

secret classics



Over 74 minutes of beautiful music that's been under wraps too long

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|----|--|--|-------|
| 1 | Arvo Pärt | <i>Cantus in memory of Benjamin Britten</i> | 6:47 |
| | Bergen Philharmonic Orchestra – Neeme Järvi | | |
| 2 | Sergei Prokofiev | Romeo and Juliet 'Love music' | 5:22 |
| | The Orchestra of the Royal Opera House Covent Garden – Mark Ermler | | |
| 3 | Gabriel Fauré | Requiem (Ed. Nectoux & Delage) <i>In Paradisum</i> | 3:41 |
| | The Choir of Trinity College, Cambridge – London Musici – Richard Marlow | | |
| 4 | Sergei Rachmaninov | <i>Vocalise Op.34 No.14 (orch. Rachmaninov)</i> | 7:14 |
| | The Oregon Symphony; James DePreist | | |
| 5 | Andrzej Panufnik | Hommage à Chopin <i>Andantino</i> | 2:24 |
| | Karen Jones, flute – London Musici – Mark Stephenson | | |
| 6 | Anton Webern | <i>Langsamer Satz (Arr. Gerard Schwarz)</i> | 13:37 |
| | Seattle Symphony – Gerard Schwarz | | |
| 7 | Alfredo Catalani | <i>La Wally Ebben? Ne andrò lontana</i> | 3:58 |
| | Alessandra Marc, soprano – The New Zealand Symphony – Heinz Wallberg | | |
| 8 | Antonio Vivaldi | Flute Concerto in G minor RV.439 'La Notte' (Night) <i>Largo</i> | 2:35 |
| | Kenneth Smith, flute – London Musici – Mark Stephenson | | |
| 9 | Alan Hovhaness | Symphony No.50 "Mount St. Helens" <i>Andante</i> | 10:09 |
| | Seattle Symphony – Gerard Schwarz | | |
| 10 | Gregorio Allegri | <i>Miserere mei</i> | 8:21 |
| | The Choir of Trinity College, Cambridge – Richard Marlow | | |
| 11 | Jean Sibelius | Symphony No.5 in E flat major Op.82 <i>Allegro Molto</i> | 9:29 |
| | The Gothenburg Symphony Orchestra – Neeme Järvi | | |

Total Playing Time 74:16

Arvo Pärt Cantus in memory of Benjamin Britten

A very beautiful and serene piece of music, the Cantus in memory of Benjamin Britten was written for string orchestra, with a solitary bell which tolls plangently throughout. The effect is like that of a celestial funeral procession making its way through a great cathedral as the funeral chimes toll, conveying its grief-stricken message far and wide, eventually reaching a peaceful and spiritually uplifting close. Arvo Pärt is an Estonian (born 11th September 1935). He was so moved by the death of Benjamin Britten in 1976 (a composer with great influence on Soviet musical life), that he wrote this, his own personal tribute, a year later.

Sergei Prokofiev Love music from Romeo and Juliet

A tragic tale of two young lovers from opposing families who can only find true happiness in death, Shakespeare's Romeo and Juliet inspired composers as diverse as Berlioz, Tchaikovsky, Delius and Bernstein. The most enduring of all versions specifically composed for the ballet is that written by Sergei Prokofiev in Paris in the Summer of 1935. Unbelievably, the score was rejected not once but twice by the Bolshoi Ballet. The composer finally saw his ballet score performed in full at Brno in December of 1938, followed by a production at the Kirov in Leningrad (now St Petersburg) two years later. In the post war years productions in the West, by Sir Frederick Ashton (for the Danish Ballet), John Cranko (for Stuttgart) and Kenneth MacMillan (for the Royal Ballet) have established both the ballet and its music as timeless classics. The Love Music approximates to the Balcony Scene in Shakespeare's original and is a rapturous musical outpouring of love and happiness, imbued with delicate, though passionate sensuality.

Fauré In Paradisum from Requiem

A Mass for the Dead has been an essential part of the rites of mourning in the Roman Catholic Church for many centuries. Some Masses are dramatic and powerful – seeming almost operatic in style, to be performed as often in the concert hall as in church or cathedral. Verdi and Berlioz chose to write dramatic, large scale Masses. Others, notably Gabriel Urbain Fauré, saw the mass as intimate succour

for personal grief. Fauré's Requiem (completed around 1893) is a gentle, emotionally nourishing work, written to commemorate no particular bereavement, amazingly so for such an intimate and touching work. "I wrote it for no reason at all...for pleasure, if I dare say so," he attested. It is typical of Fauré's modest and retiring nature that he omitted the Dies Irae (Day of Wrath), replacing it with a calm and peaceful vision of paradise – the serenely lovely In Paradisum movement that we offer here.

Sergei Rachmaninov Vocalise

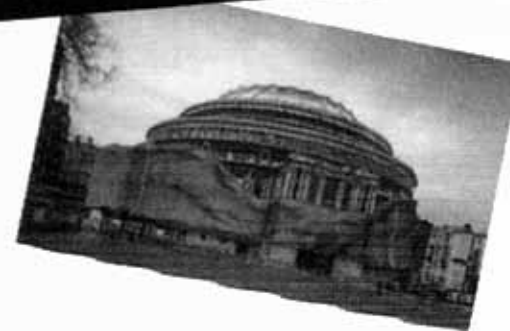
This soaring melody started life as the wordless final song in Rachmaninov's cycle of fourteen songs opus 32. It was written for the famous Russian soprano Antonina Nezhdanova and first performed by her, with the composer at the piano, on 24th January 1916; it was an immediate success. The composer orchestrated Vocalise the same year, and prepared a version for orchestra alone three years later. It was first performed in America in 1920, and the composer himself recorded the orchestral version nine years later.

Andrzej Panufnik Hommage À Chopin

As a Polish-born composer, albeit one who ended his days as a British citizen, Sir Andrzej Panufnik took particular pride in the music of his illustrious romantic predecessor, Chopin. 1949 was the 100th anniversary of that composer's death, and UNESCO took the opportunity to commission several works from different composers to celebrate the centenary. Panufnik, the only Pole involved,



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took it upon himself to pay tribute by conjuring up the rhythms and folk melodies which inspired Chopin throughout his life. The resulting work, "Hommage 'a Chopin" was first performed in a version for soprano and piano in 1949. The composer was subsequently prevailed upon to produce a version for flute and string orchestra. This was first performed in London in 1966, and from this we now hear a delicate, beautiful, though slightly ominous movement.

Anton Webern Slow Movement (Langsamer Satz)

It's highly unlikely that anyone on first hearing could identify that master of the so-called Second Viennese School, Anton Webern, as the creator of this gorgeous and ecstatic stream of melody. Admittedly the composer was only 21 years old in June 1905. He had just met Arnold Schoenberg – his future musical mentor – and had also just enjoyed an idyllic Spring holiday with his cousin Wilhelmine, who had captured his heart. The transcendental exaltation he experienced, as noted in his diaries for the period, describes the music perfectly "Our love rose to infinite heights and filled the universe. Two souls were enraptured... When evening fell, the skies cleared up more and more – and then the moon rose, its silvery beam lit up the dreamy world – what came now was a dream. A walk in the moonlight on flowery meadows – what the night gave to me, will long make me tremble." Six years later the two were married. This music is a luxuriant musical fragment, originally written for string quartet, but heard here in a sumptuous arrangement for strings.

Alfredo Catalani Ebben? Ne Andrò Lontana from La Wally

Lucca-born Alfredo Catalani (1854-1893) came from a family of musicians, and like most of the Italian composers of his generation, devoted his talents to writing opera. His fifth and most famous opera was entitled La Wally, and was so admired by the great conductor Arturo Toscanini that he chose the name for his daughter. The Wally of the title lived in the Tirol and was betrothed against her will. In this famous aria, she threatens to leave her family for ever, and disappear into the mountain snow in the midst of the golden clouds. The aria was featured with great success in the French film director Beneix's cult film "Diva".

Antonio Vivaldi Largo from Flute Concerto in G minor RV 439

The baroque composer Antonio Vivaldi was a busy man. During his lifetime he completed 86 sonatas, 37 cantatas, 60 sacred works, more than 50 operas and over 500 concertos (or as some unkind critics have suggested one concerto 500 times). While The Four Seasons – four concertos from a set of twelve – remain, resoundingly, his most popular works, there are incidental joys to be found elsewhere. The Flute Concerto in G minor, subtitled "La Notte", is a freely descriptive concerto, depicting an eventful night with bad dreams about ghosts. This striking and eerie Largo sounds almost 20th century in idiom.

Alan Hovhaness Andante from Symphony No.50 "Mount St. Helens"

"To me, atonality is against nature. There is a center to everything that exists. The planets have the sun, the moon, the earth." Thus wrote the American composer Alan Hovhaness. And his music is richly melodic, full of a transcendental mysticism. The composer has immersed himself in the music of many cultures – including India (he won a Fulbright scholarship that took him to India) and Japan (Hovhaness won a Rockefeller grant to study Japanese music), and developed a unique musical style, that blends Eastern and Western musical elements. In 1981 the apparently dormant volcano Mount St. Helens erupted. The mountain is in Washington State on the far West of the United States, near Seattle, which is the composer's home city. Two years later Hovhaness was commissioned to write a symphony to commemorate the volcanic eruption. This exciting work climaxes in a graphic musical portrait of the volcano in full flow. We offer here the graceful first movement, that suggests the grandeur of the mountain before the destruction of 18th May 1981.

Gregorio Allegri Miserere

The Miserere in Allegri's setting, was for long the property of the Sistine Choir in Rome, and as such, jealously guarded. However, some secrets are too good to keep, and eventually it reached a wider audience. Allegri lived from 1582 to 1652 – a good age for that time. His glorious setting of Psalm 51 uses simple means to achieve an exalted – and exalting effect, alternating between the austere, timeless beauty of the plainsong, and the contrasting rich polyphony with its nourishing harmonies. Incidentally,

the miscreant who "stole" the music by hearing it in the Vatican, then dictating it to a copyist, was none other than Wolfgang Amadeus Mozart.

Jean Sibelius Allegro Molto (Finale) from Symphony No.5

The renowned Finnish composer Jean Sibelius is encountered here at the height of his musical powers in the thrilling conclusion to his fifth symphony. The composer completed his final version in 1919. Its rippling, Spring-like main theme is wrapped in an impressionistic shimmer from the strings. This theme came to Sibelius, the composer relates, on a day when he saw sixteen swans in flight, – "the greatest day of my life" his diary records. The movement gathers momentum, led by the trumpet, and followed by the woodwinds and ends in burnished and triumphant orchestral glory. This is Sibelius's most Beethovenesque symphony, and its ending has an optimism and self confidence that brings this collection of the secret themes of classical music to a close.

Michael P. Kennedy 1994

The tracks on this album are taken from the following recordings:

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|---|---|
| 1 <i>Arvo Pärt – Cantus in Memory of Benjamin Britten</i>
<i>Benjamin Britten – Symphony for Cello and Orchestra</i>
<i>The Young Person's Guide to the Orchestra Op.34</i>
<i>Four Sea-Interludes from Peter Grimes Op.33a</i>
Truls Mørk, Bergen Philharmonic Orchestra,
Neeme Järvi | The Choir of Trinity College, Cambridge,
London Musici, Richard Marlow
CONIFER CLASSICS – CDCF 176 |
| 2 <i>Sergei Prokofiev – Romeo and Juliet (complete ballet)</i>
Orchestra of the Royal Opera House, Covent Garden
Mark Ermler
From forthcoming release
ROYAL OPERA HOUSE RECORDS – ROH 010/1 | 4 <i>Segei Rachmaninov – Vocalise Op.34 No.14 (orch.</i>
<i>Rachmaninov), Symphony No.2 in E minor, Op.27</i>
<i>La Mer et les Mouettes (The Sea and the Gulls)</i>
<i>(Etude-Tableau Op.39 No.2, orch. Respighi)</i>
James DePreist, The Oregon Symphony
DELOS – DE 3071 |
| 3 <i>Gabriel Fauré – Requiem</i>
<i>Maurice Duruflé – Quatre Motets, Messe 'Cum jubilo'</i>
<i>Olivier Messiaen – O sacrum convivium</i> | 5 <i>Andrzej Panufnik – Hommage à Chopin</i>
<i>Violin Concerto, Bassoon Concerto</i>
Karen Jones, flute; Krzysztof Smietana, violin;
Robert Thompson, bassoon, London Musici;
Mark Stephenson
CONIFER CLASSICS – CDCF 182 |

- 6 *Anton Webern – Langsamer Satz*
(Arr, Gerard Schwarz)
Richard Strauss – Metamorphosen,
for 23 solo strings
Arthur Honegger – Symphony No.2
Seattle Symphony, Gerard Schwarz

DELOS – DE 3121

- 7 *American Diva – Arias by Verdi/Puccini/
Cilea/Charpentier/Wagner/Catalani.*
Alessandra Marc, soprano; New Zealand Symphony
Heinz Wallberg

DELOS – DE 3108

- 8 *Antonio Vivaldi – Mandolin Concertos, Violin
Concertos, Flute Concertos,*
Il Gardellino • La Notte • Il Piacere
London Musici, Mark Stephenson,

CONIFER CLASSICS – CDCF 203

- 9 *Alan Hovhaness – Symphony No.50 "Mount St. Helens"*
Symphony No.22 "City of Light"
Seattle Symphony, Gerard Schwarz/Alan Hovhaness

DELOS – DE 3137

- 10 *Gregorio Allegri – Miserere*
Hubert Parry – Jerusalem
Cesar Franck – Panis Angelicus
Franz Schubert – Ave Maria
*Felix Mendelssohn – Here my Prayer (O for the
Wings of a Dove) & 14 other great
choral masterpieces*
The Choir of Trinity College, Cambridge,
Richard Marlow,

CONIFER CLASSICS – CDCF 219

- 11 *Jean Sibelius – Symphony No.5 in E flat Op.82*
Andante Festivo, Karelia Overture Op.10
The Gothenburg Symphony Orchestra,
Neeme Järvi

BIS – CD 222

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