



Early Music • Alte Musik

DDD
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MUSIC OF THE ITALIAN RENAISSANCE

**for Voice, Lutes,
Viola da mano,
Cittern and
Renaissance Guitar**

Shirley Rumsey

Music of the Italian Renaissance

Shirley Rumsey - Voice, Lutes, Viola da mano,
Cittern & Renaissance Guitar

"But above all, singing poetry accompanied by the viola (da mano) seems especially pleasurable, for the instrument gives the words a really marvellous charm and effectiveness."

(Baldesar Castiglione, *The Book of the Courtier*, 1528)

During the first part of the 15th century, music in Italy had been completely dominated by Flemish composers, but in the 1470's a blossoming of native composers occurred. A new style of song was developed in the courts of Mantua and Ferrara called the 'frottola'. The term 'frottola' was derived from the medieval Latin 'frocta', meaning a conglomeration of random thoughts and was used to cover a wide variety of compositions. Many of these songs were composed by singer-lutenists, like Marchetto Cara and Bartolomeo Tromboncino, but this popular style was imitated by many composers including Josquin Despres.

The singer-lutenist occupied a central role in court life, not only did they play and sing for the entertainment of their own patrons, but they also performed for noble visitors at court, accompanied their lords on journeys, and were loaned to other courts. They performed both indoors and outdoors, at banquets, in dramatic presentations and for the dance. Documents from Mantua and other courts indicate that lutenists played a wide spectrum of instruments. Lutes were of course their principal instruments, and these were built, even in the late 15th century, in a variety of sizes. Different sizes were used in order to match a song to the particular range of the singer.

With the accession of Francesco Gonzaga as Marchese of Mantua in 1484 and, more particularly, with the arrival of his wife, Isabella d'Este from Ferrara in 1490, the size of the Mantuan musical establishment was increased and a

greater emphasis was put on vocalists and native Italian musicians. Isabella's taste in music was sophisticated, she played the lute and the viola da mano, and according to contemporary descriptions she possessed a fine voice.

"When she sings, especially to the lute, I believe that Orpheus and Amphion, who knew how to bring inanimate objects to life with their song would be stupefied with wonder on hearing her, and I do not doubt that neither of them would have known how to do as well as she does in keeping the harmony most diligently so that the rhythm never falters, but rather measures the song, now rising, now falling and keeps the harmony on the lute and at once according her tongue and both hands with the inflections of the song."

This describes Isabella at a time when she was said to be 'not much (older) than twenty-three', in Giangiorgio Trissino's 'I ritratti' published in 1524.

Isabella did much to foster the new style of music and performance by commissioning poems and then having them set to music by various composers. Two of the foremost composers of 'frottole' were the singer-lutenists, Marchetto Cara and Bartolomeo Tromboncino. They were working within a tradition of performance style that went back to the middle decades of the 15th century. Self-accompanying singers such as Leonardo del Chitarino, Nicolo Tedesco and the famous Ferrarese 'cantor al liuto', Pietrobono, were certainly early models for Cara and Tromboncino. Cara became the 'maestro di cappella' in Mantua and was clearly a versatile musician as well as a persuasive performer. Baldesar Castiglione in his 'Libro del cortegiano', describes how evocative his singing must have been when he says,

"in a manner serene and full of plaintive sweetness, he touches our souls, gently impressing a delightful sentiment upon them."

The contrast between the lives of Cara and Tromboncino could not be more striking. While both were very important to Mantuan music and music making, Cara seems to have been an integral part of music there, while Tromboncino

was constantly on the move and never far from trouble. He is perhaps most well-known for killing his wife;

"with great cruelty for having found her at home alone in a room with Zoanmaria de Triomfo"

Further north in Venice, Adrian Willaert, the 'maestro di cappella' there from 1527 to 1562 was at the centre of a closely knit circle of composers, printers and theorists. Willaert's sphere of influence attracted the patronage of various nobles for whom he organised brilliant musical evenings which acquired great fame and had a lasting effect on the private musical life of the city. Willaert was a teacher and friend of relatively unknown or young composers from Italy and his native Flanders whose works he introduced and promoted in his publications. As interest in the 'frottole' declined, northern Italian composers found a source of inspiration in the unique form of 'musica popolare' imported from Naples, where it had been developed by Gian Domenico da Nola. Nola's songs were well-received by Willaert and his disciples, who even arranged some of them in a madrigalesque style to suit the taste of the prosperous Venetian society.

Venice, like every major city in Italy, had its renowned and accomplished courtesans whose homes were often the scene of those brilliant literary and musical events. For the talented courtesan, musical performance could be a widely recognised artistic achievement. One of the most famous of all courtesans was the remarkable Polissena Pecorina, who was always a welcome guest at these Venetian soirées. She is described by Antonfrancesco Doni, an amateur musician and writer as;

"so clever and cultivated that I cannot find words to praise her. One evening I heard a concert of viols and voices at which she sang and played with other outstanding personalities; the perfect master of this music was Adriano Willaert."

Williaert dedicated the first edition of his 'Musica Nova' to this outstanding interpreter of his music, La Pecorina. However, despite the popularity of these 'Napolitana' they were repeatedly condemned by moralists who argued that they were lascivious and demoralising songs sung to stimulate unhealthy passions. The Venetian libertine, Pietro Aretino certainly understood this, he felt that;

"the sounds, songs, and literature which women know are the keys which open the door to their modesty."

Most of the earliest surviving Italian lute music also comes from Venice. It was there that the right to print lute music was first given by the Doge to Marco dall Aquila in 1505. However, he does not seem to have taken advantage of this privilege and the first two publications of lute music by Francesco Spinacino were printed in 1507 by Ottavio Petrucci. Spinacino's books primarily contain arrangements of well-known vocal pieces and each concludes with a selection of recercars. In contrast, Joan Ambrosio Dalza's book of the following year is nearly all dance music, but it also includes a few arrangements of 'frottole' and some recercars as well as a few improvisatory 'tastar de cordes', which roughly translates as 'touching the strings'. As well as these important printed sources there are a number of early manuscript lute books, again originating from Venice. The 'Calata', comes from a manuscript which seems to be the collection of a professional lutenist, it contains solos as well as a large number of song accompaniments. The 'Calata' may be the name of a piece derived from the Italian word, 'calle', meaning a path or small street, and it is quite possible that the calata was used as a 'repiesa', music that alternated with a dance or a song. The 'Balletto', by the Brescian nobleman and lutenist, Vincenzo Capirola, comes from a manuscript that was compiled by one of his pupils, Vitale between 1515 and 1520. The manuscript is richly illuminated because Vitale understood that if the book was beautiful to look at it was more likely that it would survive, and of course he was right.

Although Marco dall Aquila, does not have a book entirely devoted to his compositions, he does share Casteliono's 1536 publication, 'Intabolatura de Liuto' with Francesco da Milano and Pietro Paulo Borrono. After Petrucci's books of the first decade of the 16th century this was the next printed book of lute music to appear in Italy. Stylistically and chronologically Marco dall Aquila stands slightly before Francesco da Milano; his music is always very idiomatic for the lute, the 'Recercar' is in a quasi-improvisatory style and his arrangement of the dance, 'Cara cossa' has some daring dissonances. The mature examples of Marco's work incorporated point-of-imitation and dialogue style that Francesco da Milano brought to a 'classic' phase of lute composition. Francesco was the first Italian musician of the Renaissance to achieve an international reputation. Francesco de Salinas considered him 'easily the prince among lutenists' and his contemporaries called him 'Il divino', a sobriquet which he shared with the painter and sculptor, Michelangelo Buonarroti.

Notes by Christopher Wilson and Shirley Rumsey

1 La pastorella mia (Jacques Arcadelt)

La pastorella mia
Senza altra compagna
Solett'al suo giardino
Per coglier petrosino
Se n'andava
La non parlava
Mi si sforzava
Di mostrarmi con la mano
Fuor de la villa o bel villano
Ch'io me ne vado poco lontano
Venirai pian pian
O bel villan' o bel villano.

N'andava contignosa
E mesta e vergognosa
Cantand'una canzone,
Tu porti la corona
E poi rideva
Io la sentiva
Quel che diceva
Sotto voce piano piano,
Fuor de la villa o bel villano
Ch'io me ne vado poco lontano
Venirai pian pian
O bel villan' o bel villano.

Io poi la seguiva
Tanto ch'io l'arrivava
Vicina al suo boschetto
Giungendo petto a petto
La basciava
Lei che m'amava
La sospirava
Pur dicendo piano piano:
Io t'ho purgionto amor mio charo

My little shepherdess
All alone
Would go out into her garden
To gather flowers
She didn't speak
But tried
to tell me
With her hands:
'Go outside the house, O handsome youth,
For I am going out, but not very far,
You will come very quietly,
O handsome youth.'

She would go very seriously,
Sadly and modestly,
Singing a song:
'You wear the crown'
And then she laughed;
I heard
What she was saying
Very softly under her breath:
'Go outside the house, O handsome youth,
For I am going out, but not very far,
You will come very quietly,
O handsome youth.'

Then I would follow her
Until I caught up with her
Near her little grove;
Arriving close to her breast
I would kiss her;
She who loved me
would sigh,
Saying very softly:
'I have joined you, my dear love,

Ch'io me ne venni pocco lontano
Tornerai pian pian
O bel villan'o bel villano.

For I didn't go very far away;
You will go back very quietly now,
O handsome youth.

2 Ti partir cor mio caro (Filippo Azzaiolo)

Ti partir cor mio caro
Mi lassi piant'amaro
E senz alcun riparo
L'anima senza te
Non ti partir da me
Deh cor mio caro
Per la tua fe

E pur se vuol andare
Ricordati tornare
Mia vita non puo stare
Un hora senza te
Non ti partir.....

Giamai ti lasciarìa
Per altra donna bella
Tu sei la chiara stella
Piu ch'altra donna sia
Non ti partir.....

To leave you my dear heart
Leaves me with bitter tears
And my soul without you
Cannot be healed
Do not leave me
Oh my dear heart
For your Faith

If you want to leave me
Remember to return
I cannot remain alive
One hour without you
Do not leave me.....

I would never leave you
For another beautiful woman
You are a star which shines
More brightly than any other woman
Do not leave me.....

4 Mal un muta per effecto (Marchetto Cara)

Mal un muta per effecto
El suo proprio naturale;
Ben far no, ben si pò male
Ad ogn'un al suo dispecto.

Mal un muta per effecto
El suo proprio naturale.

Ogni cosa sua natura
Seguitar e di mestiero;

You cannot disguise
Your true nature.
Good you cannot do, ill you can do well
To each his own afflictions.

You cannot disguise your true nature
Good you cannot do, ill you can do well

Everything follows
its own course of necessity

Non è arte nè misura
Che mai faci el falso vero;
Non è bianco quel ch'è nero,
Come chiar vede la vista;
Non si pente un alma trista
Cangie el tempo per suo aspecto.
Mal un muta.....

Orna ben di sella e freno
Lassi nel misero e vile,
Chè per questo non è apieno
Un caval acto e gentile;
Sta el porcho nel porcile,
Glie convien che gli è el suo loco;
Sempre da calore el focho
Cangie el tempo per suo aspecto.
Mal un muta.....

Neither by art nor by design can you make
a truth from a falsehood;
What is white cannot be black,
as is plain to see;
A sinning soul cannot repent despite
Time's changing face.
You cannot disguise.....

A richly jewelled saddle and bridle are only
mean and cruel shackles
To curb the freedom
of a noble horse
A pig lives in a pigsty and
that is its proper place
Fire always gives its' heat despite
time's changing face
You cannot disguise.....

5 Perla mia cara (Anonymous)

Perla mia cara
O dolce amore
Tu sei più bella donna
A ce che dir no sai
Sola regina
del mio core.

Tu sei madonna
La menta mia
Car è le gran tempo
Dolce, par la mia bella.
Per te languisco
He languire.

Io sono un servo
The servitore
Nè tu sei madonna

My dear pearl,
O sweet love,
You are a more beautiful lady
Than I can say;
You alone are queen
of my heart.

You are a madonna,
My guiding spirit,
It seems, my beautiful one,
that these sweet times are precious.
For you I languish,
Oh I languish.

I am a slave
In your service.
You are a madonna;

D'altro mio parere
De altro grande regno
E grandò seignore.

You seem to me to belong
To another great kingdom
And great Lord.

8 **Quella bella e bianca mano** (Antonio Caprioli)

Quella bella e bianca mano
Che m'accora e po sanarmi.
Che per me non trovo altre armi
Che le bella e bianca mano:
Quella bella e bianca mano
Che m'accora e po sanarmi.

Se'l mio foco ch'è sepolto
E mia fe non te palesa.
Guarda el bianco e nero volto.
Che vedrai la fiamma accesa.
Non chiamo altro a mia difesa
Che la bella e bianca mano:
Quella bella....

Ma da poi che Amor m'a gionto
Con suoi inganni a un si bel nodo.
Benedico l'ora e il ponto
Che mi spinse ove mi godo.
E se io mor morendo io lodo
Che la bella e bianca mano.
Quella bella.....

That fair, white hand
Which pierces my heart and can heal me.
So that I find no other defence
Than the fair, white hand:
That fair, white hand
Which pierces my heart and can heal me.

If my fire which is buried deep,
And my faith I do not reveal.
Look at the white and black face,
For you will see flame alight:
I do not call to my defence
Other than the fair white hand:
That fair.....

But since Love has joined me
With his wiles in such a fair knot
I bless the hour and the minute
Which drove me to my rejoicing.
And if I die, dying I will praise
That fair white hand:
That fair.....

10 **Vecchie letrose non vate niente** (Adrian Willaert)

Vecchie letrose non vate niente
Se non a far l'aguaito per la chiazza.

Tira alla mazza
Vecchie letrose scannaros'e pazze.

Sullen old hags are good for nothing
But setting traps for lovers in the public
square
Go ahead and club them,
Those scabrous, crazy old cut-throats.

12 A la guerra a la guerra (Bartolomeo Tromboncino)

A la guerra a la guerra
Ch'amor non vol più pace
Ma sempre è più tenace.

Questa guerra è mortale
Per uno ardente strale
Cagion d'ogni mio male
Per farne sempre guerra.
A la guerra.....

Io non trovo arma forte
Che vetar possa morte
In van batto a le porte
Non di pace ma di guerra.
A la guerra.....

Una a chi servo fede
Che'l mio dolor non crede
Al fin per mia mercede
Mi fa con morte guerra.
A la guerra.....

Ma non voler che in bando
Stia el tuo servo quando
Tu el vedi lachrymando
Per la continua guerra.
A la guerra.....

To war, to war,
Love wants no more peace
It is always the stronger.

This is a fight to the death
The reason for my distress
Is a burning arrow
Which continually strikes me.
To war.....

I cannot find a strong enough weapon
To shield me from death
In vain I beat at the gates
Not of peace but of war.
To war.....

A certain lady who I faithfully serve
Who does not believe my suffering
Finally makes me fight
To the death for my reward.
To war.....

But don't let your servant
Be banished
When you see him in tears
Because of his unending battle.
To war.....

15 El grillo (Josquin Despres)

El grillo è buon cantore,
Che tiene longo verso,
Dale beve grillo canta
El grillo è buon cantore.

Ma non fa com'egli altri uccelli,
Com'eli han cantato un poco,

The cricket is a good singer,
Who sings a long note,
The cricket sings of drinking,
The cricket is a good singer.

But he does not do like other birds,
When they have sung a little,

Van de fatto in altro loco:
Sempre el grillo sta pur saldo,
Quando l'a maggior el caldo,
Alhor canta sol per amore.

El grillo è buon cantore,
Che tiene longo verso,
Dale beve grillo canta,
El grillo è buon cantore.

17 O mia cieca e dura sorte (Marchetto Cara)

O mia cieca e dura sorte
Di dolor sempre nutrita.
O miseria di mia vita
Tristo anuncio a la mia morte.

Più dolente e più infelice
Son che alcun che viva in terra.
L'arbor son che il vento atterra
Perché più non à radice.
Vero è ben quel che se dice
Ché mal va chi à mala sorte.
O mia cieca e dura sorte.....

Perché un viver duro e grave
Grave e dur morir conviene.
Finir voglio in pianti e pene
Come in scoglio fa la nave
Ch'al fin rompe ogni suo trave
Poi che un tempo è stata forte.
O mia cieca e dura sorte.....

Piglia exempio ognun che vede
Scritto in la mia tomba obscura
Se ben son for di natura
Morto son per troppo fede
Per mi mai non fu mercede

Off they go elsewhere:
The cricket stands firm,
When it is hotter weather,
Then he sings for the love of it.

The cricket is a good singer,
Who sings a long note,
The cricket sings of drinking,
The cricket is a good singer.

O my blind and cruel Fate.
Ever nourished by my grief.
O wretchedness that is my life,
Sad presage of my death.

I suffer more and am more wretched
Than any living creature upon this earth.
I am the tree the wind casts down
Because it has no roots,
Truly as the saying goes.
It goes ill for him upon whom Fortune frowns.
O my blind and cruel Fate.....

As my life is hard and bitter
Such will be my death,
And I must end in tears and torment
As a ship that is wrecked upon a rock
When every beam is broken
Because it will not yield.
O my blind and cruel Fate.....

Take heed all you who read
These words upon my gloomy tomb.
For I have left the world
And died for love.
For me there was no pity,

Pietà m'ha chiuse le porte.
O mia cieca e dura sorte.....

Mercy closed her doors to me.
O my blind and cruel Fate.....

20 Scaramella (Josquin Despres)

Scaramella va alla guerra,
Colla lancia et la rotella,
La zombero, borombetta,
La zombero, borombò!

Scaramella fa la gala,
Colla scharpa et la stivala,
La zombero, borombetta,
La zombero, borombò!

Scaramella goes to war,
With his lance and shield,
The swashbuckler, *borombetta*,
The swashbuckler, *borombò*!

Scaramella holds festival,
With his boot and shoe,
The swashbuckler, *borombetta*,
The swashbuckler, *borombò*!

23 Fontana che dai acqua (Gian Domenico da Nola)

Fontana che dai acqua a dui valluni,
Correnti non ponn'esser tutti dui
Cru, cru, cru, cru, canta la gruia,
Alza no pede e po ne mostra dui,
E po, e po, e po ne mostra dui.

Na donna che vol bene a dui gagliuni
Non le po far contenti tutti dui
Cru, Cru,

De ogn'erba fati fascio a l'enzallate,
Et tutti siamo scontenti e gabbati;
Cru, Cru,

Non ne ponno servire a dui signori,
Et tu ne sievi cento e vinti dui;

Cru, Cru,

If a spring supplies two watercourses,
They cannot both flow strongly:
Cru, Cru, Cries the crane,
Stands up and
shows both feet.

A woman who loves two suitors
Cannot content them both:
Cru, cru,.....

Make a bundle of all herbs for the salads,
And we are all unhappy and deceived,
Cru, cru,.....

They cannot serve two masters,
And you yourself are one hundred
& twenty-two:
Cru, cru,...

25 Se mai per maraveglia (Anonymous)

Se mai per maraveglia alzandol viso
Al chiaro ciel pensate, o cieca gente.
A quel vero signor dil paradiso

Volgeti gli occhi in qua, che ve presente
Non quella forma (ahimè), non quel dolore
Che contemplaron gli occhi de la mente.

Piangete il grave universal dolore
Piangeti l'aspra morte e 'l crudo affanno
Se spirito di pietà vi punge il core

Per liberarci da l'antico inganno
Pende come vedete al duro legno
E per salvarci dal perpetuo danno

Già la ferrate e inexpugnabil porte
De l'inferral reame ha rotte e prese
Per far il mondo più costante e forte
Et aspetarci con le braccia tese.

If ever in wonder you should raise your face
To the clear heavens, O blind people.
Think of the true Lord of Paradise.

Turn your eyes this way that I may show you
Not that body, alas, not that grief,
But that which you may contemplate with
your mind's eye.

Weep for the great sorrow of the world,
Weep for the bitter death and cruel suffering
If ever pity pierced your heart.

To free us from original sin
And to save us from eternal damnation
He hangs, as you see, upon the hard wood.

Already the locked and indestructable gates
Of the infernal realms have been broken and conquered
To make the world more constant and strong.
And he awaits us with outstretched arms.

Shirley Rumsey

Shirley Rumsey studied lute and singing at The Royal College of Music in London where she became interested in the enormous repertoire for lute and voice and began to combine the two. She now gives recitals, singing and accompanying herself on the lute, vihuela, viola da mano, renaissance and baroque guitar; selecting music from the solo lute and lute song repertoire of renaissance Europe. She has performed extensively throughout Europe and Scandinavia, taken part in numerous festivals, appeared a number of times on television, made frequent recordings for BBC Radio 3 and broadcast on many European networks.

Instruments Used

Lute in 'A' by Paul Thomson (1979)

- Tracks Nos. 3, 6, 7, 9 & 24

Lute in 'G' by Paul Thomson (1980)

- Tracks Nos. 11, 13, 14, 16, 18, 19, 21 & 22

Lute in 'E' by Paul Thomson (1983)

- Tracks Nos. 8 & 25

Viola da mano in 'F' by Thomas Neitzert (1989)

- Tracks Nos. 5, 12 & 23

Guitar in 'A' by Neil Morrison (1980)

- Tracks Nos. 1, 4, 15, 17 & 20

Cittern by Thomas Neitzert (1984)

- Tracks Nos. 2 & 10

Early Music on Naxos / Alte Musik auf Naxos

BYRD

Masses for Four and Five Voices / Infelix ego 8.550574

Music for Viols, Voices and Keyboard 8.550604

CARDOSO / D. LOBO

Requiem Masses 8.550682

Da MILANO

Lute Music (Fantasias, Ricercars and Duets) 8.550774

GESUALDO

Complete Sacred Music for Five Voices 8.550742

JENKINS

All in a Garden Green (Fantasias, Ayres, etc.) 8.550687

LASSUS

Masses for Five Voices / Infelix ego 8.550842

Missa Bell' Amfitrit' altera (+ *PALESTRINA*) 8.550836

PALESTRINA

Missa Hodie Christus natus est / Stabat Mater (+ *LASSUS*) 8.550836

Missa Papae Marcelli / Missa Aeterna Christi Munera 8.550573

A. LOBO

Versa est in luctum (+ *VICTORIA*) 8.550575

VICTORIA

Masses / Ave Maria (+ *A. LOBO*) 8.550575

TALLIS

Mass for Four Voices / Motets 8.550576

Music of the Spanish Renaissance 8.550614



8.550615

STEREO

MUSIC OF THE ITALIAN RENAISSANCE

Shirley Rumsey

DDD

**Playing
Time:
54'51"**

- | | |
|--|--|
| 1 La pastorella mia (Jacques Arcadelt) (3:02) | 13 Ricercar 84 (Francesco da Milano) (0:51) |
| 2 Ti partir cor mio caro (Filippo Azzaiolo) (1:45) | 14 La traditora (Marco dall Aquila) (2:26) |
| 3 Fantasia 16 (Francesco da Milano) (1:09) | 15 El grillo (Josquin Despres) (1:33) |
| 4 Mal un muta per effecto (Marchetto Cara) (2:24) | 16 Recercar (Marco dall Aquila) (2:42) |
| 5 Perla mya cara (Anon.) (2:32) | 17 O mia cieca e dura sorte (Marchetto Cara) (4:37) |
| 6 Fantasia 31 (Francesco da Milano) (1:17) | 18 Thochata (Pietro Paulo Borrono) (0:25) |
| 7 Piva (Joan Ambrosio Dalza) (2:03) | 19 Fantasia (Pietro Paulo Borrono) (3:11) |
| 8 Quella bella e bianca mano (Antonio Caprioli) (2:44) | 20 Scaramella (Josquin Despres) (1:31) |
| 9 Balletto (Vincenzo Capirola) (2:00) | 21 Tastar de corde (Joan Ambrosio Dalza) (1:35) |
| 10 Vecchie letrose non valete niente (Adrian Willaert) (0:58) | 22 Calata (Anon.) (2:15) |
| 11 Recercare (Francesco Spinacino) (1:11) | 23 Fontana che dai acqua (Gian Domenico da Nola) (2:45) |
| 12 A la guerra a la guerra (Bartolomeo Tromboncino) (3:23) | 24 Cara cossa (Marco dall Aquila) (1:14) |
| | 25 Se mai per maraveglia (Anon.) (5:18) |

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Gloucestershire from 10th to 12th May, 1993.
Producer: Christopher Wilson
Engineer: John Taylor
Music Notes: Christopher Wilson & Shirley Rumsey

Cover Photo: Shirley Rumsey
by Christopher Wilson

Made in Germany



English Text /
Deutscher Text /
Texte en français



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