

NAXOS

VIVALDI

SACRED MUSIC • 3

Magnificat • Nisi Dominus • Kyrie In furore iustissimae irae • Salve Regina

Carla Huhtanen • Lynne McMurtry
Eve Rachel McLeod • Jennifer Enns Modolo
Aradia Ensemble • Kevin Mallon



Antonio Vivaldi (1678–1741): Sacred Music • 3

**Magnificat, RV 610/611 • Salve Regina, RV 617 • Nisi Dominus, RV 608 • Kyrie, RV 587
Motet, RV 626: In furore iustissimae irae • Concerto in D minor, 'Madrigalesco', RV 129**

Magnificat, RV 610/611

1	Magnificat anima mea Dominum	0:51
2	Et exsultavit spiritus meus	2:23
3	Quia respexit humilitatem	3:04
4	Quia fecit mihi magna	2:00
5	Et misericordia ejus	2:28
6	Fecit potentiam in brachio suo	1:26
7	Esurientes implevit bonis	1:58
8	Suscepit Israel puerum suum	0:47
9	Sicut locutus est	2:14
10	Gloria Patri	1:33

Salve Regina, RV 617

11	Salve, Regina	2:55
12	Ad te clamamus	1:29
13	Eia ergo, Advocata nostra	2:26
14	Et Jesum, benedictum fructum	2:47

Concerto in D minor, 'Madrigalesco', RV 129

15	Adagio – Allegro – Adagio – [Allegro molto moderato]	3:33
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Nisi Dominus, RV 608

16	Nisi Dominus	2:50
17	Vanum est vobis	1:40
18	Surgite postquam sederitis	1:22
19	Cum dederit dilectis suis somnum	4:19
20	Sicut sagittae in manu potentis	1:55
21	Beatus vir qui implevit desiderium suum	1:08
22	Gloria Patri	3:19
23	Sicut erat in principio	1:10
24	Amen	2:03

Kyrie, RV 587

25	Kyrie eleison	3:50
26	Christe eleison	2:49
27	Kyrie eleison	2:06

Motet, RV 626: In furore iustissimae irae

28	In furore iustissimae irae	4:38
29	Miserationum Pater piissime	0:38
30	Tunc meus fletus	5:25
31	Alleluia	1:49

Known in his native Venice as the red priest, from the inherited colour of his hair, Antonio Vivaldi was born in 1678, the son of a barber who later served as a violinist at the great Basilica of St Mark. Vivaldi studied for the priesthood and was ordained in 1703. At the same time he won a reputation for himself as a violinist of phenomenal ability and was appointed violin-master at the Ospedale della Pietà. This last was one of four such charitable institutions, established for the education of orphan, indigent or illegitimate girls and boasting a particularly fine musical tradition. Here the girls were trained in music, some of the more talented continuing to serve there as assistant teachers, earning the dowry necessary for marriage. Vivaldi's association with the Pietà continued intermittently throughout his life, from 1723 under a contract that provided for the composition of two new concertos every month. At the same time he enjoyed a connection with the theatre, as the composer of some fifty operas, director and manager. He finally left Venice in 1741, travelling to Vienna, where there seemed some possibility of furthering his career under imperial patronage, or perhaps with the idea of travelling on to the court at Dresden, where his pupil Pisendel was working. He died in Vienna a few weeks after his arrival in the city, in relative poverty. At one time he had been worth 50,000 ducats a year, it seemed, but now had little to show for it, as he arranged for the sale of some of the music he had brought with him.

Vivaldi had started his service at the Pietà in 1703. The following years brought brief gaps in his tenure, but the allegedly temporary departure in 1713 of Francesco Gasparini, *maestro di coro* at the Pietà since 1700, allowed Vivaldi to show his ability in sacred choral composition, for which the governors of the Pietà rewarded him in 1715. The following year he was appointed *maestro de' concerti*, with a performance of his oratorio *Juditha triumphans* in November 1716. In 1717 he left the Pietà and the next year was in Mantua as *maestro di cappella da camera* to Prince Philip of Hesse-Darmstadt, Governor of Mantua from 1714 to 1735. He renewed his connection with the Pietà in 1723. Various datings have been suggested for

Vivaldi's sacred music. Those for the Pietà fall generally into the period after Gasparini's departure, from 1715 to 1717, and to a later period, from 1737 to 1739, when the position of *maestro di coro* was again vacant.

While a number of sacred works resulted from Vivaldi's immediate employment, it is clear that some of these compositions were allowed a wider use, adapted for other circumstances and occasions. Vivaldi's G minor setting of the *Magnificat* exists in four possible versions. The earliest of these, as the Vivaldi scholar Michael Talbot points out in his definitive edition for the Istituto Italiano Antonio Vivaldi, is represented by a copy preserved in the archive of the Cistercian monastery of Osek in Bohemia, an indication of the work's wide circulation. In Peter Ryom's index this is given the number RV 610b and was probably written for the Pietà about 1715. Talbot dates two further versions, listed as RV 610 and 610a, to the late 1720s. Adapted for some celebratory ecclesiastical occasion, RV 610a has performance indications for two choruses, suggesting a version devised for use when separate choruses were otherwise required. The final version, listed by Ryom as RV 611, was written for the Pietà in 1739 and includes five new settings for solo singers, whose names are given in the surviving manuscript. Five of the original choral movements are retained from RV 610. These form the substance of the present recording.

The *Magnificat* starts, as in the original version, with a G minor choral *Adagio* setting of the first line of the canticle, its shifts of harmony reflected in the *Kyrie, RV 587*, and in the *Concerto Madrigalesco, RV 129*. This is followed by the first of the new movements of 1739, the B flat major *Et exsultavit spiritus meus*, intended, as the Pietà autograph indicates, for the singer Apollonia, who had won some eminence among the *figlie di coro* and a certain less welcome attention in 1738, when she was suspended for attacking the portress of the Pietà, to be reinstated the following year (qv. Michael Talbot, *The Sacred Vocal Music of Antonio Vivaldi*, Florence, 1995, pp.418-419). *Quia respexit*, with its triple metre accompaniment, again in G minor, was to be sung by Maria

Bolognese, with *Quia fecit*, in E flat major, for Chiarella. The C minor *Et misericordia* reverts to the earlier choral setting, to be followed by the dramatic G minor *Fecit potentiam*, linked to the vivid overthrow of the mighty in *Deposuit potentes de sede*. The 1739 D minor *Esurientes implevit bonis* was intended for Ambrosina, celebrated for the tenor quality of her voice, but descending here only to the A below middle C. The choral D minor *Suscipit Israel* brings variations in tempo, leading to the 1739 cheerfully operatic F major setting of *Sicut locutus est*, for Albetta. The work ends with the original *Gloria*, its choral G minor opening leading to a contrapuntal *Allegro*, a double fugue that has its transposed counterpart in the last movement of the *Concerto madrigalesco*.

One of three surviving settings by Vivaldi of the Vespers or Compline antiphon, the *Salve Regina*, *RV 617*, a text to be sung between Trinity Sunday and the first Sunday of Advent, is presumably from the period from 1715 to 1717. It is in four movements. The first of these, in F major, uses a solo violin and continuo to accompany the soprano soloist. The D minor *Ad te clamamus* adds other violins and viola, the former doubling the solo soprano line. The following *Eia ergo, Advocata nostra*, in A minor, now uses a solo violin, with ripieno strings, and the antiphon ends in siciliano rhythm, with an F major setting of the final clause in which the solo violin largely doubles the first violin line. The work ends with the tranquillity of *O clemens: O pia: O dulcis Virgo Maria*.

The D minor *Concerto madrigalesco, RV 129*, belongs to Vivaldi's concertos for string orchestra, without a solo instrument. It has been suggested that the work has a vocal origin (qv. Talbot, op.cit, pp. 349-350 and pp.482-483) and the *Adagio* opening is related to the beginning of the first *Kyrie of RV 587*, to the start of the *Magnificat, RV 610* and of its *Gloria Patri*, and to the *Et incarnatus est of the Credo, RV 591*, as well as to the second movement of the *Basso Concerto, RV 291*. The following *Allegro* of the concerto provides the substance of the second *Kyrie* of the same work, both perhaps modelled on or borrowed from the work of another composer. A further brief *Adagio* provides a link to a final display of counterpoint, a double

fugue which appears again, in transposition, as the last movement of the *Magnificat, RV 610*.

Vivaldi's setting of the Vespers Psalm 126, *Nisi Dominus, RV 608*, belongs to the earlier period of his involvement with sacred music for the Pietà, although the work was probably later used elsewhere. It has a strongly characterized G minor instrumental opening, with the *ritornello* returning between sections of the demanding vocal part and a final telescoping of the words of the two verses set. This is followed by a short *Largo*, a setting of *Vanum est vobis*, with *basso continuo* and a bass line with dotted rhythms carried forward into the vocal line. The third movement presents a graphic setting of the words *Surgite, surgite*, marked *Presto*, followed immediately by an *Adagio* setting of the following words, with a poignant chromatically descending bass line. The G minor *Cum dederit dilectis suis somnum*, with its *siciliana* lilt and muted strings, reflects the text, to be aroused in *Sicut sagittae*, an E flat movement suggesting the speed of arrows in the hand of the powerful. *Beatus vir*, in B flat, is an *Andante* with *basso continuo*, followed by the fascinating D minor *Gloria Patri*, for viola d'amore and continuo, a reminder that the Pietà boasted a proficient performer on the instrument, Anna Maria, a player of increasing and attested distinction. *Sicut erat in principio* returns to the key and substance of the opening movement, capped by a final *Amen*.

The setting of the *Kyrie, RV 587*, written in the 1720s, is scored for eight voices in two choruses, with a double string orchestra. The orchestral opening, using the shifting chords of the passage heard in the *Magnificat* and the *Concerto madrigalesco*, is followed by antiphonal use of the two string groups, before the voices return to the opening chords, then to divide antiphonally, patterns that continue throughout the movement. The D minor *Christe eleison*, after its instrumental opening, suggests the use of two pairs of soloists in alternation, one group largely echoing the others. The original key of G minor returns in the final *Kyrie*, with the two choirs united in a double fugue, for which another source has been suggested.

Of Vivaldi's twelve surviving motets *In furore*

iustissimae irae, RV 626, belongs to a small group associated with Vivaldi's presence in Rome in 1724 for the staging of his opera *Il Giustino* at the Teatro Capranica, of which Cardinal Ottoboni was a patron, suggesting a further possible link with the present Roman motet, which may have been written for Ottoboni's church of San Lorenzo in Damaso and intended for a castrato soloist (qv. Talbot, op.cit., passim). The work starts with a C minor *da capo*

aria imbued with the fury indicated in the text, with the central *Quando potes me reum punire* providing the necessary contrast and respite. A short recitative leads to a G minor *da capo* aria, marked *Largo*, with a relatively sparing use of the *basso continuo*, its poignant mood broken by the final florid C minor *Alleluia*.

Keith Anderson



Lynne McMurtry

Mezzo-soprano Lynne McMurtry brings her diverse talents to a broad range of operatic, oratorio, and recital repertoire. Recent performances include Mahler songs with the Winnipeg Symphony, *Messiah* with the Kitchener Waterloo Philharmonic, Gertrude in *Roméo et Juliette* with Opera Ontario, Mozart's *Requiem* and Raminsh's *Magnificat* with Chorus Niagara, Mme. de Croissy in *Dialogues des Carmélites*, recitals at the Royal Conservatory of Music in Toronto and the Cincinnati College Conservatory of Music. A skilled performer of contemporary music, she has appeared in seven Canadian operas, including three premières. She has appeared with Tapestry New Opera Works, Manitoba Opera, and with the symphony orchestras of Boston, Charleston, Kingston, and Newfoundland.

Carla Huhtanen

From early to modern repertoire, Carla Huhtanen has performed with Gran Teatro La Fenice, BBC Concert Orchestra, Festival d'Aix, Opera Atelier and Garsington Opera, who "found a real star in the Canadian soprano" (*The Daily Telegraph*). In rôles such as Fairy Queen (Purcell), Serpette and Blonde (Mozart), Angelica (Handel), Tytania (Britten), and Cunégonde (Bernstein), she has been praised by critics for her "vivid, fine-toned, accurately placed coloratura", and her "clarity of tone and smoothness of line...matched only by her exquisite acting". Much in demand as an interpreter of contemporary music, she has sung the work of Salonen, Crumb, Dusapin and numerous premières of Canadian works.



Eve Rachel McLeod

Soprano Eve Rachel McLeod is quickly establishing herself both on the opera stage and in concert performance. She has appeared as a soloist with Bucharest Festival Chamber Orchestra, the Istanbul Chamber Orchestra, the Calgary Chamber Orchestra, the Aldeburgh Connection Recital Series, the Banff Festival Orchestra, MountainView Connection Recital Series, the Valley Festival near Ottawa, Opéra Lyra Ottawa, Toronto Masque Theatre, Saskatoon Opera, Opera York and with the Aradia Ensemble. She studied at the University of Toronto, in Aldeburgh, the Banff Centre and in Castelmaggiore, Italy.

Jennifer Enns Modolo

Mezzo-soprano Jennifer Enns Modolo is making a name for herself in Canada and abroad. With repertoire extending from Renaissance to contemporary, she continues to delight audiences wherever she is heard. She has performed with numerous ensembles including the Vancouver Bach Choir, the Toronto Mendelssohn Choir, Aradia Ensemble, the Grand Philharmonic Choir, the Elora Festival Singers and Opera in Concert. In 2005 she made her début in England at the Snape Proms as part of the Britten-Pears Young Artist Programme, and toured Spain and France with Consort Caritatis. Her discography includes the rôle of Eustazio in Handel's *Rinaldo* for Naxos (8.660165-67).





Kevin Mallon

The Irish musician Kevin Mallon, now resident in Canada, is quickly developing a world-wide reputation. With an impressive background that includes conducting studies with John Eliot Gardiner, composition with Peter Maxwell Davies, and training at Chetham's School of Music and the Royal Northern College of Music in Manchester, and at Dartington College of Arts, he learnt his craft as a violinist with such orchestras as the Hallé and the BBC Philharmonic, and later as concert-master with Le Concert Spirituel and Les Arts Florissants in Paris. With these groups he has recorded extensively and toured the world. He has performed concerts all over Europe, including Vienna, London, Berlin and Paris, with appearances in Russia, the Baltic States, China, Japan, New Zealand, the United States and Canada. Before moving to Canada to take up positions with the University of Toronto and the Tafelmusik Baroque Orchestra, Kevin Mallon was active in both his native Ireland and throughout Europe. He was conductor of the Irish Baroque Orchestra as well as the Musical Director of the Harty Ensemble in Belfast. He also conducted numerous orchestras and opera companies in Ireland, including the Ulster Orchestra, Castleward Opera and the National Chamber Choir. Kevin Mallon formed and became the Music Director of the Aradia Ensemble in 1996. This vocal and instrumental group has achieved extraordinary success. They have made numerous

recordings for Naxos, all of which have received international praise. The ensemble was featured in 2000 at the New Zealand International Chamber Music Festival, and in 2003 at the Musica nel Chiostro festival in Tuscany. Although Kevin Mallon specialises in music of the Baroque period, he is in demand to conduct a wider repertoire. As part of his recording contract with Naxos, he is Music Director of the Toronto Chamber Orchestra, a group made up of some of Toronto's best orchestral musicians. In recent years he has also developed an association with the contemporary opera company Opera Anonmymous, with which he has conducted Stravinsky's *The Rake's Progress* and the early nineteenth-century opera *Lucas et Cécile* by the Canadian Joseph Quesnel. He has also conducted Toronto's Opera in Concert in a varied repertoire. Engagements as a guest conductor have taken him to Finland, Sweden, Poland and the United States. He has recently taken up the position of Music Director of Opera 2005 in Cork, Ireland, conducting a series of operas as part of Cork's tenure as European Capital of Culture. This opera company has already achieved remarkable success and has twice been nominated for Best Opera Production in the prestigious *Irish Times* Theatre Awards. Also interested in Irish music, he is a member of the Toronto-based traditional group Dulaman. Kevin Mallon has made over forty recordings for Naxos in Baroque and Classical repertoire.

Aradia Ensemble

One of the most exciting new groups to emerge in the early music world, the Toronto-based Aradia Ensemble specialises in presenting an eclectic blend of orchestral, operatic and chamber music played on original instruments. The group records for Naxos and has made more than thirty recordings. They have made two music videos, one film soundtrack, have collaborated with Isadora Duncan and Baroque dancers, have co-produced opera and worked with Balinese Gamelan. While focusing heavily on the repertoire of seventeenth-century France and England, Aradia also performs works by the Italian and German masters of the baroque, as well as contemporary pieces commissioned by the group. In July 2000 Aradia was the featured ensemble in residence at the New Zealand Chamber Music Festival and in July 2003 performed at Musica nel Chiostro in Tuscany. According to Robert Graves, Aradia was the daughter and Apollo's twin sisters. She was sent by the gods to teach mankind to order the music of the natural world into song.

Violin

Geneviève Gilardeau
Paul Zevenhuizen
Elizabeth Johnston
Cristina Zacharias
Bethany Bergman
Elizabeth Loewen Andrews
Dafna Ravid

Viola

Marika Holmqvist
Angela Rudden

Viola d'amore

Tom Georgi

Cello

Katie Rietman
Felix Deak

Bass

J. Tracy Mortimore

Theorbo

Lucas Harris

Organ

C. Paul Jenkins

Soprano

Eve Rachel McLeod
Kirsten Fielding
Andrea Jeffrey
Laura Albino

Alto

Jennifer Enns Modolo
Alison Roy
Sue Black

Tenor

Michael Sawarna
Bud Roach
Mitchell Pady

Bass

Neil Aronoff
Fabio Migotto
Andrew Mahon

Magnificat, RV 610/611

- 1 Magnificat anima mea Dominum.
2 Et exsultavit spiritus meus in Deo salutari meo.
3 Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes
generationes.
4 Quia fecit mihi magna qui potens est: et sanctum
nomen ejus.
5 Et misericordia ejus a progenie in progenies
timentibus eum.
6 Fecit potentiam in brachio suo: dispersit superbos
mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.
7 Esurientes implevit bonis: et divites dimisit inanes.
8 Suscepit Israel puerum suum, recordatus
misericordiae suae.
9 Sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.
10 Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in
saecula saeculorum. Amen.

Salve Regina, RV 617

- 11 Salve, Regina, mater misericordiae, vita, dulcedo,
et spes nostra, salve.
12 Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes in hac
lacrimarum valle.
13 Eia ergo, Advocata nostra, illos tuos misericordes
oculos ad nos converte.
14 Et Jesum, benedictum fructum ventris tui, nobis
post hoc exsilium ostende. O clemens: O pia:
O dulcis Virgo Maria.

My soul doth magnify the Lord
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness of his handmaiden:
for behold from henceforth all generations shall call
me blessed.
For he that is mighty hath magnified me, and holy is
his Name.
And his mercy is on them that fear him throughout all
generations.
He hath shewed strength with his arm: he hath scattered
the proud in the imagination of their hearts.
He hath put down the mighty from their seat, and hath
exalted the humble and meek.
He hath filled the hungry with good things, and the rich
he hath sent empty away.
He remembering his mercy hath holpen his servant
Israel
As he promised to our forefathers, Abraham and his
seed for ever.
Glory be to the Father, and to the Son, and to the Holy
Ghost.
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Hail, Holy Queen, Mother of mercy, our life, our
sweetness and our hope.
To thee do we cry, poor exiled children of Eve.
To thee do we send up our cries of mourning and
weeping in this vale of tears.
Turn then, most gracious advocate, thine eyes of mercy
towards us.
And after this our exile show unto us the blessed fruit of
thy womb, Jesus. O clement, O loving, O sweet
Virgin Mary.

Nisi Dominus, RV 608

- 16 Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam.
- 17 Vanum est vobis ante lucem surgere.
- 18 Surgite postquam sederitis, qui manducatis panem doloris.
- 19 Cum dederit dilectis suis somnum: ecce haereditas Domini, filii, merces fructus ventris.
- 20 Sicut sagittae in manu potentis, ita filii excussorum.
- 21 Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.
- 22 Gloria Patri, et Filio, et Spiritui Sancto.
- 23 Sicut erat in principio, et nunc, et semper, et in saecula saeculorum,
- 24 Amen.

Kyrie, RV 587

- 25 Kyrie eleison
26 Christe eleison
27 Kyrie eleison

In furore iustissimae irae, RV 626

- 28 In furore iustissimae irae
Tu divinitus facis potentem.
Quando potes me reum punire
Ipsium crimen te gerit clementem.
- 29 Miserationum Pater piissime,
Parce, parce mihi dolenti
Peccatori languenti,
O Jesu dulcissime.

Except the Lord build the house, their labour is but lost that build it.
Except the Lord keep the city, the watchman waketh but in vain.

It is but lost labour that ye haste to rise up early,
and so late take rest, and eat the bread of carefulness,

for so he giveth his beloved sleep. Lo, children and the fruit of the womb are an heritage and gift that cometh from the Lord.

Like as the arrows in the hand of the giant, even so are the young children.

Happy is the man that hath his quiver full of them.
They shall not be ashamed when they speak with their enemies in the gate.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end.

Amen.

Lord have mercy
Christ have mercy
Lord have mercy

In the fury of most righteous anger
Thou showest thy divine power.
When thou canst punish me in my guilt
The sin itself makes thee merciful.

Most gentle Father of mercy,
Spare me in my sorrow,
Languishing a sinner,
O most sweet Jesus.

30 Tunc meus fletus
Evadet laetus
Dum pro te meum
Languescit cor.
Fac me plorare,
Mi Jesu care,
Et fletus laetum
Fovebit cor.

31 Alleluia

Then my weeping
Shall turn to joy
While my heart
Languishes for thee.
Let me weep,
Dear Jesus,
And weeping shall
Make my heart happy.
Alleluia



Aradia Ensemble

Photo: Bob Davis

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Vivaldi's sacred music occupies a place of honour in his vast output, dovetailing passages of great tenderness and sombre beauty, rich in *cantabile* expressiveness, with highly operatic movements of colourful and exciting virtuosity. Volume 3 of the complete sacred music features the final and expanded version of Vivaldi's G minor setting of the *Magnificat*, his setting of the Vespers Psalm 126, *Nisi Dominus*, with its strongly characterized instrumental accompaniment, and the dramatic yet poignant Roman motet, *In furore iustissimae irae* (In the fury of most righteous anger Thou showest thy divine power).

Antonio
VIVALDI
(1678–1741)

Sacred Music • 3

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25–27	Kyrie, RV 587 ¹²³⁴	8:50
28–31	Motet, RV 626: <i>In furore iustissimae irae</i> ¹	12:33

Carla Huhtanen, Soprano¹ • Lynne McMurtry, Mezzo-soprano²
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