



2 CDs

NAXOS

Classics go to WAR

Classical music inspired by battles and
warfare and exciting and memorable music
from the greatest war films of all time

CD 1

- 1 Richard WAGNER (1813 – 1883) **Ride of the Valkyries** (from the 1979 film **Apocalypse Now**) 5:24
Slovak Radio Symphony Orchestra, Uwe Mund (conductor)
- 2 Samuel BARBER (1910 – 1981) **Adagio** (from the 1986 film **Platoon**) 7:49
Capella Istropolitana
- 3 Eric COATES (1886 – 1957) **Dam Busters March** (from the 1954 film **The Dam Busters**) 3:56
Czech-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)
- BEETHOVEN (1770 – 1827) **Wellington's Victory Op 91**
- 4 **The Battle** 8:15
- 5 **Victory Symphony** 6:38
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- 6 Franz LISZT (1811 – 1886) **Battle of the Huns** 16:06
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- 7 Robert FARNON (1917 – 2005) **Colditz March** (from the BBC television series **Colditz**) 3:06
Czecho-Slovak Radio Symphony Orchestra, Adrian Leaper (conductor)
- 8 Pyotr Tchaikovsky (1840 – 1893) **The Battle of Poltava** (from **Mazeppa**) 5:56
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- Beethoven **Two marches for Military Band**
- 9 **No 1** 1:29
- 10 **No 2** 1:46
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- 11 Mikhail Ippolitov-Ivanov (1859 – 1935) **Gregorian War March** (from **Iveria Op 42**) 4:55
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- 12 Alfred Newman (1901 – 1970) **Conquest March** (from the 1947 film **Captain from Castile**) 3:34
Slovak Philharmonic Orchestra, Richard Hayman (conductor)

CD 2

- 1 Edward ELGAR (1857 – 1934) **Triumphal March** (from *Caractacus* Op 35) 7:06
New Zealand Symphony Orchestra, James Judd (conductor)
Used as the theme to the television series **The Regiment**
- 2 Stanley MYERS (1933 – 1993) **Cavatina** (from the 1978 film *The Deer Hunter*) 3:33
Norbert Kraft (guitar)
- 3 Gabriel FAURE (1845 – 1924) **In Paradisum** (from the 1998 film *The Thin Red Line*) 3:22
Schola Cantorum of Oxford, Oxford Camerata, Jeremy Summerly (conductor)
- 4 Alexander GALZUNOV (1865 – 1936) **Stenka Razin** Op 13 16:21
Moscow Symphony Orchestra, Konstantin Krimets (conductor)
- 5 BARBER **Commando March** 3:41
Royal Scottish National Orchestra, Marin Alsop (conductor)
- 6 Franz WAXMAN (1906 – 1967) **Invasion – Landing** (from the 1945 film *Objective, Burma!*) 5:19
Moscow Symphony Orchestra, William Stromberg (conductor)
- 7 Nikolay RIMSKY-KORSAKOV (1844 – 1908) **King Dodon on the Battlefield** 4:24
(from *The Golden Cockerel*)
CSR Symphony Orchestra, Ondrej Lenard (conductor)
- 8 Max STEINER (1888 – 1971) **Little Big Horn** (from the 1942 film *They Died with their Boots On*) 6:24
Moscow Symphony Orchestra, William Stromberg (conductor)
- 9 STEINER **Charge!** (from the 1936 film *The Charge of the Light Brigade*) 10:00
Moscow Symphony Orchestra, William Stromberg (conductor)
- 10 **Battle Hymn of the Republic** 5:00
Richard Hayman and his Symphony Orchestra
- 11 Tomaso ALBINONI (1671 – 1751) **Adagio** (from the 1981 film *Gallipoli*) 11:27
Capella Istituzionale, Richard Edlinger (conductor)

Although the topic of war may not be a fashionable dinner party topic these days, its horrors, history and heroes have fascinated us for centuries. This collection includes music about war, music for television and exciting and memorable music from some of the greatest war movies of all time.

Elgar's **Triumphal March** from **Caratacus** was adapted as the theme music for the BBC television drama **The Regiment** which told of the exploits of the Cotswold Regiment during the Boer War. The series aired between 1970 – 1973 and was as successful in Australia as it was in Britain. Another television series **Colditz**, which aired in 1972, also featured a rousing march, this time composed by Robert Farnon, one of Britain's finest composers of 'light' music. Another composer of this often-maligned genre, Eric Coates, originally produced the famous **Dam Busters March** for military band before it was developed as the theme for the famous film. Barber's **Commando March** was also originally scored for band but on this collection we hear a full orchestral version first heard in 1943.

Much great music was written for Hollywood's war epics: The plot for **Objective, Burma!**, which starred Errol Flynn, involves several dozen paratroopers being dropped into the Burmese jungle to find and destroy a Japanese radar station. Errol Flynn also starred in **They Died with their Boots On**, the story of General George Armstrong Custer and the 7th Cavalry. Our selection **The Little Big Horn** is an extraordinary composition by Max Steiner that frames the slaughter of Custer's men by Crazy Horse and his warriors. Steiner was also responsible for the music for the Errol Flynn vehicle **The Charge of The Light Brigade. Charge!** accompanies a remarkable action sequence where over 700 magnificently uniformed cavalry ride into "the valley of death".

Steiner's spectacular music brings together numerous themes heard previously in the film with quotations from "Rule Britannia" and the old Russian Imperial Anthem: an extraordinary musical montage and one of the greatest musical sequences in all cinema history.

Another popular Hollywood heartthrob, Tyrone Power starred in **Captain from Castille** set during the Spanish Inquisition. Alfred Newman, another of Hollywood's great composers of "the golden age" scored the **Conquest March** for orchestra and military band: an entertaining and exciting noise.

The colourful scoring of Hollywood composers often drew inspiration from the vibrant scoring of Russian nationalist composers. Glazunov's **Stenka Razin** tells of the exploits of the legendary 17th century Cossack who waged guerilla war against Russia and Persia. **Stenka Razin** is a wonderful work with many references to Russian folk music. The final death or glory attack by Stenka Razin's Cossack's on the Tsar's soldiers is particularly memorably scored. The Tsar gets another going over in Tchaikovsky's opera **Mazeppa**. Mazeppa, our anti-hero, has sided with the Swedes against the Tsar in the hopes of establishing independence for his native Ukraine. **The Battle of Poltava's** music includes the hymn of the victorious army of Peter the Great, and the rout of the forces of Charles XII. Ippolitov-Ivanov spent a number of years in the remote Soviet republic of Georgia. This provided inspiration for his opera **Iveria** from which we hear the **Gregorian War March**. Rimsky-Korsakov held similar fascinations and **King Dodon on the Battlefield** from his opera **The Golden Cockerel** features similarly exotic sounds.

Colourful writing for orchestra wasn't just the domain of Russian composers. The defeat of Napoleon's armies by the Duke of Wellington in 1813 was cause for celebration by Beethoven who was by then a staunch anti-Bonapartist. Beethoven's **Wellington's Victory** includes much additional paraphernalia beyond that of a normal orchestra. Each army is represented by its own wind band, trumpeters and side drums disposed to the right and left of the main orchestral body. Bass drums and rattles mimic the sound of cannon and musket fire with the score including 188 carefully indicated cannon shots. The first half of the piece features trumpet calls and national anthems and is a particularly noisy affair. The second half, is a 'Victory Symphony' during which "God Save the King" is triumphantly introduced and used as the main musical idea for the grand finale. Beethoven's **Two Marches** for band are considerably less grandiose in scope and were written in 1809 and 1810. Liszt's symphonic poem **The Battle of the Huns** has its origins in a mural by Wilhelm von Kaulbach representing the fifth century battle between Attila and his Huns and the Christian Roman Emperor Theodoric.

Battle Hymn of the Republic was conceived during the American civil war and was first published in 1862 after Julia Howe visited a Union Army Camp on the Potomac River. The soldiers were singing "John Brown's Body" and Howe penned the immortal words the very next day to accompany the tune.

Some of the greatest war films appropriated famous pieces of classical music and in so doing, rendered these pieces almost inseparable from the images they accompanied. Wagner's **Ride of the Valkyries** is used in **Apocalypse Now** to accompany a frightening attack in a Vietcong village by American helicopters. **Platoon**, also set in the Vietnam War, used Barber's **Adagio** to wonderful effect. The use of such an introspec-

tive, melancholy work in the context of a brutal and bloody film also demonstrates how war film music does not have to be a noisy march! The delicate **Cavatina**, for guitar, is indelibly associated with **The Deer Hunter** a Vietnam war film of extreme savagery and violence. **The Thin Red Line** also contrasts the brutality and horror of war with a classical work of serene beauty – Faure's **In Paradisum**. Albinoni's **Adagio** is no less poignant as the main theme to Peter Weir's **Gallipoli**.

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