

DCD programmes



CLOUD GATE DANCE THEATRE | SONGS OF THE WANDERERS



Number: **DCD046** Title: **Harnoncourt conducts Bach: Advent Concert from Melk Abbey** Year of Production: **2000**
 Composer: **Johann Sebastian Bach** Conductor: **Nikolaus Harnoncourt** Orchestra: **Concentus Musicus Wien** Length: **01:22:00**
 Director:



Soloists: **Christine Schäfer, Anna Korondi, Bernarda Fink, Ian Bostridge, Christopher Maltman, Arnold Schoenberg Chor**

Content: From the magnificent surroundings of Melk Abbey in Austria, Nikolaus Harnoncourt and his Concentus Musicus Wien present a glorious programme of favourite choral works by Johann Sebastian Bach: two of his best loved cantatas alongside the celebratory Magnificat in D Major, BWV 243. Filmed in December 2000, the concert features a superb quartet of some of the finest singers of the time, including soprano Christine Schäfer and tenor Ian Bostridge. The Arnold Schoenberg Chor completes the line-up for this inspiring concert for Advent.

Format: **4K**

Number: **DCD016** Title: **Enoch zu Guttenberg conducts Bach's B Minor Mass** Year of Production: **1998**
 Composer: **Johann Sebastian Bach** Conductor: **Enoch zu Guttenberg** Orchestra: **Orchester der Klangverwaltung** Length: **01:47:00**
 Director:



Soloists: **Anna Korondi, Irish Vermillion, Deon Van Der Walt, Dietrich Henschel, Albert Dohmen, Chorgemeinschaft Neubeuern**

Content: Any performance of Bach's monumental Mass in B minor is a special occasion, and so it proves with this 1998 performance filmed in the magnificent setting of the Wieskirche, the pilgrimage church of Steingaden Abbey near Schongau in Bavaria, a dazzling example of the exuberance of the late German baroque. Enoch zu Guttenberg brings a lifetime of love and engagement with Bach with him to conduct the and the Neubeuern Choral Society and the Orchester der Klangverwaltung with a special combination of authority and passion, which extends to the outstanding line-up of soloists. The result is truly a performance to treasure.

Format: **4K**

Number: **DCD048** Title: **Segerstam conducts Rautavaara: On the Last Frontier** Year of Production: **1998**
 Composer: **Einojuhani Rautavaara** Conductor: **Leif Segerstam** Orchestra: **Helsinki Philharmonic** Length: **00:29:00**
 Director:



Soloists: **Helsinki Philharmonic Choir**

Content: "Music needs personality" said the conductor Leif Segerstam, speaking of Einojuhani Rautavaara's choral "fantasy" On the Last Frontier. "It needs something between the lines". And the imitable, irrepressible personalities of both of these much-missed artists are plain to see and hear in this 1998 concert from Helsinki's Finlandia Hall. Rautavaara took his inspiration from a novel by Edgar Allan Poe, but Poe's narrative of Antarctic exploration soon takes on a spiritual, almost other-worldly quality, in music of rapturous beauty and visionary power. Segerstam's personal empathy with the composer gives this world premiere performance an unforgettable sense of occasion.

Format: **4K**

Number: **DCD179** Title: **Solti conducts Haydn: The Creation** Year of Production: **1995**
Composer: **Joseph Haydn** Conductor: **Sir Georg Solti** Orchestra: **Symphonieorchester des Bayerischen Rundfunks** Length: **01:40:00**
Director:



Soloists: **Ruth Ziesak, Anton Scharinger, Herbert Lippert, Reinhard Hagen, Chor des Bayerischen Rundfunks**

Content: Haydn's oratorio Die Schöpfung (The Creation) is one of the enduring miracles of classical music: a work of visionary scope and life-affirming freshness, created by a composer approaching his 70th birthday. Sir Georg Solti was nearing the end of his long and extraordinary career when he made this unique recording under studio conditions in the Herkulessaal, Munich – and in the Bavarian Radio Symphony Orchestra and Chorus, he could hardly have had more inspirational collaborators. With a trio of handpicked soloists, the result is a performance with an unforgettable atmosphere: a deeply moving meeting of two of music's most irrepressible spirits.

Format: **4K**

Number: **DCD196** Title: **Ingo Metzmacher conducts Hans Werner Henze's Requiem** Year of Production: **1993**
Composer: **Hans Werner Henze** Conductor: **Ingo Metzmacher** Orchestra: **Ensemble Modern** Length: **01:10:00**
Director:

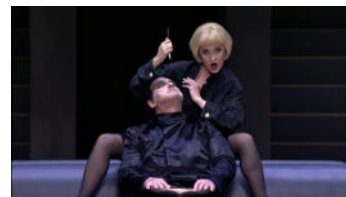


Soloists: **Hakan Hardenberger, Ueli Wiget**

Content: Few modern composers had a more meaningful relationship with both past and (very real) present than Hans Werner Henze – or a more acute ear for beauty. His Requiem of 1993 is simultaneously typical and utterly original: nine wordless concertos for trumpet, piano and a shimmering chamber orchestra, each charged (in Henze's own words) "with the human fears and problems of our time, with illness and death, love and loneliness". This film captures the world premiere performance in Frankfurt in February 1993, with Ueli Wiget on piano and the incomparable Håkan Hardenberger on trumpet – a landmark in postwar musical history.

Format: **4K**

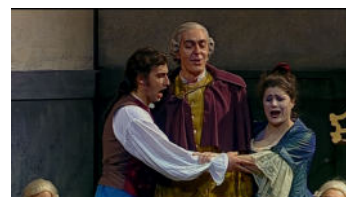
Number: **DCD085** Title: **Lulu** Year of Production: **2002**
 Composer: **Alban Berg** Conductor: **Franz Welser-Möst** Orchestra: **Orchester des Opernhauses Zürich** Length: **02:10:00**
 Director:
Stage Director: Sven-Erich Bechtolf
 Soloists: **Laura Aikin, Peter Straka, Andrea Bönig, Steve Davislim, Statistenverein am Opernhaus Zürich**
 Content: Alban Berg's final opera Lulu is like nothing else in 20th-century theatre. A psychodrama of a woman and her sexuality in a corrupt (and corrupting) world, it's set to music of shattering power and iridescent sensuality; an opera to disturb and seduce in equal measure. This 2001 staging from Zurich Opera made a powerful impression on critics at the time, with soprano Laura Aikin compelling as the morally ambivalent heroine, and Franz Welser-Möst drawing lustrous playing from the orchestra. Director Sven-Erich Bechtolf, meanwhile, calls on pop culture and Weimar cabaret to explore the dark underbelly of an opera that never gets any less compelling.
 Format: **4K**



Number: **DCD094** Title: **Romeo and Juliette (realised as a film)** Year of Production: **2002**
 Composer: **Charles Gounod** Conductor: **Anton Guadagno** Orchestra: **Czech Philharmonic Chamber Orchestra** Length: **01:13:00**
 Director:
Stage Director: Barbara Willis Sweete
 Soloists: **Roberto Alagna, Angela Gheorghiu**
 Content: Shakespeare's lovers never looked and sounded as good as in this romantic film adaptation of Charles Gounod's beloved opera Roméo et Juliette, starring one of classical music's most popular and successful couples, Roberto Alagna and Angela Gheorghiu. A spectacular medieval castle and its surrounding countryside provide the breathtaking setting for this timeless tale of warring families and star-crossed lovers. Conductor Anton Guadagno leads the Czech Philharmonic Chamber Orchestra through the opera's beautiful arias and duets in this fresh interpretation of Gounod's masterwork.
 Format: **4K**



Number: **DCD108** Title: **Nina** Year of Production: **2002**
 Composer: **Giovanni Paisiello** Conductor: **Adam Fischer** Orchestra: **Orchester der Oper Zürich** Length: **02:01:00**
 Director:
Stage Director: Cesare Lievi
 Soloists: **Cecilia Bartoli, Jonas Kaufmann, László Polgár, Chor der Oper Zürich**
 Content: Crazy in love: Mozart was a fan of the operas of Giovanni Paisiello and in the years after its premiere in 1789, Nina took Europe by storm. Its blend of melody, playfulness and pathos is just as potent today, and in 2002 this stylish new staging by Cesare Lievi for the Zurich Opera brought Paisiello a new generation of admirers. Conductor Adam Fischer brings out all its freshness and emotion, and with a cast that includes Cecilia Bartoli at the height of her powers as the lovelorn Nina, as well as young Jonas Kaufmann, Paisiello has never sounded more compelling.
 Format: **4K**



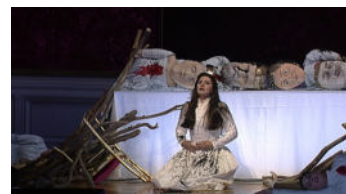
Number: **DCD110** Title: **Il Turco in Italia** Year of Production: **2002**
 Composer: **Gioachino Rossini** Conductor: **Franz Welser-Möst** Orchestra: **Orchester des Opernhauses Zürich** Length: **02:15:00**
 Director: **Stage Director: Cesare Lievi**
 Soloists: **Cecilia Bartoli, Ruggero Raimondi, Paolo Rúmetz, Reinaldo Macias, Chor des Opernhauses Zürich**
 Content: A romantic poet, a gypsy girl, a spirited young wife and an Ottoman pasha: throw them together under the blue skies of Naples and the result is an opera buffa that's precisely as fizzy and as farcical as you'd imagine from Rossini at the absolute top of his game. Il Turco in Italia is exuberant (and distinctly spicy) fun in the sun and Cesare Lievi's delightful, candy-coloured 2002 staging from the Zurich Opera House has a cast to die for: with Cecilia Bartoli, no less, as the capricious Fiorilla and the veteran Ruggero Raimondi exuding charisma and warmth as the Turk Selim.

Format: **4K**



Number: **DCD090** Title: **Iphigenie en Tauride** Year of Production: **2001**
 Composer: **Christoph Willibald Gluck** Conductor: **William Christie** Orchestra: **Orchestra „La Scintilla“ of the Zurich Opera House** Length: **01:48:00**
 Director: **Stage Director: Claus Guth**
 Soloists: **Juliette Galstian, Rodney Gilfry, Deon van der Walt, Anton Scharinger, Martina Janková**
 Content: The goddess Diana has spared Iphigenia from a cruel fate – but now, in a remote and savage land, the young princess faces an even more terrible choice. Gluck is 18th-century opera's forgotten revolutionary, and with its uncompromising emotions and dramatic power his 1779 tragedy Iphigénie en Tauride inspired composers from Mozart to Berlioz. In 2001, for the Zurich Opera, director Claus Guth and 18th-century music specialist William Christie stripped it back to its timeless, mythic essentials. Juliette Galstian and Rodney Gilfry head a hand-picked cast in a period-inspired staging charged with ritual, grandeur and unchained passion.

Format: **4K**



Number: **DCD104** Title: **Don Giovanni** Year of Production: **2001**
 Composer: **Wolfgang Amadeus Mozart** Conductor: **Nikolaus Harnoncourt** Orchestra: **Orchester der Oper Zürich** Length: **03:07:00**
 Director: **Stage Director: Jürgen Flimm**
 Soloists: **Cecilia Bartoli, Liliana Nikiteanu, Rodney Gilfry**
 Content: Mozart's Don Giovanni is an opera that contains infinities: the adventures of the great seducer, his servant Leporello and the women he has wronged are as eternal (and as fascinating) as human nature itself. Jürgen Flimm's classic production for Opernhaus Zürich leans into the shadows beneath the comic surface – and in this performance from 2001 Rodney Gilfry is a truly aristocratic Giovanni, with the sublime Italian mezzo Cecilia Bartoli at the pinnacle of her vocal and dramatic form as a mercurial Donna Elvira. Nikolaus Harnoncourt conducts, bringing all his unrivalled feeling for 18th-century music to a score that never grows old.

Format: **4K**



Number: **DCD116** Title: **Macbeth** Year of Production: **2001**
 Composer: **Giuseppe Verdi** Conductor: **Franz Welser-Möst** Orchestra: **Orchester des Opernhauses Zürich** Length: **02:19:00**

Director:
Stage Director: David Pountney

Soloists: **Thomas Hampson, Paoletta Marrocu, Roberto Scandiuzzi, Luis Lima, Chor des Opernhauses Zürich**

Content: Verdi revelled in the power and fantasy of Shakespeare, and when he recreated Macbeth as an Italian opera he practically redefined the genre – demanding a Lady Macbeth who was a sublime actor as well as an outstanding singer. He'd have been thrilled with this production from Zurich Opera House, with its boldly imaginative staging by David Pountney and urgent, nuanced conducting from Franz Welser-Möst. But above all, he'd have been gripped by the young Sardinian soprano Paoletta Marrocu as Lady Macbeth, and an interpretation that Gramophone magazine compared to Maria Callas: "from first to last, a truly stunning performance".



Format: **4K**

Number: **DCD084** Title: **El Nino** Year of Production: **2000**
 Composer: **John Adams** Conductor: **Kent Nagano** Orchestra: **Deutsches Symphonie-Orchester Berlin** Length: **01:59:00**

Director:
Stage Director: Peter Sellars

Soloists: **Dawn Upshaw, Lorraine Hunt Lieberson, Willard White**

Content: "Shake the heavens...." On the brink of the 21st century, John Adams and Peter Sellars reimagined the birth of Christ, weaving sacred texts around modern Hispanic poetry and charging them with the energy and directness of contemporary dance and film. The result was El Niño, a "Nativity Oratorio" that quickly established itself as one of most talked-about (and moving) artworks of the new Millennium. This film documents the actual moment of its creation: the historic world-premiere production in Paris, with the creators' choice of performers (including the late, and unforgettable, Lorraine Hunt Lieberson). An unmissable record of the birth of a masterpiece.



Format: **4K**

Number: **DCD103** Title: **Così fan tutte** Year of Production: **2000**
 Composer: **Wolfgang Amadeus Mozart** Conductor: **Nikolaus Harnoncourt** Orchestra: **Orchester der Oper Zürich** Length: **03:13:00**

Director:
Stage Director: Jürgen Flimm

Soloists: **Cecilia Bartoli, Rodney Gilfry, Liliana Nikiteanu, Roberto Saccà**

Content: Two pairs of young lovers, a cynical old philosopher and an irreverent maid: the set-up for Così fan tutte could hardly be simpler. But Mozart and Da Ponte's great comedy of the human heart is open to a thousand interpretations, few more compelling than this 2002 production directed by Jürgen Flimm for Opernhaus Zürich. Flimm's light-touch staging gives limitless scope to conductor Nikolaus Harnoncourt – unrivalled in this repertoire – and a truly glorious cast, with Cecilia Bartoli as a passionate Fiordiligi and Liliana Nikiteanu as her more carefree sister Dorabella. With Agnes Baltsa as Despina and Roberto Saccà as Ferrando, the result is timeless.



Format: **4K**

Number: **DCD107** Title: **La Belle Helene** Year of Production: **2000**
 Composer: **Jacques Offenbach** Conductor: **Marc Minkowski** Orchestra: **Les Musiciens du Louvre-Grenoble** Length: **02:07:00**
 Director: **Stage Director: Laurent Pelly**
 Soloists: **Felicity Lott, Yann Beuron, Michel Sénéchal, Choeur des Musiciens du Louvre-Grenoble**
 Content: Ancient Greece hits the Champs-Élysées in Offenbach's *La belle Hélène*. Mythological mayhem ensues – delightfully sexy, deliriously silly and swept dancing along by music that's as fizzy (and as intoxicating) as champagne. No two artists have done more to put the sparkle back into French operetta than conductor Marc Minkowski and director Laurent Pelly, and in this now-classic production from the year 2000, Pelly's zany visuals find a perfect complement in the freshness and flair of Minkowski's period-instrument orchestra. The cast is to die for, too – with Laurent Naouri as Agamemnon and the great Felicity Lott having the time of her life in the title role.
 Format: **4K**



Number: **DCD092** Title: **Alceste** Year of Production: **1999**
 Composer: **Christoph Willibald Gluck** Conductor: **John Eliot Gardiner** Orchestra: **English Baroque Soloists** Length: **02:14:00**
 Director: **Stage Director: Robert Wilson**
 Soloists: **Paul Groves, Dietrich Henschel, Yann Beuron, Ludovic Tézier, Monteverdi Choir**
 Content: Gluck's *Alceste* was the opera that launched a revolution. Urgent, direct and pulsing with emotion, it stripped away baroque conventions to create a new kind of opera, and more than two centuries later, this tragedy of a woman prepared to give her life for love still strikes straight to the heart. Anne Sofie von Otter is formidable in the title role of this powerful production, created by director Robert Wilson in 2000 for the Theatre du Châtelet in Paris. Paul Groves and Ludovic Tézier also star, with John Eliot Gardiner conducting the period instrument forces of the English Baroque Soloists.
 Format: **4K**



Number: **DCD093** Title: **Orphée et Eurydice** Year of Production: **1999**
 Composer: **Christoph Willibald Gluck** Conductor: **John Eliot Gardiner** Orchestra: **Orchestre Révolutionnaire et Romantique** Length: **01:40:00**
 Director: **Stage Director: Robert Wilson**
 Soloists: **Magdalena Kozena, Patricia Petibon, Madeline Bender, Monteverdi Choir**
 Content: The power of music, the pain of loss, and the price we pay for love: the characters in *Orphée et Eurydice* might be ancient, but the themes of the drama are eternal – and in his most celebrated opera, Gluck express them with a directness and an inspiration that feels as fresh today as it did in the composer's own era. In Paris, in 2000, director Robert Wilson and conductor John Eliot Gardiner revived Berlioz's adaptation of this groundbreaking score, coupling a pared-back minimalist setting with all the colours of the period-instrument *Orchestre Révolutionnaire et Romantique*. Magdalena Kožená brings all her youthful brilliance to the role of Orpheus.
 Format: **4K**



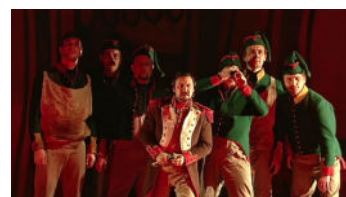
Number: **DCD118** Title: **Der Freischütz** Year of Production: **1999**
 Composer: **Carl Maria von Weber** Conductor: **Nikolaus Harnoncourt** Orchestra: **Orchester der Oper Zurich** Length: **02:38:00**
 Director: **Stage Director: Ruth Berghaus**
 Soloists: **Werner Gröschel, Inga Nielsen, Malin Hartelius, Matti Salminen, Peter Seiffert, Choir of the Zurich Opera House**
 Content: Deep in the German forest, dark forces stir. Weber's masterpiece Der Freischütz opened a new and spine-tingling chapter in 19th-century opera, and with its hunting choruses and gothic atmosphere, this tale of a young huntsman ensnared by demonic forces remains one of the great operatic thrillers. It's natural territory for a conductor with Nikolaus Harnoncourt's sense of history (and of colour), and Ruth Berghaus's powerful modernist re-imagining was one of the highlights of his long creative relationship with Opernhaus Zürich. Swedish soprano Inga Nielsen (Agathe) and the great German tenor Peter Seiffert (Max) head a world-beating cast in this performance from 1999.
 Format: **4K**



Number: **DCD114** Title: **Tristan & Isolde** Year of Production: **1998**
 Composer: **Richard Wagner** Conductor: **Zubin Mehta** Orchestra: **Bayerisches Staatsorchester** Length: **04:01:00**
 Director: **Stage Director: Peter Konwitschny**
 Soloists: **Waltraud Meier, Jon Fredric West, Kurt Moll, Chor der Bayerischen Staatsoper**
 Content: There can be no half-measures with Wagner's Tristan und Isolde: every performance demands supreme commitment, and that's what it receives in this 1998 production from the Bavarian State Opera. No city has a longer Tristan pedigree than Munich, but Peter Konwitschny's inventive updated staging is liberated rather than inhibited by that tradition. It's a bold setting for a truly magnificent cast, and Gramophone described Waltraud Meier's Isolde as "riveting". Jon Frederic West, Kurt Moll and Marjana Lipovsek match her for intensity. With Zubin Mehta conducting and the Bavarian State Orchestra on radiant form, this is some of the finest Wagner singing – and playing – of its era.
 Format: **4K**



Number: **DCD115** Title: **La forza del destino** Year of Production: **1998**
 Composer: **Giuseppe Verdi** Conductor: **Valery Gergiev** Orchestra: **Mariinsky Theatre Orchestra** Length: **02:46:00**
 Director: **Stage Director: Elijah Moshinsky**
 Soloists: **Galina Gorchakova, Grigory Karasev, Nikolai Putilin, Gegam Grigorian**
 Content: A raging torrent of love, vengeance and redemption set against the backdrop of a world in flames, Verdi's La forza del destino is one of the landmarks of 19th-century opera. In the right hands, it can be one of opera's most cathartic experiences, and in 1998 few conductors in the world generated more electricity than Valery Gergiev at the helm of his rejuvenated Mariinsky forces, conducting the fascinating 1862 version of the score, as premiered in St Petersburg. With Galina Gorchakova as Leonora and supercharged emotional commitment from the whole cast, Elijah Moshinsky's classic staging has rarely felt more vital – or more thrilling.
 Format: **4K**



Number: **DCD166** Title: **Curlew River** Year of Production: **1998**
 Composer: **Benjamin Britten** Conductor: **David Stern** Orchestra: **Soloists of Académie européenne de musique du Festival d'Aix-en-Provence** Length: **01:17:00**
 Director:



Stage Director: Yoshi Oida

Soloists: **Michael Bennett, Jussi Järvenpää, Andrew Rupp, Jaehi Yang**

Content: A desolate landscape, a grieving mother and a ferryman who has seen the truth. When Benjamin Britten transported an ancient Japanese Noh play to the reedbeds and rivers of his native East Anglia, the local became universal. Part opera, part ritual, part haunting meditation on love and loss, Curlew River is a music drama like no other and in 1998, artist from both Japanese and western traditions came together at Aix-en-Provence to create it anew. Directed by Yoshi Oida with a superb international cast, the result was simultaneously timeless and urgent. This live recording captures the moment with unforgettable immediacy and power.

Format: **4K**

Number: **DCD217** Title: **Aufstieg und Fall der Stadt Mahagonny** Year of Production: **1998**
 Composer: **Kurt Weill** Conductor: **Dennis Russell Davies** Orchestra: **Radio-Sinfonieorchester Wien** Length: **02:36:00**
 Director:



Stage Director: Peter Zadek

Soloists: **Jerry Hadley, Gwyneth Jones, Catherine Malfitano, Konzertvereinigung Wiener Staatsopernchor**

Content: It took 68 years for [Aufstieg und Fall der Stadt] Mahagonny to come to the Salzburg Festival, but it arrived in style. In Peter Zadek's bold 1998 production the denizens of Brecht and Weill's sin city crowd the vast stage of the Grosses Festspielhaus, and conductor Dennis Russell Davies brings an uncompromising zest and grit to the playing of the Radio-Symphonieorchester Wien. But Weill was always adamant that Mahagonny is an "epic opera", and Salzburg never stints on that score. Catherine Malfitano and Jerry Hadley head a cast that stars Dame Gwyneth Jones as Widow Begbick: performances exactly as oversized, and as gripping, as Weill demanded.

Format: **4K**

Number: **DCD105** Title: **Le nozze di Figaro** Year of Production: **1996**
 Composer: **Wolfgang Amadeus Mozart** Conductor: **Nikolaus Harnoncourt** Orchestra: **Orchester des Opernhauses Zürich** Length: **03:16:00**
 Director:



Stage Director: Jurgen Flimm

Soloists: **Isabel Rey, Carlos Chausson, Rodney Gilfry, Eva Mei, Liliana Nikiteanu, Chor des Opernhauses Zürich**

Content: Few modern conductors knew how to get to the soul of Mozart like the late Nikolaus Harnoncourt – the Viennese period-performance specialist who was equally at ease with historic instruments and the world's greatest orchestras. In 1996 he conducted the forces of the Zurich Opera House and an excellent ensemble cast in Jurgen Flimm's production of Le nozze di Figaro – which moved the action between different eras and locations to try and find the eternal truths at the heart of this greatest of all-comic operas. The results are just as revealing – and as beautiful – as you'd expect.

Format: **4K**

Number: **DCD066_02** Title: **Cloud Gate Dance Theatre of Taiwan: Songs Of The Wanderers** Year of Production: **2013**
 Composer: Length: **00:58:00**

Director:
Choreography: Lin Hwai-Min

Soloists: **Wang Rong-Yu, Wu Chun-Hsien, Lee Ching-Chun, Wang Wei-Ming, The Rustavi Choir**

Content: Legend has it that "Cloud Gate" is the name of the oldest known dance in China, a ritualistic dance which was supposed to have been performed more than 5,000 years ago. In 1973 the choreographer Lin Hwai-min used this classical name for the company he founded, the Cloud Gate Dance Theatre of Taiwan, which was the first company in the Chinese speaking part of the world to dedicate itself to the modern dance theatre. A visually stunning paean to spiritual pilgrimage, "Song of the Wanderers" creates a world intense of reverences, distinctly Asian in its imagery yet with powerful relevance far beyond Asia. Spiritually evocative movement set to soulful Georgian folk songs, brought to life on a truly astonishing set of 3,5 tons of shimmering golden grains of rice. "Asia's leading contemporary dance theatre." (The Times) "One of the finest dance companies in the world." (The Globe and Mail). In addition: DCD066_01 is a documentary about the Cloud Gate Dance Theatre of Taiwan including interviews with the director and artists.



Format: **4K**

Number: **DCD077** Title: **Mats Ek's Sleeping Beauty** Year of Production: **1999**
 Composer: **P. I. Tchaikovsky** Conductor: **Richard Bonyng** Orchestra: **National Philharmonic Orchestra** Length: **01:47:00**

Director:
Choreography: Mats Ek
 Soloists: **Cullberg Ballet**

Content: Tchaikovsky's greatest ballet score meets Swedish dance royalty in Mats Ek's staging of The Sleeping Beauty – performed here in 1999 by Cullberg Ballet, the company (founded by Ek's mother) for which this production was created. The tradition that Ek inherited was one of innovation, and his Sleeping Beauty – updated, pared back and stripped of its traditional Romantic opulence – caused controversy when it was first seen in 1996. Today, it's regarded as a classic, driving straight to the poetic, sometimes troubled heart of the original fairy tale: a near-perfect modern visualisation of Tchaikovsky's impassioned music.



Format: **4K**

Number: **DCD086_087** Title: **Boulez conducts Schoenberg, Stravinsky & De Falla – Triple Bill** Year of Production: **2004**
 Composer: **Schoenberg, Stravinsky, De Falla** Conductor: **Pierre Boulez** Orchestra: **Ensemble Intercontemporain** Length: **01:30:00**
 Director:



Soloists: **Anja Silja, Beatrice Petit-Kircher, Dmitry Voropaev, Ronan Nedelec, Andrei Ilyushnikov**

Content: In the second half of his long and extraordinary career Pierre Boulez emerged as one of the most compelling exponents of 20th-century music – never more penetrating than when directing the virtuoso players of his own Ensemble Intercontemporain. In this inspired triple-bill from the Theater an der Wien, recorded shortly before the master's 80th birthday, soprano Anja Silja performs a fully-staged version of Schoenberg's Pierrot Lunaire – paired by Boulez with near-contemporary masterworks by Stravinsky and De Falla. Viennese modernism meets the world of the Ballets Russes, in the hands of a conductor who approached all music through the lens of his own dazzling creativity.

Format: **4K**

Number: **DCD017** Title: **Helene Grimaud and Christoph Eschenbach at the Proms** Year of Production: **2001**
 Composer: **Beethoven, Berlioz** Conductor: **Christoph Eschenbach** Orchestra: **Orchestre de Paris** Length: **01:37:00**
 Director:



Content: There's always a unique atmosphere at the BBC Proms: the summer music festival at which the world's greatest artists perform before an audience of 5,000 in London's colossal Royal Albert Hall. Some might say that it was H el ene Grimaud's misfortune to make her debut there on the tragic date of 11 September 2001, but that only makes her achievement the more powerful – a fiercely intelligent, often dazzling performance of Beethoven's Fourth Concerto. Eschenbach's account of Symphonie Fantastique with this great French orchestra has the same life-affirming energy: delivered to a rapt crowd in an atmosphere of unmistakably heightened emotion

Format: **4K**

Number: **DCD050** Title: **Norrington conducts Haydn: "Paris" Symphonies Nos. 82 & 86** Year of Production: **2000**
 Composer: **Joseph Haydn** Conductor: **Sir Roger Norrington** Orchestra: **Camerata Salzburg** Length: **01:03:00**
 Director:



Content: Joseph Haydn never visited Paris, but when he received a commission from an influential concert society in the French capital, his imagination caught fire. The result – his six "Paris" symphonies – might be the first masterpieces of the symphonic repertoire to achieve global popularity, and even today, their mixture of novelty, inspiration and sheer creative verve is little short of irresistible. In this performance from the Mozarteum, Salzburg, period-performance pioneer Sir Roger Norrington is in his element – bringing his characteristic blend of scholarly expertise and irrepressible exuberance to the magnificent Symphony No. 86 and the brilliant No. 82 – nicknamed "The Bear".

Format: **4K**

Number:	Title:	Year of Production: 2000	
DCD051	Norrington conducts Haydn: "Paris" Symphonies Nos. 83 & 84		
Composer:	Conductor:	Orchestra:	Length:
Joseph Haydn	Roger Norrington	Camerata Salzburg	01:00:00
Director:			



Content: Contemporaries nicknamed Haydn's Symphony No. 83 "La Poule" because a particularly quirky melody seemed to suggest the pecking of a hen. But don't be deceived: even at its most playful, Haydn's imagination burned with unquenchable fire. In this concert given at the Salzburg Mozarteum in 2000, both "La Poule" and its companion piece – the noble Symphony No. 84 – receive performances of irrepressible animation, commitment and wit. Sir Roger Norrington conducts Camerata Salzburg: a pioneer of historically informed performance working with modern-instrument players steeped in central European style. The result is as energising – and as delightful – as you could possibly wish.

 Format: **4K**

Number:	Title:	Year of Production: 2000	
DCD052	Norrington conducts Haydn: "Paris" Symphonies Nos. 85 & 87		
Composer:	Conductor:	Orchestra:	Length:
Joseph Haydn	Roger Norrington	Camerata Salzburg	00:54:00
Director:			



Content: Of all the great pioneers of the early music revival, few can match Sir Roger Norrington for the originality, the experience and the pure, unbuttoned joie-de-vivre that he brings to everything he conducts. Certainly, it's hard to think of a wittier or more congenial interpreter for two of Haydn's "Paris" symphonies: controlled explosions of fantasy, colour and symphonic argument, performed here with historically informed flair by the (modern instrument) virtuosi of the Salzburg Camerata. No.85 –nicknamed "La Reine" – is the most stately of the "Paris" symphonies. No. 87 is the most headlong. But both receive performances of quite irresistible playfulness and panache.

 Format: **4K**

Number:	Title:	Year of Production: 2000	
DCD056	Oramo conducts Rautavaara, Prokofiev & Sibelius - with Olli Mustonen		
Composer:	Conductor:	Orchestra:	Length:
Rautavaara, Prokofiev, Sibelius	Sakari Oramo	City Of Birmingham Symphony Orchestra	01:23:00
Director:			


 Soloists: **Olli Mustonen**

Content: With its opening sunrise and vaulting "Swan Hymn", Sibelius's Fifth Symphony is one of the defining masterpieces of Finnish music, and it's been at the centre of Sakari Oramo's repertoire since the start of his conducting career. This concert finds him on tour in 2000 as music director of the City of Birmingham Symphony Orchestra – an ensemble with a long Sibelius tradition of its own – and striking sparks off his young compatriot Olli Mustonen in Prokofiev's dazzling Piano Concerto No. 3. Oramo opens with the haunting Lintukoto by the late Einojuhani Rautavaara: one of the undisputed masters of Finnish music in the generation since Sibelius.

 Format: **4K**

Number:	Title:	Year of Production: 1993	
DCD173_177	Solti conducts Bruckner & Stravinsky		
Composer:	Conductor:	Orchestra:	Length:
Bruckner, Stravinsky	Sir Georg Solti	Symphonieorchester des Bayerischen Rundfunk	01:29:00
Director:			



Soloists: **Gudrun Haag , Barton Weber**

Content: Few of Bruckner's symphonies cost Bruckner more dearly than his Third – and after his hero Richard Wagner praised its inspiration, few brought him more pride. In the last decade of his long and remarkable career Sir Georg Solti was conducting with more insight than ever, bringing an energy and an imaginative fire that was the envy of maestros half his age. This live recording from the Philharmonie am Gasteig in Munich finds him paired with the Bavarian Radio Symphony Orchestra – an ensemble perfectly in tune with Bruckner's sound world, but every bit as brilliant (and as communicative) in Stravinsky's dazzling, American-inspired Symphony in Three Movements.

Format: **4K**

Number:	Title:	Year of Production: 1993	
DCD174_176	Solti conducts Mendelssohn & Shostakovich		
Composer:	Conductor:	Orchestra:	Length:
Mendelssohn, Shostakovich	Sir Georg Solti	Symphonieorchester des Bayerischen Rundfunks	01:25:00
Director:			



Content: Mendelssohn's "Italian" Symphony begins with a burst of pure sunlight. Shostakovich's Tenth opens under altogether darker skies. But both composers are burning to communicate, and for Sir Georg Solti – a conductor who never compromised on energy, integrity or pure, heartfelt commitment to the music he performed – that was enough. In this live recording from the Philharmonie am Gasteig in Munich he conducts one of his favourite orchestras: the Bavarian Radio Symphony Orchestra, renowned (then as now) for the lustre of its sound and its profound, instinctive understanding of the symphonic tradition. This is great music making at its most spontaneous – and masterful.

Format: **4K**

Number:	Title:	Year of Production: 1992	
DCD009_011	Masur conducts Strauss		
Composer:	Conductor:	Orchestra:	Length:
Richard Strauss	Kurt Masur	Gewandhausorchester Leipzig	01:08:00
Director:			



Soloists: **Julia Varady**

Content: It's hard to overstate the esteem in which Kurt Masur and the Leipzig Gewandhaus Orchestra were held in Europe in the 1990s. As well as playing a pivotal role in the return of democracy and the reunification of Germany, they performed the German symphonic repertoire with unrivalled splendour and authority. This concert captures them on tour Frankfurt in 1992, in a programme of Richard Strauss at his most exuberant (Till Eulenspiegel) and his darkest (Metamorphosen). The Leipzig orchestra's historic relationship with Strauss had never seemed more vital, and it gives a special emotional charge to Júlia Várady's luminous performance of the Vier Letzte Lieder.

Format: **4K**

Number: **DCD197** Title: **Modern Masterworks: John Cage** Year of Production: **1992**
 Composer: **John Cage** Conductor: **Ingo Metzmacher** Orchestra: **Ensemble Modern** Length: **00:59:00**
 Director:



Soloists: **David Tudor, Hermann Kretzschmar, Kerry Shale**

Content: Few figures of 20th-century music were as innovative, iconoclastic and controversial as John Cage, a composer who asked fundamental about the nature of music and art. When he died in 1992, a festival of his music scheduled in Frankfurt took on the character of a celebration of his life and art. The performances featured here are drawn from that festival, with David Tudor – Cage’s friend and musical partner for over 40 years – performing two of the composer’s major concert works, accompanied by Ensemble Modern and conductor Ingo Metzmacher. The performances are preceded by an introduction to Cage and his work by Michael Nupen.

Format: **4K**

Number: **DCD008** Title: **Svetlanov conducts Prokofiev** Year of Production: **1991**
 Composer: **Sergej Prokofiev** Conductor: **Yevgeny Svetlanov** Orchestra: **Russian State Symphony Orchestra** Length: **00:42:00**
 Director:



Soloists: **Vadim Repin**

Content: Yevgeny Svetlanov conducts the State Symphony Orchestra of USSR in this remarkable all-Prokofiev programme, filmed at the Alte Oper in Frankfurt in 1991, the year the Soviet Union collapsed. They begin with the composer’s Symphony No. 1, “Classical”, in a performance that brings out all the pointed wit of Prokofiev’s brilliant pastiche of Viennese classicism. Violinist Vadim Repin then takes to the stage as soloist in the fiercely virtuosic Violin Concerto No.1, composed in the same year, 1917 – a year that, despite major political turbulence in Russia, saw Prokofiev produce several enduring masterpieces.

Format: **4K**

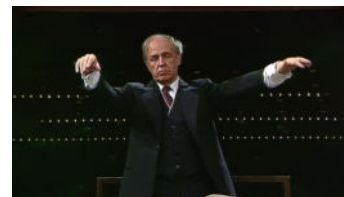
Number: **DCD172** Title: **Solti conducts Bruckner: Symphony No. 2** Year of Production: **1991**
 Composer: **Anton Bruckner** Conductor: **Sir Georg Solti** Orchestra: **Stuttgart Radio Symphony** Length: **00:58:00**
 Director:



Content: It’s almost a cliché to describe Bruckner’s symphonies as “cathedrals in sound”, and especially when the symphony in question is the Second: perhaps Bruckner’s most personal homage to the Viennese classical tradition. But there’s an unmistakable synergy between visuals and music in this live performance from the magnificent Romanesque cathedral at Speyer in Bavaria, with Sir Georg Solti conducting the Stuttgart Radio Symphony Orchestra in a setting steeped in the south German Catholic tradition that Bruckner loved so much. Solti brought an irrepressible energy to everything he conducted, and this is no exception. The result is a near-perfect meeting of music and architecture.

Format: **4K**

Number:	Title:	Year of Production: 1991	
DCD210	Pierre Boulez conducts Varèse		
Composer:	Conductor:	Orchestra:	Length:
Edgard Varèse	Pierre Boulez	Ensemble Intercontemporain, Junge	00:56:00
Director:	Deutsche Philharmonie		



Content: "I dream of a whole new world of unsuspected sounds," said Edgard Varèse, and what better interpreter of his astonishing, genre-defying soundscapes than Pierre Boulez – arguably his spiritual successor, and perhaps the only figure in postwar French music whose sonic imagination matched Varèse's own? In this 1990 concert from Frankfurt's Alte Oper, Boulez conducts the youthful virtuosi of the Junge Deutsche Philharmonie in the shattering *Amérique* and directs Ensemble Intercontemporain in near-definitive accounts of *Ionisation*, *Offrandes* and *Octandre*. First, though, musicologist Michael Nupen offers an expert introduction to this most innovative of 20th-century musical minds.

Format: **4K**

Number:	Title:	Year of Production: 1990	
DCD003_005	Vaclav Neumann conducts Mahler & Dvorak		
Composer:	Conductor:	Orchestra:	Length:
Mahler, Dvorak	Vaclav Neumann	Gustav Mahler Jugendorchester	01:07:00
Director:			



Soloists: **Sir Thomas Allen**

Content: There's always something inspiring about a veteran conductor working with young musicians – a special energy that flows between youth and experience, to the enrichment of all. In 1990, as tyrannies crumbled across Central Europe the great Czech maestro Vaclav Neumann joined forces with the Gustav Mahler Jugendorchester and the distinguished British baritone Thomas Allen for a programme of Mahler (his *Lieder eines fahrenden Gesellen*) and Dvořák (his final symphony). The result – captured live at the Alte Oper Frankfurt – has a quite extraordinary sense of occasion, as Neumann imparts a lifetime's emotion and experience to his audibly inspired young players.

Format: **4K**

Number:	Title:	Year of Production: 1990	
DCD041	Argerich plays Ravel's Piano Concerto in G		
Composer:	Conductor:	Orchestra:	Length:
Maurice Ravel	Charles Dutoit	Orchestre National de France	00:23:00
Director:			



Soloists: **Martha Argerich**

Content: Right from her first acclaimed Deutsche Grammophon recording of the work with Claudio Abbado and the Berliner Philharmoniker, Ravel's brilliant jazz-inspired Piano Concerto in G has been a staple of Martha Argerich's repertoire: a work whose scintillating rhythms, sparkling passage-work and melodic inspiration seem tailor made to the legendary Argentinian pianist's remarkable gifts. And that fact is clear to see and hear in this thrilling performance filmed in the Alte Oper in Frankfurt in September 1990, in which Argerich is joined by the Orchestre National de France and conductor Charles Dutoit.

Format: **4K**

Number:	Title:	Year of Production: 1990	
DCD209	Pierre Boulez conducts Messiaen		
Composer:	Conductor:	Orchestra:	Length:
Oliver Messiaen	Pierre Boulez	Ensemble Intercontemporain, Junge	00:58:00
Director:	Deutsche Philharmonie		



Soloists: **Pierre-Laurent Aimard**

Content: Pierre Boulez was Olivier Messiaen's student, and while his creative life followed a very different course, something very special happened whenever Boulez conducted Messiaen's music in concert. That was certainly the case in Frankfurt in 1990, when Boulez directed the superb young players of the Junge Deutsche Philharmonie in the dazzling Chronochromie, and joined another supreme Messiaen interpreter – pianist Pierre-Laurent Aimard – to perform Oiseaux Exotiques with his own Ensemble Intercontemporain. No one understood Messiaen's music more profoundly than Boulez, and a documentary-style introduction from musicologist Michael Nupen sets the context for this uniquely authoritative celebration of two of France's greatest postwar composers.

Format: **4K**

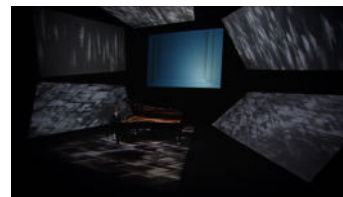
Number:	Title:	Year of Production: 1989	
DCD175_178	Solti conducts Shostakovich & Tchaikovsky		
Composer:	Conductor:	Orchestra:	Length:
Shostakovich, Tchaikovsky	Sir Georg Solti	Symphonieorchester des Bayerischen Rundfunks	01:13:00
Director:			



Content: Two very different Russian symphonies, each with a powerful story to tell. Tchaikovsky's "Pathétique" Symphony was his final masterpiece, an impassioned outpouring of melody and sorrow whose very name means "full of emotion". Shostakovich's Ninth might seem like its polar opposite: crisp, playful and bristling with pitch-black humour. But in Stalin's Russia, those were dangerous qualities. Few conductors felt the tug of history like Sir Georg Solti, and few drove more directly for a piece's heart. This recording with the Bavarian Radio Symphony Orchestra, captured live at Munich's Philharmonie am Gasteig, finds both conductor and orchestra at their uncompromising best.

Format: **4K**

Number: **DCD226** Title: **Leif Ove Andsnes plays Mussorgsky: Pictures At An Exhibition** Year of Production: **2009**
Composer: **Modest Mussorgsky** Length: **00:36:00**
Director:



Content: Mussorgsky's Pictures at an Exhibition were inspired by artworks by his late friend Hartmann, but they've inspired many other artists in turn. In 2009, the Norwegian pianist Leif Ove Andsnes – a musician who has never been afraid to do his own thing– collaborated with the South African visual artist Robin Rhode to re-imagine Mussorgsky's masterpiece. Rhode's arresting video images accompany a live performance of Pictures at an Exhibition, given by Andsnes in a shipyard building at the extraordinary Risør Festival in southern Norway – a compelling, wholly original fusion of sight, sound and place, and a refreshingly personal take on a much-loved classic.

Format: **4K**

Number: **DCD080** Title: **Peter Waters & Barbara Hendricks: Fauré** Year of Production: **2002**
Composer: **Gabriel Fauré** Length: **00:59:00**
Director:



Soloists: **Treya Quartet**

Content: Australian pianist Peter Waters and his jazz ensemble, the Treya Quartet, garnered widespread praise for their sensitive jazz arrangements of songs by the French composer Gabriel Fauré. This beautifully-shot music film compares these arrangements with the original versions, as sung by the internationally-acclaimed American soprano Barbara Hendricks. She is accompanied by Waters, who also plays in the Quartet with Paolo Fresu (trumpet), Tony Overwater (double bass) and Gilbert Paeffgen (drums/percussion). The performances are interspersed with answers to the question: "Why the songs of Fauré in a jazz setting?" Hendricks, meanwhile, contributes her thoughts on the power of song as a form of expression and means of communication.

Format: **4K**

Number: **DCD027** Title: **Helene Grimaud & Members of Orchestre de Paris play Schumann** Year of Production: **2001**
Composer: **Robert Schumann** Length: **00:56:00**
Director:



Soloists: **Roland Daugareil, Nathalie Lamoureux, Jean Dupoy, Emmanuel Gaugué, Pascal Moraguès**

Content: Pianist Hélène Grimaud has been called "a renaissance woman", and her painterly, passionate sensibility makes everything she plays glow with colour. She's never more fully herself than when playing chamber music, and this beautifully filmed concert from 2001 captures that collaborative spirit in the round. Grimaud joins colleagues from the Orchestre de Paris at Paris's Cité de la Musique to perform Schumann's Piano Quintet and two gloriously poetic sets of miniatures. Together, they're near-ideal interpreters of Schumann: a pianist-composer whose own imagination was never more potent than when (as here) the piano is merely first among equals in a world of high-Romantic emotion.

Format: **4K**

Number: **DCD038** Title: **The Lindsay String Quartet plays Haydn, Tippett & Elgar** Year of Production: **2001**
Composer: **Haydn, Tippett, Elgar** Length: **01:28:00**
Director:



Content: For four decades until 2005, the Lindsay String Quartet (affectionately known as "The Lindsays") was at the heart of chamber music life in Great Britain, touring globally and building a unique relationship with Sir Michael Tippett – who coached the ensemble in his music. Tippett's powerful postwar Third Quartet is the centrepiece of this live recording from London's flagship chamber music venue, the Wigmore Hall. In classic Lindsays style, it's framed with a late Haydn quartet – "The Rider" – and another British classic: the troubled, poetic Quartet in E Minor by Sir Edward Elgar. At the time of this recording, the Lindsay String Quartet was probably its pre-eminent interpreter.

Format: **4K**

Number: **DCD028** Title: **Helene Grimaud in Berlin** Year of Production: **2000**
Composer: **Bach/Busoni, Beethoven, Brahms, Rachmaninoff** Length: **01:20:00**
Director:



Content: "She doesn't only play the piano," wrote a critic who was present at this December 2000 recital by the French pianist H el ene Grimaud. "She feels it and she lives it. Every single note proves her devotion to perfection". Grimaud was still a rising star when she gave this performance at the Kammermusiksaal of the Berlin Philharmonie, but her very personal brand of artistry – her spontaneity, her sense of colour, her technical perfection – was already fully formed. Bach and Rachmaninoff frame sonatas by Brahms and Beethoven: a typically wide-ranging programme from a pianist whose technique is matched only by her imagination.

Format: **4K**

Number: **DCD040** Title: **Marta and Gyorgy Kurtag in Concert** Year of Production: **1996**
Composer: **Bach, Kurtag** Length: **00:50:00**
Director:



Soloists: **Marta Kurtag**

Content: When M arta and Gy orgy Kurt ag visited the Jerusalem Music Centre in 1996, it was to pass on their wisdom in multiple ways. On the first day, Gy orgy worked with young musicians in masterclasses on his works. On the second, he and M arta offered a masterclass of their own in a very special concert featuring excerpts from the composer's J atekok and a selection of his hauntingly beautiful Bach arrangements for four hands.

Format: **4K**

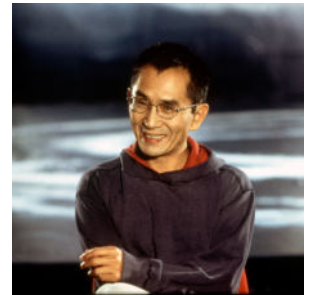
Number: **DCD066_01** Title: **Cloud Gate Dance Theatre of Taiwan: Meditation in Movement** Year of Production: **2013**
Composer: Length: **00:22:00**

Director:
A film by Thomas Gonschoir

Soloists: **Lin Hwai-Min**

Content: Filmed on location in Taiwan, this complementary documentary looks at the work of Cloud Gate Dance Theatre and introduces the performance of Songs of the Wanderers. Lin Hwai-Min talks in interview about his development as a choreographer and the broad background to his style, which embraces both American and Oriental dance, from Martha Graham and classical ballet to Tai Chi and Chinese Opera. He also explains the important role meditation plays in his company's training and creative process.

Format: **4K**



Number: **DCD037** Title: **Kurtág in Jerusalem** Year of Production: **1996**
Composer: **György Kurtág** Length: **00:51:00**

Director:
A film by Judit Kele

Soloists: **György Kurtág**

Content: This remarkable film made in 1996 follows one of the world's greatest living composers, György Kurtág, as he travels to Jerusalem share his wisdom in a series of masterclasses with young musicians at the Jerusalem Music Centre. A dedicated teacher, Kurtág helps the students get to the heart of his works, with an emphasis less on instrumental technique than on meticulous interpretation. The masterclass is followed by a concert given by the students, demonstrating the effect of Kurtág's guidance. A fascinating insight into the composer, his work, and how he inspires musicians of the next generation.

Format: **4K**



Number: **DCD024** Title: **György Kurtág: The Matchstick Man** Year of Production: **1995**
Composer: **György Kurtág** Length: **00:56:00**

Director:
A film by Judit Kele

Soloists: **Márta Kurtág, Zoltán Kocsis, Claudio Abbado**

Content: "The structures stripped bare hold up the empty air". György Kurtág is more than one of the most powerful creative voices in modern Europe. He created a new way of listening; forging a musical language in which silence can be as meaningful as sound and even the smallest gesture opens up new worlds. This award-winning 1996 documentary offers an unrivalled, often profoundly moving glimpse into his creative imagination, including interviews with the composer as well as rare performance and rehearsal footage plus contributions from György Ligeti, Claudio Abbado, pianist Zoltán Kocsis and the composer's late wife (and artistic collaborator) Márta.

Format: **4K**



Number: **DCD029** Title: **Helene Grimaud: Living With Wolves** Year of Production: **2001**
Composer: Conductor: **Thomas Dausgaard** Orchestra: **The Oslo Philharmonic Orchestra** Length: **00:58:00**
Director: **A film by Reiner Moritz**



Content: Film maker Reiner Moritz presents an intimate portrait of the pianist H el ene Grimaud that not only looks back to her childhood and explores her career as one of the world's leading pianists, touring around the globe – but also shows her in her role as conservationist and founder of the Wolf Conservation Center in New York. The result is a film examining Grimaud's special artistry within the context of her broader personality and life; featuring extensive performance footage, it offers a fascinating glimpse into what makes one of the most sought after pianists of her generation who she is.

Format: **4K**

Number: **DCD030** Title: **Herbert von Karajan: Portrait of the Conductor Legend** Year of Production: **1999**
Composer: Conductor: **Herbert von Karajan** Orchestra: **Berliner Philharmoniker** Length: **01:28:00**
Director: **A film by Gernot Friedel**



Content: Herbert von Karajan was one of the 20th century's most fascinating and complex musical personalities, a conductor who dominated the post-war classical music world like a colossus. This film reveals the phenomenon of the man and his music while touching on inspiring – but also controversial – aspects of his career. There are insights from musicians who worked with him, but also from Karajan himself, who, in archive interviews, discusses events in his life and relates them to his work as a conductor. The result is a fascinating portrait of an incomparable musician, whose work continues to resonate powerfully even decades after his death.

Format: **4K**