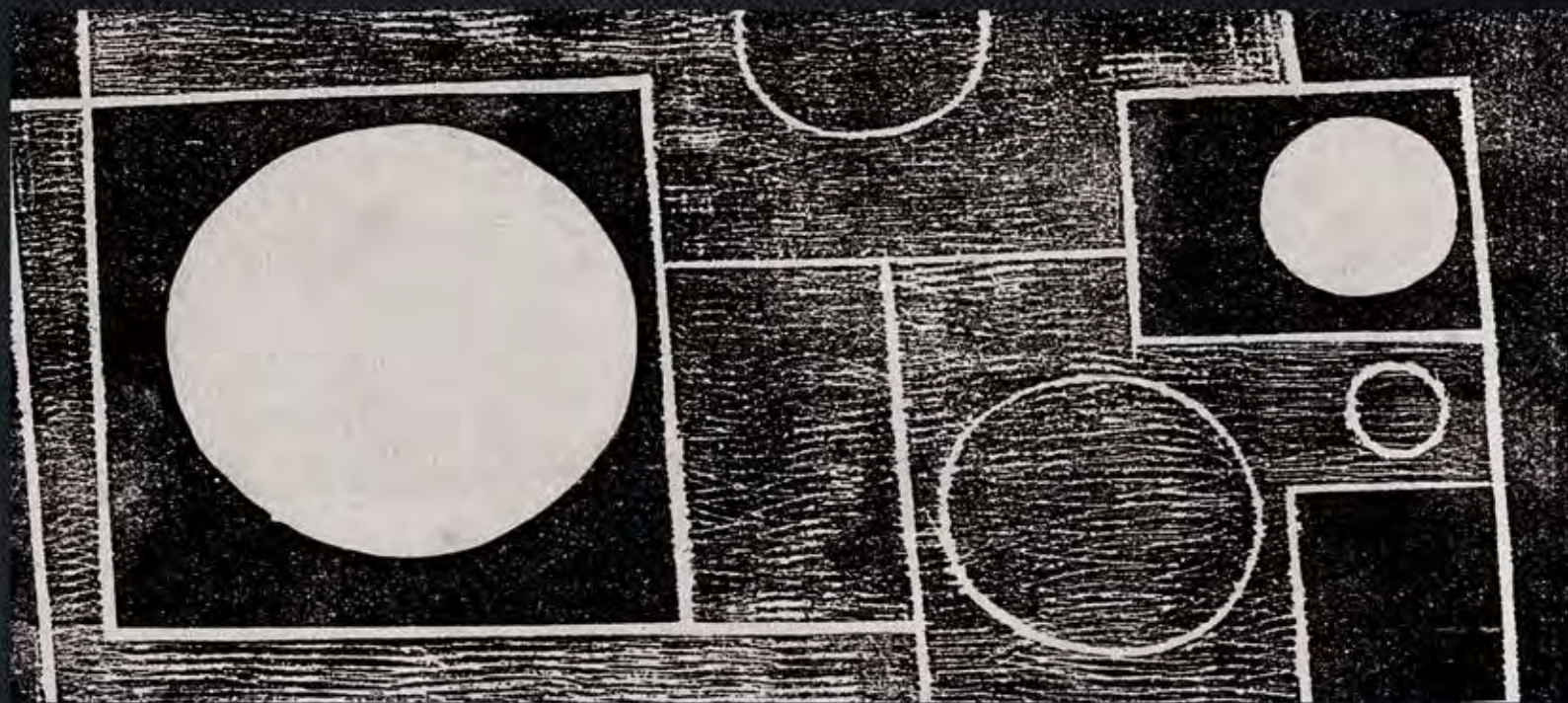


CHANDOS

WALTON

CELLO CONCERTO

SYMPHONY NO. 1 • SCAPINO



Jonathan Aasgaard
cello

SINFONIA OF LONDON
John Wilson



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Sir William Walton, with his wife, Susana, December 1955

Sir William Walton (1902 – 1983)

1	Scapino (1940, revised 1950) 8:06 A Comedy Overture for Full Orchestra (after an etching from J. Callot's <i>Balli di Sfessania</i>, 1622) This work was written for Dr F.A. Stock and the Chicago Symphony Orchestra, in commemoration of the fiftieth anniversary of its foundation. Molto vivace – Più animato – Scherzevole – A tempo vivacissimo – Poco più mosso
	Concerto for Cello and Orchestra (1955 – 56, revised 1975)* 27:26 For Gregor Piatigorsky
2	I Moderato – [] – A tempo I – 7:31 A tempo I, ma poco meno mosso
3	II Allegro appassionato 6:21
4	III Tema ed improvvisazioni 13:33 Lento – Con moto – Lo stesso tempo – Poco meno mosso – [Improvvisazione I.] Risoluto, tempo giusto. Briosso – Meno mosso – Allegro molto – [Improvvisazione II.] Rapsodicamente – A tempo [Moderato] I° Movimento, ma un po' più lento – Adagio

	Symphony No. 1 (1931 – 35)	41:06
	To the Baroness Imma Doernberg	
5	I Allegro assai – Poco meno mosso – A tempo, agitato – Poco meno mosso – Agitato poco a poco – Animato – A tempo giusto	13:35
6	II Presto con malizia	6:19
7	III Andante con malinconia – A tempo, poco più lento – A tempo I – Maestoso	9:36
8	IV Maestoso – Allegro, brioso ed ardentemente – Vivacissimo – Agitato – Maestoso	11:34
		TT 76:38

Jonathan Aasgaard cello^{*}
Sinfonia of London
Charlie Lovell-Jones leader
John Wilson

Walton: Symphony No. 1 / Scapino / Cello Concerto

The early and somewhat scandalous reputation enjoyed by William Walton (1902 – 1983) as the *enfant terrible* of British music was forged during the 1920s in a succession of brilliantly witty works which horrified the musical sensibilities of the establishment, most notably *Façade*, which he composed in collaboration with Edith Sitwell in 1922, at the age of only twenty. This provocative 'entertainment' consisted of eccentric and often jazzy settings of Sitwell's nonsense poetry, declaimed by an unseen reciter with the aid of a megaphone pointing at the audience through the mouth of a huge face painted on a screen. The work's first public performance, in London in 1923, was met with verdicts in the press such as 'drivel', 'ridiculous', and 'very depressing, but raises the status of the megaphone'. The famed songwriter Noël Coward, who was in the audience, reportedly walked out before the end of the performance, and later wrote a parody of the piece.

By this time Walton had left the University of Oxford without completing his degree, and increasingly sought the supportive company of wealthy aristocrats and

litterati. This gave him something of the reputation of a dilettante, and when he moved permanently to the Italian island of Ischia, in 1949, his evident fondness for the relaxed Mediterranean lifestyle did little to improve the view of sceptical critics that he was in danger of wasting the considerable creative talents he had shown in highly original mature works such as the intensely lyrical Viola Concerto (1929) and the vividly dramatic and colourful oratorio *Belshazzar's Feast* (1931). The First Symphony had been equally successful with the critics, the headlines in the press following its first complete performance (in 1935) describing it as 'brilliant', 'imposing', and a 'triumph'; the occasion was deemed to be a 'historic night for British music', and its composer acclaimed as a genius. The conductor Artur Rodziński lavishly praised Walton's later Violin Concerto (1939) as 'absolutely one of the finest violin concertos ever written'.

Walton's reputation dipped most severely during the 1950s, when the ambitious opera *Troilus and Cressida* (1954) met with decidedly mixed reviews, the composer's biographer Michael Kennedy later describing

it as a failure, in part on account of what he termed its 'disturbingly uneven' music. Critical malaise reared its head again when Walton's Cello Concerto (1957) was widely considered – as had been the case with the opera – to be embarrassingly old-fashioned in its essentially neo-romantic idiom. Peter Heyworth alleged in *The Observer* that the concerto was marred by a 'stagnant quality' and was 'run down and enervating', remarks which goaded the conductor Sir Malcolm Sargent into sending an indignant letter of complaint to the newspaper's editor. In 1968, Walton was incensed when a TV documentary devoted to his work still promoted the view that (as he bitterly complained to the BBC) 'the works I have written since the war are hardly worthwhile mentioning'; the Cello Concerto, he pointed out, was referred to only 'in a disparaging and condescending way'. The documentary's content was duly modified before transmission so that (as the BBC acknowledged in response to Walton's outburst) it would now make 'a clear reference to your later works and... put the emphasis on the international acclaim they have received irrespective of the opinions of some English critics'.

The three works on the present disc chart a clear trajectory from the universally

warm critical reception that Walton received at the height of his early creativity (First Symphony), through the brilliantly resourceful and entertaining music he wrote in response to a growing number of commissions from orchestras in the United States (*Scapino*), to the almost valedictory-sounding Cello Concerto which, after a subsequent critical reversal, is today considered to be perhaps the finest of his later scores.

Symphony No. 1

The First Symphony was largely inspired by the composer's tempestuous love affair with the widowed Baroness Imma von Doernberg, whom Walton met in 1929 and with whom he was living on the Continent in the early 1930s: the score is dedicated to her, and the emotional turmoil of the passion which she engendered in the composer is undoubtedly reflected in the tempo markings of the symphony's 'malicious' scherzo (*con malizia*) and 'melancholy' slow movement (*con malinconia*). Towards the end of his life, Walton reminisced that their relationship had basically been 'jealousy and hatred all mixed up with love'.

The symphony was commissioned by Sir Hamilton Harty for the Hallé Orchestra, in Manchester, Walton commenting in a letter to Siegfried Sassoon in 1932 (shortly



Robert Skelde

Jonathan Aasgaard

after a memorable performance of his Viola Concerto given by the same musicians) that the commission was a 'rather portentous undertaking, but the Hallé is such a good orchestra & Harty such a magnificent conductor besides being very encouraging'. Walton went on to quip that he might therefore, with the new commission, 'be able to manage to knock [Arnold] Bax off the map'. (Bax had already completed five symphonies by this time, and went on to compose two more in the late 1930s.) Walton made only a dilatory, unconfident start on the symphony's composition, the diary of his friend Edith Olivier (with whom he spent two months at the time) recording that at one point, in March 1932, he felt the music he was writing for it to be 'anaemic, sentimental, dull and worthless'. He then travelled with Doernberg to Switzerland, where he was beset by both emotional problems and financial worries, as the couple became increasingly depressed because they realised that they were not yet in a position to marry.

In the spring of 1933, now back in London, Walton was able to demonstrate the first two movements of the symphony to his publisher at Oxford University Press, Hubert Foss, after which he completed the third (slow) movement more rapidly. Writing the finale, however, proved to be an almost intractable

challenge, and here Walton fell foul of the historically notorious 'finale problem' which had affected the confidence of many composers of symphonies since Beethoven. Walton wrote to Patrick Hadley in November 1934 to admit that he 'could have pumped out tolerably easily a brilliant, out-of-the-place pointless and vacuous finale'; he confessed that he had already 'burn't about 3 finales, when I saw that they weren't really leading anywhere or saying anything'.

Harty, who had taken over the musical directorship of the London Symphony Orchestra in February 1933, agreed to première the three completed movements with his new orchestra at London's Queen's Hall on 3 December 1934, two earlier dates for the symphony's first performance having already been abandoned. Sargent conducted two further performances of the incomplete score in London at the beginning of April the following year. The creative block regarding the finale was eventually lifted when Constant Lambert advised the composer to incorporate a fugue, quipping that if Walton needed technical assistance with writing such a structure he should consult the relevant article in *Grove's Dictionary of Music* for some basic advice. The plan worked, and Walton finished the fourth movement at the end of August 1935. Harty gave the

symphony its first complete performance, with the BBC Symphony Orchestra at Queen's Hall, on the following 6 November, and recorded it (with the LSO) for Decca in December. After listening to the recording, John Ireland wrote to Walton to say:

unlike any other English symphony, this is in the real line of symphonic tradition. It is simply colossal, grand, original, and moving to the emotions to the most extreme degree... It has established you as the most vital and original genius in Europe. No one but a bloody fool could possibly fail to see this...

Walton conducted his symphony for the first time on 11 August 1936, with the BBC Symphony Orchestra, at a Promenade Concert at Queen's Hall, and recorded it with the Philharmonia Orchestra in the autumn of 1951. For another performance, at a Promenade Concert in 1948, he had experimented with flipping the order of the two central movements so that the scherzo came in its more orthodox place as the work's third movement, but this alternative format was soon abandoned.

Scapino

Scapino, which Walton completed in December 1940, is a satisfying blend of elements drawn from both his effervescent

early style and his later neo-romantic lyricism. The work was commissioned by the Chicago Symphony Orchestra for its fiftieth-anniversary celebrations, and received its first performance, under the baton of Frederick Stock, on 3 April 1941 in Chicago's Orchestra Hall. The British première was given by the BBC Symphony Orchestra in the Corn Exchange, Bedford, on 12 November 1941, on which occasion the work was conducted by the composer. Walton's Violin Concerto had recently been premièred (in December 1939) by Rodziński and the Cleveland Orchestra, with Jascha Heifetz as soloist, and there is no doubt that the extrovert brilliance of American orchestral playing was a significant factor in inspiring Walton to compose appropriately virtuosic scores in response to his growing number of American commissions.

This 'Comedy Overture' takes its inspiration from an etching in Jacques Callot's *Balli di Sfessania* (Dances of Sfessania, 1622), which portrays Scapino in his traditional costume; the picture was reproduced on the front cover of the published orchestral score. Scapino (from whose name the word 'escapade' is derived, as Walton explains in a brief preface to the score) was a minor character of the Commedia dell'arte, made famous as the hero of Molière's three-act comedy *Les Fourberies de Scapin* (Scapin the

Schemer, 1671). In September 1939, Walton wrote to Foss to say that his projected *Scapino* piece would not in fact be an overture, but rather a suite of five pieces, entitled 'Intrada', 'Siciliana', 'Sarabanda', 'Marcia', and 'Giga', only the first and last of them scored for the full orchestra and the remainder for reduced instrumental combinations. Continuing the Italianate theme, he had provisionally entitled the suite *Varii capricci*, a title which he would later use instead (in 1976) for an orchestrated version of his Five Bagatelles for solo guitar (composed in 1971). 'It will probably work out a bit differently', Walton told Foss of *Scapino*, and indeed the resulting piece was a sparkling single-movement overture replete with what the critic Frank Howes called 'scintillating brilliance and brittle rhythms', and an 'irony and tart flavouring of what is essentially good-humoured toleration' of the titular vagabond's pranks.

In 1950, Walton prepared a revised version of the overture, a process which included deleting the two cornets that he had originally included in the brass section. This reduced scoring was first heard, at the Royal Albert Hall, on 13 November 1950, in a performance by the Philharmonia Orchestra under Walton's baton. Five years later, Walton wrote to Paul Hindemith's wife, Gertrud:

I am sending to Paul a score of 'Scapino',
a short overture which he may, or may not
like to try... If he doesn't like it he needn't
hesitate to say so and throw it in the fire. I
shall love him just as much as ever.

Hindemith had been the soloist in the first performance of Walton's Viola Concerto, in 1929, since when he and Walton had remained firm friends.

Concerto for Violoncello and Orchestra

Walton's Cello Concerto was written for the Ukrainian-born cellist Gregor Piatigorsky, who had worked in both Russia and Germany before his international fame took him to the United States, where he settled in the 1940s and became an American citizen. Before he approached Walton with the invitation, Piatigorsky had commissioned cello concertos from Mario Castelnuovo-Tedesco (1935) and Hindemith (1941). Heifetz, a friend (and fellow Los Angeles resident) of the cellist, encouraged Piatigorsky to persuade the composer to complete a trilogy of concertos for different stringed instruments. The idea for a cello concerto was accordingly put to Walton in December 1954, and a commission fee of \$3000 was negotiated, which entitled Piatigorsky to two years of exclusive performance rights. Walton, who had a somewhat obsessional

attitude towards what he liked to term 'filthy lucre', quipped when negotiations were under way: 'I write much better if I'm paid in dollars.' Most of the piece was drafted between February and October 1956, during which period composer and dedicatee regularly corresponded about various technical and practical issues.

Piatigorsky planned to give Walton's new concerto its first performance with the Boston Symphony Orchestra in December 1956. One month before the event, however, when changing planes at Chicago airport, he lost all the music Walton had sent him; the scores were safely recovered a few days later, but in a letter Walton quietly advised his publisher that perhaps they 'ought to have a spare copy on hand in case he does it again'. Piatigorsky then suddenly succumbed to a nervous breakdown, and the première had to be postponed for seven weeks. It eventually took place, in Boston, on 25 January 1957 under the conductor Charles Munch, the UK première following at London's Royal Festival Hall on 13 February. Piatigorsky was on the latter occasion accompanied by the BBC Symphony Orchestra under Sargent; the concert was televised, and the Queen Mother was in the audience. Walton and his wife were also due to attend, but when setting out to drive from their home in Italy to the

UK, they were seriously injured when their car collided on the outskirts of Rome with a lorry carrying cement. Walton broke his hip, and his wife broke several ribs, one of her wrists, and her ankle. The stricken composer sent a forlorn telegram to Piatigorsky from his hospital bed on 17 January: 'INVOLVED IN MOTORSMASH[,] CANNOT MOVE FOR 40 DAYS.'

When the recuperating Walton heard tapes of the first two performances, he took issue with Piatigorsky's sometimes wayward tempi, and asked the cellist to play the piece in future in an 'altogether more tough and rhythmical' manner. Walton nevertheless greatly admired the recording of the work which Piatigorsky made, for RCA, in 1958, though the cellist had been asked to re-record (in the orchestra's absence) the two solo 'improvisations' in the finale, his interpretations of which had not met with the composer's approval. For his part, Piatigorsky had – even before the first performance – queried whether the work's ending was successful. Walton had aimed for a wistfully melancholic conclusion, returning the listener to the haunting soundworld with which the first movement had opened, whereas the cellist wanted something more intense and dramatic. In an attempt to oblige, Walton wrote two alternative endings, neither of which was ever used (and which have not survived).

John Wilson and Sinfonia of London, at Symphony Hall,
Birmingham, 26 November 2022

Chris Christodoulou



The musicians recording Walton's Cello Concerto



In 1974, when Walton was trying to persuade Piatigorsky to perform the concerto again in London, he wrote a third alternative ending, in which the final thematic statement is reconfigured as a brief, rhetorical climax for the full orchestra rather than being the last gasp of the solo cello. (Although this ending is included in the most recent edition of the score, as an appendix, performers have continued overwhelmingly to favour Walton's original, and beautifully understated, final bars.) Sadly, the chequered fortunes of the work persisted: Piatigorsky died from cancer before he could come to the UK to revive it, and in 1973 the celebrated British cellist Jacqueline du Pré had also been unable to adopt the work, owing to the premature termination of her career caused by multiple sclerosis.

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One of Europe's most versatile cellists, the Norwegian **Jonathan Aasgaard** is active as soloist, chamber musician, studio musician, orchestral principal, teacher, and explorer of new music. He is former Principal Cello of the Royal Liverpool Philharmonic, Principal Cello of Sinfonia of London, a regular guest principal of leading British and continental European orchestras, and, as a dedicated

teacher, Professor of Cello at the Guildhall School of Music and Drama. Chamber music performances have taken him across Europe, the Middle East, Japan, South Korea, and the USA: he has collaborated with artists such as the violinists Nigel Kennedy, Henning Kraggerud, and Julian Rachlin, violist Lawrence Power, cellists Yo-Yo Ma and Giovanni Sollima, pianists Simon Trpčeski, Boris Giltburg, and Joanna MacGregor, and clarinetist Martin Fröst in a range of prominent festivals and concert halls. He has performed more than fifty works for cello and orchestra, his discography including recordings of Bloch's *Schelomo*, with the Royal Liverpool Philharmonic, works for cello and orchestra by Carl Davis, with the Philharmonia Orchestra, and, among a number of recitals, Brahms's cello sonatas, with Martin Roscoe, an 'Editor's Choice' for chamber music in the magazine *Gramophone*. In 2025 he released a new recording of Sir Richard Rodney Bennett's cello concerto *Sonnets to Orpheus*, with the BBC Scottish Symphony Orchestra conducted by John Wilson. A champion of new music, he has given the world première of Carl Davis's *Ballade* for cello and orchestra, the European première of Giovanni Sollima's Double Cello Concerto, the UK première of Weinberg's Cello Concerto, the US première of concertos by

Franz Neruda and Emil Hartmann, and world premières of dozens of solo pieces, many written specially for him. Jonathan Aasgaard plays a cello made by Celeste Farotti, in Milan, in 1926. www.jonathan-aasgaard.com

Sinfonia of London brings together outstanding musicians for special projects, live and recorded, under its Artistic Director and conductor, John Wilson. Described in the press as 'one of the best ensembles anywhere' (*The Guardian*), it includes a significant number of principals and leaders from orchestras based both in the UK and abroad, alongside notable soloists and members of distinguished chamber ensembles. The orchestra made its acclaimed live début in 2021 at the BBC Proms and its international début in 2025 at the Concertgebouw, Amsterdam. Alongside annual Prom appearances, it gives regular concert tours around the UK, cementing its reputation for world-class excellence with 'typically exhilarating performances' (*The Arts Desk*) and five-star reviews. Its much celebrated recording profile on Chandos Records covers a wide range of repertoire, including works by Korngold, Respighi, Ravel, Strauss, Rachmaninoff, Britten, Walton, Bliss, and Rodgers & Hammerstein. The magazine *BBC Music* declared that 'Wilson and his

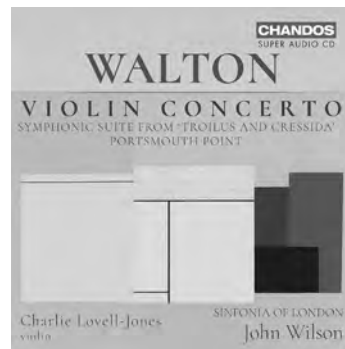
hand-picked band of musicians continue to strike gold with almost anything they turn their hands to', while *The Mail on Sunday* found the album of English Music for Strings 'dazzling... some of the finest string playing ever put on disc by a British orchestra'. The present recording is the second in the orchestra's series devoted to orchestral works by Sir William Walton, the first, centred round the Violin Concerto, having earned universal acclaim. Alongside outstanding reviews ('leaves music critics ready to die for joy', in the words of *iNews*), the orchestra has received five *BBC Music Magazine* Awards in five years and, in 2022, a *Gramophone* Award. In 2023, *The Sunday Times* stated that 'Sinfonia of London sets the gold standard – an orchestra of generals that takes the unfashionable, the obscure, the overlooked, and makes it unmissable'. www.sinfoniaoflondon.com

Born in Gateshead and since 2011 a Fellow of the Royal College of Music where he studied composition and conducting, **John Wilson** is now in demand at the highest level across the globe and has over the past thirty years conducted many of the world's finest orchestras. In 2018 he relaunched Sinfonia of London, which *The Arts Desk* described as 'the most exciting thing currently happening on the

British orchestral scene'. His much-anticipated BBC Proms début with this orchestra, in 2021, was praised by *The Guardian* as 'truly outstanding' and admired by *The Times* for its 'revelatory music-making'. They are now highly sought-after across the UK, the 2024 / 25 season notable for performances at major UK venues including the Barbican Centre, Bridgewater Hall, and Glasshouse International Centre for Music, as well as a return to the BBC Proms. Their large and varied discography having received near universal critical acclaim, in the autumn of 2024 they released their twenty-fourth album since 2019. Their CDs have earned several awards, including numerous *BBC Music Magazine* Awards: for recordings of Korngold's Symphony

in F sharp (2020), Respighi's Roman Trilogy (2021), Dutilleux's *Le Loup* (2022), Rodgers & Hammerstein's *Oklahoma!* (2024), and works by Vaughan Williams, Howells, Delius, and Elgar, a disc which won the Orchestral Award and was chosen Recording of the Year. *The Observer* described the Respighi recording as 'Massive, audacious and vividly played' and *The Times* declared it one of the three 'truly outstanding accounts of this trilogy' of all time, alongside those by Toscanini (1949) and Muti (1984). In March 2019, John Wilson was awarded the prestigious Distinguished Musician Award of the Incorporated Society of Musicians for his services to music and in 2021 was appointed Henry Wood Chair of Conducting at the Royal Academy of Music.

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WALTON: CELLO CONCERTO, ETC.

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SIR WILLIAM WALTON

(1902 – 1983)

- | | | |
|-----|--|----------|
| 1 | Scapino (1940, revised 1950)
A Comedy Overture for Full Orchestra | 8:06 |
| 2-4 | Concerto for Cello and Orchestra (1955 – 56, revised 1975)* | 27:26 |
| 5-8 | Symphony No. 1 (1931 – 35) | 41:06 |
| | | TT 76:38 |

Jonathan Aasgaard cello*

SINFONIA OF LONDON

Charlie Lovell-Jones leader

John Wilson

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