

25 YEARS



NEW ON NAXOS

The World's Leading Classical Music Label

AUGUST 2012



Ermanno Wolf-Ferrari
WIND CONCERTINOS
 Oboe • Cor Anglais • Bassoon

Andrea Tenaglia • William Moriconi • Giuseppe Ciabocchi
 Orchestra Sinfonica di Roma
 Francesco La Vecchia

This Month's Other Highlights

Wilhelm Friedemann
BACH
 Keyboard Works • 3

Sonatas and Suite

Julia Brown,
 Harpsichord

ROSSINI 2 CDs

L'occasione fa il ladro

Elizaveta Martirosyan • Fanie Antonelou • Gianpiero Ruggeri
 Mauro Utzeri • Garðar Thór Cortes • Joan Ribalta
 Württemberg Philharmonic Orchestra
 Antonino Fogliani

THE GUERRA MANUSCRIPT
 Volume 2

17th Century
 Secular Spanish
 Vocal Music

Juan Sancho,
 Tenor
 Ars Atlántica
 Manuel Vilas,
 Director



TONUS PEREGRINUS

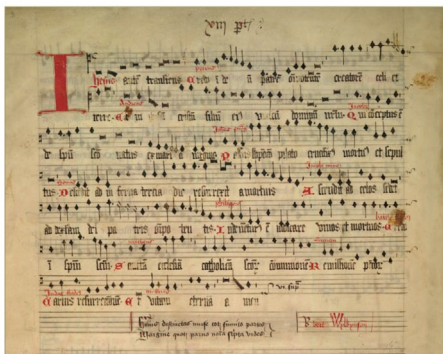
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Music from
**THE ETON
CHOIRBOOK**

LAMBE • STRATFORD • DAVY
BROWNE • KELLYK • WYLYNSON

TONUS PEREGRINUS



Music from THE ETON CHOIRBOOK

TONUS PEREGRINUS • Antony Pitts, director

Repertoire

Walter LAMBE *Nesciens mater* a 5

William, Monk of STRATFORD *Magnificat* a 4 • PLAINCHANT *Nesciens mater*

Richard DAVY *St Matthew Passion* [27:11-56] a 4

John BROWNE *Stabat mater* a 6 • Hugh KELLYK *Magnificat* a 5 (first recording)

Robert WYLYNSON *Jesus autem transiens / Credo in Deum canon* a 13

The *Eton Choirbook* is a giant 500 year-old manuscript from Eton College Chapel, and one of the greatest surviving glories of pre-Reformation England. This recording features the earliest polyphonic *Passion* by a named composer, two heartrending motets for five and six voices, two thrilling settings of the *Magnificat*, and an extraordinary canon in 13 parts, *Jesus autem transiens*. The ensemble TONUS PEREGRINUS has been widely acclaimed, not least for its "richly sung and very well recorded" programme of Orlando Gibbons, L'Estrange, and Pitts. (*The Penguin Guide* on 8.557681)

TONUS PEREGRINUS was founded by the composer Antony Pitts in 1990, and today is an established ensemble in Britain and abroad with a significant discography. At the core of TONUS PEREGRINUS are a dozen singers who combine their diverse expertise to interpret a repertoire ranging from the end of the Dark Ages to scores where the ink is still wet.

8.572840

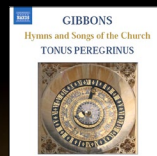


Playing Time: 79:00

Companion Titles



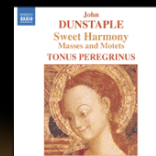
8.555861



8.557681



8.557340



8.557341



© Miguel Angel Fernandez

Ars Atlántica

THE GUERRA MANUSCRIPT
Volume 2

17th Century
Secular Spanish
Vocal Music

Juan Sancho,
Tenor

Ars Atlántica

Manuel Vilas,
Director



8.572876



Playing Time: 64:53

THE GUERRA MANUSCRIPT, Volume 2
17th Century Secular Spanish Vocal Music
Juan Sancho, tenor • Ars Atlántica

Named after an eminent scribe at the court in Madrid, the Guerra Manuscript contains over one hundred secular songs from the second half of the seventeenth century. The anthology is a valuable repository of music from anonymous sources but also from Spain's very finest Baroque composers, such as Juan Hidalgo and José Marín. These expressive songs, largely on poetic and mythological themes, are performed by some of the world's leading interpreters of the genre, whose first volume in this series [8.570135] received great acclaim.

The tenor **Juan Sancho** has collaborated with conductors including William Christie, Gustav Leonhardt, Jordi Savall, Andrea Marcon, Fabio Biondi, Allan Curtis, Richard Egarr and Diego Fasolis. Founded and directed by the Galician harpist Manuel Vilas, the **Ars Atlántica** ensemble is focused on Spanish, Portuguese, Italian and Latin American music of the seventeenth and eighteenth centuries.

Companion Titles



8.553617

8.557637

8.570458

8.572443



Antonino Fogliani



2 CDs

ROSSINI

L'occasione fa il ladro

Elizaveta Martirosyan • Fanie Antonelou • Gianpiero Ruggeri

Mauro Utzeri • Garðar Thór Cortes • Joan Ribalta

Württemberg Philharmonic Orchestra

Antonino Fogliani

8.660314-15
2 CDs

Playing Time: 1:27:33

Gioachino ROSSINI (1792-1868)**L'occasione fa il ladro**

Elizaveta Martirosyan, soprano • Fanie Antonelou, mezzosoprano

Gianpiero Ruggeri, baritone • Mauro Utzeri, baritone

Garðar Thór Cortes, tenor • Joan Ribalta, tenor

Württemberg Philharmonic Orchestra • Antonino Fogliani

Composed by the young Gioachino Rossini in eleven days to comply with a contractual commitment, *L'occasione fa il ladro* (Opportunity Makes A Thief) is a comedy of multiple confusions. Count Alberto, travelling to be wed to a fiancée he has yet to meet, leaves an inn with the wrong suitcase. Don Parmenione audaciously adopts the Count's identity, determined to take the bride for himself. This single-act *burlatta* is a swift and deftly plotted moral drama, Rossini's exuberant inspiration poured into interactions both tender and hilariously bewildering.

Antonino Fogliani's many conducting engagements have taken him to leading international opera houses and concert halls. For Rossini in Wildbad he has directed *Ciro in Babilonia*, *L'occasione fa il ladro*, *Mosè in Egitto*, *La scala di seta*, *Il signor Bruschino* and *Otello*, as well as Vaccaj's *La sposa di Messina*.

Companion Titles



8.660282-83



8.660277-78



8.660302



8.660183-84

Francesco La Vecchia



8.572921



Playing Time: 77:32

Ermanno WOLF-FERRARI (1876-1948)
Idillio-concertino in A major, Op. 15*
Concertino in A flat major, Op. 34†
Suite-concertino in F major, Op. 16‡
 Andrea Tenaglia, oboe * • William Moriconi, cor anglais †
 Giuseppe Ciabocchi, bassoon ‡
 Orchestra Sinfonica di Roma • Francesco La Vecchia

Although Ermanno Wolf-Ferrari is known mainly for his operatic compositions (*La vedova scaltra* is available on Naxos CD 8.660225-26 and DVD 2.110234-35), he wrote a number of sublimely expressive and lyrical orchestral works, devoting the majority of his time in later life to composing instrumental music. The three delightfully melodic, rhythmically buoyant and, at times elegiac works featured on this recording represent his complete wind concerto output.

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



8.572523



8.572922



8.572410




8.572409




Julia Brown

© Wolfgang Rüttsam



Wilhelm Friedemann BACH
Keyboard Works • 3
Sonatas and Suite



Julia Brown,
Harpsichord

Wilhelm Friedemann BACH (1710-1784)
Keyboard Works, Vol. 3 – Sonatas and Suite
Julia Brown, harpsichord

Repertoire

Sonata E flat major, F.5 / BR A 7 • Sonata in B flat major, F.9 / BR A 16
Suite in G minor, F.24 / BR A 39 • Sonata in C major, F.2 / BR A 3
Sonata in D major, F.4 / BR A 5

Wilhelm Friedemann Bach was renowned as a brilliant improviser and keyboard performer. His keyboard sonatas, filled with quirky contrasts and a more adventurously chromatic and exploratory style than that of his contemporaries, attest to his individualism and virtuoso technical skill. His only *Suite* reworks and expands his father, J.S. Bach's models, turning conventional dance movements into character pieces. W.F. Bach's enthralling and unexpected twists and turns create an expressive and unique musical language, performed by the 'wonderful' Julia Brown. (*Fanfare* on 8.570530, W.F. Bach Keyboard Works Vol. 2)

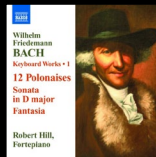
Julia Brown is currently Director of Music and Organist at First United Methodist Church in Eugene, Oregon, while also maintaining a full schedule of teaching, performing and recording. She is also active as a harpsichordist, exploring performance practice and early music in chamber music settings.

Companion Titles

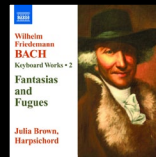
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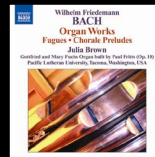
Playing Time: 75:58



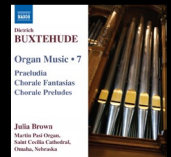
8.557966



8.570530



8.570571



8.570312

WORLD PREMIÈRE RECORDINGS

AMERICAN CLASSICS

Kenneth FUCHS
Atlantic Riband
American Rhapsody
 Michael Ludwig, Violin
Divinum Mysterium
 Paul Silverthorne, Viola
London Symphony Orchestra
JoAnn Falletta

Kenneth FUCHS (b.1956)
Atlantic Riband • American Rhapsody*
Divinum Mysterium† • Concerto Grosso
Discover the Wild

Michael Ludwig, violin * • Paul Silverthorne, viola †
 London Symphony Orchestra • JoAnn Falletta

Kenneth Fuchs is one of America's leading composers and his latest collaboration with award-winning conductor JoAnn Falletta and the London Symphony Orchestra – the first volume of which (8.559224) was nominated for two GRAMMY® awards – reveals the breadth of his achievement. *Atlantic Riband* evokes the struggle and ultimate victory of ocean-crossing immigrants to America in an orchestral showpiece of power and splendor. *American Rhapsody* is a lyrical romance for violin and orchestra, and *Divinum Mysterium* a single-movement viola concerto rich in expressive tapestry. *Concerto Grosso* shows Fuchs's sheer energy, and *Discover the Wild* is an orchestral overture of lyricism and color.



A champion of American music, **JoAnn Falletta** has presented nearly five hundred works by American composers including over one hundred world premières. Her Naxos recordings include the double Grammy Award winning disc of works by John Corigliano and Grammy nominated discs of works of Tyberg, Dohnányi,

8.559723



Playing Time:
57:39

PROKOFIEV
Romeo and Juliet
 (Highlights)
 National Symphony Orchestra of Ukraine
 Andrew Mogrelia

Sergey PROKOFIEV (1891-1953)
Romeo and Juliet, Op. 64 (Highlights)

National Symphony Orchestra of Ukraine • Andrew Mogrelia

"Living people can dance, the dying cannot", Prokofiev wrote to explain the problems he faced when writing music for the ballet *Romeo and Juliet*. His original score was rejected as 'undanceable' by the Bolshoy Theatre and his initial scheme for a happy ending for the lovers was, fortunately, vetoed. The revised score, however, proved a masterpiece of expressive beauty and drama, with melting love music and huge bravura, and it remains one of the most loved ballet scores of the twentieth century.



Andrew Mogrelia has had a varied career of concerts, recording and work with major dance companies. He has worked with the English National, Dutch National, Finnish National, Norwegian National ballets, Netherlands Dance Theatre, Birmingham Royal Ballet, Australian Ballet, West Australian Ballet and American Ballet Theater.

8.572928



Playing Time:
77:21

Companion Titles



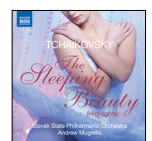
8.553356-57



8.557098



8.572924



8.572931

NAXOS SPANISH CLASSICS 

Xavier MONTSALVATGE
Music for Two Pianos

Jordi Masó and Miquel Villalba, Pianos
 Pia Freund, Soprano
 Ferran Carceller and Miquel Àngel Martínez, Percussion
 Ensemble Barcelona 216 • Ernest Martínez Izquierdo



8.572636



Playing Time:
63:14



Jordi Masó Miquel Villalba

Xavier MONTSALVATGE (1912-2002)
Piano Music, Vol. 3 – Music for Two Pianos

Jordi Masó, piano I • Miquel Villalba, piano II & celeste
 Pia Freund, soprano **
 Ferran Carceller and Miquel Àngel Martínez, percussion *
 Ensemble Barcelona 216 † • Ernest Martínez Izquierdo **

Repertoire

**Barcelona Blues • Calidoscopio • Homenatge
 Tres divertimentos sobre temas de autores olvidados
 Sum Vermis * • 5 Invocaciones al Crucificado †**

Xavier Montsalvatge was a major contributor to Catalan culture in the 20th century. His works for two pianos collect most of his musical preoccupations into a single programme. The jazz-tinted *Barcelona Blues* reflects his “passion for the ballet”, and the *Tres divertimentos* his fascination with ‘Les Six’. Borrowing the sonorities of Bartók, *Sum Vermis* expresses the “tortured symbolism” of Jacint Verdaguer’s poetry. One of Montsalvatge’s own favourites, the rarely performed *5 Invocaciones al Crucificado* evokes biblical dramatic intensity, and the self-paraphrasing *Calidoscopio* looks back over the composer’s own creative past. Jordi Masó’s complete recording of Montsalvatge’s solo piano music can be found on 8.570744 and 8.570756.

Jordi Masó’s over forty recordings include, for Naxos/Marco Polo, the complete works for piano of Gerhard, Mompou, Padre Donostia, Montsalvatge, Homs, Sévèrac, Casablanacas and Turina. **Miquel Villalba’s** outstanding course of studies led to the Premios de Honor for piano and accompaniment and he has been a prize-winner at various national and international competitions.

Companion Titles

THE CATALAN PIANO ALBUM 8.570457
CASABLANCAS Piano Music 8.570757
MONTSALVATGE Piano Music, Vol. 1 8.570744
MONTSALVATGE Piano Music, Vol. 2 8.570756

NAXOS

REGER
Organ Suites Nos. 1 and 2

Kirsten Sturm
 Sandtner Organ,
 St Martin’s Cathedral, Rottenburg am Neckar



8.572821



Playing Time:
75:12

Max REGER (1873-1916)
Organ Works, Volume 12

Suite No. 1 in E minor, Op. 16 • Suite No. 2 in G minor, Op. 92
 Kirsten Sturm, organ

In both volume and artistic distinction there is little doubt that Reger was the greatest German composer for the organ since Bach. He relished Lutheran chorales and employed them freely, a sense of grandeur and gravity permeating his music for the instrument. The *Suite No. 1 in E minor* was completed in 1895, and admired by Brahms. Its four movements offer a compendium of Reger’s genius for both complexity and transparency. His later *Suite No. 2 in G minor*, cast in seven taut movements, similarly employs contrast, imitation and variety whilst ending in a glorious and triumphant *Fugue*.



Kirsten Sturm has won prizes in various organ competitions including first prize in the Hermann Schroeder Competiton in 1999. She was organist at the Holy Family Roman Catholic Church in Frankfurt from 2006 to 2010. Since 2010 she has taught at the University for Ecclesiastical Music in Rottenburg.

Companion Titles

REGER Organ Music, Vol. 8 8.570455
REGER Organ Music, Vol. 9 8.570454
REGER Organ Music, Vol. 10 8.570960
REGER Organ Music, Vol. 11 8.572466


Laureate Series • Guitar

Srdjan Bulat

First Prize
2011 Tárrega
International Guitar
Competition, Benecasim

GUITAR RECITAL

RODRIGO
REGONDI
TÁRREGA
ŠULEK
ALBÉNIZ
BRITTEN

Laureate Series • Srdjan Bulat Guitar Recital

First Prize, 2011 Tárrega International Guitar Competition, Benecasim

Repertoire

Joaquín RODRIGO (1901-1999) Junto al Generalife
Giulio REGONDI (1822-1872) Étude No. 8 in G major
Francisco TÁRREGA (1852-1909) Preludio No. 1 • Endecha • Oremus • Rosita • Polka • Capricho arabe
Stjepan ŠULEK (1914-1986) The Troubadours Three
Isaac ALBÉNIZ (1860-1909) Mallorca
Benjamin BRITTEN (1913-1976) Nocturnal after John Dowland, Op. 70

This selection ranges from the romanticism of Francisco Tárrega, the Spanish impressionism of Albéniz's *Mallorca* and the neo-romanticism of the contemporary Croatian composer, Stjepan Šulek, to Rodrigo's masterly evocation of the gardens of the Alhambra Palace in Granada and Britten's revolutionary *Nocturnal after John Dowland*. Croatian guitarist Srdjan Bulat has won numerous prestigious awards, and was winner of the Certamen Tárrega 2011 which included a special award for his performance of the work of Francisco Tárrega.

Companion Titles

Laureate Series • Nirse González Guitar Recital 8.570446
Laureate Series • Rafael Aguirre Miñarro Guitar Recital 8.572064
Laureate Series • Adriano Del Sal Guitar Recital 8.572657
Laureate Series • Pablo Garibay Guitar Recital 8.572727

8.573026



Playing Time:
65:13

Laureate Series • Piano

Marianna Prjevalskaya

2011 Winner
Jaén Prize International
Piano Competition

PIANO RECITAL

F. J. HAYDN
D. SCARLATTI
R. SCHUMANN
J. ZÁRATE


Laureate Series • Marianna Prjevalskaya Piano Recital

2011 Winner, Jaén Prize International Piano Competition

Repertoire

Franz Joseph HAYDN (1732-1809) Andante con variazioni in F minor, Hob.XVII:6
Domenico SCARLATTI (1685-1757) Sonata in A minor, K.175/L.429/P.136
Sonata in G major, K.125/L.487/P.152 • Sonata in G minor, K.450/L.338/P.422
Sonata in D minor, K.213/L.108/P.288 • Sonata in F minor, K.365/L.480/P.112
Robert SCHUMANN (1810-1856) Piano Sonata No 1 in F sharp minor, Op. 11
José ZÁRATE (b. 1972) Aurgitana

Haydn's *Andante con variazioni* is a masterpiece of fantasy and expression in which the alternation of themes provides ever-changing variety. Domenico Scarlatti's *Sonatas* revel in colour and rhythmic vivacity with the *G minor*, K.450 luxuriating in a 'Spanish Tango' of great originality. Robert Schumann told his wife-to-be, Clara, that the *Sonata in F sharp minor*, so rich in poetry and passion, was 'a cry from my heart to yours'. Marianna Prjevalskaya is a laureate of numerous international piano competitions, including the Paderewski (2007), Seoul (2008), José Iturbi (2008), Sendai (2010) and Maria Canals (2011).

Companion Titles

Laureate Series • Yun-yi Qin Piano Recital 8.572341
Laureate Series • Antonii Baryshevskiy Piano Recital 8.572573
Laureate Series • Mladen Čolić Piano Recital 8.572820

8.573031



Playing Time:
76:54



WIND BAND CLASSICS

OLD WINE IN NEW BOTTLES
 Grantham • Jacob • Bryant • Pann
 Youngstown State University Wind Ensemble
 Dana Chamber Winds • Stephen L. Gage



8.572762

Playing Time:
63:06**OLD WINE IN NEW BOTTLES**

Youngstown State University Wind Ensemble* & Dana Chamber Winds*
 Stephen L. Gage

Repertoire

Donald GRANTHAM (b 1947) • *Starry Crown* †
 Gordon JACOB (1895-1984) • *Old Wine in New Bottles* † • *More Old Wine in New Bottles* †
 Steven BRYANT (b 1972) • *Ecstatic Waters* †
 Carter PANN (b 1972) • *Hold This Boy and Listen* †


The wind ensemble repertoire has a rich history and a vibrant contemporary presence. Donald Grantham, for example, evokes gospel music of the 1920s and '30s in *Starry Crown*, which draws on the earthy vitality of call-and-response sermons. Steven Bryant's *Ecstatic Waters* reaches forward to present a pulsating narrative of exuberance, contradiction and subtle dialogue. Gordon Jacob wrote two series of settings of *Old Wine In New Bottles* in which he took old English settings and clothed them in his zesty and witty colours. To end, we have the songful lyricism of Carter Penn's *Hold This Boy and Listen*.



Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993.

AMERICAN CLASSICS

DEEMS TAYLOR
Through the Looking Glass
CHARLES TOMLINSON GRIFFES
Poem • The Pleasure Dome of Kubla Khan
 Scott Goff, Flute
 Seattle Symphony • Gerard Schwarz



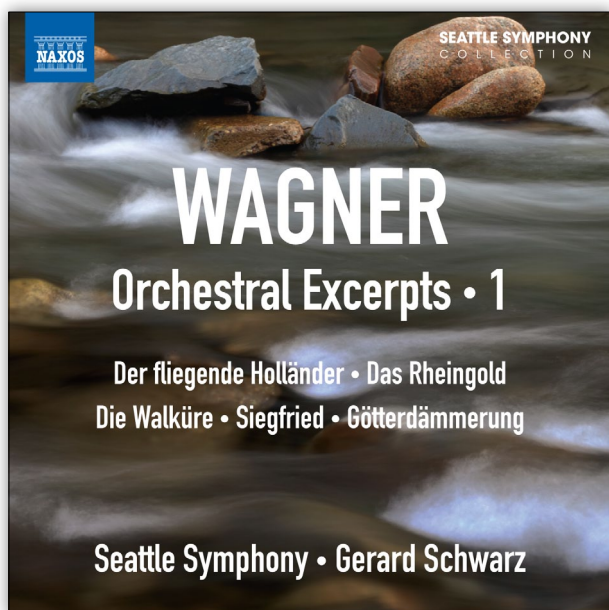
8.559724

Playing Time:
71:44**Deems TAYLOR (1885-1966)****Through the Looking Glass, Op. 12****Charles Tomlinson GRIFFES (1884-1920)****Poem • The Pleasure Dome of Kubla Khan, Op. 8****The White Peacock • Three Tone Pictures • Bacchanale**

Scott Goff, flute • Seattle Symphony • Gerard Schwarz



The opulent and sensual expressiveness in these composers' works has long been obscured by more turbulent developments in music of the 20th century. One of Deems Taylor's most successful compositions, *Through the Looking Glass* celebrates *Alice in Wonderland*, each of its five sections corresponding to passages or episodes from this enchanting tale. Influenced by the German Romantics and French Impressionists, Charles Tomlinson Griffes' rich harmonic palette and orchestral colors can be heard in the *Poem* written for flutist Georges Barrère, the landscapes of the *Three Tone Pictures* and poetry of *The White Peacock*, while *Kubla Khan* and the *Bacchanale* share exotic oriental inspiration.



8.572767



Playing Time:
69:21

Richard WAGNER (1813-1883)
Orchestral Excerpts, Vol. 1

SEATTLE SYMPHONY
COLLECTION

Seattle Symphony • Gerard Schwarz

Repertoire

Der fliegende Holländer: Overture
Das Rheingold: Entrance of the Gods into Valhalla (arr. ZUMPE)
Die Walküre: Wotan's Farewell and Magic Fire Music
Siegfried: Forest Murmurs (arr. HUTSCHENRUYTER)
Götterdämmerung: Dawn – Siegfried's Rhine Journey – Siegfried's Death – Funeral Music

This selection of some of Wagner's finest orchestral excerpts opens with the 'storm-swept ballad' of *Der fliegende Holländer*, the opera which launched his epoch-defining later masterpieces. The entire span of *Der Ring des Nibelungen* is represented in this programme, from the luminous rainbow bridge which leads the gods to Valhalla in *Das Rheingold*, the urgent drama of *Die Walküre*, and the atmospheric repose of the *Forest Murmurs* in *Siegfried*, to the tragic depths of Siegfried's *Funeral March*. This recording has been praised for its 'radiant sensuousness'. (*Gramophone*) Volumes 2 and 3 in this series are available on 8.572768 and 8.572769.



8.572768



Playing Time:
64:41

Richard WAGNER (1813-1883)
Orchestral Excerpts, Vol. 2

SEATTLE SYMPHONY
COLLECTION

Alessandra Marc, soprano * • Seattle Symphony • Gerard Schwarz

Repertoire

A Faust Overture • Lohengrin: Preludes to Acts I & III and Elsa's Dream*
Parsifal: Preludes to Acts I & III and Good Friday Spell

Under the dual influences of Goethe and Berlioz, Wagner wrote *A Faust Overture* in Paris. Years later, in 1855, he returned to the work, revising it to create an even greater sense of drama and narrative conviction. In the excerpts from his romantic opera *Lohengrin* we hear the visionary *Prelude to Act I* and the *Act III Prelude*, which includes the well-known *Wedding March*. *Elsa's Dream* is sung by the internationally acclaimed soprano, Alessandra Marc. The orchestral music from *Parsifal* contains some of the most transcendent music Wagner ever wrote. Volumes 1 and 3 in this series are available on 8.572767 and 8.572769.



Robert SCHUMANN (1810-1856)

**Symphony No. 1 in B flat major,
Op. 38, 'Spring'**

Symphony No. 2 in C major, Op. 61

Seattle Symphony • Gerard Schwarz

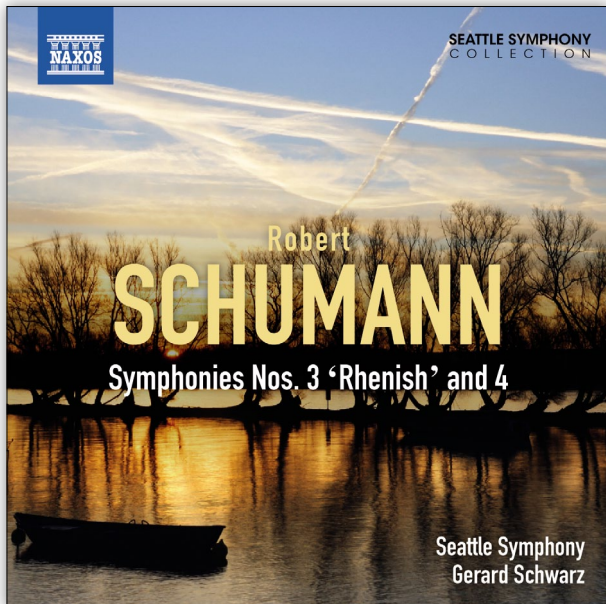
**SEATTLE SYMPHONY
COLLECTION**

Faced with the challenge of following in Beethoven's giant symphonic footsteps, Robert Schumann acknowledged this musical predecessor, but expanded his forms and structures into new and impassioned utterances. Inspired "by the spirit of spring", the *Symphony No. 1* was swiftly composed and was a huge success at its première in 1841. The *Symphony No. 2* had a longer gestation, but for many has become a symphonic song of praise and rejoicing for which "Gerard Schwarz and his Seattle Symphony Orchestra serve as excellent guides". (*Gramophone*)

8.571212



Playing Time:
73:09



Robert SCHUMANN (1810-1856)

**Symphony No. 3 in E flat major,
Op. 97, 'Rhenish'**

Symphony No. 4 in D minor, Op. 120

Seattle Symphony • Gerard Schwarz

**SEATTLE SYMPHONY
COLLECTION**

The last of Schumann's Symphonies to be composed, *Symphony No. 3 'Rhenish'* was most likely inspired by a cruise taken by the composer and his wife down the river Rhine. Alternating between austere splendour, great rhythmic suppleness and soaring lines, the work is an aural depiction of rural life by the river and the majestic cathedral in Cologne, and one that dares to reflect tensions between Classical form and Romantic innovation. So too does *Symphony No. 4*, cast in four seamless movements that show Schumann's masterly command of interrelated material and of symphonic unity.

8.571213




Playing Time:
66:50

NAXOS A Musical Journey DVD VIDEO

CZECH REPUBLIC

A Musical Visit to Prague and Lednice Castle



Music by
WOLFGANG AMADEUS MOZART

A Musical Journey: CZECH REPUBLIC
A Musical Visit to Prague and Lednice Castle

Music by Wolfgang Amadeus Mozart

The Places • The churches and palaces of Prague are seen, with the great River Vltava (the Moldau), which flows through the city, the outline of city buildings reflected in its waters. The Strahov Monastery and the Villa Bertramka are practical examples of Mozart's contact with Prague. On a visit to the monastery he improvised on the organ, and at the Villa Bertramka he and his wife Constanze were guests of the Czech composer Dušek. There is also a visit to Southern Moravia and Lednice, with its Neo-Gothic castle, its folly, a slender minaret, in its English gardens, with its trees and artificial lakes.

The Music • Mozart had happy memories of Prague. When, during the last ten years of his life, circumstances in Vienna proved increasingly difficult, he was always welcome in the Bohemian capital. It was for Prague that he wrote his opera *Don Giovanni* in 1787 and for Prague that he wrote one of his last operas, *La clemenza di Tito*, commissioned for the coronation of Leopold II as King of Bohemia, and for his unappreciative wife, who described the work as 'porcheria tedesca', German porkery. Prague continues to honour Mozart in various festivals, concerts and memorabilia.

Video Format • NTSC / Colour / 4:3

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

Region Coding • No Region Coding

2.110309

Playing Time: 54:07




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NAXOS A Musical Journey DVD VIDEO

AUSTRIA BELGIUM

A Musical Visit to Salzburg and Vienna, Brussels and Tournai



'Requiem' by
WOLFGANG AMADEUS MOZART

A Musical Journey: AUSTRIA / BELGIUM
A Musical Visit to Salzburg and Vienna, Brussels and Tournai

'Requiem' by Wolfgang Amadeus Mozart

The Places • The tour relates to the life of Mozart, from his native Salzburg to his final precarious independence in Vienna. There are glimpses of the Salzburg Church of St Peter and of the Cathedral, with which Mozart and his father, members of the musical establishment of the ruling Prince-Archbishops of Salzburg, were closely concerned. Memorials of Mozart and other composers are seen in Vienna, while a brief detour to Belgium to the idiosyncratic Musée Wiertz and to the Tournai Musée des Beaux Arts, brings another aspect to the journey.

The Music • Mozart's *Requiem Mass* was commissioned anonymously in July 1791 by Count Franz Walsegg zu Stuppach, who sought to commemorate the recent death of his wife by the performance of a work of this kind that he might, at least by implication, claim as his own. An initial fee of sixty ducats was paid, with promise of a further sum when the *Requiem* was completed. But in November Mozart was taken ill and within a fortnight he was dead. His widow, Constanze, who needed the rest of the fee for the work, asked Joseph Eybler, who had assisted Mozart in rehearsals for *Così fan tutte*, to finish the composition and the scoring. He later gave up the task and the unfinished score finally came into the hands of Franz Xaver Süssmayr, so that the best known form of the *Requiem* is that started by Mozart, continued briefly by Eybler and completed by Süssmayr.

Video Format • NTSC / Colour / 4:3

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

Region Coding • No Region Coding

2.110333

Playing Time: 57:28



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