

Mahler's *Fifth Symphony*, a work of huge emotional and structural range, was his first purely orchestral work since the *First Symphony* of 1888 (Naxos 8.550522), and his first orchestral work to dispense with both the human voice and overtly programmatic elements. The second most recorded of Mahler's symphonies, it includes the ravishing *Adagietto*, a love-poem for the beautiful Alma Schindler, his future wife, and subsequently made famous by its use in Visconti's film *Death in Venice*.

Gustav
MAHLER
(1860-1911)
Symphony No. 5

- | | | |
|---|---|-------|
| 1 | Trauermarsch: In gemessenem Schritt – Streng –
Wie ein Kondukt | 12:11 |
| 2 | Stürmisch bewegt – Mit grösster Vehemenz | 14:52 |
| 3 | Scherzo: Kräftig, nicht zu schnell | 19:32 |
| 4 | Adagietto: Sehr langsam | 10:42 |
| 5 | Rondo-Finale: Allegro – Allegro giocoso – Frisch | 15:26 |

Maurice Murphy, Solo trumpet • Timothy Jones, Solo French horn
London Symphony Orchestra • James DePreist

Recorded at Abbey Road Studios, London, on 29th and 30th April, 2005.
Producer and editor: Michael Fine • Assistant producer: Tamra Taylor Fine
Engineer: Wolf-Dieter Karwatky • Assistant engineer: Roland Heap
Assistant: Amalia Karwatky • Mixed and mastered by Michael Fine and
Wolf-Dieter Karwatky at BKL Recording Group, Lüneburg, Germany
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This recording was made possible by Gretchen Brooks

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Playing Time
72:43


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