

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**

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

**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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**DDD**

Playing Time  
72:43



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