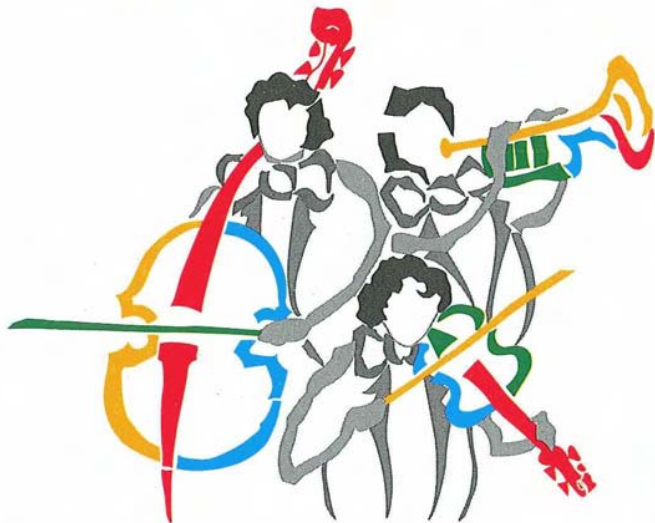




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An Introduction to Classical Music

GENERAL INTRODUCTION

Classical music is probably more familiar than we might at first imagine. Indeed, nowadays it is all around us, whether it be in restaurants, supermarkets, lifts, for advertising or as theme and incidental music on television. A great deal of film music either directly uses or draws from the 'classical' tradition; a good example of the former might be '2001: Space Odyssey', and of the latter, the many scores John Williams has composed in recent years for such blockbusters as the Star Wars and Indiana Jones trilogies.

In the vast and wide-ranging world of 'classical' music there is truly something there for everyone - pieces which once discovered represent the start of an exciting and irresistible journey which will provide a lifetime's listening pleasure. For example, those who are particularly excited by hearing instrumentalists working at full stretch will thrill to the likes of Liszt and Paganini, or if something a little more reserved and self-contained is required, the chamber music of Haydn or Mozart would be a good starting point. If a full symphony orchestra in overdrive is more to your taste then Tchaikovsky or Richard Strauss could well fit the bill, whereas those who have already warmed to Vivaldi's 'Four Seasons' might well try the music of some of the great Italian's contemporaries such as Handel, Johann Sebastian Bach or Domenico Scarlatti. Whatever your tastes may be, there has never been a better time to start building a 'classical' music collection on CD.

Any attempt to define what is meant literally by the term 'classical' music is fraught with difficulty. How does one encapsulate in just a few words a musical tradition which encompasses such infinite varieties of style and expression, from the monastic intonings of Gregorian chant to the laid-back jazz inflections of Gershwin's Rhapsody in Blue, from the elegant poise of Mozart's Eine kleine Nachtmusik to the despairing, heightened emotionalism of Tchaikovsky's "Pathétique" Symphony? One is treading on very dangerous ground indeed if one pre-supposes that it is simply 'superior' to other musical types such as popular, jazz, rock and the like, let alone the music of other cultures.

In general 'popular' music may be as clear in expression as the longer examples of 'classical' music. One important difference, however, lies in the logical connection that exists in 'classical' music between the beginning and end, with the latter a logical extension and development of the former. 'Popular' music, on the other hand, tends to present its material without development, the music ending when interest is exhausted.

Sadly, whilst 'classical' music is socially undivisive in itself, it has unfortunately become associated in most people's minds with the intellectual elite. Even now, and with certain honourable exceptions, the attending of a 'live' concert can be an intimidating (not to say costly) experience for the uninitiated, especially in that most jealously guarded of establishments, the opera house. The wonderful thing about the technological age in which we live, and particularly the advent of the compact disc, is that we can bypass all irrelevant social and intellectual pretence, and enjoy in the comfort of our own home (often at far less cost) some of the finest music ever composed.

With such a breathtaking variety of material available, it is an awesome task to know just where to begin your disc collection, and as a result expensive mistakes are often made as tempting looking purchases turn out to be something of a disappointment. This is where

catalogue really comes into its own, and where it is hoped this guide will help prospective purchasers to make an informed choice about the kind of music they are likely to enjoy.

The Naxos label provides a library of high quality performances of music by the great masters in modern digital sound; accompanied by authoritative and user-friendly booklet notes and at the lowest possible price. There are already nearly 600 titles from which to choose, and with new releases emerging at the rate of about eight every month, even the enthusiastic collector is well and truly catered for. With every historical period and genre covered, there is something in the Naxos catalogue for everyone, especially those who wish to build a truly representative collection of the central masterworks in the 'classical' tradition.

MUSICAL CATEGORIES

Over the last 1,000 years, 'classical' music has been composed in a variety of genres which are themselves worthy of investigation; indeed many seasoned collectors gradually move towards a particular preference after a time, be it violin concertos, piano sonatas, string quartets, religious music or opera. Whatever the form or description of any given piece, it usually falls comfortably into one of five broad categories: orchestral, chamber, solo instrumental, choral or opera.

Orchestral Music

The typical orchestra as we know it today, consisting of upwards of eighty players, can be traced back roughly to the middle of the 17th century. By this time the string section already formed the basis of any large ensemble of players, with brass, woodwind and percussion being added variously as the situation demanded. By the end of the Baroque period (c.1750) this was still very much the case, so that it was not until the beginning of the nineteenth century when the Classical period was

at its height that a full woodwind section had become more or less established, often with the addition of horns, trumpets and timpani. It was finally during the mid-1800s that the orchestra settled into a regular, basic pattern of strings, woodwind, brass and percussion, with various 'exotic' instruments being introduced from time to time.

The most common genres the collector is likely to come across may be summarised as follows:

(a) **Symphony** - commonly in four, but occasionally only in three, contrasting movements, the outer ones often being vivacious in character, with a more reflective slow movement and contrasting minuet or scherzo.

(b) **Symphonic Poem** - a one-movement work popular during the nineteenth century, with a story-line or programme often detailed by the composer.

(c) **Overture** - usually the orchestra-only curtain-raiser to an opera, often used to open concerts. During the nineteenth century it became increasingly fashionable to compose independent concert overtures, occasionally with picturesque titles.

(d) **Concerto** - evolved from various forms of works using a solo instrument throughout the Baroque era and by the end of the eighteenth century denoted a work invariably in three movements (fast-slow-fast). It was designed principally as a work to demonstrate the virtuosity of the soloist, and was often written for the composer's own use as a soloist.

(e) **Ballet** - evolved from passages of dance music, usually in an operatic context, into the popular, full-scale Romantic classics of Adam, Delibes, Tchaikovsky, early Stravinsky and beyond.

(f) **Incidental Music** - usually composed in short sections, often with recurring themes, for a particular stage production.

(g) **Suite** - usually a selection of short movements taken from a ballet or incidental music, sometimes orchestrations or another composer's work, although quite often an entirely original set of pieces.

Chamber Music

Normally understood to be any type of music composed for a small ensemble of between two and approximately fifteen players. Larger groups are usually referred to as a chamber ensemble/orchestra.

The most basic form is a work for solo instrument with keyboard accompaniment. There are countless miniatures of this type, particularly for flute, violin, cello, oboe, and clarinet, often with descriptive titles. For slightly larger appetites, there are also numerous accompanied sonatas dating from the Baroque period onwards, typically in three or four movements, and after about 1750 corresponding roughly to symphonic structure. Duets also exist typically for two instruments of the same family (e.g. violin and viola, or flute and clarinet) although pieces for almost any duo combination may be encountered.

Other chamber works which normally fall into multi-movement structures are the string trio (violin, viola, cello), piano trio (piano, violin, cello), string quartet (2 violins, viola, cello), piano quartet (piano, violin, viola, cello), string quintet (typically 2 violins, viola, 2 cellos, or 2 violins, 2 violas, cello), and piano quintet (typically piano, 2 violins, viola, cello). Examples of sextets, septets, octets and even nonets are rather less plentiful and can be for a variety of different combinations.

Solo Instrumental Music

Into this category falls any music composed for a single, unaccompanied instrument. Although distinguished examples exist for every conceivable instrument (including various works for percussion), the bulk is composed either for the organ (in a vast variety of styles and genres), keyboard (piano, harpsichord, clavichord, spinet, virginal), guitar (mostly miniatures/arrangements in the popular Spanish idiom) or lute (mostly dating from the Renaissance and early Baroque periods).

Vocal Music

The oldest genre of all, for what is man's oldest 'instrument'- the human voice. Anyone wishing to trace a stylistic history of music could do no better than to examine vocal music, for every composer worthy of the name wrote at least something which involves singing of some description.

In its simplest form vocal music consists of a single, monodic line, as in Medieval Gregorian chant for example. From this was derived all music for unaccompanied choir, so that as one moves further forward in time, more and more independent parts are gradually added, and the musical language and texturing becomes correspondingly more complex. The great majority of texts of pieces for unaccompanied and accompanied choir (masses, motets, psalms, canticles, vespers etc.) had a religious basis until the turn of the present century, although there are notable exceptions, especially regarding the secular madrigalists of the sixteenth century.

If choral music in the 'classical' tradition tends towards the sacred, then the accompanied song, chanson, ballade, virelei, lied or melodie is almost invariably secular in origin or intentions. Indeed there are Medieval and Renaissance songs which are positively ribald in terms of their

chosen texts. The most popular form within this category is, however, the keyboard accompanied art song, particularly the German Lied of the nineteenth and early twentieth centuries.

Opera

An Italian invention, opera was born right at the beginning of the Baroque era (shortly before 1600), and although stylistic approaches to the genre have been many and varied, the basic outlines have remained remarkably consistent.

Essentially a play set to music, the typical opera will open with an overture or prelude designed to set the scene or even introduce some of the most important themes to appear later on. The action will be split into acts and scenes, and within these the principle vehicles for expression are (a) the solo aria, duet, trio etc. for the principal(s); (b) the 'chorus', to allow a larger group to join in with or more usually comment on the action; and (c) recitative, a formal device similar to sung conversation, where the plot typically moves at a faster pace before the next set piece allows greater contemplation on the chain of events.

French opera also typically makes provision for an extended balletic interlude, and from middle-period Wagner onwards (c.1865), the general tendency is to interweave the various elements as seamlessly as possible, thereby avoiding the heavily sectionalised procedure which had then dominated the genre for over 250 years.

MUSICAL INSTRUMENTS

The great majority of musical instruments fall readily into one of six major categories: bowed strings, woodwind, brass, percussion, keyboard, and the guitar family, the first four of which form the basis of the modern symphony orchestra.

Bowed Strings

The four principle orchestral string instruments are (in descending order of overall pitch) the violins (usually divided into two sections, playing individual parts), the violas, the cellos and the double basses. Each have four strings arranged in order of pitch, can be played by means of a bow (arco) or plucked (pizzicato), but whereas the violin and viola are played with the instrument resting between the shoulder and the chin, the larger cello (or, to give it its full title, violoncello) is placed between and slightly behind the knees facing outwards, and the bulky double bass is played standing up or seated on a high stool.

Enthusiasts of Medieval, Renaissance and early Baroque music will encounter earlier varieties of bowed instruments known variously as vielle, viol, or in its earliest form, fidel (hence the modern nickname for a violin, 'fiddle'). The most popular member of the viol family is the cello's precursor, the *viola da gamba* (literally 'viol of the legs').

Woodwind

The four principle woodwind instruments of the orchestra all work by means of a system of keys (usually silver-plated) which when variously depressed and released allow air to pass through differing amounts of the instrument resulting in notes of different pitch. In order of descending overall pitch, these are:

(a) **Flute** - a normally silver-plated (or in more extravagant cases, gold), *narrow-bored instrument, held horizontally just under the mouth, and activated by blowing air across an aperture at one end of the instrument.* Its higher-pitched cousin, the piccolo, is often encountered, although the lower alto flute rather less so. Early forebears include the unkeyed fife. The most popular close relation is the recorder family, largely unkeyed and end-blown in the vertical position.

(b) **Oboe** - a narrow-bored wooden instrument descended from the medieval shawm, held vertically, and activated by means of placing the end-positioned double-reed in the mouth, and blowing under high-pressure so as to force air between the two bound reeds, causing them to vibrate. Other members of the oboe family include the lower pitched cor anglais (or English Horn), and (far more rarely) baritone oboe and heckelphone (bass oboe). The instrument's most famous predecessor is the Baroque oboe d'amore, often used by Johann Sebastian Bach.

(c) **Clarinet** - like the oboe usually wooden, played vertically and held in the mouth, but with a wider bore and consisting of a single reed which when activated vibrates against a detachable mouthpiece. The standard instrument can be pitched in B flat (usually) or A, and the family is unusually extensive including the higher-pitched E flat, the B flat bass, the rarely-used C, the alto (a modern relative of the basset horn), and the even more obscure double-bass or 'pedal' clarinet. Occasionally the clarinet's 'popular' cousin can be seen in the concert hall, the saxophone.

(d) **Bassoon** - as the name would suggest, the bass member of the woodwind family, and by far the largest, especially its lower-pitched relation, the extremely bulky double or contra-bassoon. Like the oboe, it is a double-reed instrument, although to facilitate the playing action (the instrument is normally held across and in front of the body) it is connected to the bassoon via a silver-plated, curved crook. Its most notorious cousin is the Baroque serpent, shaped very much as its name would suggest.

Brass instruments

Brass instruments are also activated by blowing into them, although instead of using a form of reed over which the mouth is placed, the lips are placed against or inside the cup of a metal mouthpiece, and made to vibrate against its inner rim. In order of descending pitch, these are:

(a) **Trumpet** - one of the most ancient of all instruments. Played horizontally via a series of valves on the top of the instrument which are opened and closed in various combinations to create different pitches. Occasionally, the piccolo (higher) or bass (lower) trumpets are heard (and the trumpet's 'popular' cousin, the cornet), although more common nowadays in 'authentic' Baroque orchestras (which use instruments of the correct period or copies thereof), is the 'natural' or valveless trumpet. The more notationally limited bugle is rarely heard away from its traditional military context.

(b) **French horn** - another ancient instrument, descended from the use of animals' horns (hence the name) in pre-historic times. The modern instrument is the most outwardly complex, consisting of a basic tube, rounded into a compact shape culminating in a conical bore or bell, into which a series of valves are centrally set. Before the valve system had been developed, the changing of basic pitch was facilitated by the insertion of a variety of crooks which altered the length of the basic tube, and the changing of certain notes by holding the hand in a variety of subtly differentiated positions within the bell. In a popular context the term 'horn' invariably refers to the saxophone, and for the cor anglais see 'oboe' under the woodwind section above. Traditionally, the French horn section is seated away from the rest of the brass family.

(c) **Trombone** - descended from the medieval sackbutt, it is the only popular orchestral wind instrument which operates without the use of a valve or key system. The trombone is easily recognisable by its

extended elliptical shape culminating in a conical bore, and its distinctive use of a hand-operated slide held out in front, in order to change pitch. The slide can be moved to any one of seven main positions, each of which facilitate a different series of notes. The tenor and bass trombone are occasionally seen (especially the latter), although the alto and double-bass are extreme rarities.

(d) **Tuba** - not unlike the French horn in basic construction, only more oval in shape and much bigger. The piston valve action is similar to the trumpet, only the valves themselves are situated in the middle of the instrument. A variety of types and sizes exist aside from the typical concert instrument in F (bass tuba), including the tenor tuba (higher), and double-bass tuba (lower), often referred to as a bombardon in a military or brass band context.

Percussion instruments

A percussion instrument is probably best defined as one where a resonating surface is struck by the player, either by hand or by some form of stick. These divide roughly into tuned instruments which have a definite pitch or series of pitches, and those of indefinite pitch. Popular examples of both types are:

(a) **Tuned** - timpani or kettle drum, xylophone, glockenspiel, tubular bells, vibraphone, marimba. Occasionally, the piano and celesta (see below) are included in scores as part of the percussion section.

(b) **Indefinite pitch** - triangle, gong, castanets, whip, rattle, anvil, tambourine, cymbals (struck and clashing), and a variety of drums (side, tenor, bass, tabor, bongo etc.).

Keyboard instruments

Conveniently collected together as any instrument which is operated by means of a standard keyboard, the differences in operation are wide-ranging and carry obvious associations with certain of the above categories. These break down into four main types:

(a) **Plucked** - mostly instruments emanating from the 17th/18th centuries where a series of stretched and tuned strings are plucked by a quill or plectrum (e.g. harpsichord, virginal, spinet).

(b) **Struck** - where the strings are actually hit, either by a tangent (e.g. 17th/18th century clavichord), or hammers (e.g. piano, celesta).

(c) **Aerated** - where the notes are activated by a column of mechanically propelled air within a series of tuned pipes (e.g. organ).

(d) **Electronic** - where a number of effects approximating to those derived from any of the above instruments, as well as totally original sounds, can be achieved (e.g. electronic organ, synthesizer).

Guitar family

The 'classical' guitar is typically a Spanish-derived, six-stringed instrument played using a plectrum or the finger-nails, with frets set into the fingerboard. Popular music tends to use amplification for both six-stringed instruments and the four-string bass guitar. The guitar family gradually supplanted the lute which had come to prominence during the Renaissance.

A BRIEF HISTORY OF CLASSICAL MUSIC

We have seen how composers throughout the ages have written in a wide variety of forms, and for an even wider range of musical instruments and combinations thereof. But exactly how did this veritable mountain of musical material come into existence, and how does it all interrelate? The following brief outline provides an introductory overview of musical history, from Gregorian Chant to the present day, picking out the major composers along the way.

Medieval (c.1150 - c.1400)

This is the first period where we can begin to be fairly certain as to how a great deal of the music which has survived actually sounded. The earliest written secular music dates from the 12th century troubadours (in the form of virelais, estampies, ballades etc.), but most notated manuscripts emanate from places of learning usually connected with the church, and therefore inevitably have a religious basis.

Gregorian chant and plainsong which are monodic (i.e. written as one musical line) gradually developed during the 11th to 13th centuries into organum (i.e. two or three lines moving simultaneously but independently, therefore almost inadvertently representing the beginnings of harmony). Organum was, however, initially rather stifled by rigid rules governing melody and rhythm, which led ultimately to the so-called Ars Nova period of the 14th century, principally represented by the composers de Vitry, Machaut, and Landini.

Recommended Listening:

Adorate Deum: Gregorian Chant from the Proper of the Mass
Nova Schola Gregoriana, Alberto Turco (conductor)
Naxos 8.550711

Renaissance (c.1400 - c.1600)

The fifteenth century witnessed vastly increased freedoms, most particularly in terms of what is actually perceived as 'harmony' and 'polyphony' (the simultaneous movement of two or three interrelated parts). Composers (although they were barely perceived as such) were still almost entirely devoted to choral writing, and the few instrumental compositions which have survived often create the impression (in many cases entirely accurately) of being vocal works in disguise, but minus the words.

There is obvious new delight in textural variety and contrast, so that, for example, a particular section of text might be enhanced by a vocal part dropping out momentarily, only to return again at a special moment of emphasis. The four most influential composers of the fifteenth century were Dunstable, Ockeghem, Despres and Dufay.

The second half of the 16th century witnessed the beginnings of the tradition which many music lovers readily associate with the normal feel of 'classical' music. Gradually, composers moved away from the modal system of harmony which had predominated for over 300 years (and still sounds somewhat archaic to some modern ears), towards the organisation of their work into major and minor scales, thereby imparting the strong sensation of each piece having a definite tonal centre or 'key'.

This was also something of a golden period for choral composition as a seemingly endless flow of a capella (unaccompanied) masses, motets, anthems, psalms and madrigals flowed from the pens of the masters of the age. In addition, instrumental music came into its own for the first time, especially keyboard music in the form of fantasias, variations, and dance movements (galliards, pavaues etc.). Composers of particular note include Dowland, Tallis, Byrd, Gibbons, Frescobaldi, Palestrina, Victoria, Lassus, Lobo, Cardoso and Gesualdo.

Recommended Listening:

Byrd: Mass for Four Voices; Mass for Five Voices; Infelix ego
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550574

Palestrina: Missa Papae Marcelli; Missa aeterna Christi munera
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550573

Palestrina: Missa hodie Christus natus est;
Hodie Christus natus est; Stabat mater /
Lassus: Missa bell' amfitrit' altera
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550836

Victoria: Missa O magnum mysterium; Missa O quam gloriosum /
A. Lobo: Versa est in luctum
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550575

D. Lobo: Missa pro defunctis / Cardoso: Missa pro defunctis
Schola Cantorum of Oxford, Jeremy Summerly (conductor)
Naxos 8.550682

Lamentations

Music by Tallis, White, Palestrina, Lassus and de Brito
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550572

Lassus: Missa super entre vous; Infelix ego;
Missa imitationem moduli susanne un tour
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550842

Tallis: Mass for Four Voices; Motets
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550576

Gesualdo: Sacred Music for Five Voices (Complete)
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550742

Baroque (c.1600 - c.1750)

During the Baroque period, the foundations were laid for the following 300 or so years of musical expression: the idea of the modern orchestra was born, along with opera (including the overture, prelude, aria, recitative and chorus), the concerto, sonata, and modern cantata. The rather soft-grained viol string family of the Renaissance was gradually replaced by the bolder violin, viola and cello, the harpsichord was invented, and important advances were made in all instrumental groups.

Until about 1700, the old modes still exerted themselves from time to time by colouring certain melodic lines or chord progressions, but from the beginning of the 18th century the modern harmonic system based upon the major and minor scales was effectively pan-European. Choral music no longer dominated, and as composers turned more and more to writing idiomatic instrumental works for ensembles of increasing colour and variety, so 'classical' music (as opposed to 'popular') gradually began to work its way into the very fabric of society, being played outdoors at dinner parties or special functions (e.g. Handel's *Water Music*), or as a spectacle in the form of opera. On a purely domestic level, every wealthy lady would have a spinet to play, and at meal-times the large and rich houses would employ musicians to play what was popularly called *Tafelmusik* in Germany, of which Telemann was perhaps the most famous composer.

Of the many 17th century composers who paved the way for this popular explosion of 'classical' music, the following were outstanding: Monteverdi, Corelli, Alessandro Scarlatti, Schutz, Buxtehude, Purcell and Lully. Yet, the most popular composers of the period, indeed those who seem to define by their very names the sound of Baroque music at its most colourful and sophisticated are Johann Sebastian Bach, Handel, Telemann, Rameau, François Couperin, Domenico Scarlatti, and Vivaldi, all of them at their creative peak during the first half of the 18th century.

Johann Sebastian Bach's (1685-1750) impact on the history of music is incalculable; indeed the great Italian opera composer Giuseppe Verdi went so far as to declare that all subsequent creative musicians were in some way "children of Bach". He composed music of the highest level of achievement in virtually all of the important genres of the day (except opera), a compositional output which represents one of the four great corner-stones of the western European musical tradition. Famous works include the Brandenburg Concertos, St. Matthew Passion, Toccata and Fugue in D minor BWV 565, Jesu, Joy of Man's Desiring (Cantata No. 147) and 'Air on the G string' (Orchestral Suite No. 3).

George Frideric Handel (1685-1759), although also German-born, and almost an exact contemporary of Bach's, was however a very different kind of composer. He was the creator of a masterly series of choral works and operas, although he composed successfully in all genres. If with Bach one is constantly aware of an underlying seriousness of approach, Handel inclines more towards transparent textures, and a lighter touch, even when at his most intensely dramatic. Famous works include the Water Music, Fireworks Music, Hallelujah Chorus (from 'Messiah'), Arrival of the Queen of Sheba (from 'Solomon'), and Largo (from 'Xerxes').

Georg Philipp Telemann (1681 - 1767), another distinguished German contemporary of Bach's, was considered, somewhat remarkably, to be the superior composer in his own lifetime. For Telemann, melody was the

single most important element: "Singing is the foundation of music in everything", he claimed, "A man who composes must everywhere sing". Telemann was one of the most prolific of all composers, especially in the field of chamber music, and is remembered more for his work in general rather than by specific pieces. The uninitiated should try some of his many concertos and sample the Tafelmusik.

Although French music of the period (some would say of any period) tended to be relatively lightweight and decorative when compared to the structural density of the German school, **Jean-Philippe Rameau** (1683-1764) was also notable for his solid earnestness of style. Prolific as a composer of ballets, operas, harpsichord music and pastorals, his music occasionally reflects his reportedly forbidding personality and disposition. Yet his rugged sincerity is beyond question, for as one observer remarked: "His whole soul and spirit were in his cembalo; when he closed it, there was no one left in the room." Of his harpsichord pieces the Gavotte variée is amongst the most popular, and of the operas, *Castor and Pollux*.

François Couperin (1668-1733), on the other hand, was a dazzling harpsichord virtuoso, and a rather more flamboyant character altogether. This is reflected in his prolific series of brilliant harpsichord pieces, which were arranged into collections as 'livres', sub-divided into 'ordres', and mostly provided with decorative titles such as *Harlequin*, or *The Little Windmills*. The more serious side to his nature can be enjoyed via his two celebrated organ masses.

Domenico Scarlatti (1685-1757) was a man of shy character, but truly phenomenal talent. Indeed, until the arrival of Liszt on the scene some sixty years later, his virtuoso demands on the keyboard player were almost without precedent. He delighted in experimenting with new techniques, including passages where the hands play one above the other, or more typically cross over altogether. His compositions were almost entirely for solo keyboard, consisting of over 600 one-movement sonatas.

Antonio Vivaldi (1678-1741), or the 'Red Priest' as he was popularly known due to the colour of his hair. A prolific composer of operas and chamber music, mostly written during his forty-year tenure at the all-girl Ospitale della Pietà for foundlings, his fame rests principally as the composer of numerous concertos, some with fanciful titles. His four violin concertos entitled "The Four Seasons" (actually from a larger set of 12) is now the most recorded and arguably the most popular piece of classical music ever composed.

Recommended Listening:

J. S. Bach: Brandenburg Concertos Nos. 1-3 and *4-6
Capella Istropolitana, Bohdan Warchal (conductor)
Naxos 8.550047, *8.550048

J. S. Bach: Orchestral Suites Nos. 1 & 2; Prelude in B minor; Siciliano;
Chorale Variation; *Suites Nos. 3-5
Capella Istropolitana, Jaroslav Dvořák
Naxos 8.550244, *8.550245

J. S. Bach: Organ Favourites (incl. Toccata and Fugue in D minor)
Wolfgang RübSam (organ)
Naxos 8.550184

Handel: Water Music / Fireworks Music
Capella Istropolitana, Bohdan Warchal (conductor)
Naxos 8.550109

Handel: Messiah (Complete)
The Scholars Baroque Ensemble
Naxos 8.550667-8 (2 CD's)

Telemann: Tafelmusik (excerpts) / Recorder Suite / Viola Concerto
Capella Istropolitana, Richard Edlinger (conductor)
Naxos 8.550156

Rameau: Pièces de clavecin en concerts
Alan Cuckston (harpsichord), Elisabeth Parry (flute),
Kenneth Mitchell (violin), Alison Crum (viola da gamba)
Naxos 8.550464

F. Couperin: Suites Nos. 6, 8 & 11
Alan Cuckston (harpsichord)
Naxos 8.550460

D. Scarlatti: 19 keyboard sonatas
Balázs Szokolay (piano)
Naxos 8.550252

Vivaldi: The Four Seasons / Concerto Alla Rustica
Takako Nishizaki (violin), Capella Istropolitana, Stephen Gunzenhauser
(conductor)
Naxos 8.550056

Classical (c.1750 - c.1830)

The Baroque era witnessed the creation of a number of musical genres which would maintain a hold on composition for years to come, yet it was the Classical period which saw the introduction of a form which has dominated instrumental composition to the present day: sonata form. With it came the development of the modern concerto, symphony, sonata, trio and quartet to a new peak of structural and expressive refinement. If Baroque music is notable for its textural intricacy, then the Classical period is characterised by a near-obsession with structural clarity.

The seeds of the Classical age were sown by a number of composers whose names are now largely forgotten such as Schobert and Honnauer (both Germans largely active in Paris), as well as more historically respected names, including Gluck, Boccherini and at least three of Johann Sebastian Bach's sons: Carl Phillip Emmanuel, Wilhelm Friedmann and Johann Christian (the so-called 'London' Bach). They were representative of a period which is variously described as rococo or galante, the former implying a gradual move away from the artifice of the High Baroque, the latter an entirely novel style based on symmetry and sensibility, which came to dominate the music of the latter half of the 18th century through two composers of extraordinary significance: Joseph Haydn and Wolfgang Amadeus Mozart.

Joseph Haydn (1732-1809), who is often justifiably described as the 'father of the symphony' (though not its inventor), wrote some 106 works in that form alone. Enormously prolific, he also composed 42 piano trios, 83 string quartets, countless songs and folksong arrangements, baryton trios, operas, masses, smaller choral works, concertos, piano sonatas, violin sonatas, and sets of variations. Like J. S. Bach, he maintained an astonishing level of consistency throughout his prodigious output, and was a profound influence on his natural successor, Ludwig van Beethoven. Popular compositions include the 'Surprise' Symphony, 'Emperor' String Quartet, and the oratorio 'The Creation'.

Wolfgang Amadeus Mozart (1756-1791) was also highly prolific despite a tragically short life-span, and is considered by many to be the most naturally gifted of all the great composers. Unlike Haydn, whose music is consistently experimental, even intentionally angular on occasion, Mozart's music has a tendency to flow with an almost nonchalant effortlessness. A boy prodigy, Mozart made astonishing progress from an early age, yet despite his early maturity, it is his later work for which he is principally remembered. It begs disbelief that a young man in his late twenties and early thirties could have created such miracles as the operas Don Giovanni and The Magic Flute, the popular Eine kleine Nachtmusik, and the 'Jupiter' Symphony.

The generation of composers who followed Mozart and Haydn were directly responsible both for taking Classical expression to its absolute limits, and for paving the way for the next important period of musical history: the Romantic era. These include the Italian opera composers Bellini, Donizetti and Rossini, the violin virtuoso Paganini, and the German Carl Maria von Weber, although once again the period is dominated by two figures of fundamental importance: Franz Schubert and Ludwig van Beethoven.

Ludwig van Beethoven (1770-1827) is without doubt the single most influential composer of all time. Hardly any creative musician of the following two generations remained untouched in some way by his extraordinary genius. Beginning with a style inherited directly from Haydn, but occasionally blessed by the hand of Mozart, Beethoven accelerated the rate of stylistic change to such an extent that by the end (with his final string quartet in F major op. 135) he had begun composing in a highly personal neo-Classical vein which would remain largely unexplored again until the twentieth century string quartets of Béla Bartók. Famous works include the 'Eroica' Symphony, 'Pastoral' Symphony, 'Moonlight' Sonata, 'Appassionata' Sonata, 'Für Elise' (for solo piano), the 'Ode to Joy' (from the 'Choral' Symphony) and the 'Emperor' Piano Concerto.

Franz Schubert (1797-1828) was also one of music's great originals. A lyricist at heart, and the first of the great Romantic song writers, his work reflects two contrasting, not to say opposing sides to his creative nature. On the one hand he was an exquisite miniaturist, producing a seemingly limitless stream of unforgettable melodies via his songs and smaller piano works in particular, yet he also held aspirations as a composer of large-scale forms (including opera), as is demonstrated by his series of piano sonatas, string quartets and symphonies. Although there is no doubting the outstanding quality of his finest work, his early death (unlike Mozart's) left his genius and exceptional potential only partially fulfilled. Popular works include the 'Unfinished' Symphony, 'Trout' Quintet, the song cycle 'Die Schöne Müllerin' and incidental music to Rosamunde.

Recommended Listening:

Haydn: Symphonies Nos. 83, 94 ('Surprise') & 101
Capella Istropolitana, Barry Wordsworth (conductor)
Naxos 8.550114

Haydn: 'Emperor', 'Fifths' & 'Sunrise' Quartets
Kodály Quartet
Naxos 8.550129

Mozart: Eine kleine Nachtmusik; Serenata Notturna;
Lodron Night Music No. 1
Capella Istropolitana, Wolfgang Sobotka (conductor)
Naxos 8.550026

Mozart: Piano Concertos Nos. 23 & 24
Jenő Jandó (piano), Concentus Hungaricus, Mátyás Antál (conductor)
Naxos 8.550204

Mozart: Symphonies Nos. 40 & 41 ('Jupiter')
Capella Istropolitana, Barry Wordsworth (conductor)
Naxos 8.550299

Mozart: Requiem
Hajóssyová (soprano), Horská (contralto), Kundlák (tenor), Mikuláš
(bass), Slovak Philharmonic Orchestra & Chorus, Zdenek Košler
(conductor)
Naxos 8.550235

Rossini: 8 Overtures (including William Tell)
Zagreb Festival Orchestra, Michael Halász (conductor)
Naxos 8.550236

Beethoven: Piano Concertos Nos. 1-5; Rondo
Stefan Vladar (piano), Capella Istropolitana, Barry Wordsworth
(conductor)
Naxos 8.503001 (3 CD's)

Beethoven: 7 Overtures
Slovak Philharmonic Orchestra, Stephen Gunzenhauser (conductor)
Naxos 8.550072

Beethoven: Symphonies Nos. 1-9
Zagreb Philharmonic Orchestra, Czecho-Slovak Radio Symphony
Orchestra; Michael Halász, Richard Edlinger (conductors)
Naxos 8.505001 (5 CD's)

Beethoven: Piano Sonatas: 'Pathétique', 'Moonlight' & 'Appassionata'
Jenő Jandó (piano)
Naxos 8.550045

Schubert: Symphonies Nos. 5 & 8 ('Unfinished');
Rosamunde (Ballet Music No. 2)
Slovak Philharmonic Orchestra, Michael Halász (conductor)
Naxos 8.550145

Schubert: 'Trout' Piano Quintet; Adagio and Rondo concertante
Jenő Jandó (piano), Kodály Quartet, István Tóth
Naxos 8.550658

Early Romantic (c.1830 - c.1860)

As the Classical period reached its zenith, it was becoming increasingly clear (especially with the late works of Beethoven and Schubert) that the amount and intensity of expression composers were seeking to achieve was beginning to go beyond that which a Classically sized/designed orchestra/piano could possibly encompass. The next period in musical history therefore found composers attempting to balance the expressive and the formal in music with a variety of approaches which would have left composers of any previous age utterly bewildered. As the musical map opened up, with nationalist schools beginning to emerge, it was the search for originality and individuality of expression which began here that was to become such an over-riding obsession in the present century.

The Romantic era was the golden age of the virtuoso, where the most fiendishly difficult music would be performed with nonchalant ease, and the most innocuous theme in a composition would be developed at great length for the enjoyment of the adoring audience. The emotional range of music during this period was considerably widened, as was its harmonic vocabulary and the range and number of instruments which might be called upon to play it. Music often had a 'programme' or story-line attached to it, sometimes of a tragic or despairing nature, occasionally representing such natural phenomena as rivers or galloping horses. The next hundred years would find

composers either embracing whole-heartedly the ideals of Romanticism, or in some way reacting against them.

Of the early Romantic composers, two Nationalists deserve special mention, the Russian Glinka (of *Ruslan and Ludmilla* fame) and the Bohemian Smetana (composer of the popular symphonic poem *Vltava* or 'The Moldau'). However, the six leading composers of the age were undoubtedly Berlioz, Chopin, Mendelssohn, Schumann, Liszt and Verdi.

Hector Berlioz (1803-1859) was one of music's great individualists, notoriously uneven, yet at his most inspired worthy to rank with the finest composers of the 19th century. Famous for his extraordinarily inventive, not to say iconoclastic orchestration, Berlioz was also a compulsive writer, whose highly entertaining Memoirs and treatise on orchestration are required reading for all students of the period. Popular works include the *Symphonie fantastique*, and *Roman Carnival* and *Corsaire* overtures.

Frederic Chopin (1810-1849) was one of the finest of all pianists/composers (many would say the finest). Everything he composed featured the piano, whether it be as a concertante instrument, accompaniment to the human voice or cello, or unaccompanied. His solo Preludes, Nocturnes, Etudes, Polonaises, Mazurkas, Waltzes, Sonatas, and assorted other pieces are amongst the most treasured works in the piano repertoire, and represent a unique fusing of poetic imagination and pianistic invention.

Felix Mendelssohn (1809-1847) was without doubt the most precociously gifted composer the world has ever known; not even Mozart can lay claim to having produced 'mature' masterpieces whilst still in his mid-to-late teens such as the *String Octet* or *Overture to A Midsummer Night's Dream*. Mendelssohn's extraordinary talent was almost limitless in its potential, yet he constantly struggled to find an ideal compromise between his combined roles as creative/recreative musician and devoted family man. It was this struggle which ultimately led to his early death. Popular works include the

Fingal's Cave Overture, Songs without Words, 'Italian' Symphony and Wedding March (from A Midsummer Night's Dream).

Robert Schumann (1810-1856) was both the most fanciful and individual of the early Romantic composers. Whilst the early works of his contemporaries betray various influences, Schumann's (including the delightful Papillons) are utterly original. He also has the distinction of being one of music's most distinguished critics and writers of Lieder. Sadly, alongside these wild flights of imagination, he developed a decidedly unstable personality, and after attempting suicide, died a broken man. Popular works include the Piano Concerto, Träumerei (from Kinderszenen), and 'Spring' Symphony.

Franz Liszt (1811-1886) was the most celebrated piano virtuoso of all time. Idolised by women, he would often line up three pianos at a concert, all of which (given the relatively fragile mechanism of the day) would end up splintered into tiny fragments of wood and ivory as he assaulted each one with a brilliance that stunned all who witnessed him. After the intense excitement of his virtuoso years, in later life Liszt became something of a recluse. His compositions both for piano and for orchestra range from the sublime to the vacuous. Popular works include Les Préludes, Hungarian Rhapsodies, Liebestraum No. 3, and the two Piano Concertos.

Giuseppe Verdi (1813-1904), although by far the longest-lived of the composers here, belongs firmly with this group in terms of his musical style. Possibly the greatest of all Italian opera composers (with the exception of Puccini), and one of the most prolific, his list of successes throughout his lifetime makes breathtaking reading. Stravinsky once waspishly described his music as 'lah-di-dah...nothing more', yet his work is amongst the most celebrated ever written for the operatic stage. Popular works include the Requiem, Rigoletto, La Traviata, Il Trovatore, and Aida.

Recommended Listening:

Berlioz: Symphonie fantastique
Czecho-Slovak Radio Symphony Orchestra, Pinchas Steinberg
(conductor)
Naxos 8.550093

Berlioz: 4 Overtures (with orchestral excerpts including the Rakoczy
March)
Polish State Philharmonic Orchestra, Kenneth Jean (conductor)
Naxos 8.550231

Chopin: Piano Concertos Nos. 1 & 2
István Székely (piano), Budapest Symphony Orchestra,
Gyula Németh (conductor)
Naxos 8.550123

Chopin: 24 Preludes; Barcarolle; Bolero
Idil Biret (piano)
Naxos 8.550366

Mendelssohn: Symphony No. 4 ('Italian'); A Midsummer Night's Dream
(excerpts)
Slovak Philharmonic Orchestra, Anthony Bramall (conductor)
Naxos 8.550055

Mendelssohn: Songs without Words (Vol. 1)
Péter Nagy (piano)
Naxos 8.550316

Schumann: Piano Concerto; Introduction and Allegro
Sequeira Costa (piano), Gulbenkian Orchestra, Stephen Gunzenhauser
(conductor)
Naxos 8.550277

Schumann: Carnaval; Kinderszenen; Papillons
Jenő Jandó (piano)
Naxos 8.550076

Liszt: Piano Concertos Nos. 1 & 2; Totentanz
Joseph Banowetz (piano), Czecho-Slovak Radio Symphony Orchestra,
Oliver Dohnányi (conductor)
Naxos 8.550187

Liszt: Les Préludes; Tasso; Mazeppa; Prometheus
Polish National Radio Symphony Orchestra (Katowice), Michael Halász
(conductor)
Naxos 8.550487

Verdi: La Traviata
Monika Krause, Yordy Ramiro, Georg Tichy, Slovak Philharmonic Chorus,
Czecho-Slovak Radio Symphony Orchestra,
Alexander Rahbari (conductor)
Naxos 8.660011-12 (2 CD's)

Verdi: 6 Operatic Overtures and Preludes
Czecho-Slovak Radio Symphony Orchestra, Ondrej Lenárd
Naxos 8.550091

Late Romantic (c.1860 - c.1920)

With the honourable exceptions of Brahms and Bruckner, composers of this period shared a general tendency towards allowing their natural inspiration free rein, often pacing their compositions more in terms of their emotional content and dramatic continuity rather than organic structural growth. This was an era highlighted by the extraordinarily rapid appearance of the national schools, and the operatic supremacy of Verdi and Wagner. The eventual end of Romanticism came with the fragmentation of this basic style, composers joining 'schools' of composition, each with a style that was in vogue for a short period of time.

In order to do justice to a period so rich in famous names and compositions, this section is arranged alphabetically by country rather than composer.

Bohemia: Until the nineteenth century, Bohemia had produced a series of respectable figures such as Stamitz, Reicha and Dussek, but it was not until the arrival of **Bedřich Smetana** (1824-1884), the popular composer of the opera *The Bartered Bride* and symphonic poem *Vltava* ('Moldau') that it gained a secure foothold on the musical map. His natural successor, **Antonín Dvořák** (1841-1904) is by far the most popular composer to be born in Bohemia, and he was responsible for a steady stream of infectiously spontaneous and melodious works such as the *Slavonic Dances*, 'New World' Symphony, and 'American' String Quartet. His near and longer-lived contemporary **Leoš Janáček** (1854-1928) brought this period to an invigorating and highly individual close with a series of works composed late in life, including the glorious *Sinfonietta*, the opera *Jenufa* (one of many) and the *Glagolitic Mass*.

France: French music of this period is littered with distinguished names, many of whom are associated with one particular work out of the many they composed. **Charles Gounod** (1818-1893) for his opera *Faust*, **Jacques Offenbach** (1819-1880) for his operetta *Orpheus in the Underworld*, which

includes the famous Can-Can, **Camille Saint-Saëns** (1835-1921) for his thoroughly untypical zoological fantasy, Carnival of the Animals, **Gabriel Fauré** (1845-1924) for his Requiem, **Georges Bizet** (1838-1875) for his opera Carmen, **Jules Massenet** (1824-1912) for the Meditation from his opera Thaïs, **Léo Delibes** (1836-1891) for his ballet Coppélia, **Edouard Lalo** (1823-1892) for his Symphonie espagnole for violin and orchestra, **César Franck** (1822-1890) for his Symphony, **Paul Dukas** (1865-1935) for his symphonic poem The Sorcerer's Apprentice, and **Erik Satie** (1866-1925) for his popular piano piece Gymnopédie No. 1. The period climaxes in two composers of the greatest importance, **Claude Debussy** (1862-1918), whose most popular works include Clair de Lune, La mer and The Girl with the Flaxen Hair, and **Maurice Ravel** (1875-1937) of Boléro fame (ironically somewhat untypical of his general output), and the Pavane pour une infante défunte.

Germany/Austria: Throughout the early part of this period, Vienna was delighting in light music of a superior kind from the Strauss family, especially **Johann Strauss the Younger** (1825-1899) famous for his Blue Danube Waltz amongst many other indelible miniatures, and the symphonic tradition found one of its most eloquent and exultant exponents in **Anton Bruckner** (1824-1896). Yet this period is dominated by the twin peaks of **Johannes Brahms** (1833-1897), the last of the great composers in the Classical tradition, master of the concerto, sonata, symphony and song, and the arch-Romantic **Richard Wagner** (1813-1883), one of the most influential of all composers, who took operatic form and content to its very peak via his monolithic 'Ring' cycle.

Musical Romanticism can be said to have reached bursting point with the wide-ranging and eclectic symphonies of **Gustav Mahler** (1860-1911), the songs of **Hugo Wolf** (1860-1903), and operas and orchestral music of **Richard Strauss** (1864-1949). Yet it was **Arnold Schoenberg** (1874-1951) who finally took the plunge and began to compose in an entirely original,

atonal idiom - that is to say music which had little or no sensation of being in any particular key at any time.

Great Britain: For nearly 200 years, indigenous British composition can be truly said to have been in the doldrums. Since the death of **Henry Purcell** in 1695, no single home-grown composer had seriously competed with the best of what the continentals had to offer. However, during the nineteenth century there was a gradual improvement with the emergence of such composers as **Sir Arthur Sullivan** (1842-1900), whose collaboration with **W. S. Gilbert** produced a series of popular operettas, and the Brahmsians **Sir Hubert Parry** (1848-1918) and **Sir Charles Stanford** (1852-1924). Just as it appeared that the Romantic period might pass Britain by without a single truly distinguished exponent, four composers emerged who put the island nation well and truly back on the musical map: **Sir Edward Elgar** (1857-1934), **Frederick Delius** (1862-1934), **Ralph Vaughan Williams** (1872-1958) and **Gustav Holst** (1874-1934).

Hungary: Although a number of earlier distinguished composers were of Hungarian extraction (including Liszt), it was not until the emergence of the neo-Romantic **Zoltán Kodály** (1882-1967) and post-Classical progressive **Béla Bartók** (1881-1945) that the country finally produced home-grown composers of any international significance.

Italy: During this period, Italy continued to be dominated by the world of opera. **Giuseppe Verdi** (1813-1901) contributed two final masterpieces to the genre (*Falstaff* and *Otello*), and was succeeded by **Giacomo Puccini** (1858-1924) who was responsible for such classics as *Madama Butterfly*, *Tosca* and *La Bohème*, and his two lesser contemporaries, famous for *I Pagliacci* and *Cavalleria Rusticana* respectively, **Ruggiero Leoncavallo** (1858-1919) and **Pietro Mascagni** (1863-1945). However, interest in non-operatic material is notable particularly in the keyboard music of **Ferruccio Busoni** (1866-1924) and the brilliant orchestral scores of **Ottorino Respighi** (1879-1936).

North America: Although the USA had produced a number of home-grown composers during the nineteenth century, including Mason, Foster and Gottschalk, it was not until the emergence of the radical **Charles Ives** (1874-1954) that America can truly be said to have entered the international composing scene, anticipating a veritable explosion of talent throughout the 20th century.

Russia: Of all those countries who first staked an international compositional claim during the 19th century, none came anywhere near to equalling the extraordinary emergence of indigenous talent in Russia during the latter half. From the 1860s onwards a stream of attractive and often inspired compositions flowed from the pens of the St. Petersburg school which included such starry names as **Alexander Borodin** (1833-1887) of Prince Igor fame, **Mily Balakirev** (1837-1910) composer of *Islamey* and leader of the group popularly known as 'The Five' or 'Mighty Handful', **Nikolay Rimsky-Korsakov** (1844-1908) the composer of *Sheherazade*, and **Modest Mussorgsky** (1839-1881) famous for his *Pictures at an Exhibition* and *Night on a Bare Mountain*.

Pre-eminent, however, was the Muscovite **Peter Tchaikovsky** (1840-1893), possibly the most popular of all Romantic composers and responsible for such beloved masterpieces as the ballets *Swan Lake*, *The Nutcracker* and *Sleeping Beauty*, as well as the overtures *1812* and *Romeo and Juliet*. The St. Petersburg tradition was later principally upheld by **Alexander Glazunov** (1865-1936), whilst the Tchaikovskian inheritance was most strongly felt by **Alexander Scriabin** (1872-1915) in his early years, and in particular the last of the great Romantics, **Sergey Rachmaninov** (1873-1943).

Scandinavia: During this period, three composers combined to establish the Scandinavian peninsula as a compositional force to be reckoned with, all of them highly individual. From Norway, **Edvard Grieg** (1843-1907), famous for his incidental music to *Peer Gynt*; from Denmark, **Carl Nielsen** (1865-1931), and from Finland, **Jean Sibelius** (1865-1957), the 20th century's finest symphonist and composer of the popular *Valse Triste*, *Finlandia* and *Karelia Suite*.

Spain: Taking the popular and colourful dance rhythms of their native land as a constant source of inspiration, three outstanding Hispanic composers emerged during the latter half of the 19th century: **Isaac Albéniz** (1860-1909), **Enrique Granados** (1867-1916), and **Manuel de Falla** (1876-1946).

Recommended Listening:

Albéniz: Iberia

Falla: Three-Cornered Hat; El Amor Brujo; La Vida Breve

Czecho-Slovak Radio Symphony Orchestra, Kenneth Jean (conductor)

Naxos 8.550174

Balakirev: Islamey

Mussorgsky: Pictures at an Exhibition (piano version)

Jenő Jandó (piano)

Naxos 8.550044

Bizet: Carmen

Graciela Alperyn, Giorgio Lamberti, Czecho-Slovak Radio Symphony Orchestra, Alexander Rahbari (conductor)

Naxos 8.660005-7 (3 CD's)

Borodin: Symphonies Nos. 1-3

Czecho-Slovak Radio Symphony Orchestra,

Stephen Gunzenhauser (conductor)

Naxos 8.550238

Brahms: Hungarian Dances (Complete)

Budapest Symphony Orchestra, István Bogár (conductor)

Naxos 8.550110

Brahms: Symphonies Nos. 1-4; Tragic Overture; Haydn Variations;
Academic Festival Overture; Serenades Nos. 1 & 2
BRT Philharmonic Orchestra (Brussels), Alexander Rahbari (conductor)
Naxos 8.504001 (4 CD's)

Brahms: Violin Concerto
Bruch: Violin Concerto No. 1
Takako Nishizaki (violin), Slovak Philharmonic Orchestra,
Stephen Günzenhauser (conductor)
Naxos 8.550195

Bruckner: Symphony No. 4 'Romantic'
Royal Flanders Philharmonic Orchestra, Günter Neuhold (conductor)
Naxos 8.550154

Debussy: Suite Bergamasque; 2 Arabesques; Images; Préludes;
La plus que lente
Klára Körmendi (piano)
Naxos 8.550253

Delibes: Ballet Music (Coppélia; Sylvia; La Source); Le Roi s'amuse;
Kassya - Trepak
Czecho-Slovak Radio Symphony Orchestra, Ondrej Lenárd (conductor)
Naxos 8.550080

Delius: Brigg Fair; In a Summer Garden
Elgar: Enigma Variations; Pomp and Circumstance Marches Nos. 1 & 4;
Salut d'amour
Czecho-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)
Naxos 8.550229

Dvořák: Slavonic Dances (Complete)

Slovak Philharmonic Orchestra, Zdenek Košler (conductor)

Naxos 8.550143

Symphony No. 9 'New World'; Symphonic Variations

Slovak Philharmonic Orchestra, Stephen Gunzenhauser (conductor)

Naxos 8.550271

Franck: Symphony; Prelude, Choral and Fugue

Royal Flanders Philharmonic Orchestra, Günter Neuhold (conductor)

Naxos 8.550155

Grieg: Peer Gynt Suites Nos. 1 & 2; Lyric Pieces etc.

CSSR State Philharmonic Orchestra, Stephen Gunzenhauser (conductor)

Naxos 8.550140

Holst: The Planets; Suite de Ballet

Czecho-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)

Naxos 8.550193

Janáček: Sinfonietta; Taras Bulba; Lachian Dances

Czecho-Slovak Radio Symphony Orchestra, Ondrej Lenárd (conductor)

Naxos 8.550411

Kodály: Peacock Variations; Dances of Galánta and Marosszék

Czecho-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)

Naxos 8.550520

Lalo: Symphonie Espagnole (with works by Saint-Saëns, Sarasate and Ravel)

Marat Bisengaliev (violin), Polish National Radio Symphony Orchestra (Katowice), Johannes Wildner (conductor)

Naxos 8.550494

Leoncavallo: I Pagliacci
Czecho-Slovak Radio Symphony Orchestra,
Slovak Philharmonic Chorus, Alexander Rahbari (conductor)
Naxos 8.660021

Mahler: Symphony No. 1 in D
Slovak Philharmonic Orchestra, Zdenek Košler (conductor)
Naxos 8.550120

Mascagni: Cavalleria Rusticana
Stefka Evstatieva, Giacomo Aragall, Eduard Tumagian, Anna di Mauro,
Alzbeta Michalková, Czecho-Slovak Radio Symphony Orchestra,
Slovak Philharmonic Chorus, Alexander Rahbari (conductor)
Naxos 8.660022

Puccini: Tosca
Nelly Miricioiu, Silvano Carroli, Giorgio Lamberti, Czecho-Slovak Radio
Symphony Orchestra, Alexander Rahbari (conductor)
Naxos 8.660001-2 (2 CD's)

Rachmaninov: Piano Concerto No. 2; Rhapsody on a Theme of Paganini
Jenő Jandó (piano), Budapest Symphony Orchestra,
György Lehel (conductor)
Naxos 8.550117

Ravel: Boléro; Daphnis et Chloé; Ma mère l'oye;
Valses nobles et sentimentales
Czecho-Slovak Radio Symphony Orchestra, Kenneth Jean (conductor)
Naxos 8.550173

Respighi: Pines of Rome; Fountains of Rome; Roman Festivals
Royal Philharmonic Orchestra, Enrique Bátiz (conductor)
Naxos 8.550539

Rimsky-Korsakov: Sheherazade; Tsar Saltan Suite
Philharmonia Orchestra, Enrique Bátiz (conductor)
Naxos 8.550726

Saint-Saëns: Carnival of the Animals (coupled with Prokofiev: Peter and the Wolf; Britten: Young Person's Guide - see below)
Czecho-Slovak Radio Symphony Orchestra, Ondrej Lenárd (conductor)
Naxos 8.550499

Satie: Piano Works (Selection)
Klára Körmendi (piano)
Naxos 8.550305

Sibelius: Finlandia; Valse Triste; Swan of Tuonela; Karelia Suite
Czecho-Slovak Radio Symphony Orchestra, Kenneth Schermerhorn
(conductor)
Naxos 8.550103

Johann Strauss II: Famous Waltzes, Polkas, Marches
and Overtures Vol. 2
Various Artists
Naxos 8.550337

Richard Strauss: Also sprach Zarathustra; Salome's Dance;
Der Rosenkavalier (Waltzes)
Slovak Philharmonic Orchestra, Zdenek Košler (conductor)
Naxos 8.550182

Tchaikovsky: Capriccio Italien; 1812 Overture; Romeo and Juliet
Overture; Marche Slave
Royal Philharmonic Orchestra, Adrian Leaper (conductor)
Naxos 8.550500

Tchaikovsky: The Nutcracker (Highlights); Swan Lake (Highlights)
Slovak Philharmonic Orchestra, Michael Halász (conductor)
Naxos 8.550050

Wagner: Orchestral excerpts from the operas
Slovak Philharmonic Orchestra, Michael Halász (conductor)
Naxos 8.550136

The Post 'Great War' Years (1920 to the present day)

The period since the Great War is undoubtedly the most bewildering of all, as composers have pulled in various apparently contradictory and opposing directions. Typical of the dilemma during the inter-war years, for example, were the Austrians, Webern and Lehar, the former was experimenting with the highly compressed and advanced form known as 'serial structure', while simultaneously Lehar was still indulging in an operetta style which would not have seemed out of place over half a century beforehand.

So diverse are the styles adopted throughout the greater part of the present century that only by experimentation can listeners discover for themselves whether certain composers are to their particular taste or not. However, the following recordings serve as an excellent introduction and will certainly repay investigation:

Bartók: Concerto for Orchestra; Music for Strings, Percussion and Celesta
BRT Philharmonic Orchestra (Brussels), Alexander Rahbari (conductor)
Naxos 8.550261

Britten: The Young Person's Guide to the Orchestra
Prokofiev: Peter and the Wolf
(with Saint-Saëns: Carnival of the Animals - see above)
Czecho-Slovak Radio Symphony Orchestra, Ondrej Lenárd (conductor)
Naxos 8.550499

Copland: Rodeo; Billy the Kid; Appalachian Spring;
Fanfare for the Common Man
Czecho-Slovak Radio Symphony Orchestra,
Stephen Gunzenhauser (conductor)
Naxos 8.550282

Gershwin: Piano Concerto; Rhapsody in Blue; An American in Paris
Kathryn Selby (piano), Slovak Philharmonic Orchestra, Czecho-Slovak
Radio Symphony Orchestra, Richard Hayman (conductor)
Naxos 8.550295

Orff: Carmina Burana
Jenisová, Dolezal, Kusnjer, Czecho-Slovak Radio Symphony Orchestra,
Slovak Philharmonic Chorus, Stephen Gunzenhauser (conductor)
Naxos 8.550196

Prokofiev: Romeo and Juliet (Highlights)
CSSR State Philharmonic Orchestra, Andrew Mogrelia
Naxos 8.550380

Rodrigo: Concierto de Aranjuez etc.
Gerald Garcia (guitar), CSSR State Philharmonic Orchestra,
Peter Breiner (conductor)
Naxos 8.550220

Shostakovich: Symphonies Nos. 5 & 9
BRT Philharmonic Orchestra (Brussels), Alexander Rahbari (conductor)
Naxos 8.550427

Stravinsky: Jeu des cartes; Rite of Spring (1947 version)
BRT Philharmonic Orchestra (Brussels), Alexander Rahbari (conductor)
Naxos 8.550472

YOUR COMPACT DISCS

As an introduction to the exciting world of 'classical' music, we have made a selection from the extensive catalogue of important and popular works that are now available on the Naxos label. The music on the two discs has been arranged in roughly chronological order to demonstrate how the music of one period evolved out of, or in reaction to the one preceding it. Hopefully, you will make discoveries along the way which will give particular pleasure and encourage further investigation.

DISC 1 (Total Time 75:00)

Medieval

1 Gregorian Chant: Introitus - Laudate Deum 1:49

Although music from a variety of sources (both sacred and secular) has survived from the Medieval period, nothing quite encapsulates its essential qualities as does the sound of Gregorian Chant. Such outwardly simplistic yet spiritually arousing declamations make for a uniquely compelling experience.

From: Gregorian Chant from the Proper of the Mass
Nova Schola Gregoriana, Alberto Turco (conductor)
Naxos 8.550711

Renaissance

2 Palestrina: Missa Papae Marcelli - Gloria 5:30

As religious composers began to delight in new-found freedoms, both harmonically and texturally, so the authorities became increasingly worried that the meaning of the text was becoming over-shadowed. It was presumed for some time (unfortunately without any historical justification) that Palestrina had composed the Missa Papae Marcelli especially to refute such concerns. Whatever the truth of the story, there is no doubting the sublime quality of the music contained therein.

From: Palestrina: Missa Papae Marcelli; Missa aeterna Christi munera
Oxford Camerata, Jeremy Summerly (conductor)
Naxos 8.550573

Baroque

3 **Bach: Orchestral Suite No. 3 in D - Air** **5:16**

Bach's Orchestral Suites each encompass a collection of contrasting dance movements preceded by an overture. Perhaps the most popular of all is the Air from the Third Suite. The somewhat erroneous title 'Air on the G string' came about as the result of a later arrangement which involved a solo violinist playing the whole piece on the lowest (G) string of the instrument.

From: J. S. Bach: Orchestral Suites Nos. 3-5
Capella Istropolitana, Jaroslav Dvořák
Naxos 8.550245

4 **Handel: Messiah - Hallelujah Chorus** **3:37**

Handel was one of the greatest of all choral composers, and Messiah is without doubt the most popular choral work ever written. For nearly two-and-a-half hours, Handel's inspiration never falters, one brilliant and unforgettable chorus and aria following the other. The popular Hallelujah chorus brings the Second Part to its exultant conclusion.

From: Handel: Messiah (Complete)
The Scholars Baroque Ensemble
Naxos 8.550667-8 (2 CD's)

5 Telemann: Concerto for 2 Horns - Vivace 3:33

If the feeling that Bach and Handel were in some way composing for posterity is inescapable, Telemann was a very much more simple character altogether. His delight in rhythmic buoyancy and spontaneous melody is evident throughout his entire output, as is perfectly demonstrated by the skipping finale of his Double Horn Concerto, part of his famous Tafelmusik series.

From: Telemann: Tafelmusik (excerpts) / Recorder Suite / Viola Concerto
Capella Istropolitana, Richard Edlinger (conductor)
Naxos 8.550156

6 Rameau: - La Timide (Rondeaux 1 & 2) 4:50

Unlike his great contemporary François Couperin, Jean Philippe Rameau was a comparatively reserved figure, a bastion of good taste as embodied in the highly decorative French tradition. He often used decorative titles, but his realisations are rather more formal than the playful Couperin's.

From: Rameau: Pièces de Clavecin (1724)
Gilbert Rowland (harpsichord)
Naxos 8.553048

**7 Couperin: 23rd Ordre Les Tricoteuses
(The Knitters)**

2:10

Couperin's picturesque harpsichord music is amongst the most infectiously colourful of the 18th century. Most pieces are designated titles, often quite humorous in themselves, to which the music acts as a compliment. The image of old women mindlessly clattering away with their needles is irresistibly drawn by this delightful miniature.

From: F. Couperin: 4th Livre (selection)
Alan Cuckston (harpsichord)
Naxos 8.550462

8 Scarlatti: Keyboard Sonata in D, L. 465 - Allegro 4:31

One of the earliest great keyboard virtuosos/composers, Domenico Scarlatti delighted in exuberant invention, both musically and technically. Each sonata has its own set of peculiar manual problems to be overcome, in this case occasional passages where the hands cross, as well as a taxing series of rapid repeated notes.

From: D. Scarlatti: 19 keyboard sonatas
Balázs Szokolay (piano)
Naxos 8.550252

9 Vivaldi: Four Seasons: Spring - I. Allegro 3:29

Vivaldi's music (as with so much Baroque music) was comparatively neglected until about the middle of the present century, since when his music has grown in popularity, and this especially is the case of his 'Four Seasons', the first of four concertos from a set of twelve entitled 'The Trial of Harmony and Invention'. During the opening movement of 'Spring' the chirruping of birds can be heard as well as a more dramatic section depicting a thunder storm passing over head.

From: Vivaldi: Four Seasons; Concerto Alla Rustica
Takako Nishizaki (violin), Capella Istropolitana, Stephen Gunzenhauser
(conductor)
Naxos 8.550056

10 - 11 Pachelbel: Canon and Gigue 6:05

Johann Pachelbel (1653-1706) would have almost entirely been forgotten had it not been for the extraordinary popularity of this Canon, followed by a lively Gigue. Consisting essentially of a series of gentle variations composed over a recurring bass line, it is one of those pieces which once heard is very difficult to expel from the memory.

From: Baroque Festival
Capella Istropolitana, Richard Edlinger
Naxos 8.550104

12 Albinoni: Adagio**11:27**

Tomaso Albinoni (1671-1750) was probably second only to Vivaldi as a writer of Italian concertos during this period. Yet his name is now indelibly associated with a piece to which he paid scant attention in his own life time, and which he certainly never envisaged in this modern realisation by Giazotto for organ and strings. Whatever its pedigree (rather more Giazotto than Albinoni one feels), it is now a mainstay of the string repertoire.

From: Best of Baroque Music
Capella Istropolitana, Richard Edlinger
Naxos 8.550014

Classical**13 Haydn: Symphony No. 94 in G major
(‘Surprise’) - Andante****5:31**

Composer of no fewer than 106 symphonies, Haydn nevertheless sustained a remarkable level of inventiveness and inspiration throughout the series. The ‘Surprise’ Symphony was the second of twelve specifically composed for performance in Great Britain (hence ‘London’ Symphonies) towards the end of his career. The ‘surprise’ occurs in this the second movement, where after a seemingly innocent start, the orchestra explodes with a loud chord.

From: Haydn: Symphonies Nos. 83, 94 (‘Surprise’) & 101
Capella Istropolitana, Barry Wordsworth (conductor)
Naxos 8.550114

14 Mozart: Eine kleine Nachtmusik K. 525 - Allegro 5:51

Although the eternal prankster Mozart would undoubtedly have delighted in Haydn's joke, his music (with the honourable exception of 'The Musical Joke') is inevitably more subtle in its musical asides. Choosing just one movement to represent one of the grand masters may seem something of an understatement, yet the first movement of Eine kleine Nachtmusik sums up the best of Mozart in its perfect balancing of proportions, texture, harmonic content, rhythmic momentum and melodic invention.

From: Mozart: Eine kleine Nachtmusik / Serenata Notturna /
Lodron Night Music No. 1
Capella Istropolitana, Wolfgang Sobotka (conductor)
Naxos 8.550026

15 Beethoven: Piano Sonata No. 14 5:15
in C sharp minor, Op. 27/2 ('Moonlight')
- Adagio sostenuto

Beethoven's revolutionary spirit often declared itself in passionate windswept outbursts, yet some of his most profound instigations were made in the most undemonstrative of ways. So it is with the opening movement of the Moonlight Sonata, its spirit of enforced calm in the face of extreme desolation (the nickname, incidentally, is not Beethoven's) providing untold inspiration for the ensuing generation of Romantic composers.

From: Beethoven: 'Pathétique', 'Moonlight' & 'Appassionata' Piano
Sonatas
Jenő Jandó (piano)
Naxos 8.550045

**16 Schubert: Symphony No. 5 in B flat major
- Allegro**

7:10

Schubert's short-lived genius was more wayward and uneven than Beethoven's, yet his emotional world was in many ways more flexible. Occasionally, as in the Fifth Symphony, the various strands which combined to create his compositional makeup would fuse miraculously to produce the kind of musical perfection of which even Mozart would have been proud.

From: Schubert: Symphonies Nos. 5 & 8 ('Unfinished');
Rosamunde (Ballet Music)
Slovak Philharmonic Orchestra, Michael Halász (conductor)
Naxos 8.550145

DISC 2 (Total Time 75:27)

Early Romantic

1 Berlioz: Rakoczy March

4:15

Perhaps the most eccentric of the early Romantics, Berlioz loved nothing better than a brilliantly-scored orchestra in full cry. Although composed independently as a reaction to Hungarian patriotic fervour in 1846, the Rakoczy March was then integrated into his choral work *Le Damnation de Faust*.

From: Berlioz: 4 Overtures (with orchestral excerpts including the Rakoczy March)

Polish State Philharmonic Orchestra, Kenneth Jean (conductor)

Naxos 8.550231

2 Chopin: Waltz in D flat, Op. 64 No. 1 ('Minute')

1:44

From the virtuoso glitter of the Etudes to the magisterial late Polonaises, from the microcosmic Preludes to the salonesque Waltzes, Chopin encompassed a bewildering range of expression. The story concerning the playing of this particular waltz in a minute is apocryphal - to do so would make utter nonsense of this delightful miniature.

From: Chopin: Waltzes Nos. 1-19

Idil Biret (piano)

Naxos 8.550365

3 Verdi: Rigoletto (Act III): La donna e mobile 2:13

In this, one of the most famous and beloved of all Verdi arias, we hear the Duke pouring out his scorn on the fair sex, whose fickle nature, he claims, is like a feather in the wind. Meanwhile Rigoletto, the court jester who is seeking revenge for the Duke's seduction of his daughter, listens outside, a plot already formulating in his mind as to the Duke's demise.

From: Verdi: Rigoletto (Complete)

Eduard Tumatian, Alida Ferrarini, Yordy Ramiro, Czecho-Slovak Radio Symphony Orchestra, Alexander Rahbari (conductor)

Naxos 8.660013-14 (2 CD's)

4 Schumann: Kinderszenen: Träumerei 2:43

If the Romantic era can be justifiably be described as the age of dreams, then no single composer 'dreamed' quite like Robert Schumann. This is well illustrated by this popular piece from the collection Scenes of Childhood, actually entitled 'Dreaming'. The sense of childlike innocence lost in a world of enraptured idealism is caught here to perfection.

From: Schumann: Carnaval; Kinderszenen; Papillons

Jenő Jandó (piano)

Naxos 8.550784

**5 Liszt: Piano Concerto No. 1:
Allegro maestoso - Tempo giusto**

5:13

From Schumann the sensitive miniaturist, we come to Franz Liszt a volatile piano virtuoso writing a brilliant concerto. We hear the orchestra imperiously setting the scene after which the soloist enters with a superb display of pianistic fireworks, almost as if to subdue the efforts of his accompanists. The result is one of the most colourful concertos in the concert repertoire.

From: Liszt: Piano Concertos Nos. 1 & 2; Totentanz
Joseph Banowetz (piano), Czecho-Slovak Radio Symphony Orchestra,
Oliver Dohnányi (conductor)
Naxos 8.550187

**6 Mendelssohn: Incidental Music to
'A Midsummer Night's Dream': Wedding March**

5:14

When only 17, Mendelssohn composed his Overture to A Midsummer Night's Dream, probably the most extraordinary single act of compositional prodigy in the history of Western music. Towards the end of his life, he returned to compose some incidental music to go with the Overture, including this Wedding March, which very quickly became an established favourite at wedding ceremonies.

From: Mendelssohn: Symphony No. 4 ('Italian'); A Midsummer Night's
Dream (excerpts)
Slovak Philharmonic Orchestra, Anthony Bramall (conductor)
Naxos 8.550055

Late Romantic

7 Brahms: Hungarian Dance No. 5

2:14

Although Johannes Brahms is principally remembered for his imposing symphonic works, mostly written in a very serious vein, he was also a great enthusiast of light music, especially for the works of the younger Johann Strauss. The Hungarian Dances represent a rare example of Brahms writing in a light-hearted mood, as is perfectly illustrated in this vivacious and popular Dance No. 5.

From: Brahms: Hungarian Dances (Complete)
Budapest Symphony Orchestra, István Bogár (conductor)
Naxos 8.550110

8 Tchaikovsky: Nutcracker: Danse des mirlitons 2:21

The greatest of all composers for the ballet, Tchaikovsky contributed three masterpieces to the genre, Swan Lake, The Sleeping Beauty, and finally, towards the end of his life, Nutcracker. A series of character dances form the centrepiece of Act II, here represented by the popular Dance of the Flutes.

From: Tchaikovsky: The Nutcracker (Highlights); Swan Lake (Highlights)
Slovak Philharmonic Orchestra, Michael Halász (conductor)
Naxos 8.550050

9 Dvořák: Slavonic Dance, Op. 46 No. 1**3:45**

The music of Antonín Dvořák, the pivotal force of Bohemian nationalism during the 19th century, was profoundly influenced by the popular folk music of his native land, perhaps never more so than in the case of the Slavonic Dances. Op. 46 No. 1 in C major makes a rousing opening to the entire collection.

From: Dvořák: Slavonic Dances (Complete)

Slovak Philharmonic Orchestra, Zdenek Košler (conductor)

Naxos 8.550143

10 Bizet: Carmen: Seguidilla**4:21**

One of the great orchestral miniaturists, Georges Bizet's fertile imagination appears to have been particularly fired when composing Carmen, perhaps the most popular of all operas. The seductive Act 1 Seguidilla, during which Don José finally succumbs totally to Carmen's earthy charm, is just one of many unforgettable pieces with which this score abounds.

From: Bizet: Carmen

Graciela Alperyn, Giorgio Lamberti, Czecho-Slovak Radio Symphony Orchestra, Alexander Rahbari (conductor)

Naxos 8.660005-7 (3 CD's)

11 J. Strauss: Pizzicato Polka**2:30**

Johann Strauss the Younger (so-called to differentiate him from his father who shared the same Christian name), was perhaps the most distinguished member of a family of dance music composers who held Viennese society spellbound for over half a century. The Pizzicato Polka spills over with the infectious delight which characterises so much of his music.

From: Johann Strauss II: Famous Waltzes, Polkas, Marches and Overtures Vol. 2

Various Artists

Naxos 8.550337

12 Wagner: Die Walküre: The Ride of Valkyries**5:22**

In terms of its sheer audacity and vastness of scale there is nothing in music to compare with Wagner's colossal Ring cycle, itself an amalgam of four individual but intimately related works: Das Rheingold, Die Walküre, Siegfried and Götterdämmerung. The Ride of the Valkyries rings out triumphantly as we catch our first glimpse of the Valkyrie maidens flying on horse-back.

From: Wagner: Orchestral excerpts from The Ring

Czecho-Slovak Radio Symphony Orchestra, Uwe Mund (conductor)

Naxos 8.550211

13 Grieg: Incidental music to Peer Gynt: Morning 3:55

Edvard Grieg's incidental music to Henrik Ibsen's play Peer Gynt has been a popular mainstay of the orchestral repertoire ever since its first performance in 1876. Interestingly, Morning, which one instinctively assumes depicts sunrise over a Norwegian fjord, is in fact intended to depict the south-west coast of Morocco!

From: Grieg: Peer Gynt Suites Nos. 1 & 2; Lyric Pieces etc.
BBC Scottish Symphony Orchestra, Jerzy Maksymiuk (conductor)
Naxos 8.550864

14 Debussy: Suite bergamasque: Clair de lune 4:13

Claude Debussy, one of the most important and influential of composers for the piano, was a sensualist at heart. His extraordinarily refined ear led him to give unusually detailed instructions in his scores, elevating timbre and texture to a rare level of heightened sensitivity, as can be gathered from the ravishing Clair de lune, the third of a suite of four pieces.

From: Debussy: Suite bergamasque; 2 Arabesques; Images; Preludes;
La plus que lente
Klára Körmendi (piano)
Naxos 8.550253

15 Elgar: Pomp and Circumstance March No. 1

5:59

After nearly two hundred years without a major composer, towards the end of the nineteenth century Great Britain once again found itself blessed by one its supreme creative talents: Edward Elgar. Masterly both at handling large-scale forms and miniatures, his set of five Pomp and Circumstance Marches are amongst the finest of their type ever composed.

From: Elgar: Enigma Variations; Pomp and Circumstance Marches Nos. 1 & 4; Salut d'amour

Delius: Brigg Fair; In a Summer Garden

Czecho-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)
Naxos 8.550229

1920 to the present day

16 Copland: Fanfare for the Common Man

2:48

Aaron Copland is normally credited as the composer who put 'serious' American music on the map. His distinctive, post-Stravinskian idiom uncannily evoked the vast open plains (Appalachian Spring) and the legends of settlers and the Wild West (Billy the Kid). The imposing Fanfare for the Common Man (1942) re-emerged four years later as part of his Third Symphony.

From: Copland: Rodeo; Billy the Kid; Appalachia Spring; Fanfare for the Common Man

Czecho-Slovak Radio Symphony Orchestra, Stephen Gunzenhauser (conductor)

Naxos 8.550282

17 **Rodrigo: Concierto de Aranjuez - Adagio** **10:27**

Those that feel that twentieth century 'classical' music is invariably excruciating to listen to may not be aware that Rodrigo composed his popular Concierto de Aranjuez as comparatively recently as 1939. The seductive slow movement has now become the most popular single piece in the guitarist's repertoire.

From: Rodrigo: Concierto de Aranjuez etc.
Norbert Kraft (guitar), Northern Chamber Orchestra,
Nicholas Ward (conductor)
Naxos 8.550729

18 **Prokofiev: Lieutenant Kijé: Troika** **2:57**

Serge Prokofiev was one of the present century's more wayward creative geniuses; a man of extraordinary talent who when fired up to do so, could compose music of extraordinary emotional potency and melodic charm. One of his most popular works is the suite he arranged from his music for the film Lieutenant Kijé, including the famous Troika or sleigh ride.

From: Prokofiev: Suites from Lieutenant Kijé, Romeo and Juliet,
The Love for Three Oranges and Cinderella
CSSR State Philharmonic Orchestra, Andrew Mogrelia (conductor)
Naxos 8.550381

19 Orff: Carmina Burana: O Fortuna

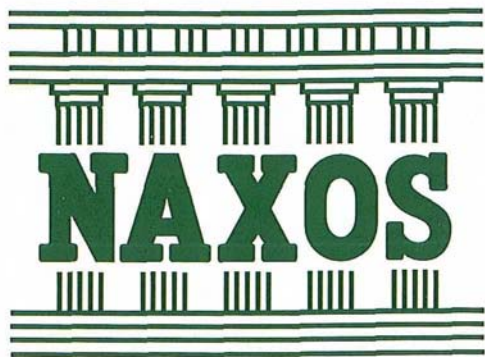
2:37

Though hardly a major figure in twentieth century music, Carl Orff's musical immortality is assured due to one work in particular, his choral masterpiece Carmina Burana. The primeval stamping of the opening section has been used in a variety of contexts, perhaps most memorably for a famous brand of men's after-shave.

From: Orff: Carmina Burana

Jenisová, Dolezal, Kusnjer, Czecho-Slovak Radio Symphony Orchestra & Chorus, Stephen Gunzenhauser (conductor)

Naxos 8.550196



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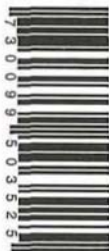
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- 2 PALESTRINA:
Missa Papae Marcelli - Gloria
- 3 J. S. BACH: Suite No. 3 - Air
- 4 HANDEL:
Messiah - Hallelujah Chorus
- 5 TELEMANN:
Concerto for 2 Horns - Vivace
- 6 RAMEAU: La Timide
- 7 COUPERIN: Les Tricoteuses
- 8 SCARLATTI:
Keyboard Sonata L. 465 - Allegro
- 9 VIVALDI:
Four Seasons - Spring - I. Allegro
- 10 PACHELBEL: Canon
- 11 PACHELBEL: Gigue
- 12 ALBINONI: Adagio
- 13 HAYDN: Symphony No. 94 - Andante
- 14 MOZART:
Eine kleine Nachtmusik - Allegro
- 15 BEETHOVEN:
Moonlight Sonata - Adagio sostenuto
- 16 SCHUBERT: Symphony No. 5 - Allegro

CD 2

- | | | |
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| | 2 CHOPIN: Minute Waltz | 1:44 |
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| | 4 SCHUMANN: Kinderszenen - Träumerei | 2:43 |
| 5:16 | 5 LISZT: Piano Concerto No. 1 -
Allegro maestoso - Tempo giusto | 5:13 |
| 3:37 | | |
| | 6 MENDELSSOHN: | 5:14 |
| 3:33 | Midsummer Night's Dream - Wedding March | |
| | 7 BRAHMS: Hungarian Dance No. 5 | 2:14 |
| 4:50 | 8 TCHAIKOVSKY: | 2:21 |
| 2:10 | Nutcracker - Danse des mirlitons | |
| 4:31 | 9 DVOŘÁK: Slavonic Dance Op. 46, No. 1 | 3:45 |
| | 10 BIZET: Carmen - Seguidilla | 4:21 |
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