

25 YEARS



NEW ON NAXOS

The World's Leading Classical Music Label

JANUARY 2012



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ROUSSEL

Le festin de l'araignée
(The Spider's Banquet)

Padmâvatî – Suites

Royal Scottish National Orchestra
Stéphane Denève



This Month's Other Highlights



BRAHMS

Choral Music

Alto Rhapsody
Ave Maria • Nänie
Begräbnisgesang
Schicksalslied
Gesang der Parzen

Ewa Wolak, Contralto
Warsaw Philharmonic
Choir and Orchestra
Antoni Wit

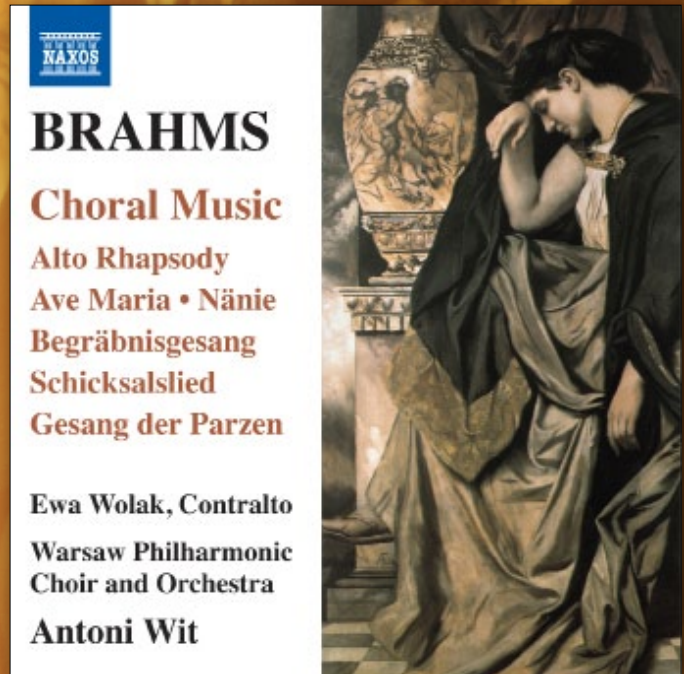


Ignaz
PLEYEL

Symphonies in B flat and G
Flute Concerto in C

Sinfonia Finlandia Jyväskylä
Patrick Gallois, Conductor and Flute





8.572694



Playing Time: 69:54

Johannes BRAHMS (1833-1897) • Choral Music

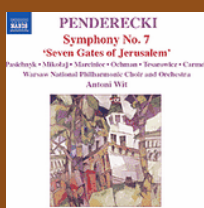
Ewa Wolak, contralto

Warsaw Philharmonic Choir and Orchestra • Antoni Wit

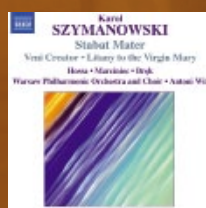
Ave Maria Op 12 • Begräbnisgesang Op 13 • Alto Rhapsody Op 53 • Schicksalslied Op 54 • Nänie Op 82 • Gesang der Parzen Op 89

Brahms's first connection with choral music came in 1857, and his first appointment in Vienna, in 1863, was to conduct the Singakademie. He premièred *A German Requiem* in the city and wrote widely for choral forces, taking a variety of poetic source material. *Begräbnisgesang* (Funeral Hymn) evinces a great feeling of solemnity, whilst *Schicksalslied* (Song of Destiny) is an urgent, volatile work. *Nänie* was written as a lament for the death of the painter Anselm Feuerbach, and the *Alto Rhapsody* has remained one of the greatest works for contralto in the repertoire.

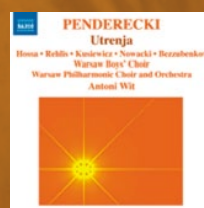
Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyz and composition with Krzysztof Penderecki at the Academy of Music in Kraków, subsequently continuing his studies with Nadia Boulanger in Paris. In 2002 he became managing and artistic director of the **Warsaw Philharmonic Orchestra**.

Companion Titles

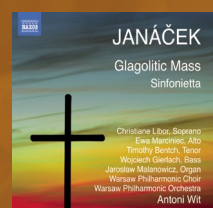
8.557766



8.570724



8.572031



8.572639



ROUSSEL

Le festin de l'araignée (The Spider's Banquet)

Padmâvatî – Suites

Royal Scottish National Orchestra
Stéphane Denève



8.572243



Playing Time: 54:53

Previous Releases in the Roussel Series



8.570245



8.570323



8.570529



8.572135



Albert ROUSSEL (1869-1937) • The Spider's Banquet Padmâvatî Ballet Suites Nos 1 and 2 Royal Scottish National Orchestra • Stéphane Denève

One of Roussel's most performed orchestral works, *The Spider's Banquet* was composed during his earlier impressionistic period, and depicts the beauty and violence of insect life in a garden. Roussel's experiences as a lieutenant in the French Navy first introduced him to Eastern influences, and the 'opera-ballet' *Padmâvatî* was inspired by his later visit to the ancient city of Chittor in Rajasthan state of western India. It uses aspects of Indian music to evoke this city's legendary siege by the Mongols. This is the fifth and final volume in Stéphane Denève and the RSNO's acclaimed survey of Roussel's orchestral works. "An excellent disc, splendidly and idiomatically performed and a superb advertisement for composer, conductor and orchestra. Highly recommended." (*Gramophone* on Vol. 4 / 8.572135)

Stéphane Denève is the newly-appointed Chief Conductor of the Stuttgart Radio Symphony Orchestra (SWR) and, since 2005, Music Director of the Royal Scottish National Orchestra. The first disc of their survey of the works of Albert Roussel for Naxos won a Diapason d'Or de l'année in 2007.



8.572718



Playing Time: 68:22

Bernard HERRMANN (1911-1975) • Jane Eyre

Slovak Radio Symphony Orchestra • Adriano

Bernard Herrmann's score for *Jane Eyre* was completed in 1943. It was his fourth film score and, like *The Magnificent Ambersons* before it, saw collaboration with Orson Welles. Not only is *Jane Eyre* Herrmann's longest film score, it is one of his most sumptuous, romantic and eerily evocative. He features a marvellous array of sonic effects – high winds, celesta, and muted brass – all designed to deepen and colour the characterisation, and orchestrated with his customary brilliance. This recording of the score restores, for the first time, cuts made during the recording or editing of the original film.



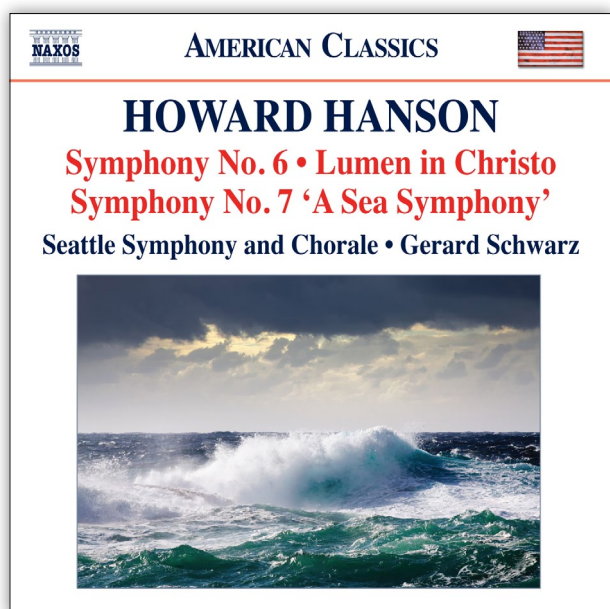
In the late 1970s **Adriano** established himself as a specialist on Ottorino Respighi and he has conducted many CDs of obscure or neglected symphonic repertoire. He has also initiated and recorded a series of fifteen CDs mainly of European film-music composers.

Companion Titles

F WAXMAN Rebecca 8.557549

B HERRMANN & A NEWMAN The Egyptian 8.557702

B HERRMANN The Snows of Kilimanjaro, 5 Fingers 8.570186

A BLISS Christopher Columbus, Seven Waves Away 8.572226


8.559704



Playing Time: 60:20

Howard HANSON (1896-1981) Symphony No 6 • Lumen in Christo Symphony No 7 'A Sea Symphony'

Seattle Symphony and Chorale • Gerard Schwarz

Hanson's last two symphonies offer a fitting conclusion to his compositional career. Commissioned for the 185th anniversary season of the New York Philharmonic and dedicated to Leonard Bernstein, the romantic *Sixth* is cast in six continuous movements pervaded by a haunting three-note motif. The *Seventh* sets the poetry of Walt Whitman and reaffirms Hanson's Sibelian inheritance whilst proudly ending his own symphonic cycle in a blaze of glory. *Lumen in Christo*, which intriguingly bears the inscription "with variations on themes by Haydn and Handel," is a choral work for women's voices that sets sacred texts on the subject of light, ending in ethereal calm. "I found this to be an even more satisfying release than its predecessor, and it is sure to please those who have been enjoying Schwarz's Hanson survey." (*Fanfare* on the original Delos release of Symphonies Nos. 3 and 6)



Gerard Schwarz celebrated his Farewell Season as Seattle Symphony Music Director in 2010–2011. He now serves as the Rebecca & Jack Benaroya Conductor Laureate. Under Schwarz's artistic leadership, the Symphony evolved into one of the world's finest orchestras.

Also in this Series

HANSON Symphony No 1 'Nordic', The Lament for Beowulf 8.559700

HANSON Symphony No 2 'Romantic', Lux Aeterna, Mosaics 8.559701

HANSON Symphony No 3, Merry Mount Suite 8.559702

HANSON Symphonies Nos 4 'Requiem' & 5 'Sinfonia Sacra' 8.559703



8.572681



Playing Time: 56:23

Evencio CASTELLANOS (1915-1984)
Santa Cruz de Pacairigua
El Río de las Siete Estrellas • Suite Avileña
Orquesta Sinfónica de Venezuela • Jan Wagner

Evencio Castellanos belonged to the generation of Venezuelan composers who established a new nationalistic style in the first half of the 20th century. One of his best known works, *Santa Cruz de Pacairigua* pays homage to the construction of a church in Guatire, near Caracas, quoting popular dance rhythms and melodies, as well as a Venezuelan medieval carol. *El Río de las Siete Estrellas* (The River of the Seven Stars), inspired by a poem about the Orinoco River, describes events of pre-colonial Venezuelan history leading up to the country's independence in 1821. The *Suite Avileña*, a compilation of scenes alluding to the coastal mountain of El Ávila, borrows from popular songs and Christmas carols, and features the *cuatro* (a four-stringed version of the European classical guitar) and maracas, two of the most typical Venezuelan folk instruments.



Jan Wagner launched his conducting career after winning First Prize at the 1995 Nicolai Malko International Conductors' Competition in Denmark. Between 1997 and 2002 he was Principal Conductor of the Odense Symphony Orchestra and has appeared with most of the leading Scandinavian and European orchestras.

Companion Titles

VILLA-LOBOS Chôros Nos 8 and 9 8.555241
VILLA-LOBOS Bachianas Brasileiras (Complete) 8.557460-62
GINASTERA Panambi, Estancia (Complete Ballets) 8.557582
GINASTERA Popol Vuh: The Mayan Creation 8.570999
REVUELTAS La Coronela, Itinerarios, Colorines 8.572250
PIAZZOLLA Sinfonía Buenos Aires 8.572271



8.572647



Playing Time: 53:38

Roberto GERHARD (1896-1970) • Piano Trio No 1
Gaspar CASSADÓ (1897-1966) • Piano Trio in C major
Xavier MONTSALVATGE (1912-2002) • Piano Trio
Trio Arriaga

These three Catalan piano trios reveal illuminating facets of each composer. Roberto Gerhard's early trio exudes a distinctly French ethos, alongside that of de Falla, very different from his later asperity. Xavier Montsalvatge's much later work, written between 1986 and 1988, owes its origin to disparate sources but forms an impressive whole, and is lyrical, expressive, sensual and dance-like in turn. Admired as a cellist, Gaspar Cassadó composed a brilliantly virtuososo trio, influenced by earlier Spanish models, but revealing great panache and considerable demands via guitar imitations, malagueña rhythms and lashings of folkloric brio.



In 2010 the **Trio Arriaga** won the Gaetano Zinetti International Chamber Music Competition, and other triumphs include the Tibor Varga International Competition, the Joaquín Rodrigo, Kendall Taylor Prize and Quilter Beethoven International Competition. The players are all winners (solo category) of the Spanish National Jeunesses Musicales.

Also Available

The Catalan Piano Album 8.570457
MONTSALVATGE Piano Music, Vol 1 8.570744
MONTSALVATGE Piano Music, Vol 2 8.570756
M BLANCAFORT Piano Music 8.572220



8.572550



Playing Time: 79:15

Ignaz PLEYEL (1751-1831) • Symphony in B flat major (Benton 125) • Symphony in G major (Benton 130) Flute Concerto in C major (Benton 106)

Sinfonia Finlandia Jyväskylä • Patrick Gallois, conductor & flute

During his long and energetic life, Ignaz Joseph Pleyel distinguished himself as a composer, publisher and piano manufacturer. His versatility, one of the keys to his survival in the turbulent years of the French Revolution, is also to be found in abundance in his vast musical output. This recording features two scintillating symphonies and Pleyel's only authentic concerto for flute; all three works amply illustrate the reason why he achieved such an unprecedented level of popularity in the last two decades of the 18th Century.



Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. For Naxos he has recorded the complete flute concertos of C.P.E. Bach (8.555715-16), Haydn's *Symphonies Nos. 1-5* (8.557571) and Gounod's *Symphonies* (8.557463), among other works.

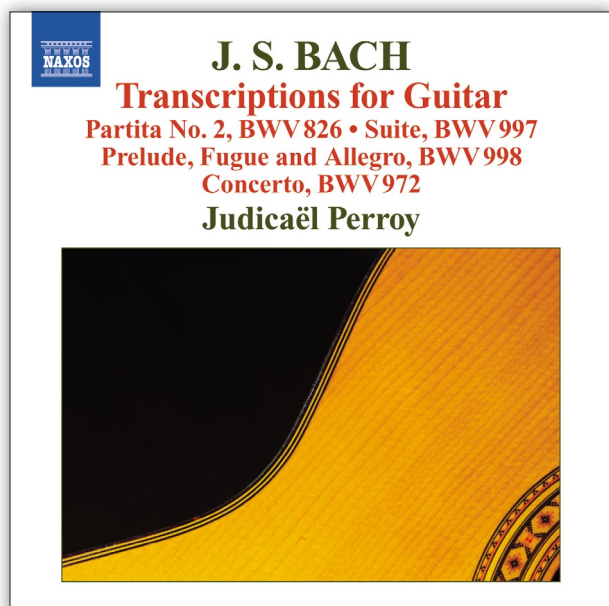
Companion Titles

PLEYEL *Symphonies Concertantes, Violin Concerto in D* 8.570320

JM KRAUS *Aeneas in Carthage – Opera: Overtures, Ballet Music and Marches* 8.570585

HAYDN *Symphonies, Vol 33 – Nos 25, 42, 65* 8.570761

F WITT *Symphony in C major 'Jena', Flute Concerto in G major* 8.572089



8.572427



Playing Time: 70:56

Johann Sebastian BACH (1685-1750) Transcriptions for Guitar

Judicaël Perroy, guitar

Partita No 2 in C minor BWV 826 (arr T Manoukian) • *Suite BWV 997* (arr T Hoppstock) • *Prelude, Fugue and Allegro BWV998* (arr T Hoppstock) • *Concerto in D major (after Vivaldi) BWV 972* (arr J Perroy)

It was Francisco Tárrega, composer and guitarist, who first transcribed Bach's music for his own instrument, offering colour, tonal variety and clarity in an exploration of counterpoint. Tristan Manoukian's transcription of the *Partita No. 2* honours the precedent in its virtuosic and expressive writing. It is possible that the *Suite* and the *Prelude, Fugue and Allegro* were originally conceived for the so-called "lute-harpsichord", a keyboard strung with gut that sounded like a lute. Bach's version of Vivaldi's *Violin Concerto* transforms and refashions it, and the guitar transcription is perfectly suited to convey the richness of its invention. Prizewinning guitarist Judicaël Perroy is one of the most exciting talents to have emerged in years.



An acknowledged prodigy by the age of eleven, **Judicaël Perroy** won numerous prizes culminating with his triumph in October 1997 at the Guitar Foundation of America International Solo Competition, earning him the winner's tour of the Americas, with over sixty concerts and master-classes. He is in great demand as a teacher and adjudicator at numerous international festivals.

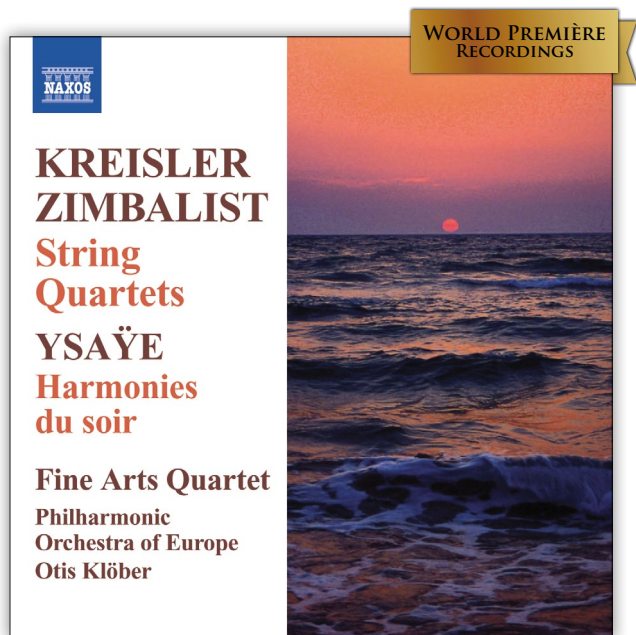
Companion Titles

Baroque Guitar Favourites 8.550274

JS BACH *Sonatas BWV 1001, 1003 & 1005 (trans for guitar)* 8.553193

JS BACH *Guitar Transcriptions* 8.555369

RODRIGO *Guitar Music, Vol 1* 8.570286



8.572559



Playing Time: 71:36

Fritz KREISLER (1875-1962) • String Quartet in A minor
Efrem ZIMBALIST (1890-1985) • String Quartet in E minor *
Eugène YSAÏE (1858-1931) Harmonies du soir †*

Fine Arts Quartet

† Philharmonic Orchestra of Europe • Otis Klöber

* World Première Recordings

The legendary Fritz Kreisler and his friend Efrem Zimbalist were both ranked among the greatest violinists of their time, becoming household names in America in the 1920s. Their generation, however, regarded Eugène Ysaÿe as 'the master of us all'. These works all transcend mere virtuoso showmanship. Kreisler's *Quartet* is filled with emotion and unpredictable harmonic shifts, while the tender, sometimes hauntingly beautiful melodies in Zimbalist's *Quartet* hark back to the composer's Russian origins. Ysaÿe's *Harmonies du soir* emerges as a sensual chromatic journey towards a glorious musical sunrise.



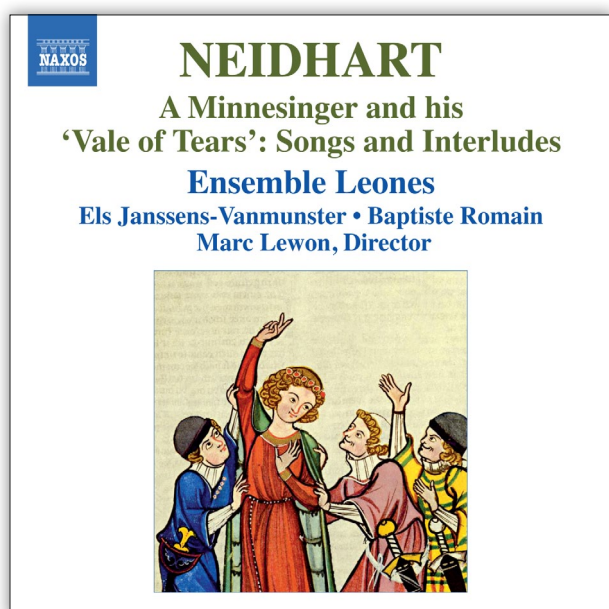
The **Fine Arts Quartet** is one of the most distinguished ensembles in chamber music today, with an illustrious history of performing success and an extensive recording legacy. Founded in Chicago in 1946, and based at the University of Wisconsin-Milwaukee since 1963, the Quartet is one of the elite few to have recorded and toured internationally for over half a century. Three of the Quartet's current artists (Evans, Boico, Laufer), have been performing together for nearly thirty years.

Companion Titles

FAURÉ Piano Quintets 8.570938

FRANCK String Quartet in D major, Piano Quintet in F minor 8.572009

BEETHOVEN String Quintets Op 29 and Op 104 8.572221

SAINT-SAËNS String Quartets 8.572454


8.572449



Playing Time: 64:42

NEIDHART (fl ca 1215-1230) • A Minnesinger and his
'Vale of Tears': Songs and Interludes

Els Janssens-Vanmunster, voice • Baptiste Romain, vielle & bagpipes

Ensemble Leones • Marc Lewon

cantilena 'Der han' ('The cock') • Mir ist ummaten leyde (I am grieved beyond all measure) • Summer unde winder (Summer and winter) • clausula • Sinc eyn gulden hoen (Sing, you golden hen) / stantipes 'Der munich' ('The monk') • Willekome eyn sommerweter suze (Welcome the sweet summer weather) • Guoten wib wol üch der eren (Gracious ladies, you deserve honour) • muteta 'Non veul mari' ('I do not want a husband') • Ich claghe de biomen (I mourn for the flowers) • stantipes 'Der hedamerschol' ('The hedamerschol') • Allez daz den sumer (Everything that all summer long) • Vil wol geloelter got (God, so highly extolled) • Bonus track: Je muir, je muir (I die, I die)

Neidhart was one of the most popular Minnesingers – or "poet-musicians" – of the late Middle Ages. His songs deal with rustic, erotic and violent topics mediated, however, through court culture, which gives them a stylised, ironic sense of detachment. His division of songs into "summer" or "winter" adds another layer of complexity, with melancholy or dance-orientated topics prevailing, depending on the season. The instrumental music carries a rural character. The "Frankfurt Fragment" manuscript has never been recorded in full, and is here performed by one of the most outstanding ensembles in the field.



Ensemble Leones is an ensemble of specialists dedicated to the performance of early music under the direction of **Marc Lewon**, who gives courses in medieval music and publishes articles and editions on the subject. He is the director of master-classes at Burg Fürsteneck, where he teaches with Uri Smilansky, he is artistic advisor to the festival for early music in Worms "*wunderhören*", and is currently working on his PhD thesis with Reinhard Strohm at Oxford University.

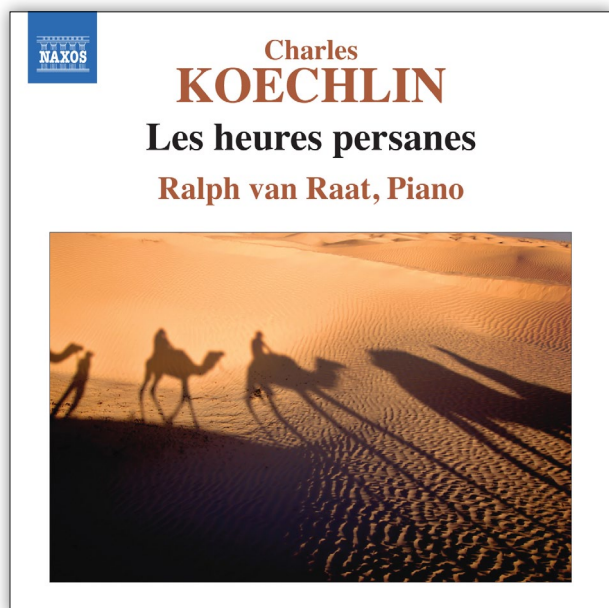
Companion Titles

Anima Mea: Sacred Music of the Middle Ages 8.572632

Sacred Music from Notre-Dame Cathedral 8.557340

Hildegard von BINGEN Celestial Harmonies 8.557983

Seized by Sweet Desire: Singing Nuns and Ladies 8.572265



8.572473



Playing Time: 56:44

Charles KOECHLIN (1867-1950)

Les heures persanes, Op 65

Ralph van Raat, piano

A pupil of Massenet and Fauré, the prolific French composer and teacher Charles Koechlin expanded traditional harmonies and compositional techniques and was much admired by his contemporaries. *Les heures persanes* was inspired by Vers Ispahan, Pierre Loti's diary of a journey through Persia. Oriental atmospheres are recreated through cycles of day and night, and in piano writing completely new for its time. This evocative piece salutes Koechlin's musical forebears as well as foreshadowing Messiaen through the "passionate and skilled" (*The Sunday Times* on 8.572570) advocacy of Ralph van Raat.



Pianist and musicologist **Ralph van Raat** studied the piano with Ton Hartsuiker and Willem Brons at the Conservatory of Amsterdam and Musicology at the University of Amsterdam. He concluded both studies with distinction in 2002 and 2003. Van Raat also studied with Claude Helffer (Paris), Liisa Pohjola (Helsinki), Ursula Oppens at Chicago's Northwestern University and Pierre-Laurent Aimard at the Musikhochschule in Cologne.

Companion Titles

KOECHLIN *Le buisson ardent, Au loin* Marco Polo 8.223704

KOECHLIN *Les heures persanes (version for orchestra)* Marco Polo 8.223504

KOECHLIN *Le Livre de la Jungle* Marco Polo 8.223484


8.572608-09


Playing Time:
2:39:27

Gioachino ROSSINI (1709-1789)

Péchés de vieillesse (Sins of Old Age)

Vol 4: Album de château

Alessandro Marangoni, piano

During his last decade, Rossini wrote a series of 13 volumes he called *Sins of Old Age*, of which volume 8 is subtitled *Album de château*. It contains 12 pieces, each richly characterised. Many are fuelled by an operatic sense of vitality, and we also find dances, fugal writing, and a nightmarish dream episode of great intensity. The five pieces from volume 9 offer equal pleasures – a Christmas Carol, selfquotations from his operas, and a skittish black note joke, all served up with his inimitable gift for melody and enjoyment. 'Marangoni has a beautiful legato touch, and a keen sense of phrasing.' (*American Record Guide*, on Vol. 1: 8.570590-91)



After winning national and international awards, **Alessandro Marangoni** has appeared throughout Europe and America, as a soloist and as a chamber musician, collaborating with some of Italy's leading performers. His recordings for Naxos, completed or projected, include the complete piano works by Rossini (*Péchés de vieillesse*), Clementi's *Gradus ad Parnassum* and Castelnuovo-Tedesco's *Piano Concertos*. In 2007 he won the prestigious Amici di Milano International Prize for Music.

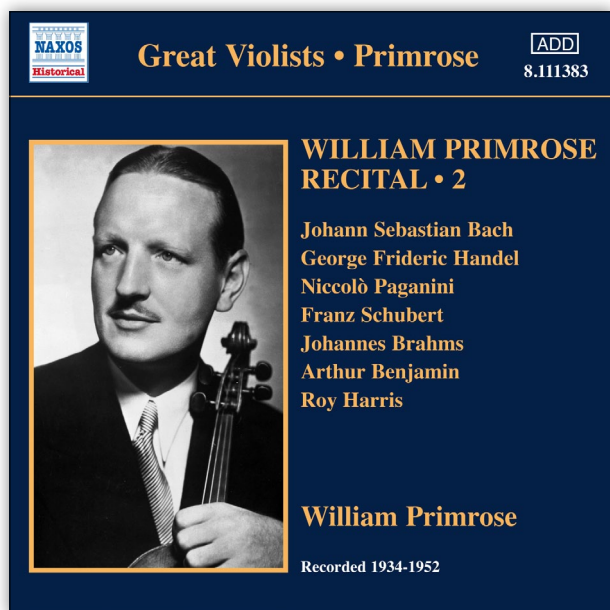
Also in this Series: Rossini's *Péchés de vieillesse*

Vol 3: Album pour les enfants adolescents 8.572315

Vol 6: Album pour les enfants dégourdis (excerpts) 8.570766

Vol 7: Album de chaumière & Vol 9 (excerpts) 8.570590-91

Companion Title: CLEMENTI *Gradus ad Parnassum, Vol 2* 8.572326



8.111383



Playing Time: 74:57

Great Violists • William Primrose (1904-1982)

William Primrose Recital, Vol 2

Recorded 1934-1952

PAGANINI arr **PRIMROSE** 4 Caprices Op 1 Nos 5, 13, 17 & 24 • **HANDEL** Sonata in E Op 2 No 9: Adagio • **HANDEL** arr **HALVORSEN** Harpsichord Suite No. 7 in G minor: Passacaglia • **JS BACH** arr **de TAR** Komm süßes Tod BWV 478 • **BRAHMS** 2 Songs for contralto, viola obbligato and piano Op 91, Herzlich tut mich verlangen Op 122 No 10 • **SCHUBERT** arr **de TAR** Litanei D 343 • **A BENJAMIN** Sonata for Viola and Piano • **R HARRIS** Soliloquy and Dance

Considered the first really modern violist, legendary Scottish musician William Primrose first came to prominence with the violin in the 1920s, turning to the viola on the recommendation of his greatest mentor, Eugène Ysaÿe. This programme includes four Paganini *Caprices*, which did more than any other of Primrose's recordings to spread his fame among his peers, as well as two major works written especially for him: Arthur Benjamin's *Sonata*, and Roy Harris's *Soliloquy and Dance*. Primrose performs here with numerous noted accompanists, and alongside Jascha Heifetz in Halvorsen's *Passacaglia*. This is the second of two volumes, the first of which is on 8.111382.

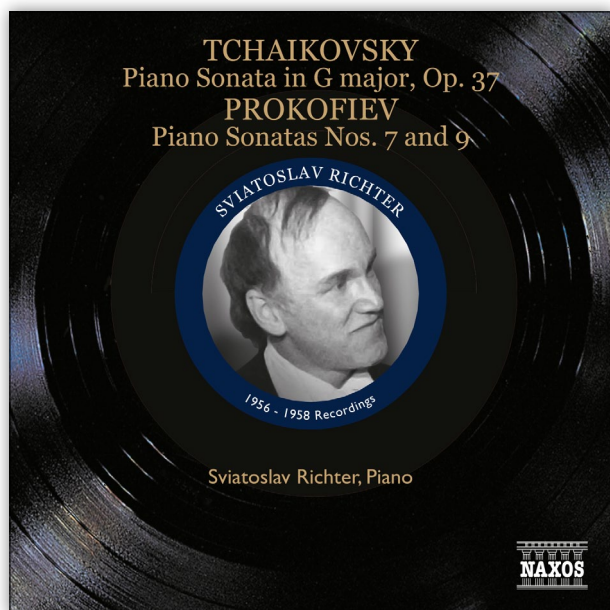
Also in this Series

Great Violists: William Primrose Recital, Vol 1 8.111382

Companion Titles

Great Violinists: Jascha Heifetz Miniatures, Vol 1 8.111379

Great Violinists: Jascha Heifetz Miniatures, Vol 2 8.111380



8.111387



Playing Time: 73:37

Sviatoslav RICHTER (1915-1997)

Early Recordings, Vol 2

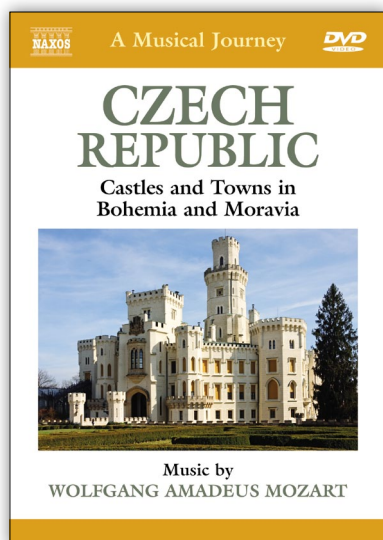
1956-1958 Recordings

TCHAIKOVSKY Piano Sonata in G major Op 37 • **PROKOFIEV** Piano Sonata No 7 in B flat major Op 83, Piano Sonata No 9 in C major Op 103

By the time he made these recordings, all three of the sonatas had been in Sviatoslav Richter's repertory for years. He had first performed Tchaikovsky's *Sonata in G major* in 1942, recording it in Moscow in 1956. His recordings of the music of Prokofiev are the stuff of legend. He had just four days to learn the *Seventh Sonata* for its first performance in early 1943. Richter spoke of the work reflecting 'murderous forces unleashed' and his 1958 recording is a graphic realisation of the sentiment. The *Ninth Sonata* was dedicated to him and its 'radiant, simple, even intimate' quality is here perfectly realised.

Also in this Series:

Sviatoslav RICHTER Early Recordings, Vol 1 8.111352



A Musical Journey: CZECH REPUBLIC Castles and Towns in Bohemia and Moravia

Music by Mozart

The Places • The visit to the Czech Republic starts with Hluboká Castle, a massive building that for over three hundred years belonged to the Schwarzenberg family. The present building is modelled in part on England's Windsor Castle. Other sites visited include Konopiště Castle, the picturesque town of Telč, and Vranov Castle.

The Music • Music for the visit is by Mozart and consists of his four *Horn Concertos*, written during the last decade of his life, when he was in Vienna. They were intended for his old Salzburg friend Ignaz Leutgeb, who had also settled in Vienna, prudently married there, and, in tandem with his musical activities, had become the owner of a small cheese-shop. The concertos, one of them unfinished at the time of Mozart's death, represent his work at its height.

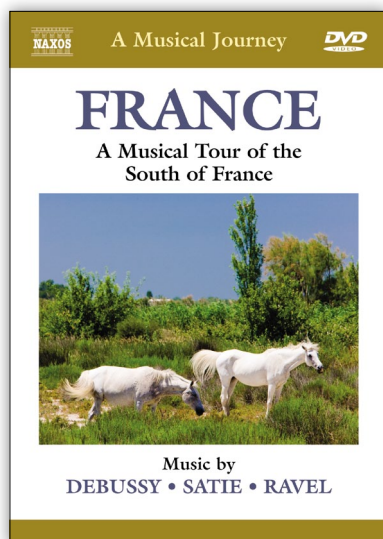
Video Format • NTSC / Colour / 4:3

Audio Format • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

Region Coding • No Region Coding

Cat. No.: 2.110542

Playing Time: 53:22



A Musical Journey: FRANCE A Musical Tour of the South of France

Music by Debussy, Satie, Ravel

The Places • The tour opens with views of the Camargue, the marshy region near Arles with its wild life. Views of the Côte d'Azur are intercut with glimpses of the Munich Glyptothek with its collections of Roman and Greek statuary. Near Arles is the ancient Abbey of Montmajour and the fortified monastery and Abbey on Saint-Honorat, one of the Iles de Lérins. In Arles we see the Roman theatre and necropolis and, at Saint-Rémy-de-Provence, the remains of the ancient Gallo-Greek town of Glanum.

The Music • Music for the tour includes Debussy's evocative *Prélude à l'après-midi d'un faune*, two *Gymnopédies* by Erik Satie and Ravel's two suites from his ballet *Daphnis et Chloé*, followed by his *Introduction and Allegro* for Harp, Flute, Clarinet and String Quartet.

Video Format • NTSC / Colour / 4:3

Audio Format • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

Region Coding • No Region Coding

Cat. No.: 2.110545

Playing Time: 57:35



A Musical Journey: NIGHT MUSIC VOL. 1 Italy • Switzerland • Germany • France

Music by various composers

The Places • Most of the places visited reflect a spirit of calm and tranquillity, although the glimpse of Venice dwells briefly on carnival revellers. Other scenes range from the Bavarian Chiemsee and the Swiss Engadin to the marshy tracts of the Camargue in the South of France, with its wild horses.

The Music • The music matches the reflective mood of the scenes shown. Included are movements from Mozart's famous *Eine kleine Nachmusik* and *Symphony No. 40*, and from Beethoven's *Moonlight Sonata*, with Pachelbel's ingenious *Canon*. From Tchaikovsky comes a *Mélodie*, a composition that formed part of a thank-you letter to his hostess and patron, whom he was never to meet face to face, and from Debussy the popular *Clair de lune*. The recording ends with Fauré's *Sicilienne*, familiar in so many forms and transcriptions.

Video Format • NTSC / Colour / 4:3

Audio Format • DTS 5.1 / Dolby Digital 5.1 / PCM Stereo 2.0

Region Coding • No Region Coding

Cat. No.: 2.110549

Playing Time: 55:47

