


The NAXOS logo is located in the top left corner. It consists of the word "NAXOS" in a white, serif, all-caps font, centered within a blue square. Above the text are five white vertical lines of varying heights, resembling a stylized classical facade or a musical staff.

# WILLIAM PERRY TOUJOURS PROVENCE

Music for Stage and Screen

The background of the entire cover is a vibrant, impressionistic painting of a Provencal village. It features a cluster of houses with terracotta roofs, a prominent church with a blue-domed bell tower, and a large, ornate stone tower in the background. The foreground is a field of purple and blue flowers, possibly lavender, with a small figure of a person walking in the distance. The overall style is reminiscent of the work of Vincent van Gogh or Paul Gauguin.

Slovak Philharmonic Orchestra  
Paul Phillips, Conductor  
Michael Chertock, Piano



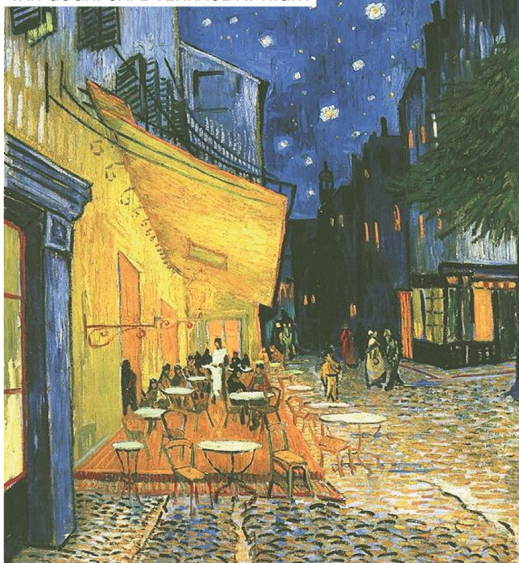
ROMAN AQUEDUCT PONT DU GARD



SÉNANQUE ABBEY WITH LAVENDER FIELDS



VAN GOGH: CAFÉ TERRACE AT NIGHT



MARKET DAY WITH STREET DANCERS



## William Perry (b. 1930)

### Toujours Provence: Music for Stage and Screen

#### Toujours Provence: A Musical Guidebook for Orchestra and Piano (2018)

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#### Toujours Provence: A Musical Guidebook for Orchestra and Piano

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5:06

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3:33

3:06

William Perry has been a frequent visitor to the Provence region of Southern France and has thoroughly embraced the history and culture of this most picturesque part of the world. Says Perry: 'I had long considered writing a suite about Provence, and it all came together with the encouragement of the late Peter Mayle (1939–2018), author of *A Year in Provence*, who kindly loaned me the title of his sequel, *Toujours Provence*. His spirit inhabits every note.' Perry continues: 'Musically, I describe the piece as being for Orchestra and Piano. It's not quite a concerto, but the piano does have a prominent role representing modern-day Provence. The four movements are linked by a solo clarinet who serves as our guide. I've incorporated some less usual symphonic instruments including an alto saxophone, a pair of oboe d'amores (also playable on regular oboes) and a long Provençal drum sometimes called a *tambourin*.'

#### 1 Part One: A Brief History

The opening music marked *From a Distant Past* begins in low strings and gradually works its way up through the woodwinds to a solo piano entrance and a 'Welcome to Provence' theme. It calls forth the spirit and beauty of Provence from the earliest days of settlement. A solo trumpet and then full brass announces 'The Arrival of the Romans'. After some elaboration, the music moves to the High Middle Ages where woodwinds and light percussion suggest the period of 'courtly love'. The piano picks up the theme for a modern presentation. The last bit of history comes with piccolo trumpet presenting *La Carmagnole*, widely sung and danced during the French Revolution.



#### 2 Part Two: Lavender Fields and Vineyards

This movement is a *pastorale*, descriptive of the beautiful flowers, fruit trees and vines that are so much a part of the Provençal landscape. A pair of oboe d'amores and a solo

Wind in the Willows poster design by Marina Perry  
Poster figures based on costume designs by Freddy Wittop  
Musical engravings by Robert Nowak

horn have long melodic statements that are combined at the close of the piece.

Meantime, the tranquillity of the countryside is interrupted by the arrival of the Mistral, the strong, sometimes violent, wind that roars down the Rhône River Valley and, as Peter Mayle put it, can blow the ears off a donkey. Here the wind is characterised by sweeping piano arpeggios.

**3 Part Three: Café Terrace at Night**

In September of 1888, Vincent van Gogh, then living in Arles, painted his *Café Terrace at Night*, an atmospheric depiction of nightlife in Provence and the first instance where Van Gogh presented his iconic starry sky. (See the inside front cover of this booklet.)

September is a sultry month in Provence, and William Perry has fashioned a slow and sultry waltz for piano and light percussion. The first part of the movement describes the café and its customers; the second part uses treble glissandos to portray the starry sky; the third section, combining the previous two, presents some challenges for the pianist.

Incidentally, the Café Terrace is still thriving in Arles and retains the colours and setting that appear in the painting.

**4 Part Four: Market Day**

The final movement begins quietly as the farmers and tradesmen set up their stalls in the village square. Suddenly, as if on cue, the market bursts into life with a flourish of trumpets and horns. To add to the colour, street minstrels and costumed dancers appear and fill the square with step routines that go back many centuries. In fact, the music Perry quotes for this occasion is called *Kalenda Maya* and was written by the troubadour Raimbaut de Vaqueiras around 1205.



A return of piano music from the first movement brings us back to the present with three sets of drums accenting the finish.

**5 Fiona**

Over the years, William Perry has written a number of pieces for the Albek Duo of Switzerland: identical twin sisters Ambra (violin, viola) and Fiona (piano). One of the most memorable collaborations was the *Gemini Concerto*, which they recorded for Naxos (8.572567). A subsequent *Suite for Viola and Piano* was nearly complete when Fiona fell critically ill and passed away at far too early an age. Perry arranged one of the movements of the *Suite* for full orchestra and dedicated it as a tribute to Fiona. Solo piano, Fiona's instrument, is featured throughout, and the viola theme that would have been a solo for Ambra is here played by ten orchestral violas.

The principal melody of this piece is one that Perry had originally written as title music for the silent film *Irene* (1926). It will now be forever associated with Fiona.



**Wind in the Willows: Ballet Suite**

Just before Christmas in 1985, following an earlier sold-out run in Washington, D.C., a new musical version of Kenneth Grahame's classic, *The Wind in the Willows*, opened on Broadway. The author of the musical version was Jane Iredale, William Perry composed the music, Roger McGough and William Perry provided the lyrics and Nathan Lane had his first Broadway starring role as Toad. The show was to receive several Tony nominations, but it did not have the run it had hoped for. Since then, there have been numerous successful productions throughout the world.

In 2018 Perry completed a long-held wish of turning the stage score into a ballet, arranged and orchestrated for full symphony. Here is the cast and the scenario:

The ballet principals include Mole (a ballerina) and Rat, Toad and the Chief Weasel. Subsidiary soloists include Mother and Father Rabbit and the Jailer's Daughter. Members of the corps de ballet portray the Chief Weasel's gang, Bystanders, Can-Can Dancers, Policemen and most especially Rabbits (and Bunny Rabbits) of all shapes and sizes.

The setting is a forest glade with some upstage hanging branches that suggest willow trees.

**6 Overture**

The *Overture* is danced and introduces the entire cast. First a tiny bunny peeks out and then many more appear accompanied by Mother and Father Rabbit. The music becomes a sort of elegant foxtrot (but no fox) and the lead dancers, Mole and Rat are introduced. A bouncy 6/8 rhythm brings out a bouncy Toad whose solo is interrupted by the arrival of the Chief Weasel and his gang. In a classic show of bravado, Toad threatens to beat up the Chief with three mighty punches (bass drum, cymbal, bell). The company laughs, then cheers and dances to conclusion.

**7 Mole's Waltz**

The story begins. Mole has lived her entire life underground and is now seeing a new world for the first time. Rabbits bring out pots of flowers and provide backing for her solo as she expresses her joy with a flurry of jumps and turns.

**8 Gasoline Can-Can**

Several bystanders look excitedly offstage. Something is coming. It's Toad in a pedal-driven go-car. He circles the stage and imagines that he has just won a Grand Prix. Basking in the glory of it all, he is surrounded by Can-Can girls who help him celebrate. An irate gentleman rushes in followed by two policemen. He gestures that the car is his and has been stolen by Toad who is promptly arrested and taken away. The Can-Can ladies wave him goodbye.

**9 Along the River (Pas de Deux)**

Mole and Rat meet for the first time. First, Rat shyly introduces himself, and then Mole does the same. Obviously attracted, their early bashfulness gives way to partnering that becomes increasingly more involved, ultimately culminating in a series of complex lifts. This track features a piano solo by Donald Sosin.

**10 Evil Weasel**

To the sound of a wailing saxophone and a rock beat, the Chief Weasel, all muscle and ego, demonstrates his power over his gang members who clearly worship the ground he

stomps on. A few stray rabbits who happen by are quickly chased away, and the female gang members smother the Chief with adulation.

**11 Toad's Dance**

Toad is in jail feeling very sorry for himself when the Jailer's Daughter appears with a tray of food. When she opens his cell door, a plan takes shape. To the seductive beat of a *habanera*, Toad persuades her to let him try on her garments. Overcome with the attention and compliments, she relinquishes enough of her clothes to allow him to escape from jail feeling triumphant but looking very much like a washerwoman.

**12 March of the Rabbits**

The rabbits have learned that while Toad has been in jail, the Weasels have taken over his ancestral home, Toad Hall. The rabbits decide to organise and march to the Hall. With new-found courage, several of them arm themselves with huge carrots, and they all parade to a grand finish.

**13 Wind in the Willows (Pas de Deux)**

Mole and Rat wander into the woods. They know that Toad has escaped from jail and they hope to find him somewhere in the woods. The voices of Nature can be heard behind them (a wordless choir), and their pas de deux is filled with wonder. A strange light envelops the stage. Pan, the god who watches over all animals, appears upstage and gestures off as if summoning someone. Toad, haggard but no longer lost, enters and embraces his friends.

**14 Weasel Gavotte**

A quote from a Haydn *sonata* sets the stage for the Weasels' occupancy of Toad Hall. They are now attired in elegant costumes, or as elegant as a Weasel can get. The Chief asks them to show some couth and promises that there'll be:

Croquet on the lawn, a gentle breeze, as many strawberries as we please.  
Silken hankies when we sneeze, silver peapods for our peas.  
An aristocratic life of ease  
Where money grows on family trees.

But the Weasels can't stay elegant for long. They return to their usual wild style, and even the Chief joins them in a fast-paced production-rhythm dance.

15 The Fight

The Weasels are congratulating each other when suddenly Toad, Mole and Rat burst in along with the rabbits swinging their huge carrots like cudgels. Toad and the Chief face off, and Toad is quickly flattened. On his knees, Toad pretends to beg for mercy, and while the Chief is striking a victor's pose, Toad springs up and delivers a decisive punch. He has won the day.

16 Finale

Rat helps the Chief to his feet and indicates that it's time to replace fighting with friendship. They'll need to support each other with the wide world coming closer every day. There are handshakes and hugs from everyone, and in the final pages of music, the cast turns to the audience for bows.

17 Swordplay!

In the silent film era, the king of swashbuckling was Douglas Fairbanks, who starred in such features as *The Mark of Zorro*, *Robin Hood*, *The Black Pirate*, *The Three Musketeers* and its sequel, *The Iron Mask*. From his scores for these last two films, William Perry has fashioned a concert overture, what used to be called a 'curtain-raiser' in the days when a typical concert programme would consist of an overture, a concerto and a symphony. In *Swordplay!* Perry establishes several themes which are woven through the piece including:

Title Music:



Love Music:



In the midst of Musketeer revelry, Cardinal Richelieu's swordsmen arrive and a pitched battle ensues. The Musketeers fight to the death, and later, the music depicts the moment when Fairbanks, as d'Artagnan, dies when stabbed from behind. The final scenes of the film show the companions marching through the clouds to 'greater adventure beyond'.

18 Shopping in Paris

In his lifetime, Mark Twain's best-selling book was *The Innocents Abroad* (1869). Immensely entertaining, it chronicled his adventures and observations in the company of American travellers making a 'Great Pleasure Excursion' to Europe and the Holy Land. In 1983, William Perry produced with his score a film version of the book starring Craig Wasson, Brooke Adams, David Ogden Stiers, and, playing the universal guide they named 'Ferguson', the Italian star, Gigi Proietti.

In a scene in Paris, when Twain and his companions ask Ferguson to take them to the Louvre, he steers them instead to an assemblage of silk stores where he has arranged to get a cut of the sales. The music of *Shopping in Paris*, with its very Parisian orchestration, accompanies their whirlwind tour of the stores.

19 Soliloquy

*Soliloquy* is based on a song in Act Two of the Broadway musical, *The Wind in the Willows*. After Toad has escaped from jail, he is chased by a bevy of policemen into parts unknown where he becomes disoriented and lonely. With only himself to fall back on, what is he to do if that 'himself' disappears? Nathan Lane sang this poignant but whimsical lyric by Roger McGough.

Where am I now when I need me?  
Suddenly where have I gone?  
I'm so alone here without me,  
Tell me, please, what have I done?

Once I did most things together,  
I went for walks hand in hand,  
Trusted myself so completely,  
I met my every demand.

Tell me I'll come back tomorrow,  
I'll keep my arms open wide.  
Tell me that I'll never leave me,  
My place is here, right by my side.

Maybe I've simply mislaid me,  
Like an umbrella or key,  
And so till the day when I come my way,  
Here is a song just for me.

The song was later arranged for harmonica and orchestra and specifically for Richard Hayman (1920–2014). Hayman was an extraordinary musician. Self-taught, he became a conductor, composer, arranger (50 years with the Boston Pops) and one of the foremost harmonica soloists of his time. He worked for many years with William Perry, and his orchestrations for the films *Life on the Mississippi* and *The Private History of a Campaign That Failed* (Peabody Award) set a standard for the art.

20 Graduation March

In 1907, Mark Twain received an honorary degree from Oxford University, joining other distinguished honourees including Rudyard Kipling, Auguste Rodin and Camille Saint-Saëns. Twain said, 'I never expected to cross the water again, but I would be willing to journey to Mars for that Oxford degree.' *The New York Times* reported that Mark Twain was 'the lion of the occasion. Everyone rose when he was escorted up the aisle and he was applauded for a quarter of an hour.'

In *Mark Twain: The Musical*, a large-scale biographical production that ran for ten summers in Elmira, NY and Hartford, CT, this *March* accompanies the arrival of Twain and his degree co-recipients. Interestingly, it is now becoming used by other colleges for their present-day Commencement ceremonies. When composer Perry received an honorary degree, he reminded his audience of Twain's advice: 'Let us endeavour so to live that when we come to die, even the undertaker will be sorry'.



Orchestrations

In the high-pressure business of composing stage musicals or film scores, collaboration plays an important role. Musicals are often rewritten during rehearsals and previews with new songs and dances rushed into performance. The composer depends on arrangers and orchestrators to help pull that new material together. Composers of film scores can also be writing under tight schedules and need collaborators to arrange scores and prepare for music sessions.

William Perry has been blessed with having musical collaborators at the very top of the profession, and he especially salutes Richard Hayman, William David Brohn, Robert Nowak, Peter Breiner, Donald Sosin and Ted Royal.



In recent years, orchestrator Robert Nowak has become a specialist in the music of William Perry, and his particular use of strings, alto saxophone, oboe d'amore and an array of interesting percussion instruments has helped to create a definitive Perry sound. In a remarkable career, Nowak has arranged and orchestrated for concert hall, film

and theatre, and his recognised skill as an engraver has illuminated the scores of the Boston Pops, the Chicago Symphony Orchestra, the New York City Opera and Ballet as well as countless film scores and Broadway musicals.

The orchestra used in this recording calls for three flutes (second and third doubling piccolo), two oboes (both doubling oboe d'amore), English horn, two clarinets in B flat (first doubles clarinet in A, second doubles clarinet in E flat), bass clarinet, alto saxophone, two bassoons, contra bassoon, four horns, three trumpets (first doubling piccolo trumpet), three trombones, tuba, timpani, percussion, celesta, harmonica, accordion, two harps, piano, organ and strings. A wordless choir joins the orchestra in Track 13, *Wind in the Willows (Pas de Deux)*.

Douglas Bruce



## William Perry

William Perry was born in Elmira, New York. He began composing and conducting in his teenage years, producing a full-length musical at the age of 16. This led to musical study at Harvard University where his teachers included Paul Hindemith, Walter Piston and Randall Thompson. While there, Perry organized his own symphony orchestra and chorus, specializing in 18th-century music. During post-graduate military service in Germany, Perry wrote a musical theatre piece called *Xanadu* that toured Europe for more than five years. When the job of musical director and silent film accompanist at the Museum of Modern Art in New York became available, Perry was selected for the post and over the next twelve years composed more than a hundred film scores for such silent screen classics as *The Gold Rush*, *The General*, *Orphans of the Storm*, *Blood and Sand* and others. He is credited with playing a significant role in the revival of interest in films of the silent era, and his television series, *The Silent Years*, hosted by Orson Welles and Lillian Gish, won an Emmy Award and introduced silent film classics to two new generations of film-goers. He produced and composed the scores for the Peabody Award-winning Mark Twain Series of feature films on PBS (1980–85), and his Broadway musical, *Wind in the Willows*, starring Nathan Lane, won him Tony nominations for both music and lyrics (1986). Throughout his more recent career, Perry has alternated the writing of film and stage music with concert compositions. His music has been performed by the Chicago Symphony, the Saint Louis Symphony, the Detroit Symphony and the symphonic orchestras of Minnesota, Montreal, Calgary and Hartford as well as the Vienna Symphony, the Rome Philharmonic, the Slovak Philharmonic, the RTÉ National Symphony of Ireland and other orchestras in Europe. Perry has for many years resided in the Berkshires of Massachusetts, just a short drive from Tanglewood. **[www.trobriandmusic.com](http://www.trobriandmusic.com)**

## Paul Phillips

Paul Phillips is the Gretchen B. Kimball Director of Orchestral Studies and associate professor of music at Stanford University, where he conducts the Stanford Symphony Orchestra and Stanford Philharmonia. Appointed to the Stanford faculty in 2017, he is also music advisor and an honorary patron of the International Anthony Burgess Foundation, and previously served as director of orchestras and chamber music at Brown University and music director/conductor of the Pioneer Valley Symphony Orchestra and Chorus. Phillips is a conductor, composer, and author who has conducted more than 60 orchestras, opera companies, choirs, and ballet troupes worldwide, including the San Francisco Symphony, the Dallas Symphony Orchestra, the Netherlands Radio Chamber Orchestra and Choir, Orquesta Sinfónica de Salta (Argentina), the Paul Taylor Dance Company, and Opera Providence. He has conducted recordings for Naxos with the RTÉ National Symphony Orchestra of Ireland, the Slovak Philharmonic Orchestra, and the Brown University Orchestra, whose album *Manhattan Intermezzo* became the number 1 bestselling Naxos recording upon its release in January 2016. He has also conducted two recordings with the Iceland Symphony Orchestra. Guest conducting appearances in 2018–19 include concerts with the Mill Valley Philharmonic and Orquesta Filarmónica de Río Negro in Argentina, and several Australian orchestras in August 2019. Phillips's conducting honours include First Prize in the NOS International Conductors Course (Holland) and the Wiener Meisterkurse Conductors Course (Vienna), and eleven ASCAP Awards for Adventurous Programming of Contemporary Music. **[www.paulsphilips.com](http://www.paulsphilips.com)**

## Michael Chertock

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel and Andrew Litton. His many orchestral appearances include solo performances with The Philadelphia Orchestra, the Orchestre Symphonique de Montréal, and the Toronto, Baltimore and Detroit Symphony Orchestras. He made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, and with the Boston Pops Orchestra gave the world premiere of a work by Tod Machover in June 2005, commissioned by the orchestra expressly for him. He recently performed as pianist and conductor with the Moscow State Symphony. In 1994, Chertock released *Cinematic Piano*, a collection of his original arrangements of music from movies. Since then, he has recorded three more film albums: *Palace of the Winds*, *Christmas at the Movies* and *Love at the Movies*. In 2010, Chertock gave the world premiere of William Perry's *The Silent Years: Three Rhapsodies for Piano and Orchestra* which he then recorded for Naxos (8.572567). Chertock serves as associate professor of piano and head of the keyboard studies division at the University of Cincinnati, College-Conservatory of Music, is principal keyboardist with the Cincinnati Symphony Orchestra, and is conductor of the Blue Ash Montgomery Symphony. **[www.michaelchertock.com](http://www.michaelchertock.com)**

## Slovak Philharmonic Choir

The Slovak Philharmonic Choir, originally the Mixed Choir of the Czechoslovak Radio, was founded by conductor Ladislav Slovák in 1946, becoming part of the Slovak Philharmonic group in 1957. Jan Maria Dobrodinský led the choir for over 20 years from 1955, and it has since been led by Valentin Iljin, Lubomír Mátl, Štefan Klíma, Pavel Baxa, Pavol Procházka, Marián Vach, Blanka Juhaňáková and Jan Rozehnal. Jozef Chabroň has served as chorus master since 2014. The choir has received praise from renowned conductors such as Claudio Abbado, Riccardo Chailly and Esa-Pekka Salonen, among many others. In addition to regular performances at home, the choir undertakes frequent tours abroad. It has collaborated with numerous prestigious orchestras, has performed at many international festivals, and has a rich discography. Highlights of the 2018–19 season include *Les Troyens* at the Wiener Staatsoper, concerts with Rastislav Štúr and Thomas Sanderling, and performances of Mahler's *Symphonies Nos. 2 and 3* with Emmanuel Villaume and Yutaka Sado. **[www.filharmonia.sk](http://www.filharmonia.sk)**

## Slovak Philharmonic Orchestra

The Slovak Philharmonic Orchestra was established in 1949 by the esteemed conductors Václav Talich and Ludovít Rajter. Other chief conductors who have played an instrumental role in the Orchestra's musical evolution include Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimír Verbitsky, Bystrík Režucha, Aldo Ceccato, Ondrej Lenárd, Jiří Bělohlávek, Vladimír Válek, Peter Feranec, Emmanuel Villaume, James Judd, Leoš Svárovský, Rastislav Štúr and Petr Altrichter. In addition, the Orchestra has performed under the batons of some of the world's greatest conductors including Claudio Abbado, Sergiu Celibidache, Christoph von Dohnányi, Mariss Jansons, Neeme Järvi, Riccardo Muti and Kirill Kondrashin as well as Krzysztof Penderecki and Aram Khachaturian. The orchestra has made numerous recordings and has toured extensively throughout the world. Highlights of 2019 include a performance at the Kontrapunkt-Konzerte at the Cologne Philharmonic led by Rastislav Štúr and Mahler's *Symphony No. 3* in Oman with Emmanuel Villaume, and an appearance at the Kultur- und Kongresszentrum Luzern in Switzerland. The principal conductor since 2017 is James Judd. **<http://www.filharmonia.sk>**

Photo of Slovak Philharmonic Orchestra: Peter Brankus



Photo of Slovak Philharmonic Choir: Jan Lukas



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A musical score background with three portraits of conductors. The score is written on staves with various musical notations, including notes, rests, and dynamic markings like *mf*. The portraits are arranged in a grid-like fashion, with William Perry at the top, Paul Phillips at the bottom left, and Michael Chertock at the bottom right. The names of the conductors are printed below their respective portraits.

William Perry

Paul Phillips

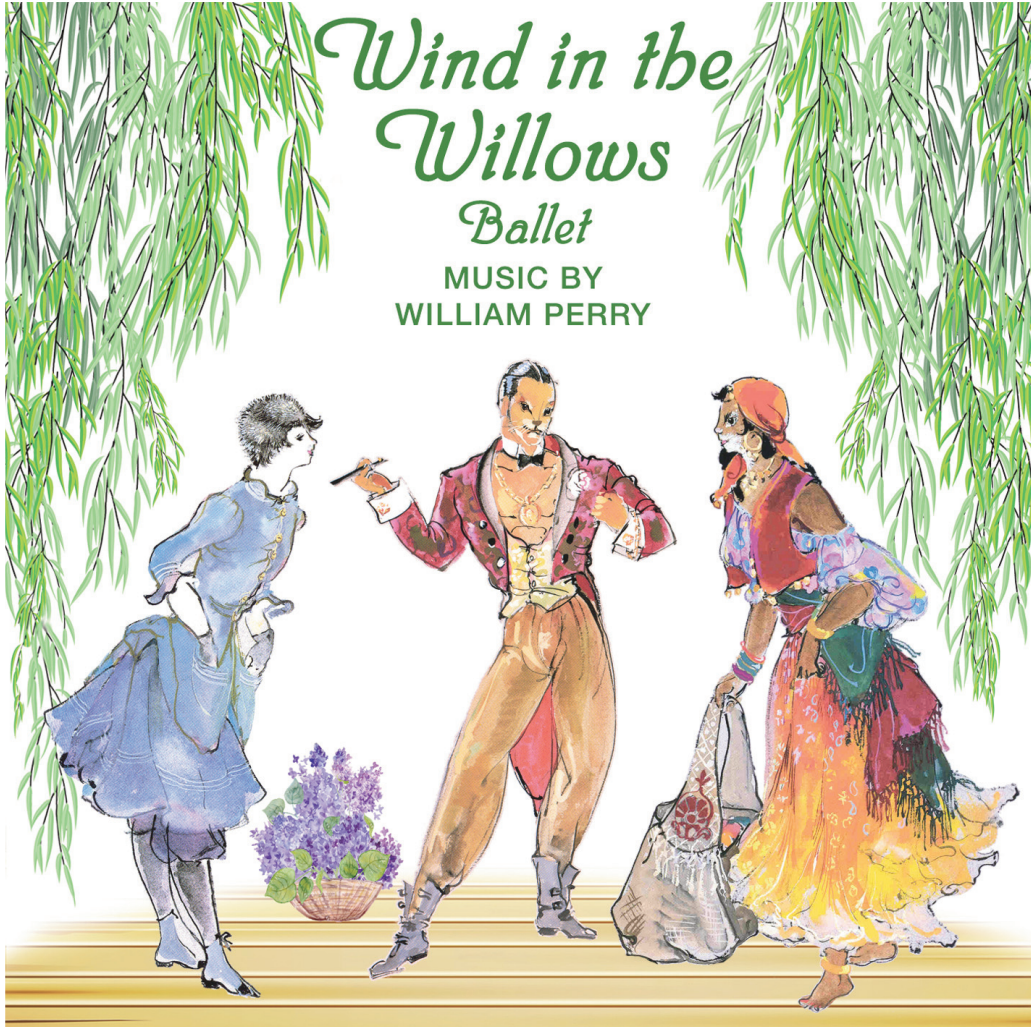
Michael Chertock

Photo: Irina Cuadra

# *Wind in the Willows*

*Ballet*

MUSIC BY  
WILLIAM PERRY





William Perry is best known as a composer of film scores, and especially for silent films from which *Swordplay!* raises the curtain on the swashbuckling films of Douglas Fairbanks. This sparkling selection of world premiere recordings comes from Perry's substantial catalogue of music for the theatre and the concert hall. *Toujours Provence* takes us on a cinematic journey through France's most picturesque region, while the ballet suite derived from his Tony-nominated Broadway score for *Wind in the Willows* vividly brings to life favourite characters from the story such as Mole, Rat, Toad and the Chief Weasel.

**WORLD PREMIERE  
RECORDINGS**

**William  
PERRY**  
(b. 1930)

**Toujours Provence**  
Music for Stage and Screen

- |             |  |              |
|-------------|--|--------------|
| <b>1-4</b>  | <b>Toujours Provence: A Musical Guidebook<br/>for Orchestra and Piano (2018)</b> | <b>20:47</b> |
| <b>5</b>    | <b>Fiona (2016)</b>  | <b>4:13</b>  |
| <b>6-16</b> | <b>Wind in the Willows: Ballet Suite (2018)</b>                                  | <b>34:32</b> |
| <b>17</b>   | <b>Swordplay! (2017)</b>   | <b>5:06</b>  |
| <b>18</b>   | <b>Shopping in Paris (1982)</b>  | <b>2:46</b>  |
| <b>19</b>   | <b>Soliloquy (1983)</b>  | <b>3:33</b>  |
| <b>20</b>   | <b>Graduation March (1971)</b>   | <b>3:06</b>  |

A detailed track list can be found inside the booklet

**Slovak Philharmonic Orchestra**  
**Paul Phillips** **1-7 10-12 14 17** • **William Perry** **8 9 13 15 16 18-20**  
**Michael Chertock, Piano** **1-6 10 11 14 17** • **Richard Hayman, Harmonica** **19**  
**Slovak Philharmonic Choir** **13**  
**Donald Sosin, Chorus Master** **13**, **Piano Solo** **9**

Recorded: 1982-86 at Reduta Concert Hall, Bratislava **8 9 13 15 16 18-20** • Producer and Editor: Peter Breiner  
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 Booklet notes: Douglas Bruce • Publisher: Trobriand Music Company  
 Cover painting: Vincent van Gogh's View of Saintes-Maries, 1888



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**DDD**

Playing Time  
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