. View the trailer [here](#).