

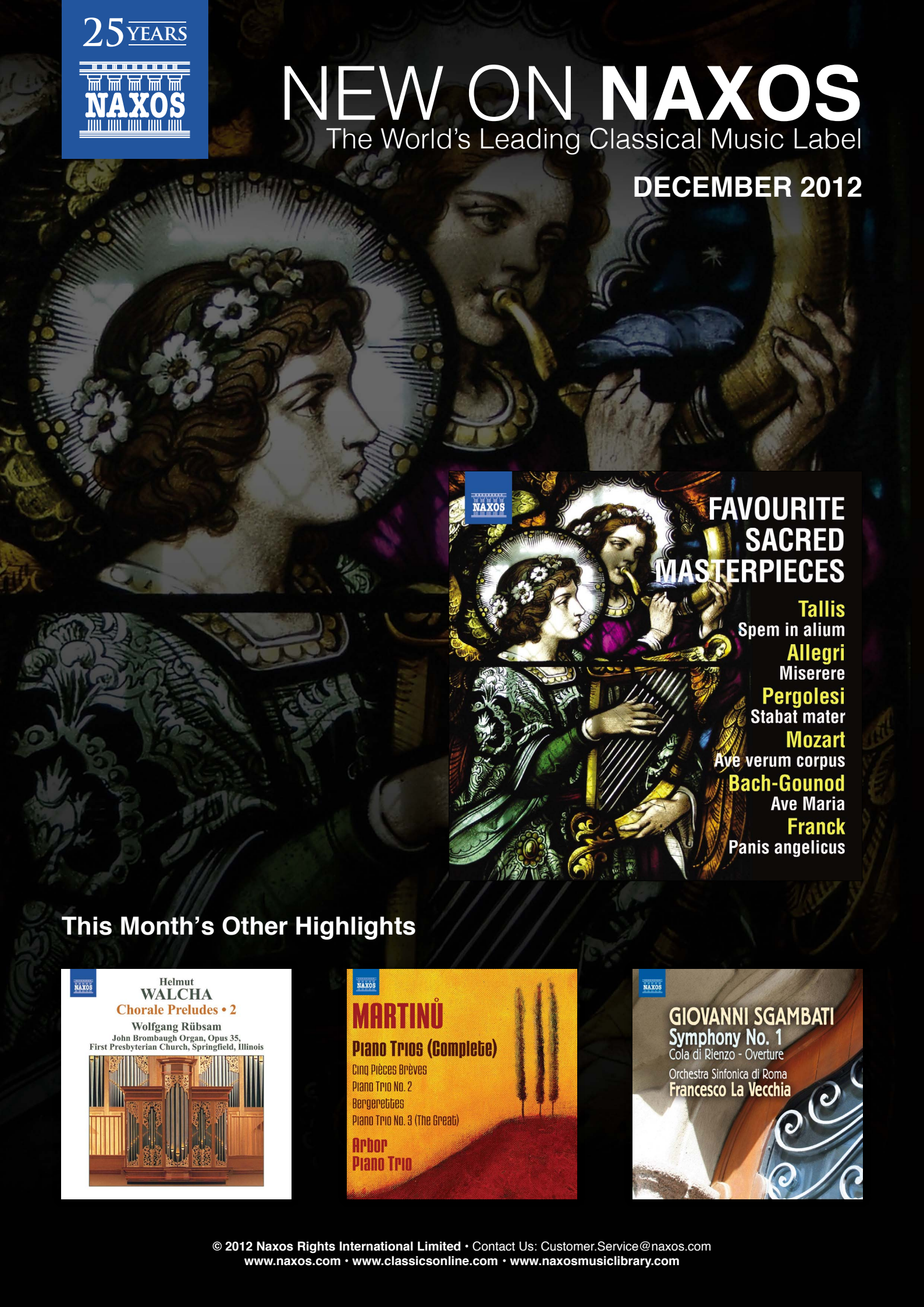
25 YEARS



NEW ON NAXOS

The World's Leading Classical Music Label


DECEMBER 2012





FAVOURITE SACRED MASTERPIECES

- Tallis**
Spem in alium
- Allegri**
Miserere
- Pergolesi**
Stabat mater
- Mozart**
Ave verum corpus
- Bach-Gounod**
Ave Maria
- Franck**
Panis angelicus

This Month's Other Highlights



Helmut WALCHA
Chorale Preludes • 2
Wolfgang Rübsam
John Brombaugh Organ, Opus 35,
First Presbyterian Church, Springfield, Illinois




MARTINŮ
Piano Trios (Complete)
Cinq Pièces Brèves
Piano Trio No. 2
Bergerettes
Piano Trio No. 3 (The Great)
Arbor
Piano Trio




GIOVANNI SGAMBATI
Symphony No. 1
Cola di Rienzo - Overture
Orchestra Sinfonica di Roma
Francesco La Vecchia






FAVOURITE SACRED MASTERPIECES

Tallis
Spem in alium

Allegri
Miserere

Pergolesi
Stabat mater

Mozart
Ave verum corpus

Bach-Gounod
Ave Maria

Franck
Panis angelicus

8.578210



Playing Time: 67:44

FAVOURITE SACRED MASTERPIECES

Thomas TALLIS (c.1505–1585) • Spem in alium
Gregorio ALLEGRI (1582–1652) • Miserere
Oxford Camerata • Jeremy Summerly
Giovanni Battista PERGOLESI (1710–1736) • Stabat mater
Julia Faulkner, soprano • Anna Gonda, alto
Camerata Budapest • Michael Halász
Wolfgang Amadeus MOZART (1756–1791) • Ave verum corpus, K. 618
Košice Teachers' Choir • Camerata Cassovia • Johannes Wildner
Johann Sebastian BACH (1685–1750)
Charles-François GOUNOD (1818-1893) • Ave Maria*
César FRANCK (1822–1890) • Panis angelicus*
Ingrid Kertesi, soprano • József Mukk, tenor**
Hungarian State Opera Choir • Camerata Budapest • László Kovács

Some of the world's greatest sacred masterpieces are heard on this disc, performed by some of the world's leading vocal ensembles. The journey ranges from Thomas Tallis's extraordinary *Spem in alium* to César Franck's immortal *Panis angelicus*. Pergolesi's *Stabat mater* is a masterpiece of the early eighteenth century. Mozart, who as a 14 year old had copied out Allegri's *Miserere* from memory, is represented by his beautiful *Ave verum corpus*. It is impossible to omit the Bach-Gounod *Ave Maria* from a journey that crosses geographical borders and spans the centuries.

Companion Titles



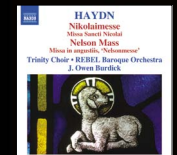
8.550944-45



8.554056




8.557060



8.572123



Helmut WALCHA
Chorale Preludes • 2
 Wolfgang Rübsam
 John Brombaugh Organ, Opus 35,
 First Presbyterian Church, Springfield, Illinois



8.572911



Playing Time: 59:21

Helmut WALCHA (1907–1991)
Chorale Preludes, Volume 2

Wolfgang Rübsam, organ


Lobt Gott, ihr Christen alle gleich • Vom Himmel hoch da komm ich her
 Herr Christ, der einig Gottes Sohn • O süßter Herre Jesu Christ • Gottes Sohn ist kommen
 Wie schön leuchtet der Morgenstern • O Jesu Christe, wahres Licht
 Lobt Gott den Herrn, ihr Heiden all • O Mensch, bewein dein Sünde groß
 O armer Sünder • Jesu, deine Passion • Christ ist erstanden
 Mit Freuden zart zu dieser Fahrt • Komm, Gott Schöpfer, heiliger Geist
 Heiliger Geist, du Tröster mein • Such, wer da will, ein ander Ziel
 Lobet den Herren, den mächtigen König der Ehren • Wenn wir in höchsten Nöten sein
 Gott des Himmels und der Erden • Der Tag ist hin, mein Jesu, bei mir bleibe

A native of Leipzig and steeped in the musical tradition of J. S. Bach, Helmut Walcha was one of the most influential organists of the 20th century. Building on Baroque examples, Walcha started composing the *Chorale Preludes* during the war years and they became popular teaching pieces as well as ideal vehicles for expressing the clarity and colour of organs both historic and new. As one of Walcha's most renowned students Wolfgang Rübsam is uniquely authoritative in his interpretations. This is the second of four volumes of Walcha's complete *Chorale Preludes*.

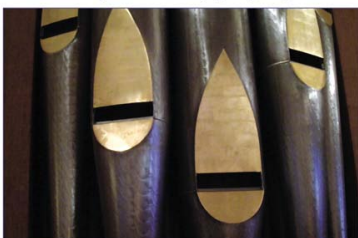


Wolfgang Rübsam studied under Helmut Walcha and Marie-Claire Alain, and in the United States with Robert T. Anderson. Upon winning the 1973 Grand Prix de Chartres in Interpretation, he became Professor of Church Music and Organ at Northwestern University, Evanston, Illinois.

Also Available



Helmut WALCHA
Chorale Preludes • 1
 Wolfgang Rübsam
 John Brombaugh Organ Opus 35,
 First Presbyterian Church, Springfield, Illinois



8.572910

Companion Titles

8.553033

8.554380

8.570315



8.572251



Playing Time: 74:33

Bohuslav MARTINŮ (1890–1959)
Piano Trios (Complete)

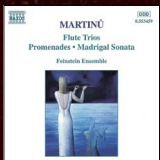
Arbor Piano Trio
 (Dmitri Vorobiev, piano • Stephen Shipps, violin • Richard Aaron, cello)

Cinq Pièces Brèves (Piano Trio No. 1) • Piano Trio No. 2 in D minor
Bergerettes • Piano Trio No. 3 in C major (The Great)

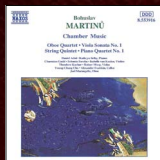
Czech composer Bohuslav Martinů excelled in chamber music and made a substantial contribution to the piano trio repertoire of the twentieth century, his keen ear for balance and sonority finding here a perfect medium for his music. *Trio No. 1, Cinq pièces brèves*, written in an appealing and virtuosic neo-classical style in Paris in 1930, was admired by Stravinsky. *Trios Nos. 2 and 3*, composed in America in 1951, are more ambitious in scope and notable for their rhythmic verve and unpredictability, ingratiating themes and elegiac slow movements.

The **Arbor Piano Trio** first collaborated in concerts and recordings in the Czech Republic and have continued their career with concerts across the United States.

Companion Titles



8.553459



8.553916



8.557861



8.572467



Arbor Piano Trio



Francesco La Vecchia



8.573007



Playing Time: 61:23

Giovanni SGAMBATI (1841–1914)
Cola di Rienzo – Overture
Symphony No. 1 in D major, Op. 16
Orchestra Sinfonica di Roma • Francesco La Vecchia

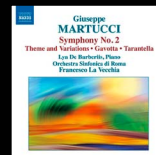
Giovanni Sgambati was one of the most important figures in the Renaissance of Italian instrumental music that began in the latter half of the nineteenth century. Wagner arranged the publication of his first chamber works, calling him 'a true, great and original talent'. Sgambati's blending of Italianate lyricism and German rigour led to large-scale works of real historical significance. His overture *Cola di Rienzo* exemplifies his richness of characterisation while the *First Symphony* is a major statement of breadth and intensity, admired by Grieg and Saint-Saëns, and often conducted by Toscanini.

In 2002 **Francesco La Vecchia** was appointed Artistic Director and Resident Conductor of the **Orchestra Sinfonica di Roma**. Under his leadership the orchestra has rapidly achieved success in Europe and in highly successful tours to St Petersburg, Madrid, Belgrade, Brussels, Rio de Janeiro, Brasilia, London, Athens, Berlin, Beijing and Shanghai.

Companion Titles



8.570929



8.570930



8.570931



8.570932



Ferdinando PAËR
Il Santo Sepolcro
 (Oratorio)

Cornelia Horak, Soprano • Vanessa Barkowski, Alto
 Thomas Michael Allen, Tenor • Jens Hamann, Bass
 Simon Mayr Chorus and Ensemble
 Franz Hauk



8.572492



Playing Time: 70:15

Ferdinando PAËR (1771–1839)
Il Santo Sepolcro (The Holy Sepulchre)

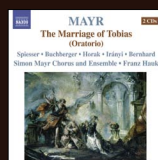
Preceded by *Invito* by Giovanni Simon MAYR (1763–1845)
 Cornelia Horak, soprano • Miriam Clark, soprano
 Vanessa Barkowski, alto • Valer Barna-Sabadus, alto
 Thomas Michael Allen, tenor • Klaus Steppberger, tenor
 Jens Hamann, bass • Thomas Stimmel, bass
 Simon Mayr Chorus and Ensemble • Franz Hauk

Together with Johann Simon Mayr, Ferdinando Paër counts as one of the most important opera composers of his day, and he was unable to resist filling his oratorio on Christ's Passion, *Il Santo Sepolcro* with expressive extremes. Pain and grief contrast with joy and hope, and scenes including the terrible hours of the crucifixion, frenzy of the crowd, resurrection and Last Judgment are given potently descriptive music. Originally a prelude to Haydn's *Seven Last Words*, Mayr's *Invito* is a call to hear Paër's incomparable narrative.

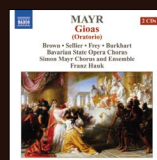


Franz Hauk has done much to revive interest in the music of Simon Mayr and since October 2002 has taught in the historical performance and church music department of the Munich Music and Theatre Hochschule. He founded the Simon Mayr Chorus in 2003.

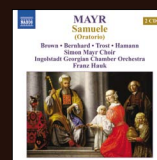
Companion Titles



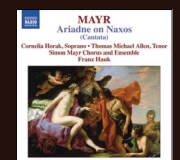
8.570752-53



8.572710-11



8.572721-22



8.573065



WORLD PREMIÈRE
RECORDINGS

**John
McCABE**

Visions

Choral Music

Three Marian Carols
Mangan Triptych
The Lily-White Rose

Iain Farrington,
Organ

BBC Singers

David Hill

A BBC recording



8.573053



Playing Time:
71:49

John McCABE (b. 1939)

Visions (Choral Music)

Iain Farrington, organ† • BBC Singers • David Hill

Three Marian Carols • Mangan Triptych
Amen/Alleluia • Proud Songsters • The Lily-White Rose†
The Morning Watch† • The Evening Watch† • Great Lord of Lords†
A Hymne to God the Father† • The Last and Greatest Herald†

The distinguished composer and pianist John McCabe has written in almost every genre, and has long been one of Britain's leading musicians. In his choral music he has taken a variety of texts – including anonymous sixteenth-century Latin, and the poems of Henry Vaughan and Thomas Hardy – and fashioned them into powerful settings. He evokes a rich variety of vocal colours and textures, remaining at all times communicative and vital, not least in the beautiful *Marian Carols* and the contrasting riches of the *Mangan Triptych*.



The **BBC Singers** hold a unique position in British musical life. Performing everything from Byrd to Birtwistle, their versatility is second to none. The choir works regularly with Chief Conductor **David Hill**, Principal Guest conductors Paul Brough and Bob Chilcott, Conductor Laureate Stephen Cleobury and Associate Composer Gabriel Jackson.

Companion Titles

MacMILLAN Seven Last Words from the Cross 8.570719
DOVE The Passing of the Year 8.572733
WHITBOURN Living Voices 8.572737
POTT In the Heart of Things 8.572739

John
IRELAND

MY SONG IS LOVE UNKNOWN

Church Music

Lincoln Cathedral Choir • Charles Harrison, Organ
Aric Prentice



8.573014



Playing Time:
77:05

John IRELAND (1879–1962)

MY SONG IS LOVE UNKNOWN – Church Music

Lincoln Cathedral Choir • Charles Harrison, organ
Aric Prentice

Te Deum in F • Benedictus • Communion Service in C
My song is love unknown • Elegiac Romance (organ solo)
Evening Service in C • Christ the Lord is risen today (Sampford)
Four Unaccompanied Carols • Greater love hath no man
I am trusting (Eastergate) • Ex ore innocentium
Capriccio (organ solo) • Island Praise • Evening Service in F

Spiritually at home in the liturgy and fine choirs of High Church Anglicanism, John Ireland wrote much-loved hymns and carols throughout his life. A fluent Edwardian style can be heard in earlier works such as the Stanford-influenced *Te Deum* and the *Communion Service*. The anthem *Greater love hath no man* took on affecting resonance when sung during memorial services during the First World War, and the ravishing *Ex ore innocentium* movingly responds to the agony of the Crucifixion in a rich, post-romantic musical language.



Aric Prentice has held the joint posts of Director of Music in Lincoln Cathedral and in Lincoln Minster School since January 2003. Under his direction, **Lincoln Cathedral Choir** has broadcast frequently on Radios 2, 3, 4, BBC1 and ITV.


Companion Titles

ELGAR Sacred Choral Music 8.557288
ELGAR Part-Songs 8.570541
PARRY Choral Masterpieces 8.572104
STANFORD Anthems and Services 8.555794



Lei LIANG
(b. 1972)

Verge • Tremors of a Memory Chord
Chamber and Orchestral Music
Palimpsest Ensemble • Steven Schick
Callithumpian Consort • Stephen Drury
Wu Man, Pipa • Shanghai Quartet
Pi-hsien Chen, Piano • Taipei Chinese Orchestra • En Shao



8.572839

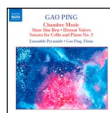
Playing Time:
55:47**Lei LIANG (b. 1972)****Verge** – Palimpsest Ensemble • Steven Schick**Aural Hypothesis** – Callithumpian Consort • Stephen Drury**Five Seasons** – Wu Man, pipa • Shanghai Quartet**Tremors of a Memory Chord**

– Pi-hsien Chen, piano • Taipei Chinese Orchestra • En Shao

Chinese-born American Lei Liang's intercontinentally inspired work has been described as 'hauntingly beautiful' (*The New York Times*) and 'brilliantly original and inarguably gorgeous' (*The Washington Post*). *Verge* is a musical amulet for Liang's new-born son Albert, while *Aural Hypothesis* explores how calligraphic lines can find expression in sound. Both *Five Seasons* and *Tremors of a Memory Chord* bring together Chinese and Western instruments to create fascinating sonorities, from an evocative single pipa to the unique richness of a grand Chinese orchestra.



Lei Liang is the winner of the 2011 Rome Prize, the recipient of a Guggenheim Fellowship and an Aaron Copland Award. He was commissioned by the New York Philharmonic and Alan Gilbert for the inaugural concert of the *CONTACT!* new music series.

Companion Titles

8.557678



8.559226



8.559653



8.572488

NAXOS AMERICAN CLASSICS 

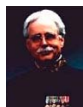
John Philip SOUSA
Music for Wind Band • 11
Mother Hubbard March
Globe and Eagle March
In Parlor and Street Fantasy
In Pulpit and Pew Fantasy
Bonnie Annie Laurie March
The Royal Swedish Navy Band
Keith Brion



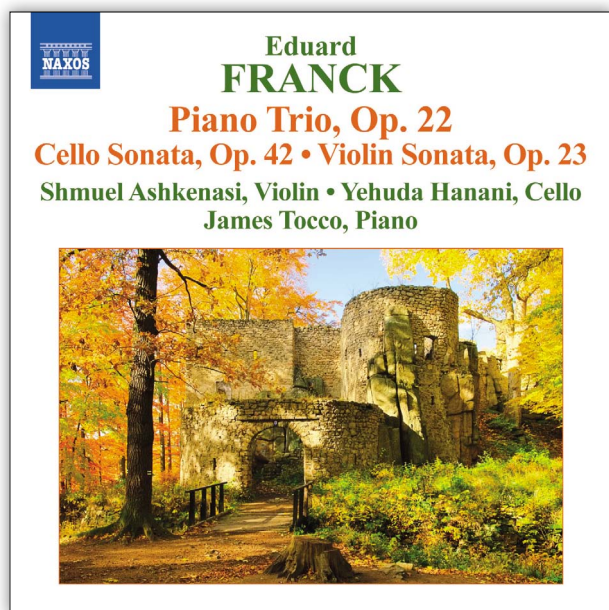
8.559690

Playing Time:
68:06**John Philip SOUSA (1854–1932)****Music for Wind Band, Vol. 11***The Royal Swedish Navy Band* • Keith Brion**Mother Hubbard March • Keeping Step With the Union March****In Parlor and Street Fantasy • Wolverine March • Globe and Eagle March****In Pulpit and Pew Fantasy • On Parade March • Tally Ho Overture****We Are Coming March • Liberty Loan March • National Fencibles March • Guide Right March****You're the Flower of my Heart – Sweet Adeline Fantasy • Bonnie Annie Laurie**

John Philip Sousa's compositions and the unprecedented international popularity of the Sousa Band helped establish the identity of a nation still culturally innocent and full of brash new energy. Sousa's patriotism is represented in the *Globe and Eagle March*, the inspiring *Keeping Step with the Union March* and the setting of war verses for the *We Are Coming March*. Upbeat pieces such as the *Tally Ho Overture* contrast with the Sunday hymn fantasy *In Pulpit and Pew*, the fantasy *In Parlor and Street*, a medley of popular, operetta and operatic tunes, and a charmingly original version of Sousa's favorite folk-song *Bonnie Annie Laurie*.



Keith Brion leads his own New Sousa Band and is a frequent conductor of light music orchestral concerts throughout America and internationally. He is a specialist in Sousa's period style and has published numerous performing editions of his music.



8.572480

Playing Time:
79:51

Eduard FRANCK (1817–1893)

Piano Trio in E flat major, Op. 22

Cello Sonata in F major, Op. 42

Violin Sonata in A major, Op. 23

Shmuel Ashkenasi, violin • Yehuda Hanani, cello • James Tocco, piano

Eduard Franck sits at the very heart of the German Romantic movement. He was a great friend, and student, of Mendelssohn, with whom he played four-hand piano concerts, as well as cultivating the friendship of Robert Schumann. His music reflects these allegiances and kinships whilst also showing his very personal lyrical gift and bold harmonic sense, not least in the forward-looking *Violin Sonata, Op. 23*. His later *Cello Sonata, Op. 42* calls for an equal pairing in music alternating power and elegance, whilst the *Piano Trio, Op. 22* embodies profuse lyricism.



From left to right: **Shmuel Ashkenasi**, **James Tocco** and **Yehuda Hanani** with producer Max Wilcox

Companion Titles



8.550870



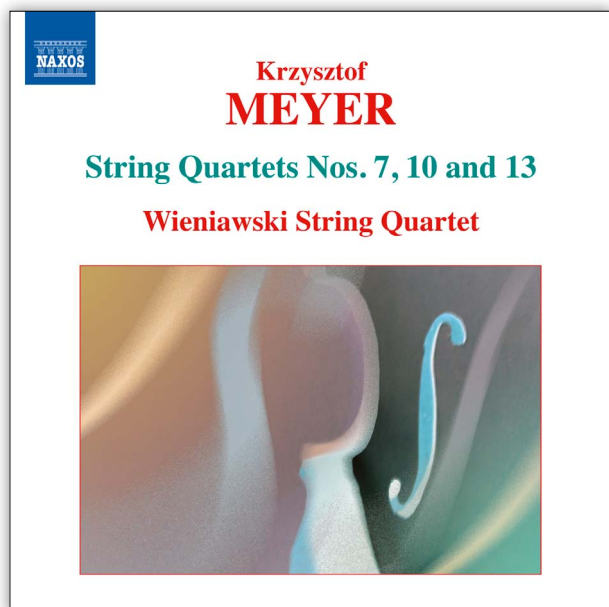
8.553836



8.554725



8.555063



8.573001

Playing Time:
77:48

Krzysztof MEYER (b. 1943)

String Quartets, Vol. 3 – Nos. 7, 10 and 13

Wieniawski String Quartet

(Jarosław Żolnierczyk, violin I • Mirosław Bocek, violin II • Lech Bałaban, viola
Maciej Mazurek, cello)

Krzysztof Meyer's widely performed and multi award-winning music embraces impressive emotional depth and immense technical variety. While the *Seventh Quartet* explores the contrasts between solo and ensemble writing in a single movement, the extended *Tenth Quartet* can be seen as a synthesis of Meyer's experience with the genre. The *Thirteenth Quartet* is his most recent to date. The Wieniawski String Quartet's recordings of Meyer have been acclaimed as "exemplary in all respects" (*The Whole Note* on Vols. 1 & 2: 8.570776 and 8.572656).

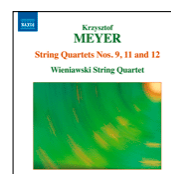


Since its foundation in 1998 the **Wieniawski String Quartet** has established itself as one of the leading chamber music ensembles in Poland. The members of this Poznań-based ensemble are all players in the Amadeus Chamber Orchestra of Polish Radio.

Companion Titles



8.570776




8.572656



Maurice GREENE
(1696-1755)

Spenser's Amoretti
(25 Sonnet Settings)

Benjamin Hulett, Tenor • Luke Green, Harpsichord
Giangiaco Pinardi, Theorbo



8.572891

Playing Time:
66:17

Maurice GREENE (1696–1755)
25 sonnet settings taken from Spenser's Amoretti

*Benjamin Hulett, tenor**Luke Green, harpsichord • Giangiacomo Pinardi, theorbo*

After so long a race • Happy ye leaves • Faire Eyes • Ye tradefull merchants
The rolling wheele • The merry Cuckow • How long shall this like dying life endure
The Laurell leafe • Like as a ship • What guile is this • Arion • Sweet smile
Marke when the smiles • The Love which me so cruelly tormenteth
Trust not the treason of those smiling lookes • Fayre cruell • Faire yee be sure
Thrise happy she • After long stormes • Like as a huntsman • Fresh Spring
One day I wrote her name upon the strand • Lacking my love
Since I did leave the presence of my love • Like as the Culver

The distinguished English composer Maurice Greene was appointed Master of the King's Music in 1735. He soon composed a series of 25 sonnet settings taken from the collection of 89 *Amoretti* ('little loves') written by Edmund Spenser, one of the greatest poets of the Shakespearean age. These settings show Greene to have been a master of word-painting technique, and a subtle colourist with a sensitive ear for Spenser's verse. This jewel of a collection is also historically important, as it can be considered one of the earliest song cycles in the history of English music.



The young British tenor **Benjamin Hulett** was a soloist at the Hamburg State Opera from 2005 to 2009 and has achieved great success in lyric rôles from Tamino (*Die Zauberflöte*) and Ferrando (*Così fan tutte*) to Steuermann (*Die Fliegende Holländer*) and Novice (*Billy Budd*).

Companion Titles**PURCELL The Fairy Queen** 8.550660-61**HANDEL Acis and Galatea** 8.553188**PURCELL The Indian Queen** 8.553752**ARNOLD Polly** 8.660241

Artist Laureate • Piano

DongKyu Kim

First Prize
2010 San Marino
International
Piano Competition

PROKOFIEV
Four Etudes, Op. 2
Four Pieces, Op. 3
Four Pieces, Op. 32
Sonatas, Op. 54
Sonata No. 5



8.572826

Playing Time:
63:00**Laureate Series • DongKyu Kim Piano Recital***First Prize, 2010 San Marino International Piano Competition***Sergey PROKOFIEV (1891–1953)****Four Etudes, Op. 2 • Four Pieces, Op. 3 • Four Pieces, Op. 32****Sonata No. 10 in E minor, Op. 137 – manuscript fragment****2 Sonatas, Op. 54 • Sonata No. 5 in C major (revised edition), Op. 135**

Complementing the more familiar piano sonatas, Prokofiev's shorter but by no means slighter piano works span his entire career, from the precociously brilliant *Four Etudes, Op. 2* and *Four Pieces, Op. 3*, via the neo-classical *Four Pieces, Op. 32*, the powerfully trenchant *Sonatas, Op. 54* and the colourful *Fifth Sonata*, to his final unfinished *Tenth Sonata*. One of the most exciting performers of his generation, DongKyu Kim won first prize at the 2010 San Marino International Competition and the highest award at the 2009 International Jeunesses Musicales Competition Belgrade.

DongKyu Kim was born in 1986 in the Republic of Korea. He graduated with the highest honours at the Korean National University and is currently studying at the Hanover Music, Theatre and Media Hochschule.

Companion Titles**Laureate Series • Mariya Kim Piano Recital** 8.572374**Laureate Series • Alexander Ghindin Piano Recital** 8.572440**Laureate Series • Antonii Baryshevskiy Piano Recital** 8.572573**Laureate Series • Marianna Prjevalskaya Piano Recital** 8.573031



Igor STRAVINSKY (1882–1971)

SEATTLE SYMPHONY
COLLECTION**Pulcinella* • Scherzo fantastique, Op. 3***Susan Graham, mezzo-soprano***Gran Wilson, tenor* • Jan Opalach, bass-baritone***Seattle Symphony • Gerard Schwarz*

The ballet *Pulcinella* was first staged in Paris in 1920. Sergey Dyagilev had gathered around him some of the greatest artistic talents of the age: choreographer and dancer Léonide Massine, Pablo Picasso, who provided the astonishing designs, and Stravinsky. For the story of a travelling Italian theatre company, Stravinsky took music derived from Pergolesi and his contemporaries, and fashioned it into new and rich life, magical and piquant. The *Scherzo fantastique*, Op. 3 is a lavish and brilliantly scored orchestral showpiece.

8.571224

Playing Time:
54:25Pyotr Il'yich TCHAIKOVSKY
(1840–1893)SEATTLE SYMPHONY
COLLECTION**Symphony No. 1 in G minor, Op. 13 'Winter Daydreams'**
Symphony No. 2 in C minor, Op. 17 'Little Russian'*Seattle Symphony • Gerard Schwarz*

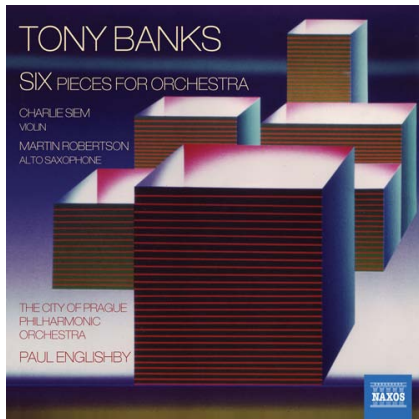
Written under difficult circumstances while he was employed at the Moscow Conservatory, Tchaikovsky's *Symphony No. 1* held the composer's affection throughout his life as "a sin of my sweet youth". The melodic richness and skillful orchestration in his later music can already be found in this and the *Symphony No. 2*, which owes its subtitle to the use of folk music from the Ukraine, a region known as 'Little Russia'. These youthful masterpieces are heard here "in performances full of grace and zest. Schwarz is a passionate advocate of this music, and it shows." (*The Seattle Times*)

8.571225

Playing Time:
77:25



Some of our 2012 highlights



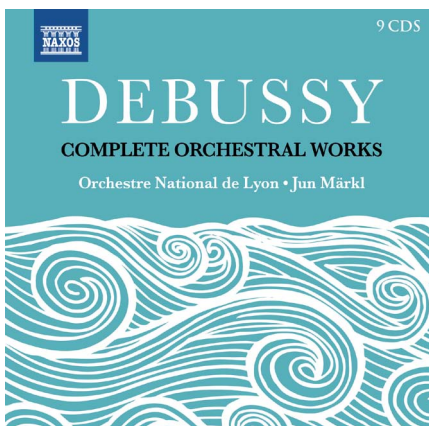
8.572986
BANKS
SIX Pieces for Orchestra



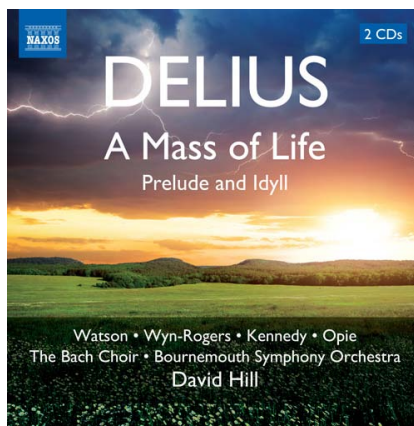
8.572783
BEETHOVEN
Der glorreiche Augenblick



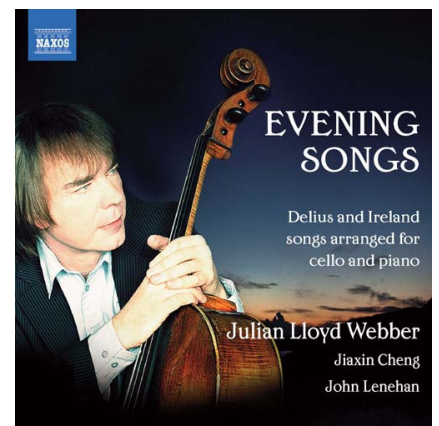
8.572886
BERLIOZ
Symphonie fantastique



8.509002
DEBUSSY
Complete Orchestral Works
[9 CDs]



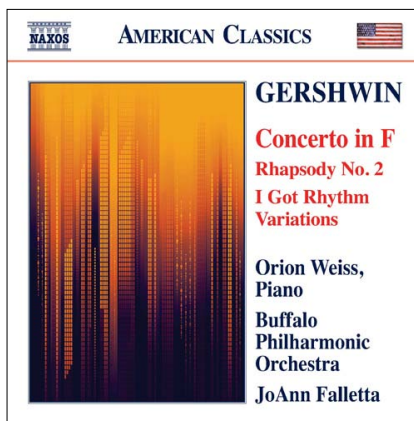
8.572861-62
DELIUS
A Mass of Life



8.572902
DELIUS/IRELAND
Evening Songs



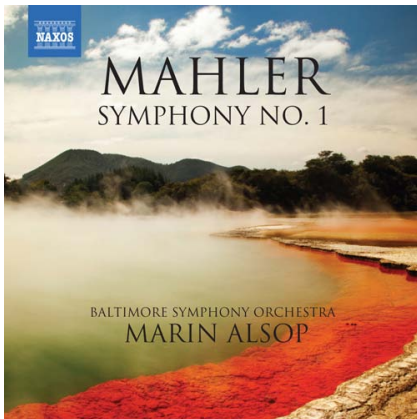
8.559723
Kenneth FUCHS
Atlantic Riband



8.559705
GERSHWIN
Piano Concerto



8.572695
JANÁČEK
Taras Bulba



8.572207
MAHLER
Symphony No. 1



8.573029
PROKOFIEV
Symphony No. 5



8.572887
RAVEL
Orchestral Works, Vol. 1



8.572730
RIHM
Complete Works for
Violin and Piano



8.570933
ROSSINI
Complete Overtures, Vol. 1



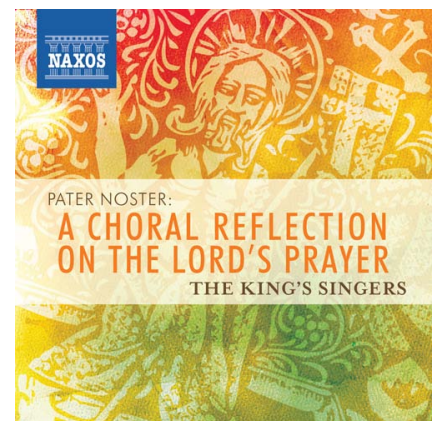
8.572708
SHOSTAKOVICH
Symphonies, Vol. 7



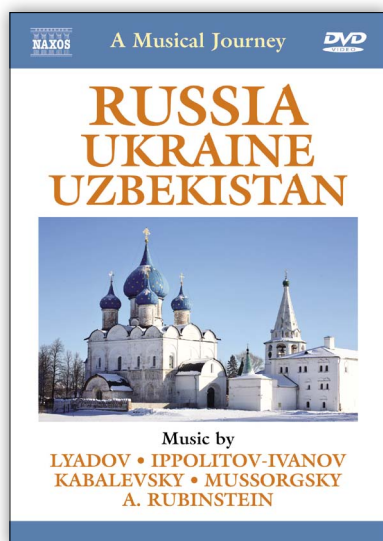
8.572818-19
VERDI
Complete Ballet Music from
the Operas



8.572779
WEINBERG
Symphony No. 6



8.572987
The King's Singers
PATER NOSTER



A Musical Journey: RUSSIA / UKRAINE / UZBEKISTAN

Music by Lyadov, Ippolitov-Ivanov, Kabalevsky, Mussorgsky and A. Rubinstein

The Places • The tour starts in Uzbekistan, of which there are later glimpses. There is a visit to the historic Russian town of Suzdal and scenes from St Petersburg as well as from Ukraine. It would be impossible to avoid the Russian winter, which appears in various guises, providing entertainment for some and for others a seemingly enchanted snow-bound landscape.

The Music • The music for the tour is taken from Russian composers who were, by and large, thoroughly imbued with the spirit of their country. This is reflected in Lyadov's arrangement of a series folk-songs and his translation of Russian legend into music. Other composers represented are Ippolitov-Ivanov, Kabalevsky and Anton Rubinstein, with two well known excerpts from unfinished operas by Mussorgsky.

Video Format • NTSC / Colour / 4:3

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

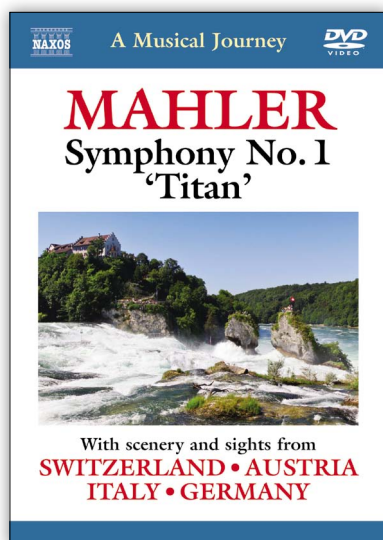
Region Coding • No Region Coding

2.110295

Playing Time: 56:42



7 47313 52955 1



A Musical Journey: MAHLER Symphony No. 1 'Titan'

With scenery and sights from:

Switzerland • Austria • Italy • Germany

The Places • The journey starts in Switzerland, in the canton of Thurgau, leading from Steckborn and the Bodensee to the Rhine Falls. From Styria, in Austria, comes Hochosterwitz Castle and from Bavaria Weikersheim Castle, the latter intercut with wild life from the Austrian Assling Nature Park. The tour ends amid the strangely shaped mountains of the Dolomites in Southern Tyrol, a region divided between Austria and Italy.

The Music • In a remarkable way Mahler, in his symphonies and songs, has seemed to reflect the world of today in all its bewildering variety and has now won an established place in concert repertoire. Distinguished as a conductor, his fame as a composer has grown over the years since his death. The music included here is Mahler's *Symphony No. 1*, nick-named *Titan*, not for its massive power, but after the book by Jean Paul, a strong influence over earlier romantics and over Mahler at this stage in his career. The symphony breathes the spirit of the Austrian countryside, reflected in Mahler's songs.

Video Format • NTSC / Colour / 4:3

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

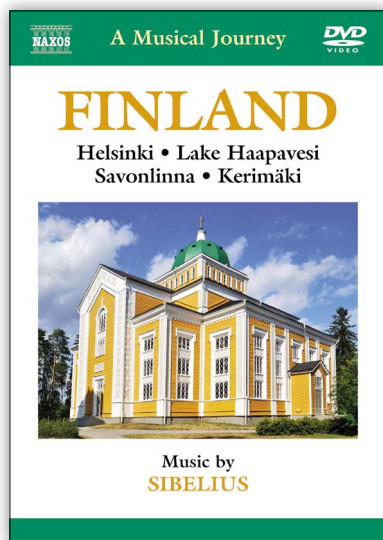
Region Coding • No Region Coding

2.110314

Playing Time: 53:50



7 47313 53145 5



A Musical Journey: FINLAND

Helsinki • Lake Haapavesi • Savonlinna • Kerimäki

Music by Sibelius

The Places • Scenes of Finland and its capital Helsinki, the interlinked islands of Savonlinna, site of an ancient castle and Kerimäki, with its wooden church, suggest a vision of a remarkable country, moulded by its geographical features and its varied and long history.

The Music • Finland found its musical identity largely through the work of Jean Sibelius. The son of a doctor, Sibelius belonged to a class of which the culture and language was Swedish. He learned Finnish and acquired his knowledge of Finnish literature and legend at school, developed his understanding of music in Germany, principally in Berlin, and established himself as one of the most considerable of the late Romantic symphonists, exploring new possibilities in a vein that might have seemed overworked. Here and in his tone-poems, based largely on Finnish legend, he created a national music that has defied imitation in the very breadth of his conception of the symphonic form.

Video Format • NTSC / Colour / 4:3

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

Region Coding • No Region Coding

2.110316

Playing Time: 55:53



7 47313 53165 3