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Johann Sebastian Bach
Wolfgang Amadeus Mozart • Franz Schubert
Berlin Philharmonic Orchestra
Wilhelm Furtwängler (1886-1954)

**Playing
Time
60:27**

1	J.S. BACH: Brandenburg Concerto No. 3 in G major, BWV 1048	10:41
2	I (Allegro)	7:14
	II Allegro	3:36
	Recorded in 1930	
3	J.S. BACH: Orchestral Suite No. 3 in D major, BWV 1068	5:05
	II Air	
	Recorded 13th June, 1929	
4	MOZART: Le Nozze di Figaro, K. 492	4:15
	Overture	
5	MOZART: Die Entführung aus dem Serail, K. 384	4:49
	Overture	
	Recorded November, 1933	
	MOZART: Serenade No. 13 in G major, K. 525,	15:14
	'Eine kleine Nachtmusik'	
6	I Allegro	4:23
7	II Romanze: Andante	5:51
8	III Menuetto (Allegro) – Trio	2:05
9	IV Rondo: Allegro	2:56
	Recorded 28th December, 1936 and June, 1937	
	SCHUBERT: Rosamunde – Incidental Music, D. 797	20:23
10	Overture (<i>Die Zauberharfe</i>)*	9:43
11	Entr'acte No. 3 in B flat major*	5:15
12	Ballet Music No. 2 in G major	5:24
	Recorded in 1930* and 13th June, 1929	

All recordings made in the Hochschule für Musik, Berlin

Volume 1 of this new Naxos edition of Wilhelm Furtwängler's pre-1940s recordings includes an account of J.S. Bach's third *Brandenburg Concerto* that is light-years away from the 'historically informed' norm of today, yet eloquent, deeply-felt and with a real sense of light and shade. The two Mozart opera overtures are typically dramatic and intense, while in the ever-popular *Eine kleine Nachtmusik* Furtwängler caresses the melodies, allowing rhythms to stand proud and making effective use of dynamic contrasts. The *Overture* to Schubert's *Rosamunde* is especially weighty in Furtwängler's hands, while the B flat *Entr'acte* is tender and warmly expressed, and the G major *Ballet Music* puckish and witty.

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Producer and Audio Restoration Engineer: Mark Obert-Thorn

Special thanks to Richard A. Kaplan

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Cover Photograph: Wilhelm Furtwängler, circa 1930
(Private collection)

