

London Philharmonic Orchestra



RACHMANINOFF SYMPHONY NO. 3 10 SONGS (ARR. JUROWSKI)

VLADIMIR JUROWSKI *conductor*

VSEVOLOD GRIVNOV *tenor*

LONDON PHILHARMONIC ORCHESTRA

SERGE RACHMANINOFF

SYMPHONY NO. 3

Sir Henry Wood, writing in his autobiography *My Life of Music* (1938), predicted that Rachmaninoff's Third Symphony would 'prove as popular as Tchaikovsky's Fifth'. If that has never really been the case, Wood's further assessment of the score does ring true:

'The work impresses me as being of the true Russian Romantic school. One cannot get away from the beauty and melodic line of the themes and their logical development. As did Tchaikovsky, Rachmaninoff uses the instruments of the orchestra to their fullest effect. Those lovely little phrases for solo violin, echoed on the four solo woodwind instruments, have a magical effect in the slow movement. I am convinced that Rachmaninoff's children will see their father's Third Symphony take its rightful place in the affection of that section of the public which loves melody.'

There is certainly melody in the Third Symphony, but there is much else besides. This is late Rachmaninoff, a Rachmaninoff with his roots still firmly planted in Russian Romantic soil but with other influences, other ideas and other impulses coming into play as well.

In the years up to and including 1917, Rachmaninoff had enjoyed a tri-partite musical life as composer, pianist

and conductor. If the public in Russia, Europe and America recognised his gifts in all three branches of the profession, he himself always regarded himself as a composer first and foremost. If he also happened to be one of the finest pianists the world has ever known, that was, to a certain extent, a bonus. In 1917, however, there came a seismic change in his life. With the onset and aftermath of the October Revolution, Rachmaninoff and his family felt compelled to emigrate. 'Everything around me makes it impossible for me to work', he wrote to his cousin and fellow pianist Alexander Ziloti, 'and I am frightened of becoming completely apathetic. Everybody around me advises me to leave Russia for a while. But where to, and how? And is it possible? ... Can I count on getting a passport to leave the country with my family, even if only to Norway, Denmark, Sweden ... It doesn't matter where! Just somewhere!' His despair was palpable, added to the fact that, as he said, he could 'kiss goodbye' to the money tied up in his country estate at Ivanovka. The estate, in fact, was razed to the ground in the revolutionary turmoil.

The family left Russia at Christmas 1917, not for a while but forever. This led to a serious rethink about his future together with a shift in priorities. The piano and the concert platform would now have to be put in first place, composition in second. Rachmaninoff's repertoire was not

then large. It centred, naturally enough, on his own works, with the addition of such composers as Chopin, Liszt and Tchaikovsky. He set about broadening his scope, and for the next 25 years of his life he was lionized by audiences wherever he went. With a concert and recital schedule of exhausting proportions, the amount of time he could spend on composition was necessarily limited. Whereas in his Russian years he had completed 39 opus numbers, during his last quarter century he managed only six: the Fourth Piano Concerto (completed in its first version in 1926 and subsequently revised), the *Three Russian Songs* (1926), the *Variations on a Theme of Corelli* (1931), the *Rhapsody on a Theme of Paganini* (1934), the Third Symphony (1935–6) and the *Symphonic Dances* (1940).

After a decade or so as nomads in Europe and America, Rachmaninoff together with his wife Natalya and their two daughters finally settled in Switzerland in the early 1930s. There, they built for themselves a villa called Senar (combining the names Serge and Natalya Rachmaninoff) on the shores of Lake Lucerne. It was here, in the tranquil surroundings he needed for inspiration, that he wrote the Third Symphony. The first two movements were composed during the summer and autumn of 1935. He then had to put the score aside to concentrate on practising for his next concert season, but he resumed work on it during May

and June 1936, when he wrote the third movement and revised the first.

The Symphony had its premiere on 6 November 1936 with the Philadelphia Orchestra under Leopold Stokowski, and was received ‘sourly’, to use Rachmaninoff’s own word. He made a few alterations, and it was published the following year. Sir Thomas Beecham conducted it in London in November 1937 with the London Philharmonic Orchestra, and Wood gave it in Liverpool with the Philharmonic Society in March 1938. But Rachmaninoff decided to make further revisions, chiefly re-touchings of the scoring and the odd cut, and a second edition was published in 1939. This he recorded with the Philadelphia Orchestra in December the same year, one of the few lasting examples we have of his prowess and distinction as a conductor.

Like the First and Second Symphonies, the Third begins with a chant-like motto theme (heard on horn, clarinet and cellos), a motif that recurs throughout the Symphony as a point of reference. In contrast with his other two symphonies, the Third has only three movements, although a sharp-edged *scherzo* is incorporated into the central *Adagio*.

In this *scherzo*, as in the vigorous *finale*, we can experience those crisp rhythms and pointed use of instrumental colours that mark so much of Rachmaninoff's later music. For all this clarity of texture and piquancy of orchestration, however, the Third Symphony retains the essential Russianness that courses through his entire oeuvre. This is by no means a cosmetic or folksy Russianness. Rather, his music embraces a much broader spectrum and plumbs a deeper well of the country's distinctive character, shot through with a sense of fatalism and with a richness of language that can encompass intense brooding, vital energy and passionate sincerity of soul. These qualities had seeped into Rachmaninoff's very blood since early childhood, and in the later works are poignantly tinged with nostalgia for the homeland he had lost.

10 SONGS (ARR. JUROWSKI)

04. Christ is risen, Op. 26, No. 6
05. Before my window, Op. 26, No. 10
06. All things pass away, Op. 26, No. 15
07. The little island, Op. 14, No. 2
08. We shall rest, Op. 26, No. 3
09. What happiness, Op. 34, No. 12
10. I remember that day, Op. 34, No. 10
11. It cannot be, Op. 34, No. 7
12. Sleep, Op. 38, No. 5
13. How beautiful it is here, Op. 21, No. 7

If you stroll through the expanses of Rachmaninoff's estate at Ivanovka, deep in the Russian countryside, you are immediately struck by the silence, the whispers and rustlings of nature and the tranquil air of sanctuary that he needed for inspiration to flourish. Indeed, look out of his study window and you can almost hear the strains of one of his most beautiful songs, 'Before my window', with its image of a blossoming, perfumed cherry tree encapsulating blissfully the stillness and the magic that Ivanovka enshrines. It is this inner quality that comes through in Rachmaninoff's songs, of which he composed about 80, starting in 1890, when he was still a conservatoire student, and ending in 1916 with the set of six, Op. 38. Thereafter, despite the fact that in exile he strove to recapture Ivanovka's serenity at his homes in Switzerland and America,

he never again found the stimulus for song writing that the real Russia had nurtured.

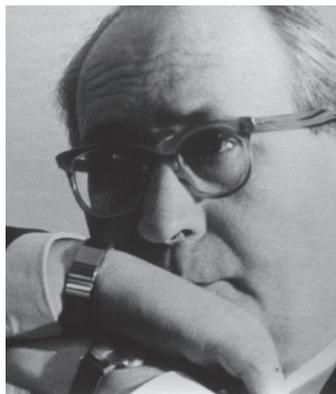
'My grandfather must have felt really inspired when the most famous Russian tenor of the era asked him to orchestrate 10 selected songs' Vladimir Jurowski

These arrangements were made by LPO Principal Conductor and Artistic Advisor Vladimir Jurowski's grandfather, also called Vladimir (1915–72). Jurowski's first experience of Rachmaninoff's music in Russia after the Second World War inspired him to orchestrate 10 songs specifically for the celebrated Russian tenor Ivan Kozlovsky, who recorded them with the conductor Kiril Kondrashin. These particular songs, with their original piano accompaniments, have now become staples of the repertoire, exploring as they do the span of emotion from wistfulness to rapture, lyricism to fervent introspection that Rachmaninoff could crystallise so tellingly.

Programme notes © Geoffrey Norris

JUROWSKI ON JUROWSKI

Vladimir Michailovich Jurowski (1915–72)



Vladimir Jurowski considers his grandfather's inspiration for his Rachmaninoff song arrangements

When my grandfather Vladimir Jurowski senior started studying composition at the Moscow Conservatory with Nikolai Myaskovsky in the early 1930s, Serge Rachmaninoff's music was officially

banned from the concert platforms in the Soviet Union, instigated by his emigration to the West and his anti-Soviet statements in the press. Despite the ban, certain performers continued playing his music in Russia, but it wasn't until during the Second World War when Rachmaninoff was helping the Red Army financially that his music was officially permitted to be performed again. And even then some of his works (particularly those written for the church like the *All-Night Vigil* or *Liturgy of St John Chrysostom*, and also some of the songs such as 'Christ is risen') remained taboo for many years because of their religious context.

Although my grandfather's own compositional style was rather influenced by his teacher Myaskovsky, and partly also by his older contemporaries Prokofiev and Shostakovich, he

had always been a huge admirer of Rachmaninoff's music and he must have felt really inspired when the most famous Russian tenor of the era, Ivan Kozlovsky, asked him (in the early 1960s) to orchestrate 10 selected songs by Rachmaninoff. Kozlovsky would later record them with the conductor Kirill Kondrashin and also frequently perform them in concerts. Kozlovsky was very specific about the choice of songs and he insisted 'Christ is risen' be included in the selection despite its potentially 'problematic' ideological status. My grandfather took this commission very seriously and worked on the orchestration for several months – he was obviously trying to find an equivalent orchestral solution for the accompaniment, which Rachmaninoff wrote specifically for the piano – an instrument he mastered like no other musician of his time.

The result is impressively colourful and ranges from the delicacy of the almost chamber-like settings of such songs as 'The little Island' or 'How beautiful it is here' through exquisitely impressionistic textures of 'Sleep' to the truly symphonic dimensions of 'Christ is risen' or 'What happiness'.

SERGE RACHMANINOFF

10 SONGS

04 **Khristos voskres**

‘Khristos voskres’, poyut vo khrame;
No grustno mne ... dusha molchit.
Mir polon krovyu i slezami,
I etot gimn pred altaryami
Tak oskorbitelno zvuchit.
Kogda-b On bil mezh nas i videl,
Chevo dostig nash slavniiy vek,
Kak brata brat voznenavidel,
Kak opozoren chelovek,
I yesli b zdes, v blestyashchem khrame,
‘Khristos voskres’ On uslikhal,
Kakimi-b gorkimi slezami,
Pered tolпой On zaridal!

05 **U moyevo okna**

U moyevo okna cheryomukha tsvetyot,
Tsvetyot zadumchivo pod rizoy serebristoy ...
I vetkoy svezhey i dushistoy
Sklonilas i zovyot ...
Eyo trepeshchushchikh vozdushnikh lepestkov
Ya radostno lovlyu veseloye dikhanye,
Ikh sladkiy aromat tumanit mne soznanye,
I pesni o lyubvi oni poyut bez slov.

Christ is risen

‘Christ is risen’, they sing in the churches;
but I am sorrowful, my soul is silent.
The world is filled with bloodshed and tears,
and this hymn rising up before the altars
rings out like a mockery.
If He came again among us
to see the triumphs of our glorious age;
to see how brothers hate one another,
and how shameful mankind has become;
if He were here in this glittering church
to hear the chant of ‘Christ is risen’,
what bitter tears he would weep
before the congregations!

Before my window

Before my window flowers a cherry tree,
blossoming dreamily in a silvery shimmer ...
Its fragrant branches
gently call to me ...
I draw down the trembling blossoms
and joyfully breathe in their fresh scent,
until their fragrance clouds my senses;
they are singing a wordless love song.

06 Prokhodit vse

Prokhodit vsyo, i net k nemu vozvrata.
Zhizn mchitsa vdal, mgnoveniya bistrey.
Gde zvuki slov, zvuchavshikh nam kogda-to?
Gde svet zari nas ozaryavshikh dney?
Rastsvet tsvetok, a zavtra on uvyanet.
Gorit ogon, shtob vskore otgoret ...
Idyot volna, nad ney drugaya vstanet ...
Ya ne mogu vesyolikh pesen pet!

07 Ostrovok

Iz morya smotrit ostrovok,
Yevo zelyonië ukloni
Ukrasil trav gustikh venok,
Fialki, anemoni.

Nad nim spletayutsa listi,
Vokrug nevo chut pleshchut volni.
Derevya grustni, kak mehti,
Kak statui, bezmolvni.

Zdes yeve dishit veterok,
Syuda groza ne doletayet,
I bezmyatezhniy ostrovok
Vsyo dremlet, zasipayet.

All things pass away

All things pass away, nothing ever returns.
Life hurries on, a series of fleeting moments.
Where are the words that were once uttered?
Where is the light of yesterday's dawn?
A flower blooms and is withered tomorrow.
A flame springs up only to die away in ashes ...
The waves roll past, never still for a moment ...
There can be no joy in my song!

The little island

A little island set in sea,
To keep her maiden shores inviolate,
Did plant them round with laurel tree
With roses, and the violet.

And thus in shade of green repose,
The waters lulled this quiet haven.
The dreaming woodland trees arose
Like images engraven.

Each single breath of air is mild,
From sov'reign rule of tempest sever'd,
The island sleeps like any child;
So tranquil, peace deliver'd.

08

Mi otдохnyom

Mi otдохnyom! Mi uslishim angelov,
 mi uvidim vsyo nebo v almazakh,
 mi uvidim, kak vsyo zlo zemnoye,
 vse nashi stradaniya potonut v miloserdii,
 Kotoroye napolnit soboyu ves mir,
 i nasha zhizn stanet tikhoyu,
 nezhnoyu, sladkoyu, kak laska.
 Ya veruyu, veruyu ...
 Mi otдохnyom ... Mi otдохnyom.

09

Kakoye schastye

Kakoye schastye: i noch, i mi odni!
 Reka kak zerkalo, i vsya blestit
 zvezdami.
 A tam-to golovu zakin – ka, da vzglyani:
 Kakaya glubina i chistota nad nami.

O, nazivay menya bezumnim!
 Nazovi, chem khochesh:
 V etot mig ya razumom slabeyu
 I v serdtse chuvstvuyu takoy priliv lyubvi,
 Shto ne mogu molchat, ne stanu, ne umeyu!

Ya bolen, ya vlyublyon,
 No, muchas i lyubya,
 O, slushay! o poymi! Ya strasti ne skrivayu,
 I ya khochu skazat, shto ya lyublyu tebya,
 Tebya, odnu tebya lyublyu ya i zhelayu!

We shall rest

We shall rest, we shall hear the angels,
 we shall see stars in heaven like diamonds;
 we shall see how all the evil on earth,
 all our sufferings, are swept away,
 by the grace that will fill the world.
 And our life will be peaceful, gentle,
 tender, as sweet as a caress.
 I believe it, I believe it ...
 We shall rest ... We shall rest.

What happiness

What happiness! It is night, and we are alone.
 The river is like a mirror reflecting the glow of the stars.
 Come, bend your head: see how its depths
 reflect the pure blue of heaven.

Oh tell me I have lost all reason,
tell me whatever you wish!
At such a moment my reason falters,
my heart is so flooded with love and desire,
that I can neither keep silent nor understand.

I am sick with love
and with the pains of love.
Listen, believe me: I cannot hide my agony,
but I have to tell you how I love you,
it is you alone that I love and desire!

10 **Sey den ya pomnyu**

Sey den, ya pomnyu, dlya menya
Bil utrom, zhiznennevo dnya.
Stoyala molcha predo mnoyu,
Vzdimalas grud yeyo,
Aleli shchoki, kak zarya,
Vsyo zharche rdeya i gorya ...
I vdrug, kak solntse zolotoye,
Lyubvi priznanye molodoye,
Istorglos iz grudi yeya,
I noviy mir uvidel ya!

11 **Ne mozhet bit!**

Ne mozhet bit! Ne mozhet bit!
Ona zhiva! Seychas prosnyotsa ...
Smotrite: khochet govorit,
Otkroyet ochi, ulibnyotsa,
Menya uvidevshi, poymyot,
Shto neuteshniy plach moy znachit,
I vdrug s ulibkoyu shepnyot:
“Ved ya zhiva! O chom on plachet?”
No net! Lezhit ... tikha, nema, nedvizhna ...

I remember that day

I remember that day; for me
it was the morning of my life.
She stood silently before me,
her breast heaving,
her cheeks flushing red as dawn,
glowing with ever more fire ...
And suddenly, like a golden sun,
a youthful confession of love
burst out from her,
and I beheld a new world!

It cannot be!

It cannot be! It cannot be!
She is alive! She is waking now ...
Look, she wishes to speak,
she's opening her eyes and smiling;
when she sees me she will understand
the meaning of my bitter tears
and will whisper, with a smile:
'But I am alive! What are you weeping for?'
But no. She lies there silent, still, unmoving ...

12 Son

V mire net nichevo vozhdelenneye
sna,
Charï yest u nevo, u nevo tishina,
U nevo na ustakh ni pechal i ni smekh,
I v bezdonnikh ochakh mnogo taynikh utekh.

U nevo shiroki, shiroki dva krïla,
I legki, tak legki, kak polnochnaya mgla.
Ne ponyat, kak nesyot, i kuda i na chyom,
On krïlom ne vzmakhnyot, i ne dvinet plechom.

13 Zdes khorosho

Zdes khorosho ...
Vzglyani, vdali
Ognyom gorit reka;
Tsvetnim kovrom luga legli,
Beleyut oblaka.
Zdes net lyudey ...
Zdes tishina ...
Zdes tolko Bog da ya.
Tsveti, da staraya sosna,
Da ti, mechta moya!

Transliteration © Andrew Huth

Sleep

Nothing in the world is more longed-for than sleep;
it has such enchantment and quietness,
its features show neither sorrow nor laughter,
in its fathomless eyes lie many secret delights.

It soars to the heights on shining wings
as lightly as the darkness of midnight.
Incomprehensible, beyond time and space,
soaring on wings that are still and motionless.

How beautiful it is here

How beautiful it is here ...

Look, in the distance
the river shines like fire;
the meadows are like a coloured carpet,
the clouds are white.

There is no one here ...

There is only silence ...

Only God and I are here.

Flowers, an old pine tree,
and you, my dream!

VLADIMIR JUROWSKI *conductor*

© Drew Kelley



One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow and studied at the Music Academies of Dresden and Berlin. In 1995 he made his international debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year

saw his debut at the Royal Opera House, Covent Garden, with *Nabucco*.

Jurowski was appointed Principal Guest Conductor of the London Philharmonic Orchestra in 2003, becoming Principal Conductor in 2007. He also holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment, Artistic Director of the Russian State Academic Symphony Orchestra and Principal Conductor and Music Director of the Rundfunk-Sinfonieorchester Berlin. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin (1997–2001), Principal Guest Conductor of the Teatro Comunale di Bologna (2000–03), Principal Guest Conductor of the Russian National Orchestra (2005–09), and Music Director of Glyndebourne Festival Opera (2001–13).

He is a regular guest with many leading orchestras in Europe and North America, including the Berlin and New York philharmonic orchestras; the Royal Concertgebouw Orchestra; The Philadelphia Orchestra; The Cleveland Orchestra; the Boston, San Francisco and Chicago symphony orchestras; the Tonhalle-Orchester Zürich, Leipzig Gewandhausorchester, Mahler Chamber Orchestra, Staatskapelle Dresden and Chamber Orchestra of Europe.

His opera engagements have included *Rigoletto*, *Jenůfa*, *The Queen of Spades*, *Hansel and Gretel* and *Die Frau ohne Schatten* at the Metropolitan Opera, New York; *Parsifal* and *Wozzeck* at Welsh National Opera; *War and Peace* at the Opéra national de Paris; *Eugene Onegin* at the Teatro alla Scala, Milan; *Ruslan and Ludmila* at the Bolshoi Theatre; *Moses und Aron* at Komische Oper Berlin and *Iolanta* and *Die Teufel von Loudun* at Semperoper Dresden, and numerous operas at Glyndebourne including *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Don Giovanni*, *The Cunning Little Vixen*, Peter Eötvös's *Love and Other Demons*, *Ariadne auf Naxos* and *Die Meistersinger von Nürnberg*, which won the 2015 BBC Music Magazine Opera Award.

VSEVOLOD GRIVNOV *tenor*



© Kirsten Loken Antsey

Russian tenor Vsevolod Grivnov became a soloist of the New Opera Company of Moscow's Municipal Theatre in 1990 and is also a principal soloist with the Bolshoi Theatre. Performances with the latter have included Alfredo (*La traviata*), Luisa Miller, *A Masked Ball* and Cilea's *Adriana Lecouvreur*. In 1995 he sang

Levko in Rimsky-Korsakov's opera *May Night* at the Wexford Festival and was highly praised for his performances, being hailed by critics as the outstanding new voice of the festival.

Career highlights include the title role in *Oedipus Rex* at the Teatr Wielki in Poland, the Granada Festival in Valencia, Bilbao and Barcelona; Shostakovich's *Jewish Folk Songs* with the Baltimore and San Francisco symphony orchestras; and Lensky (*Eugene Onegin*) with Deutsche Oper Berlin and Los Angeles Opera.

Other engagements have included *Lady Macbeth of Mtsensk* at the San Francisco Opera and Teatro del Maggio Musical Fiorentino, *Pulcinella* with the San Francisco Symphony Orchestra, Shostakovich's *Six Romances On Texts By Japanese Poets* in Venice, *The Miserly Knight* at the Teatro Nacional de São Carlos in Lisbon, *Francesca Da Rimini* with Orchestra São Paulo de Brazil, Verdi's *Requiem* with the Bergen Philharmonic Orchestra and the Noord Nederlands Orkest,

and *Les Noces* with the RIAS Kammerchor in Berlin which was also recorded by Harmonia Mundi.

Grivnov's more recent highlights on the opera stage include Tchaikovsky's *Charodeika* at the Bolshoi Theatre, Mussorgsky's *Khovanshchina* at the Opera de Paris Bastille, *La forza del destino* with Cologne Opera, Sergei (*Lady Macbeth of Mtsensk*) with the New Israeli Opera, Don José (*Carmen*) with the Teatro Massimo Bellini Catania and *Aida* with Cologne Opera.

Grivnov's performances on the concert platform have included a selection of Rachmaninoff songs at the Dresden Philharmonic under Michail Jurowski, Rachmaninoff's Songs for Tenor and Orchestra with the Norrköping Symphony Orchestra, *The Bells* with the Philadelphia and Oslo philharmonic orchestras under Vladimir Jurowski and Schnittke's *Requiem* with the Warsaw Philharmonic.

LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is one of the world's finest orchestras, balancing a long and distinguished history with its present-day position as one of the most dynamic and forward-looking ensembles in the UK. This reputation has been secured by the Orchestra's performances in the concert hall and opera house, its many award-winning recordings, trail-blazing international tours and wide-ranging educational work.

Founded by Sir Thomas Beecham in 1932, the Orchestra has since been headed by many of the world's greatest conductors, including Sir Adrian Boult, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003, and became Principal Conductor in September 2007.

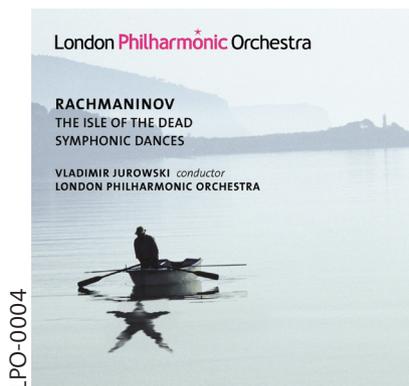
The Orchestra is based at Southbank Centre's Royal Festival Hall in London, where it has been Resident Orchestra since 1992, giving around 30 concerts a season. Each summer it takes up its annual residency at Glyndebourne Festival Opera where it has been Resident Symphony Orchestra for over 50 years. The Orchestra performs at venues around the UK and has made numerous international tours, performing to sell-out audiences in America, Europe, Asia and Australasia.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. lpo.org.uk



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'A marvel of measured, uninflated eloquence.'
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Tchaikovsky: Symphonies Nos. 1 & 6 (Vladimir Jurowski)
'Unmissable.'
The Sunday Times



Tchaikovsky: Symphonies Nos. 4 & 5 (Vladimir Jurowski)
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Zemlinsky: A Florentine Tragedy / Six Maeterlinck Songs (Vladimir Jurowski)
'A thrilling appeal to the imagination' *Financial Times*



Ravel: Daphnis et Chloé (Bernard Haitink)
'A compelling realisation of a great score' *Classical Source*

SERGE RACHMANINOFF (1873–1943)

37:52 Symphony No. 3 in A minor, Op. 44

- 01 13:25 Lento – Allegro moderato – Allegro
- 02 12:07 Adagio ma non troppo – Allegro vivace
- 03 12:20 Allegro – Allegro vivace – Allegro (Tempo primo) – Allegretto – Allegro vivace

20:47 10 Songs (arr. Jurowski)

- 04 02:40 Christ is risen, Op. 26, No. 6
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VLADIMIR JUROWSKI *conductor*

VSEVOLOD GRIVNOV *tenor*

LONDON PHILHARMONIC ORCHESTRA

Pieter Schoeman *leader*

Recorded live at Southbank Centre's **ROYAL FESTIVAL HALL**