

The marches that Elgar wrote, whether for public occasions or as an incidental part of other works, represent only one aspect of his achievement as a composer. If not necessarily the most important of his orchestral works, they often represent music of profounder achievement, by no means jingoistic or merely brash in conception. The ever-popular *Pomp and Circumstance Marches* demonstrate a consummate command of orchestration, with the *March No. 1 in D major*, in Elgar's own words 'a tune that will knock 'em flat', justifiably famous as the melody for *Land of Hope and Glory*.

Edward
ELGAR
(1857-1934)

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|----|-------------------------------------------------|-------|
| 1 | Coronation March, Op. 65 | 10:37 |
| 2 | Funeral March (from Grania and Diarmid, Op. 42) | 10:21 |
| | Pomp and Circumstance Marches, Op. 39 | |
| 3 | Pomp and Circumstance March No. 1 | 6:13 |
| 4 | Pomp and Circumstance March No. 2 | 5:08 |
| 5 | Pomp and Circumstance March No. 3 | 5:48 |
| 6 | Pomp and Circumstance March No. 4 | 5:14 |
| 7 | Pomp and Circumstance March No. 5 | 6:16 |
| 8 | March from Caractacus, Op. 35 | 7:06 |
| 9 | March of the Mogul Emperors, Op. 66, No. 4 | 3:50 |
| 10 | Empire March | 4:17 |
| 11 | Polonia, symphonic prelude, Op. 76 | 14:25 |

New Zealand Symphony Orchestra
James Judd

Recorded at the Michael Fowler Centre, Wellington, New Zealand,
on the 7th, 8th and 10th February, 2003 • Producer and Engineer: Tim Handley
Booklet Notes: Keith Anderson

Cover Image: *Ceremonial Palace Guard Marching Band* (Photodisc Blue / Getty Images)



DDD

8.557273

Playing Time
79:16



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